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GLORIA IN EXCELSIS DEO.



The  
Parish Choir  
or  
Church Music Book

Published by the Society for Promoting Church Music.

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# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 1.]

PUBLISHED MONTHLY.

[FEB. 1846.]

### The Society for Promoting Church Music.

**T**HE Society, which this little publication now brings under the notice of the members of the Church of England, has arisen from the feeling that something may be done, and ought to be done, to improve the style of music and singing in our churches. Few persons will deny that it wants improvement. For very many years bishops have complained of it to their clergy; the clergy have preached about it to their parishioners; private persons have exerted themselves in various ways; but yet, although some good has been done, as we must thankfully confess, yet far from enough has been done, and what has been done, has not always been done well.

This being the case, a few members of the Church have determined to try what they can do by uniting themselves into a society, and employing some regular means of teaching and persuasion. And their desire is, not only that the singing in churches should be improved, musically speaking, but, further, that all improvement should be guided by sound religious principles, and they feel that the latter point needs particular attention, now that instruction in singing is become so popular, and so easy to be had.

In this undertaking we hope to meet with the assistance and good wishes of the Church at large. The rich, perhaps, will subscribe to our society, others may buy and circulate our publications, some may send us useful information, and all, as we hope to show, can give us some help, if they are inclined to do so.

In the course of our pages, we intend to impress upon our readers how essential a part of Divine Worship vocal music is. In fact, nobody

who reads the Bible, or who has ever noticed that graceful old word, *evensong*, used in the Prayer Book to denote evening prayer, would deny this. Therefore, as a first step, we say, let all children be taught to sing, not only in the national and charity schools, but also in the private schools to which people in good circumstances send their children. It is a healthy and cheerful exercise; it is a capital discipline for the memory and attention, and it need cost very little. Let all young persons too, who can possibly get the leisure and opportunity, join one of the public singing classes. But let all who learn, consider it their chief aim and object to qualify themselves for joining in the public thanksgivings of the Church.

We would also respectfully urge the clergy, (if not already "*moderately skilled in plain chant*," as some of the old college statutes require\*,) to acquire, at least, the rudiments of music, if they can possibly spare the time from more important duties. The psalm of praise would be sung with double fervour, if the people saw that it were begun and heartily joined in by their minister.

Next, we mean to insist that the singing in church ought not to be left as a mere matter of accident, whether it shall be bad or good; but that it ought to have all due arrangement and forethought; that it requires an expenditure of time, trouble, and money; that the parish, or the offerings of private individuals ought to supply these; and that there ought to be a choir including a few good voices, properly trained and superintended, to lead the congregation.

It is very well known, that in some churches the singing is so bad, that it merely gives matter for ridicule to those who do not care for the

\* *Mediocriter docti in plano cantu.*



honour of God's house, and very great sorrow and shame to those who do. All that can be said in favour of it is, that it *costs nothing*. Not many weeks since, in a chapel in the most wealthy and fashionable part of all London, the clergyman was obliged to put a stop to the singing in the middle of the psalm, because it was so horribly bad that the congregation began to look at each other in wonder and disgust. Now, seriously speaking, are we not almost *afraid* to think of such a thing happening before God? Let us imagine a parallel case.

When Queen Victoria went to Germany, last year, the people flocked about her, and made concerts, and sang chorusses before her, to welcome her, and do her honour. Now, let us suppose that the citizens of some rich town had demanded an audience, and had come into her presence, bringing with them half a dozen little scarecrow children, who began to sing something, but broke down in the middle. Would not the queen have thought herself insulted, and insulted wilfully? She would know, that when people are in earnest to do her honour, they do not offer her such music as that.

And so we say that people who wish to praise God worthily, will imitate holy David, and disdain to "offer to the Lord their God that which costs them nothing\*."

It cannot be wondered that, if the singing in church is very bad, some persons, instead of reforming it, which is the reasonable thing, should make it an excuse for getting rid of it altogether. And then, if some zealous person afterwards tries to restore it, a thousand difficulties are in the way; the thread of good old custom has been broken; no one knows of any rule to go by, and so every one does what he thinks best.

Hence the complaints that we have, that the way of celebrating Divine Service in different churches is so different, that people who go by chance to a strange church, find themselves disturbed and bewildered.

Now, common sense shows, that the remedy for this evil is a very simple one. Are there any rules to go by? If so, find them out, and stick to them, and then everybody must do alike.

Everybody must see, that if we wish to repair

or reform anything well, we must know something of its original nature and shape; what parts it is composed of, and what ornaments are proper to adorn it.

So any attempts to bring about a better kind of Church music, if they are to be successful and uniform, must be begun with a sound knowledge of the Common Prayer Book, and be carried on with a sincere desire to conform to its real spirit and character, otherwise the service will be a patchwork of contradictions, and the customs of no two places will be the same.

With the view, therefore, of laying down some fixed principles to work upon, we propose to devote a large portion of our pages to the illustration of the Common Prayer Book; to find out who composed every part of it, and when; to examine what are the precise meaning and origin of the various forms of supplication and thanksgiving, and of the rules and directions that it contains; to show how entirely it agrees with Holy Scripture, and how well it supplies forms of sound words to express the prayers and praises of the Church. In fact, as members of the Church of England, we profess to make our stand upon the Prayer Book; to use its words; to appeal to it, and to abide by its rules in all cases relating to the rites and ceremonies of Public Worship.

We may as well state distinctly, that our book is not meant for clergymen only, nor for learned persons, but for all members of the Church, high and low, rich and poor. It is meant to find its way into every parish; and, it is hoped, that in every parish will be found some persons willing and able to help the clergyman in forming a choir. One department of it is intended to supply a deficiency that must always be felt, as soon as any serious endeavour is made to reform the singing in churches, and that is, the want of good music at no great cost. We hope, in the course of our monthly numbers, to furnish everything that can be required, and, we trust, that it will be found perfectly *good* in style, and not so difficult as many pieces of music that are sung by country choirs.

We must observe, in conclusion, that we may sometimes have to find fault with careless and irreverent practices, or to blame want of knowledge in persons who ought to be able to teach others, or want of zeal in those who ought to set a better

\* 11. Samuel, xxiv. 24.

example. Yet we must bear in mind, that these things are the fruits of long continued vicious ways of going on, and that when men get used to a system, however bad, they come at last to see no harm in it. Much, then, as we may urge people to cast off bad customs, we must not be too bitter upon themselves; we must recollect that old habits are not to be changed in a day. But, above all, we must strive most earnestly to be guided by "that most excellent gift of charity," without which we can neither hope to win the consent of men, nor the blessing of God. X.

### The Spirit of Divine Worship.

"Surely the Lord is in this place."

*Genesis, xxviii. 16.*

THE first idea which ought to be in our minds when we enter the house of God is this, that God Himself is present. If this simple notion were really in the mind, we should not see so much irreverence and carelessness in our churches as we do. When we go even to a cathedral, such as St. Paul's or Westminster Abbey, what shocking scenes await our eyes, what profane sounds greet our ears! Men are continually walking up and down the nave and aisles as if they were in a street, with their hats on, laughing and jesting, criticising the monuments, talking about their own private affairs, or the news of the day, and the like; and even in country churches, even in the commonest village church, we see the same spirit. Sometimes the church is used as a Sunday-school, and children assemble in it with laughing, jesting, and romping; sometimes the children are beaten by the master, and they cry in pain. Sometimes the churchwardens, who are meant to take care of the holy building, are the first to desecrate it, by holding common meetings of the parishioners in it, and then quarrelling, smoking, and sometimes even drinking, within the sacred walls; and even on Sunday, the Lord's holy day, you may see men's hats and boys' caps placed upon the altar, and sticks and great coats hung upon the railings of the most holy place; while the altar itself is left bare and uncovered, or, perhaps, worse than that, covered with rags and dirt. All this shows a lamentable ignorance of the great idea of God's presence in His holy temple, quite contrary to that of all the

religious men of whom we ever read in ancient times.

But much more should this idea prevail in the mind, I mean the idea of God's presence, when men meet together for public worship, for in this case we have a merciful promise from our Lord Himself, that where two or three are met together in His name, there is He in the midst of them. Now, I would stop to ask you, the reader, Do you really think this? Look at the Prayer-Book and the services contained therein; look at the language in which the prayers are made in that book, and then compare with it the general behaviour of people at church. Very often it happens that men go to church late on purpose, or they go late by idleness, or if they do not go late, still, when they are there, they seem to behave with no more notion that God is present, than a horse or mule would, which have no understanding. How often you see the idle worshipper sauntering along, as though it were a good thing to have some of the service over before he gets into church; how often, if even he gets there in time, you see him lingering at the door, and talking with any one whom he sees, rather than enter. And even if he should be in good time, yet how often he begins the service with a nod to this neighbour, or a smile to that neighbour, and if he can obtain an opportunity, he makes a remark on the weather, or the crops, or the last news from London; then, having got into his comfortable square pew, he looks about him, to see who is at church, or examines his cushions to see that all is right, or draws his curtains, or arranges his books, but no prayer. Stop, however, I may be wrong; I see he puts up his hat to his face, and seems to mutter something to himself. But is this a *prayer*? What! standing up. Saying a prayer to God, standing up. No, this cannot be a prayer. If he were really impressed with a notion that God was in that place, would he stand up? No. There again God's presence is not thought of.

But let us go on. Service begins, and we come to the CONFESSION; the confession of our sins. Still he stands up, or perhaps he sits down, which is worse. Now, look at the priest; he kneels down; he asks of God forgiveness for his many errors and sins, his great unworthiness, and, at the same time, the sins and unworthiness



of the congregation. But he says WE—"We have erred and strayed from thy ways," and so on. Surely, then, the worshipper, when he says *this* to God, would kneel down too. He *would* do so, if he realized God's presence. But he does not; and so his mind goes wandering about to all sorts of things, and perhaps he is thinking about his appearance and his dress, or what he shall say about this matter to Mr. A. to-morrow, or Mr. B. about that matter next week. He does not think of God, who is before him, about him, and watching him; he has no notion of such a great truth as this, that God is present when men pray.

But let us go on. The Psalms begin: we should say, surely the Psalms will stir up this man's sluggish heart. But no; he hardly perceives whether it is a Psalm or not. There seems no difference to him. A Psalm is, in the right meaning of the word, *a thing sung*, from a Greek word, which signifies to *sing*. But in most churches, there is no apparent difference in the priest or minister when he is saying the Prayers, when he is reading the Lessons, or when he is singing the Psalms. All are read in the same tone of voice—a sort of preaching throughout; and so, when he finds that a thing that is meant to be sung is *read*, of course we must not wonder that a worshipper, such as the one we describe, perceives no difference, and so behaves no differently. But, suppose the Psalms *are* sung; what then? Does he take part? Perhaps he does not know how. Perhaps he thinks it a nuisance, as keeping him a few minutes longer in church; and so he grows impatient, and wishes to have it all over. He takes no delight in it. He does not condescend even to open his lips. So that whether the Psalms are sung, or whether they are not sung, we come to pretty nearly the same conclusion, and find the man whom we describe, careless all along as to what is going on in church. But, would it be so, if he realized the notion of God's presence? If he thought that God was waiting to hear his praises; that God would be pleased with his offering of glory, made with the best member that he had: if he thought that angels and arch-angels, in the heavenly choir, were desirous to join him in his voice of praise: would he *then* be mute, and cold, and dead? No! It comes,

then, to the same point again. He has no notion of God's presence in His house of prayer.

And so we might go on through the Litany, the service for Holy Communion, and all the rest. Impatience, irreverence, coldness, slovenliness, inattention, improper postures of body, drowsiness, even laughing and jesting, rise up in a man's heart and defile it, just from the want of this idea—GOD'S PRESENCE. Choirs in cathedrals, as well as choirs in village churches; men in surplices, with all the ceremony of our Church in its highest sense, as well as farmers' labourers, meeting together as a choir, without any ceremony whatever; they all err equally on this simple ground. Would the choirs of Westminster Abbey and St. Paul's rush out of the church, and leave it bare, immediately after the Nicene Creed, just because their singing part was over—if they thought they were leaving the *presence of God*? Would farmers and their labourers, and village boys, with clamping shoes, move about from one part of the church to another, and sometimes go out when the Psalm was sung, if they had any idea that they were doing something irreverent *in the presence of God*? As it is now, there is hardly any church in our country, from one end of it to the other, where there seems any degree of command and self-restraint in the character of the devotions performed. All seem to do just what they please—say what they like; sing what they like; kneel or sit; speak aloud or be silent; come in late or early; laugh or look grave—without any rule, and without any principle. Now, what should be done? The Church's command should be obeyed—there is the rule; and the idea of *the great and everlasting God, as present in His temples* for divine worship, should be realized—there is the principle. B.

#### VALUE OF TALLIS'S HARMONIES.

The study of Tallis, as a correct, grave, and religious harmonist, is essential towards any real progress in the knowledge of Sacred Music. And nothing has tended more to debase the art amongst us, than the neglect of such studies, and the substitution of the showy, but thin and imperfect harmonies, of modern composers, and the exaggerated and effeminate melodies, that rather express the morbid sentiment of religious excitement, than the deep-seated energy of a calm but influential devotion of the understanding and of the heart.—*Jebb's Lectures on the Cathedral Service.*



### Some Account of John Goldwin and of his Works.

JOHN GOLDWIN (or, as the name is sometimes written, Golding,) received his musical education from Dr. Child, on whose death, in April, 1697, he succeeded to the situation of organist of the Royal Chapel of St. George, at Windsor. In 1703 he also became master of the children of that chapel, on the death of Matthew Greene.

Little more is known of him than that he continued to hold both those places until his death, which occurred on the 7th December, 1719.

He composed for the service of the Church a Morning, Communion, and Evening Service in F, and the following anthems:—

- “Behold thy Servant,”
- “I have set God,”
- “I will sing unto the Lord,”
- “O praise God in His Holiness,”
- “Blessed be the Lord,”
- “Come ye Children,”
- “Do well, O Lord,”
- “O praise the Lord,”

and the anthem contained in the present work, which has never before been published.

Of these, the service in F and the first-named anthem, have been printed by Dr. Arnold in his Cathedral Music—the second of the above-mentioned anthems has been published by Dr. Boyce in his collection—and the third and fourth are contained in the “*Harmonia Sacra*,” a collection of anthems, edited by Mr. John Page.

Dr. Boyce observes, that Goldwin’s music has “a singularity in its modulation uncommon and agreeable.” The truth of this remark will probably be admitted by all who are acquainted with his compositions—and it is peculiarly applicable to the fine anthem (“I have set God always before me,”) which is given by Dr. Boyce in the second volume of his Cathedral Music.

C.

### Organists and Church Music.

NOT very long ago, we read in the newspapers an account of a trial of skill between the candidates for the appointment of organist to a London church. We were informed that “the mode adopted to test the abilities of the performers was one of a more rigorous character than usual.

They were required to play a fantasia from Bach, a chorus of Handel, an andante symphony of Haydn, and Luther’s Hymn.”

Now all this is very well in its way, and we are not going to question either the abilities of the candidates or the decision of the judges; it is quite right to see that a candidate understands the organ, and is not a mere piano-forte player. But as humble worshippers in the sanctuary of God, we may lament that many of the most essential qualifications for the office of organist seem to have been entirely lost sight of.

This remark applies, not to this election in particular, but to most of a similar kind; for, provided the candidate be what is called a *brilliant performer*, no other qualification seems to be thought needful; and this is one cause among many, why, in spite of the musical talent of very many organists, and the great advancement which the nation has lately made in the art of singing, we yet have to deplore the meagre, barbarous, flippant, and unchurchlike character of the music and singing in very many churches.

We cannot help thinking, that the candidates ought to have been called upon to show what they knew of English ecclesiastical music; and that Tallis, Farrant, and Orlando Gibbons might have claimed to be heard in an English choir, as well as Handel, Haydn, or Bach.

It will, perhaps, be said, that the man who could play the above-mentioned pieces, could play anything that need ever be introduced into divine worship, and so he could *somehow*; but then the question comes, ought we not to demand yet something more of one who is to take an important part in the celebration of public worship? Is he a frequenter of the church, and a communicant at the Holy Table? Does he seek the office merely for the sake of the salary, and as a way of earning something upon Sundays? Has he ever studied Church music, and does he seek the situation because it gives opportunities of cultivating it? Will he come to the performance of his duties with a devout spirit, seeking to set forth the glory of God, rather than to be admired for brilliant execution on the instrument?

In fact, common sense shows that a man never excels in anything which he has not love and zeal for; and that whoever would hope to employ music as a worthy means of praising God, must

add love and zeal for God's service to the mere knowledge of music.

One thing, evidently needed for the advancement of Church music, is some provision for the proper *training and education of organists*; another is, a regular and efficient *system of examination* before a properly constituted tribunal; and a third is, the rendering the office more *honourable and more lucrative*; so that young men who are inclined to devote themselves to Church music, may not be obliged to get their bread by teaching school-girls the polka; and so that the organist of a metropolitan cathedral need not shuffle out of church before the sermon, to go and play at a parish church two miles off. These are points that we must revert to in our early numbers.

## II.

### Short Notes on Chanting the Psalms.—No. 1.

THE title-page of the Prayer-Book says that it contains the Psalms, "*pointed as they are to be sung or said in Churches.*"

*Pointed*, signifies the division of each verse into two parts by a colon stop (:); and the manner in which they are *sung* is called *chanting*.

The chant differs in some respects from ordinary music, and many rules that are quite proper in common singing are quite out of place in chanting.

In the first place, there is no such thing as *time*.

In common modern music, there is an accent perpetually coming in regular order, and at regular intervals, which may be measured and counted; the accented note coming once in two, three, or four *beats*, according to circumstances, and the notes are divided by *bars* into groups, all corresponding to the same number of *beats*.

But this does not apply to chanting; in which counting or beating of time are quite impossible; or if pupils beat time whilst *sol-fa'ing* and learning the chant in the singing school, it should go no further, and not be applied to the Psalms.

Why, then, are chants divided into bars? We answer, that it is quite a modern invention, and its chief use is to keep the proper notes one under another, when chants are harmonized in a florid ornamental manner.

The *gist* of chanting seems to be, a recitation in a musical tone of voice, with a slight inflection of change of tone at certain fixed points.

The accent in chanting depends on the nature and emphasis of the words chanted; and is not regulated by *time*, as in common singing.

The only inflections used in common psalm chanting are—one consisting of three notes, at the end of the first division of every verse; that is to say, just before the colon point; and another, consisting of five notes, at the end of the verse.

The inflection used at the end of the first moiety of the chant is called the *mediation*. That at the end of the verse, the *cadence*.

In strict Gregorian chanting, an inflection, called the *intonation*, is used in certain cases at the beginning of a verse. This is very beautiful, but we must have a great deal more knowledge of ecclesiastical music before it can be thought of in our churches.

If any one wants to begin to chant, we would advise him thus: Take a psalm, and read it aloud, keeping the stops, and giving every syllable its just pronunciation and emphasis: read it as though you felt and understood it.

Then lift up your voice, and recite the same psalm in any musical tone that suits you,—say G, keeping the stops, and minding the accent as before. Repeat this again and again, till the pronunciation of the words in a musical tone becomes familiar, and they follow each other nicely.

Now take some very easy single chant; such as Farrant's, or that commonly called Tallis's, (which is the first Gregorian tone harmonized,) and learn the melody, fixing it in your memory, so that you need not look at the music. This is very essential; for nobody can chant with spirit who is continually taking his eyes from the psalm to look at his notes.

Observe that the first note of the chant is called the *reciting note* (in Gregorian chanting it is called the *Dominant*); then come three notes, which constitute the *mediation*, in some degree of melody or inflection; then another reciting note; and lastly, five notes for the final inflection or *cadence*.

Now recite the psalm to the first note of the chant, observing the same time, accent, and emphasis as before; only applying the three notes of inflection at the *mediation* of the chant; and the



five notes at the *cadence*, to the last three and five syllables of each half of the verse respectively.

But any very short syllable; such as the last syllables of the words *salvation*, *Maker*, *thanksgiving*, &c., may be counted in with the preceding syllable as one.

If there are not three syllables in the first half of a verse; or if there are not five in the second half, you must take some one of those which there are, and prolong it to more than one note.

When all this can be done, smoothly and readily, the task is completed. But, as in all other very simple things, so in chanting, there are numberless faults which people fall into at first, and which long practice and good taste must rectify. And there are three faults in particular that require to be noticed.

Fault the first, is the too hasty pronunciation of the words that belong to the first or reciting note of the chant; and which some ill-trained choristers gabble over most confusedly; slurring over whole words, or leaving them out to get on quickly, and then resting on a word, or repeating it twice over to let the others catch them. Some country organists, and drawing-room amateurs, too, may be heard endeavouring to bring all the words of a long verse into the compass of a measured bar; but this is quite wrong; there is no fixed *time*: therefore be as long or as short as is needful for the correct and devout recitation of the words.

Fault the second, is the making a dead stop or pause at the end of the recitation note; thus:—

“O come let us sing un—to the Lord: let us heartily rejoice in the—*strength of our salvation.*”

This fault is very liable to occur when the first of the inflected notes is the same as the reciting note: and it is distressingly common in London churches, where a few poor children are the only choir.

Fault the third, is the dwelling upon and dragging out the words sung to the inflected notes at the mediation and cadence of the chant.

They always must be *rather* more prolonged and emphatic, than the words sung to the reciting note, in order that the harmonized *parts* may fall nicely together; and the last syllable in particular should be a *little* prolonged.

But, judging from their performance, some

chanters seem to think the words sung to the reciting note of no consequence at all; but they gabble them over as fast as possible; then stop to take breath; then bring out the remaining syllables as if they only had a right to be heard.

Yet, on the other hand, the recitation should not be too slow; there should be no pauses between the verses; and the thing should be done with spirit. However, let the psalms be well practised and sung from the heart, and the words will come in the right places of their own accord.

X.

### How to Begin.

WHILE it is the purpose of our little work to advocate the improvement of Church Music, it becomes of the utmost importance to suggest any means by which this desired improvement is practically to be carried out.

Let us take as a supposition of two cases, in which a desire for improvement has arisen, observing, that the means we propose in these cases, will provide equally well for all others, though of course its extent of application will differ under different circumstances.

We will suppose a parochial clergyman, whose attention has been already called to the importance of the subject, looking round him for some plan by which he may begin the work with a fair prospect of success. His situation is a parish in a rural district; he has no organ in his church, or if he has an organ, he has no resident organist, and no choir, with the exception of a few children of the parish school, who, having little or no instruction, are as much a hindrance as a help.

Again, let us take the case of the incumbent of a populous parish in a country town. He has a large congregation, a large school, who are the psalm-singers for the congregation, assisted by his organist, a tolerable performer, who also “practices” the children once or so during the week. The performance may be even respectable *for what it is*, and yet how insufficient do both minister and people confess it to be to express the thanksgivings of the “great congregation!”

An inquiry is set on foot with a view to ascertain why the congregation, *as individuals*, do not give their assistance, and become a singing, as well as a praying, body of people. This ends in

discovering that every one is willing to do his best, but that the one thing wanting is the agreement of the mass. One person does not sing, because his neighbour is silent, and because a singularity of conduct provokes observation. Thus the people want bringing together, in the week, to become known to each other as a singing body. On proposing this, it will be found that many draw back, from a conviction that they are not musical enough to *pretend* to sing, and to conquer this diffidence is perhaps the greatest difficulty. But the fact is, that every one, male or female, young or old, may become, by a little attention, most useful in the public offering of thanksgiving. They must not, however, expect to become so, until they have qualified themselves to do their best *properly* by learning something of the rudiments of music. It is the want of this little knowledge which occasions the unwillingness of people generally to sing in church; they cannot sing with confidence, not knowing with certainty whether they do right or wrong; and the notoriety they encounter from singing alone, strengthens this feeling to a painful degree.

Here, then, lies the chief difficulty; but, fortunately, means are at hand for the complete removal of it. Experience has shown, that by the excellent method of learning to sing brought into use in Paris, by M. B. Wilhem, and translated and adapted to English use by Mr. John Hullah, the desired power may be attained in a brief space of time, by a process most agreeable in itself; and at the same time easy and successful, from its simplicity in arranging and attacking different points of theory and practice.

Some remarks on the nature of this system of teaching, will form a continuation of this article in our next number; a labour which we trust not to undertake in vain, since we have a suspicion that much misconception of its pretensions has prevailed, since the period of its first promulgation in this country.

M.

#### Notices of Books.

*Services, ancient and modern.* Edited by JOHN GOSS and JAMES TURLE. No. 11. Cramer, Beale, & Co.

THE present number contains Dr. Child's full antiphonal service in G, consisting of *Te Deum,*

*Jubilate, Sanctus, Kyrie Eleison, Creed, Magnificat, and Nunc Dimittis.* This useful service is, throughout, in simple counterpoint, with solemn and excellent harmonies, and is well suited to choirs, whether large or small. We should be glad to see it followed by Dr. Child's full service in F.

We regret, however, that the Editors did not give the *Benedicite* in G, which forms part of the present service, and which has never been printed. It may not be generally known how many *Benedicite* services, by eminent masters of the 17th century, exist in MS. in our Cathedral Books. We purpose giving a list of the principal ones in an early number, and hope, fervently, to be able, ere long, to print some of them. The existence of such services is a sufficient proof that *Benedicite* was never intended to remain unsung from one year's end to another, as has been the custom of late years.

C.

#### DR. CROTCH ON PSALM TUNES.

The Psalms used and composed by the Reformers, (usually called the Old Hundredth, the Old Thirty-Eighth, &c.) and those by their immediate successors in this kingdom, together with those made in imitation of these pure sacred strains, are alone worthy of study. And these should be played simply, and with such harmonies as are of a suitable style; while all the Magdalen and Foundling hymns, with psalms made out of Songs, Glee's, and Quartetts, in drawing, whining, minnet-like strains, with two or three notes to each syllable, full of modern or chromatic discords, with interludes, symphonies, introductions, shakes, flourishes, cadences, appoggiaturas, and other unseemly displays of the organist's finger or faucey, should be denounced and utterly abolished. "And must we, then, have no new Church music?" Yes; but no new style: nothing which recommends itself for its novelty, or reminds us of what we hear at the parade, the concert, and the theatre. Much new music may be produced in the sacred style: though to equal what has already been produced, will not be found so easy as may perhaps be imagined.—*Crotch's Lectures on Music.*

#### To Correspondents.

*The next meeting of the Society will be held on Monday evening, the 9th of February. Mr. Ollivier will furnish full particulars to any person desirous of joining it.*

*It is a standing rule of the Society, that a copy of the Parish Choir be sent every month to each of the Colonial and Scotch Bishops.*

*Our next number will contain the commencement of a Series of Chants.*



# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 2.]

PUBLISHED MONTHLY.

[MARCH, 1846.

### On Uniformity in Divine Worship.

“How is it then, Brethren? When ye come together, every one of you hath a Psalm, hath a doctrine, hath a tongue, hath a revelation, hath an interpretation. Let all things be done unto edifying.”—St. Paul, 1 Cor. xiv. 26.

NEXT to the consideration of a *right spirit* in Divine Worship, we ought to take into account the necessity of *uniformity*, that is, of agreement among ourselves as to the customs and practices to be used therein. And this in regard, first to each individual congregation, and, secondly, in regard to *all* congregations, for surely, if we are one Church, we ought to be the same in our ways of worshipping God.

Now, in regard to the very same congregation, what difference of practice and manner do we observe among different people worshipping God side by side. Some speaking aloud, while others are silent; some sitting or standing, while others are kneeling; some so ignorant as to be silent, when the Prayer Book tells them to join aloud as a congregation, while others, again, more ignorant, persist in speaking aloud when the Prayer Book tells them that the minister, or priest, is to speak *alone*, as in the absolution and the blessing. And then, when we come to different congregations, so puzzling and perplexing is the diversity of manner in which Divine Service is performed, that when a clergyman, by accident, goes from one church to another, he is obliged to ask, what he is to do—no two churches seem alike. Nothing, surely, can be more grievous and painful to a church-like spirit.

Well, then, it may be said, What are we to do? Who is to say, which is the right way, and which is the wrong? Who is to give up his ways, so as to gain uniformity with others? By what rule shall we go? Now, we answer very simply and shortly: *the Prayer Book* is our rule. In almost

all particulars, the Prayer Book tells us, in so many words, what we are to do; but, in some cases, where it does not directly tell us, then we must be guided by two leading principles; one which guides us in all matters, great and small, and that is, *common sense*;—and the other, that which we pointed out for observation in the last number, the *idea of the presence of God*.

Let us take an instance to exemplify what is meant on each of these points: First, the *Prayer Book*. The Prayer Book directs us, after the reading of the third collect, thus: “*In Quires, and places where they sing, here followeth the Anthem.*” Now, let all congregations adopt this simple rule, and when they sing their psalm, or anthem, let them sing it in this place, simply, because the Prayer Book tells them. *There would be one step in uniformity.* Secondly, *common sense*. In most churches the congregation stand up, while the minister reads the opening address at matins, “*Dearly Beloved,*” but they sit down when the minister reads, in the Communion Office, the very same sort of address, and beginning in the same words, “*Dearly Beloved;*” but the congregations of other churches stand as well at the second address as at the first. Now let common sense decide the question, whether the same reason that directs the standing in the one, should not direct the standing in the other. *There would be another step in uniformity.* Thirdly, the *idea of God's presence*. Some people, when they are addressing God, the Almighty and All-merciful God, sit down, others kneel. Which ought to give way to the other? Only let the idea of God's presence decide the question in any commonly devotional mind, *and there again would be another step in uniformity.*

But the first rule would be the principal one in most matters, and if only we could see the clergy,

and their flocks, *follow their Prayer Books*, instead of, as now, every one doing right in his own eyes, what might we not become! How would our prayers go up to God, and what strength and grace might we obtain, and be a city at unity with itself!

B.

**Conversations on the Choral Service.—No. 1.**

ON CHANTING THE CREED; AND ON GENERAL PRINCIPLES.

One fine Sunday morning, last July, Mr. Felix was returning from Westminster Abbey, when he met his friend, Mr. Bray, with his wife and family, in St. James's Park. After the usual salutations had passed,

How is it, said Mr. Felix, that I find you sauntering here so soon after twelve o'clock? I thought you were such constant attendants at church.

Mr. B. Why, if we must confess it, we all went to the opera last night,—it is so very seldom, you know, that we can go there—and we were not in bed till nearly two o'clock. So this morning we had not finished breakfast in time for church, and we thought we would have a walk instead. Tired enough we were, I assure you; the house was full to the brim; Mrs. Bray and my daughter stood, for at least, an hour and a half, till some gentlemen gave up their seats to them, and I am sure I stood from seven till past ten.

F. Pleasure is one of the most fatiguing things in the world—

B. But now, father confessor, you must give an account of yourself: How is it *you* are playing truant this morning?

F. I have been to service at the Abbey.

B. That is very well in its way, and better I suppose, than not going to church at all; but you are fond of music, and go to hear that, and it is not like going to church for pure devotion.

F. You are rather too severe; I should have hoped I might have felt quite as much devotion, or more, at the Abbey, as at any other church.

B. How can that be? such constant singing and chanting as they have there *must* take away all thoughts from prayer.

F. You must excuse me, but really I find the music a great help to devotion: it suits the words so exactly.

Mrs. B. Come, Mr. Felix, you are only saying this for argument's sake; for my part, I am sure there can be no real devotion where there is so much chanting; and I am only sorry that they have introduced so much singing into our church since that ridiculous Hullah system has come in. I declare I can hardly stand all the time they take to chant the "Te Deum;" and I must speak to the clergyman about it, or else get Mr. Bray to write to the newspapers.

F. The "Te Deum," I admit, ma'am *may* be more fatiguing to you than one whole act of an opera; but I cannot divine what you have to say against singing and chanting—why, what else do we go to church for?

Mrs. B. Of course, I do not object to two or three verses of a nice psalm or hymn; but at the Abbey and Cathedrals, it is all a sing-song.

Mr. B. The fact is, it is a mere relic of Popish times that has come down to the nineteenth century, and it would take a clever fellow to defend it on any grounds. Why, they not only chant psalms and anthems in cathedrals, but the prayers and responses, and litany, and even the creed.

F. Well, I am prepared to defend all of this; and not only so, but to maintain that the singing and chanting that you complain of so bitterly, is the most proper way of performing the service; when it can be done, and when the congregation is educated enough to join in it.

B. Then just, for argument's sake, let us take the creed, which I should think is as strong a case as any. Now, what reason *can* there be in favour of singing this? I say it is done, merely from blind adherence to the superstitious usages of monkish times. We stand up in church to profess certain facts that we believe in; but is it not quite against common sense to sing this? A lawyer might as well sing an Act of Parliament in a court of justice, when reading it, to show what the law is.

F. Granted, Mr. Bray, if when we say the Creed, we mean nothing more than a dry statement of historical facts, which we believe to be true. But is there not something in these very facts, to awaken emotions of gratitude and thankfulness, that may well be expressed in singing?

Mrs. B. I am sure you can find nothing about singing the Creed in the New Testament.

F. Nor yet about numberless other usages, which Christians may adopt nevertheless, if conformable to the *spirit* of the sacred volume. We could not expect minute directions on every point. But what the New Testament does say about "*joy in believing*," would show that the articles of our faith may have in them something more touching to our feelings than an act of parliament. If we examine the customs of the early Church,—

B. You make me smile at your mention of the early Church, and the Fathers, and all that, just as if one might not find an excuse for any Popish rubbish in the writings of the Fathers. But give me our glorious old Reformers; they would have swept off all such practices, if they had been permitted, and I am sure that our growing enlightenment, aided by a free press, will, before long, bring our religious customs to the state of purity which they advocated.

F. Pray, my dear Bray, have you studied this subject? Do you speak from your own knowledge of the Reformers?

B. No, I confess, I never had much taste for that kind of study, but what I say is the general opinion, and what we repeatedly see in the public press, and I never heard it denied.

F. People are apt to hazard general statements of this sort, which get repeated over and over again till they are taken for granted. But we can easily appeal to black and white,—here is my Prayer Book, and we will see what that says;—*that* is the work of our Reformers, and when we want to know their sentiments on anything that concerns us, we need not go to newspapers. Look at the Rubric,—“Then shall be *sung or said* the Apostle’s Creed,”—and the same with the Nicene and Athanasian.

B. Aye, you bring forward the Rubrics; but they were composed in an age when the Reformation had made little progress.

F. They were formally revised and settled in Charles the Second’s reign, and I do not think that any particular steps towards the Reformation, that is, the freeing our Church from Romish error have either been taken, or wanted since then.

B. What I mean is, that the Reformers did not

go sufficiently to the core of abuses; Queen Elizabeth hindered the full removal of Popish usages, and, therefore, the Rubrics ought to be interpreted in a liberal spirit, according to the general feeling of Reformers.

F. When we leave the plain honest meaning of a thing, and interpret it after our own fancies of what *may have* been meant, what safeguard can we have against error at all? If you take leave to interpret a thing your way, surely you cannot complain of another man who interprets it in an opposite way. But, even supposing that you were allowed to interpret the Rubrics as you please, how would this tell against singing the Creeds?

B. Why such a custom is, as everybody knows, against the spirit and the principles of the Reformation; it is, as the newspaper says, quite opposed to the “manly simplicity of our ancient Reformers,” and, therefore, we should only be carrying out their intentions by dropping such usages, although the strict written rule would seem to countenance them.

F. Again, my dear Bray, I must ask whether you have really taken any pains to know what the sentiments of the Reformers really were?

B. And, as I said before, I own, I never read much of their writings, but I go by what all the world says; the press, too, speaks constantly of the “principles that came in at the Reformation,” so that I take it all for granted, as I do about William the Conqueror, though I never read much about him. We are obliged to get most of our knowledge upon trust.

F. So we are, but yet it strikes me, that it would require no such very original information about our Reformers to know, that singing the Creed (which is our present subject), was not a thing they objected to. Did you ever see, at the end of the old version of the Psalms, certain translations of the Creeds, Lord’s Prayer, and Ten Commandments, into a kind of rough doggerel verse, and some of them signed W.W.? Do you know who W.W. was?

B. I can’t say I do, but I should suspect him to be a Romanizer by his attempts to corrupt the simplicity of the Protestant Ritual.

F. You are most unhappy in your guess, for as it happens, he was W. Whyttingham, the Dean of Durham, who, so far from having any Romish tendency, was one who carried his zeal for the

\* See also, Colossians i. 12.



Reformation beyond what most people think the limits of Christian moderation. He was one of the most Anti-Roman section of the Reformers, what is called a Puritan, and a hater of all Church form and ceremony whatever, but yet this man not only sung the Creed; but even turned it into rhyme. So you see that a man who represents the most Anti-Roman body of the Reformers, not only sung the Creeds, but even versified them, so as to sing them (as he thought) the better\*.

Short as our conversation has been, we have touched upon almost all the authorities which, as far as members of the Church of England are concerned, can be brought for or against any religious custom whatever. First, we appealed to *common sense*, respecting which I will only observe, that the common sense of people who have looked into a subject is apt to differ not a little from the common sense of those who have not. Then you quoted *Holy Scripture*. This of course is supreme; nothing that it condemns can be justifiable; but yet many practices may be good and laudable, although Holy Scripture does not even allude to them. Next, the *usages of the early Church*, which even you will admit, perhaps, to be some little argument in favour of a practice, if reasonable in itself, and not opposed to Scripture. Lastly, the *authority of our Reformers*, which I think we ought to look for in our Prayer Books.

Now, try it by these four tests, and I do not think that you will find the custom of singing the Creeds so indefensible as you at first supposed.

C. I confess to you that I knew nothing of the subject till to-day, and had no idea that you could muster so fair a set of arguments as you have done; but, mind you, though *silenced*, I cannot quite call myself *convinced*; common opinion is so clearly on my side.

F. In all discussions of this kind, the *feelings* and *likings*, the result of education and habit, are much more difficult to be won over, than the mere reason. You may silence a man by argument, but you won't bring him to your way of thinking, unless you can act upon his feelings, and his tone of mind. Suppose that we continue our conversation at some convenient time, and talk over some of the other practices of choral or cathedral

worship, which are quite as unpalatable to you, at present, as the chanting the Creed?

B. With all my heart, for I am a friend to free discussion; but I won't promise that you shall convert me.

F. But I shall be quite satisfied if I get you to examine the question, instead of deciding blind-fold. Now that we have arrived at my house, pray walk in, and let me read you a page out of a very candid and liberal writer—Bishop Wetenhall—on the very point we have been arguing.

X.

#### BISHOP WETENHALL ON SINGING THE CREED.

“Of creeds, we have two that are usually sung, the *Athanasian*, which is only chanted, or sung, in the *Gregorian* way, on some more considerable festivals; and that commonly called the *Nicene* creed, which is curiously set by several hands, and constantly sung in the Communion Service. Now, why any should deem it improper to confess our faith in singing to God, I do not apprehend. What is more apt to draw forth the exercise of faith, hope, gratitude, and love, than the contemplation of the Divine Nature, of the Incarnation of our Lord, of the office and mission of the Holy Ghost;—than the commemoration of all the parts of our Redemption, of our present advantages in Church communion, and of our future expectations. We do, without vanity, profess, that in the singing our creed, we exercise these several Christian graces, and, at the same time, both lift up our hearts to God in this our confession, and declare our joy before men and angels, to the praise of our God, that we, from our hearts, receive these truths, and expect to be saved in the belief of them, blessing God who has revealed them to us, and wrought in our souls a persuasion of them. What any can blame in this practice, I do not see. Some are of a mind, that the hymn which the early Christians used to sing to *Christ as God*, in their early assemblies, was their creed, and the conjecture is by no means improbable\*.”

\* Edward Wetenhall was born at Lichfield in 1636, and educated at Westminster School under the famous Dr. Busby. From thence, in 1665, he was elected scholar of Trinity College, Cambridge, but afterwards removed to Lincoln College, Oxford. He became Minister of Longcombe, in Oxfordshire, and afterwards Canon Residentiary of Exeter, in which city he was master of a school. He passed over into Ireland in 1672, by the invitation of Michael Boyle, then Archbishop of Dublin, and afterwards Lord Primate of Ireland. On his arrival he graduated as Doctor in Divinity in the University of Dublin, became master of a great school in that city, and Curate of St. Werburgh's Church there; and soon afterwards was elected Precentor of Christ Church Cathedral. He was, on the 23rd March, 1678, consecrated in that church to the united Sees of Cork and Ross, and about twenty years afterwards, was translated to the Bishoprick of Kilmore and Ardagh.

He died in London, 12th November, 1713, aged seventy-eight, and lies buried in the south transept of Westminster Abbey, under a grave-stone, with a Latin inscription recording his name, his age at the date of his death, and the titles of the Sees of which he was Bishop.

His discharge of the pastoral office was earnest and assi-

\* For a critique on Whyttingham's Versifications, vide Wharton's Hist. English Poetry, iii. 68.—*Ed.* 1781.



“To conclude,” says Dr. Wetenhall, “the singing not only the *Nicene*, but the *Athanasian* creed too, is approved by several of the first Reformers; the *Nicene*, by Luther, expressly in the Communion Office, which he modelled, and the *Athanasian* too, by Peter Martyr, in his common-place, touching singing. So that they who reprehend this practice must not only condemn antiquity, and the practice of the Universal Church, but even the judgment of the Reformers, both Lutheran and Calvinian.” “*On Gifts and Offices in the Service of God.*” P. 328; Ed. Dublin, 1679.

### On the Series of Chants now publishing in the Parish Choir.

WE give, in the present number, the commencement of a series of Single Chants, adapted to the Morning and Evening Psalms, for every day in the month.

The advantages of having a certain chant affixed to the psalms of each day, and invariably used on its recurrence, may be thus stated:—

1. Chants of a standard character, and adapted to the sense of the psalms, are thus secured, and the introduction of modern, uneccelesiastical, or unsuitable chants, at the option of individual organists, is prevented.

2. The words of the psalms, being constantly repeated by the choir and congregation, to the same musical tones, become strongly impressed on the memory, and connected with these tones. We have ourselves known instances in which persons have been able to chant the psalms of the day throughout, without referring to the Prayer Book, to the chant invariably used in their church on that day, but who were not able either to repeat the psalms all through, or to sing them to a different chant.

3. The words of the psalms, and the chant, becoming thus impressed on the memory, the choir are not so apt to hurry over the words; nor is their attention divided by considering how to

adapt the verse to the chant. The result manifestly is, that the psalms will be more *equally* and *smoothly* sung, and the choir will enunciate the words more *together*. The psalms, therefore, will be better heard and understood by the congregation.

A few words may be required to explain why the chants in this collection are printed without bars, except only the double bar in the middle (or at the mediation), and at the cadence of the chant.

Chants not being properly *in time*, it seems improper to divide them in the usual method, by bars; as if the time could be counted; and the effect of so dividing them is to make persons who are unacquainted with chanting, sing or play them in a slow heavy style like psalm tunes. Nothing can be more improper and unsuitable than this.—See the *Short Notes on Chanting*.

The ancient way of writing chants was without any bars, except at the middle and end of the chant; the first of these corresponding to the colon in the middle of the verse of the psalms.

A single chant goes to one verse.

The first note of each part of the chant, though printed a *semibreve*, has no real invariable value. It is called the *reciting* note, and is to be held down on the organ whilst the choir *recite* the words of the psalm, until they come to the three last syllables of the first half of the verse before the colon (:), and to the five last syllables at the end of the verse.

The three remaining (or *inflected*) notes of the first part of the chant are to be sung or played, (as a general rule) to the *three last syllables* before the colon (:); and the corresponding five notes of the second part are, in like manner, played to the *five last syllables* of the verse. These notes (*viz.*, all except the reciting note of each part) are to be sung and played in a moderately brisk time.

We hope to give some rules for the syllabic adaptation of the words to the chant in a future number.

Gregorian chants have not been used in the psalter, of which we now give the first eight days, with one exception, which will be hereafter noticed,—it being thought advisable not to mix the Anglican single chant with the more ancient Gregorian Tones.

duous: and besides the laborious care with which he superintended his dioceses, he rebuilt the Church and Episcopal house of Ardagh, which had been demolished in the Irish Rebellion, and was a benefactor to his Sees.

Though attached to the Cathedral Service, he was not what is called a *High Churchman*; and would seem, from some expressions in his Will, to have sided with the Puritans of his day in some of their objections against the Church; for in it, after declaring that he dies “a Protestant of the United Church of England and Ireland, which he judges to be the purest Church in the world, and to come nearest to the Apostles’ model,” he goes on to state his belief,—“that there are divers points which might be altered for the better, both in her Articles, Liturgy, and Discipline; but especially in the conditions of clerical communion.”

The ground-work of this psalter is that which has been in use at Westminster Abbey for very many years. And very probably, some of the older chants (of Purcell, Blow, and Croft) may have been used to the psalms to which they are so well adapted, since the time of their composition.

C.

### Short Notes on Chanting.—No. 2.

In the preceding number of the "Parish Choir," we attempted to explain the theory of chanting; and in so doing, we treated of the chant, not as a modern tune, divided into measured bars; but as a melodious way of recitation, as it was performed in the earliest ages of Christianity.

In ancient Church music, *bars* were employed, not to measure *time*, but to show when the chanter might conveniently take breath.

"The chant was sung," says Bingham, "only with a little gentle inflection, and agreeable turn of the voice, with a proper accent, not much different from reading, and much resembling the *musical way of reading the Psalms* now in our cathedral churches. This was the way of singing at Alexandria, in the time of St. Athanasius; (in the fourth century) for St. Austin says, 'he ordered the reader to sing the psalm with so little inflection or variation of the tone, that it was more like speaking than singing\*.'"

In a future number we hope to be able to say something about the ancient modes of singing; but now we must proceed to say a few words more about the adaptation of the words to the inflected notes at the *mediation* and *cadence* of the chant.

Some persons have demanded that every one of these notes, shall have but one syllable to it, whether long or short, grave or trifling; this seems pedantic.

Others run into the opposite extreme of putting a great many syllables to each of the inflected notes; trying thereby, as they say, to preserve more entirely the emphasis of the words.

But when this is done in excess it produces a disagreeable, scrambling, sing-song effect.

Now, to decide this question, let us see what

was the opinion of the persons who first adapted chants to English words; and first of all let us refer to a very sensible rule laid down by Archbishop Cranmer, at the time when the first portions of the Service were given to the people in their mother-tongue; and we may refer to this rule, not merely for the testimony it gives to the propriety of music in connection with prayer\*, but also because it has been supposed by some authors to mean more than it really does.

The Archbishop, writing to King Henry the Eighth (October 7th, 1545), concerning a litany which he had compiled and translated by desire of that monarch, says:—

"If your Grace commands some devout and solemn note to be made thereunto (as is to the procession† which your Majesty has already set forth in English), I trust it will much excitate and stir the hearts of all men to devotion and godliness. But in my opinion, the song that shall be made thereunto would not be full of notes, but as near as may be for every syllable a note, so that it may be sung distinctly and devoutly, as be in the *Mattins and Evensong, Venite, &c.*"

He might well desire a syllable to every note, since, as is well known, the words in the Roman service-book were often lost and buried under a profusion of flourishes. The syllable *te*, in the dimisory sentence *Ite missa est*, was spun out to more than twenty notes; and by such abuses as these, music, instead of adding beauty to the words, takes away all sense and meaning from them.

But Cranmer does not say rigidly "*for every syllable a note:*" but "*for every syllable a note as near as may be;*" so that there can be but little doubt that when propriety and beauty demand that two or three notes should go to one syllable, or two or three syllables to one note, it may be done: and that Cranmer's idea was that in *general*, the *note to each syllable* should be the rule; yet admitting of exception.

In the next place, we will refer to John Mer-

\* If a clergyman now-a-days chants the Litany to the music adapted to it by Cranmer, the Reformer and Martyr himself, he is liable to be abused in newspapers for abandoning the "*manly simplicity of our ancient Reformers!*" Churchmen should be on their guard against cant phrases like these, which have become so common of late.

† *Procession*, that is *Litany*, because this solemn form of supplication was often used whilst the clergy and people were going in procession, as on the Rogation days.

\* Bingham, Antiq. B. xiv. Chap. 1, Sect. 15.



becke's "*Booke of Common Praier, noted*," which appeared in 1550, and which contained an adaptation of the ancient church music to the first prayer book of Edward VI., which had been published in the preceding year.

This book of Merbecke's contains (besides an ancient Te Deum, Office for Holy Communion, Responses, and Burial Service), all the Canticles, and the Athanasian Creed, set to Gregorian tones; the words and music being printed at length, with a note above every syllable\*.

On examining these, we find that Merbecke does not follow any very strict rule. He puts one syllable to each of the inflected notes in general, but never hesitates to put two or three short syllables to a corresponding note, when necessary.

Let us observe, that the principle of *no time in chanting*, will clear away most of the difficulties both of monosyllabic and of polysyllabic chanting. If short and unimportant syllables, such as *a, the, to, &c.*, are sung to one of the inflected notes, let the note be shortened. If a word, containing three or more syllables, such as *Jerusalem*, is taken to the same note, let it be lengthened, for *there is no time*.

This is perpetually done by Merbecke, as may be seen by inspecting his setting of the Athanasian Creed, where he makes the same note, which is one semibreve, when it goes to one short syllable (as the word *one*), equal to three semibreves when three syllables (as the words *Holy Ghost*) are taken to it.

For example:—The verse, "To Thee, Cherubim and Seraphim," may be chanted with the utmost propriety by taking the three syllables *Seraphim* to the three inflected notes, only not dwelling upon them too long; but if the chanter chooses to take three words to the same notes thus,—To Thee *Cherubim and Seraphim*; let him prolong the notes sufficiently to pronounce each syllable distinctly; not to let it sound like *Cherubim and Seraphim*. In other words, we revert to the position we set out with, and entirely repudiate *measured time* in chanting. X.

\* We will observe, that any one who wishes to sing psalms to the Gregorian tones, would do well to study these adaptations by Merbecke. The *Booke of Common Praier, Noted*, has been republished very cheaply by Novello. Merbecke was an ardent Reformer, and is one of the heroes of Fox's Book of Martyrs.

## CHURCH MUSIC IN AUSTRALIA.

We have been favoured with a sight of the Sydney Morning Herald newspapers of September the 11th and 16th, 1845, which give a most gratifying account of the consecration of Christ Church, in the parish of St. Lawrence, Sydney, by the Lord Bishop of Australia. The sacred edifice, which is the first in Sydney that has received episcopal consecration, is built of sand-stone, smoothed internally so as to require no plaster. The style, early English; the seats are open throughout the church, and one-fourth of them are free. On either side of the nave, at its eastern extremity, are two rows of stalls, "one for the chorister boys, the other for the singing men, or lay clerks." The clergyman, who says the morning and evening prayers, occupies one of these seats.

"The consecration," says the newspaper, "was, indeed, a most heart-stirring solemnity, and long will it be remembered by all who were present. The Bishop was assisted in the service by no less than twenty-two priests, and two deacons. There was many a beating heart and moistened eye within the sacred walls, as the procession moved along the nave. Indeed, during the whole service, the behaviour of the crowded congregation was that of Christians, moved with reverence and adoration to the King of Kings, to whom the temple was to be given. We must not omit to state, that there were upwards of 90 communicants, and that of the £112 collected, upwards of £60 were gathered in sacramental alms. The singing, too, was that of worshippers, men sung with their hearts as well as with their voices, and the harmony, therefore, was perfect. It was the first time that antiphonal chanting has been heard well in this colony, and we are glad to learn that it is likely to be continued in this church. To those who had never witnessed a cathedral service, it conveyed a very good idea of its beauty and solemnity. In fact, we doubt whether there are many cathedrals in which the chanting could be better done. The boys were habited in surplices, and their behaviour was orderly and reverential. We are greatly indebted to the choral society for the improvement they have already effected in church-singing. They have, we understand, furnished from among their members, a very effective permanent double choir for Christ Church, and we trust that ere long they will be able to do the same for every other church in Sydney."

The music selected for this occasion consisted of chants by Tallis, Farrant, Nares, and Spofforth; King's service in D, Orlando Gibbons' Sanctus, and "Lift up your heads," Handel, for the anthem.

Should the *Parish Choir* come into the hands of the Lord Bishop of Australia, or of the Rev. Mr. Walsh, incumbent of St. Lawrence, as we trust it will, they may learn the satisfaction which every English churchman must feel in the knowledge that the solemnities of our Ritual are so fully observed in that distant region.

## CHURCH SERVICE IN THE FOURTH CENTURY.

The learned Bingham, in his "Antiquities of the Christian Church," whilst proving that public common forms of prayer, in the vulgar tongue, in which every man might join, existed in the earliest ages of Christianity, gives the following quotation from St. Hilary. We will only say that we wish the description of a church service in the fourth century could be realized in the nineteenth.

"Hilary plainly intimates, that both the prayers and hymns were such as all the people, with an audible voice, might join in them. 'Let every profane hearer, (says he) be terrified with the words of our confession; let us fight against the devil and his weapons with the sound of our prayers, and let the victory of our war be proclaimed with the voice of exultation. Let him that stands without the church hear the voice of the people praying; let him perceive the glorious sound of our hymns, and hear the responses of our devout confession in the offices of the divine sacraments.' He that can make out from all this the people's silent consent in heart only to the minister's prayer, without any vocal joining in forms of prayer and praise, may make anything out of anything; and it were not worth while to produce any manner of evidence for such a man's conviction."—Book xiii., Chap. 5, § 7.

#### ON CHANTING THE PSALMS; FROM "LAW'S SERIOUS CALL."

"There is one thing cannot be neglected without great prejudice to your devotions. And that is, to begin all your prayers with a *psalm*.

"I do not mean that you should *read* over a psalm; but that you should *chant* or *sing* one of those psalms which we commonly call the *reading* psalms.

"For *singing* is as much the *proper* use of a psalm, as *devout supplication* is the *proper* use of a *form* of prayer; and a psalm only *read*, is very much like a prayer that is *looked over*.

"Now, the method of *chanting* a psalm, such as is used in the colleges in the *Universities*, and in some *churches*, is such as all persons are capable of. The change of the voice in thus *chanting* of a psalm, is so small and natural, that everybody is able to do it, and yet sufficient to raise and keep up the gladness of our hearts.

"The difference between singing and reading a psalm, will easily be understood, if you consider the difference between reading and singing a *common song* that you like. Whilst you only read it, you only *like* it, and that is all; but, as soon as you sing it, then you enjoy it—you feel the delight of it—it has got hold of you—your passions keep pace with it; and you feel the *same spirit* within you that seems to be in the words. If you were to tell a person that has such a song, that he need not *sing* it, that it was sufficient to *peruse* it, he would wonder what you meant; and would think you as absurd, as if you were to tell him that he should only *look* at his *food*, to see whether it was good, but need not eat it:—for a song of praise not sung, is very like any other good thing not made *use of*."

#### WHEN BENEDICITE SHOULD BE SUNG.

We may take the opportunity of reminding our readers of the ancient custom of singing *Benedicite* during Lent; so that, when we commemorate our Lord's resurrection at Easter, we may return, with double fervour, to the fuller and more evangelical offering of praise which *Te Deum* contains.

"*Benedicite* (says Wheatly) is an elegant summons to all God's works to praise him; so that, when we would glorify Him for his works, which is one main end of the Lord's day, or when the lesson treats of the creation, or sets before us the wonderful works of God in any of his creatures, or the use he makes of them, either ordinary or miraculous, for the good of the church, this hymn may very reasonably be used.

"In the first Common Prayer Book of King Edward VI., *Te Deum* was appointed daily throughout all the year, except in *Lent*, all the which time, in the place of *Te Deum*, *Benedicite* was to be used. So that they were not originally inserted for choice, but to be used at different times of the year.

"But when the second book came out, with double hymns for the other lessons, these also were left indifferent, at the discretion of the minister.\*"

#### WHY THE EARLY CHRISTIANS WORSHIPPED TOWARDS THE EAST.

The early writers give many reasons for this universal practice. 1st. Because in baptism, it was usual to renounce the devil with their faces to the west, and then to turn to the east to make their covenant with Christ, whence they continued to worship God after the same way that they at first entered into covenant with him.

2. The east was the symbol of Christ, who is called the orient, the light of the world, and the sun of righteousness in Scripture, and the east is the image of our spiritual nativity, for as the light arises on the darkness of the world, so the light of Christ on those who lay buried in the darkness of the shadow of death.

3. Because the east is the place of Paradise, which we lost through the first Adam, but hope to be restored to it, through the second Adam, Christ our Saviour.

4. Because as Christ first appeared in the east, so he may be expected to appear there again at the last day.

#### To the Editor of the Parish Choir.

SIR,—You will greatly oblige me by inserting in an early number of your able publication, a short caution to chanters, not to pronounce the words *shall be* in the Doxology, as though written *shabbee*. This little defect has annoyed me for some time, and I am only glad that such a ready means is in existence for calling attention to it.—I am, Sir, your sincere well-wisher,

ACOUSTES.

#### To Correspondents.

We thank "a Citizen" for his letter. The subject he speaks of must naturally come under notice ere long; but it will be necessary, before demolishing an old structure, to prepare a new one; and before attacking an old system to lead people to appreciate and understand a better one, so that they may demand it for themselves.

A *sincere well-wisher* (Trin. Coll. Cam.) must surely be aware that immense good may be done by the inculcation of sound principles, and that *instruction* is more needed than mere music. Members may purchase our numbers at a considerable reduction, and if they do not want the letter-press, let them circulate it amongst their non-musical friends.

We shall be obliged if any of our readers will send us lists of *genuine* chants by the English composers, *previous to the Great Rebellion*, 1648.

We shall be glad to receive copies of the Rules and Regulations of Church Choral Societies throughout the Kingdom. We have received a copy of those of the Sydney Choral Society, which are most admirable. The zeal and good church feeling shown in this remote colony, might well make most English parishes blush for their ignorance and apathy.

\* Wheatley on the Common Prayer. Oxford, 1802, p. 143. Merbecke set it to the eighth irregular Gregorian Tone, the cadence of which admirably suits the continual recurrence of the words, "magnify him for ever."



# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 3.]

PUBLISHED MONTHLY.

[APRIL, 1846.]

### Conversations on the Choral Service.—No. 2.

ON PUBLIC WORSHIP; AND ON THE ECCLESIASTICAL CHANT.

*Mr. Bray.* Well, Mr. Felix, I see clearly enough that a case *may* be made out in favour of some parts of the cathedral service. An abstract argument, however, has not much weight with me; I am a practical man; a man of the nineteenth century, and I want to know the *use of it*. I am for sifting all antiquated customs, and casting off such as are not consistent with the Progress of Mind, and all that kind of thing, that distinguishes the present Era.

*Mrs. B.* I am practical too, and I feel that the going to a cathedral does not produce the same sort of impression as going to one's own quiet parish church.

*Mr. Felix.* You are not singular in what you say, but let us sift the matter a little. Be good enough to tell me in a few words what the difference is, that you find, between the cathedral service and the parish church service, as far as relates to their effects on your mind.

*Mrs. B.* We went last Sunday afternoon to Westminster Abbey, and we might almost as well have been on Primrose Hill. We were a little too late, to begin with, and had to go round to the little door in Poet's Corner; there we met such a stream of people! some coming out, and others going in, as to an exhibition. When we got inside, they had just begun to chant the psams, and we could not even attempt to get into the choir, it was so full;—so we sat down on some benches outside and got a civil verger to show us the place in the prayer book, and listened as well as we could. Next came the Lesson, of which we could not hear one syllable; then more singing, which we could follow pretty accurately, and,

afterwards, the prayers and responses, which were chanted in such a clear tone that we could hear every word as distinctly as if we had been in the choir. But the distressing part of it was to see the people come flocking in, staring about them, talking and laughing, and then going away when they had heard enough; at times too, the door of the choir opened, and a perfect wave of people came out, and others pushed in, often as rudely as possible.

*F.* Such scenes as those are distressing enough, but not, unhappily, peculiar to Westminster Abbey. You have heard before now of ladies fainting, and pockets picked, in the crush at ——— Chapel, when a popular preacher was announced; in fact there always will be people who go to church to be amused. Yet it is gratifying to know that people do go in such crowds to the Abbey, and, I believe, ere long, some alterations will be made which will permit an almost unlimited number to join in the worship. But all this proves nothing against the cathedral service.

*Mrs. B.* I admit it was not a fair trial,<sup>1</sup> but on former occasions, when I have been to a cathedral, what with the novelty of the place —

*F.* Pray let us take the case on its own merits. We have no right to blame the cathedral service for the ill behaviour of others, or because curiosity may have had as much to do with our going there, as devotion.

*Mrs. B.* Well, then, I will endeavour to suppose myself going to a cathedral solely to say my prayers; and, then, there is a something—perhaps I can hardly define it—which seems to take away all devotional feeling. When I am in our own church, everything is so plain and quiet, that I am able to concentrate my thoughts within myself, as it were; to be absorbed entirely in the contemplation of holy things; but, in the cathedral,

everything seems so *outward*, if I may use an awkward term; the chanting and singing seem to keep up a constant excitement (independent of their novelty and strangeness to me), quite alien to a real spiritual adoration of the Almighty.

*B.* I think you have hit the right nail on the head, for it is just my idea; I do not pretend to very great piety, you know, but I think we ought to go to church, at least once of a Sunday, it sets such a good example; but then, when I do go, I do not like to feel amused, or excited by music; it ought to be a solemn, serious kind of affair.

*F.* I think, my dear friend, if you analyse your feelings honestly, you will find them to be something of this sort; you spend the whole week in business, and in other ways, that afford amusement and excitement enough, and then you think to balance your religious account by spending two gloomy hours in church on a Sunday morning as a kind of penance, and the more gloomy they are, the better satisfied you are with yourself for submitting to it. However, let me turn to your wife's argument, which is, that in the cathedral service there is not so much scope for quiet abstraction and meditation.

*Mrs. B.* That is it.

*F.* Excuse me, then, if I observe, that you set out with an entire misapprehension of the nature and idea of public, or social worship. I do not say a word in disparagement of silent, devout meditation, but I do say, that the public service of the church is not the proper time and place for it;—it is not the *kind* of prayer intended.

*B.* What authority can you bring for that idea?

*F.* Of course, I do not pretend to be original in my arguments; I do but echo the voice of some of our great divines; and now, if you will give me leave, I will quote a short passage to the purpose, from the 21st Homily of the Church of England, which treats of Common Prayer and Sacraments.

“In the Scriptures we read of three sorts of prayer, whereof two are private, and the third common. The first is that which St. Paul speaketh of in his Epistle to Timothy, saying, *I will that men pray in every place, lifting up pure hands, without wrath and striving.* And it is the devout lifting up of the mind to God, without the uttering of the heart's grief or desire by open voice. After this sort must all Christians pray, not once in a week, or once in a day only, but as St. Paul writeth to the Thessalonians, *without ceasing.*—The second sort of prayer is spoken of in

the Gospel of St. Matthew, where it is said, *When thou prayest, enter into thy secret closet, and when thou hast shut the door to thee, pray unto thy Father in secret, and thy Father which seeth in secret shall reward thee.* Matt. vi. After this manner prayed Cornelius, Acts x. The third sort of prayer is public, or common. Of this prayer, speaketh our Saviour Christ when he saith, *If two of you shall agree upon earth, upon anything, whatsoever ye shall ask, my Father, which is in Heaven, shall do it for you; for wheresoever two or three be gathered together in my name, there am I in the midst of them.*—Matt. xviii.

So much says the Homily concerning the three kinds of prayer. Now let me subjoin a short extract, where it speaks of their relative dignity and importance.

“Although God hath promised to hear us when we pray privately, so it be done faithfully and devoutly, yet by the histories of the Bible it appeareth that public and common prayer is most available before God.”—(Here follow allusions to the preservation of Nineveh, Jonah iii.; to the common prayer and fasting, ordered in Joel ii.; to the prayer of the congregation for the deliverance of St. Peter, Acts xii.)—“Therefore, brethren,” continues the Homily, “as a people willing to receive at God's hands such good things as in the common prayer of our Church are craved, let us join ourselves together in the place of common prayer, and with *one voice and one heart*, beg of our heavenly Father, all those things which he knoweth to be necessary for us.”

Thus you see the authority I have for asserting the distinction of public common prayer, from private individual prayer.

*Mrs. B.* But what difference need there be in the manner of our praying, whether we pray in public or in private?

*F.* Why, of course, if it *is* public common worship, you are not to sit wrapt up in private meditation, but to join *outwardly*, with your *voice* as well as your heart. Look at Holy Scripture; can you find a page of it that does not speak of open thanksgiving with the voice? Look at the Prayer Book; when confession of sin is to be made, it is to be *your* open confession; when prayer is said, *you* are required to answer Amen, to make the prayer your own: and if *you* are not expected to sing praises, why not leave out the response which every one is supposed to assent to,—“*And our mouth shall shew forth Thy praise?*” I only wish the people who talk so plausibly about primitive simplicity and silent spirituality of worship, would think of the early Christians; *they* were no dumb listeners; but *their* voices in their alternate chant resounded from side to side like the waves on the shore; *they* stood on tiptoe in their eagerness to make each confession of faith their

own, and *their* Amens and Hallelujahs re-echoed from the roof like the thunders of heaven. But our time is growing short; so just reflect on this *idea* of public common worship; and in some future conversation we will endeavour to follow it out; to see what is the great *object* of public worship, and how well the choral service is adapted to realize that *idea*, and to fulfil that object.

*B.* There is one question I want to ask before we take our leave, and that is, how can you possibly defend that kind of singing tone in which they read all the prayers in cathedrals? Instead of saying, "*Let us pray,*" the minister might as well say, "*Let us sing.*"

*F.* I have only time to give you one reason to-day, Mr. Bray; and it shall be one quite after your own heart, namely, its *utility*.

*B.* I do not see the use of it; quite the reverse; it seems to me unnatural and undevotional.

*F.* When you were at the Abbey last Sunday, outside the choir, which part of the service could you *not* hear distinctly?

*B.* The Lessons.

*F.* Certainly, because they were only *read*, and not *chanted*. In buildings of such immense size, if the clergyman chants in an uniform clear tone, he can be heard as well as possible; but if he says the prayers merely in a common conversational tone, he can scarcely be heard over half the choir. I have other reasons, in abundance, in behalf of the ecclesiastical chant, but this must suffice to-day.

We have now discussed a few points of *principle*, and a few points of *detail*, and I have given you a good church authority for part of my arguments. We will take an early opportunity, if you please, of continuing our discussion, and now I will conclude with one brief anecdote in favour of the chant. In the order of ritual for the coronation of our monarchs, the Litany was always appointed to be sung by two of the bishops, who knelt at a low desk, or *faldstool*, and sung the priests' part together, whilst the responses were sung by the choir. But at the coronation of Queen Victoria, an alteration crept somehow into the ritual, and it was directed that the Litany was to be *read* by two bishops. I will not stop to ask how two people could read together to any purpose, unless each read in the same tone,—that

is, *chanted*;—but they did read it nevertheless; and what was the consequence? It was a perfect dumb show. The choir, who were at no very great distance, could not hear a word; and a person was obliged to stand near the bishops with a white flag in his hand, which he lowered as a signal to the choir when the response was to be made. Now, considering that the Litany is pre-eminently a *common* prayer; requiring the voice both of priest and people in every sentence, I think you will agree with me that a means of enabling them to hear each other's voice distinctly, would not be quite inconsistent with common sense and devotion, nor yet with Utility, and the Progress of Mind, and all that kind of thing that in your opinion distinguishes the nineteenth century.

X.

### Singing at Funerals in Country Parishes.

In country parishes a desire is often expressed on the part of the relatives and friends of a deceased person that they may be allowed to sing a hymn at the funeral. This the clergyman cannot, of course, permit; and, consequently, when the service is over, and his back turned, the hymn is sometimes clandestinely sung over the grave. The desire is natural—for singing at this period, is considered a mark of respect to the departed; it is soothing to the sorrow of the survivors, and it is, moreover, contemplated by the church.

Why, then, should not the clergy meet the feeling? and prevent this irregularity of the mourners, by teaching their school children and choirs to sing the three parts of the burial service, appointed by the Rubric, to be said or sung; *viz.* the introductory sentences—the portion preceding the disposition of the corpse,—and the text from the book of Revelations.

By singing *these* parts, the beauty and solemnity of the service would be greatly enhanced, and the craving for unauthorized hymns done away; and we hope, in due time, that this scriptural and ancient custom will be revived, and become general.

In order to promote the authorized mode of singing at funerals, we hope to give some appropriate *music* in a future number; in the mean time, we would call the attention of our readers to the following extract from La Trobe's book



on Church Music, which appears to accord with the object we have in view :

"It is of great importance in the country to make the service of the burial of the dead peculiarly impressive. In a small population, death occurs but rarely. When it comes, every inhabitant of the village sees the print of its footsteps, and trembles. The victim was known by person, or by name. It forms the theme of earnest conversation in every cottage : and a feeling of undefined awe and curiosity hurry the whole neighbourhood to the grave of their departed friend. They crowd the church ; and the minister feels, as he opens the volume of prayer, that now, at least, he has the hearts, as well as the ears, of his people. If he has any interest in his sacred employment, he must be earnestly desirous to sustain and deep rivet the solemn thought which such a scene is well calculated to excite. His church, then, presents to him the chant. On most occasions, when she seeks to make a permanent impression, she does so through the medium of music. Why, then, slight it at a time when the minds of the people are especially impressed? Perhaps, for every other opportunity of church music, the town presents greater facilities than the country ; but, in this instance, however, the country has decidedly the advantage. Little edification can be expected from singing in the midst of a crowded city, where, not to mention the frequency of funerals, which must deaden the impression in the minds of all but near relatives, uninterested persons are continually passing and repassing, staying for a moment to give a glance of indifference, or idle curiosity ; and, then, pressing on after their worldly engagements. In the country, all things act in unison ; few sounds are heard ungenial with the solemn service of the dead ; a shade of sorrow on the countenances of the congregation, shows their sympathy with the tears of the relatives ; and the very trees seem to mingle their shadows with the procession, in yet deeper gloom."

To this extract we may add, that a more impressive scene can scarcely be imagined than a band of singers, thus touched with the solemnity of the occasion, meeting the corpse at the entrance of the church-yard, going before it, and singing, "I am the resurrection and the life," &c. ; or, when the corpse is made ready to be laid in the earth, "Man that is born of a woman," &c. Permission is expressly granted for singing these passages by the priests and clerks ; so that this duty might be performed by a choir uniting their voices in some simple unadorned chant, the clergyman articulating, or singing, as best suited his powers. "And if a small portion of the expense," says the author above named, "now lavished, in conformity with an empty fashion, upon the most wanton and heathenish pomp, was applied to restore the service to its original design, by employing a select band of singers to chant those parts appointed to be chanted, how much more soothing to the afflicted relatives and affecting to the people !"

11.

## CONCERTS IN CHURCH.

The late Abraham Ludlow, Esq., M.D., left by will the interest of £200, to be divided thus:—31s. 6d. to the Minister of St. Paul's, Bristol, for an annual sermon on the Death and Resurrection of Jesus Christ, on the 26th of December, or the Sunday after ; a certain share to poor widows ; and 10s. 6d. to the organist of St. Paul's, to provide a person to sing Handel's air "I know that my Redeemer liveth," and to perform on the organ the overture to the Messiah. "The sermon," says Felix Farley's Journal, of January 3rd, 1846, "was preached by the Rev. R. Simpson, on Sunday last, and Mrs. Millar, of Bath, sang the anthem in excellent style ; the only drawback was, that the lady appeared in the gallery in concert costume, without bonnet or cap."

## MR. GANTTER'S LECTURE ON CHURCH MUSIC.

The following remarks were made by Mr. Gantter, at the opening of a lecture delivered a short time since:—"Let all things be done decently and in order," is the rule for the services of the Church ; but when we look to that branch of the Church service with which we are more especially concerned (the musical), we find that, in this country at least, it is done neither decently nor in order. In few, very few churches do you hear *tolerable*, much less devotional singing. This is to be attributed, in a great measure, to the ignorance which prevails on the subject of ecclesiastical music.

## CHURCH SERVICE IN FRANCE.

This evening (Sunday, September 1), at 7 o'clock p. m. at the church Notre Dame des Victoires (*in Paris*) at vespers. The church was full from one end to the other, and the congregation very attentive and devout. The church is of considerable size, and the aisles as well as the nave were crowded. \* \* \* The vespers were chanted with great spirit : there was scarcely a single person of the congregation who did not join energetically in the chants, and on the whole the service in this respect presented one of the happiest specimens of social fervent worship which it has ever been my good fortune to witness in this country. When we consider that a large proportion of the congregation consisted of women of the middle and lower classes, and that the whole of the psalms chanted were in *Latin*, it seems unreasonable to suppose that our English Liturgy, and especially that part of it which consists of hymns and psalms, the *Te Deum*, *Magnificat*, and *Jubilat*, &c., and we may add the *Credo*s, could not be made equally congregational, and thus greater fervour and animation be imparted to our public worship, if a well concerted and uniform system were put in execution for this purpose.

It may be said that the vesper psalms recur here (in the French service) daily, but the same may be also said of the *Magnificat*, &c. with us : again it may be alleged that there are leading voices here which carry on the rest of the congregation with them, for the psalms were not chanted alternately by priest and people, but by *all collectively* : this, perhaps, may render the attainment of the same effect more easy. Upon the whole the service was very solemn and impressive.—(Diary in France, by Christopher Wordsworth, D.D. pp. 197—8.)



### On the Method of Singing the Easter Anthem.

As the feast of Easter is now approaching, and as most choirs are, we presume, anxious to aid in its celebration by a careful performance of the services of the day, we propose to offer a few hints on the method of chanting the "anthems," (or verses of Holy Scripture) which are directed to be used instead of the Psalm, "O come, let us sing," &c.

It is evident, then, that the words of the prayer-book imply that this "anthem" is to be recited in the same manner as the Psalm whose place it takes on this high festival, viz., that it is to be said or sung, *i. e.*, if sung, chanted in the same manner as the Psalms; and the intention that it should be so sung is further proved by the fact that it is "pointed" or divided as the Psalms are for chanting, viz., by a colon (:) in the middle of each verse.

In all churches, therefore, where the Psalms or where the Canticles are chanted, this "anthem" should be chanted on Easter Day; and even in Churches where these parts of the service are read, and not usually chanted, the choir ought surely to be taught to "break forth into singing," when reciting on Easter Day the words of Holy Scripture commemorative of our Lord's resurrection and triumph over death and the grave.

The proper anthem for Easter Day, then, should follow the usual rules of the Psalms, *i. e.*, 1. It should be sung to a chant. 2. It should be sung antiphonally\*, and 3. The verse should be divided according to the rules for chanting the Psalms, given in our former numbers.

But because the rhythm of these verses is not so distinctly marked as that of the Psalms, and because some of the words occurring near the end of each close of the verse are not easy to divide so as to secure a distinct accentuation, we give the anthem divided for chanting; and we print a single chant (by Pelham Humphrys) which from its jubilant character is peculiarly suited to the words and to the festival.

C.

\* That is, the verses are to be sung alternately by each side of the choir and congregation.

### Chant for the Easter Anthem.

PELHAM HUMPHRYS.

Christ our Passover is *sacri-ficed* for us ;

Therefore *let us keep the feast* ;  
1 2 3 4 5

Not with the old leaven, neither with the leaven  
of *malice and wickedness* :

But with the unleavened bread of *sin-ce-ri-ty and truth*.

Christ being raised from the dead *dieth no more* :  
Death hath no *more do-minion over him*,

For in that He died, He died *un-to sin once* :  
But in that He liveth, He *li-eth un-to God*.

Likewise reckon ye also yourselves to be dead  
*indeed un-to sin* :

But alive with God through *Je-sus Christ our Lord*.

Christ is risen *from the dead* :  
And become the first *fruits of them that slept*.

For since by *man came death* :  
By man came also the *resur-rec-tion of the dead*.

For as in *Adam all die* :  
Even so in Christ shall *all be made a-live*.

Glory be to the Father, &c.  
As it was in the beginning, &c.

### On the Formation of Choral Societies.

It seems the peculiarity of the English polity, that almost all social improvements are begun and carried out by the voluntary efforts of the people themselves. This principle, which has in it much good, as well as some evil, seems at the present time peculiarly applicable to any efforts that may be made to reform Church music. For with respect to the clergy, we know there are many who would be but too glad to raise the musical part of divine service in their churches from its present wretched condition, but who are afraid of the discord and misery, the stupid accusations of Popery, and the specious outcry made by a mercenary press, that are almost sure to be their reward. Therefore it is incumbent on the better informed and better disposed part of the laity, not merely to support their pastor, but in many instances to take the first step themselves; always recollecting, however, that they are to *offer their services* to their clergymen, and to act under his direction, and not to pretend to more interference in the affairs of the Church than is their right.

The manner in which laymen appear most able to assist in this holy work, is by forming themselves into *Choral Societies*, for the practice of Church music: and as it is one great object of the *Society for Promoting Church Music* to encourage the formation of such societies, we think we cannot occupy our columns more profitably than by giving a sketch of the Rules which (with modifications to suit particular cases) may serve for their formation and government.

We have before us the Rules of the following Societies; viz. of that established at Sydney, New South Wales, with the sanction of the bishop and clergy; at Camden Town, under the Rev. E. P. Hannam; at St. Paul's Knightsbridge, under the Rev. W. J. E. Bennett; at Stroud, Gloucestershire, under the Rev. G. Proctor; and at St. Andrew's Newcastle; and from these we have made the abstract which follows, and which we hope may supply some useful suggestions to those who wish to establish similar institutions in other districts.

The writer having been permitted to assist in the formation of one of the above societies, and having been a regular attendant at its meetings, feels that he cannot too strongly urge all well wishers of the Church, to give such institutions their warmest encouragement. Not merely as a

means of increasing the outward solemnity of the Church service; or of bringing together young persons in various classes of society, and giving them as "members of one body" some point of unity and fellow-feeling in the service of their spiritual Mother; or of bringing them into frequent personal contact with the clergyman, and of enabling him by his conversation and example to set before them the tone and manners of a *gentleman*, (that is, of a Christian in the highest sense of the word) and of explaining numberless points that offend or mislead the ignorant,—but in the present day, such institutions have other and most urgent claims on our notice. Men are beginning to think that the soul ought to be attended to as well as the pocket. Efforts are being made to shorten the hours of soul-and-body-wearing drudgery to which young persons are subjected in the shops and counting-houses of large towns, and to give them some reasonable opportunities for healthy bodily recreation, and the cultivation of the better part of their being. The question then comes, how shall the newly-acquired leisure be spent? Dissenting bodies of multifarious denominations eagerly stretch out their hands; *they* have their popular lectures, their singing classes and their conversation meetings, and sure enough they are to entice many of the better disposed of these young persons. On the other side are the billiard rooms, the tavern, and other avenues of hell. Would it not then be a good deed, to afford these young persons such an opportunity of consecrating their leisure, as the Choral Society gives, and so help to rescue them from the snares of debauchery on the one side, and of heresy on the other?

The above-mentioned choral societies have, we believe, arisen out of classes formed for the study of music on Mr. Hullah's system; the members of which, after completing the elementary course, have desired to continue their singing meetings permanently, and to make their newly-acquired skill available for the service of the Church. But, of course, any persons in a parish who have a taste for music, and a desire to do due honour to Almighty God, and who are not afraid of some little expense and trouble, may do the same, if they can obtain the clergyman's sanction. They should call a meeting, ask the clergyman to take the chair, and pass a resolution, "That a Society be established, to be called "The — Choral Society," and the thing is begun. Then the fol-



lowing notes will, we hope, enable any one to frame a good working body of Rules. X.

### SUGGESTIONS FOR RULES.

1. *Name*.—A distinctive name should be fixed upon, and one if possible suggestive of a church purpose;—and the *objects* of the society should be distinctly stated in prospectuses, &c., so as to check persons who may afterwards wish to divert the meetings from these objects. "THE \_\_\_\_\_ CHORAL SOCIETY, for the study and practice of Church Music, and for providing an efficient choir for the Church," is an example. (Would not the word *choir* be better than *Choral Society*, as being, peculiarly a church term, and as including the idea of church music?)

2. *Constitution*.—The Society should consist of *ordinary* members who have the right of attending all general meetings, and of voting: and of *honorary* members, who have all the privileges of membership, except that of voting.

3. *Government*.—This should be, as usual, by a president and committee. The clergyman will naturally be president; the committee will consist of the most active promoters of the society, and should include persons of all ranks. The *number* may vary from six to twelve—and the number of the *quorum*, from three to five. The members of the committee may be in the first instance *elected* at a general meeting: they may either be *permanent*, or a certain number may *retire annually*, who should, however, be eligible for re-election; and *vacancies* occurring may either be filled up by the committee itself, or by the election of the members at large. The committee should meet to transact the business of the Society at least once a month; or oftener if summoned by the president; or on a requisition signed by three of themselves. A regular minute should be kept of their proceedings. One member of the committee will doubtless be found ready to undertake the office of honorary Secretary, another, that of Treasurer; to which offices they should be formally elected by the Committee.

4. *Honorary Secretary*.—His duties will be to carry on the correspondence of the Society, to issue notices, enter minutes of proceedings, &c.

5. *Treasurer*.—His duties will be to keep the accounts, to receive all subscriptions, donations, fines, &c., to pay all sums authorized by the committee, and to make regular reports of the state of funds at every committee meeting.

6. *Members*.—Every person who is admitted a member, ought to be formally elected by the committee. In some societies none are admitted unless they are members of the Church; in others, this is not insisted on.

7. *Subscription*.—In most societies there is an annual subscription, varying from five shillings to one guinea each member. (Two or more persons of one family at a lower proportionate rate.) In others no subscription is *required*, but the expenses are defrayed by voluntary donations, or appeals to the congregation by means of a sermon. It seems reasonable that such of the parishioners, as will not give up their *time*, should at least contribute towards the expenses. Any surplus funds, after paying the conductor, purchasing music, &c., might be devoted towards the training and educating choir boys.

8. *Honorary Members*.—Provision should be made that any proper persons who cannot afford to sub-

scribe, may be elected *honorary members* by the Committee, at their discretion. This provision is very desirable in the case of children.

9. *Annual Meeting*.—There should be a general meeting of the members once in the year to receive a report from the committee; and to appoint two auditors to scrutinize the Treasurer's accounts. It would be desirable that the Society should attend divine service, previous to such meeting.

10. *Conductor*.—A Conductor will naturally be wanted; whose duties will be to act as teacher, to superintend the practice of the Society; to keep time, to correct faults, &c. The organist of the parish will generally be the proper person, and should be paid as liberally as circumstances admit.

11. *Precentor*.—We cannot help thinking that whenever it is possible, the conductor should act under the supervision of a clerical precentor. It is peculiarly the office of the clergy to superintend the general *style* of the performance.

12. *Practice Meetings*.—These should be held at least once a week. The best *place* is the school room, not the church, for obvious reasons; the hours, from seven or eight till ten. The music practised, should be selected by the clergyman and committee; and of course, those pieces should be selected which are to be used in the church on the following Sunday. In some societies, there is an interval of a quarter of an hour allowed for rest and refreshment; but this time would be better spent, if the president or some other member were to read, either a short original paper, or else a page or two from some good work on church music\*. Members should be allowed to introduce a limited number of visitors, and such of them as can sing should be allowed to do so.

13. *Expulsion, Fines, &c.*—In some societies there are small fines for non-attendance, and in others, for interruption or misconduct at a meeting; we cannot much recommend this. But it ought to be in the power of the committee to expel any member for gross misconduct.

14. *Additional Institutions*.—Some societies, besides meeting one night in the week for practice, have another which is devoted to instruction in the elementary parts of music; others have occasional meetings for singing madrigals and other good secular music. In one instance, the clergyman has established a juvenile benefit club in connexion with the choral society.

15. *Library*.—It is desirable that a collection of church music be formed, to be the property of the Society, and that persons be encouraged to make donations of printed or manuscript music, and of books on musical and liturgical subjects.

16. *Alteration of Rules*.—A distinction should be made in drawing out the rules of any society, between *fundamental laws*, which are not to be altered except by a *special general meeting* of the entire society, and regulations on minor points which may be left to the discretion of the Committee. The *name, objects, and government*, ought to be considered fundamental; most other points may reasonably be left to the Committee.

\* For instance; Dr. Bisse's Beauty of Holiness, or his Rationale of the Cathedral Service; Jebb on the Choral Service; Crotch's Lectures on Music; Bishop Wetenhall's Gifts and Offices; or extracts from Bishops Hall and Beveridge; Jones of Nayland, &c.



## DR. CROTCH ON DIFFERENT STYLES IN MUSIC.

"There are in music, as in other arts, certain *styles*, which are more or less valuable in proportion to the mental labour employed in their formation.

"Music, like painting, may be divided into three styles—the sublime, the beautiful, and the ornamental, which are sometimes distinct, and sometimes combined.

"The *sublime*, is founded on principles of vastness and incomprehensibility. The word *sublime*, originally, signifies high, lofty, elevated; and this style, accordingly, never descends to anything small, delicate, light, pretty, playful, or comic. The grandest style in music is, therefore, the sacred style—that of the church and oratorios;—for it is least inclined to levity, where levity is inadmissible, and where the words convey the most awful and striking images. Infinity, and what is next to it, immensity, are among the most efficient causes of this quality; and when we hear innumerable voices and instruments sounding the praises of God in solemn and becoming strains, the most sublime image that can fill the mind seldom fails to present itself—that of the heavenly host described in the Holy Scriptures, and thus paraphrased by the poet:—

"all  
The multitude of angels, with a shout,  
Loud as from numbers without number, sweet  
As from blest voices, uttering joy; heaven rung  
With jubilee, and loud hosannas fill'd  
The heavenly regions."

"Uniformity is not only compatible with the sublime, but is often the cause of it. So also is simplicity, and its opposite, intricacy, when on a large scale (such an intricacy as, from the number of its parts, becomes incomprehensible).

"In music, the great compass of notes employed in a full orchestra, conveys an idea of vastness undefined. A uniform succession of major chords (the most agreeable of all sounds) resembles a blaze of light; while the unintelligible combination of extraneous discord, conveys a feeling like that caused by darkness. The clearness of harmony in the madrigal of many voices, or in the full anthem, and the deep science of the organ fugue, produce sublimity from seemingly opposite causes; as also a passage performed by many voices, or instruments, in unison, or octaves, and one in full and florid counterpoint.

"Pathetic expression is not confined to any one of the three styles, but is most analogous to the ornamental.

"*Beauty*, in all the arts, is the result of softness, smoothness, delicacy, smallness, gentle undulations, symmetry, and the like. When therefore, in music, the melody is vocal and flowing—the measure symmetrical, the harmony simple and intelligible, and the style of the whole soft, delicate and sweet, it may, with as much propriety, be called beautiful, as a small, perfect, Grecian temple, or a landscape of Claude Lorraine.

"The *ornamental* style is the result of roughness, playful intricacy, and abrupt variations. In music, eccentric and difficult melody; rapid, broken, and varied rhythm; wild and unexpected modulation, indicate this third style.

"The three styles are seldom found distinct. A mixture of the sublime and beautiful, though, at first, it might seem incompatible from the opposite nature of their characters, is sometimes found. When the

melody is simple and slow, the harmony full and plain, and the expression chaste and solemn, it will be as difficult to deny the combined existence of the sublime and beautiful as to determine which predominates. Such a combination forms one of the higher walks of our art.

"Beauty and ornament are still more frequently blended. The sublime, by its solemnity, takes off from the loveliness of beauty. The ornamental style corrects the languor of beauty and the horror of sublimity, but renders their impression less forcible. It is the conquest of nature—it makes beauty more amusing, more varied, more playful, but also

"Less winning soft, less amiably mild."

"Wherever there is flowing and elegant melody, with playful and ingenious accompaniment, this union must be apparent;—it forms the leading characteristic of modern music."

## ON FAULTS IN CHANTING.

*To the Editor of the Parish Choir.*

"SIR,—I avail myself of this opportunity to say a few words on the subject of chanting, though they have been partly anticipated. I have always thought that the chief cause of the unpopularity of chanting arises from the fact, that the sense of the words is commonly sacrificed to the music, which is supposed to be exempt from the same rules which apply to reading. Little or no attention seems to be paid to punctuation, pronunciation, connection, or emphasis, and the consequence is, that the beauty and force of the words are lost. For instance, we frequently hear the Venite sung thus—'O come let us sing un-to the Lord; let us artile rejoice in the—strength of our salvation,' with no stop at the word 'come,' no emphasis on the words 'sing' and 'rejoice,' but a stop made in the middle of the unimportant word unto, and the article 'the' separated from its noun, 'strength.'

Again, the 'Gloria Patri' is often sung thus, 'Glory be to the Father, and||to the Son: and to the Ole Ghost||has it was in the beginnin, is now||and hever shall be : world without end Amen,' with no stop at the words *Father, beginning, now, be, and end*, but one at the words 'and,' and another too long after the word 'Ghost,' the sentence not being finished till after word 'end.' These errors, I presume, arise partly from supposing that the organ, like the piano, cannot hold a note long enough to allow the voice to pronounce all the words clearly and deliberately, partly from too strict an adherence to the rules of chanting, where they evidently interfere with the sense, but chiefly from a bad education. In short, until children are taught to read well, with a proper accent, and expression, they will never chant with that effect which becometh the sanctuary of praise and thanksgiving. I am, sir, your obedient servant, G. P."

## To Correspondents.

If J. A. will favour us with his name and address, he shall receive a letter.

If a Member of the Upper Schools will send us his name and address, we will soon tell him of a field for his exertions.

Donations and Subscriptions to the Society for promoting Church Music are received by the Treasurer, W. F. Low, Esq., 67, Wimpole Street; by the Bankers, Sir Claude Scott and Co., Cavendish Square; and by the Publisher, Mr. Ollivier, 59, Pall Mall.

# The Parish Choir ;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 4.]

PUBLISHED MONTHLY.

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Conversations on the Choral Service. — No. 3.

ON THE GREAT OBJECT OF PUBLIC WORSHIP.

Mrs. Bray. What part of the Choral Service shall we discuss to-day, Mr. Felix ?

Mr. F. When persons are discussing any subject about which they differ, the wisest plan is to find some *general principle* on which they agree; and to use that as a starting place for their arguments. It saves an immensity of trouble; because one *principle*, if agreed upon, may settle the question of a thousand petty *details*.

B. You would attack the root instead of the branches.

F. Certainly. Besides, in order to demonstrate any point, which is *unknown*, or *doubtful*, we must begin with some other point which is *known* and *agreed upon*; and there are one or two general principles respecting the church service which if I can once get your assent to, I flatter myself that you will see that most of the details of the Choral Service follow, as matters of course.

B. I shall be pretty cautious in making any admissions; however, let us hear your principles.

F. Tell me then, to begin with, what is the great object of public worship? in plain English, what do we go to church for principally?

B. To say our prayers, to be sure.

Mrs. B. And likewise to receive instruction.

F. This I know is uppermost in most people's minds, because instead of asking any one where he goes to church, it is common to say, "Who do you hear, sir?" and people constantly tell you, "I attend Dr. So-and-So's ministry," or "I sit under Mr. So-and-So." Now, no one can say that the offering up of prayer, and the hearing Holy Scripture and Sermons, are not vitally im-

portant; but yet I am supported by very great authority in asserting, that they are not the *most* important parts of Divine Worship.

B. What then is ?

F. *Praise*. This seems to have been the idea of the compilers of the Common Prayer Book, because in the Exhortation, where the purposes for which we "assemble and meet together" in church are enumerated, we find that the "rendering thanks," and "setting forth God's most worthy praise," are put first; and that the psalms and hymns occupy almost as much space as all the rest of the service put together, exclusive of the lessons.

B. This is no great argument in my opinion, for perhaps it was mere accident; I should like some better proofs.

F. You shall have them then, and they lie in a nutshell. *Prayer* relates to *our* sins and miseries; *praise*, to God's goodness and merey; prayer is our occupation as mortals and sinners; praise, a privilege which we share with pure angels, and spirits made perfect; prayer will cease with our present lives — praise, as we devoutly hope will occupy eternity. Measure then time with eternity—things earthly, with things heavenly,—sin with purity,—and God with man, and you will then see how much in its dignity praise exceeds prayer. You must not understand this reasoning though, as if it were meant to depreciate prayer in the least, but only as asserting that the praise of God is the very highest occupation in which any created being can be employed.

Mrs. B. What then of the Holy Communion? Is not that the most important part of Divine Service.

F. Undoubtedly; and it is in the highest sense the "sacrifice of praise and thanksgiving;" *the EUCHARIST*.



B. Is that the meaning of the word Eucharist? It is Greek, is it not?

F. Here is a dictionary and we will see.—The word signifies “cheerfulness; gratitude; the thankful commemoration of benefits.”

B. May I ask what that book is that you seem to have been taking your argument from?

F. I will read you a whole passage presently, containing the arguments at length, which I have just given you the pith of. It is *A Rationale on Cathedral Worship, or Choir Service*, being a sermon preached in Hereford Cathedral, in 1720, at the anniversary meeting of the Choirs of Worcester, Gloucester, and Hereford, by Thomas Bisse, D.D., Chancellor of Hereford. It is a most eloquent explanation and defence of the various usages of the Choral Service, and every Churchman ought to read it; more especially before he ventures to join your friends the newspaper-writers in calling these usages, *innovations, undevotional, un-Protestant, &c.*

Mrs. B. I should like to read Dr. Bisse’s work, because one really never finds any explanation at all of chanting and such things in the ordinary run of religious books, and as the clergy do not notice them, or teach us anything about them, one gathers the idea that they are either quite unimportant, or else, rather wrong than right.

B. But let us come back to our argument—suppose we grant Dr. Bisse’s doctrine to be true, that praise is in its nature higher than prayer, what inference do you want to draw?

F. Grant that; and grant also the point we discussed in our last conversation, viz., that the public common worship in church is something different in idea from mere private prayer, then I think it follows, that that mode of celebrating public worship must be the best in which praise is the distinguishing feature, and which affords the greatest opportunity for the whole body of worshippers to join, not only in that offering of praise, but also in the prayers, confessions, and every other part of the service in which the people bear a part. And that best mode of celebrating Divine Worship, is the CHORAL SERVICE.

B. You are a little too quick for me;—I am not quite certain that I see how your conclusion follows your premises.

F. I mean, in the first place, that if the

offering of praise to God be really the highest privilege, and employment of any human being, that that form of public worship must be the best, which gives the most ample scope and opportunity for offering that praise in the most refined and elevated forms. And in the next place, if public worship consists,—not of the isolated meditations and solitary raptures of individuals as such—but of the open common service of worshippers, in which every one should bear his own part; then it also follows that that mode of public worship must be the best, which gives the fullest scope and opportunity for each individual worshipper to take his share in the work. And if we examine the subject with the light of that common sense, which tells us that any given means is good in proportion as it answers the purpose intended, we shall, I think, when we come to look into the details, see that the Choral Service is the best form of service, the best vehicle of public praise and thanksgiving.

B. You must pardon my interrupting you; but really, although we have been conversing so long about the *Choral Service*, I cannot boast of knowing exactly what you mean by it; I never heard of it in my younger days; so pray favour us with a definition of it.

F. The most exalted idea that I can give you of what it means,—if I may do it with reverence—is as described in the Revelations, *the voice of a great multitude, as the voice of many waters, and as the voice of mighty thunderings, saying “Alleluia.”* But to return to this earth. The word *choral* evidently implies the concert of many voices singing in harmony; and by *choral service* is meant the mode of celebrating the public service by both priests and people, in which they sing all portions allotted to each respectively, so as to make it one continued psalm of praise, confession, thanksgiving, supplication, and intercession, from beginning to end.

B. Everything, in fact, to be chanted.

F. Precisely. The psalms and canticles to be chanted aloud by the whole congregation, led by a competent choir; the priest to chant his part of the suffrages and versicles, and the congregation to take up the response in full harmony.

Mrs. B. But do you want to have such a grand method of performing Divine Service in-



troduced into all churches? The notion is enough to frighten me.

F. It would, indeed, be delightful, and not so much for itself, as for that happy state of affairs that must exist before such a thing could be thought of. Let us reckon up the changes that must be made before a full choral service could become general all over the land. All the children must be taught to read, to begin with; and not only so, but the clergyman, or some other well-educated person, must hear them often, and get them to read in a *pure tone*, without drawling, or snuffling. Then they must be taught to understand their prayer books thoroughly, to know the *reason* of everything, and why they should be silent in this place, and sing aloud at that. Then you must have them all taught to sing. Then you must have some regular machinery at work, such as *choral societies*, in which the young adult population may meet and practise music for the church. Then you will want good church music as cheap as prayer books now are—thanks to the Christian Knowledge Society—and you must get people to take their Tallis, or Gibbons, to church with them as regularly as their prayer books.—You must get people further into the habit of knowing what is to be sung in church next Sunday, and to prepare for singing that with as much care as young ladies now practise the last new song before they sing it to their friend. You must get the clergy to understand music, and to undertake the management of it themselves, just as the saints and bishops used to do in the early Church. And to conclude, you must have such an amount of warm church feeling, and knowledge of church matters diffused through the baptized members of the church, that they will be willing to lend their clergyman a helping hand in his efforts to promote God's glory in His own house; and that they may know, that Unitarian or Presbyterian newspaper-writers (both, perhaps, Jesuits in their hearts) are not quite the safest authorities on the rites and ceremonies of the Church. When all this comes to pass, there will not be much dispute about the Choral Service. It will follow as a matter of course.

B. Not in my time, I fancy—I had no notion you were such a schemer, Mr. Felix.

F. Nothing is ever done to the purpose, Mr. Bray, unless a good scheme is laid out first of

all; and here is the scheme, which, if Heaven pleases, the Society for Promoting Church Music hopes to work out. But I believe it is quite late—I wanted to have talked again about the *chant*; but that we must take up at our next meeting: and I will content myself now with reading the passage I spoke of from Dr. Bisse; and I beg you will mark especially what he says of the practices of the early Church. X

DR. BISSE ON THE EXCELLENCY OF PRAISE COMPARED WITH PRAYER.

“Let us consider the excellency of praise and thanksgiving, above and before, though not exclusive of, prayers, supplications, and intercessions. These are, we know and profess, all necessary offices, and ought to be found in all Christian liturgies, being commanded by the Apostle: but then each, as he commands also, must be joined with thanksgiving.

This excellency will appear by viewing the difference of their subjects; for most different they are. The themes of praise are either the perfections of the Divine attributes, or of the Divine operations, which are but the display and exercises of those attributes manifested in the works of God. But what are the subjects of our prayers and supplications? Are they not our infirmities and wants; or what is worse, our manifold sins and wickedness? And what are the contents of our confessions, but to bewail and supplicate for mercy to forgive all those sins? And what of our collects, but to pray for grace to supply our wants, and to heal all our infirmities? \* \* \*

The worship of the Church triumphant is wholly made up of hymns, those songs of praise for what they enjoy, and of thanksgiving for what is passed, without any mixture and alloy of supplications.

For why? their wants and wickedness, which are the subjects of them, are ceased: all the evils which fill the litanies of the Church militant, are passed away. And they that are redeemed from them, have nothing to do in heaven, but to sing praises to their Redeemer; which they do before the throne, as we read, resting *not day and night*. Perpetual hallelujahs are represented to be the employment of the heavenly choir; these are the chief ingredients, interwoven through every song, which they sing unto the Lamb, and which employ their golden harps, wherewith they are said to play before the throne. So that we may measure the excellency of praise above prayers and supplications, with the same argument as St. Paul doth the excellency of charity above faith and hope, not only from its properties, but from its duration—because it *never faileth*. Praise ceaseth not with this state of mortality like the other, but will accompany the saints into heaven even as charity will; praise being, if we may so speak, the religion of the saints above, as charity their work or employment; who shall, and who can be conceived to have nothing to exercise either their devotion or communion, but the praises of God, and the love of one another.

Upon this account the Christian Church, even though militant here on earth, hath in all ages made the greatest part of her public worship to consist of

praise. Psalms, hymns, and doxologies, all being songs of praise, fill up the liturgies of the ancient Church, as far as can be judged from the remains and ruins of them. And if we look into the worship of our own Church, wherein Bishop Beveridge affirms we may behold all the practices of the Catholic Church as in a mirror, we shall find our public service to consist principally of the materials of praise and thanksgiving.

For, after the Confession and Absolution, how doth our Church enter upon the work of praise? thus addressing herself, "O Lord, open thou our lips, and our mouths shall shew forth thy praise;" and then actually breaking forth into praise in the Doxology, "Glory be to the Father," &c. Then, after the invitatory psalm, "O come let us sing unto the Lord," &c., which is, therefore called the *Invitatory*, because it invites, exhorts, and calls us on to this blessed work; it begins the portion of psalms appointed for the day; which portion, if duly measured, will be found to equal the rest of the service either of morning or evening, if we except the lessons, which, though a portion of the service, are not a part of our worship, being inserted, not as matter of adoration, but of instruction. Much more, then, if to the portion of psalms we add the two hymns, which are appointed to follow the two lessons respectively. And, we may observe, that all the creeds which then follow, are appointed to be "sung," as well as "said." After the creed, in the first complement of our Liturgy, in the Reign of Edward the Sixth, there followed only three collects, namely, for the day, for peace, and for grace, which, in choirs and places where they sing, were followed by the anthem; and then the whole concluded with the prayer of St. Chrysostom, and the Benedictory prayer of St. Paul, "*The Grace of our Lord Jesus Christ*," &c. There were then no general supplications or intercessions in the daily service; and the Litany, which contains these, being the subjects of humiliation and distress, is reserved to its proper days. Which things I only mention at present, to shew you, that by the intention of our reformers, the daily public worship of our Church doth and ought to consist chiefly of praises and thanksgivings, manifested in doxologies, hallelujahs, in psalms, hymns, and anthems, and that prayers, supplications, and intercessions, as set forth in the collects and Litany, though necessary duties, should only follow as appendages to that nobler work.—*Rationale on the Cathedral Service*, edited by F. P. Pocock, B. A. Cambridge 1842, pp. 215, 222.

### Some Account of Day's Service Book.

THE anthem by Okeland, which we give in the present number, is extracted from an ancient collection of Church Music, entitled, "Mornynge and Euenynge Prayer and Communion, set forth in foure partes, to be Sung in Churches, both for Men and Children, wyth dyvers other godly prayers and anthems of sundry men's doynge." This work was, the title further informs us, "Imprinted at London by John Day, dwelling over Aldersgate, beneath Saint Martin's."

"These bookes are to be sold at hys shop, underneath the gate. 1565."

"Cum gratia and privilegio Regiæ Majestatis."

The work is printed in single parts, named respectively *Medius or Meane*, *Second Contratenor*, Tenor, and Bassus or Bass; the tenor being, in most cases, the leading part, that is containing the melody.

As the work is of considerable rarity (few copies being known to be in existence), we shall give a description of its contents.

The first service is a *Venite Exultemus, Te Deum*, and *Benedictus*, by Thomas Causton; next follows the Litany, the priest's part of which is not given, but only the responses for the choir. The tenor coincides with the tone now used in cathedrals for singing the Litany. This Litany concludes (as Tallis's also does) with the Lord's Prayer, and does not include the suffrages. The Lord's Prayer is set to a regular strain, not (as is now usually done) to a monotone. The opening strain for the Lord's Prayer is the same as that to which the four addresses to the Trinity, at the beginning of the Litany are sung. This setting of the Lord's Prayer is said to be by Stones.

The Communion Service comes next, beginning with the *Kyrie Eleison*; then the *Nicene Creed*; the *Offertory* (which is designated "a thanksgiving for the poor"); the *Sanctus*; the *Gloria in Excelsis*, and a hymn or anthem, taken from the 4th chapter of the Philippians, 4, 5, 6, 7 verses. All these, as well as two evening services (each consisting of *Magnificat* and *Nunc Dimittis*) are by Causton.

"A godly prayer" follows, the words of which are not taken from any liturgical work that we have met with.

A morning and communion service, consisting of the same portions as the former one, next follows; this is by Heath. The chant given in our last number for the fourteenth morning of the month is that to which the *venite* is set in this service.

"A godly prayer," set by Robert Haselton, next occurs, and then two evening services, one by Whitbroke, the other by Knight.

A morning, communion, and evening service, also of the same portions as before, by Causton, completes this portion of the work, which concludes with several anthems, of which the following is a list:—



Four by Tallis—viz. : one from 1 Kings viii. 28, 29, 30;—one from Psalm xxv. 60. (“Remember not O Lord;”)—one from St. John xiv. 15, 26,—and a metrical “prayer” beginning “O Lord in Thee is all my trust, give ear unto my secret prayer.” Two by Shepard, viz. : one from St. John xiii. 34, 35; and one from Ephes. v. 21, 19, 20, (“Submit yourselves one to another.”) Two by Johnson, viz. : “A prayer,” and one from St. John xiii. 34, 35. Two by Okeland, viz. : the one given in this number, and a hymn, “Praise ye the Father, the Son, and the Holy Ghost.” And six by Canston, viz. : “Exaudiat te Dominus,” the two first verses of the old (metrical) version of the xx. Psalm.—“Rejoice in the Lord,” Phil. iv. 4, “Turn thou us, O Good Lord,” from the Communion Service—and three “Prayers.”

Such are the contents of this curious early service book of the English Church—of which we believe a *fac simile* is about to be published by Dr. Rimbault.

An edition was printed in 1560—but of this we have not seen a copy.

This article has run to so great a length that we must reserve for our next number a few remarks which we had prepared on the services, &c. contained in Day's book. We have not been able to ascertain any particulars of Okeland, the composer of the anthem given in the present number, except that he was the contemporary of Tallis and the other great masters whose works accompany his in Day's collection. C.

### Some Account of Mr. Hullah's System of Teaching.

IN the year 1840, the attention of the Committee of Privy Council on Education having been directed to the propriety of teaching vocal music in elementary schools, an effort was made by Mr. Hullah, with their lordships' approval, to introduce a more systematic method of instruction than had hitherto been practised. Previously to this a collection had been made of the Manuals of Vocal Music in use in those parts of the Continent where music is most generally cultivated as a popular branch of knowledge, and a comparison made of their several differences and methods of arrangement. The result of this examination having shown the

method of M. Wilhem to be the best, Mr. Hullah then paid a visit to Paris to see its practical application, and to consult with its author previously to its introduction into this country.

The translation and adaptation of Wilhem's work to English use having been completed, the first singing classes were assembled at Exeter Hall, in the months of February and March, 1841. They consisted entirely of Schoolmasters and Schoolmistresses—persons engaged in elementary instruction;—the first point in securing a proper introduction of the method into schools, being of necessity, *to teach the teachers.*

Subsequently to this, the demand for admission to the classes, by the general public, became so urgent, that they were thrown open to all;—schoolmasters and mistresses being admitted at a less rate than others. The consequence was an influx of pupils to a very large extent,—we believe something like 3000 persons having benefited by the method in 1841 and 1842, at Exeter Hall alone, not embracing large numbers who were members of various suburban classes,

There is no doubt that two great evils resulted from this notoriety:—Firstly, that many persons joined the classes with a mistaken view of the pretensions of the instruction offered; and secondly, that many ill-informed and inexperienced teachers came forward only to make a failure as far as their own exertions were concerned, and (as always happens) to throw the odium on those who knew better.

It is the past and present misconception of the *objects* of this method of teaching that we are most anxious to correct, as a mistake of this nature must prevent the attainment of *any* object whatever.

Put the Bible before a child on the first day of his entrance into school—it would be folly to expect him to read or understand the shortest chapter; put before the same child, or an adult person, an Anthem, or a Psalm Tune—it would be vain to expect its performance. But educate the child, teach him to read, and, while he reads, to understand with the heart, and he may, one day, become an eloquent preacher. In the same way, must the child and the adult so learn to read the *written language* of music; that they may comprehend the meaning of the *notes* adapted to the Psalm or Anthem, just as they under-



stand the force of the *words* themselves.—Now, *this* is undoubtedly the object of the method under examination. We do not attempt to teach a child, in the first instance, to read *eloquently*; neither is it possible to teach it to sing well and expressively by a few easy and simple steps.

The pretension of the method is, in effect, to furnish a manual, as much for the benefit of the *teacher* as the pupil, in which a series of lessons are arranged, proceeding from the very simplest matter, by gradations so proportioned, as, at length, to lead the pupil to acquire the power of *reading music mentally*, and of singing it with the *voice*, with as much ease as a child is led on from the learning of the alphabet to the understanding of Holy Writ, and the power of enunciating it with just expression.

The great advantage is, that numbers, however large, learn by it as effectually as though taught separately.

We will give one instance of what we should consider its proper application.

A mother is naturally anxious to give her children a right interest in the Church Service; and we doubt not there are many ladies, whose own pleasure in God's house would be doubled, could they hear each member of their family lifting up a voice to swell the tide of public thanksgiving. Now, supposing a lady situated thus, possesses some knowledge of the science of music, acquired in youth, as is the almost universal custom. She yet wants the power to explain, and teach to others her own acquirements. In Hullah's "Manual of Vocal Music," she will find her own knowledge (perhaps something more) put in proper order, for the express purpose of teaching her how to teach others; the book, as we before hinted, being simply a digest of what is to be taught, arranged in a more simple and orderly way, and otherwise differently applied, than had before been attempted.

We here only instance one case, in which the adoption of this *new* system of *teaching old matter* may be used with advantage. Many more will occur to the reader, and, we trust, we have shown him a glimpse in some way or other of the means by which it may become useful to himself. We sincerely believe, that under the old system, to acquire the power of reading music

to the same extent; the time occupied must have been in the proportion of five years to one.

As we wish to make our recommendation as practical as possible, it may be useful to add that the book required will be one copy of "Hullah's Manual," price five shillings, and as many copies of the "Exercise Books," price 1s. 6d. as there are pupils. If a piano is not at hand a tuning fork, sounding *do*. (c) will also be necessary; it is to be observed that if a piano is used, it must be only to "take the pitch" of one note, (c), and that all the exercises of whatever kind are to be done without its assistance, or that of any other instrument—this is the germ of true success in learning to read music. The books are published by Parker, West Strand. M.

#### ON DIVIDING THE VERSES IN CHANTING.

A correspondent has sent us two examples of the different modes in which the *Gloria Patria* is divided in chanting by different choirs; and has asked us to decide which is the more correct mode of the two. Unfortunately this is a question which we have no authority to answer. Any mode of division is good, provided that it allows *every syllable to be enunciated distinctly*; that the *words follow each other smoothly and equally*, without gabbling in one part of the verse, and drawing or pausing at another; and that the *music is made to adapt itself to the natural accent and rhythm of the words*, without torturing the words to adapt them to the music. Provided these conditions are complied with, either of the two following modes will be equally correct.

Glory be to the Father, and <sup>1</sup>to <sup>2</sup>the <sup>3</sup>Son;

Glory be to the Father, <sup>1</sup>and <sup>2</sup>to the <sup>3</sup>Son, &c. &c.  
Yet it would be well that the members of any one choir should decide upon one plan, and adhere to it.

The manner in which, within certain limits, psalms may be portioned out to the notes of a chant, seems not very important,—provided, as we have just said, that the essential conditions of good chanting are preserved. Different writers have divided them in very different ways; for instance, the first vers of the *Venite* is thus set in Boyce's collection to the single chant commonly called Tullis's.

"O come let us sing <sup>1</sup>unto <sup>2</sup>the <sup>3</sup>Lord; let us heartily  
<sup>1</sup>rejoice in the strength of <sup>2</sup>our <sup>3</sup>salvation."

The syllable *va* is thus put to two of the inflected notes, (as the chant is now written).

Instead of printing the Athanasian Creed, divided as it should be sung to the Gregorian chant which Tullis adapted to it, may we request our correspondent to try and chant it, according to the rules given in our "*Short Notes on Chanting*," No. 1.? The chant in question is exceedingly simple, there being only two notes of inflection at the mediation, and one at the endence; and the creed may be sung with the strictest propriety by putting only one syllable to each of these notes, except

perhaps at the words, *co-eternal, incomprehensible, proceeding, another, before the worlds*; but even in these instances the syllabic division may be adhered to, so that care be taken not to dwell too long on unaccented syllables.—*Ed.*

### ABUSES IN HYMN SINGING.

*To the Editor of the Parish Choir.*

SIR—Agreeing as I do with the excellent remarks on church music which have appeared in the pages of the "PARISH CHOIR," I am induced to bring to your notice an individual case which I think merits attention, and some strictures on your part. An attempt is being made at — chapel, *professedly* to improve the style of Psalmody, and gradually to drop a very maudlin selection of hymns which have been for some time in use there, and which are not approved of by the present minister, the Rev. —

A class has been established under the Hullah system, for the practice of vocal sacred music, to the end that the congregation may qualify themselves for being more than mere listeners to the singing of the school children. So far, all is praiseworthy, as evincing the fact that the necessity of the musical part of our service requiring some care is not lost sight of. But, though the principle is to be commended, owing to some fault in the direction, the manner of carrying it out calls for decided censure.

On the occasion of a charity sermon last Sunday week, two hymns were set to music by the recently appointed organist. One is in three-crotchet time, very much resembling one of Mr. Harrison's ballads in Benedict's opera "The Crusaders." The other tune, which I heard a young lady describe as the "prettiest," commences in common time, which continues till the first four lines are sung; (each verse contains eight lines) when it suddenly strikes off into a  $\frac{2}{4}$  passage which bears a strong resemblance to that favourite of barrel organs, "I dreamt that I dwelt in marble halls." After indulging in which, for another bar or two, it resumes, *Tempo primo*, and concludes with a repetition of the first part of the tune, which is the best; and which, by the way, is compounded (with the exception of a running passage in quavers) of a line from the old tune "Truro," and partly of a double chant that I have heard somewhere, so that the only portions that are passable, as adapted for the church, are plagiarisms. But it seems, unfortunately, this is but a beginning; for these splendid compositions are published, and we are threatened with a series of them. Nor is this the worst, for they are dedicated to, and for the exclusive use of the congregation of — chapel, and thus encouragement is given to the abominable system of *peculiar tunes and selections for one congregation*, which must tend to subvert one of the first principles of the established church, viz. that there should be *one* form for all its members.—I am, Sir, your constant reader,

London, April 6th, 1846.

ANTIPHONUS.

\* \* We have examined the publication to which *Antiphonus* refers and find his remarks to be perfectly correct. He might have added that the music is adapted to the words so clumsily, that the shorter lines of Hymn No. 1 are obliged to be eked out by the repetition of two syllables in each. Thus—

"Where blending hearts can meet can meet  
Before the mercy mercy seat," &c.

The following specimen is almost unique. It is to be sung thus—

"And ever in this calm abode  
May thy pure Spirit be rit de  
And guide us in the narrow road  
That terminates *minates* in Thee," &c., &c.

The whole affair illustrates, in very small compass the present degenerate state of church music. First, the want of order and obedience, which induces people to neglect what the church appoints to be sung, and to introduce unauthorized words and secular music instead. Secondly, the want of musical knowledge amongst the clergy; which alone can account for the permission given in this case to burlesque two really elegant hymns, by uniting them with such music. Thirdly the want of a *precentor* (who should be a clergyman, if possible, but if not, a layman of good sound musical taste), to exercise some little direction over the music introduced into church, so that it may not be left entirely to the caprice of the organist. We have suppressed the names concerned; both because it is the *system* and not the *persons* that we would attack, and because there are probably a hundred organists in the kingdom, each of whom may if he pleases, apply the case to his own conscience.—*Ed.*

### ON THE OBJECTIONABLE CHARACTER OF MANY PSALM TUNES IN COMMON USE.

*To the Editor of the Parish Choir.*

SIR,—Loud are the laments, in the present day, over the miserable singing in too many of our churches, and many are the enquiries, what can be done to improve it? The remedies proposed, are choral societies, and choirs of well-selected and trained children—the latter of which will, perhaps, be found the most easy and simple, at first, in country parishes. I say *well-selected*, for it should be borne in mind, that not every child possesses the aptitude and ability to sing. But after all, Mr. Editor, little can be done unless the people acquire a taste for ecclesiastical music—and this I fear, the generality never will, so long as *popular ballads and the productions of the stage* form the staple of the music introduced into our churches! A great step, therefore, in the right direction, and one which it is the power of every clergyman to make is *this*—to abolish at once all tunes of a lax, vulgar, and secular character. Music of this kind, independently of its great impropriety in the House of God, vitiates the taste and pall the appetite—so much so, that most persons soon grow tired of meeting together to practise tunes, which after all are nothing but jigs, or love-sick airs in disguise! Whereas if the psalmody and music introduced into our churches is strictly confined to sterling tunes, of a solid and ecclesiastical character, and the compositions of the best masters, the taste becomes refined—the appetite stimulated—the people take delight in the practice—and all insensibly acquire a longing after the more sublime musical productions of the reformed Church of England—the combined simplicity and beauty of which, are as peculiar to her, as her own admirable liturgy.

If any of your readers, therefore, are really desirous of promoting church music, let them in the first place eschew tunes of a questionable nature; and as many of them may not be able to decide upon those which



are objectionable, I here subjoin a classification of some of the tunes which are commonly used:—The first class I need scarcely add, are those to which a decided preference should be given—and I am satisfied from experience, that an adherence to tunes of this kind will soon render secular music distasteful in the sanctuary, and prepare a congregation to praise God in strains still more worthy of his great and glorious Majesty.—I am, &c.

A CHOIR MASTER.

TUNES OF A SOLID AND ECCLESIASTICAL CHARACTER.

✓ Abridge.	London New.
Angels.	Luther.
✓ St. Anne's.	St. Mary's.
Bedford.	St. Mathew.
Burford.	St. Olave's.
St. Brides.	✓ Rockingham.
St. David's.	Shropshire.
Hanover.	Spire.
Old Hundreth.	Warwick.
Old 112th.	Winchester.
St. James.	Windsor.

LIGHT AND INFERIOR.

✓ Peekam.	St. Jude.
St. Peter.	Lonsdale.
✓ Cambridge New.	Manchester New.
Charmonth.	St. Margaret's
Devizes.	Montagu.
Darwell.	Mount Ephraim. ✓
East Cheap.	Portugal. ✓
✓ Easter Hymn.	Shirland. ✓
Gainsborough.	Sheldon. ✓
Harrington.	Truro.
✓ Job.	Weston Favel.

LAX AND SECULAR.

Abingdon.	Horsley.
Aeton.	Martin's Lane. ✓
Ashley.	Missionary.
Arabia.	New Court. )
Bath.	New York.
Bexley.	Sabbath New.
Bucklesbury.	St. Pancras.
Denmark.	Pern.
Falcon Street.	Oswestry.
Fordham.	Portsmouth New. ✓
China.	University. ✓
Cranbrook.	Warminster.
✓ Hensley.	Warrington, & Wiltshire.

\* \* \* We insert this letter at the request of a highly valued correspondent. We agree with him that any step towards improvement, however small, is worth taking; and that the banishment of the vulgar and profane tunes which are still heard in some places, and the substitution of sterling compositions of the same class, are at least one step towards the introduction of the church's own music, the *chant*. Certainly the person who could delight in "Arabia," could not relish Tallis or Farrant. We must, however, most explicitly state, that by the words *church music*, we do not mean merely the singing of metrical psalms. There can be no objection to using them in the place of the anthem; but it is not a very church-like practice to sing exclusively what the church only *permits* to be sung; and to neglect altogether what it *commands* to be sung where practicable, viz. the psalms of the day and canticles.

We believe that good taste and piety can never tolerate the use of any of those tunes in church, which our

correspondent has put into the second and third lists. A legion of others might be added, but the task of selection is difficult, because in various collections different names are put to the same tune, and different tunes to the same name. To the first class, viz. solid ecclesiastical tunes, may be added without hesitation almost anything that bears the name of Tye, Tallis, Gibbons, or Ravenscroft.

To another correspondent who asks us to recommend him a collection of psalm tunes, "calculated to give a correct taste for ecclesiastical music," we reply, that the very best work is one entitled "Sacred Music, selected from the compositions of Tye, Tallis, &c." published by Burns, price 12s. It is in full score, with an accompaniment. It contains more than thirty compositions, which are quite as many as can be needed, and it is impossible to speak highly enough of their excellency; they show cheerfulness without boisterous vulgarity, and penitence without any dismal whining. Moreover, the harmonies have not been *improved* by modern composers. Mr. Hullah's *Psalter* is certainly the most convenient, and each part, with all the words under the corresponding notes, can be had very cheaply; the selection of music, too, is good, but not so good as the other. It contains ninety tunes, and 290 selections of words from psalms or hymns, a quantity that it is tiresome even to think of.

We may observe that people either *can* sing or cannot. If they *cannot*, the singing of metrical psalms is only a pretence; people who cannot sing at all cannot sing them. But if they *can* sing, and are inclined to practise for the church, why take up their time with practising ninety psalm tunes? Why not sing what are intrinsically better in themselves, viz., the chant and anthem, as well as more in accordance with the church's rules? We know from experience, that the most uneducated people, when accustomed to the chant, relish it and *understand* it quite as well as they do metrical psalmody; and they are as well qualified for joining in the one as the other.—*Ed.*

BOOKS RECEIVED.—The Prayer Book Epistles, paraphrased in verse, by G. V. Cox, M.A., Oxford. London: J. Ollivier, 1846. \* \* \* The Author says in his preface, "As it is not granted to any one, however desirous of doing so, to be able to understand and appreciate Keble's *Christian Year*, my versified paraphrase, revolving as it does in the same Church cycle, may perhaps be adopted by some as a substitute, by others as a humble companion thereto." We may add that it is highly useful in rendering the *meaning* of the Epistles more familiar to young people.

To Correspondents.

A parcel is waiting for J. A. at the Publisher's, 59, Pall Mall.

Communications respecting the *Society for Promoting Church Music*, may be addressed to the Hon. Sec., Robert Druitt, Esq., 29A, Curzon Street, May Fair, London. Subscriptions and donations are received by the Treasurer, W. P. Low, Esq., 67, Wimpole Street; by the Bankers, Sir Claude Scott & Co. Cavendish Square; or by the Publisher, at 59, Pall Mall.

B. C.—We noticed this desecration of a Church, but it was too late to speak of it this month as it deserves.

B.—The issuing seventy-nine new hymns is a very odd way of encouraging uniformity. We cannot aid such a project.



# The Parish Choir ;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 5.]

PUBLISHED MONTHLY.

[JUNE, 1846.]

### Conversations on the Choral Service.—No. 4.

#### ON CHANTING THE PSALMS.

*Mr. Felix.* Can you agree to the *general principles* which we discussed at our last meeting?

*Mr. Bray.* I suppose we may as well. But have the goodness to repeat them in few words.

*F.* They are these: that public worship is a thing differing in its nature from mere private prayer; that when people meet in church, they are to offer their worship to God as the public common act of one body; that the English Liturgy requires the outward vocal response of the people, not their mere inward silent assent; that the chief part of public worship consists in praising God in psalms and hymns; and that the *Choral* method of performing divine service is the most perfect, because it affords the best opportunity for the audible response of the people, where they ought to respond aloud, and because it secures the proper singing of the psalms and hymns. Now let us talk a little about that mode of singing psalms which is called *chanting*.

*B.* The very word *chant* is connected with some most undefinable objections in my mind. I do not like it, and yet can hardly say why; but I have some notion that there is Popery lurking at the bottom of it. What is the exact meaning of the word *chant*?

*F.* It comes from the Latin *cantare*, to sing; and originally meant any kind of singing; but it is now used only as an ecclesiastical term, to signify the *singing* or *musical recitation of words not arranged in metre*, such as the psalms of the day, and other parts of the Church services. So when people talk of *singing* a psalm, they generally mean one of the psalms in metre; but when they talk of *chanting*, they mean those Psalms in the prose version, which are portioned out of morn-

ing and evening use in the Prayer Book. These psalms are evidently intended to be sung; it is against common sense to *read* psalms if we *can* sing them: the Hebrews used to sing them; the Early Christians sung them; the Reformers of the English Church intended them to be sung, as is evident from the preface to the Prayer Book, and from the manner in which each verse is *pointed* or divided by a colon; so why should we not sing, that is to say, *chant* them?

*B.* It does not seem so *natural* to sing prose as it is to sing verse.

*F.* Not so *usual*, I grant, which is one great advantage, because chanting being confined to the Church, can never remind you of the modes of singing that are common in concert-rooms. But certainly it is much more natural, if we call a thing more natural which is less artificial, because we need only take the words as they stand in the prose version, without turning them into metre and rhyme.

*B.* But chanting is not so *congregational* as singing the psalms in metre.

*F.* Quite the reverse, I assure you; the daily Psalms are intended to be, and ought to be, chanted by the whole congregation; and not only so, but the verses should be sung alternately by each side of the congregation, a plan which produces the most agreeable feeling of mutual consent, of sociality, as it were.

*B.* Is it not a *difficult* kind of singing?

*F.* Quite the contrary; it is rather *recitation* than singing; and the inflections or changes of voice are very few and very simple in all good chants; all that is required is, that each verse of the psalm be recited distinctly in a musical tone, which tone is varied slightly at the middle and end of the verse.

*B.* Is there not a something *hurried and indecorous* in this manner of singing?

*F.* You may by chance have heard chanting performed in a hurried and indecorous manner; but the abuse is no argument against the use.

*Mrs. B.* I know the common idea to be, that when we want to praise God in a Psalm, we sing one of the psalms in metre to a psalm-tune, and that the prose psalms are read for the edification of the people.

*F.* Can you find any ground for that opinion in the Prayer Book?

*B.* One great argument against chanting is, that the *poor people cannot understand* the psalms when chanted as well as they can when sung.

*F.* The same argument might be brought with much greater force against the singing of metrical psalms; in fact, it might be urged against all singing whatever. But surely any person who can read can follow the sense easily enough: and I know, from personal observation, that when people go regularly to a church where the Psalms are chanted, they soon become used to it and like it, and join in it, too, as well as they can.

*B.* Is it not Popish?

*F.* It is true the Romanists have the custom; but I am not aware that it is so connected with any erroneous doctrines, that we cannot have the one without the other. The simple question seems to be this: the Church has given us a portion of the Psalms for every morning and evening in the month; common sense shows that psalms are meant to be sung or chanted; so why should we refrain from doing what common sense dictates, merely because Romanists do the same?

*B.* I saw in a religious newspaper the other day, that chanting is an "unwarrantable departure from the simplicity of the forms established by long usage in our parochial churches."

*F.* I recollect the time, Mr. Bray, when you used to talk about the necessity of Church Reform; about the abuses of the Establishment; the corruptions, the sinecures, and so forth. Therefore, I must say that *usage* is an odd plea for a zealous Reformer to bring in favour of not doing a thing as it ought to be done. If the people were so poor and so ignorant that the psalms could not be chanted, reading them would be excusable enough; but now that education and wealth and good taste have made such pro-

gress, and everybody is taught to read, and everybody, thanks to Mr. Hullah, can easily and cheaply be taught to sing, the reading a thing meant to be sung is evidently a piece of idle formality.

*Mrs. B.* I am afraid that you want to make the service *attractive*, to draw people to church to hear good music.

*F.* The setting forth the glory of God is *the* object. If that is borne in view, of course the musical part of Divine service will be cared for and rendered as worthy of Him as possible. That some people may come to church merely to please their ears, is very likely; but if the one great object of Divine worship is steadily regarded, such considerations will be felt unworthy of notice. Besides, the real old Church music is not a thing to please mere listeners. Join in it devotedly, and you feel its beauty. But if people go as listeners merely, they cannot endure Tallis, or Byrd, or Palestrina, but want the showy theatrical solos of modern composers.

*Mrs. B.* However easy chanting may be to people who know how to do it, yet it requires some teaching.

*B.* Then it would be such an expense to have a good choral service in every church.

*F.* We will leave these two points, if you please, for future discussion; but if people were agreed that the Psalms ought to be chanted, there could be no difficulty in finding the means. Now, to finish the subject, let me read you a short passage from Dr. COMBER'S *Companion to the Temple*, and pray notice what he says of the social congregational nature of chanting, especially if the priest, according to good old custom, begins the Psalm himself; and of the duty of the people to be something more than mere listeners to the chant. X.

#### DR. COMBER ON CHANTING THE PSALMS\*.

"O come let us sing," &c. We being now about to besiege heaven with our prayers, every man shows his own forwardness, and reproves his neighbour's backwardness, with "O come let us sing." This is that which we are commanded to do by the Apostle, whenever we meet in the house of God, viz., to *admonish one another*, (Heb. x. 25.) *in psalms and hymns, and spiritual songs*, (Eph. v. 19 :

\* This passage is extracted from a running commentary on the 95th Psalm, and its uses as an *incitatory* Psalm. — Vide DR. COMBER'S *Companion to the Temple*.

Col. iii. 15), and to encourage one another, as the minister and people do most pathetically in this psalm, stirring up each other's hearts in these two first verses to praise God; the same thing after the poetic manner being expressed in divers words; from which it appears that this psalm was fitted for the two sides of the choir, and so we still use it. The priest beginning the exhortation "*O come let us sing,*" and the people answering "*Let us come,*" &c., thereby approving the advice and returning the courteous invitation, both minister and people do mutually press the duty, and express their joint resolutions to glorify God. In private it may suffice that our *heart and spirit* do rejoice; but we are now in public, and therefore as God both bestowed his favours (1 Cor. vi. 20) on both soul and body, we must (both in heart and voice) glorify him by both. We must sing his praises, and thereby shew even to men who cannot see the heart, that we are glad and rejoice in remembering his goodness. We must not stand mute, but our tongues must affect our hearts, and the hearts of all about us; that every man's light may shine clearly, and our neighbour's torch be kindled at our fire, till the several sparks of gratitude that lie hid in single hearts be blown up and united into one flame, bright as the blaze of the altar; and till we be turned into holy joy and love, which will be the effect of our zealous performing the outward part.

"*And a great King above all Gods.*" O ye Christians, when you go about to praise the true God, behold the smoking altars and bleeding sacrifices, the triumphant processions and solemn addresses which are paid so freely by the slaves of Satan to heathen idols, and *be ashamed of your rude and cheap worshipping of Him that is far above all Gods.* Consider the pleasing harmony of sweet voices which wait upon those false gods, that tremble at the name of your Lord, and blush to offer up either flat or feigned gratulations."

Lessons in Singing.

ND. I. NAMES AND POSITIONS OF THE NOTES.

Q. Why have you to learn your notes, when beginning to learn to sing?

A. Because Notes represent sounds.

Q. Music, then, consists of sounds? Of all kinds of sounds?

A. No: there are some sounds disagreeable. Music must consist of agreeable sounds.

Q. If you sing any kind of agreeable sounds, in any order, or without any order, is that music?

A. No: they must have a certain order and connexion with each other.

Music, then, is the producing of agreeable sounds in a certain order and connexion.

Q. But can't you imitate these sounds without notes?

A. Not accurately.

Notes, then represent accurately the sound which constitute music.

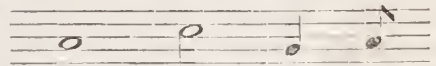
Q. How are these notes formed? Of what shape are they?

A. Like circles or dots, thus ○ ●; or with a line drawn from them, thus, ○ | ● | .

The latter sometimes with one or more dashes added, thus, | | .

Q. How are they written or printed? In a straight line as in printed books, or between two lines as in your copy-books.

A. No: on a set of five lines drawn together lengthwise, which is called a staff.



Q. You see here five lines and four spaces between them, on any of which notes may be placed. What then does a staff consist of?

A. Five lines and four spaces.

Q. How are they numbered?

A. From the bottom, counting upwards. The bottom, or lowest line, is the first line; the top or highest line the fifth: so the lowest space is the first space, the highest the fourth, and the rest accordingly.



LINES.

SPACES.

A musical sound then may be represented by notes such as you have described written upon a staff of five lines and four spaces. You must observe also that the sounds will be higher or lower in pitch, that is, of a higher or deeper quality, according as they lie high or low upon the staff. And in singing you will have to make your voice ascend or descend, according as the notes ascend or descend upon the staff.

Q. But how am I to know exactly what sounds the several notes represent?

A. The middle sound in singing, that which lies midway between the range of men's voices on the one side, and boys' voices on the other, is this:

[Sound C on an instrument or with the voice, and make the class sound it. Observe that all sing the same note, that is, that the teacher, a man, sings what to his voice is the high C, while the children sing what to their's is the low C.]



We are all now singing the same note, and you see, you can go a great deal higher than that sound, while I can go a great deal lower, so that if I wanted to write down that sound I should naturally put it between two staves, giving one of them to boy's, or high voices, and

the other to men's, or low voices. Suppose we write it down so, drawing a dotted line through it, in order that we may know it again, and the sound it represents, whenever we see it:—sing it for me again:

[Class sing the low C.]

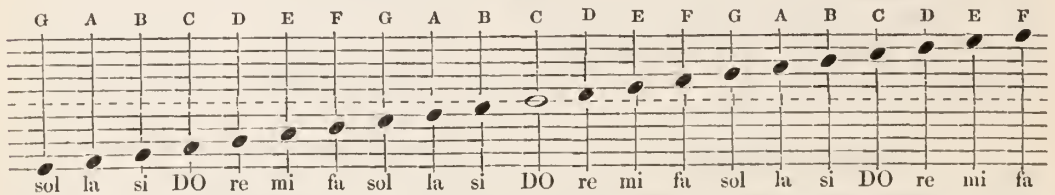


There you have it written down on the dotted line, with the boys' voices above and the men's voices below. So that we have here a *regular set of sounds, measured from one particular sound, and a regular set of notes representing those sounds, measured from a particular note.*




Now, I find that in singing these notes, beginning with the middle note (that marked by the dotted line), and going either up or down, the *eighth* note corresponds with the one I began with. It is, in fact, the same sound, only made by a different part of the voice, or sung in a different pitch; in one case by a high part of the voice, in the other by a low part. It appears from this

that there are *seven* distinct and separate sounds in music, while the others are only repetitions of them in different pitches of the voice. We will call these seven distinct sounds, then, by the first seven letters of the alphabet; or rather, as those letters would be bad to sing, by the syllables DO, RE, MI, FA, SOL, LA, SI, pronounced after the Italian manner *do\**, *ray*, *mee*, *fah*, *soll*, *lah*, *see*.



So now we have names for the different notes, to distinguish them one from another. We will call the middle note DO and apply the other names to the rest in order as they come, only reversing the order, when we go down from high to low, thus:



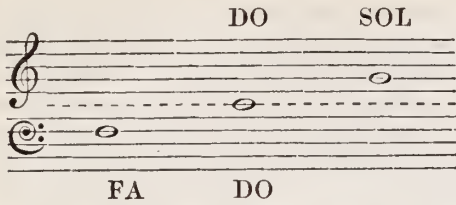
*Q.* I find in one staff notes with the same names lying on different lines and spaces from what they do in the other: for instance, in one staff I find G, or SOL, placed upon the second line; in the other upon the fourth space. How am I to know the difference? How am I to tell which is the men's staff and which the boys'?



*A.* By a sign called a clef. We will put before your staff this mark  made out of the union of two letters *G* and *S* (*sc*), taking care to put the turn or bend on the second line, to shew you that every note falling on that line is G, or SOL, the fifth upwards from DO; and before the other staff we will put this mark  or 

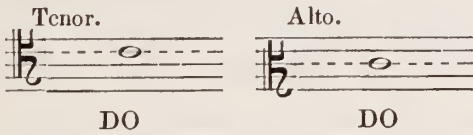
a remnant of the old English F; putting the two dots on either side the fourth line, to shew that every note falling on that line is F, or FA, the fifth below DO.


Thus, then we have two distinct staves, one for men to sing from, and the other for boys to sing from; one marked by the F, or Bass clef; the other by the G, or Treble clef: and according to the position of the notes on these several staves you know the exact sounds which they represent; this mark  pointing out the FA or fifth note below the middle DO, and this mark  the SOL or fifth above it.

\* This *o* is to sound like the *o* in open, doe, so; not like the verb *do*.



But there are other kinds of voices ranging *between* the Bass and Treble, as, for instance, the Tenor and Counter-tenor or Alto, and we shall want separate staves for *them*, in order that their notes may be distinguished and read conveniently; so to give the Tenor a staff of his own, I shall take the middle note DO, and place it on a particular line, the *fourth* in the staff, prefixing this mark  or , called, on that account, the C, or DO clef, to shew where that note is placed. And to give the Counter-tenor, or Alto, a staff of his own, I shall place the middle DO on the *third* line, prefixing the clef as before, thus:



By this arrangement we have four different staves for the four principal kinds or classes of voice, Bass, Tenor, Alto, and Treble, marked each with its own peculiar clef. Occasionally the voice will have to go above or below its own staff, in which case the notes are written upon short lines called ledger lines, thus , but this does not often occur in Church music.



Let the pupils be well practised in these notes, until they can read them perfectly. T.

A Word to our Friends and Critics.

SOME of our friends, for whose judgment we entertain the highest respect, whilst they approve of the general principles taught in the *Parish Choir*, have yet expressed their surprize that we have printed a collection of Anglican single chants, instead of what are acknowledged to be the best of all chants, the Gregorian Tones. We think it, therefore, due both to ourselves and to our critics, that we should say one word in explanation.

Our publication has two objects,—1st, to teach principles, and to bring the public by degrees to act upon them; 2ndly, to supply music. Of these two objects, the former is incomparably the more important at the present time. Good Church music has been published in abundance during the last ten years; but the *Parish Choir* stands alone as an agent for systematically teaching how, and on what principles, it is to be used; as well for dissipating the unhappy prejudices with which the whole subject of Liturgical propriety is enshrouded in the minds of multitudes of persons,—well-meaning and well-informed as they may be on most other matters.

Bearing in view then our chief object, which is to teach principles, to sooth angry prejudices, and to bring the public by degrees to a right way of thinking and of acting; and bearing in view also what that state of deep-rooted habit and popular opinion actually is, on which we hope to work a favourable change, we do not see how we can do otherwise than act in the way which common sense and experience dictate under all analogous circumstances. We must take the present state of things as our basis, making use of existing elements where possible; always striving after improvement, but never by violent transitions. We have to deal with men as they are, not with men as we wish them to be; we must look into the world before us, with its habits, its tastes, and its prejudices, not gaze at an Utopian world in a mazy distance. And with all this there is much good in the world, much zeal, much good intention, much straightforward common sense. And therefore we must strive to purify musical taste, to overcome bad and careless habits, and to point out to common sense

the groundlessness of prejudice. We must so inform people, that they may themselves see the propriety of a reform, and call for it of their own accord; and not force upon them changes which they cannot comprehend, and which they will only meet by a storm of opposition and prejudice.

Therefore we assert (and our assertion is substantiated by ample experience,) that to attempt a sudden transition from the modern secularized double chants, and vulgar hymn tunes, to the Gregorian Tones and Elizabethan Anthems would be an absurdity. We have too sincere a respect for the Gregorian Tones to expose them to the chance of mutilation or factious opposition. Let any one look at the manner in which they have been cut up to suit modern notions in certain recent publications, and the way in which they are sung in certain churches, and say whether it were not better to leave them entirely alone, till they could be better valued and understood.

We will venture also to ask, if they who now so loudly cry out for Gregorian chanting and nothing else, have not themselves gone through that kind of gradual transition for which we wish to educate the public? Do they not recollect the time when they first began to think a single chant (of the date 1660—1730,) as much superior to the flimsy double chant (1780—1830,) as they now think the Gregorian excels them all? Because they now relish meat, must there be no milk for babes?

We might easily, if we chose, refute our critics with the fact of their own showing, that not merely the sentiments and habits of the people, but the constitution of choirs, cathedral and parochial, must be greatly altered for the better ere they become fit for Gregorian chanting. The case may be stated thus:—

It is contended that the Gregorian Tones are the best of all chants. *Granted.*

They are the best; 1st, because the most devotional. 2ndly, because they are adapted for men's voices, for the bulk of the congregation, in fact, and not for mere children. *Granted.*

They require a good volume of masculine sound to give them their proper effect. *Granted.*

But further says our critics, our choirs are degenerate; the cathedral clergy (woful anomaly,) cannot sing; the lay vicars are few; and the voices of children are heard in their stead. *Granted.*

Therefore we contend, that with cathedral canons who cannot sing, with choirs of trebles, with an indevout population, of which the male part hardly can be said to come to church, still less to open their mouths when there; with this state of things, we are not fit to use the Gregorian Tones.

But granting, as we always do, the inherent excellency of the Gregorian Tones, yet we must also contend that their legitimate offspring, the early English chants are well adapted for English choirs in their present transitional state.

It is surely much easier to teach people to do that right of which they have some notion already, than to begin afresh and instruct them in an entirely different system. Of all the senses, there is not one more formed by habit, or one which receives and retains anything unaccustomed or unusual with greater difficulty, than the ear. The English single chant is known; some notion of it, however imperfect, some appreciation of its rhythm and application to the psalms is generally diffused, and has made its way into most parishes. The Gregorian Tones, however, are mostly unknown and strange; their severe and majestic simplicity, (coming out, as it were, from the world of a thousand years ago) grate harshly on, nay, are inappreciable to the ears of men accustomed to running double chants, and dancing hymn tunes, and their rhythm is inexplicable to the great majority of our congregations. Therefore we maintain, that some middle ground must be taken, some way of turning men from the vulgar secularized tunes now heard in our churches, some means of improving people's taste and power of appreciating ecclesiastical music, before they can admire or join in the severer music of a remote period, whether Gregorian chants or very ancient services and anthems.

Thus then, while we will yield to no men living in our admiration and love for the Gregorian Tones, we will practice, not theorize; we will begin by teaching men to know, and to like, aye, and to sing the good old English chants, which, as we affirm, have much of that purity and simplicity, which renders them worthy vehicles of the praises of the Church. We fear that some of the objectors to them are tainted with not a little of that spirit of Puritanism, which is too apt to be found even amid what is most Catholic in profession. C. & X.



### Notices of Books.

*Observations on the present state of Congregational Singing, with a plan and suggestions for its general encouragement and improvement.* By W. H. PLUMSTEAD. London, T. B. Sharpe.

WE gladly welcome Mr. Plumstead's pamphlet, which contains a sensible and ably written exposition of the carelessness, ignorance, and irreverence which characterize the entire management of the singing in most Loudon Parish Churches, and a practical scheme for its improvement.

Mr. Plumstead proposes "to divide the parishes of the metropolis into districts; each district to consist of six contiguous parishes. A singing-master must be appointed, to give instruction in vocal music, to the various parochial schools of the district. His duty would be to attend twice a week at each school, and give one hour's instruction in the rudiments of music. The elementary practice should be persevered in till every child could read the notes, and *sol-fa* with facility."

"The children of the various schools, whether day or boarding schools, should be invited to attend to receive the instruction. The hours for attendance ought to be publicly made known; and punctuality enjoined. The boys ought to meet at one hour, and the girls at another. The masters, mistresses, or teachers, of the respective schools should be present with their pupils, not only to benefit by the instruction, but to preserve order, and see that attention is paid."

Mr. Plumstead calculates that the salary of the singing-master for attending six parishes, should be at least £150 per annum, as he would have to give about thirty lessons a week. We think £400 would be much nearer the mark; and if the parishioners were really in earnest, we do not think they would begrudge contributing from £50 to £100 per annum for each parish.

But, "after all," as our author observes, "nothing can be permanently or effectually done, unless the clergy generally see the necessity of, and feel an interest in, the correct performance of the musical portion of the service of their church. It is not sufficient tacitly to admit that the service ought to be well performed. \* \* \*

"The subject ought to be taken up, and held out as a religious duty; as one of the ordinances of the Church; the neglect of which is as sinful as indecent. People would believe a clergyman to be in earnest when he told them, that the church-doors would be open to them at such a time; that instruction would be given to them by a competent singing-master; that the organist would be there to play the organ; and that a regular rehearsal of the Sunday service would take place: that he, and his wife and family, would also be there, and assist by taking their part. Such an address and example would have its due weight; and the clergyman would be surrounded by his flock. He would feel himself at home, among his family as it were, in close communion; and not, as is too frequently the case, scarcely acquainted with, or even exchanging the common courtesies of society amongst a dozen of his parishioners."

We might easily multiply our quotations, but our space forbids it; and we must content ourselves with a hearty recommendation of this pamphlet to the clergy, especially the London clergy. We do so with the more confidence as we believe the author of it, who has devoted his attention for many years to popular instruction in singing, is both willing and able to assist in carrying his scheme into active operation.

### MR. GANTTER'S LECTURES ON ECCLESIASTICAL MUSIC.

MR. GANTTER is now delivering a course of lectures on Ecclesiastical Music, at the Hanover Square Rooms, in which he traces its history and the variations in its style from St. Ambrose down to Mendelssohn. The lecturer appears to be thoroughly well-informed and to possess no small amount of zeal for his subject. It certainly is very gratifying to witness the enthusiasm with which Mr. Gantter, a foreign Protestant, speaks of our admirable Liturgy, and urges the adoption of *the chant*, as the ancient, proper, and consistent mode in which it should be said. We subjoin a short extract from his observations on *Plain Chant*, a subject on which we shall have much to say in future Numbers; merely observing here, for the benefit of the uninitiated, that by the words, *chant*, *plain chant*, *plain tune*, *plain song*, or *canto fermo*, is meant that manner of saying the prayers, psalms, versicles, and responses, &c., in musical tones, which was always used in the early church, and is still maintained in most cathedrals.

"In order that the music of the Church might not lose its dignity and severe grave character by the imitation of florid or passionate secular songs, St. Gregory establishes the *canto fermo*, or *plain chant*, which offers the most becoming music for those parts of the service in which the people are expected to take a part. It is at once the simplest and sublimest strain; it totally differs from secular music; and it excludes difficulty and intricacy of composition and carelessness in the performance. It is the best means for bringing into action the power of the voice, that noblest organ of the human frame. The plain chant has been justly called '*The Voice of the Church*.' *It is the very perfection of speech.*

"*It sends the voice of the Minister to the remotest part of the most stupendous pile, it also enables a whole congregation to join in the Service*, since its scales can be adjusted to the general compass of all voices; it inspires the worshipper with that religious awe, which is the characteristic of true devotion.

"Hence the plain chant has remained in use up to our days in both the Roman and Greek Churches; it is the origin of the Hymns and Psalm tunes of the Reformed communities on the Continent, and was constantly used in the Anglican Church up to the period of the Great Rebellion. It was chiefly banished by Puritan Reformers on the ground that the priests read the prayers with the same *tone of voice* that they had used formerly in the Latin Service. \* \* \* That very tone of voice is the strength, the life of the *Common Prayer*. *Chanting is speaking with our whole heart*, with our whole energy; it produces a powerful sympathy between all worshippers, and gives gigantic strength to the weakest individual emotion."

### THE LATE CHORAL MEETING AT EXETER HALL; FAULTS IN CHANTING.

WE attended the Choral Meeting of Mr. Hullah's pupils at Exeter Hall, on the 13th of May, and need scarcely say that we were extremely gratified. But we must offer a few words of friendly criticism on the manner in which the 136th Psalm was chanted. Two great faults were committed in every verse. The words sung to the recitation note in the first half of each verse were most confusedly gabbled; and then there was a dead pause before the remaining syllables were sung to the notes of inflection. These faults were strikingly apparent throughout, and in the following instance they produced an effect bordering on the ridiculous. The verse "Who divided the Red Sea in two parts," was sung as if written thus,—

"Who divided the Red—*Seen* two parts," &c.  
We must return to this subject in an early Number.

### A PLEA FOR A DIVISION OF THE MORNING SERVICE.

*To the Editor of the Parish Choir.*

SIR,—Permit me to avail myself of your pages to offer a suggestion for the better celebration of divine service, which, I trust would involve nothing that is really opposed to church-order and would be an innovation rather in appearance than in deed.

This suggestion is that, wheresoever there are three services in the day, the Litany should (with the permission of the Bishop,) be used in the afternoon, and the evening service in the evening.

I have reason to believe that there are many who would gladly avail themselves of such a permission. At present there are many thousands of our rural population who very seldom join in the Litany at all; great numbers finding it more convenient to attend at the afternoon or at the evening than at the morning service. And yet, by universal consent, there is no part of the public service which is so copious, so full of instruction, fervour, and consolation as the Litany, a Litany to which as a whole, perhaps, no other is comparable, either of ancient or of modern Liturgies.

Again, although it is very true that zeal is untiring, yet it is equally true that long devotions are unsuited to the young, the feeble, and the old, and that both upon clergy and laity the union of Morning Service, Litany, and Communion presses, in many instances, severely.

Thirdly, a very general effect of the now prevailing custom of using these three services as one is the curtailing of one or of another part of the service; one curtails the singing, another the sermon.

Fourthly, if any have scruples on the ground of precedent, it might tend to satisfy such (and I know not why the scruples of any should be disregarded,) to refer them to the introduction of the Litany into the afternoon service, or Vespers in the Roman Church, at least, in this country.

Doubtless the present custom amongst us, has led to the general abolition of the chanting even of the Te Deum, and yet who that can be at all touched by music, but must regret the loss of every opportunity of aiding his devotion by music, when that divine hymn is used? the very words are music in themselves and all but demand music.

From the present custom, moreover, the Litany is itself often hurriedly chanted, and when the Holy Communion follows, the *shortest*, not the noblest and most solemn services are selected.

Our venerable Reformers of truly blessed memory, in constructing our present services *could* only have had regard to the early habits of our ancestors, habits which had far from worn out at the Restoration. Had the habits of their generation been similar to those of ours, they would probably either have provided another service like the *Complin*, or have made a different arrangement of the three services which now form our morning service.

I remain, faithfully yours,  
A. T. R.

\* \* \* Our reverend correspondent's desire for a division of the morning service is becoming daily more general. One of the greatest arguments against the present system is, that it is almost impossible after two hours previous devotion to celebrate the Eucharist with becoming fervor, and to sing the hymns in the office, as they deserve. At Winchester Cathedral on Sundays, morning prayer to the end of the three collects is said at half-past seven, and the Litany and Holy Communion at ten.—ED.

### To Correspondents.

We are glad to learn that a Choral Association has been formed at St. John's Chapel, Downshire Hill, Hampstead.

The first and second Numbers of the *Parish Choir* are now reprinted, and may be obtained of any Bookseller.

A Clergyman recommends Dr. Crotch's selection of psalm tunes, (not the *later*) but the *first edition*, 1803. It comprises also Tallis's Litany with Latin words, and his Ordinary Hymn.

R. R. complains of the want of reverence and decorum exhibited by country choirs, both during their practice meetings and during divine worship. If the clergyman were to attend the practice meetings, he would soon, by his example, induce a more becoming spirit; and if the choir, instead of being placed in a gallery by themselves, were on the floor of the church near the minister to sing *with him*, and lead the voices of the people, the greatest temptations to misconduct would be at once got rid of.

Mr. Gantter's remaining Lecture on Ecclesiastical Music will, we believe, be delivered on Thursday, the 4th of June.

Donations and Subscriptions to the Society for promoting Church Music are received by the Treasurer, B. Ferrey, Esq., 1, Trinity Place, Charing Cross; by the Bankers, Sir Claude Scott and Co., Cavendish Square; and by the Publisher, Mr. Ollivier, 59, Pall Mall.

Communications for the Editor of the *Parish Choir*, books for review, &c., may be forwarded to Mr. Ollivier. Any other communications respecting the Society may be addressed to the Hon. Sec., Robert Druiitt, Esq., 39a, Curzon Street, Mayfair, London.

F. P. Small donations will be very acceptable. We want to get funds in order to carry out one great object, the making instruction in Church music a part of the training of all children.

We have to acknowledge many letters on Psalm tunes; which we have not room for at present.

Does F. E. N. mean that the words of Calcott's glee, "Forgive blest shade," are sung as a hymn after an evening sermon, or that it is merely played on the organ, as a voluntary? It is, however, quite unfit for either purpose, as it is a glee, though a dismal one, and can only remind people of the concert-room.



# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 6.]

PUBLISHED MONTHLY.

JULY 1846.

### Conversations on the Choral Service.—No. 5.

#### ON CHANTING THE RESPONSES.

*Mr. Felix.* Let us to-day, if you please, talk of the *responses*, that is to say, of those portions of the service which the people are intended to say aloud, in turn with the minister. Let us fairly consider, whether or not they ought to be chanted.

*Mrs. B.* You know I have been brought up under the good old system; never being accustomed to anything but the common mode of performing the service in our parish church; and if ever I went to a cathedral, the whole affair seemed an unintelligible form—a mystery, and as I candidly confess, I always thought it a relief of Popery. However, I can now see the reason of chanting the Psalms; but as to chanting the responses, there is nothing so repugnant to the tastes of all steady church-goers of the old sort.

*F.* Pray tell me why.

*Mrs. B.* Why it seems entirely to upset all the notions that one has been gathering for so many years about the primitive purity, and chaste simplicity, and quiet sobriety of our Protestant service. When the old parish clerk says the *Amen*, or makes the response, then there is a quietness and plainness above the service that I like, and have been used to all my life; but when there is a choir, as at the new church at —, that chants the responses, and when one hears all the people around one chanting them too, all the boasted quietness and simplicity vanishes at once.

*F.* If by simplicity you mean silence, you must admit the whole letter and spirit of the Prayer Book to be against you. But I suppose the case is that you as a representative of what

you call steady, old-fashioned church-goers, do not find the chanting of the responses agreeable to your feelings and habits.

*B.* Certainly not.

*F.* But since habits may be bad, and feelings perverted, let us argue the case on the ground of reason. If a practice is good, and useful, and reasonable, ought we to give it up because of our *feelings*?

*B.* Its reasonableness and use, then, is what you have to prove.

*F.* You must confess, that if you look at the Prayer Book—if you look at it critically, just as if you were a perfect stranger to its contents, and unaccustomed to any particular way of using it—you would see at once that some parts of it are quite as much intended to be said aloud by the people, as the great portion of it is by the minister. And you must also confess, that the saying aloud by the people is a very rare thing to hear, although, as we observed in a former conversation, if they do *not* say aloud, the service is a mere piece of empty formality; for it is nonsense for a person to look at a book, and read the words “*our mouth shall shew forth Thy praise,*” unless he really does mean to open his own mouth. And I am sure that many people who sit silently in church, would be very glad to join in the response if they could do so in the way that *nature* dictates, that is to say, in a chant.

*B.* *Nature* dictate chanting! that seems a very strange doctrine.

*F.* It would be almost worth while to have a conversation some day about the meaning of the word *nature*, and to consider what is natural and what is not, to man in his present condition; but for the present let us state our case thus:—People go to church, and intend fairly to join in the responses: but in practice they do not. I



argue that they do not, because the present way of attempting to say them in unmusical tones is *unnatural*, and that they might easily do so if they were said in a musical tone or chant, because that is natural.

*B.* I should like to have this point made a little clearer.

*F.* You want to have in a church the voices of all the people saying the same words at the same time. Now if they attempt to do this in unmusical tones, see what difficulties are in the way. Each man hears his neighbours around him, speaking each in his own time, and his own tone; the discord of sound and confusion of sense are intolerable to any one's ear: they weary you, and you leave off speaking, hardly conscious why, although you will readily feel the reason, if you attend to your sensations. Then, as Mr. Hullah has shewn, when people are speaking in the same musical tone, although every one is conscious that he is speaking, yet he scarcely hears his own voice; it is lost in the general body of sound. But when speaking in unmusical tones, every man's voice sounds prominently and individually, so that he fancies himself conspicuous, and thinks he is attracting the attention of his neighbours, and so he is silent from a feeling of shyness\*. For one or both of these reasons it is, that many well-disposed persons in church begin and attempt to make the response aloud; but there is felt to be something unnatural and irksome—they can hardly tell what, but yet there is a something that takes away their zeal, and gradually seals their lips; and so they remain quiet, and you only hear the voice of the parish clerk and the charity children; who, by-the-way, always speak in a kind of chant.

*B.* So you would induce people to chant, in order to enable their voices to blend nicely together. But in so solemn a thing as an address to the Divine Being, ought they not to be left to follow their own impulse? Does it not detract from devotional feeling, if they have to consider the mode in which they have to say their prayers?

*F.* The real state of the case I believe to be, that if a mass of people speaking together; and under strong religious impressions, follow the

dictates of nature, they will speak in the same time and tone, that is to say, will chant. Their ears will induce them to do so; their feeling of fellowship will also induce them. Look into common life, and you invariably find that when people are *speaking out*, they abandon that prosy tone of voice which we consider so natural. Children at play: sailors shouting to each other during their work: the cries in the streets—these are vulgar instances; but their very vulgarity is a proof that they spring from universal and natural causes. Thus, then, I think we may fairly contend, that if we consider the responses in the Church service merely as certain words to be said by a mass of people together, it is most natural and reasonable that they should be said in a musical tone, or chant; and if most natural, then also this must be the most likely means of inducing people to speak aloud in church as they ought to do.

*Mrs. B.* You seem to consider the subject merely in a practical light; just as if all you wanted, was to induce persons to speak out in church.

*F.* I waive the religious part of the question for the present; but my argument is to show how persons can be most easily and naturally enabled to join in the Church service, supposing them to be actuated by sufficient religious feeling, to make them desirous of doing so in spirit as well as in form.

*B.* You also have to show that it is proper or devotional to chant prayers in any shape.

*F.* At present our concern is only with what are popularly called the responses; that is, with those short sentences which the people ought to utter aloud in turn with the minister. If you grant that they ought to be said aloud by the entire congregation, you cannot help granting that the congregation ought to chant them; because chanting is the most easy and natural mode in which a number of persons can speak together. Then if you raise objections on other grounds against chanting these particular words, it will suffice to reply, that they are for the most part portions of Psalms; in fact, they are the living representatives of one of the most ancient forms of psalmody, in which the priest sung one-half of the verse, and the people the remainder. So that, although for the present you may not be

\* See Mr. Hullah's Lecture delivered at Leeds, "On the Duty and Advantage of Learning to Sing."

able to see the reason of singing prayers, yet you cannot object to singing those small portions of Psalms which are interspersed through the Prayer Book, and when rightly used, are the sources of such admirable interest.

*B.* I dare say it would be a grand thing if a whole congregation were to chant the responses after the minister; but how is such a thing to be attained now-a-days?

*F.* It may be done, if people are first of all imbued with right religious principles, and then are taught to follow out the rules laid down in their Prayer Books; but there will be a good deal to do and to undo before such a thing could become general, for even the internal arrangements of many churches are altered in compliance with dissenting notions, so as to impede the celebration of our Liturgy, according to its own spirit.

*B.* In what points do you mean?

*F.* Our prayers are intended to be joined in audibly in certain parts by all the congregation present; the prayer in dissenting chapels is delivered *extempore* by the minister, and the people of course can only listen, and join mentally. Our minister has to say prayers *with* us, and in turns with us to Almighty God, and therefore according to old custom was placed at a desk on one side, not much elevated above us. The dissenting minister, on the contrary, who has to say a prayer unheard before, entirely by himself, is naturally put into a high pulpit, so that he may be audible all over the meeting-house. But when our service had degenerated, and the people had ceased to say aloud their part of it, and had become mere listeners, and began to talk of their clergyman *reading prayers to them*, then of course the clergyman was removed from the modest old reading-desk, and an elephantine mass of wood was erected in the middle of the church, and divided into three pulpits; the sermon was preached from the uppermost; the prayers were read to the people from the middle one; and the parish clerk read the responses (also to the people) from the lowest, the congregation meanwhile sitting as silent listeners. A choir put into a gallery to sing to the people completed the arrangement, which as common sense must shew, is entirely subversive of the idea of a common prayer between minister and people, and of congregational singing. The next time we

meet, we will, if you please, consider the *chanting of the prayers*, and endeavour to arrive at a sense of its meaning and propriety; let me only beg of you for the future, when talking of the choral service, not to condemn practices without enquiry into the reason of them; because it is very improbable they could have been kept up for so many years, unless there were some better reason for them than old custom. Now we will conclude as usual, with a passage out of one of the standard writers on Church music; and to-day we will take Bishop Wetenhall, who is a most valuable witness of the practices of the Church just after the Restoration. X.

#### BISHOP WETENHALL ON CHANTING THE SERVICE.

“Let us speak something touching singing of prayers, for that this some have prejudice against in our Church. Now they who say it is improper to sing prayers, must, if they will stand to that assertion, lay aside the singing of most of the Psalms, for they are not only all over full of petitions, but some of them in their very titles called prayers. (Ps. xvii., *a prayer of David*; Ps. xxxvi. and xc., *a prayer of Moses the man of God*; Ps. ciii., *a prayer of the afflicted when he is overwhelmed, and poureth out his complaint before the Lord*; Ps. cxlii., *Maschil of David*; *a prayer when he was in the cave*.) Yet it is certain all these were both musically penned (designed therefore by the Holy Ghost to be sung), and have been all along, as well as at present they are, sung by all sorts of Christians. They, therefore, who are for such a reformation as shall take away all singing of prayer, must reform Scripture, as well as the Catholic practice of the Church, in all ages. But let us consider how small a portion of our prayers are sung. All our collects and such like prayers are only read in a plain, distinct, and audible voice; if there be any variation of a note in the close of the prayer\*, for the retaining and exciting the attention of the people, that all may be ready to give their Amen, this is as much as is, and 'tis no more than needful for the reasons insinuated. But let those who reprehend this consider how impossible almost it is frequently to repeat any form of words but we shall insensibly and of our own accord fall into some tone; and I wish our severest censurers, though they use no form of prayers, were not generally fallen into more affected, uncouth, and ungainly toning, than any used in our quires. Now, if the Church, to prevent all drawing and indecent tones (which we are aptest too to fall in in the close of sentences), hath brought in the use of such regular and easy variation of accent rather than singing, who shall charge her with imprudence? Or rather, who ought not to commend her care? This, therefore, not well bearing the name of singing, the only prayers amongst us which any can say that we sing, are the Versicles and Responsory Petitions in the daily Morning and Evening office, in the Litany,

\* This expression deserves attention. Ed.



and in the Communion Service. These are generally modulated in a very plain way, and at more solemn seasons, sometimes sung after the newer figurate mode. Now if prayers may be sung, why not these? which are many of them verses taken out of the Psalms, and the rest of them concise sentences resembling the Psalmic verses. Not to mention the gratefulness of this variety in the manner of prayer (which in so long offices to vulgar spirits is not unnecessary), I must profess sincerely, as to myself, this modulate way many times quickens and calls in my attention, and draws out, and, as it were, lengthens the devout breathings of my soul. I speak it not in vanity, but in the fear of God, and for the good of others; and I doubt not but there are thousands who frequent our quires that can say the same. I will conclude all I shall say touching the singing of prayers with the judgment of Mr. Calvin herein. 'Truly,' saith he, 'if singing be accommodated to that gravity which becomes the sight of God and angels' (and such we may safely say our singing is), 'it not only gains much grace and veneration to holy performances, but is of very great force to stir up men's minds—to recall fervour and attention in prayer.' In the judgment, then, of Mr. Calvin (however much his present followers swerve from it), singing is so far from being unbecoming in the office of prayer, that it is a help to its devouter performance."—Bp. WETENHALL on *Gifts and Offices*.\*

#### Granville Sharp's Directions for Chanting.

WE are enabled by the kindness of Dr. Rimbault to lay before our readers some directions for chanting the Psalms, by Granville Sharp. Being the son of Dr. Thomas Sharp, the well-known author of *Charges on the Rubric*, and the grandson of Dr. John Sharp archbishop of York, the friend of Bishop Wilson, Granville Sharp is a most valuable witness of the traditionary custom of chanting; and as he died in 1813, at the age of seventy-five, his memory must have extended beyond the middle of the last century, and he thus preserves the tradition as to the method of chanting and dividing the syllables through the worst and most careless and uninviting days of English Ecclesiastical Music. Besides, as Granville Sharp is generally known to have been what is called a Low Churchman, and to have thought and acted with that party in the Church who set themselves against chanting and a careful performance of the musical portions of the service, he is a most unexceptionable and valuable witness in favour of chanting the Psalms. It is with no little satisfaction, therefore, that we find his views and almost his words identical with our own, as given in the earliest

Numbers of the *Parish Choir* before we had seen the following remarks.

They are written in the blank leaf of a collection of chants which was his property, and which now forms part of the valuable and curious musical library of Dr. Rimbault.

"Chants are tunes adapted to *Prose Psalms*, whereby any psalm may be distinctly sung by a congregation, without being tortured into *metre*: the true sense and spirit of the Psalms are thereby retained, as nearly as they can be rendered in a literal translation from the original Hebrew, and a congregation may go through a whole Psalm *with understanding*, in the time that would be required for singing a mere detached stave or two of the *Metre Psalm* in the common way.

"The words of each verse ought to be solemnly and distinctly read (though they are too often hurried over in so slovenly and indecent a manner as to occasion inveterate prejudices in many well-meaning persons against chanting,) in the pitch or tone of the *first note* of the chant, throughout all the four parts of treble, contra-tenor, tenor, and bass, making thereby a solemn chord of harmony, to be continued as far as the fourth or third syllable preceding the *colon*, or *double point* (:) in the middle of the verse; to which three or four syllables, the second, third, and fourth notes of the chant are to be applied. The remainder of the verse must be distinctly pronounced in the pitch of the *first note after the double bar*, continuing the same tones or chord as far as the sixth, fifth, or fourth syllable preceding the end of the verse, on which and the following syllables the remainder of the tune must be formed according as the expression or accenting of the syllables may seem to require, at the discretion of the singers, who, by a little attention in practise may easily acquire a very just and proper mode of expression, which, however, is more easy to be imitated (when sung by a skilful musician), than to be described in words."

We published in our last Number two or three of the chants from the book in which these observations are written, among which we are anxious to call attention to that by Fitzherbert (22nd Morning), which there occurs as a *single chant*; but which is now always corrupted into a double chant, by the addition of two other parts. It had long ago struck us as remarkable that there were two versions of the double chant by Fitzherbert exactly similar in the two first parts, but different in the concluding strains; this is now plainly accounted for by the fact that he never wrote the latter, and that they have been supplied by more than one hand to make his chant into a double one. There is good reason to believe that this practice has been far from rare, and that many double chants have been concocted from old single ones. We are happy to restore Fitzherbert's chant to its original state,

The Rev. William Fitzherbert, M.A., its composer, was a Minor Canon of St. Peter's, Westminster.

C.

\* For a short account of Bp. Wetenhall, vide *Parish Choir*, No. II.



Lessons in Singing.

No. 2. THE SCALE.—TONES AND SEMITONES.

YOU have now learnt the names of the notes, when you come to sing the sounds which they represent, you will find that the intervals, or distances from one to another, are not in all cases alike; some of them being longer than others, some shorter. The longer of these distances are called TONES; the shorter SEMITONES, that is, half-tones, because they are only half as long as the others.

In singing the notes, therefore, it is of great importance to express the exact distance at which they stand from each other.

Now I will sound a note, which you must try exactly to imitate.

[Sound G or sol: when this is sung perfectly, sound LA\*.]

The distance from SOL to LA is a tone.

[Sound si.]

The distance from LA to SI is also a tone.

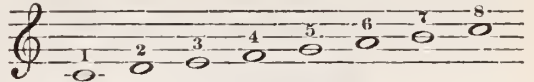
[Practice SOL—LA—SI, SI—LA—SOL, with the instrument. Then SI—DO, several times over.]

The distance from SI to DO, if you pay attention to the sounds while singing or hearing them played, you will find to be shorter than the distances between the other notes; in fact, only half as much. From SI to DO, then, is a semitone, while from SOL to LA is a tone, and also from LA to SI.

Now begin with the middle DO (do, that is, with the dotted line through it) and sing up to SOL—DO, RE, MI, FA, SOL: you will find the distance between MI and FA to be the same as that between SI and DO; that is, a semitone, while the rest are tones.

Sing all these notes in succession, beginning with the middle do, up to the eighth or octave above, which you know to be the same note as the first only of a different pitch, and you will have a SCALE.

\* It is strongly recommended that an instrument be used in the first instance when teaching children to sing the notes of the scale. A flute or piano-forte in good tune is best adapted for the purpose. When they can once sing the scale accurately, up and down, the instrument may be dispensed with: but this accuracy can hardly be acquired from imitating the voice of the Teacher, who, if a man, will, probably, be singing the notes an Octave lower than the Class.



Q. What, then, is a SCALE?

A. A succession of at least eight notes beginning with any one note and going to its octave.

Q. What is there peculiar about the scale you have just sung? Are all the notes the same distance from each other?

A. No: some are only half the distance.

Q. Which are they?

A. The third and fourth, and the seventh and eighth.

Q. What are the intervals between these called?

A. Semitones.

Q. What are the other intervals called?

A. Tones.

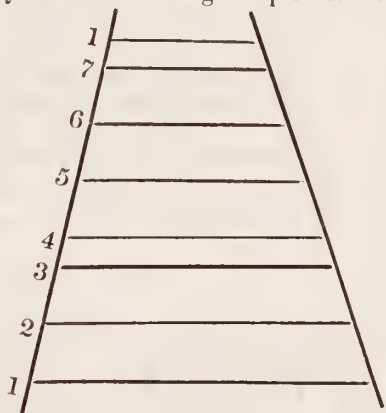
[Endeavour to make the pupils understand clearly that tones and semitones are not sounds, but distances between sounds,—distances which are passed over in silence. A mile is not a place, but the distance between two places.]

Q. In singing a common scale, then, such as that which I have written down for you, where do the semitones fall?

A. Between the third and fourth notes, and the seventh and eighth.

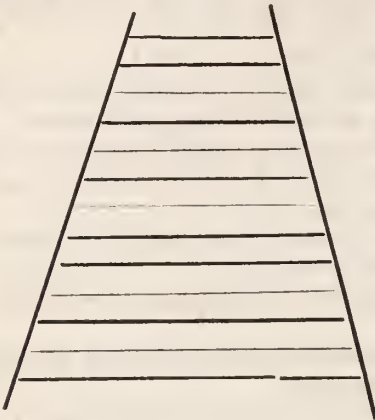
Q. And where the tones?

I will now shew you this in a figure, which may represent it to your minds more clearly. The word *scale* means a ladder, or flight of steps; and the different notes of the scale are as so many steps, by which the voice goes up or down.

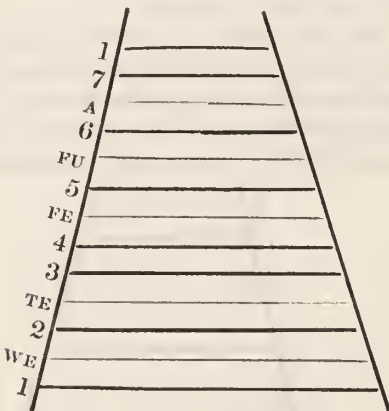


You see clearly that the distance from the third to the fourth step, and that from the seventh to the first above it, are only half as long as the distances between the other steps; and besides, if you think a little, you will find that

by putting in additional steps, you may make all the distances alike the whole way up: thus,



Here you have a scale, where the intervals or distances are semitones all the way up. It may be some time before you learn to sing this correctly all through, for it is a difficult thing at first to hit exactly the sounds marked in that figure by the thin line; the *half-notes*, or *half-way-notes*, as we may call them. But you must try them one by one; and, to make this easier, I will give you a separate name for each half-note, which will mark exactly the place where it comes in the scale.



You see in the figure that the half-note lying between 4 and 5, that is, between the fourth and fifth notes of the scale, is called FE. Sing it thus, 5, FE, 5.

[Play G—F $\sharp$ —G on the instrument.]

Now sing up the notes of the common scale, until you come to FE, thus:—1, 2, 3, 4, FE, 5.

Q. What is the half-way note between 6 and 7 called?

A. ZA\*.

Q. Sing it thus:—6 ZA 6—6 ZA 7.

[Play A B $\flat$  A &c.]

Now sing 1 WE 2 (C, C $\sharp$ , D). Now 5 FU 5 5 FU 6, &c.

[When the Pupils are able to sing the above scale, or portions of it, in the way pointed out, they may be practised in singing the same notes to the syllable A (Ah).]

Q. But suppose I had to write down that whole scale, with its notes and half-notes, tones and semitones, upon the staff; how should I mark the difference between the two?

A. You would have to set before the half-notes one or other of these marks  $\sharp$ , called a *sharp*, which raises any note before which it is placed half a tone, that is to say, from its own proper place, marked out in the figure, to the thin line above; or else  $\flat$ , a *flat*, which lowers a note half a tone, from its natural place in the figure to the thin line below, as in the example at the foot of this page.

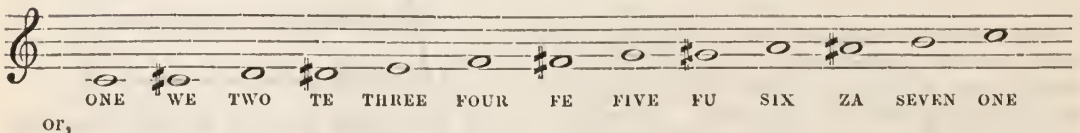
A third mark,  $\natural$  called a *natural*, brings back to its natural place in the scale any note that may have been previously raised or lowered.

T.

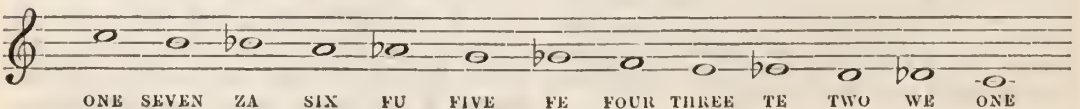
\* The A pronounced broad (zah)

ERRATUM IN NO. 1 OF THE LESSONS.

For "the Teacher, a man," read "the Teacher, if a man."



or,



### On the Responses.

We give, in the present Number, a form for chanting the Morning and Evening Prayer. We have arranged the Responses so as to be sung by the whole congregation in unison (not in parts), and have made choice of the simplest form of chant, so that they may be more easily sung by a congregation not skilled in music. We shall, in future Numbers, give an arrangement of the Responses harmonized in parts, for the use of such congregations as may be sufficiently advanced in church-music to perform them correctly, as well as the chant for the Litany, &c.

We shall then give some general instructions for chanting the Prayers and Responses; merely making at present one or two remarks, which may assist choirs and congregations in the use of the Responses now printed.

The priest's reciting-note, though printed F for the Sentences and Exhortations, and G for the remainder of the Prayers, need not in effect be that or any particular note. It is only required to be such a note as will allow the Prayers to be recited to it without straining or wearying the voice, and such also as will admit of the chant or strain for the Responses falling within the compass of the voices of the whole congregation.

These conditions are best fulfilled by a note somewhere about G in the scale; but it may be a tone or more higher or lower than that note, if the priest choose. Of course, the reciting-note having been selected, the chant of the Responses must be performed relatively to that.

Though minims have in general been printed over each syllable, it is not intended to give a regular definite value to the notes of these Responses. The remark we made when speaking of chanting the Psalms, applies in this case; the syllables must be recited to the tone or tones in an easy flowing manner, without hurry on the one hand, or drawing on the other. We have marked those notes which are usually more prolonged (at the close of the strain especially) as semi-breves, to denote that a greater *value* or a longer time is given to the syllables over which they occur; and in like manner we have printed the shorter syllables to crotchets; but we repeat again, without intending to affix a definite *musical* duration to each syllable, and so to cramp the voice by rendering the delivery of the words

jerking and uneven, or to interfere with the easy flow of the recitation of a correct reader.

Though the Responses are said to be *in unison*, they will in fact be performed, strictly speaking, *in octaves*: the voices of men reciting the notes on the tenor, G, (or other tone,) and those of women and boys on the same note in the treble scale, *i. e.*, one octave higher. C.

### DEFECTS IN THE CATHEDRAL SERVICE.

(From a Correspondent.)

THE Music of our Cathedrals has, indeed, a thrilling influence upon the mind; and many an hearer is thereby led to yield himself heart and soul to the impulse of devotion, which the enrapturing strains create within him. Yet, it is a painful reflection that the devout worshipper is too often disturbed from this religious ecstasy, by observing the want of a reverential awe and solemnity pervading much of the beautiful and affecting Service. Previous to its commencement, while the thoughts are meditating on the holiness of the place, and the might and glorious attributes of the divine Being about to be worshipped, the singing boys, perhaps, tumultuously enter the choir. Not unfrequently is the eye offended by the dirtiness of the surplice—that garment which marks the wearer as about to be engaged in assisting in religious ordinances, in the service of the Most High God. Then, how are the boys employed? In assorting the music about to be required, and finding the places in the books which contain the words of the anthem; which they noisily distribute among such of the attendants at divine worship as have already taken their seats in the stalls. An occupation this, as undertaken by thoughtless, and in some instances ill-conditioned boys, more in keeping with the preparations of a stage, than fitting that holy house where God's honour dwelleth. And as the service proceeds, they may be seen to slyly pinch or pull the hair of some companion; the assault being perhaps returned with due interest in a spiteful kick. And other irreverent behaviour of a similar nature is often seen. Yet, boys of a thoughtless age can hardly, perhaps, be expected to be themselves influenced by very deep religious impressions. It should, therefore, be the diligent care of the powers that be, to see that there be instilled into their youthful minds a sense of the solemnity of the Church's Services; and, in such cases as instruction fails of its effects, a due restraint should be used. One must suppose that the authorities *do* take pains with regard to this, and that such instances of misconduct are either unobserved by them, or punished; yet, it is lamentable that much levity of behaviour still occurs among the boys.

Next take the singing men. They have been appointed at a more advanced stage of life, from among such as have been choristers. Arrived at manhood, they have still about them that absence of a reverential carriage which had marked them when boys. The only difference is, that theirs is the levity of more mature years. The leaves of anthem-books are turned over and the music scanned, either of what is coming in the service of the day, or of some other pleasing composition in which they may de-



light. Nor is the pencil unfrequently employed. There is a carelessness also throughout observable: whether it be that a want of exertion of their powers proceeds from idleness, or whether it be an affected conceit that negligence in the performance of their parts gives them an air of ease, and they imagine there is somewhat of fashion in not entering on their professional duties with the effort that would mark a novice; it is at least most certain that the music is not executed with the same care and ability at other times, as when the Dean, or the authority under whose superintendence it is, is present. With how little cost of exertion would it be attended, and how materially would it add to the sublimity of the cathedral service, where each member of the choir always to give that vigour to his singing, which he imparts to it whenever he dares not be negligent.

Yet there is still further blame. This is with regard to the manner in which the lessons are read. God forbid that there should be aught theatrical or pompous in the style, when His minister recites His holy word. Yet, the Scriptures should be surely read impressively. How effectively would the voice of man sound forth, repeating the selected portion from the Book of Life, immediately after the grand pealing of the organ had been hushed, and while there is that magnificent yet indescribable sighing or rather murmuring of the wind, or of exhausted echoes, perhaps,—that “*ἡδὸν τι το ψαλλῆρισμα*”—of which the ear is conscious, though not absolutely receiving any distinct sound, whenever there is a stillness in such an immense and lofty pile of building as a cathedral: how solemnly impressive might the Bible then be made, were but common pains taken to read it as it ought to be heard! Yet how often do we hear the Priest, Vicar, or Minor Canon, read in a languid, sleepy, almost inaudible tone! How impressive might they make the lessons. They, with a melodious voice and a correct ear, are of all men fitted for reading with proper intonation and right emphasis. But is it not in a careless, hurried manner that this part of divine service is almost always performed in cathedrals and colleges? In the latter case it tends, more than anything that can be devised, to efface religious feelings from the minds of young men; it begets in them irreverence for divine service, strengthening, if not suggesting, the belief that chapel is more a roll-call than the worship of the Most High.

The Dignitaries of the Church also must mildly bear with us, while we call to their attention how they themselves even contribute to this absence of a thoroughly reverential and hallowed keeping in the services of the cathedral. It is, that there is a somewhat too much aggrandisement of self. Their entrance, and again their departure, savours rather of the exaltation of the creature; when the Creator alone should be magnified. Let it not be thought that we would wish to remove those recognitions of dignity, to which, as holding a high station in the ministry of the Lord of Hosts, and as pillars in the Church of Christ, they are indeed entitled. Let there be still the same parade of vergers preceding them. Let there be every such token of their pre-eminence above others who serve together with them in the temple, that, in the respect shown to them as the priests of God, there may be evidenced the care for God's honour. But, in the obsequiousness exhibited to the Cannon or Residentary, there are some things which are objectionable, as really almost impressing

on the simple-minded the idea of the Prebendary “sitting as God in the Temple of God.” Be it confessed, that it were unbecoming the service should be commenced before he who presides is present; yet, that it should begin immediately on his arrival, at a nod from him to the Reader as permission to proceed, is not exactly as it ought to be. How much more of reverential character would there be, were the Prebendary equally with the rest of the choir, present in his stall some little time before the commencement of service; and did the Reader begin the prayers as a matter of course at the conclusion of the voluntary, rather than wait for any signal which seems to say something like, “Now I am come, my service may proceed!” The notice of this may, perhaps, be thought hypercritical. But, if it is wished that the realization of the presence of God should be entirely and effectively promoted, even such trivial particulars must be attended to.

And again at the close, when the concluding words have scarce left the Reader's lips, ere the prayer has been breathed that the imperfectly-asked petitions may be granted, and the soul's insufficiently-sincere aspirations pardoned, even while the sounds of the service are yet dying away through the vaulted roofs, the ear is shocked by the sudden and violent withdrawing of the curtain along the brass rod enclosing the Prebendary's Stall. The vergers, perhaps, may not understand the unseemliness of this promptness in their duty; but the meek and humble-minded servant of God, for whom it is so obsequiously done, should check this unbecoming activity of his subordinates, reminding them of the prophet's language, “the Lord is in his holy Temple, let all the earth keep silence before Him.”

There can in short, be no doubt but that, if the Society for Promoting Church Music would succeed in their holy work of furthering the celebration of the praises of God, they must urge upon the attention of members of cathedral establishments the necessity of substituting in the stead of a lifeless and conventional mode of performance of their beautiful services, the religiously-marked worship in spirit and in truth; without which the most rapturous hallelujahs are vain, and the most exquisite strains of melody but mockery. J. A.

### To Correspondents.

The Committee of the Society for Promoting Church Music beg to announce that the Rev. W. H. Cope, M.A., has kindly consented to deliver a Lecture on the Choral Service of the Church, on Monday Evening, the 6th July, at the Marylebone Institution, 17 Edward Street, Portman Square. The object of the Lecture is to show the possibility and propriety of a more general adoption of the Choral Service by Congregations in Parish Churches. Tickets of admission may be procured gratuitously at Mr. Ollivier's, and at the leading Booksellers.

Donations and Subscriptions to the Society for promoting Church Music are received by the Treasurer, W. F. Low, Esq., 67, Wimpole Street; by the Bankers, Sir Claude Scott and Co., Cavendish Square; and by the Publisher, Mr. Ollivier, 59, Pall Mall.

Communications for the Editor of the *Parish Choir*, books for review, &c., may be forwarded to Mr. Ollivier. Any other communications respecting the Society, may be addressed to the Hon. Sec., Robert Druitt, Esq., 39a, Curzon Street, Mayfair, London.

# The Parish Choir;

OR,

## Church Music Book.

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Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

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No. 7.]

PUBLISHED MONTHLY.

[AUGUST, 1846.

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### On the Custom of giving Concerts in Churches.

IN the first Number of the *Parish Choir* we said that we might sometimes have to find fault with prevalent customs; and expressed our hope that we should always do so in a spirit of charity. And here we may take the opportunity of deprecating that harsh, dictatorial tone which is exhibited by many persons who appear anxious to correct various evils. But what good cause ever can be advanced by persons who set at nought humility, modesty, and good temper?

It is then in a temperate spirit, avoiding all personality, and imputation of unworthy motives, that we would invite our readers to consider the propriety of giving *concerts* or *musical performances* in churches.

If we wish to arrive at a just conclusion, we must think whose house the church is, and for what purpose it has been set apart.

When the church was consecrated, the bishop, kneeling at the altar, said,—

“Vouchsafe, O Lord, to be now present with us, who are here gathered together to consecrate this place to the honour of Thy great name, separating it henceforth from *all unhallowed, ordinary, and common uses, and dedicating it entirely to Thy service\*.*”

If, then, we would not be guilty of mocking Almighty God, we ought to take care that the uses to which a church is put are not *ordinary and common*; are not those of a concert-room or assembly-hall; of a place for the gratification of man, and not “entirely for the service of God.”

But we may be asked, Do you object to the introduction of the very best and most magnificent music into the Church, and is it a sin to be gratified with it?

Surely not. As promoters of Church music we contend not only that the music used on ordinary occasions should be *good*, but that at certain solemn times, such as the great Festivals, it should be of more than common excellence. That any one present at such solemnities should be gratified, is but reasonable and natural; but the gratification should be derived not from the mere music, but from the fact that it is offered to Almighty God, and from the privilege of participating in such a sacrifice of praise. In fact the rational test seems to be this:—Is the performance intended for the glory of God? Is it such a celebration as befits the house “*dedicated entirely to the service of God?*” Or is it intended for the entertainment of man? Is it such a performance as cannot, with the utmost stretch of charity, be considered as otherwise than fit for the concert-room or theatre?

There is one kind of religious Musical Festival, which is not only unobjectionable, but in the highest degree laudable. And this is, when a large congregation is assembled to make offerings for some great Church purpose, and to ask God’s blessing on their labours; and when Divine Worship is duly celebrated in the church or cathedral, but with the addition of the largest possible number of the best voices—perhaps with other instruments besides the organ—so that the chants, the responses, and anthems, may be celebrated with all conceivable grandeur. Something like a dim shadow of what such a festival ought to be, is exhibited in St. Paul’s Cathedral, when the corporation of the Sons of the Clergy, or the Society for Propagating the Gospel, meet for Divine service. Festivals such as these ought to be more common. There can be no doubt but that such outward acts of praise do fan the flame of piety in those who attend them, and they would

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\* See Consecration Service, used in the London Diocese.



enable thousands, who now know the English Ritual only as a most respectable and time-hallowed *form of prayer*, to appreciate its inestimable treasures of devotion, when the *form* is used with something of the right *spirit*.

It must be observed, however, that to make any Musical Festival complete, *the poor must be there*; there must be no merchandise in tickets, or trafficking in *reserved seats*; that is the *ordinary use* of the concert-room, not of the Church. If the expenses cannot be defrayed by voluntary offerings or subscription, it were better to have no Festival.

But there is another kind of Musical Festival, which we sometimes see noticed in the newspapers, and of which we cannot speak in terms of approbation. There is a semblance of Divine Service, it is true, but it is intermixed with a heterogeneous and unmeaning collection of musical pieces, which are evidently the main attraction. Let us take the following as a sample. A country newspaper says:—

“On Thursday morning a grand performance of Sacred Music took place in — church, in aid of the fund for the repairs. The performance was under the patronage of Lady — and the lady of our esteemed High Sheriff, but we regret to say that, although they brought a goodly assemblage of visitors, and the day was uncommonly fine, the number of persons who availed themselves of this high treat, was excessively small.”

The performance commenced, we are then told, with *The Heavens are telling*, which over, the “respected vicar commenced reading our incomparable Liturgy with his usual impressiveness.” “The *Gloria Patri* after the *reading psalms* was sung to Jones’s sublime chant, and was most effectively given by the full band and chorus.” After the psalms, and before the first lesson, an air and chorus were sung from the *Messiah*, after the second lesson, *Angels ever bright and fair*; the *Old Hundredth* psalm, and the *Hailstone Chorus*, were got in somewhere; and the *Hallelujah Chorus* was performed after the sermon. But we must not omit to notice the chorus, *Fix’d in his everlasting seat*, which, (consisting as it does, of a dramatic contest between the Israelites and Philistines, in which the Philistine *Soprano* loudly proclaim that “Great Dagon is of Gods the first and last”) formed a truly consistent part of this most strange medley of devotion and amusement in a Christian church.

In entertainments such as these it will be readily observed that there is no consistency, no *keeping*. If it were meant to do honour to Almighty God, why not take the service as it stands in the Prayer Book, and celebrate *that*? In the chants and responses there is ample scope for pure vocal harmony, and if instrumental music is desired, the *Te Deum* and *Jubilate*, and one or two *appropriate* anthems, might be sung to Handel’s music, and accompanied by a full orchestra. But we fear the whole affair, if submitted to our test, would not bear examination.

But if we cannot speak favourably of this class of performances in which the retention of the Liturgy preserves some vestige of propriety, and shows what *ought to be* the object of the assembly, what shall be said of those Musical Festivals from which every semblance of a religious service is banished; the daily prayer suspended; tickets sold of different prices; and in fact the church put to the “*ordinary and common uses*” of a concert-room?

But so much has been said on this subject elsewhere, that we may be spared the trouble of any reflections on it. We will merely observe in passing, what small beginnings often give rise to the most lamentable abuses; and how cautious we ought therefore to be in departing ever so little from the rules of the Church, even though for an ostensibly good object. We learn that the choirs of three neighbouring cathedrals had the custom of meeting once a year—and a very good old custom it is—for the purpose of having a solemn service in the church, and some musical recreation in the evening. It was at one of such meetings, in the year 1720, that Dr. Thomas Bisse, Chancellor of Hereford, preached the celebrated sermon on *Cathedral Worship*, or *Choir Service*, to which reference has been made in our pages, as containing a most complete explanation and defence of the ancient legitimate choral service of the English Church. We are told that at the meeting in 1724, Dr. Bisse thought it would be an admirable opportunity for making a *collection at the cathedral doors*, “when thirty guineas were collected, and appropriated to charitable purposes.” The next thing was to lengthen out the festival, by the introduction of secularized music; then to make persons pay for admission by tickets; till at last



by slow degrees, the magnificent religious service has degenerated into a morning concert\*.

It will doubtless be noticed that the *objects* of the above-mentioned meetings were originally good; although the religious service and the almsgiving have at last merged in the benefit concert. But there is another object for which such festivals are sometimes held, that deserves a little consideration. We allude to the *commemoration* of various distinguished individuals.

Now this object in itself is a very legitimate one; for if any individuals have been permitted to be of great service to their fellow-creatures, either by their learning, or their science, by their proficiency in the fine arts, by their charities, or by their labours in the spread of the Gospel, what can be more reasonable than that thanks should be publicly and solemnly offered to God for the benefits received through their teaching, their example, or their good works?

Of commemorations such as these, the Church gives us plenty of instances, in the days set apart to thank God for "the example shown by St. Stephen" under persecution; for the bright beams of light "cast upon the Church" by the doctrine of the blessed apostle and evangelist St. John; for the "confirmation of the faith," which followed because the holy apostle Thomas was doubtful of the Resurrection; for the light of the Gospel "which has shined upon the world" by the preaching of the blessed apostle St. Paul; and so on of the rest. Such festivals commend themselves to the common sense of all Christians as natural and reasonable commemorations of important benefits conferred on the whole human race. So, if William of Wykeham, or any other munificent prelate, founded a school or college, what more reasonable, than that they who partake of his bounty, should set apart one day in the year to commemorate their benefactor, and to thank God for having put it into his heart to make so noble a use of his wealth?

Again, if the music of Handel or Purcell is a thing to be grateful for, what more reasonable than to commemorate the musician by using his music as the vehicle of a more than commonly magnificent praise-offering in the church; an

honourable memorial of the man, and devout gratitude to his Maker being duly combined?

But we may justly object, as Christians, to a form of commemoration, in which all mention of gratitude to God is omitted; and still more when a church is made the concert-room in which such a festival is held.

We have before us a good example of such a transaction, in the account given of what is called the Shakespeare Festival, held at Stratford-on-Avon, on the 23rd of April in the present year, that day being the birthday of the illustrious poet. We will quote so much of the account given in the newspapers, as will give a fair idea of the character of this commemoration.

The *Worcester Guardian* of April 25th says,

"Proceed we now to notice the festivities of the day, which include a performance of sacred music, at the old Church, where the remains of the illustrious poet are interred, a dinner at the Town-hall, and a ball at the Royal Shakespearean rooms. First in order then appears the performance at the Church, and to the success of this department, the auspicious weather which prevailed throughout the morning had a beneficial influence. About eleven o'clock numbers of the county families arrived in the town, the streets assuming a most lively aspect, and long before twelve o'clock, the time appointed for the commencement of the performance, the whole of the reserved seats, tickets for which had been secured some days previously, were filled. The gallery and side-aisles were also thronged with a most respectable auditory."

Our readers will notice the entire absence of any pretence even of a religious purpose in the performance at the church; it merely ranks with the dinner and ball as part of the "festivities of the day."

Next we have the names of the "able conductor," the "talented organist," and the "leading vocalists;" and not one word will we say in disparagement of them; they were but following their vocation, and doubtless thought there was no harm in it; we only wish that the dignitaries of the church, the baronets, and esquires who figure as "patrons," had shown proper consideration, and not have required them to join in an exhibition totally incompatible with the sanctity of a consecrated building.

The performance itself, judging from the report, cannot have been very satisfactory, whether considered as a whole, or examined in detail; though the report itself, consisting of that happy mixture of praise and blame which is the *beautiful* of newspaper criticism, is highly amu-

\* As the crowning inconsistency, the newspapers intimate that the services of the Cathedral choirs may in future be dispensed with; and the music be entirely sung by the hired concert and chorus singers.

sing. The overture, we are told, was "hurried by the violins." The air, *O thou that tellest*, was neatly sung by Miss D., but she had too little voice. To make amends for this, Mr. B. sung *O Lord have mercy*, Pergolesi, "in a manner that displayed a great deal too much voice, and too little finish." The air, *For behold darkness*, was given by the same singer "with a succession of unmeaning appoggiaturas and cadenzas, which marred the effect of a sublime composition, and rendered it almost unintelligible." But we need not repeat the names of the discordant pieces which were strung together without order or meaning on this unhappy occasion. The *Hailstone Chorus*, and Kent's *Hear my prayer*, were followed by an organ sonata of Mendelssohn, "replete with intricate passages for the hands and feet," under which the machinery of the organ broke down; then the "expressive air, *He was despired*," was followed by the *Hallelujah Chorus* as a finale; and as the paper judiciously observes, "the immediate transition from the key of E flat to D had anything but an agreeable effect on the ear, to say nothing of the discrepancy which exists in the words."

Now, as we said before, we are far from averse to the employment of the most magnificent music possible in churches; we cordially agree in the principle of a commemoration; we have an unqualified respect, moreover, for the illustrious poet for whose honour this ill-starred festival was intended; but we do appeal to common sense, and ask, whether such a *performance* as that held in Stratford Church can be defended for a moment as consistent with the purpose to which the church was solemnly dedicated?

Let us put the following case. Two days after Shakespeare's birthday comes the *birthday* of St. Mark. (So the early Christians used to call the day on which a Saint passed to a better world.) Were we Infidels, or Rationalists, *his* memory might surely be esteemed by us, since he contributed by his writings to the civilization and refinement, and *progress of the human race*, and the other benefits which even the infidel allows to have resulted from the spread of Christianity. Much more as Christians might we be thankful for the Gospel which he was permitted to transmit to us; and, as members of the Church, might we be ready to join in that Eucharistic cele-

bration which she has provided for us in thankful commemoration of the "heavenly doctrine" of the Evangelist. Now let us suppose some zealous clergyman inviting his parishioners to the commemoration of St. Mark, as ordered by the Church, and providing a full choir, so that the chants, responses, and anthems, the *Sanctus* and *Gloria in Excelsis*, might be offered up as they ought to be. Alas, we know by experience what *his* reward would be; the accusation of *Popery, innovation, priestly domination, and trusting to ordinances*, that would be raised by the newspaper gentry, the apostles of Progress and Nineteenth-century-enlightenment. But Shakespeare may be hymned in the parish church, and welcome.

We have thought it our duty to suspend the usual series of articles in the *Parish Choir*, and to speak thus at length on the subject of *Concerts in Churches*, because we would not fight under false colours; we wish to have no mistake about our principles; we would not have it for a moment imagined that we wish to countenance or promote any kind of musical performances in churches, which have the entertainment of man and not the glory of God for their object.

But justice compels us to add, that there are some excuses to be made, in the present state of things, for the persons who flock to be present at these entertainments.

We believe that there are few persons who have any sense of religion at all, who do not feel the innate propriety of occasional solemn services of praise and thanksgiving, enhanced with all the outward pomp that can reasonably be bestowed upon them, and with the most magnificent music. If not an instinctive feeling of propriety, at least the earliest associations derived from the reading of the Holy Scriptures, point out the chief temple of the district as the place where such solemnities should be held. The knowledge of the origin and uses of those gorgeous edifices, the cathedrals, as places destined for the daily praise of God with the greatest possible musical skill, adds to the impression. Then the feeling for good Church music is, in all generous minds, something more than a mere *taste*; it is a *necessity*, it is the urgent demand of the better part of our nature for a something not altogether of this world.

This feeling is not, perhaps, always satisfied as

it should be by an attendance on the daily service of many of the cathedrals; and of more solemn services there are few to be met with, but those which we have been describing, and whose propriety is so questionable.

The inference we would draw, therefore is, that the love for good Church music ought to be gratified, by having the daily cathedral service what it ought to be, and by holding periodical Festivals of a strictly religious and church-like character; when the nave and aisles might be filled with crowds of persons joining in a chant, led by the dignified Clergy, in their own places; and not, as at present, seeing them figure in the reserved seats as *patrons* of a morning concert, whilst the office of the precentor and clergy is filled by "leading vocalists" from London theatres.

One thing we are certain of; and that is, that if one-half the personal trouble and anxiety incurred by the clerical and lay stewards and committees of management, and one-half the money expended on advertisements and placards, and lavished on *stars* and *celebrities* from London theatres; if one-half the trouble and expenditure wasted on these semi-pagan festivities were bestowed regularly and carefully on the cathedral choirs, in improving the education and position of the chorister-boy, in paying the organists and lay vicars a fair day's wages for a fair day's work, and giving them some stimulus to excellence; and if they had the personal countenance and encouragement of their clerical superiors in the foundation, we do not doubt but that the concert music would soon be no more heard of. There is a something in Palestrina and Orlando Gibbons that must make its way when the public have become accustomed enough to them to appreciate their unworldly grandeur. Then there will be an end of solos with clarionet accompaniments, and of Nares's *Te Deum* with trombones and ophicleides\*.

We believe that we see the signs, slow though they may be, of such a renovation of the cathedral choirs. At all events, knowing what has been done of late years by Deans and Chapters towards restoring the Christian architecture of their sacred buildings, we need not fear but that they will in time restore also the legitimate music of the Christian church. X.

Lessons in Singing.

No. III. THE SCALE, *continued.*

I MUST now teach you something more about the scale. You have been shown two different kinds of scales; one simple and easy, going regularly over a certain number of tones and semitones, placed in a certain order—one, two, three, four, &c.;—the other more difficult, containing semitones or half-distances only, thus—one, we, two, te, three, four, fe, five, and so on. Now let me see whether you have learnt the *tune* of the simpler of these two scales quite perfect.

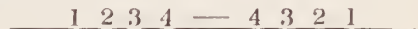
[Refer the Class to the first of the three figures in Lesson No. 2, and let them sing the scale from it, up and down. Then let the scale be sung from memory, without the figure.]

The figure you have just seen was meant to show you the respective distances of the notes from each other. We may now write them down another way, on a straight line, or, I should rather say, with a straight line running through them, thus—



[Sing the notes of the scale, up and down, from this line.]

You see I put the top note of the scale *above the line*, in order to show you that it is an octave above the note with which you began. If I wanted you to sing other notes above that top one, I should continue to write *them* also *above the line*, thus—



[Sing these.]

They are each, you observe, an octave higher than the four notes you sang first.

In like manner, if I had to write down for you any notes running *below* the first, or starting note, of the scale, I should put them *below the line*, thus:



Q. Hitherto, in singing the scale, the number 1 (*one*) has represented a particular sound, with which you have been accustomed to begin, viz., the middle do, (or C), but do you think that we must always necessarily begin with that one sound?

A. I should think we might begin with any one sound whatever, and sing up the scale from it, provided we kept the tones and semitones in their proper places.

Q. You are right. I will now show you *how*

\* It has been thus accompanied at one of the provincial Church concerts.



to keep the tones and semitones in their proper places. But, before doing so, I must beg you to remember what we learnt last lesson about the use of sharps and flats.

A. A sharp, put before a note, raises it half a tone; a flat lowers it half a tone.

Q. Of these sharps and flats, then, you are to make use, whenever you begin a scale on any other note than DO, in order to *make* the tones and semitones come right where, as you know, they do not fall so *naturally*.

Suppose, for instance, we take the note RE for the beginning of the scale; what will be the *natural order* of the distances as you go up, taking the notes as they stand?

A. From RE to MI, a tone; from MI to FA, a semitone; from FA to SOL, a tone.

Q. That is to say, a semitone between 2 and 3, between the second and third sounds in the scale, and a tone between the third and fourth. Is that right?

A. No: I must have a tone from 2 to 3, and a semitone from 3 to 4.

Q. Well, by putting a sharp before FA you make it a full tone off MI, and only half a tone off SOL: so that you now have

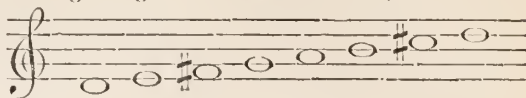
RE — MI —  $\sharp$ FA — SOL  
1 · 2 · 3 — 4

the four first notes in a scale beginning with RE, at their proper respective distances, and the other distances in the same scale you will find to be quite regular, until you come to DO, which, although the *seventh* note is only a semitone off SI, the *sixth*, whereas it ought to be a tone. You will have to place another sharp, therefore, before DO, in order to raise it half a tone more from SI. It will then be a whole tone distant from SI, and, consequently, a semitone only from RE;— a semitone, that is, from the seventh to the first, or octave: and thus you will have the latter half of the scale correct also.

LA — SI —  $\sharp$ DO — RE  
5 · 6 · 7 — 1

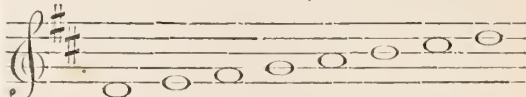
Observe, that the notes thus raised or sharpened must be called no longer simply FA and DO, but FA sharp and DO sharp; and the scale is that of RE with two sharps, FA sharp, and DO sharp. Only in writing down this scale upon the staff, the sharps are not to be placed immediately before the notes to which they belong, but at

the beginning of the staff; not thus,



but thus

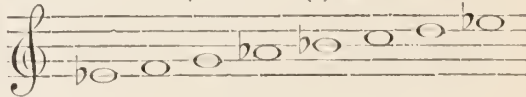
Scale of RE (D).



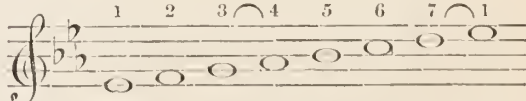
And this is called the *signature* of a scale, as marking out and *signifying*, giving us a *sign* what scale we are to sing. In the instance just given, the signature of two sharps placed one on the 5th line and the other on the 3rd space, in a staff marked with the Treble Clef, shows that each FA and DO which may occur in that staff is to be sharpened.

If we go through the other notes in like manner, and build scales upon them, we shall find ourselves obliged to use either sharps or flats for that purpose. Take the next note we come to, MI, and start with it, as the first of a scale. We find immediately a wrong distance from MI to FA, the first to the second; a semitone, where there ought to be a tone. But that I can easily alter, by putting a flat before MI, and thus lowering it half a tone. The distance now from  $\flat$ MI (MI flat) to FA, is a tone; and so it is from FA to SOL, and so from SOL to LA; but this, as the notes stand respectively 3rd and 4th in the scale, is incorrect. LA must be lowered therefore by a flat, to make it a semitone only from SOL, and SI must also be lowered by a flat, otherwise from  $\flat$ LA it would be distant a tone and a half. The rest will all be regular; from  $\flat$ SI to DO, a tone; from DO to RE, a tone; from RE to  $\flat$ MI, a semitone;—

thus; scale of MI (E) flat—



or thus



Beginning at MI, and keeping MI *natural*, you must sharpen FA to make it a tone from the first note of the scale. SOL must also be sharpened—the third note—to make it a tone from  $\sharp$ FA, the second. From SOL sharp to LA, the 3rd to the

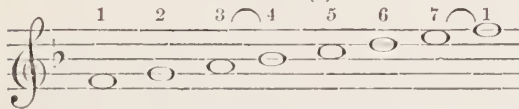
4th, is a semitone; right. LA to SI, a tone; SI to DO *sharpened*, a tone; DO sharp to RE sharp, tone; RE to MI, semitone.

Scale of MI (E) natural.



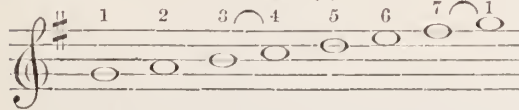
The notes from which we have started are in all these cases called the *key-notes*, and any tune or musical passage written in such a scale is said to be in the "key of" such a note. Now, if you go on to take FA for your key-note, you will find that the distances will lie in their proper order until you come to SI, the fourth note, which you must lower by a flat, that it may be brought within a semitone of LA, the third; thus—

Scale of FA (F).



So, in writing the scale of SOL, the only change you will have to make is to sharpen FA the 7th, in order that it may be a whole tone from MI the 6th, and a semitone from SOL, the first, or octave.

Scale of SOL (G).



[The above scales should be written on the board, and sung by the Class, first with the numbers 1, 2, 3, &c.; then with the names of the notes; then with the syllable A, as before, that the *tune* of the scale may be acquired perfectly, as well as the theory of it.]

There are two other scales commonly used, that of LA and that of SI flat. I will write them for practice-sake in a different clef, from which you will have to read, and then sing them.

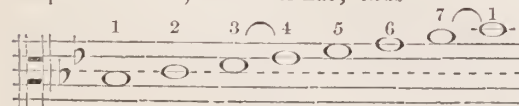
Scale of LA (A).



Here is the key of LA, with the signature of three sharps—read up the notes of the scale first, and then give me the reasons why those three sharps are required.

[Let the above scale be sung exactly as it is written, not an octave higher. The class might be reminded, before singing it, of the position of the middle do, (C), as lying at the *bottom* of the treble staff.]

Do the same with the last scale which I shall at present write, that of SI flat; thus—



T.

ON SOME IMPEDIMENTS TO THE IMPROVEMENT OF PAROCHIAL PSALMODY.

To the Editor of the Parish Choir.

SIR,—Having been engaged for several years in humble, and not altogether unsuccessful attempts, towards improving the Church Music of the parish in which I reside; I trust a few remarks will not be deemed intrusive.

I rejoice in the zealous efforts of the "Society for promoting Church Music," and having seen four numbers of your journal, I have great pleasure in expressing my accordance with the high and holy principles on which you take your stand. The Prayer-book must necessarily be the foundation of all permanent improvement, and all who wish well to the cause, must, as you happily express it, offer their *services* to the clergyman, and not presume to oppose him, however contrary his views of propriety may happen to be to their own. The results of my own experience would seem to suggest that, next to the sanction of the Incumbent, the most essential acquisition to start with, is a *precentor*, who if possible should be a musical clergyman, or if not, a competent amateur, and a gentleman; one who by his firm, yet courteous deportment, may control the organist, (a functionary not always selected for his nice sense of ecclesiastical propriety,) and otherwise superintend the choir. Nothing can be more certainly fatal to the good cause, than placing the management of the music in rude and vulgar hands. But, as a competent person cannot at present be found in every parish, it strikes me that, it would be better in some cases, to let things remain as they are, than to make crude and failing efforts at improvement. At all events, a knowledge of the difficulties likely to be met with, seems to lie at the threshold of improvement; and although I should be the last to discourage, I am anxious to prevent disappointment, that I propose to offer a few remarks on certain existing evils, which, until they are remedied, will absolutely neutralize the best efforts.

The first of these, and the most formidable, is *popular prejudice*. Every one joins in abusing the music of the Church, but, as soon as a rational effort is made to improve it, there is a clamour about innovation and popery. It seems never to have occurred to certain worthy people, that amendment necessarily implies change; and that if our public devotions are to be made more worthy of Heaven than at present, they must needs become other than they are. Now Sir, as prejudice is not to be cured, but by very gentle and courteous management, I may be allowed to suggest, that very slight changes should be at first attempted. In churches where the whole choral service has been suddenly introduced, the result has rarely been happy; and prejudices which might have melted away under gradual changes, have been lighted into a blaze of opposition. The calm and moderate tone of your papers, will, I trust, make a salutary impression on minds of intelligence and taste; but the popular mind must be slow.

2. The *schoolmaster* of the national school, will sometimes be found an impediment; he may be a very respectable, well-meaning man in his station, and he may have acquired a tolerable knowledge of music in a Hullah class, but if he happen to be

naturally deficient in musical intonation, he will certainly be an obstacle to Congregational Music, which nothing can surmount. I speak practically; the children of the school who daily sing with him, and under his guidance, will infallibly take their tone from him, and impart it to the congregation. The choir will be disheartened and discouraged, and one of two results must occur—either the children must be absolutely silenced, or matters will get worse and worse.

I mention this evil, as a thing not likely to be duly reflected upon *à priori*; and at present suggest nothing for its remedy. It is enough that I have seen the best efforts of a zealous clergyman absolutely nullified from this source, without any suspicion on his part of the cause. Nor must it be forgotten that a radically bad intonation in the voice of a single member of a choir, will always be ruinous. The choir may be small and weak, yet it will be effective, and *easily augmented*, provided the tone of each member be pure. This is one great element of success. Without it everything must fail.

I may refer to other *impediments*, with your permission, Mr. Editor, in a future number; meanwhile, with best wishes for your success,

I remain, Sir,

Your obedient humble servant,

May 8th, 1846.

THETA.

#### HOW A CHURCHMAN SPENT HIS SUNDAY IN 1635.

ON Sunday morning I rise earlier than upon other days, to prepare myself for the sanctifying of it; nor do I use barber, tailor, shoemaker, or any other mechanic, that morning; and whatsoever lets or diversions may hinder me the week before, I never miss, but in ease of sickness, to repair to God's holy house that day, where I come before prayers begin, to make myself fitter for the work by some previous meditations, and to take the whole service along with me; nor do I love to mingle speech with any in the interim, about news or worldly negotiations, in God's holy house. I prostrate myself in the humblest and decenter way of genuflection I can imagine; nor do I believe there can be any excess of exterior humility in that place; therefore I do not like those squatting unseemly bold postures upon one's tail, or muffling the face in the hat, or thrusting it in some hole, or covering it with one's hand; *but with bended knee, and in open confident face, I fix my eyes on the east part of the church and heaven.* I endeavour to apply every tittle of the service to my own conscience and occasions, and I believe the want of this, with the huddling up and careless reading of some ministers, with the commonness of it, is the greatest cause that many do undervalue and take a surfeit of our public service.

For the reading and singing of psalms, whereas most of them are either petitions, or eucharistical ejaculations, I listen to them more attentively, and make them my own. When I stand at the Creed, I think upon the custom they have in Poland, and elsewhere, for gentlemen to draw their swords all the while, intimating thereby, that they will defend it with their lives and blood. And for the Decalogue whereas others use to rise and sit, I ever kneel at it in the humblest and tremblingest posture of all, to

crave remission for the breaches passed of any of God's holy commandments (especially the week before), and future grace to observe them.

I love a holy devout sermon, that first checks, and then cheers the conscience; that begins with the Law and ends with the Gospel; but I never prejudicate or censure any preacher, taking him as I find him.

And now that we are not only adulated, but ancient Christians, the most acceptable sacrifice we can send up to heaven, is prayer and praise; and that sermons are not so essential as either of them to the true practice of devotion. The rest of the holy Sabbath I sequester my mind and body as much as I can from worldly affairs.

HOWEL'S Letters.

BOOKS RECEIVED.—Anthems and Services for Church Choirs, Parts I., II., III., and IV. London: JAMES BURNS.

\*.\* MR. BURNS deserves the thanks of all Churchmen for the series of ecclesiastical music which he has already published; including the "*Gregorian Chants*," the "*Sacred Music*," by Tye, Tallis, &c., and the handsome edition of the "*Common Prayer Book, with plain tune*." Of the present series, four numbers of which are before us, we have only room to say that it is wonderfully cheap, (a fraction more than a penny for a full page,) and calculated both to create and gratify a taste for the highest style of sacred music. At the same time, the compositions are not too difficult for persons who have learned properly to read music.

#### To Correspondents.

A Clergyman, in want of an Organist, asks the Editor of the *Parish Choir*, "Can you tell me of any young man who wishes to serve God in His Church, and give up his powers to His cause? I do not want a showy player, but a good Churchman, who knows what church music was in its best times, and loves it." We shall be happy to receive communications from any young Organists, who are inclined to enter upon their duties in this spirit.

*Laius.* We believe there is no provision for the study of Church music in the Royal Academy. The pupils can learn to play the organ; but the Institution was not intended to be a school of Church music. We shall always be glad to receive communications from *Laius*.

W. E. is thanked for his obliging communication.

H. L. is thanked for his hint, which has been forwarded to the proper quarter.

A Correspondent who complains feelingly of the wretched pay given to Organists, and of the want of any proper means of instruction for them, suggests that an Institution should be formed, at which young men destined to be organists or choir masters could be instructed in church music, at a cheap rate.

Donations and Subscriptions to the Society for promoting Church Music are received by the Treasurer, W. F. Low, Esq., 67, Wimpole Street; by the Bankers, Sir Claude Scott and Co., Cavendish Square; and by the Publisher, Mr. Ollivier, 59, Pall Mall.

Communications for the Editor of the *Parish Choir*, books for review, &c., may be forwarded to Mr. Ollivier. Any other communications respecting the Society may be addressed to the Hon. Sec., Robert Druitt, Esq., 39a, Curzon Street, Mayfair, London.



# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 8.]

PUBLISHED MONTHLY.

[SEPTEMBER, 1846.

### PLAIN RULES,

by which Persons who do not understand Music, may be taught to sing the Responses.

By *chanting the service* is meant reciting the words of the Prayers, Responses, Psalms, Hymns, Litany, Creeds, &c., to certain musical tones, according to certain rules.

This divides itself into two branches,—

I. Chanting the Prayers and Responses.

II. Psalmody, or the singing of the Psalms and Hymns.

We shall at present confine ourselves to the first of these, viz: the musical recitation of the Prayers, Responses, Litany, &c.

And here let us observe, that as the intention and direction of the Church plainly is, that *all* the congregation should actually take a part in the service, (whether read or chanted), the method of chanting is so simple, that any person can join in it, although he may not *understand music* (in the common acceptation of those words).

There are three varieties in the mode of chanting the service used in the English church.

I. When the whole congregation sing one and the same tone, at the same time; this is called the **UNISON SERVICE**. It is the most ancient, and much the simplest, and may be done in all churches by any congregation.

II. When the *tones* to which the service is chanted, (*i.e.* in common musical language, the *melody*), is sung by the treble voices, (*ex. gr.* by the choir boys in cathedrals,) while a harmony in three or more parts, is sung by the contra-tenor, tenor, and bass; this is called **THE HARMONIZED SERVICE**, and is commonly used in cathedral and collegiate churches. It is not by any means so easy as the first method, and cannot be attempted except where the choir, or some of the congregation, are able to sing in parts.

III. When the tones to which the service is chanted are taken by tenor voices, and harmonies, more varied than in the last method, are sung by the rest of the choir, accompanied generally, (though not necessarily,) by the organ; this is called **THE HIGH SERVICE**, and sometimes **TALLIS'S SERVICE** OR **RESPONSES\***, and is used in cathedral and collegiate churches on festal occasions. It is the most ornate, but much the most difficult way of doing the service, and cannot be attempted except in churches where there is a *well-trained* choir.

Yet though these methods of chanting the service vary as above stated, the *tones remain the same in all of them*. In the *unison service* all the congregation sing them, in the *harmonized service* the *treble* voices sing them, and in the *high service* the *tenor* voices sing them; and therefore, evidently, any person who has ever learned these tones may join in the service, however it is chanted; in one case he will find himself singing with the whole congregation, in the other with either the treble, or with the tenor singers.

The prayers and responses are either recited to a *monotone*, *i.e.* to one unvarying tone from the beginning to the end of the prayer or response, and this tone is called the *reciting tone*; or are chanted with certain inflexions of the voice, which occur (for the most part) at the termination of the prayer, response, or clause; the rest being sung in the *reciting tone*.

For instance: the collects are generally chanted to a monotone; the responses after the Creed, and the Litany, to inflected tones.

*The whole number of tones (i.e., sounds, or notes,) used in chanting the service is four, one above, and two below the reciting tone.*

\* Because Thomas Tallis (who died 1585) supplied the harmonies, or handed down those which were traditionally in use in his time.

The reciting tone may be pitched anywhere in the musical scale, subject to these two conditions; 1. It must be such a note as a man's voice, (the priest's,) can sustain for a considerable time, without strain or fatigue; and, 2, such also as that the voices of the congregation, (men, women, and children,) can take it, and the notes adjoining to it with ease.

It is found in practice that these conditions are best fulfilled by pitching the reciting tone somewhere about F, G, or A, in the scale.

Yet wherever the reciting tone is chosen, the other tones used in chanting the service will bear an invariable relation to it, as follows:

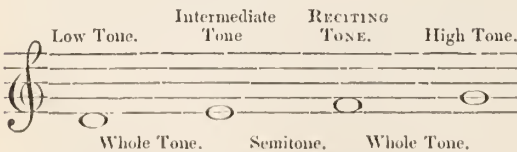
The *highest tone* will be one whole tone above the reciting tone;

*Another* will be one semitone below the reciting tone; and

The *lowest tone* will be one whole tone below that, or a minor third below the reciting tone.

This will be the *scale*, or more properly speaking the *tetrachord*, in which we shall find all the tones required for chanting the service\*; beginning now from the bottom of this tetrachord we have the *low tone*, then rising the interval of a whole tone we have the *intermediate tone*, then ascending a semitone we fall on the *reciting tone*, and then proceeding a whole tone we rise to the *high tone*; so that, evidently, *whether we sing the tones of the tetrachord in succession UP or DOWN, we have, 1st. an interval of A WHOLE TONE, 2nd, of A SEMITONE, 3rd, of a WHOLE TONE.*

Setting this down in musical notation, let us fix our *reciting tone* on F, then rising one whole tone we get G for the *high tone*; one semitone below the *reciting tone* gives us E for the *intermediate tone*, and falling a whole tone below that, we end on D, the *low tone* of the tetrachord.



Yet, because, in point of fact the reciting tone is variable, and may be fixed anywhere, let us assume not *notes* but *numbers* to represent the

\* It consists in the common musical nomenclature of the tonic, the second, the minor third, and the subdominant of the scale, or the four first notes of the ascending minor scale.

four tones, and let 4 stand for the *reciting tone*, 5 for the *high tone*, 3 for the *intermediate*, and 2 for the *low tone*†; thus 2 to 3 and 4 to 5, will represent to our minds the interval of a whole tone, and 3 to 4 will in like manner represent the interval of a semitone.

2 . 3 4 . 5    5 . 4 3 . 2 .  
 [To be continued.] 1865 C.

Conversations on the Choral Service.—No. 6.

ON CHANTING THE PRAYERS: ITS ANTIQUITY AND UNIVERSALITY.

*Mrs. B.* It is so long since we held one of our quiet discussions on the Choral Service, that I must really trouble you to go back a little, so that we may get a clear view of the argument from the beginning.

*F.* Well then. We find in existence two modes of celebrating the English Ritual; one used in most parish churches; the other in cathedral and collegiate churches. In the one, the service is read in the common unregulated tone of voice used in common life; in the other it is sung. You affirm the former of these ways to be the right one, and the latter, or *choral mode*, to be a superfluous and superstitious kind of ornament engrafted upon it, or rather a popish abuse not cleared away at the Reformation. I, on the contrary, hold that the *choral* is the legitimate and perfect mode of celebrating Divine service; and that the other is but a degradation, which has crept in through carelessness, or poverty, or loss of correct principles. The way, as I before said, to arrive at the truth, is to go back to first principles, as laid down by the sound writers whom I have quoted—to look at the object and idea of public worship, and to study the construction of the Common Prayer Book. What do we go to church for? To be pleased—to be edified—to

† We have selected these numbers because in the system of instruction in music which has appeared in this work, the numbers 1 . 2 . 3 . 4 . &c., have been taken to represent the ascending major scale, the numbers 1 to 3 representing of course to the mind and ear of the person so instructed the interval of a major third, and 2 to 4 of a minor third; had we therefore assumed (as would have been most natural,) the four first numbers to denote the tetrachord, the same numbers being in one system have represented a *major* and in the other a *minor third*, which evidently would have been a serious difficulty to any child or other person learning to sing by the one method, and to chant the service by the other. The numbers in the text, denote the same intervals in each system.

sit under" a minister? Certainly not; but principally to praise God and to pray to him. Singly? No; but in common with the priest and with our brethren. In any order we choose? No; but under the guidance of the priest, and according to the forms provided by the Church in the Prayer Book. If then, we *are* to praise God, reason and nature will teach us not to *read* our psalms instead of singing them—if we are to pray to God in one common voice with our fellow-worshippers, reason and nature teach us to use the same tone or chant, if only to avoid confusion and discord of sounds. And I hope to prove to you that reason and nature also justify the use of that elevated, carefully regulated tone or chant in which, according to ancient usage, the service should be recited by the minister.

*B.* Where will you begin?

*F.* Where we left off last; namely, at the versicles and responses, which, if you recollect, are verses of psalms, of which one part is said by the priest, the other by the people. Now, if psalms are meant to be sung, and if, as we showed in our last conversation, there are many good reasons why the people should sing or chant their half of each verse, why should not the priest chant his portion?

*B.* That is an ingenious way of getting in the point of the wedge. But only a small portion of the liturgy is composed of these versicles, and we want some reason for the use of the chant in the collects and prayers, which are not portions of psalms.

*F.* In arguing such a point, we may take either of these two grounds.—We may appeal to *authority*; prove that such a custom has the sanction of *antiquity*; and that it was the intention of the Reformers of the English Church that it should be adhered to: or we may take the ground of *reason*; and show its own intrinsic reasonableness and utility, independent of all authority and custom.

*B.* It is only on the ground of pure reason that I can agree to anything; now-a-days we don't care much for authority and ancient custom.

*F.* But you forget, my dear Mr. Bray, that if we can prove any practice to have existed from the earliest times, to be very widely spread, and to have been adopted by sects or nations who differ

from each other on other points; that this very antiquity and custom are presumptions, *à priori*, that this custom is *natural*—is based on some reason or other. Now any reasonable man will see that the custom of chanting prayers has all these marks. For the proof of its antiquity, look at the Jews. It is not to be supposed that they would have borrowed from the Christians, yet if you go into one of their synagogues on the Sabbath, you hear the prayers, responses, and lessons out of the Scripture chanted to a kind of music most strangely like the earliest specimens we have of Christian music. Hear what a Jewish writer says—

“Recitative was in general use in the earliest patriarchal times of the Jews, it was then, and still is materially connected with their religious ceremonies. Every word of prayer offered to the Deity, whether in their private or public devotion is given in a kind of chant, which, although it may not come under the exact character of legitimate recitative, still bears the sound of song. So essential do they consider melody of voice towards rendering their prayers acceptable to God, and for increasing the force and energy of language, that when a boy is taken to learn *Gemarrah*, the first question of the Rabbi to the parent is, has the boy a good tone? and he considers that the greatest compliment is paid to his pupil when it is said he reads with proper tone.

The Hebrews chant with peculiar pathos and effect, in style of recitative the whole of the Bible, after the manner it was delivered to them from the mouth of Moses, and as it is supposed he received it on Mount Sinai.”

Then look at the Mohammedans; the best account of whose religious ceremonies is to be found in Mr. Lane's *Modern Egyptians*. In their prayers, in the reading of the Koran, in the morning cries of their muezzin from the minarets, that “*prayer is better than sleep*” (by-the-by, how this ought to make Christians ashamed of their neglect of the daily morning prayer), they always use the chant. Then come down to the separation of the Greek Church from the Latin—you find the chant retained by both. And, lastly, examine the Reformation of the English Church, and you will find the chant retained by the authority of her Reformers. So I argue, that since the English Reformers differed so widely on many most vital points from the Romanists, the Romanists from the Greeks, the Christians from Jews, and the Mohammedans from both, it is, in the nature of things, most improbable that each and all of these should have retained this custom, unless for some good and natural reason.



And that reason seems to be this—that whatever is offered to Almighty God ought to be the best of its kind; that the tone of voice used in God's house ought not to be of that dull, prosaic sort, with imperfect and irregular inflections, which we use in common speech; but that, whether in addressing the people in God's name, or in reading His Word, or in offering prayer to Him, it ought to be of that clear, elevated character which bespeaks earnestness of purpose, and to have all its cadences and inflexions regulated in the manner most conducive to solemnity and devotion.

*B.* But, my dear Sir, the thing is *gone out*; people don't understand it; it seems now to go quite against the grain; so why seek to revive a practice which might have been congenial to the feelings of people a thousand years ago, but certainly now creates only repugnance and prejudices?

*F.* The thing is not *gone out*, as you suppose. It is *too natural* to be abandoned entirely. For, as both Dr. Bisse and Bishop Wetenhall remark, it is impossible to repeat the same words frequently, without falling into some habitual tune or chant. *Every man reads in a tune*; our parish clerk, who thinks his reading, no doubt, the very perfection of speech, would be astounded if I showed him on paper the interval of a *fourth* which he always rises at the beginning of a sentence, and the *minor third* he regularly drops at the end. I could easily give you a specimen on paper, but the subject is too solemn to be burlesqued. Dissenters, too, who have cast off all forms of words, and would shudder at the idea of chanting, yet almost invariably use a high-pitched tone of voice, and regular inflection, which is much more like singing than common speaking. Who then, as Bishop Wetenhall says, would not commend the care of the Church in providing a solemn and regular order, even in these apparently unimportant particulars?

*B.* But till within these few years the custom had almost died out in our Church.

*F.* And its revival is but a mark of that increased reverence with which everything connected with the Church is now happily treated. So soon as the truth is made out, that people are not to go to church once a week merely, to be edified, but that they ought to go there often,

to praise God and pray, then our incomparable liturgy is no longer coldly slurred over, but Nature herself teaches that the form should be used with the right spirit; that psalms ought to be sung, and that the tone of voice should accord with the solemnity of the place. I think we have said enough to-day, to furnish you with a few fresh ideas to ruminate upon, which is all we can pretend to in our conversations; and now I will leave the argument for the present in Dr. Bisse's hands. X.

#### DR. BISSE ON THE ECCLESIASTICAL CHANT.

“Various are the reasons for this ancient usage of *singing*, as termed in the rubric, but in common appellation *chanting*, the public service.

“*First.* In general we Christians do hereby testify that the law of God is not troublesome or grievous, but pleasant and sweet; and that we keep it, not as servants with the spirit of fear, but as children with the spirit of love, even the love of David, who make also the *statutes* of God our song *in the house of our pilgrimage*.

“We acknowledge that all the faithful under the law were of the same family, of the same household of faith with us Christians, though shut up under a darker and severer dispensation. But thence we argue, that if the worship under the *ministration of condemnation* were allowed to be joyous, much more may ours under the *ministration of righteousness* exceed in joy.

“*Secondly.* We Christians by this usage distinguish our worship from that of the *Gentiles*, by the cheerfulness of our voices, as well as of our behaviour.

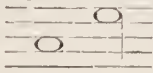
“As to the behaviour of the primitive Christians, the manner was, as Tertullian describes in his *Apology*, c. 30, to pray with their hands stretched out, and their heads uncovered; by their open hands protesting their innocence, by their open countenance professing they were not ashamed; thereby taxing the *Gentiles*, whose custom at their public worship was to cover their hands and faces, which was a tacit acknowledgment of guilt in their hands, and shame in the face. Thus, as by the openness of demeanour, so by the cheerfulness of voice, testified in singing their prayers, they declared that they did not worship as men *without hope*, like the *Gentiles*, whose sacrifices were attended with dejection and despondency, with loud cryings and howlings; but that their worship was full of faith and hope, which are graces full of joy and consolation.


“*Thirdly.* This manner gives still a higher dignity, solemnity, and a kind or degree of sanctity to divine worship, by separating it more, and setting it at a farther distance from all actions and interloctions that are common and familiar; chanting being a degree and advance in dignity above the distinct reading or saying used in the church, as that is and ought ever to be above that manner of reading or speaking which passes in common conversation and intercourse among men. For this reason, is not a peculiar and solemn manner of reading received into our courts of judicature, in our senates and synods; thereby to give an awfulness and distinction to those

public proceedings, by separating them from the condescensions and freedoms that are used in common transactions?

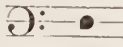
“*Fourthly*. Chanting the service is found more efficacious to awaken the attention, to stir up the affections, and to edify the understanding, than plain reading of it, though assisted by proper emphasis and graces of a well governed pronunciation; which effects, as they are wrought principally by the melody of the voice, so not a little by the very strength and loudness of it, which is known to have its force, and to attract the hearers. Now the voice may be much more raised, extended, or exerted in chanting, than is practicable in speaking. Yet some\* through unskilfulness in elocution, borrow a corrupt imitation of this manner, to strengthen their utterance in their assemblies, and assume a tone in their praying and preaching; not considering, that in chanting, though this be natural and pleases, yet in speaking it becomes affected and offends; and that chanting misunderstood and misapplied, falls under the appellation and censure of *chanting*. So unhappily blind is prejudice, as to condemn that manner in our worship when it is in perfection; and yet in their own, to take up with its corruption.”



ON CLEFS.

THE characters called notes, of themselves, only serve to represent DURATION of sound; place them on a staff,  and any person can readily perceive that the second is higher than the first, at the same time its *form* shows it to be only half its length.

To determine the names of the notes, and likewise their PITCH, that is, to show whether the notes represent *high* or *low* sounds, characters called CLEFS are placed at the beginning of each staff. There are three kinds of clefs, the F or BASE clef  —

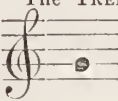
the C or TENOR clef  — and the G or TREBLE clef, 


The BASE CLEF is so placed on the staff that the *fourth* line passes between the dots  —all notes placed on that line are called F, and represent sounds in *unison* with the first F, *left* of the middle C of the Pianoforte; it also indicates that the music written in this clef should be played by instruments, or sung by voices, that produce low sounds.



The TENOR CLEF is not always placed on the staff in the same position; sometimes the fourth line passes through its centre  and sometimes the third line. 

All notes, however, on the line that passes through this clef are called C, and represent sounds in *unison* with the middle C of the Pianoforte. Also the line on which this character terminates *below* this C, is called F, and that to which it extends *above* this C, is called G, therefore this clef, which is by very many considered so difficult, is the easiest, because

it always points out *three* notes, F, C, and G. Music written in this clef should be played by instruments, or sung by voices, that produce the high sounds of the Base and the low sounds of the Treble.

The TREBLE CLEF is turned on the second line,  All notes on that line are called G, and represent sounds in *unison* with the first G *right* of the middle C of the Pianoforte. The music written in this clef should be played by instruments, or sung by voices, that produce high sounds.

To increase the compass of the staff, short lines, called *Ledger lines*, are added above and below the staff; these added lines greatly increase the difficulty of reading music—but the Clefs furnish us with the means of representing all the sounds within the compass of the staff; for example, should the instrument, or voice, reading from the Base clef, have to sound this note  it would be much easier to read (particularly if the following notes were higher), if that note was brought within the compass of the

staff, thus,  or thus, 

Here we have the *same sound* represented in three different clefs.

It is not only very incorrect, but very fallacious to write every description of melody in the Treble clef; certainly the *title page* of pieces thus written, often intimates by whom they have been sung, but it gives us no idea as to whether the person mentioned has a Base, Tenor, Counter-tenor, or Treble voice; consequently, as all are written in the Treble clef, it is no uncommon occurrence to hear a Lady attempting pieces written for a Base voice, or a Gentleman one that is designed for a Treble voice.

It is also as incorrect, when three or four parts are required, to write the lowest in the Base and all the others in the Treble clef, unless such four parts are to be sung by one Base and three Treble voices. Pieces arranged for four voices, generally require a Base, Tenor, Counter-tenor, and Treble voice. To give to each voice its clef, the C clef is placed on the fourth line for the Tenor part, and on the *third* line for the Counter-tenor. The C clef thus placed, indicates two separate voices, as clearly as the F clef does a base voice, or the G clef a treble voice; nothing more is required to distinguish the several parts to prevent their being mistaken.

Of late it has been the practice to write the Tenor and Counter-tenor parts in the G clef, and distinguish these by printing the word Tenor or Alto before the clef; the word Bass is also printed before the Base clef, and the word Treble or Air before the upper part. It certainly is not necessary to print the word Bass before the lowest part, for as yet that has always been written in the Base clef; but although the Air is always written in the Treble clef, it is necessary thus to distinguish it when the other parts are written in the same clef, because some publishers place it on the staff next to the Base, and others place it in the upper staff. If the Air were always placed on the staff next to the Base, it would be easier for players on the Pianoforte to read, and would save writing a separate part for them.

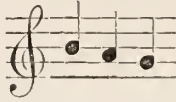
\* Referring to the Puritans, whose peculiarity of intonation is matter of history.



When the Tenor and Counter-tenor parts are written in the Treble clef many notes must be written on ledger lines below the staff, if the *real* sounds are

represented,  in which case they would interfere with the notes in a lower staff, particularly if these

should require to be written in ledger lines above the staff; but, in order to avoid the inconveniences of ledger lines, they are written in the staff

 and at the beginning of the book probably it

is stated that these parts are "to be sung an Octave lower than written." So the notes represent one sound and another is sung—we may say the notes and voice are not in unison.

It is not an uncommon thing (particularly where there are Choirs) when the upper parts are all written in the Treble clef, for three Flutes or three Violins to take these parts, whilst a Violoncello plays the Base: should there be but *two* such instruments, it rarely happens that either plays the Air, they take the "more scientific part," and scientifically play the Tenor and Counter-tenor parts; these parts being *written* an octave higher than they ought to be, consequently, are *played* an octave higher than they ought to be.

The Counter-tenor part is now called the ALTO; Alto and Tenor are synonymous terms, therefore two separate parts ought not to be named by words that have the same meaning: this mistake has arisen in consequence of the Tenor or Alto parts for Instrumental music always being written with the C clef on the third line, and the C clef only being placed on the fourth line to avoid the use of ledger lines in the music written for base instruments. The music for instruments with key-boards, similar to the Pianoforte is never written in the C clef.

If terms are necessary in addition to the Clefs, the following table will show how they may be appropriately used.

<i>In English.</i>	<i>In French.</i>	<i>In Italian.</i>	<i>In Italian.</i>
Treble.	Dessus.	Soprano.	Soprano.
Counter-tenor.	Haute-taille.	Contre-tenore.	Contre-alto.
Tenor.	Taille.	Tenore.	Alto.
Base.	Basse.	Basso.	Basso.

It is not necessary to add any of the above terms when the parts are written in their proper clef.

C. D.

MR. DAVYS ON THE CHORAL SERVICE AT PETERBOROUGH.

MR. OWEN DAVYS has lately published an interesting little "Guide to Peterborough Cathedral," which we are induced to notice, because it contains in the appendix a very fair account of the objects and constitution of a Cathedral Establishment. When we add that it is written by a son of the excellent Bishop, and dedicated to the Dean of Peterborough, and that it contains a very candid statement of the present deficiencies in the manner of conducting the choral service in that Cathedral, may we not think that there is some hope of a reform ere long?

The *object* of the establishment, is well shewn in

the following extract from the Statutes by which it is, (or ought to be) governed; namely,

"That supplications and prayers may be constantly offered up in our Church decently and in order, and the praise of God every day celebrated with singing and thanksgiving."

The *functionaries* to carry out this object, were:

"The dean, six residentiary canons\*, eight minor canons, one deacon, one master of the choristers, one organist, eight lay clerks, and eight choristers. All these were constantly to be present at service-time in the choir; but on feast days, the grammar scholars (of the cathedral school) and their masters were also to attend, wearing surplices, 'who,' say the statutes, 'shall carefully perform that part of the service directed to them by the Precentor,' from which it may be distinctly inferred, that it was requisite for the grammar boys to have a knowledge of the art of singing, as well as the choristers."

The service was to be celebrated after the manner of other cathedral churches; "but what" continues Mr. Davys, "were to be the characters and acquirements of the persons to whom the important charge of conducting these services was committed?" This question is answered by the statutes in the following words.

"As well those eight priests, whom we call the Minor canons, as the eight lay clerks, as also the Deacon who shall read the Epistle, (*all of whom we have appointed to sing the praises of God in the church of our cathedral,*) shall be as much as possible learned men, of good fame, and upright conversation, and skilled in singing."

The Choristers were to be "boys of a tender age, clear voices, and apt in singing," and were intended to receive a good education at the cathedral grammar-school under the eyes of the dean. It was a part of of the dean's office to "be" mindful that the divine services be devoutly celebrated, that sermons be preached on the days appointed, *that the boys be profitably instructed*, &c. Accordingly, the choristers were educated at the Chapter School, till within these few years, "when on account of some trifling difficulty which occurred, relating if we mistake not, to the classes which the choristers should occupy," their progress in learning being somewhat impeded by their attendance in the Church, "it was hastily determined that they should not receive a classical education under the eye of the dean and chapter." But "the great disadvantages of the present arrangement are daily becoming more and more obvious; for as the education and behaviour of the boys is not attended to by those connected with the establishment, during the hours when they are not at the cathedral, it cannot be matter of surprise that their conduct is sometimes not so good as it ought to be when they are there; and besides, as a knowledge of the classics is not required, a much lower grade of boys are elected to the office of choristers than the statutes intended. It is indeed much to be hoped, that this abuse amongst others, will shortly be corrected by those who occupy responsible situations at Peterborough."

One of the Minor canons is elected to the office

\* Altered by the Ecclesiastical Commissioners, to four canons residentiary, twenty-four honorary canons, and a number of minor canons, not more than six, nor less than two.



of *Precentor*, whose duties are thus described in the statutes :

"It shall be the office of the precentor in a decorous manner to direct the psalm-singers in the church, to raise his voice in singing above the rest, and, as it were, to be their leader, that no discord may arise in the singing. Moreover, faithfully and without any deceit, he shall note down the absence of the dean and canons at the time of divine service, and that of all those who minister in the choir; and every fifteen days shall faithfully report the same in the Chapter House, before the dean and canons."

Mr. Davys is forced to confess, that the service is not now performed as it was intended to be, and traces many of the defects to the fact, that the minor canons are not required to sing their parts; in consequence of which, the entire symmetry and solemnity of the services are destroyed. Perhaps it is hardly fair to select any one department for censure, when many others seem equally deficient, but yet it is difficult to conceive,—knowing even what we do, of the careless and sacrilegious customs bequeathed to us by the Georgian Era,—how the very objects and uses of the establishment can have been so far lost sight of, both by those who hold, and those who give the appointment, that a precentor who cannot sing could be found in any cathedral.

But it is most gratifying to know that the present holders of cathedral offices are bestirring themselves to get rid of that unhappy state of things, which in the last generation made the choral service in many instances famous only for slovenliness, and which in the present day justifies so many objections against it, on the ground of its want of devotion and reverence. Mr. Davys speaks of incipient reforms at Peterborough, and many tidings reach us from other quarters of improvements with which we hope soon to cheer our readers. Certainly very little improvement can be hoped for in parish churches, until the mother and pattern church sets the example of obedience to her own statutes, and obedience to the rules of the prayer book.

#### ON THE PRESENT EMPLOYMENT OF CHARITY CHILDREN AS CHORISTERS.

*In a Letter to a London Incumbent, from one of his Parishioners.*

REVEREND SIR,—I gladly avail myself of your permission to lay before you a few considerations touching the employment of the present race of charity children, as choristers in the parish church.

It will be in your recollection that when I waited upon you in company with a few of my neighbours, to call your attention to the unmusical manner in which the Psalmody is conducted, and to offer to do anything that lay in our power towards effecting a moderate reform, you thanked us for the interest we took in the subject; and expressed your own opinion of the desirableness of some improvement, but alleged many reasons why you could not take, nor sanction any steps for that purpose, at present.

To all those reasons we have no reply to make, but that the case is in your hands; that you are set over us by Providence as our "spiritual pastor and master;" and we will not cavil at your decision.

But there was one observation that you made

respecting the charity children which I most earnestly beg you to reconsider. It was to the effect, that even if you *could* agree to *any* improvements in the singing at the parish church, you could not agree to such as would displace the charity children from their present office, as the choristers of the congregation. Whether more parts of the service were to be sung, or whether those parts now sung were to be sung better, still no improvement could be permitted by you, with which the children could not keep pace.

I hope you will not think me overstepping my proper relation if I venture some arguments against this your opinion.

And I would begin by saying, that where a congregation consists, as yours does, of some few people of title, many opulent merchants, eminent professional persons, and rich tradesmen, all of them well educated and of tolerably refined habits, it does seem inconsistent that the very poorest, and most ignorant persons in the parish, should be chosen as the exponents of their praises and thanksgivings.

I speak under correction, but I believe there is authority, and certainly reason, for the remark, that the praise of God is in itself of more dignity and importance than the prayers of man, or the instruction of man. Surely then it cannot be consistent to have the prayers and lessons and sermon delivered by a learned and highly educated clergyman, and the praises of God drawled out by the unharmonious voices of almost untaught children. It cannot be said that such hymns and hymn tunes as we often sing, are fair offerings and representatives of the intellect, and good taste of the congregation.

You told us, that the praise of God was most fitting to come from the mouths of innocent children; quoting a beautiful passage from the 8th Psalm to that effect; you said it was expedient that children should be made to feel an interest in the service; and that in making them sing the psalms you employed a means of education; that you thereby inculcated a habit of praising God; and made the Church service not only a means of advancing their religious feelings, but also what might be called a *school of refinement*.

To these sentiments, as general principles, I not only bow as your parishioner, but assent from my inmost reason. But I must respectfully urge, as a practical man, that the course you advocate is not the one to promote this sense of refinement; even if it promotes the sense of religion.

Some of the radical members of the House of Commons are perpetually talking about measures for promoting good taste amongst the lower orders. They vote money for laying out parks, and purchasing pictures for the National Gallery; they want to have the British Museum and places of the same kind thrown open on Sundays, so that the *operative* (or *workman* as he used to be called,) may lounge in them, and imbibe lessons of morality and good taste from Grecian Statues, and collections of butterflies.

In much the same spirit they demand that the cathedrals be thrown open; not, be it observed, as houses of prayer, but as historical monuments, as national edifices, as places where lessons may be learned of the sublime and beautiful; to which, if the operatives are admitted often enough, they will lose their propensity for cutting off the noses of marble cherubs, carving their names, and other acts of petty mischief.

There can be little doubt but that these popular legislators are as right in contending for some additional means for humanizing the lower orders, as they are wrong in seeking such means in mere contemplations of the sublime and beautiful, apart from the inculcation of religion; of that real gentleness, meekness, and courtesy, which are "fruits of the Spirit;" and without which, civilization would but make us polished sensualists, like the ancient Greeks.

But surely it would be justifiable to combine both of these ideas; to inculcate the love of the sublime and beautiful; but to gratify that love in the service of the Almighty, from whom whatever is beautiful and good is derived, and to whom it ought to be offered.

To return to the charity children; let us fairly inquire whether the present system is well calculated to advance either their religious feelings, or their degree of civilization and refinement.

On the former of these points, the advancement, namely, of their religious feelings, I am almost afraid to say what I think, for fear of giving offence. When I see, Sunday after Sunday, in hot sunshine, or in rain and snow, the long stream of these poor children trooping past my house, headed by Mr. Beadle in the pride of office; then mounting up into the gallery, where they are half stifled by the exhalations of the people and the heat that ascends from the gas; their poor little heads nodding with excusable drowsiness, at a length of service of which adults complain, I am tempted to ask whether their love for the house of God is likely to be much enhanced? Most probably they fancy themselves very important personages, who confer a great favour on the congregation by singing their psalms for them\*. But I forbear to dwell on this point. I will only now shortly consider, whether the present is the best system of making the church service a "school of refinement," hand in hand with Christian teaching.

You take a mob of children from the lowest courts and alleys in the parish; their dialect, the *slang* of the streets; their leading musical ideas picked up from itinerant organ-boys, and from common ballad-singers. (I only wish you would go into Leicester Square or Hanway Yard, and listen to the beastliness, the disloyalty, the ridicule of everything good and noble which proceeds from these wretches, and is eagerly listened to by the crowd of boys who are your Sunday choristers.) The style and tone of the ballad-singer is what the poor children import into the church, (the hour or two of imperfect musical instruction which they receive during the week has no power to counteract it,) and whether they sing a drowsy old psalm tune, or attempt an operatic new one, the style and tone are essentially those of the ballad-singer, and of the slang conversation of the street and alley.

What then becomes of your "school of refinement?" a school in which the scholars are the teachers? They bring the refinement of the street ballad-singer, and take it away with them; and they annoy the well-educated part of the congregation with it; but they themselves learn nothing better.

But if you were to take a dozen boys who had been properly trained in music, and as many men, (it is *men* who are wanted; the public praises of the

Church ought to be uttered by *men*, not by women and children,) and employ them as your choir, I humbly anticipate that then something might be learned. Suppose your new choir were employed firstly and principally to lead the voices of the congregation in the responses and in some of the simplest chants, (such as the Gregorian,) a kind of music *simple* enough for the uneducated to join in, and *good* enough to *interest* the most highly educated, (provided they have the real religious feeling,) and suppose that in the second place they were employed to sing once in every service an anthem by some standard old master, (not for the people to join in otherwise than mentally, for it would be too difficult; but for them to listen to, and lift up their hearts to God). If this were done, the charity children, who at present have no model besides their own depraved intonations, would at once have something better to imitate; their ears are acute enough, and they would soon be able to follow the lead of the choir; and then *refinement* might make its way from the church into the streets, instead of vulgarity being brought from the streets into the church, as is the case under the present system. The poor children might thus be tempted to sing like educated people; whereas now, educated people have to sing after ignorant and tuneless children.

The charity children, instead of hearing only their own voices, would have correct pronunciation and musical tone to copy from; and there would be placed in your hands at once a powerful machine for stirring up a wholesome feeling of emulation. Certain of the best behaved amongst them might be selected to fill vacancies amongst the choristers; here would be a stimulus to good behaviour! And the choristers, when their voices break, might be apprenticed to some respectable trade.

But it may be said, where are the funds to come from? This is a question I will not enter on now. I am content to lay before you reasons for concluding that the charity children are not fit to be our choristers at present; that it would be for their own benefit if they were enabled to follow a good choir; and that this course would tend more to the glory of God and the good of man. I remain, Reverend Sir,

Your most obedient Servant,  
A MEMBER OF THE SOCIETY FOR PROMOTING  
CHURCH MUSIC.

BOOKS RECEIVED.—The MESSIAH, in Vocal Score, with accompaniment, arranged by Vincent Novello. To be completed in twelve monthly numbers.

\*.\* Excessively cheap, and beautifully printed.

#### To Correspondents.

We regret that the want of space prevents us replying to the questions of several Correspondents, but they shall be noticed next month; when our friends the Organists also shall not be forgotten.

Donations and Subscriptions to the Society for promoting Church Music are received by the Treasurer, W. F. Low, Esq., 67, Wimpole Street; by the Bankers, Sir Claude Scott and Co., Cavendish Square; and by the Publisher, Mr. Ollivier, 59, Pall Mall.

Communications for the Editor of the *Parish Choir*, books for review, &c., may be forwarded to Mr. Ollivier. Any other communications respecting the Society may be addressed to the Hon. Sec., Robert Druitt, Esq., 39a, Curzon Street, Mayfair, London.

\* See a clever pamphlet, by Mr. Plumstead, published by T. B. Sharpe.



# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 9.]

PUBLISHED MONTHLY.

[OCTOBER, 1846.

### PLAIN RULES,

by which Persons who do not understand Music, may be taught to sing the Responses.

(Continued from p. 58.)

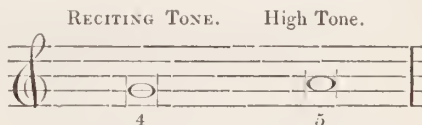
HAVING accustomed the ear to the four tones of the tetrachord, and their relative intervals from each other, and specially from the reciting tone, the next thing to consider is the way in which these tones are used in chanting the service. And, in doing so, we shall for the present set aside the Litany, the first part of which (*i. e.*, as far as the Lord's Prayer) is sung to a *chant* peculiar to itself, and therefore does not follow the rules for the rest of the service, and consider only the Morning and Evening Prayer.

The simplest use of any of the tones of the tetrachord is, evidently, that in which the reciting tone is maintained throughout a prayer or clause; *i. e.*, when the whole prayer is said on the reciting tone, without change or inflection of any kind.

But in the cases in which changes or combinations of the tones occur, as it has been said that "inflections of the voice" (*i. e.*, changes from the reciting tone to any other tone of the tetrachord), "occur (for the most part,) at the end of the prayer, response, or clause," and as the voice may be inflected from the reciting tone to any of the other three tones, or may return to it after such inflection, it is evident that

There are four terminations (or endings) used in chanting the service, corresponding to the four tones of the tetrachord.

I. The first ending is on the high tone. This ending (and the simplest form of inflection,) is when we rise from the reciting tone to the high tone (*i. e.*, from 4 to 5), and end upon it. Thus, (if the reciting tone be fixed on G, as in the Services printed in this work),



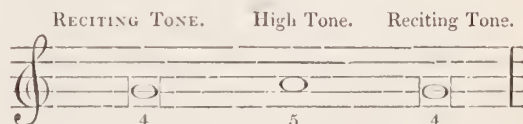
EXAMPLE. The Priest's versicle:

Praise ye the Lord.

4 - - 5

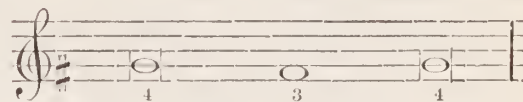
In which the first three words are said on the reciting tone (4), and the last word on the high tone (5).

II. The second ending is on the reciting tone, and occurs when we return from the tone to which we have inflected to the reciting tone, and conclude on it. Thus—



Or,

RECITING TONE. Intermediate. RECITING TONE.



EXAMPLE. The Priest's versicle:

O God make speed to save us.

4 - 5 4 - -

In which the first words may be said on the reciting tone (4), the word "speed" on the high tone (5), and the last words on the reciting tone.

The first clause of the second verse of the Gloria Patri, "and ever shall be": in the harmonized responses (see p. 28 of the Music), and the *Amens* throughout the harmonized responses, are examples of the second form of this ending above given.

III. The third ending is on the intermediate tone; and is generally formed by falling from the reciting tone to the low tone on the last syllable but one, and then rising to the intermediate tone for the last word. Thus,—



RECITING TONE.      Low Tone.      Intermediate.

EXAMPLE. The response:

And take not thy Holy Spirit *from us.*  
 4       -       -       -       -       -       2       3

In which all the former part is to be said on the reciting tone (4), the word "*from*" on the low tone (2), and the last word on the intermediate (3).

IV. The fourth ending is on the low tone; it is always formed by changing from the reciting tone to the low tone and ending on it. Thus,—

RECITING TONE.      Low Tone.

EXAMPLE. The response:

And make thy chosen people joy-ful.  
 4       -       -       -       -       -       -       2

In which all except the concluding syllable is to be said to the reciting tone (4), and the last syllable to the low tone (2).

The third and fourth endings are those which occur most frequently in chanting the service. They are used for the versicles and responses after the Creed in the Morning and Evening Service, for all the versicles and responses after the Lord's Prayer in the Litany, and for the suffrages which follow; and, generally, for the responses in all the Occasional Offices; and their application (*i. e.*, which of the two is to be used,) is regulated by the following GENERAL RULES.

Whenever the versicle or response ends with a word of one syllable the third ending is to be used.

Whenever the versicle or response ends with a word of two or more syllables the fourth ending must be used.

EXAMPLE. The responses given as examples of the third and fourth endings will illustrate the application of the general rules.

EXCEPTION. The third ending is used for the last clause of the "*Gloria Patri*" when it occurs in the Litany only, though it ends with the word *Amen* of two syllables.

World without end. *A-men.*  
 4       -       -       2       3

This is the only exception to the general rules.

In a few instances, the first syllable of a versicle or response is said on the low tone, instead of on the reciting tone, and the person or persons chanting rise to the reciting tone on the second syllable\*.

The instances in which this occur, are:—

1. The versicle,

*O God, make speed to save us.*  
 2   4       -       5   4       -

In which the first syllable, *O*, is usually taken on the low tone (2); the voice is raised to the reciting tone on the next syllable; and the rest of the versicle is said (as before explained,) with the second ending.

2. In the Priest's address:

*The Lord be with you,*  
 2   4       -       -       -

and the people's answer:

*And with thy Spirit,*  
 2   4       -       -

whenever they occur, the reciting tone (4) is taken on the *second* syllable, and maintained until the end; the first syllable in each case being said on the low tone (2).

N.B. For the musical notation of the examples throughout this article, refer to the Responses printed in No. VI. of the *Parish Choir*.

(To be continued.) 1881 C.

### On the use of the word TONE in Church Music.

THE word TONE is often used by writers on Church Music in a way that is not very intelligible to beginners; thus, for instance, we hear of *Gregorian Tones* for the Psalms; moreover, the melodies to which the responses are set, were called *tones* in the last number of the *Parish Choir*; therefore we think it right to examine the various meanings of the word *tone*, so that we may clearly see how it obtained its present use in Church music.

1. First of all, the word in the original Greek denotes *tension*, or *intensity*, or *stretching*, or

\* Anciently, in many instances throughout the services, the first syllable of each clause of the prayers was taken, as above, on the low tone, the voice rising a minor third to the reciting tone for the remainder of the clause—this was a considerable help and relief to the chanter; and is, indeed, almost the natural inflection of the human voice; as may be observed by attentively listening to any one (a child especially,) reading for any considerable length of time. It is, however, now disused, except in the instances above named.

bracing; and in this sense it is sometimes used in the present day, especially by physicians, who say, for example, such a man's nerves have no *tone*; that is, are not well braced, are not *strong*; and anything that braces is called *tonic*.

2. But since a string when stretched is easily made to sound, and since the more it is stretched the higher the sound it gives out, so the word *tone* was naturally taken to signify *sound*, or rather the kind or quality of sound yielded by any particular instrument. And this is the meaning which it has in common conversation; when people, for instance, speak of the mellow tones of a flute, the deep tones of the organ, &c.

3. We may next glance at the metaphorical sense in which the word is sometimes used; for, as a high tone proceeds from a tightly-braced and rigid string, and a low tone from a string that is loose and not so well-braced, so we are accustomed to speak of a *high tone* when referring to strict principles, firmness of purpose, inflexible honour, and so forth; and of a *low tone* when referring to looseness, laxity, or weakness of principles or conduct. So again, we are accustomed to speak of the *mellow tone* of a picture, that represents a quiet, twilight scene, and conveys to the spectator the idea of repose.

4. Next let us come to that sense in which the word *tone* is used in modern scientific music; namely, to signify *not sounds*, or notes, but *distance or interval between sounds*; or *difference in the pitch of sounds*, or difference in the intensity with which any given strings are strung. Thus, the difference, or distance, or interval between *do* and *re* is called a *tone*; between *mi* and *fa*, a *semitone*; the distance or interval between *do* and *fa* is a *perfect fourth*; and a perfect fourth, if measured, may be reckoned to consist of two *tones* and one *semitone*, &c., &c.

5. In the next place, the word has been used by ecclesiastical writers, to signify neither sound nor interval, but a *scale*, or *gamut*, or *mode*, or *system of sounds*. Now, modern musicians speak of but two *modes* or *systems* of sounds, in which all modern music is composed; and these are the major diatonic scale and the minor. Not so the ancients; for they had many other systems of sounds in which they composed their melodies, such as the Dorian, Phrygian, Lydian, and others. Now we read that Gregory the Great,

Bishop of Rome, in the seventh century, revised the whole system of Church music, and chose certain of the old *modes*, as the *scales* to which Church melodies were to conform. And these *modes*, *scales*, *gamuts*, or *systems of notes*, were called *tones*; *toni ecclesiastici*. Thus he took the old Dorian *mode* or *tone*, which is a scale beginning with *re* (D), and ascending by diatonic intervals, D, E, F, G, A, B, C, D, (all the notes being natural, no flats or sharps,) and this he called the **FIRST TONE**. Thus also, he took the old Lydian mode, which is a scale beginning on F, and ascending by natural notes to F, an octave higher, and called it his *fifth tone*; and so on with others.

Thus then, we repeat, the word *tone* was used to denote a *scale*, or *mode*, or *gamut*, and there were eleven of such scales, each distinguished by its own number, 1st, 2nd, 3rd, and so on. Let the reader sing to himself the natural notes from F to F, without B flat, and he will form an idea of the old Lydian mode or fifth tone, in which many beautiful chants and hymns were composed, which are happily still in existence.

6. In the next place let us trace how the word *tone* came to be employed in the sense of what we call a *chant* for the psalms; which seems to have happened in this manner. The before-mentioned St. Gregory not only settled the *scales*, or *gamuts*, or *tones* in which, and according to the laws of which, all Church music should be composed, but he collected all the chants, hymn-tunes, responses, and anthems, purifying them from their corruptions, and arranging them according to the tones or scales to which they belong. In particular he arranged the ancient *chants*, or melodies to which the psalms were sung, and set them in the first eight tones or scales. Thus the following chant is composed in the Lydian mode, which in his arrangement is the fifth; consequently the words "fifth tone" were written over it, to shew to which of the tones it belonged; and when it was to be used, it was sufficient to mark **TON. V.**, to show what was intended.

## Ton. V.

Lord, thou hast } re-fuge { from one } to a - no-ther. . .  
 been our } } generation }

But in process of time, by an easy corruption, instead of saying that these melodies were *in* such and such tones, people called them *the* tones themselves; and so the ‘Gregorian Tones for the psalms’, really mean the ancient chants arranged *in* the ancient tones or modes; and when people are said to chant a psalm *to* any tone, it is meant that they chant it to the authorized melody written *in* that tone. And as the chants for the psalms were written in the first eight tones so the idea became prevalent that there were but eight tones. And one source of immense perplexity has been, that writers who have professed to explain the Gregorian Tones have confounded the psalm chants written *in* the tones, with the tones, or musical gamuts in which they were written.

We may add, that as the tones or modes, and the music composed in them were arranged by Gregory the Great, so they were called *Gregorian*; but that much other music, of far later date (in fact most Church music down to the 15th century), is also called Gregorian, because professedly written after his rules.

7. In the same manner the name *tone* has been given to many other old Church melodies written *in* the tones. Thus, when we spoke in the last number of the *Parish Choir*, of the TONES FOR THE RESPONSES, we meant the old authorized melodies to which the responses are sung. And thus, the word *tone* is used in the sense of any old Church melody.

Whilst upon this subject, we may refer to some other nearly allied words. Such as the word *tonic*, which is used in modern music to signify the *key note* of a scale. The word *tune*, which is a mere corruption of *tone*. The word *tenor*, which originally signified what is now called the *tune*, or *melody*, or *cantilena* of a composition; although, in the present day, the melody is generally assigned to *treble* voices, and the so-called tenor is a subordinate part. And lastly, the word *intonation*. This is used by foreign writers in the same sense as we use the word *chant*; that is, to signify the recitation of the prayers, responses, psalms, &c., to various tunes composed in the old Church tones. Some late English writers have introduced the word *intone*, instead of *chant*, or *sing*; and we meet with expressions such as these: “The clergyman

*intoned* the prayers;” “The Litany was *intoned* on G,” &c., &c., but this seems to be an unnecessary innovation, for why should we not adhere to the words *sing* or *say*, as used in the Prayer Book? The word *intonation* is also commonly used by English writers to designate the first few notes of the psalm chant, which ought to be, and in some few churches are, sung by the priest alone, in his capacity of precentor and leader of the congregation. X.

Lessons in Singing.

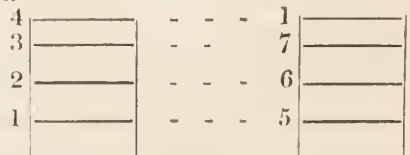
No. IV. THE SCALE.—INTERVALS.

BEFORE leaving the subject of the scale, I wish to teach you in what way the different scales are connected with each other, and in what order they follow each other; and also to give you a rule, by which, on seeing the signature of any scale or tune, you may know in what key it is written.

Every scale, you will observe, may be divided in half, and the two parts, when put side by side, are exactly alike; that is, they consist each of four notes, standing at the same respective distances from one another. I will write down the two halves (or tetrachords, as they are called by musicians,) of the scale of DO (C), one beneath the other, thus—

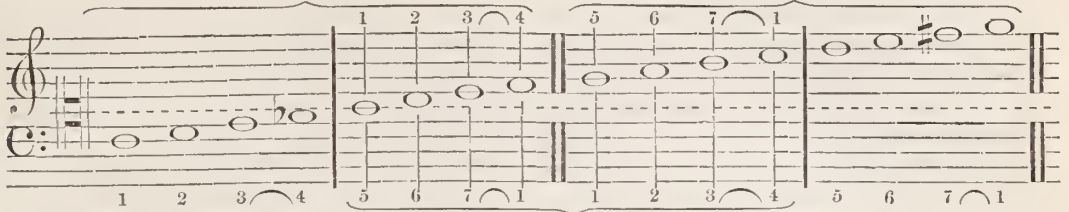
1                    2                    3                    4  
 --- Tone.    Tone.    Semitone.  
 5                    6                    7                    1  
 --- Tone.    Tone.    Semitone.

or thus, side by side, using our old figure of the ladder.



It is clear that by calling the 1, 5, or the 5, 1, you may make either half part of a new scale. You may take the lower of the two parts, and make it the upper half of a scale that shall lie below it, or you may take the higher of the two parts, and make it the lower half of a scale that shall lie above it: thus,—





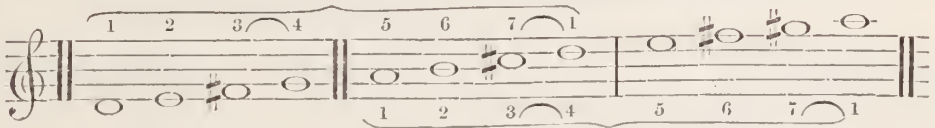
Here you have your original scale of DO (C,) written in the middle, divided into its tetrachords, together with two *new* scales, containing each one-half, or tetrachord, of your original scale; but one of them beginning (having its key-note,) five notes, or a fifth, *below* DO,

DO — SI — LA — SOL — FA  
1 2 3 4 5

the other a fifth *above* it.

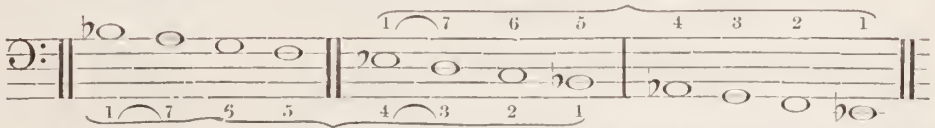
DO — RE — MI — FA — SOL  
1 2 3 4 5

Now you will observe, that to make the distances in these two new scales fall in their proper order, I have had to sharpen one note (FA,) in the scale that begins a fifth above DO, and flatten one note (SI) in the scale that begins a fifth below it. If I were to take the next tetrachord, that which begins with RE, and write another above that, in order to make the scale perfect, I should have to sharpen *two* notes; if the next, that beginning with LA, I should have to sharpen *three* notes,



or if I were to go down the other way, and add a tetrachord below that beginning with FA, with a view to make a scale of the two together, I

should have to flatten two notes; if another still lower down, three notes.



Hence I get a general rule about the keys with flats and sharps, namely, that they proceed in a regular order *by fifths*; only that the sharps move on by fifths *above*, the flats by fifths *below*; the one going upwards, the other downwards. Thus the key of SOL, a *fifth above* DO, the middle note, has *one sharp*; RE, a fifth above SOL, *two sharps*; LA, fifth above RE, *three sharps*; MI, fifth above LA, *four sharps*; SI, fifth above MI, *five sharps*. Again, FA, a *fifth below* DO, *one flat*; bSI, a fifth below FA, *two flats*; bMI, fifth below bSI, *three flats*; bLA, fifth below bMI, *four flats*, and so on.

hold of it, with a view to make it the starting-point, from which to reckon, as a general rule, all distances whatsoever. Do this attentively: remember by what note the first sound in the scale is represented, and measure from this the distances of the other notes; and you will soon find it to be of the greatest possible assistance to you in making out a tune. Each note will then represent to your eye its own particular sound, which you will have no great difficulty in expressing.

This rule will help you to find out the key-note of any tune from its signature, until you are able to do it at first sight, and without any help; which you will be, I hope, soon. For this is of great importance. The first thing you ought to do, when any music is put before you to be sung, is to find out the key-note, and get a firm

Let us now try whether we cannot make out some of the distances which occur most frequently, and sing the notes correctly between which they come.

Q. What are these distances commonly called in music?

A. Intervals.

Q. What intervals have we chiefly practised hitherto?

A. Tone and semitone.

Q. I am now going to show you some longer intervals than these, which we shall often meet with in music, and which we must learn to hit exactly with the voice.

You remember that in counting intervals you are to reckon both the note or sound you start from and the note or sound you go to. Thus from 1 to 2, a tone, is also called a *second*, and from 7 to 1, a semitone, is also called a *second*; but the tone is a *major* (or greater) *second*, the semitone a *minor* (or lesser) *second*. From 1 to 3, a third; and so is from 6 to 1, but the latter is a *minor* (or lesser) third; the other a *major* (or greater) third. 1 to 4 a fourth, and so on.



Q. In what key is this written? Name the intervals it contains.

Now I will sound RE, which you must call 1, and sing the notes that follow, up and down.

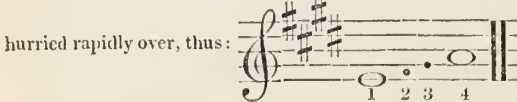


[Let the tune of this be learned by the Class, looking carefully at the notes, while they sing the figures as above.]

We will practise now a fresh set of intervals in another key.



[The key-note (E) to be sounded. The class then to sing 1, 4, first, with the help of the intermediate notes (2, 3,)]



hurried rapidly over, thus:



and then the exercise as it stands, without any intermediate notes.

Let this be frequently repeated, until the tune is learned.]  
 The figures which you sing to those notes, point out their respective distances *above* the key-note. You must not, however, suppose that the note which is, for example, a fifth above the key-note, and which you call 5 in all cases, will therefore be a fifth below it as well. It is but a fourth, as you will find by counting. There is an easy way of knowing what an interval will

be when *inverted*, that is, when its lower note is placed an octave higher, or its higher note an octave lower:

[Give examples on the board to show the meaning of the "inversion of intervals."]

And that is, to bear in mind that the two numbers (that of the original interval as it stands, and the same when inverted,) added together, must make up *nine*. Thus, a 7th above will be a 2nd below; a 3rd above, a 6th below; a 5th below, a 4th above; and so on.

I will now ask you to sing the same exercises in a new way, that I may see whether you have them perfect.

[Let the class be separated into four companies, so as to sing the following exercises *in canon*, that is, all singing the same notes, but beginning one after the other; the first company beginning alone, the second company following them, as soon as they (the first) get to the second line; the third starting after the second, and the fourth after the third, and then all continuing together.]

1 — 5 —	1		2
3 — 1 —	2		3
1 — 3 —	3		4
5 — 1 —	4		1

or

thus,

1 — 6 —	1		2
4 — 1 —	2		3
1 — 4 —	3		4
6 — 1 —	4		1

### Church Music in Canada.

THE following extract from that very instructive and interesting little work, the *Memoirs of a Missionary in Canada*, may not be without its practical application at home. We are fully convinced that much better singing would be now heard in our churches, if chants, and not hymn tunes, had been cared for. But, as things stand, the clergy seem often to have regarded church music merely as an *interesting appendage to*, and not, as it is in reality, an *important inherent part of* the English Liturgy. And thus *Selections of nine hundred and ninety-nine popular hymns and hymn tunes* are to be found in some churches, where the Psalms appointed to be sung are coldly read over from one year's end to another, without even an attempt at chanting.

"Before I and the dissenting preacher, or, as he was more commonly designated, the opposition minister, came to the settlement, there were no divisions among the people; and if they were not in reality all of one heart and of one mind, they certainly were so to all outward seeming. They all attended the ordinary services of the Church; they even had their children baptized by my predecessor. Now, however, there was naturally a great change. A separation immediately took place, and we felt the effects of it, in one particular at least, very sensibly. All who were in the habit of singing in the congregation went out from us in a body, and left us totally destitute of that interesting appendage to our service, the psalmody. To that alone I am now referring, and not to any portion of the service itself. The singers were, in fact, all dissenters, with the exception of two or three, who might have been at a loss themselves to say exactly what they were; and dissenters in general are much more attentive to their singing than we are. It may be given as a reason for this, that it is actually a part, and a very important part too, of their *services*. But when we take into consideration the chants and anthems, may not the same, and even more, be said of it in reference to our services? Also, thousands have joined the ranks of the dissenters, who at first attended their meeting-houses only to hear their beautiful singing: whereas, if the *sacred music, so naturally belonging to our services as to constitute an inherent part of them*, had not been so lamentably neglected, these same persons would have heard much more beautiful singing in their own Church. Passionately fond of music as I am, and especially sacred music, it will easily be imagined how severely I felt the loss, and how anxious I was to repair it. I spared neither labour, nor pains, nor expense. I got teachers from a distance, for I could find none on the spot. I succeeded, two or three times, in getting up quite a little band of singers; but, somehow or other, when the teacher went away, they either fell off one by one, or the leader was absent, or they broke down, or something else happened, and the singing was given up. Again and again I attempted to accomplish this object, but always failed.

"My exertions had hitherto been confined to psalmody alone. After my repeated failures the thought occurred to me that I might perhaps be more successful with the chants. I made another effort, and succeeded completely. We first got up the 'Venite,' and then the 'Jubilate,' and afterwards the 'Te Deum,' &c. I discovered the cause of all my former difficulties. These chants being the same every Sunday, every Sunday added to our choir. Many naturally chined in, as the simple music became familiar to them, till nearly all the congregation united; whereas, before, while the singing was confined to the psalmody, the singers were under the impression that we must have a great variety of tunes—the metres, indeed, require this to a certain extent—and in attempting to keep up this variety they committed blunders occasionally, became abashed and frightened, and at last broke down altogether. But now they were strengthened by constant accessions to their number; their confidence was restored, and they sang well, if not tastefully: so well, indeed, that on the Bishop's holding a confirmation at my church, about the time they were at their best, his Lordship declared that he had never in his life heard better singing in a country church."

### DR. BISSE ON CHANTING THE PRAYERS.

*Continued from PARISH CHOIR, No. VIII. page 61.*

BUT in this ancient usage, though the cheerful joyfulness, dignity, and efficacy of the voice be principally manifested, yet the evenness of it was also intended: not the melody only, but moreover the equality of pronunciation was consulted. The manner of chanting directed by St. Athanasius, was such as to be *vicinior pronuncianti quàm canenti*. Which manner our own Church described, as well as directed, in a former rubric, which thus appointed, "That in places where they do sing (or in choirs) there shall the Lessons be sung in a plain tune, after the manner of distinct reading, and likewise the Epistle and Gospel." Whence I observe, that according to the intention of our Church, the manner of chanting should be reduced and regulated to the ancient *planus cantus*, which, as interpreted by that rubric, is after the manner of distinct reading. And though there may be allowed a greater liberty in chanting the prayers than the lessons; yet there too the injunctions (*Eliz.* 49,) direct "That there be a modest and distinct song so used through all parts of the common prayers in the Church, that the same may be as plainly understood as it were read without singing." The end propounded in both is the edification of the people, to which is recommended, by the one a *plain*, by the other a *modest* chanting, as being more distinct, rather than if accompanied with much modulation of the voice, wherein choirs are apt to exceed, as being most pleasing and acceptable. Insomuch that the restitution and continuance of that manner of chanting, which was directed by St. Athanasius even in the Psalms, has been the desire of the judicious, as it was of St. Austin, at least in the prayers; *who made the reader of the Psalm use so slight an inflexion of the voice, that it was more like speaking than singing.*

Nevertheless, at the close of each prayer or collect, a certain modulation, inflexion, or change of voice, such as is accustomed, is both necessary and becom-



ing; becoming, because being placed upon that constant close, through *Jesus Christ our Lord*, or the like, it is a proper testimony that we *rejoice in God our Saviour*; necessary, because it serves as a public sign or warning to the choir to join in the approaching *Amen*. For the same reason is it also necessary, in chanting the versicles and responses distributed throughout the Liturgy. This modulation of the voice of the priest has the same use, and is of the same necessity, in our cathedral worship, as the cadence or other variation of it is, when he only says or reads the service in our parochial churches.

Wherefore seeing in this usage of chanting both the melody and equality of pronunciation are comprehended, as I have shewn the melody thereof to have been intended for those higher reasons, viz. 1. As an emblem of the delight; 2. Of the cheerfulness of our Christian profession; 3. As giving to divine worship a greater dignity; and, 4. A greater efficacy and power to edification; so I shall subjoin some reasons of no small weight, why the equality of it was likewise consulted.

(*To be continued.*)

## FLUTE PERFORMANCES IN CHURCH.

*To the Editor of the Parish Choir.*

MR. EDITOR,—I have come down to spend the autumn at my cousin Hornbeam's in this neighbourhood; and, of course, attend the parish church. The school children sing very nicely, and I think the congregation would sing too, if a few simple tunes were always employed, which all would know and sing together\*, for I hear one and another joining in now and then. Most of the psalm tunes used (for they sing nothing else here,) are of a plain and old character, yet, Mr. Editor, the children are led by a man with a flute, who, for some time before the service begins, plays various tunes on his flute, not those afterwards sung during the service, but very light ones, running up and down the scale, and containing all sorts of odd passages; some of them I remember to have heard our servant in London humming, who was brought up among the dissenters; she told me they were used for their hymns at meeting-houses.

I have always been in the habit of remaining some while on my knees when I enter church, not only to say my preparatory devotions, but also thinking that to be the fittest time and place to offer up petitions both for myself, and those for whom I ought to pray; and when I sit down, I usually open my Bible or Prayer Book, or at any rate endeavour to fix my thoughts on the services about to be performed; yet, Sir, anything of the kind is quite impossible here, for the flute-player breaks in with *such odd tunes*. Why, Mr. Editor, a Sunday or two ago he played "The heavens are telling," as the overture, as I call it; and it was so disguised, and played so out of time, that it almost made me angry.

I do wish you would put in an article about it in the *Parish Choir*, or that you would do something which would induce the clergyman here to put a stop to these performances before service, and I really do

think the children would sing much better without the flute player, for I observe that he often plays very much out of tune, and then he throws the children out of tune too.

I did not know who to speak to, or what to do, about this dreadful flute-playing; but I went with my cousins to call at a neighbouring clergyman's the other day, and I took up the last number of the *Parish Choir* which was lying on his table, and it struck me directly that if I were to write to you on the subject, you might help me to put a stop to this dreadful flute-player's preliminary performances.

I remain, Mr. Editor,

Your humble servant,

Dorset, Sept. 21st.

LUCY LOVEQUIET.

## To Correspondents.

*To Organists.* We have received so many communications with this signature, and all of them so much to the same purport, that we may combine our answers into one paragraph. We may begin by repudiating the idea that any disrespect was intended by *Theta*, when he called the organist a *functionary*, or when he said that he had no nice *sense of ecclesiastical propriety*. For, alas! this sense of propriety as regards Church music has been so entirely lost both by the clergy and by musical professors (and they are only now beginning to have faint ideas of it), that it would be very unfair to throw the blame on the organist alone. We cannot in justice blame organists for introducing secular music into the church, if their spiritual superiors have sanctioned it.

Most of our correspondents say, with great truth, that it is impossible to expect young men of talent to devote their lives to Church music, unless they are adequately remunerated. We say so too, and we always have spoken in favour of giving organists a salary that will enable them to do their duty with spirit. But we may observe further, that in the present state of feeling, any young man who would entirely devote himself to Church music, and work at it in a religious spirit, would soon reap enough both of emolument and reputation.

We have received very many suggestions, as to the expediency of founding an Institution, where young men could study the organ, and Church music, under competent professors, and under some degree of collegiate discipline. This we earnestly hope may be accomplished ere long. But for the present, we beg to inform such of our readers as have consulted us as to the best method of procuring a knowledge of Church music, as distinguished from *operatic* music, that we have been in communication with a gentleman who has devoted his life to the *true Church style*, and who is willing to begin by instructing a class of half-a-dozen students, on moderate terms. Such students are of course expected to know the rudiments of music. Clergymen or organists who wish for fuller particulars, are requested to write to the Editor.

We may call the attention of our readers to a book which Mr. Ollivier has opened, in which organists desiring situations may register their names.

Donations and Subscriptions to the Society for promoting Church Music are received by the Treasurer, W. F. Low, Esq., 67, Wimpole Street; by the Bankers, Sir Claude Scott and Co., Cavendish Square; and by the Publisher, Mr. Ollivier, 59, Pall Mall.

Communications for the Editor of the *Parish Choir*, books for review, &c., may be forwarded to Mr. Ollivier. Any other communications respecting the Society may be addressed to the Hon. Sec., Robert Drutt, Esq., 39a, Curzon Street, Mayfair, London.

\* The *Gregorian tones*, sung in unison, would apparently just meet the requirements of our fair correspondent, and bring out the latent cantatory powers of the congregation.—EDIT.

# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 10.]

PUBLISHED MONTHLY.

[NOVEMBER, 1846.]

### Conversations on the Choral Service.—No. 7.

ON THE CHANT FOR THE PRAYERS;

ITS AUTHORITY IN THE ENGLISH CHURCH.

*Mrs. B.* In our last conversation, you told us a great deal about the antiquity of the custom of chanting prayers, but now I should like to hear something about the authority for using it in our Church; because, as I have said before, many people think it a superstitious custom that is barely tolerated, and not authorized.

*F.* When a Roman Catholic calls ours a new Religion, and asks where it was before Luther, what is the proper answer to give him?

*Mrs. B.* Why, that ours is not a new religion, but the genuine old religion of the Apostles, purified from the corruptions which Rome engrafted upon it.

*F.* Exactly. And with the old religion, we have also the old Liturgy, the framework of which, as well as much of its very substance, have come down to us from the apostolic age; and with the old Liturgy we wish to retain also that old way of using it, which is commonly called the chant, and which has likewise come down from the Apostles' days. The English Reformers did not make a new Church, and did not make a new Liturgy, though they purified both from much superstition; neither did they abolish the old way of using the Liturgy, though that, too, they greatly purified and simplified. I argue, then, that since the old musical way of celebrating divine service was not abolished by the English Reformers, that therefore there is full authority for it to the present day.

*B.* But taking the Prayer Book and Rubrics as they stand now, do you think they authorize it? Not a syllable can I find about chanting the prayers.

*F.* As for the word *chant*, that is quite a

modern term, applied to the singing of such parts of the service as are not in metre, and used, amongst other things, to express that carefully regulated tone in which the prayers ought to be said. The word is of no consequence.

*B.* Well, but I can only find that the prayers are to be said, or read; and besides, there is a rubric which implies that even the Psalms are to be read; for instance, the rubric before *Venite exultemus* says, "Then shall be said or sung the Psalm following; except—on the nineteenth day of every month, when it is not to be read here, but in the ordinary course of the Psalms."

*F.* I know that this and other rubrics are quoted by some of the opponents of Church Music, under the idea that the words *read* and *say* are to be taken in their modern sense, and in contradistinction to *singing* or *chanting*. So let us go into the subject a little; and let us recollect that the only fair way to interpret these or any other directions is, to take them in the sense in which the framers of them meant them to be understood. Now look at the Prayer Book. We find the minister directed to *read* the introductory sentences; to *say* what is written after those sentences; and to *pronounce* the Absolution: the Lord's Prayer is to be said; *Venite* and *Te Deum* to be said or sung; *Gloria Patri* to be repeated after the Psalms; the Lessons to be read; the Creed and Litany to be sung or said; the Psalms in the Burial Office to be read: and so on. But now, if we look a little more closely, we shall find that two or three of these terms are sometimes used in reference to one and the same thing. For instance, the rubric, which you have just quoted, which orders *Venite* to be said or sung, in the very next clause, says that it is to be read. Look, too, at the rubric before the Apostle's Creed. That says, "Then shall be sung or said the Apostle's Creed—except only on such days



as the Creed of St. Athanasius is appointed to be *read*." But if you turn to the rubric before the Athanasian Creed itself, you find it there ordered to be *sung* or *said*. So that the very same thing is ordered in one sentence to be *sung*, and in another to be *read*. Now as these directions cannot by any possibility be supposed to be contradictory one of another, the conclusion is irresistible, that the words *read* and *sing* are not used as opposites; but that *reading* may mean chanting, or singing, or *musical reading*, as it is expressly called by some old authors.

Do you want further proof of this? Then look at this older edition of the Prayer Book. Here you see the Lessons are ordered to be *sung*, but how? why, after the manner of distinct *reading*. Look, too, at Queen Elizabeth's Injunctions to the Clergy, issued in 1559. In these it is commanded that "a modest and distinct *song* be used in all parts of the Common Prayer, in the Church." From these instances it is evident that the *singing* of the Lessons was considered one kind of *reading*; and that the mode of *saying* prayers was called a modest kind of *song*. Now when we consider further, that the terms *say* and *sing*, in reference to divine service, were in use in Acts of Parliament and elsewhere long before the Reformation, and that there was at that time an established way of saying or singing every part of divine service, the only inference to be drawn from the various terms used in the rubrics seems to be, that every part of the service was to be said, read, sung, rehearsed, recited, pronounced, or used, in the manner in which they were and always had been accustomed to be said, read, sung, and so forth\*.

*B.* It is a pity the directions seem so loose.

*P.* This looseness, as you call it, is a simple consequence of the fact that the right way of celebrating every part of divine service was so well known when the rubrics were written, that minute directions seemed unnecessary. "Then shall follow the Psalms"—Can we believe that the men who penned this rubric, could have dreamed of any way of using a psalm but singing it if possible? If the programme of a public dinner were to say, "Then will follow a song," would

there be any doubt as to singing that? No; the getters-up of convivial and political meetings are wise in *their* generation. They know how the subtle power of music can stir the feelings; and they use it, too: it is only churchmen that neglect it. No one dreams of coolly speaking or preaching a song, unless it be a psalm to God.

*B.* True, it seems an incongruity; but I suppose our Reformers discouraged Church Music for some good reason; lest it should lead to Popery, and formality, or some reason of the kind.

*P.* Now let us take the opportunity of disposing, once for all, of the fiction that the English Reformers hated Church Music, or were indifferent to decent forms and observances. And the same facts and documents, that serve for this purpose, will shew also what must have been that manner of celebrating Divine Service which was meant by the words say, sing, read, and so forth. In the very commencement of the English Reformation, in 1544, the Litany was no sooner translated into English, than it was set to a simple form of the old music, by Archbishop Cranmer. This was the first part of the Common Prayer Book that was used in the vulgar tongue, and the chant to which Cranmer set it has been used with it ever since to this day, and is now publishing in the *Parish Choir*. In the year 1550, the entire Prayer Book, including Versicles, Responses, Canticles, Collects, and Athanasian Creed, together with all parts of the Communion Office, including Creed, Offertory, *Sanctus*, *Gloria in Excelsis*, Collects, and Anthems; and the Burial Service also were set to the old music, by John Merbecke; and I may observe that the Versicles and Responses published in the *Parish Choir* are taken from his book. That John Merbecke was an ardent reformer, as well as a most exemplary character in other respects, there is most abundant testimony to show. He was a profound student of Holy Scripture, to which he wrote out a Concordance with his own hand; and for this pious work he and some others were seized by the tyrannical Government of the day, and were condemned to be burned. His companions were actually burned, but Merbecke escaped through his good character and conduct; and to his honour be it said, he escaped without recanting his religious opinions, which he retained to the last, and many a bitter book did he write against

\* Unless distinctly specified to the contrary, as in the case of the Lord's Prayer, which was ordered to be said with a *loud* voice; not secretly, as before the Reformation.



Popery. He lived almost to the end of Elizabeth's reign "singing merrily and playing on the organs," as his biographer expressly says. So here we find a zealous Reformer, one who scarcely escaped the fire, who hated Popery, and had good reason to do so, but yet thought it no Popery to love the ancient Christian way of using our Apostolic Liturgy with music. In his book, of which I have just related the contents, he says expressly that therein "is conteyned so much of the Order of Common Prayer as is to be sung in Churches," which includes everything now chanted, and more. Passing over Mary's dismal reign, we find Queen Elizabeth as soon as she came to the throne issuing Injunctions both to the clergy and laity by the authority of Parliament and with the advice of the Privy Council, one of which is so remarkable that I will presently read it at length; not merely because it shews that the *modest and distinct song* must have been then universally considered the common and orthodox way of saying prayers, but also because it shews the futility of the idea that the Choral Service was considered a thing *sui generis*, distinct from the *parochial* service, and confined to Collegiate and Cathedral Churches, as some late writers assume. On the contrary, this Injunction plainly implies that Parish Churches were to have the Choral Service whenever they could, and that therefore such Parish Choirs as had endowments were to retain them still. Thus without referring to DAY'S *Service Book*\*, to Tallis's works, or Farfant's or any other of the illustrious chain of Church composers, or to the customs of Cathedrals, (degenerate though they now be), the intention of the Reformers of the English Church as to the Choral Service, is I think incontestibly proved; and it is no fault of theirs, if their intentions have been neglected, or perverted, or denied through the apathy and worldliness, and loose principles of later times.

B. But if the Reformers were really not averse to Church Music, whence arose the impression, that they were so?

P. Instead of Reformers, you ought to say Puritans. There were many men no doubt of great zeal and piety, who wished for such a violent change as should do away with all semblance of the old Church order, including the

office of Bishops, and whose great object was to make everything as unlike Popery as possible, not caring whether they threw away good, so as they got rid of imagined evils. Whether we have not reason to be thankful that these men were resisted by the Government and the Bishops, and the more prudent Reformers, I will leave any one to say who knows what the present state of religion is in those parts of Europe where their views were fully carried out. But I will say, that I know nothing in the history of civilized man much more humiliating than the childish, peevish, frivolous objections that these Puritans,—pious, zealous, and intelligent, as many of them were—used to raise against everything that was established by authority in the Church. Such were their objections to the alternate chanting of the Psalms—(or tossing the Psalms to and fro like a Tennis-ball as they said)—and their objections to playing on organs, on the plea that instrumental music was carnal, formal, Popish, and Judaical. And it is worthy of notice that such of the clergy as held Puritanical principles, though they hated the chanting of prayers, and other parts of the Church Service in its regular established order, yet they would do the very same thing in another way; for they sung prayers, creeds, and even the ten commandments, after they had turned them into metre and rhyme. If you want to know more of the Puritans, and their objections to our Liturgy, let me refer you to NEALE'S *History of the Puritans*, and you shall judge them by the words of their own mouths. I do not think we need say more on the legal or technical objections against the Choral Service. X.

#### QUEEN ELIZABETH'S INJUNCTION RESPECTING CHOIRS AND CHURCH MUSIC.

"Item, Because in divers Collegiate, and some Parish-Churches heretofore, there have been Livings appointed for the maintenance of men and children to use singing in the Church, by means whereof the laudable service of Musick hath been had in estimation, and preserved in knowledge: the Queen's Majesty neither meaning in any wise the decay of any thing that might conveniently tend to the use and continuance of the said science, neither to have the same in any part so abused in the Church, that thereby the Common-prayer should be the worse understood of the hearers, willett and commandeth, that first no alterations be made of such assignments of Living, as heretofore hath been appointed to the use of singing or Musick in the Church, but that the same so remain. And that there be a modest and distinct song so used in all parts of the Common-prayers in the Church, that the same may be as

\* Of which an account is given in *Parish Choir*, No. IV.

plainly understood, as if it were read without singing, and yet nevertheless for the comforting of such as delight in Musick, it may be permitted, that in the beginning, or in the end of the Common-prayers, either at Morning or Evening, there may be sung an Hymn, or such like song to the praise of Almighty God in the best sort of melody and Music that may be conveniently devised, having respect that the sentence of the Hymn may be understood and perceived."

Lessons in Singing.

No. V. TIME.

You ought now to be able to make out a tune from the notes without much difficulty.

I will write down a short tune, which you must try to sing for me.



[Sound the key-note, (F) and let the class sing the tune, first by figures, then by notes.]

music-book, it would probably be written somewhat differently; thus—

But if you were to meet with this tune in a

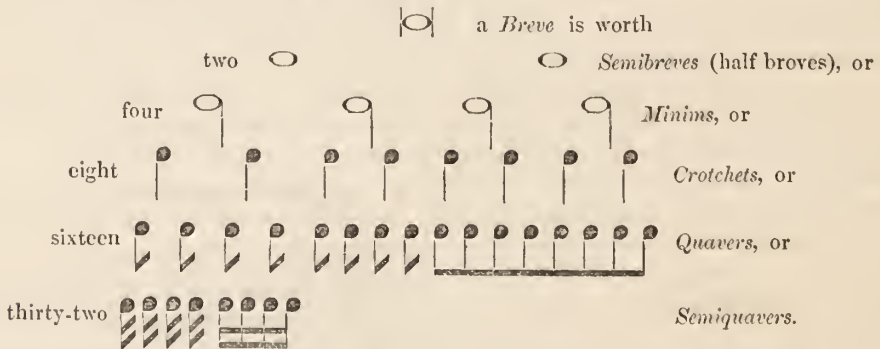


or thus—



Now attend carefully, and I will explain to you the reason. Notes, you know, represent sounds. But sounds are of different length or duration; some longer, some shorter than others. If, then, the notes which represent them were all exactly alike, you would not know which to make either long or short; which to dwell upon, or which to sing sharply and quickly. Hence

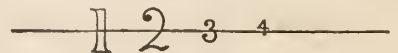
the notes are made of different shapes, in order to represent that difference of length, in order to mark the respective value of the sounds for which they stand; to show what each is worth, and how long it is to be made, in comparison with the rest. And according to their different shapes, they have different names, thus—



In other words, there are six different kinds of notes commonly used in Church music, each of which notes is half as long as the one next before it;

- a breve being equal to two semibreves,
  - a semibreve " " two minims,
  - a minim " " two crotchets,
  - a crotchet " " two quavers,
  - a quaver " " two semiquavers:
- and wherever I turn notes into figures, I shall

have to make those figures differently, in order to express the relative value of the sounds; thus—

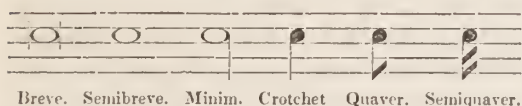


which we may call double-lengths, single-lengths, half-lengths, and quarter-lengths. The tune we have just sung I should write by figures in this way—

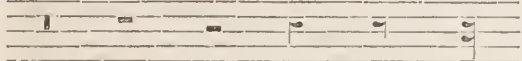


showing that the sounds represented by the doubled figures are to be twice as long as the others.

In addition to the notes, which represent sounds, there are certain marks or signs which denote silence, and are called **RESTS**. Each note has its corresponding rest, which, wherever it is used, shows that you are to remain silent during the same length of time that the note itself would occupy, if it were there. I will write down the different rests beneath the notes to which they correspond.



Breve. Semibreve. Minim. Crotchet Quaver. Semiquaver.

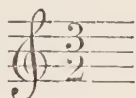


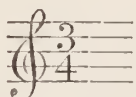
[Let the class be well practised in the shape of the notes and rests, so as to learn accurately their meaning and relative value.]

But now, looking once more to our tune, you will observe that, besides the notes being of different shapes, the tune itself is divided here and there by lines drawn down the staff. These lines are called **BARs** or *bar-lines*, and they are meant to help you in measuring the **TIME** more exactly, and also to keep you all together, when many have to join in the same piece of music. You see that they mark out the tune, or piece of music, into equal portions; which portions are themselves also called **BARs**; while at the beginning of the tune or movement is placed a particular sign, to show you *how many* counts or beats you are to reckon in each bar. These counts or beats, in singing, are to be marked with certain motions of the hand, which is called **BEATING TIME**.

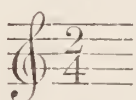
Thus, suppose you see at the beginning of a tune this sign **C** or **C**, it stands for **COMMON TIME**, and means that you are to have an *even number* of beats (four, generally), in every bar of the tune or movement before which it stands; that in each space marked off by the bar-lines you are to make four even beats. Again, if you

see at the beginning of a piece of music the figure 3, with another figure beneath, it stands for **TRIPLE TIME**, and will show you that you must count *three* in every bar, while the lower figure points out what kind or quality of notes you are to count. The figure 2 put under a 3 in this way, will stand for minims; the figure 4, when similarly placed, for crotchets; and so on.

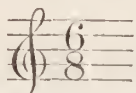
Thus the sign  means that you are to count *three minims* in each bar.

This  that you are to count *three crotchets*.

Sometimes you meet with this sign.

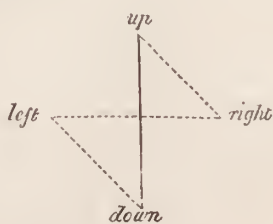
 which shows that you must reckon at the rate of *two crotchets* in each bar.

And sometimes with this,

 which stands for *six quavers* in a bar.

You understand now the meaning of the different shapes of the notes, of the bars and bar-lines, and of the sign which is placed at the beginning of a tune, after the signature; we must learn next how to *beat time*, or mark it with the hand.

The best way, when you have to count four in a bar, is to make the first of the four beats, or "down beat," with the fingers of the right hand upon the open palm of the left: the next, moving leftwards; the next, across from left to right, and the last beat of the bar, upwards, as in this figure.







ON COMBINING THE OFFICES OF ORGANIST AND SCHOOLMASTER.

To the Editor of the Parish Choir.

MR. EDITOR,—I feel great pleasure every time I take up your *Parish Choir*, at witnessing the increased wish of young men to devote themselves to the study of Sacred Music, or more properly speaking, Church Music.

In many *country* parishes it would be impossible to afford young men a salary at all sufficient to maintain that character of respectability which is required of a person filling the situation of Organist to a Church.

My object in writing, then, is to suggest a plan which may at least hold out the hope of some day having all our Parish Churches filled with a "Singing Congregation."

We have now in many Dioceses (indeed I think in all the chief) Training Institutions—the object of which is to enable young men to qualify themselves properly for the office of National Schoolmaster; these men are instructed in all Church matters, and of course chanting is one of these. I would ask then, who so able as the National Schoolmaster, properly prepared, to assist the Clergy in carrying out the Service as the Prayer Book directs? Therefore if salaries cannot be afforded *separately* sufficient to support an Organist and a Schoolmaster—let the two be joined in one; allowing something of course for the extra duty.

It has been said the Schoolmaster is a hindrance *too often* to the Minister; and why is it so? because like the rest of the world the Master knows or perhaps cares very little about the matter, and feels no anxiety whether the Service be chanted properly or not: *we must make them fit helpers for the Clergy.*

We cannot provide at present an Institution for the Instruction of Organists as a *separate matter*, then why not *subscribe* and enable the "Training Schools" to have men competent, not only to teach Music as a beautiful accomplishment, but as having one *great end* in view—the *proper worshipping of God*. It is but for the want of money that some of our "Training Schools" are cramped in their endeavours at improving this matter; and I know many young men at those places, who would be thankful of the opportunity of making themselves useful as Choir Masters.

I am trespassing on your time, but having seen many wishes that an Organist's Institution should be opened, I thought I would at least just state my idea of the matter.

The plan I suggest of *uniting* the offices, I have acted upon for some time, and find my choir much improved by having at the same time the children *learning to read* under my own care.

I remain, Your obedient Servant,

A SCHOOLMASTER AND ORGANIST.

Near Northwich, Oct. 3rd, 1846.

BOOKS RECEIVED.

*A Guide to the Celebration of Matins and Eeven-song.*  
By B. JOULE, Jun. London: J. MASTERS, Aldersgate Street.

\*.\* WE have to notice in many quarters the adoption of sound views respecting our Church Service, together with a

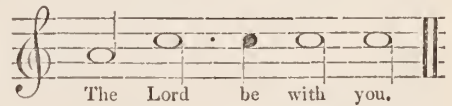
laudable earnestness and ability in carrying them into practice. The book before us affords a gratifying instance of this. It is the production, we are told, of a gentleman of Manchester, who gives his services as Organist and Chapelmaster to the Incumbent of his district. It is handsomely printed, of a moderate price, and seems well calculated to effect its object, that of rendering the musical celebration of the service possible and easy to a general congregation. We are more especially glad to find that the author or compiler of the book makes no attempt at *harmonizing*. On this point his words are well worth quoting: "Unisonous singing," he says, "has not only all the authority which antiquity can give, but possesses also the recommendation of simplicity and universal applicability. If the people generally are to respond in Church, no other mode is practicable: for, can all learn to sing? have all an ear for music? have all leisure or money to spend on instructions sufficient to enable them to take, in a harmonized composition, the part best adapted to their voice? Many other difficulties, which it is unnecessary to urge in detail here, will suggest themselves to those who are intimately acquainted with the subject."—*Preface*, pp. v. vi.

In accordance with this view the responses throughout are given in unison, and it is suggested that the book should be employed "not as a *substitute* for the ordinary Prayer Book, but merely as a guide to its proper use;" the proposed method being to take the notes therein given to each prayer and response, and write them, *in letters*, on the margin of the Prayer Book, thus

*Priest.* The | Lord be with you. A | C C C C

*Answer.* And | with thy spirit. A | C C C C

transferring what, on the staff, would stand as follows:



The service is written, we ought to observe, in the key of C, not as intending so high a pitch to be actually taken in the celebration of it, but in order to avoid "the necessity of introducing flats or sharps at the commencement of every staff." To the readers of the *Parish Choir* we should recommend the use of *figures*, as given in the Lessons which have appeared in our columns. The recitation-note would then be marked 1 or 4, so as to have the semitones (from 3 to 4, or from 7 to 1), in their right places. The musical intonation of the responses, it appears to us, would thus be more readily marked, according to Mr. Joule's excellent suggestion, on the margin of the Prayer Book, and the figures would, at the same time, be a readier guide to people generally than letters. For instance,

*Priest.* O Lord, shew thy mercy up on us. — 1 | 67

*Answer.* And grant us thy sal'vation. — 1 | 16

Or, thus, if preferred,

*Priest.* O Lord, save | the Queen. — 4 | 23

*Answer.* And mercifully hear us, when we } — 4 | 23  
call up on thee. }

We may perhaps have occasion, at some future period, to consider Mr. Joule's book more fully in connexion with other similar publications which have been transmitted to us, meanwhile we give him our best thanks for the spirit and manner in which he has performed his task, and cordially wish him success.



*On the Reverence due to Holy Places.* By the Author of "Remarks on English Churches." Third Edition. MURRAY.

\*.\* An admirable book, that ought to be in all school and choir libraries. The remarks on Church Music are most judicious.

*Chollerton: a Tale of our own Times.* By a Lady. J. OLLIVIER.

\*.\* A religious tale, cleverly told, from which many a lesson of humility and self-denial may be learned. The writer appears to advocate the celibacy of the clergy, but (when her sex is considered,) it will not be wondered at that this part of her aim is happily a failure. We hope to meet another day with more tales by the Authoress of "Chollerton."

*The Order of Morning and Evening Prayer; with the Musical Notation pertaining to the Liturgy and Services of the Church of England.* Edited by F. PELZER. METZLER & Co., 37, Great Marlborough Street.

\*.\* A cheap and nicely printed little work, a transcript, we believe, of the choral service as now used at Exeter. There are one or two mistakes in the *plain chant* of the responses and litany, but notwithstanding these, it is very gratifying to see a work of this kind brought out for popular use, by a gentleman who, like Mr. Pelzer, is engaged in the instruction of large classes in singing, on a system something, we presume, like that of Wilhem. We have seen testimonials to Mr. Pelzer's success as a teacher, from several clergymen in the West of England; although, to our horror, one clergyman classes that sickly melody, *Rousseau's Dream*, with the *Old Hundredth*, and the *Gloria Patri*, as an example of Church psalmody.

*The Church Warder, and Domestic Magazine*, Nos. I. and II.

\*.\* A promising little periodical, intended to caution Churchmen against the errors of dissent and Romanism. We hope the succeeding numbers will be *practical* rather than controversial; showing members of the Church how much they err by their lukewarmness and neglect of prayer, instead of dwelling on the too palpable defects of her adversaries.

*Services and Anthems*, Nos. V. and VI. BURNS.

\*.\* Every number contains some first-rate compositions, almost unattainable heretofore. But we hope the Editors will be most cautious in altering the text of the old masters. To our minds, the faithful transcript which we have given of Okeland's Anthem in the *Parish Choir*, No. IV. (though it has one or two technical faults,) is infinitely more solemn than the copy given of it in No. V. of the work before us; and we have not met with a single person who is not grieved at Dr. Gauntlett's "new setting" of Adrian Batten's anthem, *Deliver us, O Lord*. He has altered its fine poetical rhythm into a perfect *drawl*; he has taken away the old Doric vigour of the opening phrase, by putting in B flat; and has completely unnerved its harmony (vide word *God*), by substituting F for D in the bass. To our taste, Batten wants none of Dr. Gauntlett's *improvements*.

### To Correspondents.

We have to apologize to many of our friends for not noticing or inserting their communications; but with our limited space, we often find it impossible to do either.

J. F.—Certainly the Organ should be used strictly as an accompaniment to the chant. The last note before the colon should *not* be held down like a long note at the end of a psalm-tune. None of the notes or syllables should be

drawled; and the only *time* to be observed is that which is necessary for the distinct and devout recitation of the words. When one syllable has to be sung to three or more notes of a chant, (as the word *thy* in the second verse of *Nunc Dimittis*, or the word *of* in the *Te Deum*, &c.,) shorten the notes as much as possible; but the most correct way is to leave out the reciting note altogether, and sing only as many of the inflected notes as correspond to the number of syllables. We will say more on this point in an early number.

*Cantor*.—Some of the pieces in Burns's *Anthems and Services* would do very nicely for voluntaries; and some numbers of Novello's *Cathedral Voluntaries* would also be useful.

*A Subscriber*.—The tune "Arabia" is to be found in the *Singing Master*, No. V., Taylor & Co. The Edition of the Prayer Book referred to, (1603,) is not scarce. It contains the Rubric directing the Lessons to be sung in plain tune. Moreover, the psalm-tunes at the end are worthy of notice, both because their melodies are for the tenor, and because they show how the rhythm of many fine old tunes has been corrupted in the last two centuries.

*A Dissenter* need not be so angry at Jane Lovequiet's letter. We have no wish to offend Dissenters, but yet we do not see why we need at all mince matters when speaking of the most disastrous influence which they have exercised on Church Music, from the days of the Reformation to the present; first, by opposing the authorized Church Music; then, by substituting that maudlin style of hymn-tune, the prevalence of which makes metrical psalmody almost hateful to persons of good taste. Vile as are the tunes heard in many churches, they are less vile than those used by many congregations of Dissenters, from whom in fact they were originally derived; and therefore, we think it our duty, and not a lack of charity, if we caution Churchmen against any tunes whatever that have been popular amongst Dissenters during the last century. In support of our remarks, let us refer to a publication called "The Hymn Tune Book, containing a selection of seventy popular Hymn and Psalm Tunes: Fifth Edition, 1843." Here is a book, edited by a Dissenter of the highest respectability, with whom, to his praise be it said, the present movement in favour of popular musical instruction originated; and what do we find in it? 1st, sterling old tunes so debased that their authors would not own them; 2ndly, hymn-tunes of modern date, decorated with such titles as *Hephzibah*, *Martin's Lane*, *Contemplation*, *Gabriel New*, &c., &c., all of a whining, semi-litigious character, and as surely indicative of an unwholesome state of religious feeling, as are the operative masses and *Are Marias* of the Roman Catholics; and lastly, acknowledged secular tunes, some entire, some mutilated and garnished with new names. Thus we have *Rousseau's Dream*—a jig from Corelli, under the new name of *Lonsdale*—Tom Moore's *Hark the Vesper*—Avison's *Sound the loud timbre!*—*Drink to me only alias Prospect*—besides sundry adaptations of *Blow, Warder, blow, All's well*, &c, under other names. Against such things as these we think it our duty to lift up our voice, since we know that unhappily in some quarters there is far too great a disposition to copy from the meeting-house, and we must not allow Tom Moore to be smuggled into the Church by any such means.

NOTICE.—It is proposed to make the December number of the *Parish Choir* a double one, so that we may insert an extra quantity of music, and some communications that are sadly in arrear.

Communications for the *Parish Choir*, books for review, &c., may be forwarded to the Editor, care of Mr. Ollivier, or to the Hon. Sec., Robert Druitt, Esq., 39a, Curzon Street, Mayfair, London.



# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 11.]

PUBLISHED MONTHLY.

[DECEMBER, 1846.

### PLAIN RULES,

by which Persons who do not understand Music, may be taught to sing the Responses.

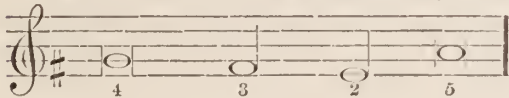
(Continued from p. 66.)

In chanting the Litany we must divide it into two parts: the first extending from the commencement to the Lord's Prayer, the second, from the Lord's Prayer to the end.

The rules for chanting these two portions are quite different, though, of course, no division or pause is made in chanting.

"The first part," as we have already observed, "is sung to a chant peculiar to itself," the latter part follows the general rules for chanting the rest of the service.

RECITING TONE. Intermediate. Low Tone. High Tone.



But evidently, though two other notes are introduced in the first part, the chant is the same, the first and last notes of that part are the same in both forms, and in the last part there is no difference whatever.

The rule for the simplest form is this:—

The first clause of the verse is chanted on the reciting tone (4) except the last syllable, which is taken on the high tone (5): the concluding clause is also chanted on the reciting tone until the last two syllables before the last *emphatic* syllable: the first of which is taken on the low tone, the next on the intermediate, and the last emphatic syllable and any others which may follow it are taken on the reciting tone.

EXAMPLE.

Son of God : we be - seech Thee to hear us.

4 - 5 4 - 2 3 4 -

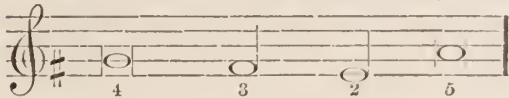
And observe, the chant for the Litany is sometimes sung all through by the Priest and repeated by the people; sometimes the first half is chanted by the Priest, and the chant is finished by the people.

The musical notation of it is as follows (keeping the reciting tone on G)—



Sometimes the first part assumes a slightly different form, thus—

RECITING TONE. Low Tone. Intermediate. RECITING TONE.



in which the words "Son of" are sung to the reciting tone (4), the last word in the clause, viz. "God," to the high tone (5): the words "we beseech" are sung to the reciting tone, the word "Thee" to the low tone, the word "to" to the intermediate, and the reciting tone is again taken for the last emphatic syllable "hear" as well as for the word "us" which follows it.

For the last emphasis in the clause being plainly on the word "hear," the two syllables next before that (viz., the words "Thee to") will by the rule be the inflected ones.

In the second form of the Litany chant the number of tones in the first part is the same as in the second part, *i. e.*, the reciting tone followed by three inflected tones, and therefore the rule for it will be something like the rule for the second part of the chant, viz., to inflect

at the last syllable but one before the final *emphasis* of the clause.

The rule, then, for the tones in the second form is as follows—

Keep the reciting tone (4) until the last two syllables before the last emphatic syllable of the clause; chant the first of these two syllables on the intermediate (3), the second on the low tone (2), and rise to the high tone (5) for the emphatic syllable, and any which may follow it.

The second part being exactly the same in both forms of the chant, the last part of the former rule applies to both.

EXAMPLE.

O Lamb of God; that takest away the sins of  
 4 - - - - - 3  
*the world,*  
 2 5

Grant us Thy peace  
 4 2 3 4

In which the whole of the first clause, except the last three words, is sung to the reciting tone, the word “*of*” to the intermediate, “*the*” to the low tone, and the last emphatic syllable “*world,*” to the high tone; the last part follows the second part of the former rule.

For in this example the last emphasis being on the last word in both clauses of the verse, the last two syllables before that are inflected.

Let us repeat the two forms of the chant in the numbers denoting the tones:

(I.) 4 — - - 5 : 4 — 2 3 4

(II.) 4 — 3 2 5 : 4 — 2 3 4

N.B. The mark — signifies that the reciting tone is to be kept on for as many words or syllables as may be required according to the rules.

To which of these two forms any verse of the Litany is to be sung is decided by these GENERAL RULES.

*When the Priest sings the whole verse throughout and the people repeat it, the first form is always used.*

*When the Priest sings the first clause of the verse and the people complete it, the second form is always used.*

EXAMPLES. The first four verses of the Litany which are first said by the Priest and then repeated by the people, are sung to the *first* form.

In all the verses from that beginning “Remember not, O Lord,” to that beginning “That it may please Thee to give us true repentance,” the Priest says the first clause of the verse; this, however, being incomplete until the people finish it by the response, the second form is therefore used; the Priest singing the first half, and the people the last half of the chant.

As the last four verses before the Lord’s Prayer do not contain syllables enough to be sung to the Litany chant throughout, they are sung to the last part of it. Except the verse “O Christ, hear us,” which evidently contains only two syllables before the final emphasis “*Hear,*” these by the rule are both inflected syllables, and therefore are taken on the low tone and intermediate, according to the rule for the chant, thus—

O Christ, hear us.  
 2 3 4 -

This completes the first part of the Litany, or that which is sung to the Litany chant, the remaining portion may be explained in a very few words, as it is regulated, as we have already said, by the usual rules for chanting.

The Lord’s Prayer which follows is sung on the reciting tone without inflection; the versicles, prayers, and suffrages, which succeed are all sung according to the general rules for chanting the service (see p. 66), concluding with the first or second ending as the syllabic termination may require.

The prayer “We humbly beseech Thee, O Father,” with the prayers that follow are sung on the reciting tone, as the collects in the Morning and Evening Prayer.

(To be continued.)

C.

Short Notes on Chanting.

No. III.

In the first and second Numbers of the *Parish Choir*, we gave a few short notes on the proper method of chanting the Psalms. These we wish to recapitulate and enlarge upon, by way of introduction to the Canticles, printed in the present number.

We showed that the chant was a *musical way of reading*, or “a recitation in a musical tone





eschew the vice of *gabbling* in chanting, because it is this which has given rise to the inveterate prejudices which many well-meaning persons have against the choral service.

The chanting of a Psalm should flow on in a regular, smooth, unbroken, stream. An old writer says, "Let it be done with a grave, sonorous, masculine voice; with equal rhythm; let all begin together, led by the precentor; let all pronounce every syllable together; all observe the *point*, and all close together; *no one shall dare* to begin before, or to drag after the others."

It would be well if certain singers who are fond of *suspending* the last notes of a chant would attend to this. But we may observe that it is *impossible* that all the voices can keep together, and enunciate every syllable distinctly together, if the Psalms are sung at the pace which is common in many churches.

There is one other fault in chanting which is sometimes observable. It is the making a metrical *jingle* by singing two or three similar sets of syllables one after the other, in a *singsong* manner thus:

O come | let us | sing un | to the | &c.

Who remembered us | when we | were in | trou-ble.

My | soul doth | mag-ni | fy the | Lord, &c. &c.

In these and other instances the reiteration of *trochees*, that is, the alternation of long syllables with short ones, is very disagreeable.

We spoke further of the controversy between the advocates of monosyllabic and of polysyllabic chanting; and observed that it seems to be best to take one syllable to each of the inflected notes *as a general rule*. This plan gives us at all events the advantage of a *rule* to fall back upon in doubtful cases. If it is too widely departed from, there will be danger of false accent, and *jingling*; and if adhered to too rigidly, without any variation, it occasions incongruities, and sacrifice of sense to system.

When we say that chanting is *musical reading*; and when we agree in the opinion that chanting ought as much as possible to have the same accent and emphasis as *good reading*, we certainly do not mean what is commonly called *impressive emphatic* reading; that is to say, a kind of oratorical enunciation, such as is used in preaching, or in reading an animated tale or drama. For this is evidently not the style in which the Psalms should

be read, as a congregational act of homage to God. If a congregation are really to unite with their minister and with each other, in praising God with their lips, they must all use the same tone; and chanting is to be considered merely as an ornament and improvement upon this tone. The *tone* in chanting is varied, but the accent and rhythm and time should be the same as if one tone only were used.

Yet we are afraid that some systems of dividing the words in chanting have been built upon what is called *impressive reading*; and hence a great source of diversity and confusion; because this *impressive* reading is really reading in a kind of tune; and scarce any two impressive readers would place their emphases alike.

We would urge all lovers of Church music, to seek uniformity in chanting; and this can only be done by sacrificing individual notions and conforming to authority. We have therefore made it our study to follow as far as we can the rules that seem to have guided the persons who first set the English service to music, since they were doubtless well acquainted with the laws of the legitimate chant, and able therefore to accommodate English words to it properly.

There is one practice which we find universally adopted by Merbecke, and which we think very worthy of restoration. It is this: when there are very few syllables in either half of a verse; as for instance, "thy salvation," in the second half of the second verse of *Nunc Dimittis*; "but one God," in the Athanasian Creed &c., not to spin out one of these syllables to three or more notes, but at once to reject the reciting note, and sing as many only of the inflected notes as may be necessary. For instances, refer to those verses of the Canticles as they are given in the present Number. (Series A.)

It will be seen, for example, that the syllable *Thy* in the second verse of *Nunc Dimittis A* is not to be sung to the reciting note at all, but to the first of the inflected notes. Likewise in the Litany, the short verse, "O Christ, hear us," is set to the last three notes of the chant only, and the reciting note is omitted. (Vide No. X.)

We are aware of the great objection to such a proceeding, viz.: that it would require a great deal of study and arrangement between the organist and the singers; every psalm and canticle,

in fact, which had any short verse, would have its own laws. But we write for those who are inclined to take trouble in rendering Church Music as perfect as possible.

## X.

On the Gregorian Tones, and their adaptation to English Psalmody

WE give, in the present Number, the Canticles arranged to be sung with the *Gregorian Tones*, and we wish to say a few words explanatory of these ancient compositions, for the benefit of those who may be as yet quite unacquainted with them. In a future Number we hope to give a more detailed account of them.

The melodies commonly called *Gregorian Tones for the Psalms*, are certain very ancient *reciting-tunes*, or *chants*, as we now call them.

The reason why they are called *tones* was fully shewn in the October number, page 66.

Many writers claim for these melodies a very high antiquity indeed. In fact, they believe them to be the original tunes to which the Psalms were sung in the Jewish temple, and that, having been preserved throughout the Babylonish captivity and the troublesome times which followed, and having been honoured by being sung by our blessed Lord and his apostles, they were handed down to the early Christian Church; and that having been revised by St. Ambrose in the fourth century, they were finally arranged and settled by St. Gregory in the seventh. And truly there is no reason for denying that these melodies, which have descended to us from St. Gregory's time, through a period of twelve hundred years, may have been handed down to his time from that of David and Asaph, with little or no alteration in their essential characters.

In the fourth century, St. Ambrose is said to have reformed the whole system of Church Music, and to have selected four of the old Greek *modes*, or *tones*, or *gamuts*, as the scales to the laws of which Church Music was to conform. We may suppose, therefore, that he took the old chants, and arranged them in these four modes, and pruned them from any ornaments incompatible with them.

The four modes selected by St. Ambrose were

the Dorian, a diatonic scale running from middle D (*Re*) in the bass staff up to its octave; the Phrygian, a scale running from E (*Mi*) to E; the Lydian, a similar scale in F (*Fa*) (without B flat); and the Mixolydian, from G (*Sol*) to G.

We recommend the student of Church Music to sing over these scales, or run them over with an instrument, and to accustom himself to consider them to be *scales*, or *modes*, as truly as our major and minor scales are.

St. Gregory added to each of these four modes, a dependent, or borrowed, or *plagal* mode; the original or Ambrosian modes being called *authentic*, or superior. Every octave consists of a *fifth*, and a *fourth*. Each *plagal mode* was formed by taking the lower fifth of the authentic, and adding a fourth below that. Thus the authentic Dorian ran from D to D; and the *plagal* Dorian or Hypodorian, from A to A, consisting of a *fifth*, from D to A; and a fourth below that, from A to D.

The improvements effected by St. Gregory, caused the whole system of Church Music to be called Gregorian, as we shewed in the October number.

The ancient Psalm melodies are eight in number; the first, third, fifth, and seventh, being written in the *authentic* or Ambrosian tones, and the second, fourth, sixth, and eighth, in the modes which are *plagal*, or derived each from the preceding authentic mode.

There are other ancient modes, such as the Æolian, but we have nothing to do with these now.

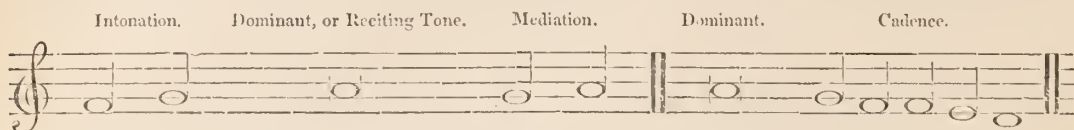
The eight *Gregorian Tones for the Psalms*, then, are eight melodies or chants, each written in one of the old Church modes or tones, and agreeing very much in their general characteristics.

Each consists of these parts, viz.: 1st, of a preliminary inflection called the *intonation*. This, however, in chanting Psalms, is only used by the priest in giving out the first verse: but in chanting the Canticles on Sundays and feast days it may be used at the beginning of every verse; 2ndly, of a *reciting note*, which is also called the *dominant*. This is always the same in both parts of the chant; 3rdly, of a *medial inflection* or *mediation*; 4thly, of a *cadence* or *close*.

Some of these melodies have several different cadences or terminations, which in fact make them quite different chants; so that there is in reality a greater number than eight. We have

given two endings of the eighth tone. (See *Venite* and *Cantate Domino*.)

The following is a specimen of the first psalm-tune, with one of its endings:—



There is much to be said about the intonation, the dominant, and the cadences of each of the Psalm tones, which we cannot enter upon at present; but we must say a word about the *mediation*.

The mediation of each of the Tones consists of a slight *fall* from the reciting note, or of a *rise*, or of both.

In the *first* and *sixth* Tones the mediation consists of the fall of one tone followed by the reciting tone. (See *Magnificat A*, and *Venite B*.)

In the *second*, *fifth*, and *eighth* Tones, it consists of the simple rise of a tone. (See *Jubilate*, *Benedictus*, and *Cantate Domine*.)

In the *third*, there is a rise, followed generally by a fall. (See *Deus miseratur*.)

In the *fourth*, there is a rise, preceded generally by a fall. (See *Athanasian Creed*.)

In the *seventh*, there is a rise from the reciting note to its minor third, followed by a return to the reciting note, and the rise of a tone. (See *Nunc Dimittis*.)

In order to assist the student's memory, we may give the following formulae:—

The mediation falls in the first and sixth Tones.

” ” rises in the second, fifth, and eighth.

” ” falls after rising in the third.

” ” rises after falling in the fourth.

” ” rises and falls more than a tone in the seventh.

These notes may assist the recollection of the character of the medial inflection in each Tone; those of the cadence and intonation are easily remembered after a little practice.

Besides the eight Psalm Tones there is a *ninth*, which is often called the *eighth Tone irregular*. It has been the custom of the Church, for at least a thousand years, to chant the 113th and 114th Psalms to this melody, and it will be found, accordingly, in the *Parish Choir*, No. V., for the

twenty-third evening of the month. Some writers believe it to be the very same tune to which the Jews sung those Psalms in their Paschal solemnities; whilst others say that it dates no higher than the fourth century, and that it is of French origin; from which latter circumstance the Italians called it the *Peregrine*, or Foreign Tone.

These melodies were used throughout the Church down to the Reformation. At that epoch, the excellent men who compiled our Liturgy, rejecting what was superstitious, and retaining what was Scriptural and primitive, retained the old Gregorian chants for the Psalms, as well as the old musical way of saying the prayers and responses. The *pointing* of the Psalter would have been absurd, unless the Psalms were to be sung, and these were the only tunes to sing them to. Merbecke adapted the Canticles to them in 1559, and shews that the daily psalms were to be sung to them. There is plenty of evidence that they were in constant use down to the Great Rebellion in 1645; and immediately after Charles the Second's restoration, as soon as the clergy had returned to their cures, whence they had been ejected by the rebels, they were again published, as a matter of course, for the use of the Church.—Bishop Wetenhall about this time speaks of the "*Gregorian* or common way of chanting"; and of that newer kind, "which," says he, "whatever be its faults, cannot be blamed for lack of usefulness." Thus we have proof of the continued sanction of these chants by our Church down to the end of the seventeenth century. After this time they were gradually superseded by single and double chants, which have gone on increasing in number, and decreasing in religious expression, till the present day.

The best of the English single chants we have already endeavoured to provide for our readers; at the same time we must confess that, however



great their "tunefulness" when sung heartily by *Parish Choirs*, we doubt whether they can ever become, strictly speaking, *congregational*. Our object is to enable, not only *Parish Choirs*, but *Parish Congregations*, and especially the poor, to sing the praises of God in the words which the Church provides for them. With this view we recommend the Gregorian as the best of psalm-chants, not only because they breathe of the fervent piety of the early Christians, but also because they were adopted and sanctioned by the English Reformers, and because, from their antique simplicity, their manly and dignified tone, and their entire difference from all common and profane music, they are the most congenial to the character of our ancient and Apostolic Liturgy. We believe, too, they can be sung with great ease by uneducated persons, through the simplicity and boldness of their melodies.

At the same time, it can hardly be expected that they will meet the taste of those who have so long been accustomed to the very different character of our *modern* chants. All that we ask of our readers is, not to reject them at first sight, but to make a fair trial, where the opportunity may offer, whether they are not better adapted to our acknowledged congregational wants, than anything that has since been substituted for them. We shall be well content to abide by the issue. From instances that have come to our knowledge, we know that they are both relished and appreciated by the poor; and we are not without hope, that where their true devotional character is recognized, by trial and experience, they will be eagerly adopted by those whose tastes are more fastidious.

X.

### On the Adaptation of the Gregorian Tones to English Psalms.

1. THE chant should be led by the officiating minister, who should sing the first half of the first verse, with its intonation; the congregation joining in the second half of the verse, and singing the remainder of the psalm or canticle. The remaining verses of the canticles should be said *with* the intonation on Sundays and feast days, *without* it on common days.

2. They should be sung *antiphonally*; that is to say, by turns; the clergyman, with one side of the congregation singing *one* verse, and the other side of the congregation the next. Or they may be sung by the priest and congregation alternately, there being ancient authority for both practices. The antiphonal or alternate way of singing takes away all feeling of monotony.

3. They should be sung rather slowly (especially on feast days), so that all the voices may go well together.

4. They should be sung aloud (not be muttered), and by the whole congregation, including a good proportion of men, and should decidedly not be attempted by a few charity children only.

5. They should be sung in unison, with an organ accompaniment. If sung in harmony, the harmonies should be sung by a few skilled voices only, whilst the mass of the people should still sing the melody.

6. Particular attention should be given to make a *rise*, either in the mediation or cadence, on an accented syllable, if possible.

7. In the second, fourth, fifth, and eighth Tones, *the rise at the mediation is to be made on the last accented syllable*. If the *last* syllable is accented, the rise is to be made on it; and be it remembered, that the last syllables of Hebrew names are always considered as accented. Any syllable at the mediation *after* the accent, is sung to the reciting note. (See *Venite A*, and compare the setting of the accented words, *Lord'*, *earth'*, *hearts'*, &c. with *giv'ing*, and *mad' it*. See also the words *Isra-el'*, *us'*, and *proph'ets*, in *Benedictus*.) The fall before the rise in the fourth Tone may be omitted in short verses. (See *Athanasian Creed*, verse 4.)

8. The rise at the mediation of the third Tone should be made on an accented syllable, leaving at least three other syllables before the colon: which are to be sung either plainly to the reciting note, or else with an inflection downwards, as in *Deus miseratur*.

9. The rise at the mediation of the seventh Tone, should be made as that of the third.

10. The rise at the cadence of the fifth Tone should be on an accented syllable. (See word *redem'ed* in *Benedictus*.)

X.

### On the Series of Canticles now Published.

THE following pages contain two series of the Canticles, or Hymns, sung at Morning and Evening Prayer.

The first series is marked *A*, and comprises *Venite, Benedicite, Benedictus, Jubilate, Magnificat, Nunc Dimittis, Cantate Domino, Deus misereatur*, and the *Creed of St. Athanasius*, set to Gregorian chants, and intended to be sung in unison by a whole congregation, accompanied by the organ.

The second series is marked *B*, and comprises *Venite, Benedictus, Jubilate, Magnificat, Nunc Dimittis, Cantate*, and *Deus misereatur*, set to some of the best of the more modern chants. These are also intended to be sung in unison—that is to say, every one should sing the melody;—and for this purpose they have been transposed, so as to bring their notes within the compass of voices in general. But, of course, they may be sung in harmony if preferred.

The melody to be sung is put in one line at the top of every page, and the accompaniment at the bottom. Every syllable is arranged under the note it is to be sung to, and no syllable is to be carried on and sung to more than one note, unless such notes are connected by a slur; or, unless the syllable in question has its letters spread out. Thus in *Nunc Dimittis B*, verse 2, the syllable “Thy” need *not* to be sung to the reciting note, but only to the note over it; and in *Nunc Dimittis A*, verse 2, the syllables “eyes have seen,” are only to be sung to the *si, sol, la* over them, and the *la* between *si* and *sol*, is to be left out. On the contrary, the word *bless* in *Deus misereatur, A*, verse 1, is to be sung to the two slurred notes over it.

The first syllable that departs from the reciting note is marked with a (*'*).

*Of Series A.*—*Venite* is set to the 8th Gregorian Tone, which has always been a favourite Psalm tune in the English Church. The first two notes, or *intonation*, need only be sung by the clergyman in giving out the first verse, except on high festivals, when they may be sung throughout. It will be noticed that there are three verses, viz., the 2nd, 5th, and 9th, which have an unaccented syllable just before the colon, and in which the voice falls after rising. The last

note but one at the cadence should be rather strongly accented.

*Benedicite* is given as set by Merbecke to the *Irregular* or *Peregrine* Chant. The 18th and 27th verses should be noticed as differing slightly in their phraseology from the rest. Four different accompaniments are provided, so as to lessen the chance of weariness in singing this long canticle.

*Benedictus* is also given as set by Merbecke. The initial intonation may be sung to every verse on Sundays and feast days;—at other times each verse may commence with the reciting note. The difference at the mediation between the accented and unaccented inflections should be noticed, and the Hebrew names be pronounced clearly and openly. The *a*'s in Abraham should be open like *a* in father. The word *forefathers* must not be pronounced *four fathers*, as it generally is. The first of the inflected syllables at the cadence should be well accented, as in re-deem'-ed, &c.

*Jubilate* is set to the 2nd Gregorian Tone. The remarks on the mediation apply to this case also. The singers should accent the *sol*  $\sharp$  in the cadence, and be careful not to sharpen the *mi*, which would destroy the bold jubilant character of the melody.

*Magnificat* is given as set to the first tone by Merbecke; except that certain ornamental notes are omitted from the recitation. It will be noticed that the reciting note is omitted in the second part of the 4th verse, and of both verses of the *Gloria*, as they have but few syllables.

*Nunc Dimittis* is likewise given with Merbecke's adaptation of the 7th tone to it. The mediation of the second verse contains all the essential notes of the chant, *sol, si, sol, la*;—the *si* and *sol* being both strongly accented; and the *la*, which intervenes in the other verses being a mere passing note. The cadence of the 1st and 3rd verses is more prolonged and ornamented than that of the other verses\*.

*Cantate Domino* is set to the 8th tone; and *Deus misereatur* to the 3rd. At the mediation and cadence of the latter are two notes slurred, and any single syllable under these should be sung to both of them.

\* The usual Musical Editor of the *Parish Choir* wishes it to be understood that this is Merbecke's version, accurately followed, and that he is not responsible for it.

The Creed of St. Athanasius is printed as Merbecke set it to the 4th tone. The 3rd, and 5th, and in short, nearly one-half of the verses have an accented note just before the colon. Verse 4 has a simpler form of mediation, one non-essential inflected note being omitted. In the second half of verses 11 and 14 the reciting note is omitted; and in verses 16 and 18 one of the inflected notes likewise. There are six organ accompaniments so as to suit the different lengths of these verses.

For these, and for the accompaniments to most of the other chants in this series, we have to thank Mr. Charles Child Spencer, a gentleman whose knowledge of ancient Church Music is most profound. We have borrowed the remainder from the Rev. N. A. Janssen's work on the Gregorian Chant\*.

We have published Merbecke's settings of the above Canticles, not merely because they show the rational way in which the music should be adapted to the words, but also in order to exhibit to our readers the very music which was used and sanctioned by the Reformers of the English Church.

*Of Series B.*—*Venite* is set to what is commonly called "Tallis's chant," which is in reality one of the chants in the first tone, and has two inflected notes at the mediation, and four at the cadence. The reciting note should run on smoothly without accent or jerking, till the medial inflection is arrived at;—*la, sol, la*; not *la, lá, sol, la*, as it is commonly sung. The first verse is arranged at the cadence as Boyce gives it, and this is the true method; but we have divided the other verses as it is now generally sung.

The other Canticles in this series require no comment, except that the chants ascribed to Farrant, and Turner (*Jubilate*) are clearly modifications of the first Gregorian tone, and Blow's chant is nothing more than the first tone without the medial inflection (*vide* p. 86) as sung to this day to the first verse of *Magnificat* in Latin. Most of these chants will be found in score in *Parish Choir*, No. II.

\* The reader should consult Mr. Spencer's work on the Church Modes, published by Novello; and M. Janssen's *Vrais Principes du Chant Gregorien*, published by Hanicq of Malines, may also be studied with advantage.

It may be remarked that the last Canticles both of Morning and Evening Prayer end on F or G., which are convenient notes for the minister to use in saying the Creed.

*Te Deum* is not included in either Series; because its verses are so irregular, that every one of them requires an especial adaptation of the music, and we purpose, very shortly, to publish a simple and ancient strain to which it may be sung more easily than to a chant.

Some observations on the Uses of Unison Singing, and on Modern Mutilations of Gregorian chants must be deferred till the next number.

X.

### The Anthem

PRINTED in the present Number occurs in DAY'S *Service Book* (see *Parish Choir*, No. IV., page 28) with the following words:

Praise we the Lord, at all times;  
Let our mouths say well by the Lord, at all times;  
That our souls may be rejoiced by the Lord, at all times;  
Meek men shall hear and rejoice in the Lord, at all times.

The four bars before the double bar, containing the two first Hallelujahs, have been prefixed, in order to avoid beginning with the clause "*for unto us*," without any word or sentence preceding; and the anthem has been transposed from the key of D to G minor; with these exceptions (and the adaptation of the present words, which seem to fall in peculiarly well with the music), no alteration whatever has been made either in the melody, harmony, counterpoint, or the distribution of the parts.

Of Robert Haselton, or Hasynton, the composer, we have not been able to obtain any particulars, except that, of course, as his anthem appears in Day's collection, he flourished before or at the commencement of the reign of Elizabeth.

### MR. FLOWERS ON CHANTING.

THE following observations on Chanting from the pen of an eminent English musician, Mr. F. Flowers, are worthy of attention. They are taken from the *Literary Gazette*, July, 1844.

"We must, in the offset, own ourselves surprised that the clergy of the Church of England should suffer to be sung, in the solemn worship of that Church, the sublime sentences of the Psalmist in a senseless and often absolutely low style of pronunciation. We have, for instance, heard charity children (who usually lead the singing in our parochial churches) sing *Rolly* Ghost instead of *Holy* Ghost: they will



add or omit the final letter of a word; and their language is often any thing but English. It would not, we think, be unworthy of the clergy, were they to superintend the wording of the chants themselves, and make it a part of their duty to see and hear that the children of the National Schools pronounced the language distinctly, and in such a manner as to preserve the meaning of what they sing.

"Many manuals on chanting have been published; and, unfortunately, all of them which have fallen under our notice are better contrived to assist in promoting a false taste in the wording of this species of music than in correcting it. The error of these manuals arises from their having *strokes* between syllables, these strokes meaning to represent bars. Bars in music do not impede the progress of time: they are only used to proportionate musical ideas in conjunction with time.

"The following is a brief illustration of the method of these manuals on chanting:—

"My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour. For he hath regarded: the lowliness of his handmaiden."

"Any one seeing these strokes would naturally stop at the left hand of them, instead of giving the accent at the right hand of the strokes; and thus in the Magnificat the syllables *ni, re, re, li,* are prolonged.

"There is another error, which custom only sanctions: we refer to indiscriminately cramming in words at the end of each section of the melody of a chant, when a regular distribution of them would be more in accordance with the solemnity of the words.

"No word or syllable should be more irregularly sung, either in the middle or the end of a sentence, than is necessary to a good reader. Should there happen to be a word or syllable for a note, it would, undoubtedly, be in better taste to give either of them the value of the note or melody, in preference to running and cramming syllables together.

"Amongst the evils of pronunciation in chanting, *ever shabby* instead of *ever shall be* is in the list of them, and one which ought to be avoided.

"The great beauty of chanting is, to have the words *carefully divided and distinctly heard*; bearing in mind that *the more rapidly they succeed each other, the thinner the tone will be. To hear full and open tones on words is most pleasing*; but it is little more than useless to sing words if no decided sound be produced on them. It would be tenfold more agreeable to hear a melodious voice reading the splendid words of the Psalmist, than to listen to singers affecting to produce musical sounds by forced means."

#### ST. AUGUSTINE'S OPINION OF CHURCH MUSIC.

At other times, shunning over anxiously this deception, I err in too great strictness, and sometimes to that degree as to wish the whole melody of sweet music, which is used in David's Psalter, banished from my ears and the Church's too. And that mode seems to me safer, which I remember to have been often told me of Athanasius, Bishop of Alexandria, who made the reader of the Psalm utter it with so slight an inflection of voice, that it was nearer speaking than singing. Yet, again, when I remember the tears

I shed at the Psalmody of the Church, in the beginning of my recovered faith, and how at this time I am moved not with the singing, but with the things sung, when they are sung with a clear voice and modulation suitable, I acknowledge the great use of this institution. Thus I fluctuate between perils of pleasure and approved wholesomeness, inclined the rather (though not as pronouncing an irrevocable opinion) to approve of the usage of singing in the Church, that so, by the delight of the ear, weaker minds may rise to the feeling of devotion. Yet, when it befalls me to be more moved with the voice than the words sung, I confess to have sinned, and then had rather not hear music.—St. AUGUSTINE'S *Confessions*, Bk. x. 33, 50.

#### ON COMBINING THE OFFICES OF ORGANIST AND SCHOOLMASTER.

To the Editor of the Parish Choir.

MR. EDITOR,—Many Clergymen in this part of the country have tried to commence the Choral Service in their churches, but have from some cause or other been compelled to abandon their object (at least for some time), and to allow the Service to be coldly read as usual.

Now, I apprehend there are three points of which these gentlemen never think, and they are, 1st., That their aim has been to reach a higher degree of perfection than can be had *except from professionals*. 2nd., They never dream of singing or chanting *themselves*. And 3rd., they have not *Daily Service*.

It is almost an impossibility to teach the boys in these parts such a knowledge of Music, as is required to *sing* the pieces placed before them. Nor do I believe such a knowledge absolutely necessary for the services of our Church, *if we chant to old tunes*, and choose the music she has appointed for centuries.

I have some boys under my direction who do not know one *note* from another—yet they *chant* the Psalms *distinctly* and *clearly*; and there is not any part of our service that *should be chanted* which is neglected.

These boys are, of course, in the chancel, whilst I am at the organ at the west end.

My *greatest* helper has been the clergyman; for, besides its being his duty, when he chants the boys receive in part his confidence, and therefore chant much more cheerfully.

But, above all others, to perfect chanting, *we must have Daily Service*.

The habit of *clear* and *distinct* chanting is only gained by having a familiarity with the *words to be chanted*.

I was *eight weeks* in preparing *eight* boys for this duty; nor did we spend more than *one hour* per day.

I did not set them singing chants at the first, but taught them some simple melodies, for the purpose of *finding their voices*, and *breaking them of their provincialisms*.

When I found they had confidence in themselves, I heard them read the Psalter through, correcting mistakes, &c. I then repeated with them the first Psalm in tone, and so on with the rest. When we had no service in the church, I always *chanted* what prayers we used in school; thus getting them *accustomed* to their duties.

We have had the church opened for twelve months, and there is not a child in the school but what can chant *all the responses* and all the hymns. Of course the Psalms are left to those who can read.

I have in my school, children to the number of fifty, boys and girls, and all these voices *make the people join* with them.

Perhaps I may have thrown out a suggestion to some one—if so, I shall be happy.

I remain your obedient servant,

A SCHOOLMASTER AND ORGANIST.

Near Northwich, Nov. 10th, 1846.

#### ON DISSENTERS' MUSIC.

AT the request of a correspondent, who thinks we were rather too hard upon Dissenters in regard to the music of their congregations in our last Number, we insert the following extract from an article in the *Christian Remembrancer* for September, 1841. After mentioning the cold and spiritless way in which the service is too often celebrated in our churches, the writer continues:—

“Such being the case, can we wonder that Dissenters find a greater charm in the lusty hawling of a congregation, no matter how unimtable it be, and their feelings more warmed and excited by its hearty earnestness, than in the coldly correct reading of Psalmus with us? Is it any matter for surprise if they seek elsewhere that food for the flame of devotion which the Church denies to them? We have heard some Churelmen ridicule the Psalm-singing propensities of Dissenters, but we may depend upon it, their propensity is a Catholic propensity; which, had the Church been true to herself, they would never have sought to gratify beyond her pale. It has been said, and with great appearance of justice, that most of our modern sects have originated in some departure of the Church from Catholicity. Some Catholic truth has fallen into oblivion; some practice declined; and the Church, too securely resting on the stability of her foundation, and neglecting the cravings of her children, has been punished for her neglect by their desertion. She has denied them the food they sought, and they have forsaken her, and wandered in search of it beyond the fold of Christ. That very propensity to Psalm-singing—that habit of exciting devotion by hymns and sacred songs, now unhappily characteristic only of Dissenters, was *peculiarly characteristic of the earliest followers of Christ*. It was so of the Church in her best days; and had she continued in this respect Catholic, her erring children would never have had the opportunity (the honour may we term it?) of maintaining that fragment of forgotten Catholicity. It is related that in Pagan times many infidels, who in the end became converts, were in the first instance attracted by the music of Christian temples; and we do not see why in these days, the same argument should not be employed; the Church might become even more attractive in that respect to many who are at present kept aloof by her cold and lifeless formality. . . . . The Catholic system, fully carried out, makes provision for all the doctrines, the practices, the opinions, the tastes, the sentiments, in search of which men have become Sectarians. . . . . If we held out to Wesleyans,

Independents, or Presbyterians, an active, heartfelt, energetic, and stirring music of the Church, we may rest satisfied that they would soon feel how superior the Catholic hymnody or psalmody is to any of its counterfeits; they would find in it all the excitement they seek, without making the sacrifices its attainment now costs them.”

#### DR. BISSE ON CHANTING THE PRAYERS.

*Continued from PARISH CHOR, No. IX. page 72.*

Now this evenness or uniform tenor of pronunciation used in our cathedral service was introduced and continued for these three reasons:—

FIRST, By necessity. For the great extent and amplitude of our cathedral churches, being greater than that of *Solomon's temple*, which yet was called a *palace for the Lord God*, obliges the voice of him that officiates therein to put forth its strength. For the extent of the voice must bear a proportion to that of the house, so as to be heard throughout the congregation; which would be impracticable, were the reader allowed to alter it by variable cadences. For to let down the voice, would be to lose it through the vastness of the sanctuary. Whereas in chanting, the voice is, as I observed, enabled to be much stronger, as well as more melodious. Upon this very reason our Church grounded the fore-mentioned rubric, wherein it appointed the “Lessons with the Epistles and Gospels to be sung in a plain tune in choirs or places where they sing.” Why? The preamble of the rubric is, “to the end that the people may the better hear.”

The same reason of necessity ought to be supposed in all the other rubrics which make the same appointment of singing or chanting; inasmuch as it is as impossible for the people to pray without hearing the prayers, as to edify without hearing the lessons. On the reverse, if the distance and difficulty thence arising of hearing in cathedrals induced a necessity of chanting the prayers, which by constant use become so familiar to the people, that hearing them but in part they can supply the whole; it held much stronger for the same usage in the lessons, with which the people are not, cannot be, so well acquainted.

As this custom was introduced by necessity, so is it, SECONDLY, Commended by uniformity. For in choirs, as the voice of the priest keeps one uniform tenor, so the voices of the congregation, of young and old, though of a different pitch or elevation, are obliged, at the public answers of *Amen*, and other responses, to conform to it, so as to keep the same tenor or tone, or to be unisons to it; which, in the language not of harmony only, but of Scripture itself, is said to be *as one*, because making *one sound to be heard* in the temple. Which concord and correspondence of voices kept up in choirs, cannot be obtained in parochial churches, where every voice, in pronouncing the *Amen*, and making the responses, is allowed its proper tone, which differs in us no less than the features of the countenance. To cover which disagreement the people are appointed to accompany the minister in the Confession, and to answer in *Amen* and responses only with an humble voice; there being one appointed to perform the same parts with a more audible distinct pronunciation. Surely it was in choirs chiefly that the



description of St. Jerom, could be verified, that the pronouncing the *Amen* resembled the sound of thunder. But another reason of equal strength with the former for this manner in cathedral worship, which ought to be the most perfect and glorious, is,

THIRDLY, Thereby to prevent the imperfections of pronouncing in the reader, as well as to cover the disagreements of voice in the congregation.

We admire, and very justly, a preacher who *rightly divides*, and as rightly delivers, *the word of truth*. But if rarity raises admiration, a good reader is as much to be admired, and no less to be esteemed, than an eloquent preacher. For as his office is equally high and holy, so in the performance of it he edifies as much by his propriety, as the preacher by his oratory. But from whence this scarcity, and therefore rarity of good readers in the house of God? From no less cause than the great difficulty of the work. For to read well, by placing the due emphasis upon words, varying the voice with the signification of each, poising it with the importance of that signification, exalting it with the most material and expressive, remitting it with the ornamental and expletive, to observe the length, order, and form of sentences in a period, and to distinguish and terminate them by proper rests and cadences; these, with other decencies of pronouncing, require in readers no common learning and judgment, as well as happiness of voice and justness of ear: talents which meet but in few, or can be expected to meet; and when they do, they cannot be well executed or observed by the reader in places where they sing, through the usual greatness of the house, wherein rather strength of the voice is required, than proprieties to be expected. For which cause the forecited rubric appointed even the Lessons, Epistles, and Gospels to be sung in a plain tune, as the Prayers were, that is, to be read in one even pronunciation, a rule to the observing of which the generality could attain, and in observing of it would probably read well, and without it would as probably offend by improprieties; though some few masters, in pronunciation, might excel and read better in the ordinary way. But at the last revival of our Liturgy at the Restoration, at which many useful rubrics were added, this remarkable rubric was struck out and cancelled, for reasons unknown, and therefore not to be judged of. Notwithstanding, I must be excused if I commend the former appointment of it, though I condemn not the abrogation. For in the worship of God, which ought to be perfect as He is perfect, since nothing ought more to be avoided and provided against than improprieties and mistakes; therefore in framing rules preventive of such, the probability of an offence ought to weigh much more than the possibility of an excellence.

There remains one objection, or rather scruple, to be answered, of some devout and well-affected members of our Church; who, though approving the manner of chanting the service in general, yet cannot well understand, with what propriety the Litany can be appointed to be sung with the organ and set to musical tunes; a form of supplication, which, consisting of invocations, deprecations, obsecrations, and intercessions, all framed in the most pathetic manner and in the most moving order, seems composed to the intent that herein the Church might *pour out her complaints before God, and shew him of her trouble* through all the scenes and degrees of adver-

sity. And can these, which are all the ingredients of fear and distress, be the subjects of harmony?

But the answer, though in appearance difficult, is very easy. For they consider not, that harmony being adapted to all human passions, is no less seasonable in cases of grief and tribulation, than of rejoicing and prosperity; being able by suitable solemn airs to open and express the affections of a troubled mind, as well as to quiet and pacify them; and therefore in grief is not a comforter only, but also an interpreter. We find that the very sounds or tones of some instruments are so wholly adapted by nature and appropriated to mournful occasions, that they seem invented and born, if I may so speak, as man himself, for trouble. Not but the tones of all instruments may be thus changed and applied: the organ which is a comprehension of all, may literally be *turned into the voice of them that weep*.

We find likewise that the Church hath always had proper hymns composed for fasts as well as festivals; hath had anthems for martyrdoms, and dirges for funerals. Look into the book of Psalms, which by their title as well as appointment are to be sung in the sanctuary; some are penitential,—psalms of sorrowing, as well as others of praise and rejoicing. And in many of these latter there are mingled some strains of sorrow and penance, some confessions of sin, some intercessions, some obsecrations. Nay, in that hymn of glory, the *Te Deum*, wherein, O Lord, “day by day we magnify thee,” how pathetic are those supplications, which beginning from the versicle, *Vouchsafe, O Lord, &c.*, to the end, serve to close and (as it were) to crown that seraphic hymn. Now those repeated supplications in the Litany, *Good Lord, deliver us*, and those intercessions, *We beseech thee to hear us, good Lord*, and those alternate versicles towards the conclusion, consist all of the same matter, and when sung, are sung in a more solemn manner than those in the fore-mentioned daily hymn. And therefore the same objection lies rather against this, yea, against most of the hymns composed by holy men of old, against many psalms given by inspiration. We all confess, that in these compositions for mourning or penance, as well as for thanksgiving and joy, the manner should be constantly suited to the matter, and the sound to the sense; which if observed, they too must mutually confess, that it is highly servicable not only to express, but to express the same conceptions, to pour out the same supplications, in the most forcible, most available manner.

### To Correspondents.

Will H. O. favour us with his own comments on female and theatrical singers in Church?

R. C. H. refers us and our readers to Chap. xv. of *LAW'S'S Serious Call*, for some excellent remarks on chanting or singing of Psalms in our private devotions. We have already quoted from this author, and hope to do so more largely.

The Series of Single Chants will be completed in our next Number.

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# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 12.]

PUBLISHED MONTHLY.

[JANUARY, 1847.

### On the Book of Common Prayer.

#### ARTICLE I.—ON THE USE AND AUTHORITY OF FORMS OF PRAYER.

THE Church, in all ages, has been accustomed to worship God in a set form. Ought not this to be proof sufficient, both of the propriety of the practice, and of its necessity? Ought it not to be a sufficient answer to those who would uphold the opposite fashion of making God's public worship *extempore*, to say, with St. Paul, on a somewhat similar occasion, "We have no such *custom*, neither the churches of God." (1Cor. xi. 16.) The Apostle evidently regarded that declaration to be conclusive; and no doubt it ought to be so still with all fair and impartial thinkers. What has been universally practised by the Church, a fair mind would naturally argue, I can't help thinking must be right, while that which sprung up, comparatively speaking, only the other day, is very likely to be wrong.

But, unfortunately, we live in times when long-established usage has not, in this point, at least, that degree of weight which it ought to have. Men are too fond of making their own opinion the sole judge of right and wrong; and hence, while they agree generally as to the *duty* of offering public prayer and praise to Almighty God, they differ very much as to the *manner* of performing it. Many dissent from the Church's view altogether, considering the practice of praying out of books to be contrary to the spirit of Christianity, and holding that the great beauty of public prayer consists in the novelty and freedom which those congregations have who are not bound by such restrictions. It seems needful, therefore, that the Churchman should be enabled to meet such persons on their own ground, and shew the *reasonableness* of that service which he reveres and loves, from arguments such as they themselves will be disposed to recognise. Therefore, before going to the consideration of that particular form, in which, for so many generations, it has been our great privilege to address God, we propose making some few observations on the advantage of forms generally.

Let us ascertain, in the first place, what is the great end and object of our acts of public worship. We

should do wrong to regard them as meant solely, or even principally, to advance our own spiritual good. This is indeed a blessing vouchsafed by God upon their due performance. Still it is granted simply as a privilege annexed to certain conditions. We meet together in obedience to His command, to perform a public and solemn act of homage to His Divine Majesty, that His honour and glory may be promoted among men. Now, bearing this in mind, that it is for *His own glory* that we then approach to the footsteps of His Throne, we must surely be anxious, as well that our own addresses be becoming in themselves, as that they be offered with due reverence and care; that, as we should not venture to present an address to *earthly* kings and rulers without much care and preparation, so to the great King of Earth and Heaven it would be an insult, rather than an honour, to give utterance to whatsoever thoughts, and in whatever language, might chance to come uppermost. For who that knows what man's heart really is, will be prepared to assert that its free and unpremeditated outpourings, tainted with all its deceitfulness and infirmity, not to say with its evil lusts and longings, can possibly be an offering acceptable to God? If, even in our *private* devotions, where we *are* encouraged to pour out our hearts before God, it be needful, as most of us find, to have a form of prayer before us, in order to guide our petitions, lest they should wander to things unlawful or unbecoming, how much more in our *public acts*, lest God should be shamed by the impiety or inadvertence of His own worshippers? "If ye offer the blind for sacrifice," the prophet Malachi asks, "is it not evil? Offer it now to thy governor, and see whether *he* will be pleased with thee, or accept thy person, saith the Lord of Hosts."

It is plain, therefore, that, in respect of *His own honour*, to advance which the whole Creation was called into being, and to advance which we assemble together in His house of prayer, God requires, both in our addresses themselves, and the words which express them, at least as much reverence and decorum as we are wont to pay to those whom we honour and respect upon earth.

But suppose we consider the point, secondly, with

reference to the worshipper himself. The general direction given by Holy Scripture on this head is, that we should "pray with the spirit, and pray with the understanding also" (1 Cor. xiv. 15); that is to say, that we should give both *heart* and *mind* to the office in which we are engaged. That we should *know* both to whom we are praying, and what we are praying for; and also that we should earnestly *desire* that for which we are asking. Now, in listening to a prayer that we never heard before, nobody can deny that the *mind* is actively engaged; it is endeavouring, in the first place, to comprehend what is uttered, and in the next place, to determine whether it can agree in the sentiments expressed. The *mind* of the hearer is as much engaged as when he is listening to one preaching; but what becomes of the *heart* all this time? Before it can have turned the last uttered sentence into a wish, another comes; and so either the hearer must lose some new sentiment, by lingering on that which was expressed last, or else he must give up all thoughts of raising his heart to God, and be content to follow and admire the speaker. In either case, there is no prayer, properly so called, since the two essential constituting parts of prayer—the spirit and the understanding—are not then acting together.

Whereas, when we have a set form of sound words before us, the soul has but one work to attend to. The *understanding* already appreciates the words; what remains is for the *spirit* to go along with them; for the affections and devotions to join in the supplication which minister and people thus pour forth in common to the Throne of Grace.

Nor should we omit to mention, thirdly, that the purity and orthodoxy of the Church also demand a set form of prayer and praise, lest, through ignorance or carelessness, anything contrary to the faith be uttered before God, or offered up to Him in the course of her public services. Were prayers left to the judgment or the taste of individual ministers, our present lamentable diversities of doctrine would, doubtless, be a thousand-fold increased. The peculiar opinions of individuals would thus be forced upon us, whether we liked them or not; and when we know how faineful and how fickle men are, it is easy to see that there would be no end to the confusion, were every one allowed to put forth his own prayer, his own psalm, and his own doctrine.

As it is, whatever individual ministers may *teach*, the Church herself speaks always one and the same language. Men have often tried to corrupt her, by introducing unscriptural doctrines and practices, to serve their own ends; but, as far as we ourselves are concerned, we may say, with great thankfulness, that they have not succeeded. We have before us her manual of devotions, containing the pure and primitive forms which she has used from the beginning, and from which we may gather all the doctrines and opinions which she means to convey. While leading us to address God in the same form of sound words, she teaches us the same lessons, both of doctrine and practice, as she did our fathers, and those who died a thousand years ago.

But perhaps we ought to answer more particularly a common objection already hinted at, that a form cramps and confines our devotions to certain limits, as not allowing us sufficient freedom in the subjects and application of prayer. It should never be forgotten that *private* (or individual) and *public* prayer widely differ. In the former it is needful, and we

are encouraged to pour forth our wants with copious flowing thoughts and words, or even without words, as Hannah did (1 Sam. i. 13), but in the latter, since it is impossible to enter into any man's private circumstances, we must have such a form as shall be generally and universally applicable; so that we may confess what *all* have been guilty of; praise God for benefits which *all* have received; pray for what we need as a *Church* and a *People*, as joint heirs with Christ in His glorious kingdom. The *subjects* of public prayer must be limited to those which *all* can join in; the language too, must be calm and dignified, not launching out into enthusiastic expressions of devotion, which some one or two, perhaps, might realize, while the rest did not, but clothed in words that shall come home to the feelings of the simplest and poorest and most ignorant.

For these, probably, and the like reasons, we find the Church of God in all ages using previously composed forms of worship when thus approaching Him. For instance, when the Israelites had triumphed over the host of Pharaoh, one might suppose, that if ever there were a case, in which the joy and gratitude of God's people would be allowed a free and unrestrained utterance, it was this, yet we find Moses composing for them a *form* of thanksgiving, to be sung unto God by the assembled congregation. (Exod. xv. 1.) "Then sang Moses and the children of Israel this song unto the Lord, and spake, saying, I will sing unto the Lord, for He hath triumphed gloriously: the horse and his rider hath He thrown into the sea." . . . "And Miriam, the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances. And Miriam answered them (that is, chanted alternately with them), Sing ye to the Lord, for He hath triumphed gloriously: the horse and his rider hath He thrown into the sea." Again, (Numbers vi. 22, 23,) we find a form of blessing appointed by God Himself, which Aaron and the priests were to use when blessing the people; and again, (Numbers x. 35,) we find a form of prayer used by Moses, when the Ark of God was raised on commencing their day's march, and set down on its conclusion: "It came to pass when the Ark set forward that Moses said, Rise up, Lord, and let thine enemies be scattered, and let them that hate Thee, flee before Thee. And when it rested, he said, Return, O Lord, unto the many thousands of Israel." We may add to these instances the well-known fact that the Psalms of David were composed as forms of the Temple worship, that they were continued as such by Solomon, and finally confirmed and established on the reformation of religion by Hezekiah.

Now, it is remarkable that when, in process of time, the Gentiles came to be grafted into the ancient stock of God's people, He who was the light of the Gentiles, even our blessed Lord Himself, was pleased to continue in *our* Church the very forms that were used in *theirs*. Everybody knows that Christ bequeathed to the Church a form of prayer to be used by His disciples: but everybody does not know that the form in question is taken almost word for word out of the Jewish liturgies. Such, nevertheless, is the fact. Every petition in the Lord's Prayer, every word (with the exception of the single clause, "as we forgive them that trespass against us,") was in common use among the Jews



of that period. "So far," it has been remarked, "was the Lord of the Church from aiming at novelty, or despising anything because it was a form."

That the Apostles continued to use forms, and this one form in particular, we learn from the early Christian writers. Nor are the Scriptures wanting in intimations which lead us inevitably to the same conclusion. In the "one place," where they were met together "with one accord," (Acts ii. 1.) they would of course pray "after this manner," as Christ had directed them. So St. Paul bids the Romans "with one mind and *one mouth* to glorify God" (Rom. xv. 6); and the same apostle, speaking to the Corinthians, reproves them, because when "the whole Church was come together into one place," they were not content to join in the psalms appointed. (1 Cor. xiv. 26.) "How is it then, brethren? when ye come together *every one of you* hath a psalm;" that is to say, every one prefers a psalm of his own choosing—"hath a doctrine," and so on. "Let all things be done unto edifying." He is blaming, you see, the disorder and confusion arising from the *extemporizing spirit* that prevailed at Corinth; and he openly declares his preference of a *common prayer* (v. 33). "God is not the author of confusion, but of peace, as in all Churches of the Saints."

But what goes to establish the fact beyond a doubt, is the universal tradition of the Church, tracing up to the apostles, or apostolic men, the four great liturgies which have afforded, in all parts of the Church, the model of their public services; and affirming besides, that wherever the apostles established a Church, they at the same time instituted a form of worship. And even if there had not been this tradition, the fact of the practice having existed from the earliest times would go far to prove that it originated with the Apostles themselves, for, had they followed the other way, that of unpremeditated prayer, we may be sure it would not so soon have been laid aside by the rest of the Christian world.

Enough has now been said, both as to the practice of the Church in this matter, and the reasons on which it is founded. We hope to have made it clear as to the use of a public form of worship generally, that it is agreeable not only to the practice, but also to the spirit of Christianity: that God is more honoured by it, and man more edified, and the faith of the Church better guarded and preserved. If any, who have been accustomed to worship God in the form provided by our own Church, do not so cordially approve of it as we do ourselves, thinking it, perhaps, somewhat too tedious and uninviting, we venture to suggest, that it may possibly be owing to their not thoroughly appreciating its real spirit and meaning, and its consequent adaptation to their wants. We believe that many who use the "Book of Common Prayer" are, to a great extent, unconsciously as well of the outward beauty of its arrangement, as of the deep Divine truths, the wisdom and holiness, that are contained and embodied within. It is with this impression that we shall endeavour, in our forthcoming numbers, to examine more closely into its construction, and, at the same time, investigate its history, in the hope that we may lead some, at least, among our friends, both to value it more highly, and to use it more heartily.

J. W.

## Practical Hints on Congregational Psalmody. No. I.

WE have received many letters urging us to be more practical. "We like the *Parish Choir*," say our correspondents, "and think it is doing great good; but why, Mr. Editor, cannot you give us something applicable at *once* to country parishes? What is the use of cathedral responses and litanies to us, who cannot even sing the Old Hundredth Psalm?" We wish, therefore, to shew, that if the Prayer Book is to be our guide, the general spirit of our publication has not been so unpractical as it has been thought to be; and then to point out something that may be done, and at once, anywhere.

Let us in the first place recall attention to the principle that speaks out from every page of the Common Prayer Book, that a large portion of the daily service is intended to be said *aloud* by the congregation, either *with* the minister, or *alternately* with him.

Let us in the next place revert to the principle so often enforced in our pages, that the prayers of the congregation are intended to be "*common supplications*," "made with one accord." Not the separate prayers of the persons assembled as distinct individuals, but the united common act of the whole, as of one body.

But if, as we have laboured to shew, men who are assembled together do all speak *aloud*, and if they speak aloud on some subject which they have a *common interest* in, and if they are all thoroughly *in earnest*, they will all naturally and undesignedly speak in the same musical tone.

This last proposition is both reasonable in itself, and established by *fact*. Reason shews that one common feeling must tend to produce one common tone, even if the discord arising from various tones did not render it necessary. And the experience of every-day life shews that when people really speak out unreservedly, and together, they always use a common tone. Need we give instances—Schoolboys hurraing at breaking up for the Christmas holidays? the excited crowd at a Methodist chapel? politicians at a stormy meeting? There is no church, at least, where the school children make the responses, which does not give an example.

But unhappily, let us go into almost whatever



church we will, and we find that the adult members of the congregation, in saying the psalms and responses, do not speak aloud, or do not speak in one body, nor yet in one tone.

If they do not speak aloud, it is because they either do not know, or because they wilfully neglect their duty.

Or, perhaps, if they do speak aloud, they do not speak as one body; but one begins before his neighbour, another drags behind, and all mutter to themselves as if saying some private task that concerned themselves alone, instead of cheerfully speaking out "in one accord" with their brethren. This may be the effect of pride or false shame, or more probably of mere inadvertence, and because they have never reflected on this point. But we most cordially believe, that no good churchman, whose attention was once directed to it, would fail to observe it; and that if the parish clerk and schoolchildren were requested to speak together in one tone (the latter in fact always do so), and the pitch were not too high, and if the congregation were requested to join with them audibly in the responses, that then the ear of the clergyman might be cheered with an open, masculine, sonorous tone, coming from every part of the church.

Dr. Bisse spoke most truly, when he said that the discord and confusion of voices in a parish church infallibly reduces every one to a whisper, except the parish clerk; and that it was only by being made in a musical tone that the *Amen* of the early Christians could have sounded like thunder.

This then is a *practical* point. Get a whole congregation to speak out, as the Prayer Book

directs, and to speak in the same tone. There is no difficulty in this; it requires no musical skill, no time, no study, no fatigue,—nothing in fact but the *will*. And if a congregation will not do *this*, if they will not *speak* out in one tone, how can they be expected either to have the will or the power to *sing* a Psalm tune? If they will not *read* the Hundredth Psalm in plain prose to one tone, how can they be expected to sing it in metre to a varied tune? If they will not do what the Prayer-Book plainly orders, how can they be expected to do something which is an addition to the legitimate Service?

But if this were attained, it would be the *point of the wedge*. The full sonorous tones of men's and women's voices, speaking out heartily, and reciting a psalm in alternate verses, would in themselves make most excellent music—an excellent chant; and this might be made the basis of any further improvement.

The common reciting tone being *given*, the musical responses, litany, and psalm chants follow by very easy steps.

All the oldest and simplest chants for the Psalms, for instance, consist (as we showed in our last Number,) of this one fixed reciting note, with slight variations at certain points, viz. at the middle and end of each verse.

This is so easy and simple a thing, that many large bodies of children who read together in church, do it regularly and constantly, although most unpremeditatedly. The writer not long since attended service at a church, when the alternate verses of the Psalms (it was on the 1st of November,) were said aloud by a very large school, to the following simple and natural strain:—



Yet have I set my King - - - - : upon my holy hill of Si - on.

These children, in fact, with no other teacher than the Almighty Being who formed their ears and voices, did *chant* the Psalms, though they know it not; Nature herself taught them to recite in unison, and they felt intuitively the beauty and propriety of that truly Church cadence—the fall of the minor third at the close of the verse, which is, in fact, the melody to which the prayers and responses have always been said

in the Christian Church, and which has come down in all probability from the days of David and Asaph. (See the Responses in No. VIII. of the *Parish Choir*, and likewise the *Plain Rules*, p. 66.)

If the Psalms are said in one common tone, what more simple, or easy, or natural ornament can be added, than the melody of the eighth Gregorian Psalm Tone?



Praise ye the Lord : The Lord's name be praised.  
 O come, let us sing unto the Lord : { Let us heartily rejoice in the } va - tion.  
 { strength of our sal - } :

And so we might go through the Service, and show that music, so far from being an unnatural incumbrance, is the spontaneous voice of hearty devotion, when the Prayer Book is used according to its right spirit, and the worshippers *speak aloud with one accord in common supplication.*

No one, we will venture to say, who is accustomed to speak out in Church in a common tone, could ever consider the slight inflection and melody of the responses and Psalm chants, as anything more than the easiest and most natural vehicles of devotional feeling.

The public worship of our church, as laid down in the Prayer Book, is essentially *congregational.* It differs from the worship of Romanists and from that of Dissenters, inasmuch as it gives every man a form of sound words, wherewith to offer prayer and praise in his own mother-tongue. But this is exactly the point that has

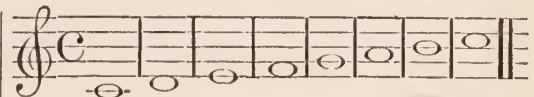
been least attended to in all the efforts that have hitherto been made (as far as we know,) to reform Church music. Some clergymen, it is true, have succeeded in getting their school-children and the females in their congregations to sing metrical psalms or hymns before the service, or in the intervals between the different portions of it. Others have formed choirs, who sing Canticles or Anthems in a more or less perfect manner, but yet, in both cases, during the Responses and Litany, and reading of the Psalms, the Church is as silent as an Independent Meeting-house; no voices audible except those of the priest and clerk. Our idea is, that the only effectual way to raise up a healthy Church Music is, to get the *people* to understand the essentially congregational nature of the Daily Service, in fact, thoroughly to understand their Prayer Book.

X.

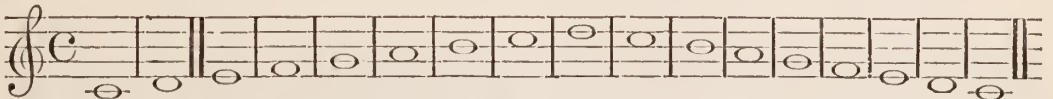
Lessons in Singing.—No. VI.

TIME, continued.

Now for practice sake, we will take a scale, and write it in bars, so as to beat time accurately while singing it.



Or thus, *in canon.* Fall into two divisions while I write down the notes.



Now one party must begin and sing the notes right through, while the other follows at two bars distance. The second party will begin at do when the first is at ME. When two or more voices sing thus, the same notes, but at one or more bars distance, it is called singing in canon.

[Class sing the Exercise.]

Observe the exercise you have just sung contains *one semibreve* or four crotchets in each bar. You might have instead one breve, or four minims, without altering the time; without altering, that is, the proportion of the notes

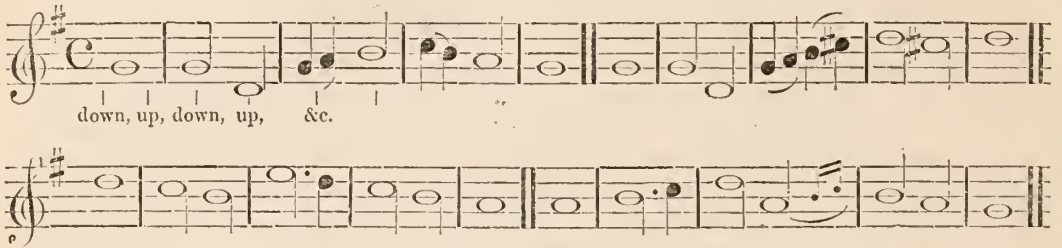
to each other. It would still be common time, and you would still have to beat four in a bar. But when you have *four quavers*, or two crotchets only in a bar, it is called *half-common* time, and you beat only two in a bar (*down and up*) throughout.

[Let the teacher write down other scales in breves, minims, crotchets, &c., (in common time,) by way of exercise. Such an exercise (both in unison and canon,) should form a part in each lesson, concluding with the chords  $\frac{1351}{45}$  and  $\frac{1461}{46}$  sung by four divisions, first in unison, then in harmony.]

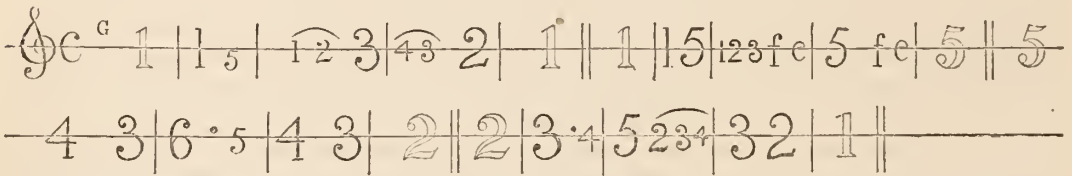
In singing metrical hymns, however, written

in common time, those especially of the older and graver style, indeed in most of the old Church music we shall find it more convenient to beat

down, up, two beats for each semibreve, and one for each minim, whether we reckon *four* minims in a bar, or only *two*. Thus

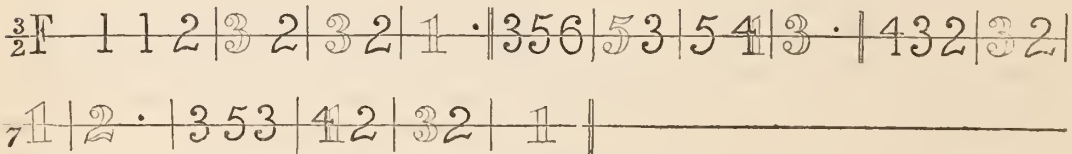


You observe in this example a dot placed after a note. This makes the note after which it is placed half as long again.



[Let the tune be learnt perfectly, both by notes and figures. When the Class know it, the words of the Morning Hymn, "Awake my soul, &c.," may be sung to it. The Class may be called on occasionally, at this stage of the instructions, to turn other metrical psalm-tunes, or short anthems, in common time, into figures, and *vice versa*\*.]

I must now give you some few examples of tunes in triple time, which you will have to beat for me. Turn these figures into notes in the key of F or G.



[The words "Come Holy Ghost, our souls inspire," from the Ordination Service, may be sung to this tune when perfect.—A simple Anthem in this time is Richardson's "O how amiable are thy dwellings," which may be found in Hullah's Part Music, Vol. 1. page 131.

For a specimen of the same time in crotchets, see Goldwin's Anthem, published in No. 1. of the *Parish Choir*.]

T.

\* We hope to give a few specimens of these in an early Number.



## PROPOSED PLAN FOR TRAINING CHURCH CHOIRS.

To the Editor of the *Parish Choir*.

SIR,—I WAS much pleased with the letter of an *Organist and Schoolmaster* in your November number, suggesting the training of National schoolmasters for choir-masters. It is by far the most likely plan to produce any general improvement in the manner of celebrating Divine Service in our churches; and were the same system adopted in all our Diocesan training institutions as that pursued at St. Mark's College, Chelsea, of making Ecclesiastical Music a branch of study, it would not be too much to expect, that in process of time we should see a race of National *Choir* as well as *school-masters*. But as some years must elapse before we can reasonably expect to behold such a wished for consummation, I beg to submit a plan which I humbly presume might be adopted to begin the work of reformation in something like a systematic manner.

A clergyman, perhaps, wishes his choir, or rather, congregation, to be trained in the choral service, but cannot afford to engage the entire services of a competent teacher. Let him, therefore, ascertain if any of the neighbouring clergy within a reasonable distance, desire the same thing, and are willing to join him in the expense of a teacher, as it would be quite practicable for one earnest and active person to superintend four or six choirs at the same time, provided they were within a circuit of—say, five miles—by devoting one day weekly to each, or joining two neighbouring choirs, and occasionally uniting all in one general practice. He might instruct the children in the day, and the adults at the more convenient time of evening. Such a plan as this would enable a clergyman to restore the Choral Service in his church effectually, and at a very moderate expense, in which, most likely, he would be assisted by such of his more wealthy parishioners as have their hearts in the cause. The length of time the services of the teacher would be required, would, of course, depend upon the proficiency of those he had to teach; but about two months, I imagine, would be the average time required at first, and, subsequently, an annual visit of two or three weeks would keep up the necessary degree of proficiency.

This, sir, is not altogether a theoretical scheme. A gentleman, with whom I am acquainted, has for some time pursued something like this system with very great success. But it is not from individual efforts we can expect to see any general results;—such a plan requires the fostering care of such a society as that for the *Promotion of Church Music*,—in connexion with which might go forth a corps of efficient teachers, diffusing through the length and breadth of the land a knowledge of the means of a *consistent and rational* celebration of Divine Service, rendering our beautiful Liturgy more attractive to those who now regard it with a cold indifference;—making that service a *delight* which is now, alas! by too many *endured*, and binding the hearts of the young in closer communion with the Church, by enlisting their affections, while as yet they are too young to appreciate the beauty and value of our excellent Common Prayer.—I am, Sir,

Your obedient servant,

Sutton, Kent.

TALLIS.

## CHURCH MUSIC IN AUSTRALIA.

A MEMBER of the Society for promoting Church Music has been good enough to forward us the following account of the state of Church Music at Sydney.

“MY DEAR—, You will, I am sure, be glad to know that the *Parish Choir* has received a hearty welcome in Sydney, as being just the thing wanted. The service at Christ Church, in the parish of St. Lawrence, Sydney, seems to be performed in a very superior manner. Nothing, I am assured by a competent judge, could be more solemn and devotional than the Chanting and Anthem, Zingarelli's ‘Go not far from me,’ at evening prayer, on the feast of St. John Baptist. There is a Choir of volunteers, chiefly young men, merchants' and government clerks, who seem to be thoroughly earnest in this and other religious duties, being also communicants, and teachers in the Sunday School, and ready for every thing that is good in parish matters.

“The Choral Society too, which was set on foot by Mr. Purchas, from New Zealand, is thriving. The new organ at Christ Church, built by Holditch, of Greek Street, is very shortly to be opened, and the first great anniversary meeting to be held, with a selection of music by Handel, Haydn, Mozart, Croft, Battishall, Zingarelli, Kent, Smith of Dublin, &c. My letter, dated the 25th of June, arrived via India on the 26th of October.—I remain, your's sincerely,  
C. R.”

## ON THE CANTICLES PUBLISHED IN THE LAST NUMBER.

AT the desire of a clerical correspondent, we beg to offer the following additional explanation of the Canticles, which were published in No. XI. of the *Parish Choir*.

The *time* of chanting is to be exactly the same as is required for clear and distinct recitation.

The words put under the initial intoning notes at the commencement of some of the Gregorian chants, are to be sung to those notes, in the same time and rhythm as if those notes were not there.

It is not *necessary* to use those notes, but each verse may be begun with the reciting note, if preferred.

Every syllable is to be sung to the note immediately over it, and to one only, unless two notes are connected by a slur; in which case it is to be sung to both.

In the Venite, Benedictus, Jubilate, and Cantate (Series A), and in the Athanasian Creed; in other words, when singing the 2nd, 4th, 5th, and 8th Gregorian chants, the last note before the central colon is only to be sung if there is an unaccented syllable to it; if there is no such unaccented syllable, the pause is to be made after the *rising note*.

In Cantate (A) the third is the only verse in which the last note (*la*) before the colon is sung, viz., to the syllable *tion* in word salvation. That note ought to be marked off by two dots, as is done in Venite (A).

In Deus Misereatur (A) the *la* and *sol* at the close, (over the word “unto”) ought to be slurred. If any one syllable occurs under them, it should be sung to both, as in verses 3 and 6; if two syllables, as in the

remaining verses, one syllable should be taken to each note.

The accent (´) is put to mark the syllable at which the melody first departs from the reciting note. Some other syllables are put into italics, merely to distinguish those which belong to some particular note. Thus all the syllables under the initial intoning notes are italicized; so are all those under the note E at the cadence of Venite (A).

#### ON THE USE OF THE "BENEDICITE."

*To the Editor of the Parish Choir.*

SIR,—In a former number of the *Parish Choir*, you intimate that Benedicite was formerly sung during Lent, and give a very excellent reason for the custom.

But although there is, at present, no special rubrical direction for singing it, yet it is evidently very appropriate on Septuagesima Sunday, after the description of Creation, in the first chapter of Genesis. Its effect on this occasion is much enhanced if the singers commence immediately on the conclusion of the Lesson, without the organist first playing over the chant to which it is to be sung.

Its use is also manifestly appropriate on the nineteenth Sunday after Trinity, when the third chapter of Daniel (containing a narrative of the fiery trial of its composers) constitutes the first Lesson. And on Christmas Day it is peculiarly appropriate (when we commemorate the greatest of all events) to call upon "All the Works of the Lord to praise Him." The custom of decorating our churches with evergreens at that season, adds, in no small degree, to its effect, especially in such a town as this, where, amidst the tumult of business, the existence of the country and "the green things upon the earth," is almost forgotten. I have frequently heard it, on all these days, in some of the churches here. The first chapter of Genesis being read also on Trinity Sunday, there would of course be the same reason for singing it on that day as on Septuagesima Sunday.

I am, Sir, yours truly,

F. N.

Manchester, Dec. 14, 1846.

\*. \* It is sung in many churches during Advent, for the same reason as it is sung during Lent.

#### CHORAL SOCIETIES.

We are glad to find that steps have been taken to form societies for the practice of Church Music at Christchurch in Hampshire, St. Andrew's Newcastle, and other places, and that most of the societies of the same kind to which we alluded in a former Number, are in a state of vigour and activity. May we suggest to the directors of these Societies the expediency of calling the attention of their members to the duty of speaking out in church, and saying the Psalms, Responses, and Amens in one common tone? a thing which would lead easily to the chanting of these parts of the service subsequently.

We may also suggest to the amateur members, the desirableness, when possible, of taking three or four private lessons on the art of opening the mouth, and speaking properly, before beginning with a Hullah class. It is better never to get into the habit of singing through the nose or teeth; and the effect of class singing is very much enhanced when every member produces the vowel sounds purely.

#### Books Received.

HARMONIA SACRA FAMILIE, by the Rev. W. Hawker, published by Roberts, Exeter, contains Hymn and Psalm tunes of a pleasing character, for family use, with a Sanctus and some Chants; which last we cannot admire. The preface to this work, however, contains some remarks on Church Music, so entirely in accordance with what we believe to be the dictates of good sense and piety, that we intend to extract one or two passages from it, as soon as we can find room.

BURNS'S ANTHEMS AND SERVICES, No. VIII., contains two Anthems for Christmas and one for Advent, besides Batten's Anthem "Deliver us," and a specimen of Mozart.

The adaptation from Morales, "Unto us a Child is born," bids fair to become popular, but we fear that the same cannot be predicted of the specimens of Vittoria and O. Di Lasso which precede it. We have said before, and we now repeat it, that this production of the works of the most eminent foreign ecclesiastical writers, with English words, and in a popular form, is a thing most gratifying, as indicative of a healthy state of feeling regarding Church music; most useful in supplying models to future English composers, better worthy of imitation than writers of the Foundling and Magdalen school, and most creditable to the parties who have undertaken the task. But we fear that they have in some cases attempted impossibilities. The magnificent phrases of Palestrina, so suitable to the open vowel sounds of the Latin, are certainly not so congenial to the English, which seems to require a terser mode of expression, and revolts at the dwelling on close and unimportant syllables for many bars—(Vide word *believed* at p. 98; and word *our* at p. 38, third line of the bass). It must be borne in mind also, that the editors cannot alter the words in any way, so to adapt them to the music. On the whole we must say, that glad as we are to have Palestrina and Morales made widely known, yet that we fear that some of these versions of them are anything but useful to choirs; and that we wish the editors would favour us with reprints of the older English composers in greater proportion.

The MESSIAH and CREATION are not, strictly speaking, Church music, yet we hope that few of our readers are without the opportunity of hearing them performed once a year, or of beguiling a winter's evening over them at the pianoforte. The very cheap and elegant edition of these works which Mr. Novello is now publishing, will be found very convenient for amateurs.

#### To Correspondents.

Clericus, Plymouth. The subject of metrical psalmody shall receive due notice ere long, but we must treat of the essential parts of Divine Service in the first place.

"A Country Clergyman" would derive assistance from Rink's "*First Three Months at the Organ.*"

H. O. shall appear shortly.

"On Modern Mutilations of Gregorian Music" in our next.

Letters to the Editor of the *Parish Choir*, and communications respecting the *Society for promoting Church Music*, may be addressed to the care of the Hon. Sec., R. Druitt, Esq., 39a, Curzon Street, Mayfair, London.

London:—Printed by THOMAS RICHARD HARRISON, of No. 45, St. Martin's Lane, in the Parish of St. Martin in the Fields, in the County of Middlesex, Printer, at his Office, No. 45, St. Martin's Lane, in the Parish and County aforesaid; and published by JOHN OLLIVIER, at No. 59, Pall Mall, in the Parish of St. James, Westminster, in the said County.—Friday, January 1, 1847.



# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 13.]

PUBLISHED MONTHLY.

[FEBRUARY, 1847.

### On the Book of Common Prayer.

#### ARTICLE II.—DIVISION AND DISTINCTION OF THE SERVICES.—RUBRICS.—DAILY PRAYER.

Our object will now be to consider in detail, one by one, the Services which the Church has provided for us in her Book of Common Prayer. But before we actually set about this there are one or two things which it will be necessary to bear in mind by way of preface. The first is that we recognise clearly the *distinctness* of the several Services. We must understand the Prayer-book to contain, not simply a collection of Prayers, but a variety of separate Services, each complete in itself, and each designed for its own especial season and purpose. There is first the Ordinary Service for every day, morning and evening. This, let it be remembered, is one complete service. On high-days (as Sunday,) and holy-days, in addition to this, there is a higher Service appointed to be used, namely, the Communion Office. And, lastly, for three days in the week, Sundays, Wednesdays, and Fridays, we find one other Special Service fixed, equally distinct and equally complete in itself, viz., the Litany, or General Supplication.

With the other (*occasional*) offices contained in the Prayer-book we are not now concerned. It will be sufficient for our present purpose to bear in mind the distinctness of those three *usual* ones just mentioned. 1. The Order for Morning and Evening Prayer daily throughout the year. 2. The Litany, to be sung or said after Morning Prayer upon Sundays, Wednesdays, and Fridays, invariably: at other times, only when appointed by the proper authority; and 3. The Order of the administration of the Lord's Supper, or Holy Communion, to be used upon Sundays and other holy-days.

People have got into a way of considering these three Services as one. Many, who profess to admire and love the "Church-service," speak of it under this idea. And the reason is, apparently, because it has long been the custom of the Church, out of regard, as we must suppose, to the convenience of the worshippers, to celebrate the three offices, upon Sundays, together: and since men have got into the habit,—strange and unaccountable as it is, but too general,—of meeting for the public worship of God *only* upon Sundays, they are led to regard the three Services as being in reality what they then appear to be, *one*. The consequence is, that, notwithstanding their admiration of the "Church Service," they think they can detect many inconsistencies, as the frequent repetition of the Lord's Prayer, and of the Collect, and the offering up of two distinct prayers for the Queen. Whereas the fact is that each of these prayers has its own proper place in each several office, as we shall see when we come to consider them separately, and as we should see at once and always if they were separately celebrated in the Church.

Another matter, far too generally overlooked by persons who profess to use the Prayer-book, is this, that along with the actual *forms* of prayer and praise, are given many *directions* for their use, differently printed, so that you may distinguish between the two. These directions, or RUBRICS as they are commonly called, from having been printed anciently, as they are still in our best Prayer-books, in *red letters*, it would be wrong to pass over, since they are set down for the guidance, as well of the minister in the performance of his office, as of the worshipper in his devotions; they are meant to direct how, when, and where the different things



relating to Divine Service are to be performed. They may, perhaps, when we read and reflect upon them, remind us of many things which we have gradually accustomed ourselves to forget; they may convict us, in some instances, of much past neglect and indifference in the service of God; still, as being the rule of that Church to which we all profess to belong, and which we all ought heartily to love and revere, we must not flinch from meeting them fairly and honestly, nor doubt that, in common with every other part of the Service, they do tend to God's honour and glory.

Now the first words that meet us as we open our Prayer-books at the beginning of the service, have the nature of a note or direction. They are these, "The Order for Morning Prayer *daily* throughout the year," and again, "The Order for Evening Prayer *daily* throughout the year." A very important rule is implied here, one which we find more fully expressed in the preface, "Concerning the Service of the Church," in these words:

"All priests and deacons are to say daily the Morning and Evening Prayer, either privately or openly, not being let by sickness, or some other urgent cause. And the curate that ministereth in every parish church or chapel, being at home, and not being otherwise reasonably hindered, shall say the same in the parish church or chapel where he ministereth; and shall cause a bell to be tolled thereunto a convenient time before he begin, that the people may come to hear God's word, and to pray with him."

The spirit and meaning of the Church on this point is quite clear. She upholds the practice begun by the first Christians, of whom we read, that they "continued *daily* with one accord in the Temple," (Acts ii. 46,) a practice which, in the earliest and purest ages of the Church, universally prevailed, and which has never yet been altogether discontinued, nor, it is to be hoped, ever will be. Among ourselves it has of late very much fallen into neglect; and it may be we are even now reaping the fruits of that neglect, in the general decay of piety and practical religion which all join in lamenting. The reasons given for not observing it are usually such as these:—First, That it is apt to lead to formality. But may not the same objection be made equally against family prayer, or, indeed, against all prayer whatever? Yet who will venture to say that the daily offering up of family or of private prayer must necessarily lead to formality on the part of the worshipper? On the contrary, the general remark is, that they who pray oftenest are the least likely to be formal, and the most likely to be fervent in their prayers.

Again, it is asked, Of what use is the daily service of the Church, when so few are found able or willing to attend it? We answer, were

there never so few, the service would still be acceptable in the sight of God. Our Lord has, in fact, anticipated all such objections as these, when pledging His presence to the smallest possible gathering of His One Church,—“Where *two or three* are gathered together in my name, there am I in the midst of them.” (Matt. xviii. 20.)

Nor should we overlook the great advantage, to the old and infirm and ill-instructed especially, of being enabled to hear so much sound instruction, so many chapters of the Bible read every day, as well as to have the opportunity of praying, at a time of life when they can do little else, and certainly can do nothing better, for themselves and for their brethren.

If, lastly, it be urged, that since in the great majority of churches throughout the land, the practice has been discontinued, therefore, on the Church's own showing, we must hold it unnecessary; then we cannot be too thankful for having the voice and rule of the Church to appeal to, against the judgment of her negligent or undutiful children. Here it is, standing, as we have seen, at the head of all her prayers and services, and it proves that *she*, at least, does not distinguish Sunday as the only one day in the week to be hallowed to God by the public offering of prayer and praise; by meeting for public worship on that day, and on no other; but that she calls upon us to worship God in His Holy Church *every day*: at the same time, knowing that many may be debarred from so constant a service by the duties of their calling, she fixes *one day* in every seven, the first of the week, to be a day of *especial* worship; a day on which we are *bound* to abstain from all works save works of necessity, and works of charity, and to apply ourselves, heartily and earnestly, to His immediate service. And surely this is the very least that we can give Him.

J.W.

#### On Modern Mutilations of the Gregorian Psalm Tones.

IN the eleventh Number of the *Parish Choir*, we gave several specimens of the Gregorian Tones, (or old Church melodies, as they ought rather to be called,) with rules for adapting them to the Psalms or Canticles. In the present Number we wish to point out some of the errors (as we think them,) which are frequently committed in the use of these noble old compositions.

We said (in the 11th Number,) that the Psalms were constantly chanted to these melodies, down to the Reformation; and that at that era (1550), they were retained by the English Church, together with the old music for the

other parts of her services. From this time to the Great Rebellion (1645), we have proof that they were in constant use wherever the Psalms were chanted; and after the Restoration (1660,) they were again immediately published, as "the common tunes for the reading psalms." But the age of Charles the Second was not one of the strictest; and therefore the Gregorian were soon superseded by chants of a more tuneful character. In the early part of the succeeding century, double chants made their appearance; and we may say of the best specimens, both of these, and of the single chants, that they are strongly characterised by a reverential and Church-like character. But as we come down to the nineteenth century we see that, in proportion as the number of these compositions multiplied, so their style became secular and degraded. During the first thirty years of the present century, organists and amateurs, people who could compose nothing else, seemed to expend all their most perverse ingenuity in the composition of double chants. Every musical phrase that could be invented or borrowed was tortured into this shape. Scraps of old services, of Handel's marches, of Roman Catholic masses, of songs and glees, were fabricated into double chants and intruded into the Church; as if the psalm chant were intended to afford scope for the ingenuity of composers, or to tickle the ears of listeners, instead of enabling *congregations* to sing to the glory of Him who is *fearful in praises*.

About ten or twelve years ago, when this abuse was at its height, and when parish churches, and even cathedrals, were often disgraced by the introduction of newly-composed chants, some displaying all kinds of "chromatic torture," (these, by-the-by, generally intended to be screamed by charity children,) some licentious, irreverent, and thoroughly bacchanalian, it seems naturally enough to have occurred to some clergymen that the best and most sweeping measure of reform would be, to return altogether to the primitive melodies of the Church.

But at this time, unfortunately, the knowledge of Church music was at a very low ebb. It is true that much of the ancient music was still used in Roman Catholic chapels, and in particular, the eight psalm tones were sung at vespers,

although, as we shall show hereafter, many of them had been sadly altered for the worse; and this style of music was and is exceedingly unpopular amongst worldly-minded and indevout Romanists, who hate the *plain chant* as fervently as ever did the Puritans, because it has not lusciousness to please the ears of those who come to listen, and not to sing devoutly themselves. But in the Church, we believe the Gregorian Tones were almost unknown by name. Some few students, it is true, might have glanced at them in the pages of Burney and Hawkins, as antiquarian curiosities, as things whose day was gone by, but for all practical or useful purposes they were unknown—were *dead*. The first tone was, and still often is, supposed to be the composition of Thomas Tallis.

Such being the state of things, it cannot be wondered at that some errors have attended the modern revival of the primitive psalm chant in the English Church. One Editor of Gregorian Tones, in fact, (Mr. Christie) craves for indulgence on the plea that "many attempts must be made before we, who have been so long wrong, can become right." It will be our object then to point out a few of the faults into which we think some have fallen who have lately published manuals of Gregorian psalmody, and at the same time to give our reasons for our opinion.

The first point we shall touch upon is the adaptation of the Gregorian Psalm Tones to the words of the English Psalms or Canticles.

But before receiving our opinion upon the works of others, our readers will naturally ask, what authority have we for our own statements? To which we can reply, that our desire is only to—

Follow where'er the Church hath marked the ancient way.

We should consider it as something worse than presumption were we to set about inventing new rules for old Church music; we wish solely to appeal to old established rule or precedent.

It is certain that we need not look far, if we wish to find the true method of singing the Gregorian Tones. There are rules for applying them to Latin words; and these must evidently be followed, *mutatis mutandis*, by those who would sing them correctly to English words.



Nay, in order to deprive us of any doubt on this point, we find, that when our Prayer Book was translated from the Latin, the music was applied to the English according to the same rules which were followed with regard to the Latin. The Litany and Responses, as set by Cramer and Merbecke, relies of the old music that have lingered in cathedrals, almost uncorrupted from the days of the Reformation, are noted exactly according to the Latin rules; and the psalms, when they used to be sung to Gregorian Tones, were also sung according to these rules. So that, we assert, we have rules for the use of the Gregorian Tones in Latin, and we have these rules sanctioned by the musicians who first adapted our English service to music, and who were far more familiar with the character of the old Church chants than we who are now attempting to restore them after almost a century of disuse. If Merbecke and Tallis, and men of that day, and if cathedral choirs after the Restoration, sung them after the old established method, what right have we in the nineteenth century, to invent a new and worse method of our own? But this is what we fear has been done by more than one person of late.

But, we imagine that we hear the objection raised, Can rules applicable to the Latin language serve for the English? Are not the rhythm and prosody of the two languages totally different? This objection, we believe, will soon disappear on reflection. We have nothing to do with the laws which regulate the prosody of either language; we merely have to take either language as it is actually pronounced, and to apply the musical accents accordingly. We find in Latin a multitude of words of two syllables, such as *semper, verbum, viam, ejus*, with the accent on the first syllable; and just as these are treated, so would we treat the similar English dissyllables, *holy, angels, mischief, ever*, &c. Other words there are in abundance, in both languages, of three syllables, with the middle syllable short; such as *Dominum, sæcula, Filio*, &c. Whatever rule applies to these, must also naturally apply to such words as *holiness, wickedness*, &c. Such words, moreover, as *agrum, sermões, ungodly, salvation*, with the accent on the middle syllable, must surely be treated alike; and so must such

parallel words as *aríetes, vocáberis, malítia, inhéritance, ungodliness*, &c., &c.

In saying this, we are merely quoting the principles which guide every person who adapts English words to any foreign music; which are as applicable to Martin Luther's hymn as to a Gregorian chant. We may not alter the accent of the music; and we may not pronounce *Dominum* as if *Do-mée-num*, nor *holiness* as if *ho-lée-ness*; and neither ought we to sing them so. In fact, in all singing, the accent of the words and that of the music ought to correspond\*. And why? Because otherwise the meaning of the words is not expressed.

The rules for the application of the Gregorian Psalm Tunes (in their common form†) to Latin words, which we either have found actually laid down by writers of celebrity on the subject, or have deduced from examples given by them, and which we propose to illustrate by the examples that follow, are these:—

1. One syllable, as a general rule, is taken to each of the inflected notes at the mediation and cadence of the chant; but short unaccented syllables, such as *mi*, in *Dómino*, are reckoned as nothing, and are taken with the next long syllable. When two notes are united by a slur, *one long* syllable may be sung to both, or one short syllable to each.

2. At the mediation of the 2nd, 4th, 5th, and 8th Psalm tones, the *rising note* is always given to an emphatic, accented syllable.

3. If the last word before the middle colon in a verse be a monosyllable, the *rising note* in the 2nd, 4th, 5th, and 8th Tones is given to *it*, and the voice does not fall again to the reciting note till after the colon.

4. If an Hebrew word occur at the mediation of either of these Tones, the *rise* is to be made on its last syllable.

5. The *rise* at the mediation of the 3rd and 7th Tones is not to be made upon a short syllable, nor on the last syllable of a word.

\* "In omni textu lectionis, Psalmodiæ, vel cantus, accentus sive conatus verborum (in quantum suppetit facultas), non negligatur, quia exinde permaxime redolet intellectus. Scire debet omnis cantor, quod literæ quæ liquescent in metrica arte, etiam in Neunni musicæ artis liquescent."

† We are speaking now only of the common forms of the Psalm tunes; not of the more elaborate and ornamented terminals of the 1st, 3rd, and 7th.



6. The rising note at the *cadence* of the 5th and 7th Tones should not be given to a short syllable, nor to the last syllable of a word.

*Lastly.* It is remarked that chanting should never be performed in such a way as to violate the *quantity* or correct pronunciation of the words. It should not be done so as to make a short syllable long, nor a long syllable short. And this simple principle is the key to the meaning of most of the above rules.

Now these rules were followed, *mutatis mutandis*, by those great musicians of the 16th century, who adapted our English service to the old Church music, and by choirs, so long as the *Gregorian* was, as Bishop Wetenhall called it, the *common* way of reading psalms musically. The accent of the music and that of the words was carefully made to correspond, as of old, in the Latin. And, in particular, the rule for putting an acute accent to a monosyllable at the mediation of a verse, and the rule for accenting the last syllable of Hebrew words, was always observed. Throughout the Psalms, the Litany, and Responses, the old rules were obeyed, and always have been obeyed in the Responses, even by choirs who sing them by rote, and without knowing the very existence of the rules\*.

Having said thus much by way of preliminary, let us see how some modern adapters have erred, by neglecting the precedents afforded them by the usage of the Latin and early English Church musicians.

The first error we will allude to is the adoption

\* If there be one of these rules which admits of relaxation, it is that which directs a monosyllable at the mediation of the 2nd, 5th, and 8th Tones, to be sung with a strong accent, to the *rising note*. Any monosyllable in the Latin occurring in such a situation, would naturally be an important word. "*Domine probasti me, et cognovisti me,*" &c., &c. But in the English, in which a whole verse might consist of monosyllables, as

"*The sea is His, and He made it:*"

and in which a medial monosyllable might be a very unimportant particle, it does not appear necessary that this rule should be *invariably* adhered to. Merbecke departed from it in a few instances. We departed from it in our setting of the verse we have just quoted from the 95th Psalm, putting the accent thus:

The sea is His, and He made it:

(vide *Venite*, series A, *Parish Choir* for December).

We find that Dr. Gauntlett, and Mr. Spencer, in their *Hymnal*, have accented it thus:

The sea is His, and Hé made it.

Moreover, in the Latin the last syllable of a declinable word could not be accented; in the English it might be; and therefore we would give an *accented note* in any of the Tones to the last syllable of such words as *thereof, wilth, confess, rejoice*, &c., &c.

of that monstrous custom of taking only one syllable,—be it long or short—an important word, or an insignificant terminal,—to each of the inflected notes of the chant.

There are three books in which this system is acted on, viz.—The *Laudes Diurnæ*, published by the Rev. F. Oakely, for the use of Margaret Chapel; *The Day Hours of the Church, with the Gregorian Tones*, by Mr. Albany Christie; and the *Psalter, with the Gregorian Tones*, prepared, after Mr. Christie's rules, by a clergyman who signs his initials W. B. H.

These three books are rendered utterly useless, by their adherence to the absurdly strict syllabic rule. They contain many passages fit only for persons who would chant mechanically like parrots; with no meaning and no expression; *not* with the spirit, nor yet with the understanding.

Let us see how these books spoil the mediation of the 2nd, 5th, and 8th Tones. Of course if any syllable indiscriminately, so it be but the second from the colon, is given to the rising note, it will perpetually happen that an unaccented syllable is given to it. And if in chanting, an unaccented syllable is given to an accented note, one of two evils must happen; either the melody must be altered to suit the pronunciation, or the pronunciation to suit the melody.

Now let us give the mediation of the 2nd, 5th, and 8th Tones in notes; with 1st, Latin words; 2dly, with English words, according to good old authorities; and 3dly, with some specimens of the barbarous perversions of sense and music, caused by a pedantic adherence to the syllabic rule.



- |        |   |   |               |
|--------|---|---|---------------|
|        | { | Coeli enarrant gloriam - - - -                    | De' - i :     |
|        | { | Lex Domini immaculata convertens a' - nimas :     |               |
| No. 1. | { | Et tu puer, Propheta Altissimi vo - ca' - beris : |               |
|        | { | Dominus dixit ad - - - - me' :                    |               |
|        | { | Fundatur exultatione universæ } on' :             |               |
|        | { | terre mons Si - - - - }                           |               |
|        | { | Which Thou hast pre - - - -                       | pa' - red :   |
| No. 2. | { | That we should be saved from our                  | e' - nemics ; |
|        | { | O God the Father of - - - -                       | heav'n :      |
|        | { | O come, let us sing unto the -                    | Lord' :       |
|        | { | Blessed be the Lord God of Isra -                 | el' :         |
|        | { | O praise God in his ho - - - -                    | li' - ness :  |
|        | { | He shall reward evil unto mine e -                | ne' - mics :  |
| No. 3. | { | Let the house of Aaron now -                      | con' - fess : |
|        | { | The right hand of the Lord hath } min' - enee :   |               |
|        | { | the pre-e - - - - }                               |               |
|        | { | For they who do no wick - - - -                   | ed' - ness :  |

Now if any one will sing the Latin examples, No. 1, and the English, No. 2, he will find at once an intelligible principle; the accented note is always given to an accented syllable. But in singing the examples No. 3, which are taken at random from the before-mentioned books of Mr. Oakely, Mr. Christie, and W. B. H\*, the sound and sense are entirely at variance; and one must give way. If the words are made to give way to the music, then we have such nonsensical words coined as *holeéness*, *eneémies*, *con'fess*, *emineenc*, *wickédness*. On the other hand if the music gives way to the words, if an accent is given (as it ought to be,) to the first syllables of the words *hóliness*, *wickedness*, *éncmies*, &c., then the melody is altered after the following fashion.



That we should be saved from our - e' - ne - mies :  
O praise God in his - - - - - ho' - li - ness :  
I have sworn, and am steadfastly - - pur' - pos - ed :

Now in all these examples, the accent being just *before* the rising note, the latter is consequently unaccented; and the melody of the mediation, is converted into a vulgar *tum te tum*,—one unaccented note between two accented ones

Let it never be forgotten, that the melody of the mediation of the common forms of the 2nd, 5th, and 8th Tones, if expressed in common notes with bars, is this :



O praise God in his - - - - - ho' - li - ness :  
Quid gloriaris in ma - - - - - li' - ti - â :  
Quare fremuerunt - - - - - gen' - tes :

with a strong accent on the rising note; *la, sí la*; not *la, lá sí la*, with the vulgar *tum-tum te tum* effect, produced by singing these modern mutilations of Church music. X.

(To be continued.)

### THE LATE MR. HAWKINS.

WITH feelings of great regret we notice the death of Mr. Hawkins, gentleman of Her Majesty's Chapel Royal, and lay-vicar of St. Peter's, Westminster. The visitation by which Mr. Hawkins was removed was of a very sudden kind; he was in waiting at Westminster Abbey during the month of December; and up to the 31st of that month attended in his place in his usual health; and on the 9th of January, he died of severe internal inflammation, in the fiftieth year of his age.

His remains were interred in the cloisters at Westminster, on Tuesday, the 19th of January, and were accompanied to the grave by the members of both the choirs (the Chapel Royal and Westminster,) to which he belonged. His funeral was solemnized with the full musical services of the ritual of the English Church.

At the conclusion of the usual Morning Service (in which the Psalms were chanted to the first Gregorian tone, fourth ending\*, and Orlando Gibbons's *Te Deum* and *Benedictus* were sung,) the body was received at the entrance of the cloisters by the Reverend Dr. Wordsworth, the Canon officiating, and the Reverends G. H. Repton, and W. H. Cope, with the officers of the Church; and on its reaching the western cloister-door of the Nave, the choir preceded it singing the anthem *I am the Resurrection and the Life*, &c., as set by Dr. Croft, accompanied by the organ. On the arrival of the procession in the Choir, the proper Psalms in the Burial Service were chanted to Purcell's chant in G minor†; after which the Lesson was read by Dr. Wordsworth. The body was then borne to the grave, which was situated a little way from the west-cloister door, and the choir being ranged in a double line from that door up the Nave, sung the anthem *Man that is born of woman*, &c., as set by Croft, with the fine verse, *Thou knowest, Lord, the secrets of our hearts*, by Purcell. After which the Reverend Dr. Wordsworth (who we understood officiated at the special request of the deceased,) said the form of committal and the concluding prayers; the choir singing the anthem *I heard a voice from Heaven*.

The Very Reverend the Dean of Westminster, and the Reverends J. Jennings, Temple Frere, and E. Repton, Canons of the Church, were present at the service, and accompanied the body to the grave: and many of the most distinguished members of the Profession, as well as several amateurs, attended and took part in the musical service.

The whole service was of the most impressive character, and showed (possibly to many for the first time,) the solemnity and beauty of the Burial Office when accompanied with its due musical intonation. The large body of voices, "the white-robed choir" among whom were intermixed the boys of the Chapel Royal in their scarlet cassocks,—the associations of the building—the Choir lighted up with wax tapers, in consequence of the darkness of the morning, and the gloomy solemnity of the Nave, together with the mournful and majestic tones of

\* Published by Parker, Oxford, and Rivingtons, London. This book is so well-arranged and cheap, and nicely got up, that we are quite grieved to be obliged to condemn it. Had the Editor looked into the old authorities, he would soon have seen the utter worthlessness of Mr. Christie's book as a guide to Gregorian chanting.

\* See Psalter printed in *Parish Choir*, 19th Day, *Morning Prayer*.

† See Psalter, 8th Day, *Morning Prayer*.



the music, all tended to make that service one whose influence will not easily fade from the remembrance of some of those present. It was observed that many were much affected at the words *He fleeth as it were a shadow*, which were sung whilst the body, covered with the sable pall, seeming in the gloomy obscurity of the Nave as a dark shadowy form, was being borne away between the double line of choristers: fleeing indeed, and going down to the grave, to be no more seen. The words, too, *In the midst of life we are in death*, were very solemnly realized to those who had heard the voice of him that was borne along before them, upraised in that church but a few short days before. The singing of many of the choir, "old men and children," was broken by their tears.

The public had long ago pronounced an opinion on the late Mr. Hawkins, and elevated him to the high position as a concert-singer which he deservedly occupied. We only knew him in the Church, and as a Church chorister only we can speak of him. But we desire to bear our testimony to his steady and constant performance of the duties of his office. It is a vulgar but an expressive phrase to say, "he did his work well." His part was as carefully performed in a full Anthem or Service as in the most ornamental solo. His enunciation of the words of the Psalms in chanting was clear and emphatic, and we have ourselves derived many important hints from the distinct way in which he adapted the words of the Psalms to the music, without marring the effect of the one, or the true emphasis of the other. His attention to the service and demeanour in Church were such also as we cannot help noticing favourably.

The choir of St. Peter's, Westminster, has lost a valuable member in Mr. Hawkins: the loss of so good a contra-tenor singer at this time that choir can ill afford. We trust that on the one hand care and deliberation will be exercised in filling his place, and that on the other, young men of ability, whether in London or in country choirs, will offer themselves as candidates for the vacancy; and that by all it will be borne in mind that the office is not that alone of a singer, but in some sense of a minister of God; that the lay vicars of Westminster are indeed to sing—but to sing the Divine Service; that "the praises of God are in their mouths," and the holiest of holy words daily on their lips. It is an office of advantage and emolument indeed, but surely too of great honour and of great responsibility.

And may we urge on the candidates for this office, too, that while they seek to occupy the place of him that is gone from among us, and to emulate his musical abilities, they should strive above all to imitate his constant and careful performance of all parts of his duty, his attention and demeanour in church; remembering that they ought to "make melody in their hearts to the Lord," and to take the words of St. Paul as the motto of their lives, "I will sing with the spirit, and I will sing with the understanding also;" and that ecclesiastical singers ought to be not only perfect musicians, but reverent churchmen and consistent Christians, and persons who esteem the daily service, not a performance, but a duty and a delight, and the Holy Communion, as their highest Christian privilege, and a rite in the celebration of which they themselves ought to be attendant and assistant ministers.

The numerous improvements lately introduced in the religious services of Westminster Abbey, and the great increase of the congregations there, lead us to entertain the hope that the musical performance of the full Communion Service may, ere long, be restored in that collegiate church—by which we mean the singing of the people's part; the Responses of the *Sursum Corda*, the *Sanctus*, in its proper place after the Preface, and the *Gloria in Excelsis*, by the full choir with the organ. This is the way in which the English Church prescribes the celebration of the Office of the Holy Communion, if not in all churches, yet without doubt in all cathedral and collegiate churches—and music of the soundest character has been provided for these portions of the service, by Tallis, Heath, Causton, and a host of her greatest musical writers, down to Charles King, in the middle of the last century.

While, in the Daily Prayers, and in the former part of the Communion Service, the effect of music is added to quicken and excite devotion, and to glorify God, it seems to be an inversion of the due order of things, that the part of the Office which is the highest act of Christian worship, and those divine hymns in which devotion and joy ought to be most fervently expressed, should be left to be read by a single voice. At Durham, and in other provincial cathedrals, the Communion Office is duly celebrated with its full complement of music; and doubtless, what is done by country choirs, and in parish churches in the metropolis, can easily be accomplished in a church possessing such a choir and such musical resources as St. Peter's, Westminster.

We repeat, therefore, that we earnestly look for the restoration of the due choral celebration of the Holy Communion in that church; and we trust that when the weekly administration of the Holy Communion shall be restored at Westminster Abbey, as the Rubric prescribes\* (an event which we, in common with many others, do fervently desire), it may be celebrated with a full choir, if not every Sunday, at least (as at Durham and elsewhere,) on one Sunday in the month, and on the greater festivals.

#### ON SAYING THE RESPONSES ALOUD, IN ONE TONE.

*To the Editor of the Parish Choir.*

MR. EDITOR,—I am very much pleased with your remarks on the duty of every member of a congregation to read and repeat, in an audible voice, those parts of the service in which the people should join; and I sincerely wish that all the attendants at our Church would read them aloud, and that they would all come to some understanding respecting the manner in which they repeat the Confession, Lord's Prayer, Psalms, &c. For, Mr. Editor, I may say that I have very often endeavoured to say aloud the verses and responses in their proper places, and so do many others in our Church; but Mrs. A. reads them very loud and very impressively in one tone; Mr. B., who sits in a pew near me, reads them quite as loudly

\* "In cathedrals and collegiate churches, and colleges, where there are many Priests and Deacons, they shall all receive the Communion with the Priest, every Sunday at the least, except they have a reasonable cause to the contrary."—*Rubric at the end of the Communion Office.*



and impressively in another; and Mr. C., who came, I believe, from Yorkshire, and was many years the squire's butler, reads them in his own manner; and several other persons, each in his own manner, and so differently in time, that no two say the same word at the same time, which quite confuses me, and very soon makes me unable to read aloud at all. I could mention several, who seem to try to get through all one verse of the Psalms, before their neighbours have got through half of it. They gabble as fast and as disorderly as Jews, whom I have heard in a synagogue; although not quite so musically.

Now, if they all agreed to say the responses in one tone and in one time, I think that I and many others could have the satisfaction of joining openly, with comfort, in the service, as we feel it our duty to do.

It is, however, fair to state, that there is one objection alleged to the saying the service in one time and tone, or chanting it; and this is, that the people are apt to get into a habit of chanting mechanically, without duly considering the meaning of what they are saying; and as I am not competent to argue such a matter, I must leave it to you, Mr. Editor, to point out whether or no there is any weight in this objection. But truth obliges me to add, respecting it, that Mrs. A., before mentioned, very often forgets herself. Last Sunday she went from the Apostles' to the Nicene Creed, as she was repeating it after the clergyman; from which I suppose it to be possible to repeat things mechanically, though *not* in tone with others. I am, Mr. Editor,

Your faithful servant,

New Forest, Jan., 1847.

MUS RUSTICUS.

#### THE PRACTICABILITY OF A CHORAL RESPONSE.

To the Editor of the Parish Choir.

SIR,—I have witnessed with great satisfaction the progress of your little work; and the remarks therein contained, as well on the Responses generally, as on Chanting the Psalms and Hymns of the Church, deserve great commendation. It would be as well if they were more widely circulated, for I am sure every organist (whether he were a piano-forte teacher or not,) and every choir would do well to take a few hints therefrom. I say this from practical experience, because I have been enabled in consequence to get up to a very decent state of perfection, a class of nearly forty in number, in all the responses that have been put forth in your Numbers; and that too in an incredibly short space of time. So much for the *practicability* of such a system as you put forth; and I am sure that in any Church, if but a dozen *zealous* and *energetic* individuals would unite, though but *one* of the whole party knew music, they could accomplish the same end.

I should say, however, that *we* as yet content ourselves by reciting in *unison*; we have not yet, during Church Service, attempted the *harmonies*. And I should recommend all *beginners* to keep to the unisons.

I would conclude with quoting the words of the Homily on *Common Prayer* and *Sacraments*, wherein is given a picture which our Church Services when recited musically, and *only then*, closely resemble. It is as follows, "Basil, writing to the clergy of

Neocæsarea, saith thus of his usage in *Common Prayer*: appointing one to *begin the song*, the rest follow; and so with divers songs and prayers passing over the night, at the dawning of the day *altogether* (even as it were with *one mouth* and *one heart*,) they *sing* unto the Lord a song of *confession*, every man framing to himself meet words of repentance." In another place he saith, "If the sea be fair, how is not the assembly of the congregation much more fair, in which a joined sound of men, women, and children (as it were of the waves beating on the shore,) is sent forth to God."

This "joined sound" I may say I have heard when two hundred boys have recited after me the Lord's Prayer, before retiring to rest, closing it with an "Amen, like thunder." I am, Sir,

Very faithfully yours,

A SUBSCRIBER.

#### ON THE OLD CHURCH TUNES.

To the Editor of the Parish Choir.

SIR,—I am encouraged by the courtesy you invariably show to your correspondents, even where they may differ from you in opinion, to offer a remark on the valuable supply of chants which you furnished in your December Number. Being an old hand at teaching choirs, in my native county of Lancashire, where we set a high value on your periodical, I may perhaps hope to obtain a hearing.

I need hardly say, that you have rejoiced our hearts by the production, in so practical a form, of the fine old Gregorian Chants. At the same time, I must confess, I am somewhat jealous of the term. We call them here, the *Church Chants*. The word *Gregorian* has a strange sound to the ears of some people, and we don't see why, because St. Gregory reformed and systematized certain chants which, long before his time, were the common property of the Church, they should be called for ever afterwards by his name. We owe him a great debt of gratitude, no doubt; but so do we also to Cramer and Ridley and the others, who were God's instruments in bringing about the reform of our own Church, yet we never think of calling the Church by *their* name.

I am, Mr. Editor,

Your obedient servant,

CANTOR RUSTICUS.

#### To Correspondents.

We do not propose to publish Double Chants at present. In compliance with the wishes of many of our Subscribers, we shall from time to time publish an extra number. The 14th Number of the *Parish Choir* will therefore be issued on the 15th of February. We shall thus be enabled to bring before our readers many interesting communications which we otherwise should not have room for.

Letters to the Editor of the *Parish Choir*, and communications respecting the *Society for promoting Church Music*, may be addressed to the care of the Hon. Sec., R. Druitt, Esq., 39a, Crutson Street, Mayfair, London.

Donations and Subscriptions to the Society for promoting Church Music are received by the Treasurer, W. F. Low, Esq., 67, Wimpole Street; by the Bankers, Sir Claude Scott and Co., Cavendish Square; and by the Publisher, Mr. Ollivier, 59, Pall Mall.

# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 14.]

PUBLISHED MONTHLY.

[FEBRUARY, 1847.

### On Modern Mutilations of the Gregorian Psalm Tones.

(Continued from page 106.)

LET us now continue to show how the accent of the words and that of the ancient Church tunes ought to be made to correspond; and how both are marred in the books of Mr. Oakely, Mr. Christie, and W. B. II.

We have spoken of the mediation of the 2nd, 5th, and 8th Tones. Now let us look at the mediation of the 3rd Tone.

This, as we have before said, differs from that of the 2nd, 5th, and 8th, inasmuch as the *rise* is not made on the *last* accented syllable, but on an accented syllable two or three before the colon.

In the 2nd, 5th, and 8th, the rise would be made thus, on the last syllable, *God*.

Let the people praise Thee, O Gód.—(Vide Canticles A, Parish Choir, No. XI.)

In the 3rd, on the contrary, it is to be made thus, on the syllable *praise*.



Let the people - - praise' Thee, O God.

The syllables *after* the rise, may be sung, either to the reciting note alone, as in the above simple form; or else thus—



Let the people - - praise' Thee, O God.

with a simple inflection downwards; or else in the more ornamental form given in the next example.

Latin writers give the very rational direction,

that the rise in the 3rd Tone, is not to be made on an insignificant syllable\*. So the rise should not be made thus,

Montes exultastis sicút arietes :

Calicem salutaris accipiam :

on the trifling syllables *ut* and *ris*, but on the *sic*, and *tá*, thus,

Montes exultastis sicút arietes :

Calicem salutaris accipiam :

Now we will as before give 1st, correct Latin examples; 2nd, correct English ones; 3rd, corrupt specimens from Mr. Christie, and W. B. II.

Rising note.  
Accent.



- |        |  |
|--------|--|
| No. 1. | { Deus judicium - - - tu'-um } <i>regi</i> da :    |
|        | { Et permanebit cum } an'-te <i>lu</i> - nam :     |
| No. 2. | Gloria - - - - Pa'-tri et <i>Fili</i> - o :        |
|        | { Glory be to the - Fa'ther and to the Son :       |
| No. 3. | { God be merciful unto us', and } <i>bles</i> us : |
|        | { I will - - - - walk' be - fore the } Lord :      |
|        | { Thou lettest us be ca-ten' up } like sheep :     |
| No. 3. | { My confusion is dai - ly' be - fore me :         |
|        | { I will walk - - - be'-fore the } Lord :          |
| No. 3. | { Hear my prayer, O } der' my de - sire :          |
|        | { Lord, and consi - }                              |

A comparison of these examples will shew that the accent of the words and music agrees in Nos. 1 and 2, but is at variance in No 3; and that if the first are right, the last must be wrong. Such effects as *ten' up like sheep, ly' before me*, would surely be avoided by any one who wished to give the unaffected sense of the Sacred Text.

It will be noticed further that the Latins take one *good* syllable at the least to the two slurred

\* On ne peut jamais commencer la médiation sur la dernière syllable d'un mot, ni sur un syllable brève, qui ne compte pas. Cette règle s'applique particulièrement à la médiation du 3me. et 7me. Ton. Janssen, p. 125.

notes, giving a short syllable besides to the second of them if there be one to give; in No. 3, however, one syllable only is invariably given, whether long or short.

At the mediation of the 4th Tone likewise, the rise should be on an accented syllable.

Rising note.  
Accent.

No. 1. { Cantate Domino can - - ti - eum no' - vum :  
Magnus Dominus et lau - da - bilis ni' - mis :  
Etiam correxit orbem ter - } com - mo - ve' - bitur :  
rae qui non - - - - -  
Gloria - - - - - Pa - tri et Fi - lio :  
Necessary to everlast - ing sal - va - tion :  
No. 2. { My heart sheweth me the } the un - god' - ly :  
wickedness of - - - - -  
Glory be to the Father, and to the Son' :  
There are they fallen, all } work wick - ed' - ness ;  
that - - - - -  
No. 3. { But mine horn shall be } an u - ni' - corn :  
exalted like the horn of

The examples No. 3, shew the manly vigorous accent of the old Church tune, degraded by being coupled to insignificant syllables; or else, on the other hand, the words *wickedness*, and *unicorn*, pronounced *wickédness*, and *unícorn*, as no Englishman ever yet pronounced them.

Next, turn we to the 5th Tone, (printed at the foot of this page,) which has equally suffered from the hands of these innovators.

Here again we have the modern perversion in most disadvantageous con'trast to the Latin and correct English setting. The Latins and English always (and for a good reason), accented the end of Hebrew words, as Isra-él: Mr. Christie and his follower, W. B. H. set all Church authority and precedent at defiance, and sing the word Is'-ra-el, with the vulgar *tum te tum*, which we have before reprobated. The Latin and English

5th Tone.

Reciting note.                      Rise-Accent.                      Reciting note.                      Accent.

No. 1. { In conspectu Angelorum psallam } ti' - bi :  
Quoniam novit Dominus viam jus - to' - rum :  
Blessed be the Lord God of Isra - el' :  
No. 2. { As He spake by the mouth of } pro' - phets :  
His holy - - - - -  
Blessed be the Lord God of Is - ra' - el' :  
As He spake by the mouth of } pro' - phets :  
His holy - - - - -  
No. 3. { That we should be saved from our e - ne' - mies :  
To perform the mercy promised } fa' - thers :  
to our fore - - - - -

musicians do *not* give the rising note at the cadence of this tone to a trifling syllable; they expressly teach us to avoid such effects as *mini tuo; rúmpet ibit*. But if it be wrong to sing *rumpet ibit*, so it must also be wrong to sing *méd his people*; because it would be giving the most *telling*, emphatic note, to a mere terminal that means nothing. On the other hand, if the accent of the English language be followed, these words would be sung thus

re - deem' - ed his peo - ple.

with the melody of a vulgar jig. Lastly, let us speak of the 7th Tone, the *angelic* as it was justly called by old writers. In this, the rule is still applicable, not to *rise* on a trivial syllable, either at the mediation or cadence. Janssen gives the following examples.

Emittet Domi—nús ex Sion:  
Mare vi—dit et fugit:

with the rise on the *nús* and *dit* as bad; it ought to be made as below.

Accent.

No. 1. { Emittet - - - - - Do' - minus ex Si - on :  
Mare - - - - - vi' - dit et fu - git :  
Benedicite Angeli - Do' - mini Domi - no :  
Benedicite lux et - te' - nebrae Domi - no :  
Benedicite omnes be - } pe' - eora Domi - no :  
stiae et - - - - -  
No. 2. { My soul - - - - - cleav' - eth to the dust :  
To be a light to - light'en the Gen - tiles :  
My soul doth - - mag' - ni - fy the Lord :  
My soul doth mag - ni' - fy the Lord :  
No. 3. { He hath filled the hun - gry' with good things:  
Draw me out of the net } vi' - ly for me :  
that they have laid pri -

{adorabo ad templum sanetum} No' - mini Tu - o.  
{Tuum, et confitebor - - - - -} et iter impi - - - - - o' - rum per - i - bit.  
for He hath visited and re - deem'd His peo - ple.  
which have been - - - - - since' the world began.  
for He hath visited and redeem - ed' His peo - ple.  
which have been since - - - - - the' world be - gan.  
and from the hand of - - - - - all' that hate us.  
and to remember His ho - ly' co - ve - nant.



A comparison of these examples will show how studiously Church musicians have avoided the errors in which the modern mono-syllabic chanters have fallen; how they eschewed such false accent as *Domini, tenébrae*, just as W. B. H., ought to have avoided such incongruities as *mag-ní-fy, prié-ly*, &c. &c.

In thus speaking of these books, we have performed a necessary, though disagreeable duty. Necessary, because if the voices of men are ever to be heard in our churches, it cannot be whilst they adopt such guides as these; and disagreeable because instead of blaming their faults, we would much rather have praised the zeal and piety, which prompted the editors to publish their books, hasty and imperfect though they be.

In our next, we must speak of the Gregorian Tones contained in the chant books of Mr. Novello, and Mr. Hullah, and in that used at St. Paul's Church, Knightsbridge.

## X.

## Lessons in Singing.

## No. VII. VOCALISATION.

I HAVE now to call your attention to another very important point in vocal music, and that is, the acquiring of a *pure tone*. You may be able to sing a tune accurately, that is, strictly according to the notes written down for you, and yet not sing it well, for want of a pure tone. I must endeavour, therefore, to teach you how to get this; in a word, how to manage the voice. What you are to avoid is the producing of *guttural, nasal, or dental* sounds, that is to say, you must be careful not to let them be smothered in the throat, or be drawled through the nose, or strike against the teeth. Some few of the very high notes, which are called *head-notes*, are produced from the head, but all the principal notes of your voice must come full and clear and sweet from the chest. To the observing of this, or neglecting it, lies all the difference between good and bad singing.

The first rule that I shall give you is to stand erect, with the chest well forward, and to open the mouth well when singing; not *too* wide, however, or you will get to making faces; but moderately; wide enough, suppose we say, to admit one finger between the teeth. This is the best rule I can give you about opening the mouth.

The next rule when you are thus in the proper position for producing the note, is to give it out in *perfect tune*; that is, however long you may have to hold it on, to stick to your note firmly, neither lowering the pitch nor raising it, which you must see in part music, where other voices are singing with you, would throw all the others out, and have a most disagreeable effect.

The next rule, is to give each note its proper length, not breaking off in the middle of a long note as if there were a *rest* written, where there is none, nor again where there *is* a rest dwelling on the note as if there were none, but managing your voice so as to sing exactly what the writer of the music meant you to sing.

And this rule you will observe, leads me directly to another, which is, that you must be very careful about taking breath, observing to lay in a good supply at the proper place, and manage it well when you have got it. The place to take it in is of course at the beginning of a strain or passage, and at those parts of the bar which are *unaccented*, that is to say, the *second* and *fourth* beats in common time, or the *second* and *third* in triple time. And as to letting it out or managing it, see that it be done with moderation; firmly and forcibly you will have to use it often, but never violently; for every thing like bawling or screaming is mere waste of breath, and never produces any good effect. Some passages require more force than others, and some greater softness and delicacy; there is a light and shade in music as well as in other things; and this, which is called *expression*, you should carefully observe, keeping a little extra breath by you for the purpose: also reserving a good store for the concluding bar or so, which has often to be sung more slowly than the rest, and always ought to end with a gradual softening.

You recollect what I have told you to be the three great requisites for good singing;—firmness and sweetness of tone, good tune, and a careful management of the breath.

Of course you cannot expect to acquire these without diligent practice. The best way of doing this, and that which all good singers make use of, I am now going to show you. It is to sing the notes of the scale over and over again to the syllable *A*, sounded broad and open, as *AH*; or what is perhaps easier, and will do as well, to the

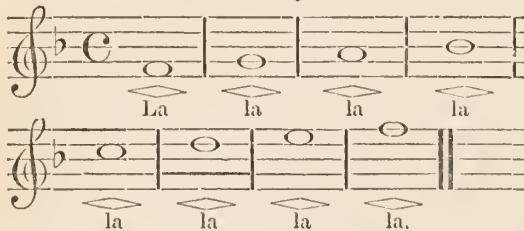
syllable LA. The first time you sing up the notes they may be given rather quick and short, thus,



After giving them once or twice thus, with especial attention to *tune* you ought gradually to get a little slower, as if they were written in this way.



Each of these notes should be begun softly, and increased in loudness as you hold them on. Let this also be done once or twice until at last you come to the exercise for which these other two have been meant to prepare the way, and which I will now write down for you



Each of these last written notes you are to hold on for some time, beginning softly, then swelling it out towards the middle, and softening down again as you get to the end. To represent this, I have drawn under each note a figure, narrow at the ends and broad in the middle, which we will call the weaver's shuttle, and which I will beg you to keep in mind while engaged in this kind of practice.

This exercise, which may be practised in any other scale, is called *vocalising*. It is perhaps the most useful and indispensable to all; so that in future we shall make it a part of each lesson.

There is another branch of it, which may also be practised with a view to gaining flexibility of voice, and which I will now give. It must be sung slowly at first for a long time, and more rapidly as you improve in execution.



### Practicability of the Old Church Tunes.

OUR attention has been called to a correspondence in the Manchester papers, in which our humble efforts have been somewhat fiercely assailed,

and as warmly advocated by able writers on both sides. This is one of the many signs that have met us lately of the general (we had almost said universal) attention which is being paid to the subject of Church Music, and at which we cannot but rejoice. We are most anxious that our views should be widely canvassed, let their publicity expose them to what adverse criticism it may; because we are convinced, that by the sound-judging and impartial, by those especially who prefer practice to theory, they will be found, in the end, to promote the great object we have ever had in view, that of bringing about a hearty and fervent congregational worship.

On this ground, we prefer the simple statement of our principles, leaving them to make their own way, to any lengthened controversy in their support.

There is one point, however, on which we seem to have been misrepresented, or at least, misunderstood in some quarters, and on which, consequently, it becomes necessary for us to say a few words. We are accused, it seems, of desiring to banish all high art, all scientific composition, all the beauty of harmony from the service of the sanctuary, and to limit the expression of praise to the naked unisonous Gregorian Chant. Now, without stopping to inquire whether that ancient system of song be indeed so rude, and bare, and unmelodious as has been represented—a point which we cannot for a moment be supposed to grant—we will merely remark, at present, that such is far from our intention. We desire, in common with our assailants, to have the best of music, as of everything else, consecrated to the glory, and employed in the service of God. And, therefore, where there is skill and ability, we could wish the Anthem, for instance, to be as rich in harmony as the Church composer can produce, or the Church choir execute. Nor even, under such circumstances, should we be disposed to object to the hymns (the *Te Deum*, and the rest,) being set to one continuous composition; convinced, as we are, that their skilful execution in such a form would aid the devotion of the worshipper, as well as contribute to the beauty and grandeur of Divine Worship. But we do say that, over and above these, there is a portion of the service which must not, and cannot be performed by proxy; one which is assigned to the worshippers, which the body of the congregation must, with their own voice, give utterance to, and of which no one has any right to deprive them. Our readers will see that we mean the Psalms. It cannot be denied that the harmonized chants now generally used, as well in cathedrals as in parish churches throughout the land, do *not* enable the congregation to sing the Psalms. We have given, at different times, a series of the most simple of such chants. We gave them at first in preference to the older



chants, for very good practical reasons. But we soon found, from various communications which reached us, that they were judged too difficult for the purpose. What then is to be done? It seems to us there is no alternative, but to give a fair trial to those still *more* simple, but not less deeply devotional strains, which *have* enabled worshippers in so many ages to sing, and love to sing, the praises of God.

We say to *give a fair trial*, because it is a point which no mere argument can be permitted to decide. Our object is a practical one, and for the proofs of our success or failure, we must appeal to nothing short of actual experience. Now, from what results have been brought before us hitherto, we have the strongest motives to hope and persevere.

A correspondent sends us an account of the opening of a new organ, at Shoreham, near Brighton, on the 21st of last month, which was celebrated by a full choral service, Mattins, and Communion Office. The prayers were intoned, and the responses chanted according to the notation given in previous numbers of the *Parish Choir*, while the Psalms for the day were sung to the 8th Gregorian, or Church Tone; and we are assured that the congregation, which was a large and mixed one, consisting of clergy, gentry, farmers, and labourers, joined in the song with great energy and heartiness. This is most cheering to us. It is precisely the kind of practical proof we require, and we are much indebted to our correspondent for having brought it under our notice. The more we hear of such proofs, the greater reason have we to insist on the correctness of our principles. Let us, we say again, but give the people a tune in which they *can* join, and join they will most assuredly. If they have forgotten the essentially congregational character of this branch of the service, it must surely be owing to the influence of those, who, instead of encouraging them to sing, have in a manner imposed upon them the necessity of silence: who provide them with tunes too difficult for any but a trained choir to sing, or else suffer them to listen to the reading of the Psalms, as if they were but *lessons* in a different form.

Our correspondent adds a remark which entirely confirms what we have said elsewhere of the proper method of adapting the music of these Church Tunes to the words of the English Psalter. He says, "it struck me that the clergy and congregation, who chanted alternately with the choir, gave the rising note at the mediation, as it were instinctively, to an *accented* syllable. I found myself by degrees doing the same, and I confess it now appears to me a far more natural and more reasonable method than the syllabic (or W. B. H.) mode, to which I had, until then, been accustomed."

The Communion Office, on this interesting

occasion, was also choral, the people's parts being sung to the music of Merbecke, harmonized, as we understand, by Mr. C. C. Spencer, who accompanied at the organ. We hope Mr. Spencer may be induced to publish the music in this form, as it would be a great acquisition to choirs generally.

The effect of the whole was allowed to be most devotional, and "the service will not soon be forgotten by those, who had the privilege of joining in it."

May such services increase and multiply. May those persons of means and influence, who hear on such occasions, (too often for the first time), what a congregational choral service really is, be led to exert themselves, in their several neighbourhoods, to promote so desirable a result; to persuade their poorer neighbours, in the first place, that the service of the Church *is* congregational, and, in the next place, to enable them with voice as well as heart, to take their full and proper share in it.

ON SOME IMPEDIMENTS TO THE IMPROVEMENT OF PAROCHIAL PSALMODY.

(Continued from page 56.)

3. THE PRACTICE OF METRICAL PSALMODY.

THERE are many well-meaning persons, and among them, we fear, clergymen are to be found, who, desirous that the whole congregation should join in all the singing, object not only to Anthems and Services, but to chanting the Psalms, and even the Canticles; and they would, in short, exclude from public worship all music except the Metrical Psalms and Hymns. We trust we shall prove to the satisfaction of such persons, that the plan by which they would accomplish the object in view, so far from being calculated to promote it, is, of all others, the most certain to defeat it. Metrical psalmody and congregational singing are, *in the Church*, incompatible. The one has in fact destroyed the other, and must be discarded before the latter can possibly revive. This is strong language; but the thing is plainly demonstrable. We do not deny that there are churches, or rather chapels, in the establishment, and more especially *out of it*, in which probably half of the congregation join in the singing of metrical Psalms or Hymns, and the other half make a discordant noise meanwhile; but for the Church, *as a whole*, even this approach to congregational psalmody is utterly impracticable, for the following reasons.

1. It is impossible that the great body of our parochial worshippers can gain a knowledge of the *words* intended to be sung. There are two metrical versions of the Psalms, in some degree sanctioned by common use. In many churches the *New Version* is used exclusively; but in the hands of the poorer worshippers in these very churches, may frequently be observed old Prayer-books containing the Old Version only. At other places the Old Version is still in use, but many of the worshippers have new Prayer-books in their hands, containing the New Version only. In both of these cases, therefore, probably half the congregation *cannot* sing, having



no words, and the other half *do* not sing, lest they should appear singular; and the praises of the Most High are left to the untutored voices of the Sunday School children. In other congregations both of these versions are wholly set aside in favour of a Hymn-book, which the poor must procure in addition to their Prayer-book, or they are excluded from joining in the singing. Of these collections of Hymns, (most of which contain selections of Psalms from the old, or new, or some other metrical version,) there are now at least a hundred, and there will probably soon be five hundred, all differing from each other. They are frequently sold at an enormous profit, and upon the decease of an incumbent, it is not very unusual for his successor to introduce a new Hymn-book, and thus to tax as well as silence the congregation. Again, even if it were possible for every member of a given congregation to be supplied with the psalmody of his own parish church, there would still be a large deficiency. It must not be forgotten that men do not now, as formerly, worship at their own parish church throughout the year. Our population has become a travelling population. Every congregation is shifting and changing perpetually. And who can expect that when a family starts for London, or for the sea-side, six or eight different Hymn-books, and as many copies of each as the family may require, should be packed up in order to prepare for all possible contingencies at the church where they may chance to worship, at Brighton or at Ryde? And yet this *must* be done to secure congregational singing under the present system\*. In short, if metrical psalmody be persisted in, as the music of the Church, all idea of general congregational singing must be abandoned. If all the worshippers are expected to join in the singing, the Prayer-book exclusively must supply them with the words to be sung. For that book, and that only, may be expected to be found in the hands of the whole congregation.

2. Even if it were possible to supply the whole of every congregation with the words of the metrical psalms or hymns to be sung, probably not one-half of the congregation would be able to sing the music to which they are set. Psalm-tunes are often difficult, and if composed with proper regard to the solemnity of the words, they are proverbially a *heavy* style of music; and it is scarcely ever possible to keep a whole congregation either in time or tune for three verses together; the vocal tone will infallibly sink below the organ, unless the organ is so loud as to drown the singing. But this is not the worst. Even the best singers in a congregation will often be necessarily at cross purposes with each other, even in the most common and simple tunes, for this obvious reason.—As every editor of a collection of Psalm tunes, (and his name is Legion,) takes upon himself to re-arrange the tunes, to improve (?) the harmony of some, and even the melody of others, it follows that no two congregations, and scarcely two individuals, have learned to sing them alike. The authors of the Old Hundredth tune, and the Evening Hymn, would

scarcely know their own compositions, were they to rise from their graves, and hear them sung in our churches. Then, again the Psalm-tunes are innumerable in variety; every congregation gets tired of the old tunes, and every organist finds a relief in a new one. Who is to learn them all, and who shall limit their number?

3. However consonant the singing of metrical psalms might be with the genius of Cromwell, and his fanatical adherents, we do not hesitate to pronounce the practice repugnant to correct taste, and hostile to the cultivation of enlightened devotion†, and were it not that habit reconciles us to absurdities and incongruities, we should at once perceive the indecorum and folly of the practice. Let us reflect for a moment: the Psalms of David were originally composed by himself, for music only. They have been chanted in public worship by the Jews, from the time of David to the present; and by the Christian Church in all ages and countries. Our own translation is exceedingly well adapted, and even pointed for chanting. And can anything be more absurd than for the congregation to sing in barbarous and doggerel metre, a portion of a psalm which the clergyman has just been reading in the form of beautiful poetry, expressly adapted and designed for music?

I need scarcely add, that the *chanting* of the Canticles and Psalms of the day is open to *none* of these difficulties or objections. The *words* are in the hands of all, in every church, and at all times. The *music* is easy, adapted to the capacity of every worshipper, devotional, simple, and sublime, and never tires. And chanting has been shown to be a practice at once natural, practically adapted to the purposes and objects of public worship, whilst its majestic simplicity and antiquity commend it to the most refined and elevated taste. Lastly, shall it not be more acceptable to the Most High than a practice which is crude and barbarous, sanctioned by no authority, and which has proved, in all respects, rather a hindrance than a help to rational devotion.

We have spoken of this innovation (for such it is,) as an impediment to improvement. It should not, however, be hastily abandoned. In the minds of many worshippers, psalm-singing is unfortunately associated with devout and time-hallowed trains of sincere religious feeling; and must not be harshly or rudely assailed. Something better should, at least, be first supplied, and the metrical performances gradually reduced, until they can be finally abandoned, as the worshippers become more enlightened.

THETA.

\* \* Theta is known to us as a good churchman, and one who devotes much of his time to the improvement of Church music, and who has the best opportunities for knowing what the practical difficulties are. What he says therefore deserves attention, though perhaps he is a *little* too hard upon metrical psalmody.—ED.

† A person who has cultivated a taste for the pure and sublime style of ecclesiastical music which prevailed in the Church in her best days, can join with zeal and pleasure in chanting every portion of the proper Church service, but he must join in the metrical psalmody with a heavy heart, if he sings it at all: and as we make progress in the true style, we shall find that the metrical psalmody will stand self-condemned.

\* In a church at the sea-side where the writer was recently worshipping, the old version of the Hundredth Psalm was given out, (All people, &c.,) and the organist played the Old Hundredth tune; but not a dozen of the congregation, which was large and respectable, were heard to sing. *None of them had the words!*

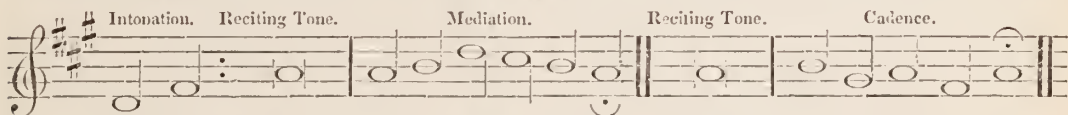
THE EVENING SERVICE AT ST. ANDREW'S,  
WELLS STREET.

To the Editor of the Parish Choir.

SIR,—Having been a zealous advocate of your excellent periodical from the beginning, I trust you will allow me to say a few words on a good example of Gregorian Chanting, that I have lately been fortunate enough to hear.

I have always been convinced that we must come to the old Church chants, if we want real *congregational* singing; and for this simple reason, that they have come down to us from times when people *did* sing aloud in church. They are the music sung by that "mixed multitude of men and women" in early times, of whom the Homily speaks; and therefore, if we want our mixed multitudes to sing in church, it is, at all events, but reasonable to try the music which the experience of centuries has shown to be adapted for that purpose.

But, Sir, I must confess that though I have often been at churches where they profess to sing Gregorian Tones, I never could be satisfied that they had got the right way of using them, for there always seemed something awkward about them. You may judge, therefore, that I was highly gratified at seeing in the *Parish Choir*, last Saturday, your excellent paper on



The 3rd and other Tones followed, and were equally well sung.

This practical example will enable me now to dispose of most of the objections I hear against the old Church chant. *Meagre* it may be, if sung by boys only, but with the deep notes of men's voices, it is beauty and richness itself—it brings out the vowel sounds so well. *Tuneless* and *frigid*, the above specimen shows it not to be. But the most reasonable objection I have ever heard against it is this:—Some gentlemen with bass voices complain that it fatigues them excessively to sing much or long upon G or A, and so no doubt it does, *if they sing alone*; but when many voices mix, one helps the other most surprisingly. I have often experienced fatigue when singing a psalm by myself; and I have also noticed how much less effort is required to produce a good round tone, when singing with other bass voices than when alone. It is the same with organ-pipes; there are many pipes—especially the reed-pipes—that will not sound in tune, unless there is some other in unison with them, to steady their vibrations. So I am sure that this complaint (which always struck me as one of the most forcible against the general use of Gregorian music,) will be found groundless, if there is a steady volume of men's voices in the choir, helping each other.

I would also speak of the noble metrical psalm tunes sung on this occasion—one verse in unison, the next harmonized with the tune in the tenor where it ought to be—but fear I am occupying your valuable space; and remain, Mr. Editor,

Your sincere well-wisher,

ONE WHO WISHES THE CHURCH

London, Feb. 3, 1847. TO BE MORE POPULAR.

the *misuse* of Gregorian Tones; since that promises clearly to show that one-half of the objections raised against them on the score of their poverty, barbarity, meagreness, and so forth, ought really to be raised against the improper use of them. Mr. Nullah said somewhere, that they sound like Greek and Latin to him, and so they well may, if they are sung in that stiff un-English way which you have so properly denounced.

Last Sunday evening, I attended Evening Prayer at the new church of St. Andrew's, in Wells Street, and there I must say I was truly delighted. The entire building, its honest Church of England character, the open pews, where rich and poor can mix, with no close pews, and no great three-decked pulpit stuck in the middle, were quite to my taste. There was ample provision for all the reverend forms and ceremonies of the Church, but no *formality*. The chanting, I think, would have satisfied yourself, Mr. Editor. The choir were *men*, with a sprinkling of boys; the responses were said in plain unison, but the chanting of the psalms and canticles was superb. Psalm 147 was sung to the 8th Tone, 2nd ending, and I could not but observe how the choir raised the tone at the mediation just as you say it ought to be done; then came the 5th Tone, and next, the same Tone in a more melodious form, nearly as follows—

THE ADVANTAGE OF UNITING THE OFFICES  
OF SCHOOLMASTER AND ORGANIST.

MR. EDITOR,—I am afraid I shall be trespassing too much upon your time and patience, with my correspondence on the subject of Schoolmasters and Organists. I beg however as a conclusion, to show what I believe to be some of the advantages which might be gained from a union of the offices, in hopes of giving an idea, or at least confirming one, to some of your readers.

The most important object to a good Organist, is to have good, steady readers, for without this, there never can be good chanting: this object then *may* be gained, if he teaches his children to read himself, or if *they* have the advantage of hourly intercourse with him; and would not this be the case if the Organist (or Choir-Master,) was at the same time their School-master?

Every one who knows children, knows them to have each separate dispositions; it is the duty of every Schoolmaster to ascertain this variety, and also to temper his instruction to the pupil he has to deal with; some boys will take learning quickly, some not: the first the master has to check, the last he has to encourage, or he will not succeed as he ought to do. As it is in common learning, so it is with singing, or what we mean by Church Singing, chanting; the children must be *known* and *understood* before we try to teach them any music; and this a stranger, who merely comes once a week or so, is not very likely to know, therefore he would not teach as much in *one hour* as the Master would in *ten minutes*.

—Again, in the School perhaps, *five* or *ten* minutes may be at liberty at different times during the day,



and how easy it would be for the Master, (if a chanter), to turn those minutes into good account, by practising some singing.

Not in singing chants altogether, for that would destroy their sacred character, and not improve the singing, but in trying some simple melody, having a moral in the words. These melodies I find have more hold upon the children than almost anything else. By *hearing* them the youths first *try to sing*, next they find they *can sing*, and lastly they *gain confidence in their own voices*; when once this point is gained by a Master, the rest of his labour is easy. I think the above is sufficient to tempt every one who thinks of filling the office of Schoolmaster, to turn some of his attention to the study of Church Music and singing, as regards National Schools. I may mention that the school-hours are much enlivened by singing melodies in the manner I mention above, and by attending *at the time to their taste*, I can now at command modulate all their voices, (fifty in number), so that they would sound as if six boys only were there; we never have more practising than I mention, excepting on Fridays, which day is devoted to Sacred Music.

If these offices are joined together, I yet hope to hear a more improved style of music, introduced into our Parish Churches; and I trust Schoolmasters will turn more of their thoughts to this subject, for they possess ample opportunities of encouraging better chanting. As one *means* to this end, I take three Numbers of the *Parish Choir*, and give them to my leading Choristers, with liberty to take them and read them at home; each boy keeps the Number given him, and I believe this plan will succeed in doing some good.

With my earnest prayers for the success of the Society from which your paper first sprung,

I remain,

Your obedient Servant,

A SCHOOLMASTER and ORGANIST.

Near Northwich, Jan. 22, 1847.

### Books Received.

SERVICES AND ANTHEMS, Nos. IX. X. and XI. (BURNS.) These numbers contain Anthems adapted for the Festivals occurring in the early part of the year, and for Lent, and it is not a little gratifying to see an effort thus made to supply an acknowledged want of the Church. Most of the compositions in these Numbers are adaptations from Foreign Masters; amongst which we may mention an Anthem for the Feast of Circumcision from Vittoria, one from Nanino, (whose name is probably new to many of our readers; he was, we believe, a contemporary of Palestrina,) and three perfect gems from Palestrina. The old English ecclesiastical school is represented only by Farrant, and the modern (if there can yet be said to be a modern English school of Church Music,) by Mr. Dyce, who contributes one short Anthem for five voices.

DR. RIMBAULT'S EDITION OF TALLIS'S FULL CATHEDRAL SERVICE (D'ALMAINES). In this magnificent edition, the celebrated *Responses* are given more correctly than in any other edition that we are aware of. These Responses, which are used in many cathedrals on Feast days, have the ordinary *plain-song*, or melody, (which we have published in the *Parish Choir*;) in the tenor; evidently intended to be sung by a large mass of voices, whilst the choir superadd the most magnificent harmonies, in other three or four parts. Will the day come when we shall see churches filled with worshippers,

singing their part heartily, and a choir giving the harmonies? We hope so; and it is only by such a celebration that the beauty and meaning of these noble harmonies can be developed. To sing them, as is done in some cathedrals, with one tenor only to sing the *tune*, or as is done in some parish churches where a few boys sing the treble part, and the tune or tenor is left unsung, is manifestly absurd. We find that Dr. Rimbault has restored the Litany to its original form by giving the tune in the responses to the tenor. This edition well deserves to find its way into the library of every church musician.

We will make a short extract from the Preface, which contains much interesting information.

Dr. Rimbault shows conclusively that the office of organist *per se*, is one of quite modern creation in cathedrals. "In the Monastic Cathedrals the situation of Organist as a *distinct* office was totally unknown\*. When the choral establishments were fixed, a theoretical acquaintance with music was a necessary part of education, and very little practical skill was requisite to accompany the Chants and Services of the ancient Church. The several members of a choir would probably take their station at the organ alternately. It was so arranged in the Earl of Northumberland's chapel, established in the sixteenth century, where 'the first four singing men acted as organists weekly by turns,' and in a more recent foundation, Dulwich College, the statutes require 'that there shall be four fellows, *one of whom* shall act as organist.

"We have searched the ancient cheque-book of the Chapel Royal in the hope of finding some memorials of this great master of ecclesiastical harmony; but in vain. His name indeed occurs in several lists, but there is no entry of his having received the *appointment* of Organist. It does not appear from the records preserved in the Chapel Royal that any *regular appointment* to this office was made before the year 1620†."

\* It also appears from the *Liber Niger Domini Regis*, temp. Edward IV., that the "chaplens and clerkes of the chappelle" were required to be "showinge in descant, clear voyced, well relished in pronouncinge, eloquent in readinge," and "*suffytente in organes playing*," &c.

† After the Restoration there were three organists appointed for the Chapel Royal; viz., Edward Lowe, Dr. William Child, and Dr. Christopher Gibbons. (*Entry in the Cheque Book*.)

### To Correspondents.

*Proposed Lecture on Church Music*, by the Rev. W. H. COPE. The Rev. Mr. Cope kindly consented last summer, at the request of the Committee of the *Society for promoting Church Music*, to give a Lecture on the Choral Service. Accidental circumstances occurring at that time obliged it to be postponed; but we are desired now to state that it will be delivered on Friday, the 26th of February, at the Mary-le-bone Institution, in Edward Street, Portman Square, at 8 p. m. Tickets may be obtained gratuitously at Mr. Ollivier's, and at most of the leading Booksellers. Seats will be reserved for Members of the Society, and for Clergymen who make application for them. We believe the Lecture is intended to show "the possibility and advantage of a more general adoption of the Choral Service by congregations in parish churches."

Communications for the Editor of the *Parish Choir*, and any other communications respecting the Society for promoting Church Music, may be addressed to the care of the Hon. Sec., Robert Druitt, Esq., 39a, Curzon Street, Mayfair, London.



# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 15.]

PUBLISHED MONTHLY.

[MARCH, 1847.]

### On the Prayer Book.

#### NO. III. ORDER FOR DAILY PRAYER.— THE PREPARATION.

THE "Order for Daily Prayer, Morning and Evening," that we may gain a better idea of the whole of it may be marked off into three distinct portions. The first, beginning with the sentences and ending with the Lord's Prayer, is the introductory, or preparatory part, and consists mainly of the Confession of Sin. The second, beginning with the hymn *Gloria Patri*, and ending with the Creed, comprising also the Psalms, Hymns, and Lessons, may be called the Office of Praise. The third, beginning with the Lord's Prayer and ending with the Apostolic benediction, is more especially the Office of Prayer.

Thus, we first prepare ourselves to address God, then we sing and speak praises unto His name, and lastly, we offer prayers for ourselves and others. This is precisely the course marked out for us in that Divine prayer which was given to be the model of all our acts of worship. In the Lord's Prayer we are taught, first, to humble ourselves and exalt God, by addressing Him as "Our Father which art in heaven," which may be called a kind of preparation for the rest: then, in the three petitions next following, we pray for God's honour and glory; that His name may be hallowed; His kingdom extended and perfected; His will obeyed and submitted to; and in the four last we pray for our own wants, temporal and spiritual.

Of the first portion of the Order for Daily Prayer, the preparation part, we must now say a few words.

When a man has entered the house of God, to pay Him the service which He demands, and with due reverence has bowed the heart and knee in that awful presence, what needs he next but the assurance on God's part that his prayers shall be heard and the offering of his homage accepted? Without this assurance it is clear he could not come boldly or confidently to the throne of grace. Hence we find the direction, that—

"At the beginning of Morning and Evening Prayer, the Minister shall read with a loud voice, some one more of these sentences which follow."

THESE SENTENCES are taken partly from the Old, and partly from the New Testament: and if we come into the church, (as I hope most of us are in the habit of doing,) some little time before the service commences, we shall find them very useful to meditate upon. There can be no doubt, that we ought all of us to kneel down as soon as we have reached our accustomed place in the house of God, and endeavour to bring our minds to a proper sense of the holy worship we are about to offer in His immediate presence. This done, we cannot employ ourselves better, while waiting for the Minister to begin, than in calm and serious meditation upon such of the sentences as we may find applicable to our own case. We shall find that some one or other of them may be adapted to almost any imaginable state of mind on the part of the worshippers. Is a man *ignorant* of his own condition before God? He is reminded that "if we say that we have no sin, we deceive ourselves, and the truth is not in us." Here is a hint for a strict and searching examination of his thoughts and conduct during the week, or the month, or the year that is past. Or, knowing his sins, is he ignorant either of God's

offered mercy, on the one hand, or the nature of repentance on the other? He is told that "when the wicked man turneth away from his wickedness that he hath committed, and doeth that which is lawful and right, he shall save his soul alive." Again, is he *tempted to doubt* or despair, by reason of the multitude of his offences? He is taught in the fourth sentence, that God despiseth not the broken heart, but accepteth the humbled and contrite spirit: he is directed in the sixth, to consider the words of Daniel with reference to the rebellions Jews, and in the ninth, the example of the prodigal son as revealed by our Lord Himself. The *negligent* are admonished by the example of David, the remembrance of whose sin was "ever before him;" by the gospel warning of the nearness of the kingdom of heaven, and the consequent necessity of immediate and habitual preparation for its approach. The *formal* are bidden not to content themselves with outward demonstrations, but to *be* what they seem, to "rend their hearts and not their garments;" while the *timid*, those who weep and are oppressed beneath the remembrance of past sin, may implore God to "hide his face from their sins," to "correct, but with judgment," mercifully considering our weaknesses and imperfections; for that, if He should be strict in judging, "no man living could be justified in His sight."

These sentences, then, are the first step in our public service, proving, out of Scripture, that it is the duty of every man to confess his sins, and grieve over them, to renounce and forsake them, and assuring him of God's mercy, in case he do so.

And here we may take occasion to remark how it would mar the whole order and propriety of this solemn form of worship, to begin with a hymn or other singing, instead of at once reading the sentences, as the Prayer-book directs. The view taken by our Church is clearly that we ought not to open our lips to praise God, until we have first confessed our sins, and obtained His pardon. That until our bodies be sanctified, absolved, and reconciled unto God, we cannot render any acceptable service in His Sanctuary. Hence the next step is to exhort and intreat every member of the congregation to apply these texts to himself; to persuade him, if possible, to cast aside all vain excuses, and, "with an hum-

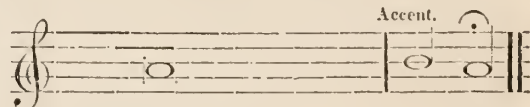
ble, lowly, penitent, and obedient heart," then and there to confess his sins, that he may obtain forgiveness through the "infinite goodness and mercy" of God. This is done in the EXHORTATION.

### On Modern Mutilations of the Gregorian Psalm Tones.

(Continued from page 111.)

WE next propose to show how the Gregorian Tones suffer mutilation when meted out and divided by bars, so as to make them look like modern chants.


As before, we will begin with the mediation of the 2nd, 5th, and 8th Tones, both because it is the simplest, and also because it is so frequently mutilated in churches where they profess to sing Gregorian Music. As we have said again and again, this mediation consists of the simple rise of a tone above the reciting note; which rising note is strongly accented, and is given to the last accented syllable before the colon in the middle of every verse. The following are examples in Latin and English—



Accent.

Sicut locutus est per os sane	- - - -	to' - rum	:
Reges terræ, et omnes	- - - -	po' - puli	:
Quia ipse dixit, et facta	- - - -	su'nt	:
The Lord hear thee in the day of	- -	trou' - ble	:
Some put their trust in chariots and some in hor'	-	ses	:
Glory be to the Father, and to the	- -	Son'	:

This simple melody is manufactured into a modern chant by taking a little bit out of the reciting note, to cke out the three notes which are supposed to be indispensable; and by introducing bars; thus—



The Lord hear thee in the	- -	day of	trouble :
Some put their trust in chariots, and some in	-	horses :	
Glory be to the Father, - -	-	and to the Son :	
O sing unto the Lord a	- - -	new - -	song :

Of course when written in this way, the accent comes at the beginning of the bar, where we have marked the\*, and not on the rising note, where it ought to be. These latter examples are quoted from Mr. Hullah's *Book of Psalms, set to appropriate Chants*, and are a specimen of the way in which he has throughout mutilated the above-mentioned three tones. The relation between the accent of the music and that of the words is disregarded throughout.

To our ears, when the melody is thus altered, it is

rendered insupportably monotonous and vulgar. Instead of a cheerful, energetic recitation, we have a succession of vulgar *tum-te-tums*; thus,—*day' of trou'ble*, some' in hor'ses, to' the Son', &c., &c., and it need scarcely be said that to call such chanting Gregorian is ridiculous, since the accent is reversed, and the melody entirely altered; just as much altered as the Old Hundredth would be if turned into a waltz.

That Mr. Hullah should deal in this way with the Gregorian Tones is surely most surprising. Does he forget the righteous indignation which he vented on poor Playford, who, more than a hundred years ago, did (as Mr. Hullah says,) the very same thing to the old metrical Psalm-tunes? How he accused him, not only of want of skill and taste, but even of want of common honesty! Has he forgotten that he wrote the following sentence, now not inapplicable to his own case?

“Honest John Playford has confused everything; he has not only substituted his own most miserable harmonies for those of Ravenscroft and his coadjutors, but he has laid his irreverent hand on the melodies themselves, and altered always for the worse, not only their rhythm, but their melodious progression.”

Why then did Mr. Hullah alter the melody of the Gregorian Tones?

But whilst on this subject, it is impossible to avoid noticing one or two strange observations which Mr. Hullah has made in the preface to the above-noticed Chant Book. He says—

“It is well known that the chant in the English Church has, for several centuries, maintained a definite form of two short phrases; the one usually divided into three, and the other into four bars.”

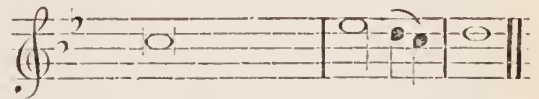
We hope our readers are convinced by this time that this statement is purely imaginary; that little more than one century ago, Gregorian were the common chants; and that the definite division into three and four bars, is a thing quite of modern date. Manuscript and printed books not a hundred years old are without them.

Mr. Hullah next speaks of the Gregorian Tones in their genuine form, as being “new and strange to Protestant ears,” and “betraying unmistakably their Roman origin.” It is much to be wondered at that so sensible a man as Mr. Hullah should have committed such inconsistencies as these to paper. He ought to have known that they were not more new and strange to Protestant ears, than was every form of good congregational music ten years ago; than were the Old Hundredth and many other fine old tunes, before he himself republished them in their original shape. He should have known that they were adopted by the reformed English Church, and that they are no more essentially Romish than are the very Psalms of David, and the Book of Common Prayer, and every decent form or ceremony that the Church of England has derived from primitive times.

There is nothing so easy as giving a bad name, and Mr. Hullah is doubtless sure of tickling some “Protestant ears” when he calls old Church music Popish. It is but a sorry argument, however, and the Dissenters have almost worn it out, and are getting ashamed of it.

Nevertheless since Mr. Hullah professes (in his preface before-mentioned,) “to retain as far as possible the melody” of the Gregorian Tones, and “to construct from them chants of the same form as those which for centuries,” (as he supposes,) “have been the language of prayer and praise in every Church of the land,” we may only observe that his way of “retaining a melody,” his formula for reducing an “unmistakeably Roman, to a Protestant chant is this:—If the number of notes in the Gregorian correspond with the three and five inflected notes usually found in a modern chant, well and good. If not so many, make as many more as are wanted out of the reciting note. If too many, cut them down into crochets, *ad libitum*. Thus any character they have will be “unmistakeably” altered, and they will not offend the longest “Protestant ears.”

The example we have given of Mr. Hullah's version of the 2nd, 5th, and 8th Tones, shows one result of this formula. Any one who happens to possess Mr. Hullah's book, and who will be at the trouble to compare his versions of the 3rd Tone with the copy of it which he quotes from Alfieri, in his Preface, and the melody of which he professes to “retain,” may see the fruits of altering minims into crochets, in order to squeeze the Gregorian into the ordinary limits of a modern chant. The example we will next give of the 7th Tone shows the same thing.



Unto Thee, O my strength, - - will I sing :  
They will run here and - - there for meat :

Compare this with the following :



Septimus modus sic incipit, sic me' - di - a - tur :  
Sivivit in Te, - - - - a'ni - ma me - a :  
Sic benedicam Te in - - - - vi' - ta me - a :  
Introibunt in inferi - - - - o' - ra terr - æ :  
Unto Thee, O my - - strength', will I sing :  
They will run - - - - here' and {there  
for} meat:

And it will be easy to see the conversion of the solemn march of the real Gregorian, into the almost too familiar strain, produced by the plan of making minims into crochets. Mr. Hullah, however, is not responsible for this, although he adopts it.

There are many publications besides Mr. Hullah's in which the same unfortunate modernizing process has been followed. We may mention Mr. James's *Psalter pointed for chanting*, and the *Psalter* arranged by the late Mr. Carter, and used at St. Paul's, Knightsbridge. It would be a sufficient objection to these works, that they give the tones without one



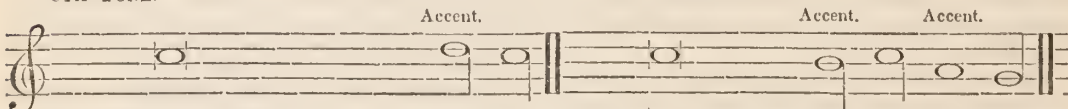
rule for applying them to the words, even if they gave them correctly which they do not.

In our last number, we gave the 5th Tone at length, (vide page 110). Let any one sing the examples, Nos. 1 and 2, there given, and then see how by the unhappy process of transmutation and adding bars, the wrong accent, which in Mr. Christie's monosyllabic version is accidental and occasional, is stereotyped and rendered inevitable, in the following strain,



which have been - since the world be - gan.  
and from the - - hands of all that hate us.  
and to re- - - member His ho - ly covenant.  
that - - - - - member His - - He would give us.

5TH TONE.



Octavus modus sic incipit et sic medi - - a' - tur : ct - - - - - sic fi - ni' - tur.  
Benedictus Dominus Deus Isra - - - - - ct' : {quia visitavit et fecit re-} ple - bis su' - æ.  
Et crexit cornu salutis - - - - - no' - bis : in domo David - - - - - pu - cri su' - i.  
Sicut locutus est per os sanc - - - - - to' - rum : qui a sæculo sunt prophe - ta - rum e' - jus.  
Salutem ex inimicis - - - - - nos' - tris : et de manu omnium - - - - - qui o - de - runt nos.  
To perform the mercy promised to our fore - fa' - thers : and to remember His - ho - ly co' - venant.  
Blessed are those that are undefiled in the way' : and walk in the - - - - - law of the Lo' - rd.  
Blessed are they that keep His - - - - - tes' - timonies : and seek Him - - - - - with their whole' heart.  
For they who do no - - - - - wick' - edness : - - - - - walk in His' ways.  
O that that my ways were made so di - - - - - rect' : that I might - - - - - keep Thy sta' - tutes.  
Thou hast - - - - - charg' - ed : that we shall diligently keep Thy com - mand' - ments.

The next is from the Knightsbridge Psalter.



Blessed are those that are undefiled in the way : and walk in - - the law of the Lord.  
Blessed are they that - - - - - keep His testimonies : and seek - - - - - Him with their whole heart.  
For they who - - - - - do no wickedness : walk - - - - - in His ways.  
O that my ways were made - - - - - so di - rect : that I - - - - - might keep Thy sta - tutes.

Any one who will recite the Latin examples to the 8th Tone, keeping the right accent and quantity of the words, cannot fail to learn the true rhythm of this noble chant; and must see how vacillating, and characterless is the modern version of it. We have frequently heard the choir at Knightsbridge (whose orderly and religious demeanour, we may observe, is well worthy of imitation by the choirs of some ancient establishments that we could name,) struggling against the unnatural rhythm of the music before them, and every now and then giving the true melody in spite of themselves.

We have been thus minute in dwelling on the corruptions of the Gregorian Chants, because in the first place they are so inconceivably prevalent. We could mention a dozen churches where they go on in the comfortable belief that they sing the noble, the severe, the awful, the true ecclesiastical Gregorian melodies, which all the while are these modern cor-

ruptions, that have nothing Gregorian but the name. And in the second place, since the old music is attacked on the plea of its being mediæval, barbarous, unsuited to the English language, &c., we feel it but right to show that the barbarity and mal-adaptation to our language are modern, and not of mediæval origin. Lastly, we would most respectfully suggest the expediency of either using the tones in their genuine form, or of adhering to the modern chants.

In beginning the use of the Gregorian Music, mistakes might well be made, nay there are many points yet in which there may be a doubt as to the right way of adapting the music to English words; but it is a pity that in a church like St. Paul's Knightsbridge where so much reverential care is taken with every part of the services, and where people go to hear what real Church music is, that such *undoubtedly* mistaken melodies should be persevered in, though a supplemental page to the "Psalter," with

which is intended to be the cadence of the 5th Tone, and which we quote from the two last named books.

The accent in this strain is of course thus; *do, dô re, si do, lá*. Whereas it ought to be, *do-, ré si, dô la*, as shown in our last number. Of necessity the melody of the chant is turned upside down by this process, just as any other melody would be, if the place of the accent were shifted.

The 8th Tone, that which as an old writer says, wise men love to sing, has suffered a most inexplicable transformation in the St. Paul's Knightsbridge, Psalter. We will quote the tone itself at length with Latin and English words; by comparing which with the modern version, the student may see how the mediation is corrupted, in the way we have so often mentioned, and how the putting in of one unhappy note perverts the cadence.

the tones in their genuine form, would be an easy and effectual remedy.

In our next we shall allude to interpolations of semitones in the Gregorian scales. X.

#### A PRAYER FOR ORGANISTS BEFORE DIVINE SERVICE.

(From a Correspondent.)

O most merciful God, who hast encouraged Thy servants to draw near to Thee, I implore Thee to grant me Thy grace at all times, but more especially now that I am about to take an active part in the services of Thy Holy Temple. Thou hast been graciously pleased to allow me the privilege of leading the choir of this Thy Church publicly to sing Thy praises; let me never forget to be thankful for this great happiness. Grant me ability, O God, to perform the duties of my responsible situation in a becoming manner, but never let my aim be to receive, or be satisfied with, the applause or approbation of men. Grant this for Thy blessed Son Jesus Christ's Sake. Amen.

O Lord let Thy blessing rest on those who are here appointed to lead the congregation in singing Thy praises; assist their humble endeavours and keep far from them all vain and worldly thoughts. Give Thy grace to our beloved Minister to preach, and his hearers to receive, Thy word, and may it be as seed sown in good ground, and bring forth fruit to the glory of Thy name. Amen.

Finally, O Father, hear all our prayers this day, and graciously incline Thine ear to our songs of praise. With the Psalmist would we join in praising Thee with "the sound of the trumpet and with stringed instruments and organs." Make us to be very thankful for these joyful opportunities of addressing our Psalms and Hymns to Thee; let them be a foretaste of that everlasting state of happiness prepared for those who love Thee, when with the angels we shall be as one great choir evermore praising Thee, and saying glory be to Thee and to the Lamb that sitteth on the Throne for ever. Grant this O merciful Father, through thy Son our Lord Jesus Christ, who liveth and reigneth with Thee in the Unity of the Holy Ghost, one God world without end. Amen. M. W.

#### HISTORIC DOUBTS AS TO THE GENUINENESS OF TALLIS'S PRECES, RESPONSES, AND LITANY.

To the Editor of the Parish Choir.

SIR,—For some time past I have had doubts whether the music of the Preces, &c., attributed to Thomas Tallis, could possibly be the work of so great a Church musician, and I feel greatly indebted to the editors and publishers of the several reprints which have appeared within these few years, for the historical information imparted therein.

No one in the least degree acquainted with the ancient *cantus planus*, can for a moment doubt that the plain chant of the so-called Tallis's Service is derived therefrom, and since the republication of the *Book of Common Prayer*, of John Merbecke, we have evidence that the above service is founded on

his. Hence the "plain song" is not the composition of Thomas Tallis, and therefore we must look to the harmonies, if we wish to know whether any part of the work is his.

In all the editions put forth from Barnard down to Rimbault, the harmonies exhibit so many departures from the modulations of the school of Church Music of the sixteenth century, that it is impossible to suppose them to have been written by Tallis. Moreover, the plain chant is vitiated in so many instances that it is easy to perceive that some more recent musician, one educated in a less ecclesiastical school, has tampered with it\*.

One editor (Mr. Bishop, "Order of the Daily Service,") condemns the "naked harmonies" in the *four voice* Litany of Tallis, in Dr. Rimbault's edition of Edward Lowe's "Order of Chanting the Cathedral Service;" and Dr. R. says they are attributable to the meddling of John Barnard, whose five voice edition is the oldest *printed*. This gentleman "altered the reciting notes in the *preces*, &c., and adapted cumbrous harmonies" thereto†.

Here we see the harmonies and *cantus planus* in Barnard's edition are not those of Thomas Tallis.

But it seems Tallis, if he harmonized the work at all, did not harmonize in more than four parts, and Dr. Rimbault says that there is a MS. copy "in the handwriting of James Clifford, which is said to have been transcribed from Maister Tallis's Letanic, Anno Dom. 1570;" which copy was written one hundred years after this date, "before the end of the seventeenth century," and "there is no authentic copy of the whole of Tallis's Service

\* "The Litany, as given in Barnard, contains several harmonical errors. Thus, in the invocations, "O God the Son, Redeemer," &c., "O God the Holy Ghost," &c., "O Holy, Blessed," &c., the tenor has the plain chant, as well as the treble, and hence consecutive octaves are produced. These have been corrected in Boyce's edition, by adopting the tenor of the first invocation, "O God the Father," &c., which Barnard has printed as it stands in this work."—*Preface to Bishop's edition of Tallis.*

† The exact period when Tallis wrote his celebrated Service is a matter of uncertainty. It was probably not written until after 1565, or it would doubtless have been inserted in Day's Choral publication.—An ancient MS. Copy of the Preces Responses and Litany in the handwriting of James Clifford, has the date 1570 appended to it; which date has every appearance of being correct.

"It is much to be regretted that no authentic copy of the whole of Tallis's Service has been preserved. The most ancient printed copy is that given by Barnard, and substantially the same as that included in Boyce's Collection. But that this copy has undergone, in the responses and Litany, considerable alterations, must be evident from the knowledge that Tallis, as well as every other Church Musician of the sixteenth century, *harmonized the Responses with the melody or plain song in the tenor*; whereas, in Barnard and Boyce (in accordance with more modern usage), the melodies of the first Preces and Litany have been transposed to the treble or upper part.

"Another evil has arisen from Barnard having, with an idea of filling up the Harmony, ignorantly altered some of the *plain song*, and thereby utterly destroyed the beauty and uniformity of Tallis's work."—*Preface to Rimbault's edition of Tallis.*

† Order of the Daily Service, edited by Dr. Rimbault. D'Almaine.



preserved to us," this of Clifford's being the most ancient in existence\*.

In examining the *preces* of this "celebrated Service," the plain chant is seen to be the same as that in John Merbecke's adaptation, with the exception of one note in the Response, "O Lord, make haste, &c.;" the word *haste* being applied to the note A, instead of G, as in Merbecke.

The *Gloria Patri* and *Alleluja* are copies of the same, but vitiated in their terminals.

The *Dominus vobiscum* is from Merbecke's book, as is also its response, except the first note.

The *Kyrie Eleison*, *Oremus*, and *Amen*, are also from the same.

The Suffrages are all taken from Merbecke, the last one being altered in the Priest's versicle at the terminal, and some of the responses are uselessly vitiated.

Hence, I conclude, from the plain chant of the whole Service being taken from Merbecke, (or rather from the ancient Rituals,) and the harmonies being confessedly not those of Tallis, and there being *no authentic copy* of such a work by him, that, therefore, the Responses, &c., in the "celebrated Service," called "Tallis's Service," are not his.

With respect to the Litany, the earliest is that in the publication of Berthelet, 1544, "which in the plain song is almost note for note the same as that still commonly performed in cathedral choirs†." Now the plain chant of this Litany is taken (and altered) from the Latin formula in the ancient Liturgy, and therefore it cannot be the composition of Tallis, and we see from the publications of the various editions, that the harmonies thereof are not his, (which also is internally evident,) and, therefore, the whole of the so-called "Tallis's Litany" is not the work of Thomas Tallis. Neither are the harmonies the work of any master of the sixteenth century, they being evidently those of the latter part of the seventeenth century, (probably Clifford's own‡,) in their best form. Let me add that in the form used in the cathedrals in the present day, they are those of the eighteenth century.

I am, Sir,

Your obedient Servant,  
CHARLES CHILD SPENCER.

#### THE MUSIC AT FUNERALS IN COUNTRY PARISHES.

A CORRESPONDENT sends us the following extract from a country newspaper:—

"On Saturday the 17th Inst., the remains of the much lamented ———, Esq., were deposited in the family vault in ——— churchyard. For many years we do not remember witnessing such a demonstration of respect as that which took place on the occasion. The shops were closed during the time of

\* *Idem*. The Doctor says he did not think it prudent to publish this, notwithstanding he presumes it to be the most authentic copy. He reserves it for *another* publication of Tallis's Service.

† Dyce, "Order of the Daily Service," preface. Rimbault and others.

‡ We are not without instances of works being ascribed to great men, which were never written by them, and it is not difficult to some men to imitate handwritings, titles, dates, colophons, &c.

the interment, and although the day was exceedingly cold and wet, nearly 100 merchants, tradesmen, and other respectably attired inhabitants, followed to pay their last tribute to departed worth. The pealing notes of the organ in that sublime piece of Mozart's, "the Dead March in Saul," ushered the mournful procession into the church, when the funeral service was performed by the Rev. ———, during which that solemn, yet soul-stirring anthem, *Vital Spark*, was sung in a manner that reflected credit on the organist and choristers. When the last sad rites were completed, the train of friends, extending nearly the entire length of the churchyard, formed two lines, through which the family returned from the grave. If any thing in this world is capable of administering comfort to a father in such a trying bereavement, it surely must be the feelings of sympathy and respect, evinced in so marked a manner by his townsmen."

This is, no doubt, not a solitary specimen of the inconsistencies committed by well-meaning persons; though, if duly reflected on, we think it warrants the severe comment which our correspondent has added.

"I wish that it could be contradicted, that a clergyman of the Church of England had profaned the solemn service provided by her Liturgy for the burial of her departed members, by introducing into it that absurd imitation of the words of an heathen Emperor, called *Vital Spark*, which is set to music of a light, secular character, wholly unfit for any part of divine service, much less for the most grave and solemn of all.

"Having the advantage of an organist and choir, who could sing "in a manner to reflect credit on them," did it not occur to the minister, that the church has appointed parts of that service to be sung, and that there was no excuse therefore for introducing such nonsense, as the glee of "*Vital Spark*," into the church?"

"I presume that the reporter was present at the service but how then is it that he speaks of the sympathy and respect of men, as being the greatest source of consolation to a bereaved Christian. Did he attend to the service as read, or was he thinking of the "soul stirring *Vital Spark*?"

Mr. Editor, as a practical man; I do hope that you will call attention to this consequence of the most irregular practice, mentioned in the paragraph I am commenting on. Here is an educated man fresh from the church where he must have heard the burial service, pointing an afflicted parent to human sympathy as his greatest, nay, as almost his only comfort. It is scarcely credible that such should be the case, but all is explained by the fact, that semi-heathen poetry and profane music have been intruded into the service. Had the anthem, beginning, "I heard a voice from heaven," been sung to the solemn tones of some of our venerable Church composers, would such an inconsistency have been possible?

I am, Mr. Editor,

Your obedient Servant,  
A LAYMAN.

#### EXETER SCHOOL OF CHURCH MUSIC.

We have received a report of this Institution, which appears to have been in existence for two years, and is under the patronage of the Bishop of the diocese.



We wish we could hear of general attempts to teach *plain song* in choral societies, in town and country. By *plain song* we mean the simple recitation of the responses, and suffrages, and psalms of the day, in unison, either to a monotone, or else to a very simple melody; such as we have given in the *Parish Choir* for the responses, and such as the Gregorian Tones for the Psalms. We would refer to an article in our January Number, to explain still further what we mean, and to show how essential it is to have the open voice of all the worshippers, united in one common tone, in all the parts of the Common Prayer which it belongs to the people to utter.

We hope that when mention is made of *Church Psalmody*, it does not signify the singing of Metrical Psalms only; because, however serviceable metrical psalmody may be as a kind of congregational anthem, yet it ought not to supersede the chanting of the Psalms, which is the *real Church Psalmody*, and intended to be joined in by every worshipper.

The following extract from the Report deserves attention.

"Psalmody, like all other music, must be considered under two heads; the nature and quality of the music, and the nature and quality of its performance. Of the relative importance of these two, the quality of the music and the quality of the performance, there is no reasonable doubt but the quality of the music greatly exceeds in importance the quality of the performance.

"Of course there is a badness of performance which is simply provocative of painful ridicule: but so also there is a style of music which appeals to our susceptibilities, simply as they are natural, and not as they are also hallowed and chastened; and therefore is no less provocative of the temper of indulgence and indevotion, than the other is of the smile of ridicule. At whatever point then you contrast the quality of the music and the quality of the performance, the result is the same. But let us take a higher standard, and who will deny, that music of a sterling church quality, even though it be badly performed, helps devotion far more than music of a secular character, even though it be well performed? Nay it could not be denied, that the better the performance of music of a secular character, the more would it destroy the spirit of devotion, in proportion as it would appeal the more strongly to whatever still remains within us of a secular feeling. In proportion then as this society has done any thing to supplant a viciousness of taste in Church Music by a pure and correct taste, it has helped, slowly but surely, and the more surely because slowly, to improve the psalmody in our churches. Now that it has done this in some degree your committee venture to affirm; \* \* \* To create or promote a good taste in any thing is not the work of one year, nor of two years: and it can only be done by slow degrees; by accustoming people to what is good, and leaving them to contract the taste of it themselves; by dropping the hint, or casting the seed, and waiting for the natural growth of the fruit in due season.

"And here your committee have much pleasure in reporting, that the secretary of the society has been applied to from two or three different quarters for copies of the rules; from which they infer that the cause of Church Psalmody has been taken up in a similar spirit in other places. And clearly this also should be put to the credit of this society, whether as originating, or assisting similar societies elsewhere. Nor is it out of place to mention, that two churches in this city have lately adopted the use of the Gregorian tones in preference to the more modern chant; for, whatever may be the comparative merit of the two, this fact is an unquestionable proof of that feeling after strictly Church Music, which it is one great object of this society to encourage and to guide."

#### CHURCH MUSIC IN KENT.

*To the Editor of the Parish Choir.*

SIR,—Having observed in the *Parish Choir* an occasional notice of the progress of Church Music in various parts of the country, I have thought that a few words respecting its progress in this county might not be unacceptable.

It is a general opinion that Kent is much behind the age in the knowledge and practice of Church Music; and certainly, when we hear in many of our churches the music of "some village Handel" performed with "trumpets and shawms," by even musicians of some local celebrity, the assertion, cannot, I think, be gainsayed. It is a melancholy reflection, that the county which may be regarded almost as the birthplace of the choral service of our Church, and which once, from the singing school at Canterbury, furnished teachers of music for the rest of the kingdom, should be now one of the most backward in the science. [Of course I do not include in these remarks the two cathedral establishments, but they, however excellent, seem to be isolated, and to stand alone, instead of being, as we might reasonably expect, the centres, radiating from which a superior knowledge of ecclesiastical music would prevail.]

I am happy to say, however, that there are exceptions, and that many of the clergy are stirring themselves to restore the performance, in a becoming manner, of pure Church Music, banishing from their churches the miserable trash which is now, alas, so generally popular. And although the "new music" (!) of Tallis, Byrd, Gibbons, &c., meets with little sympathy or encouragement from the members of the "old choirs," (as they term themselves,) every person with true Church feeling soon learns to distinguish the devotional and appropriate character of the one, from the unmeaning, and often ludicrous flourish of the other.

As a means of diffusing, in some degree, a knowledge of what Church Music really is, I gave, a short time since, a gratuitous lecture on the "History and Present State of Church Music," in the National School here, with illustrations. The attendance was very numerous, and I hope and believe that some good was done; for through the flattering notice in the *Maidstone Journal* of the subsequent week, I have had applications for lectures in the surrounding neighbourhood, and have since given one in Maidstone. The place was crowded, and the lecture was honoured by the attendance of nearly all the

Maidstone clergy, who, I am happy to say, appeared much interested, as was evidenced by the inquiry if I could not repeat the lecture in a larger place.

The lectures were illustrated by a choir of about thirty *villagers*, chiefly from the choirs of East Farleigh and Harrietsham, in this vicinity; and the anthems were sung with a precision I have seldom heard surpassed. I could not help thinking that many of my London friends would be rather astonished at hearing Palestrina, Gibbons, &c., sung by trebles (boys) half of whom wore *smock frocks*. I think it right to mention that the choir was conducted, on each occasion, by my friend F. Helmore, Esq., Choir Master to H.R.H. Prince Albert, whose exertions in their training deserve the highest praise. I enclose a programme of the anthems sung, so that you may perceive what *can* be done in a village where an interest is felt in the matter.

I subjoin a short extract from the lecture.

I am, Sir, yours obediently,

Sutton Valence, near Maidstone, Feb. 9, 1847. WILLIAM DAWSON.

*Extract from Lecture on Church Music, delivered at Maidstone, by Mr. Dawson, January 7.*

“Having thus endeavoured to show the beauty and excellence of our sterling Church Music, I would ask, What prevents its more extensive adoption? Its *difficulty* has been urged by some who have not closely examined it. Never was a greater mistake. Its great charm lies in its grand and devotional simplicity. If I may venture an opinion, I would say that I think the chief cause it is so little practised, is because it is so little understood. I do not, of course, mean to assert that there is any lack of *musical knowledge*; on the contrary, I believe that of late years it has spread to a very great extent. But I have very little hesitation in saying that that branch of the science which I have advocated to-night is the least popular, and the least understood. The great majority of musicians, after completing their elementary studies, either direct their attention to works of a secular nature, or, if their taste is for sacred music, they grapple at once with the mighty genius of Handel, Mendelssohn, or Spohr; and how few, very few, do we find that are even imperfectly acquainted with the works of our own sterling English composers of the sixteenth century? I have occasionally introduced into Choral Societies, the practice of some of our fine old Church anthems, and they have been sung with correctness and precision, but I have too often observed that they have been merely endured, (by the singers, I mean,) and that their performance elicited none of the expressions of satisfaction which were almost sure to follow the practice of some piece of sacred music of a more brilliant and showy character. The truth is, such music was never meant *merely to please the ear*. Our old Church composers had a higher object in view. And I can assure those who now see nothing attractive in Tallis, Byrd, Gibbons, &c., that if they examine their works, bearing in mind the fact that they regarded music chiefly as “the handmaid of the Liturgy,” endeavouring to impart to it a majesty and dignity according with the honour due to the King of kings, they will discover how beautifully adapted it is to the purpose for which it was intended.”

\* \* \* We should be glad to receive more of such

communications as these from any part of the country. It is truly cheering to know what can be done under the influence of zeal, piety, and good taste. The following is a list of the illustrations to Mr. Dawson's Lecture; and if compositions such as these can be sung with taste and precision by country boys in frocks, we ought in all reason to hear no more of the *impossibility* of a reform.—Ed.

[The proud have digged pits, Dr. Tye; O Lord the Maker of all things, King Henry VIII.; O Jerusalem, Palestrina; If ye love me, Tallis; Blessed are those, Ps. 119, id.; Bow thine ear, Byrd; Sing joyfully, id.; Lord for thy tender mercies' sake, Farrant; Call to remembrance, id.; Almighty and everlasting God, Gibbons; Hosanna, id.; Evening Service, Rogers; God is gone up, Croft.]

#### SOCIETY FOR PROMOTING CHURCH MUSIC.

THE Annual General Meeting of the Society was held on Tuesday the 16th instant, and a report was presented by the Committee, which was ordered to be printed and circulated. May we request of our readers to order this report of their respective Booksellers, (it can be had gratuitously) and to give it all the publicity possible. We would also urge the claims our Society on the support of all zealous members of the Church. *Give us funds*; and we will set about the teaching of right principles, and taking measures for carrying them into practice, with a fair hope of success.

#### Books Received.

WE beg to call the attention of our readers to a most able and interesting article on the “Life and Character of the Apostolic Bishop Wilson,” in the February Number of the *Oxford and Cambridge Review*; also to the first of a series of papers on the “Churches of London.” The author exposes their abuses most unsparingly; but yet with the spirit of a gentleman and a Christian.

#### To Correspondents.

Will S. A., who favours us with a “Gregorian Chant,” be good enough to tell us whence it came?

A *Subscriber*. We have heard capital chanting accompanied with a violoncello, which is probably the best for the purpose of the instruments likely to be met with in country parishes.

A Member of the Society is preparing a small *Manual for the Organ*, for the benefit of amateurs, ladies, &c., who already know the piano-forte.

H. W. will see that the last page of the “Christmas Anthem” is 48.

E. is thanked for his sensible letter.

A correspondent informs us that Mr. Barnby has been appointed Gentleman of the Chapel Royal, in the place of the late Mr. Hawkins. He adds, that Mr. Barnby is well qualified for the office by his musical attainments and still more so by his excellent character; and says that the Bishop of London likewise deserves the thanks of all persons interested in Church Music for the choice he made of Mr. Helmore to succeed the late Mr. Hawes.

Mr. Spencer requests us to state that he is preparing for publication the Harmonies to the Communion Office, that were used at Shoreham Church, as spoken of in our last number. They will be published by Mr. Burns.



# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 16.]

PUBLISHED MONTHLY.

[APRIL, 1847.]

### On the Prayer Book.

#### NO. IV. ORDER FOR DAILY PRAYER.— THE PREPARATION.

(Continued from page 118.)

THE Exhortation, then is an earnest address from the minister to the people, wherein he exhorts them to take advantage of the offers and promises of God, and invites them with him to approach the heavenly throne, to which as members of Christ, our great Intercessor, we have access.

And here the people, hitherto listeners, take up *their* share in the work of preparation, the next step being—

“A general CONFESION”—a confession drawn up in general terms, and “to be said of the whole congregation after the minister, all kneeling.”

We confess not, in this place, our *particular* sins. This, in one common form of language, would be impossible. This we must do in private, that by such self-examination and confession we may be prepared to appreciate the general form here provided for us, and apply it, each to his own individual ease; otherwise its words will be altogether unmeaning to us. For it sets forth, as you will observe, the general heads of our offending: sins of infirmity—“we have erred;” sins done knowingly and deliberately—“we have strayed;” sins of thought and desire—“we have followed too much the devices and desires of our own hearts;” sins of act and deed, bad thoughts carried out into bad deeds—“we have offended against thy holy laws;” sins of omission, plain duties neglected—“we have left undone those things which we ought to have done;” sins of commission, positive transgressions of God’s law—“we have done those things

which we ought not to have done;” and the sum of all—“there is no health in us.” The consciousness of all these things impels us to utter the cry for mercy; from looking inwards upon ourselves, to look upwards toward God, and pray that He would “have mercy upon us, miserable offenders.” We pray to be delivered from the punishment of sin—“Spare thou them, O God, which confess their faults;” and we pray to be delivered from the presence and power of sin—“Restore Thou them that are penitent,” on the ground of God’s promises in Christ Jesus. And lastly, looking onwards to our *future* life, as we have before looked back upon the past, we pray for grace to amend; that living “soberly, righteously, and godly” in this present world—soberly, in regard to *our own* souls and bodies—righteously, towards our *fellow creatures*—and godly towards our *Heavenly Father*, we may ever hereafter glorify His holy name.

Now it is hardly possible to suppose that any one, who at all enters into the spirit of this most solemn confession, which the Church has required him to repeat, can think of making it in any other posture of body than that which the Church directs him to assume, that of kneeling. To cry for mercy and pardon, nay, life itself, while sitting or lounging at our ease, every one must see to be an utter absurdity. No man, in real earnest about such a prayer, ever did such a thing. But if we are *not* in earnest; if we do not strive to realize to our own minds that we are in the very presence of God himself; imploring Him as sinful, unworthy, erring creatures, to have mercy on us, and spare us—what is it but to offer a cool, deliberate insult to His divine Majesty? We come into His presence, we know not and care not why; and when there, make



nse of the most solemn words, which we neither feel nor believe. This, surely, cannot be for our profit. The least reflection ought to convince us, that if we do really agree to confess our sins "with an humble, lowly, penitent, and obedient heart," we shall prove our earnestness by an humble and lowly posture of the body; and experience will certainly prove to all who are willing to make the trial, that it is when we bow down both stubborn heart and stubborn knee, and so confess our sins, that God "is faithful and just to forgive us our sins, and to cleanse us from all unrighteousness."

The assurance of this is conveyed to us in the ABSOLUTION, which follows next, "to be pronounced," as you will observe, "by the Priest alone, standing, the people still kneeling." The word absolution means loosing from bonds; here, in connexion with our present subject, it is a loosing from the bonds of sin. The Prayer-book explains it by the word "remission," that is forgiveness of sins. It is, in short, God's pardon to penitent sinners; and is to be pronounced by the Priest in virtue of the commission given him by the Bishop, as one of the chief rulers and overseers in the fold of Christ. In the Ordination Service we find the following passage:—

"The Bishops, with the Priests present, shall lay their hands severally upon the head of every one that receiveth the order of Priesthood; the receivers humbly kneeling upon their knees, and the Bishop saying, 'Receive the Holy Ghost for the office and work of a Priest in the Church of God, now committed unto thee by the imposition of our hands. Whose sins thou dost forgive, they are forgiven, and whose sins thou dost retain, they are retained.'"

This sentence is to be pronounced by the Priest *alone*, because no inferior officer in the ministry has authority given to pronounce it; and it is to be said by him *standing*, as being an authoritative message, given in the name and by the appointment of God. The people still *kneel*, in token of penitence and submission. Of course, as they are spoken *to*, they ought to keep silence, and not, as we sometimes see, repeat the words after the Priest, which is, in fact, pronouncing their own pardon, and so destroying the whole meaning of this part of the service.

What the Church considers to be the benefit of this absolution, we may gather from the form

itself. It is there declared, first, that God hath given authority to His ministers, "to declare to His people, being penitent, the absolution and remission (that is, the pardon and forgiveness) of their sins." And it is declared, secondly, that God *does* "pardon and absolve all those who truly repent and unfeignedly believe His holy gospel," that is to say, He does so *there and then*, at the very time that the Priest, his minister, pronounces the words, the effect of this sentence so pronounced will be peace to all who are prepared to receive it.

You remember, when our Lord first sent His apostles on their mission to the lost sheep of the kingdom of Israel, He commissioned them to pronounce in whatever house they should enter, a peculiar form of blessing, "Peace be to this house," (Luke x. 5), meaning the peace which results from man's being reconciled with God. But upon whom was that peace to rest? Not on all alike, but on those only who were prepared to receive it—"If the son of peace be there (or as it is in Matt. x. 13, "If the house be worthy") your peace shall rest upon it: if not, it shall turn to you again." To all, therefore, who are prepared for reconciliation with God, in other words, to all who truly repent and unfeignedly believe, the message of pardon pronounced by His commissioned ministers will convey an actual and positive blessing, namely, the real present forgiveness of sin, together with that holy peace and joy which is its natural result: to all others it will be as rain falling upon the barren rock, unproductive and unblest.

Thus we have gone through the first, or preparation, part of our daily office. Having heard the words of God himself, promising mercy and forgiveness to the penitent; having listened to the exhortation of the minister, urging us to take advantage of that offer; having obeyed the invitation and confessed our sins, and received the benefit of absolution, we venture at length to open our lips to address God; and the words in which we first address Him can of course be none other—it would be ungrateful to suppose that they *could be* any other—than those holy and blessed words which the Lord Himself hath taught us.

J. W.

## Practical Hints on Congregational Psalmody. No. II.

(Continued from No. XII. page 98.)

WE have spoken hitherto of the essential nature of a congregational service, whether it be the offering of prayer or of praise. We have shown how inevitably the choral response from the congregation must follow, when our admirable Prayer Book is used in its right spirit. Now let us go on to discuss more particularly the subject of Psalmody.

We will not give as the reason for the present neglect of congregational psalmody, that people do not care to sing in church; that they have not the religious spirit necessary; that they go to church from habit, sit and listen to the prayers, stand and listen to the psalms, but care to join in neither. We are sure that Churchmen now-a-days, have a far better feeling. They are willing to sing, but yet do not do it, notwithstanding their willingness. Are there then, in the common musical arrangements of churches, any circumstances which act as impediments to the better disposed?

The question to be solved in fact is, what are the conditions necessary, in the present day, to enable every member of a congregation to join in the psalmody who is willing to do so.

Our observations bear alike upon *chanting*, (as the singing of the prose psalms and canticles is now called,) and upon the singing of psalms and hymns in metre and rhyme. Except that there is one difficulty connected with the latter, which does not exist with the former; the difficulty, namely, in some cases, of enabling the congregation to know the *words* that are to be sung. This is not, however, our present subject; but we will refer, in passing, to Mr. Hullah's very sensible observations on the custom of giving out the 5th, 19th, 24th, and 33rd verses of a psalm to be sung—verses that have, probably, little or no connexion with each other in sense—so that by the time one is finished, the congregation forgets which is to come next. We will also refer to the observations of our judicious friend *Theta*, in our 14th Number, on the practical difficulties attending the use of hymn-books, although we do not see how these books can be done without, if metrical psalms or hymns are to be sung

at all. We will take it for granted, however, that every member of any given congregation knows the words to be sung, and has them before him; and we will now consider strictly, the conditions necessary for him to sing them.

We say "for *him*," because it is the *man's* voice that we want. Women and children do sing already; but the congregational chorus wants the body, volume, and richness, which the man's voice alone can give.

Every person who sings, must sing either the melody or a harmonized part. That is to say, he must sing either the *tune*, (which, from its being now assigned to treble voices, is commonly called the *treble*;) or the *base*; or the *tenor*, (which was once the *tune*, as its name implies\*, the *treble* being the third part inclusive above it,) or the *counter-tenor*.

Now of the men, of all ranks, in an ordinary parish-church at the present day, full four-fifths know nothing of music, and have never practised singing in any shape; their voices are rough, of no great compass, and easily fatigued if used at a high pitch.

Let us suppose a Churchman, then, willing to make a fair effort. The tune, whether chant or metrical, is given out, and he begins. The first impulse naturally is, to sing the tune—as being the easiest, and that which strikes the ear most forcibly.

But it is physically impossible that four-fifths of the men can sing the tunes used in most churches. Their pitch is so high that they fatigue the untutored male voice; the chief stress being on A or B, and the melody rising to E, F, or G, quite above the register of the voices we are speaking of. These tunes, in fact, if modern, were written for soprano voices; if old, their pitch has been raised above the common male compass. We may refer to the treble part of any of the tunes in Mr. Hullah's *Psalter*†, in proof of this position.

\* We understand that in some parts of Scotland, the *tune* is still called the *tenor*, proving incontestably what was the ancient practice.

† We must remark in passing, on the blunder made, perhaps unconsciously, in the title of this book, which is called the *Psalter*, instead of the *Metrical Psalm Book*, a dangerous mistake, which may lead people to put a wrong interpretation on an old and venerable word, of which we are very jealous. By a strange perversity, the *Psalter* (the genuine *unversified psalter*;) is called by Mr. Hullah, the *Psalm-book*.



Our Churchman, then, cannot sing the tune, simply because of the physical impossibility that his throat can form the requisite sounds.

If he cannot sing the tune, then, he must sing some other part, if he is to sing at all.

Now he either understands music, or he does not; and we need not say that four-fifths, on an average, of the male attendants at church, do not.

Not understanding music, need we to speak of the wretchedness of his attempting to extemporize a second, or a base? We never wish to listen to a person in church, with even a good musical ear, attempting this kind of descant. But what can be said of those with little musical taste?

But supposing he does understand music, the difficulty of extemporizing a base, or of singing the base of most of the common tunes, is very great. This is more particularly the case with the common double chants, to wit, Lord Mornington's, Robinson's, Boyce's, Henley's, &c. The base of these is so difficult, that few amateurs can sing it correctly, unless they have the music before them.

But there are more difficulties yet. To most of the commonest tunes there is a great variety of harmonies. The organist can play any of these that he chooses; he can alter, vary, and combine them, or can invent new ones. No person who wishes to sing the base of the Old Hundredth in church, knows which of the thousand harmonies in existence will be used.

Mr. Plumstead, in an able pamphlet on Congregational Singing, published a twelvemonth since, speaks of the father of a family desirous of joining in the work of praise, who applied to the clergyman, requesting to be informed of the psalms and tunes about to be used. The clergyman referred him, politely enough, to the clerk for the words; and the clerk to the organist for the tunes. The latter, with some hesitation, gave him the names of the tunes, but as for the harmonies, said he could not give him them, as he always made them for himself at the time. We have known organists who have changed their harmonies in the middle of a verse, purposely to stop a voice in the congregation, the owner of which was presuming to sing aloud.

The matter then resolves itself into this:—Either the men in the congregation must be enabled to sing the tune; or, if they are to sing the har-

monies, the following further conditions must be attainable:—1st. The men must all learn to sing. 2nd. The tunes must be fixed, with definite harmonies, which must not be departed from. 3rd. Every person must have his music-book in church, and sing from it. These, we believe, are the conditions stated as necessary by Mr. Hullah.

Highly desirable it is, no doubt, that all the adult males should learn to sing; and should sing in church from music; and that every clergyman should have such machinery as would enable him to provide for congregational singing in this orderly and perfect manner.

But, unluckily, this cannot be attained at once. Many positively cannot learn; others who can, will not, from want of taste and from an exaggerated notion of the difficulty of the process; and (with all due respect to Mr. Hullah, be it said,) from the want of a sufficiently simple and popular, and we will add *ecclesiastical* course of teaching adapted to this particular end; adapted rather to cultivate the voice for congregational *plain song* than for the reading or understanding of music merely as such.

These then form insuperable objections against any plan for congregational singing in harmony *at the present day, and in ordinary churches*. We make this limitation because if our whole population received a musical education, (a thing much to be desired,) the circumstances would be very different; and because we know of one or two churches, where, under peculiarly favourable circumstances, the experiment of harmonized singing has been tried with a happy result.

On the other hand, for unison singing, the only condition required is that the melodies be kept within the compass of common male voices. Of course it will be the better if they are of a sterling ecclesiastical character, and if the clergyman with a small choir of men *sings out* in order to lead and encourage the people. It would be desirable also, in order that the congregation might know what was intended, to issue a printed notice, something like the following. *The congregation are earnestly requested to say the Responses aloud in the same tone with the clerk (or choir), and to sing the melody (not the bass,) of all the chants and hymn tunes.*

Of course if the tune is sung in unison, the organist will have full scope for every rich and



strange variety he may wish to give to the harmonies; which he may adapt to the sense of any verse of the psalm or canticle, and so avoid all sameness or monotony. Or, on the other hand, whilst the mass of people sing the tune or tenor, a few skilled voices may give the harmonies, and if this is nicely managed, the effect is strikingly beautiful, resembling the harmonic sounds heard floating above the deep tones of a tenor bell. If any of our readers want to try this, let them take the Old Hundredth Psalm, as harmonized by Dowland, and published by Mr. Turle in the *People's Music Book*; giving a good rough volume of voice to the tenor, and allotting each of the other parts to one or two good singers only. Or let them try "Tallis's Responses" in the same way; or let a good mass of voices sing the Venite to the so-called *Tallis's Chant*, (*Parish Choir*, No. XI,) whilst a few voices accompany it with *Heath's Chant*, (*Parish Choir*, No. III\*.)

(To be continued.)

X.

#### ARE THE GREGORIAN TONES "NEW AND STRANGE TO PROTESTANT EARS?"

WE are reminded that much of what we had to say on this head, in our last number, has been said before us by Mr. Dyce, in the preface to his edition of the Prayer Book. We remember to have read Mr.

\* We cannot send this hasty sketch to the press without directing our readers' attention to various works in which he will find the arguments, for and against unison singing and the use of old Church Music, very ably stated. We would refer him to Mr. Hullah's Lecture, delivered last year at Leeds; Dr. Hook's *Three Reformatoms*; several recent Numbers of the *Theologian*; a correspondence between Dr. Wesley, Mr. Lingard, Mr. Joule, and Dr. Gauntlett, which has lately appeared in the *Manchester Courier*, and copied into the *English Churchman*; a series of Articles entitled *Gregorianizers v. Harmonizers*, in the *Musical World*; Mr. Joule's Course of Lectures on Plain Song, which have appeared in the *Manchester Courier*; a very amusing article in the *Christian Remembrancer* for last July, on the Ritual Music of the English Church; one in the *Ecclesiologist* last summer; and several articles in the *English Churchman* and *Guardian* newspapers. We may observe that several of the writers against Gregorian music seem quite to miss the point in question. The question is, what music is best adapted to enable congregations, including persons of all classes, ages, sexes, and degrees of education, to sing now the common prayer and praises appointed by the Church. The question is not what is most artistical, or most pleasing, or most ornamental; but what reason and experience show to be best adapted for a specific purpose. The question does not concern anthems, or the higher class of Church compositions; which no sane person would wish to exclude from any church, if they can be sung decently, and in the proper places.

Dyce's preface some time ago, but so hastily that it escaped our memory at the time of writing; otherwise we should, in justice to the author, have referred to it. Our own views on the subject, we need hardly say, were formed long previous to the appearance of the book in question; but as our cause must needs gain strength by the addition of so valuable a testimony, we gladly quote the passages referred to.

"In 1550," says Mr. Dyce, "shortly after the issue of the first service-book of Edward VI., a manual of plain tune for the performance of matins, evensong, the office of the Holy Communion, and the Burial of the Dead, was compiled, and published by John Merbecke, for the use of the chapel royal." Now this means, in other words, for the use of the reformed Church of England, generally;—that the book was "intended for adoption in all choral establishments throughout the kingdom:" since, as "Dr. Burney properly remarks, in England, on the substitution of the royal for the papal authority, in matters ecclesiastical, the chapel royal became the model for all other English churches, in the same sense as the papal chapel had formerly been; and this fact will account for the immediate and general adoption of the use established in the King's Chapel, in the absence of any positive injunction to that effect." After stating that this book did not contain the Litany, and the probable reason of its omission, viz., that having been already published, in a separate form, under the auspices of Archbishop Cranmer, it might be thought too well known to require republication, Mr. Dyce remarks, that for the same reason probably, he, (Merbecke,) thought it unnecessary to print the whole of the Gregorian Tones for the Psalms; but that they were intended to form part of the received plain song is sufficiently apparent, from his having set one to each of the greater psalms.

"As a matter of fact, down to the beginning of the last century, they were always employed in the choral chanting of the Psalms. Thus in Playford's ('Honest John Playford's') *Introduction to the Skill of Music* (edit. 1702), an arrangement of the tones for the Psalms of every day in the week is given as the established and customary practice of cathedrals at that time. That the same arrangement was in use in the earlier half of the seventeenth century, we have the testimony of Edward Lowe, who in his *Short Directions for the Performance of Cathedral Service* (2nd edition, 1664), has printed the whole of the Tones, with nearly all their endings, according to the Roman Antiphonarium, and, as he says, they were sung in the cathedral of Salisbury, where he had been a chorister, before the Rebellion."

Such, then, is the testimony of Playford and Lowe, whose "Protestantism" we have never heard doubted. Nay, if the word *must* be used with reference to this musical branch of the question, we humbly submit that *we ourselves* have the best claim to it—we, who protest against the strange and erroneous fancies and developments of individual organists, and would recal men to the decency and purity of primitive ecclesiastical practice. Let us add one more Protestant voice, of comparatively modern date, to the chain of witnesses already cited. Lockhart, the biographer of Sir Walter Scott, writing in the year 1819, uses the following remarkable words, "The sacred music of our forefathers has been abandoned

as if poison had breathed from its most majestic notes. Who that ever heard the grand simple airs to which the Latin psalms are chanted in the catholic cathedrals can doubt that in them we still hear the very sounds which kindled the devotions of the Origenes, the Augustines, and the Gregories? They bear no resemblance to any music of modern days; they are the venerable relics of that Greek music which existed only in melody. And why should we have discarded them? or why, having discarded them for a time, should we punish our ears and hearts by refusing to return to them\*?"

#### THE REV. MR. COPE'S LECTURE.

ON Friday evening, the 26th of February, this lecture, which was duly announced in our 14th Number, was delivered at the Mary-le-bone Institution. The object of the lecture was, as we stated, "to show the advantage and possibility of a more general adoption of the Choral Service by congregations in parish churches." The Lecturer began by stating how obviously it was the duty of the laity to perform their proper part in those portions of the Service which devolve upon them, viz., the Responses and Psalmody; and observed that there was just as little excuse for their neglecting this duty and devolving it on a parish clerk or choir, as there would be for the clergyman if he made use of the same substitutes to perform his share of the Service. He then fully proved the advantage of the musical recitation or *chant*, and its absolute necessity for the purposes of congregational worship; and stated the authority for it deducible from antiquity, from the universal practice of all nations and religions, and from the intention and practice of the English Church. He also gave examples of its facility, and its practical advantage in large congregations.

The lecturer then showed how the Doric tetra-chord, RE, MI, FA, SOL, or the 2nd, 3rd, 4th, and 5th notes in the common major scale, contain the notes sufficient for the recitation of all the Prayers, Responses, and Litany; and gave rules for chanting each of these portions of the Service. He next spoke of the Responses and Litany, and showed that whether they were sung in unison, or were harmonized with the tune in the treble, (as in the harmonized Responses in the *Parish Choir*,) or with the tune in the tenor, (as in the Responses ascribed to Tallis, and commonly used on the High Festivals in cathedrals,) the *people's part* was the same in all, and so simple that the poorest person, who had once learned how, could always join in them with propriety.

The office for the Holy Communion was the next subject spoken of, respecting which the Lecturer adduced the intention and practice of the Church down to within a very late period, in favour of a choral celebration. He commented on the erroneous custom so prevalent, of the congregation joining in with the officiating minister, in the *Preface* to the *Sanctus*, at the words, "Therefore with angels;" whereas this part is really but a preface to the Hymn itself, and an invitation to join in it, and

the choir or congregation ought not to join in before the *Sanctus* itself.

Psalmody was the next subject treated of, and the various kinds of chants, Gregorian, single, and double, with their respective uses and differences, were passed in review. The identity of "Tallis's chant," with the 1st Gregorian Tone, and of Dr. Dupuis' chant, (vide *Parish Choir*, No. xii, chant for the 27th evening of the month,) with the 7th Tone was clearly exhibited, as giving an amusing proof that some persons who have objected to the *Tones*, have yet used and admired them unconsciously as single chants. The *Te Deum* and Canticles, were next treated of, and then the Anthem Music of the English Church; and the Lecturer concluded with a most earnest appeal on the necessity of regarding Church Music as intended, not for the gratification of man, but for the glory of God, and of guiding all improvements attempted in it by the devout wish, that they may render our imperfect services more acceptable in His sight.

Of course we need hardly say that the success of this lecture is a subject of the most heartfelt gratification to us. And successful it was, inasmuch as it was attended by a most crowded auditory, who listened with the profoundest attention throughout; and many of whom have expressed to the Editor their great satisfaction at their having been enabled to learn so much of the rules and reasons for the details of the choral service, and at thus comprehending how admirably the musical service, which they had heretofore admired only as a matter of taste, is adapted for the actual daily expression of the prayer and praise contained in our Scriptural Liturgy; how impossible it is in fact, that the Liturgy can be really joined in by a large and fervent congregation without it. This conviction is daily growing in the minds of all ranks of Churchmen, and we know that it is participated in by many intelligent and liberal-minded Dissenters.

We look upon it too, as a most happy sign of the times, that so large a body of persons, chiefly of the middle class in society, should listen for two hours and a half, to a topic so uninviting to an irreligious mind; since the lecture was not a *concert*, and offered no sensual attractions whatever. And it is equally gratifying, now that the Church is beginning to cast off the cold and slovenly formalities of the Georgian era, to find a clergyman who is willing thus to come forward, to help in reviving an almost forgotten branch of sacred art, and to teach those who are now happily anxious to learn, how they can serve God more fervently, and how they can approach him with the inner spirit and sense of our Scriptural Liturgy, as they have so often done merely with its outer form. This is a subject too, which none but a clergyman can handle with proper effect, and in all its bearings. The layman may treat it and well too, as a branch of art, or of æsthetics; the clergyman teaches with authority, as on a religious duty.

The different parts of the Service which the Lecturer touched upon were illustrated by a choir of amateurs, conducted by Mr. W. H. Monk, a member of the Society, and organist of Portman Chapel. Unluckily, the choir were placed in a kind of recess, which prevented their singing with as much precision as could be wished, from the impossibility of listening to each other, and obeying the conductor. Never-

\* "Peter's Letters to his Kinsfolk," quoted in a recent number of the *Ecclesiastic*.



theless they capitably illustrated the lecture, and the unison *Sanctus*, from Merbecke, and the Ambrosian *Te Deum*, printed in our pages, told with wonderful effect. There is something in the severe majesty of this style of music, so different from the luxurious and seducing melodies of the modern scales, that renders it (if only for the contrast,) immeasurably more calculated for that House where all worldly thoughts ought to be left at the threshold.

We are requested by the Secretary of the Society to apologize to the numerous individuals who were unable to gain admission to the Lecture Room. It must be recollected that when tickets are distributed gratuitously, there is no possibility of knowing how many of them will be made use of. We hope ere long to have to announce another and a *shorter* Lecture.

#### THE SOCIETY FOR PROMOTING CHURCH MUSIC.

THE Report of the Society is now ready, and may be had through any bookseller.

We would take this opportunity of again urging the claims of the Society on the liberality of churchmen.

We have received one or two communications asking what is to be gained by being a member of the Society; since the *Parish Choir* can be bought for three or four shillings a year, and the members have as yet had little or nothing more for their guinea. It must be remembered, however, that the *Parish Choir* could not be sold for three-pence unless some amount of money had been subscribed, and unless a great deal of gratuitous labour were bestowed upon it by the Editors and Committee, all of whom have plenty of other work to do, but devote their leisure to this task, in the hope of serving thereby the cause of Christ's holy Church. Besides, the publication is sent to every part of the world where there is a Bishop of our Church, and is largely distributed where there is any chance of its doing good. This cannot be done without funds. Moreover, now that the *Parish Choir* has taken such a vigorous root, the Committee want to make fresh efforts; such as lectures, and other modes of *showing* what ought to be done, and how easily it may be done; the publication of music, and of treatises relating to Church Music, &c. But not one step can be taken without expense; and, therefore, if any persons are profited or pleased by our gratuitous services, we do not scruple to ask them for some small pecuniary help towards carrying on the good work.

#### ANTHEM PERFORMANCES AT EXETER HALL.

DURING the present month we have attended two performances of Sacred Music at Exeter Hall; one by the Sacred Harmonic Society, the other by Mr. Hullah's pupils, in aid of the Hullah Testimonial Fund. In both cases the performance went off well. Weldon's anthem, *In thee, O Lord*, at the former concert, and Boyce's *Lord, thou hast been our refuge*, at the latter, are deserving of particular notice, for the precision and good taste which they exhibited. We might have wished that the "Sacred Harmonics" had had the benefit of the smaller and softer organ, enjoyed by the younger Society; we must protest, also, against their

chanting, the recitation of which was most unsteady and confused, no two voices going together; but where there is so much to praise, we will not trouble ourselves to make odious comparisons, or to offer even the most amicable criticisms.

We will rather indulge in one or two reflections concerning the relation of these Societies to the progress of Church Music in general. In the first place they afford a complete refutation of the common idea that the English cannot sing, and do not care to sing. Then they may serve to show the clergy that there can be no *impossibility* in obtaining choirs for their churches; for here were at least six hundred young men, amateurs, skilled in the highest class of Church Music, who no doubt could be induced in time to sing in church as an act of religious worship, what they now sing in Exeter Hall for the gratification of themselves and their friends. Exeter Hall serves also to teach the public, what, alas, they can learn in but few churches, the existence of so great a store of music, calculated for every part of the reformed Ritual. The most constant attendant at either of the collegiate churches in the metropolis, has to learn in a place devoted to politico-religious meetings from a Society which originated with Dissenters, that the *Sanctus* and *Gloria in Excelsis* really were meant to be sung in the Communion Office, and that music for both has been written by some of the greatest composers whom our Church can boast of. In conclusion, we must congratulate Mr. Hullah on the admirable state of proficiency and discipline into which his pupils have been brought, and must give a friendly hint to the older Society, that we hope they will not allow themselves to be overtaken without a struggle for precedence.

#### To Correspondents.

If we do not notice some of our Correspondents' letters, it is because they would often require a whole treatise as a proper reply, and because the information they seek will be conveyed as soon as possible, in our regular columns.

A. P. C.—If the hymn "Jesus Christ is risen to day," is used at all, the regular tune for it may as well be used likewise. For the other two hymns, St. Ann's and London New.

J. S. C.—Some easy anthems are in preparation, uniform with those already published in our pages.

We cannot advise the *Te Deum* to be sung to a *chant*, (in the common acceptation of the word,) because the verses are so unequal in length, and various in sentiment. The *Te Deum* published in our pages could easily be learned by any children; and it could, if desired, be sung in four parts from the accompaniment printed with it. If another *Te Deum* in four parts be desired, "Rogers in D" might answer the purpose. Write to Novello's, 69, Dean Street, Soho, for a list of his sacred publications, with prices.

The passage "*In omni textu*," at p. 104, is a quotation from the *Instituta Patrum de Modo Cantandi*, a curious old code of Regulations for singing, of which we have frequently availed ourselves, in our "Short Notes on Chanting." They will be published very shortly in Latin and English with copious notes, in the set of *authorities* on Church Music, which the Society is preparing for publication.

We have received the "Church" Newspaper from Toronto. It is truly delightful to find our humble efforts so cordially received, and churchmen so active and in earnest in Canada.

E. M. C.—We hope soon to be able to give a satisfactory reply to the numerous "Organists" who have favoured us with their remarks. Meanwhile we refer to the Report, as a sign that the Society is by no means hostile to their order. *Justitia*, in our next.



## The Easter Anthems.

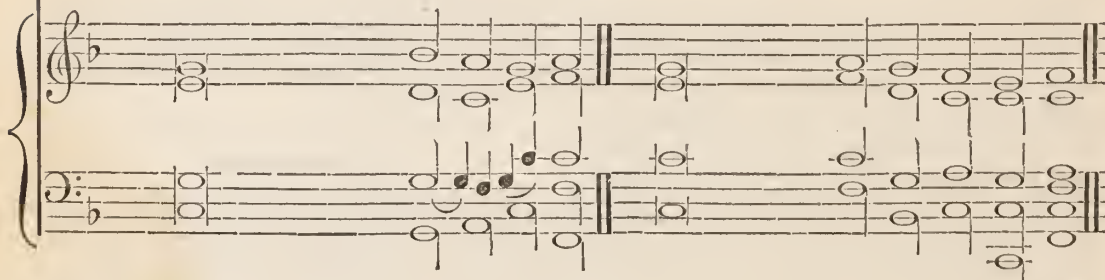
THE 7TH GREGORIAN TONE.

Accent.

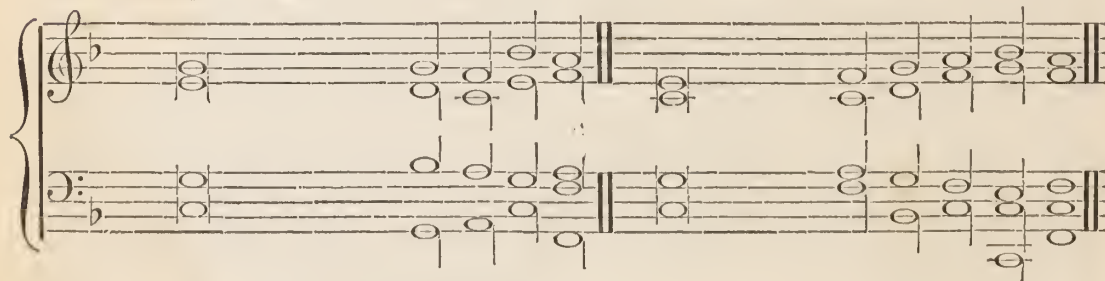
Accent.



CHRIST OUR PASSOVER IS SACRI - FI - CED FOR US : therefore - - - let' us *keep* the feast.  
 Not with the old leaven, nor with } wick' - ed - ness — : { but with the unlea - } ce' - ri - ty and truth.  
 the leaven of malice and - - } : { vened bread of sin - }  
 Christ being raised from the dead di' - eth no more : death hath no more do - mi' - nion o - ver Him.  
 For in that He died, He died - un' - to sin once : { but in that He } liv' - eth un - to God.  
 { liveth, He - - }  
 Likewise reckon ye also your - } - deed' un - to sin : { but alive unto God } Je - sus Christ our Lord.  
 selves to be dead in - - - } : { through - - - }  
 Christ is - - - - - ris' en from the dead : and become the first - fruits' of them that slept.  
 For since by - - - - - man' came death — : { by man came also } ree' - tion of the dead.  
 { the resur - - - }  
 For as in - - - - - A' - dam, all die : even so in Christ shall all' be made a - live.  
 Glory be to the Father, - - - and' to the Son : and - - - - - to' the Ho - ly Ghost.  
 As it was in the beginning, is } ev' - er shall be : world with - - - out' end. A — men.  
 now, and - - - - - }



Accompaniment with the Tune in the Tenor



*Remarks.*—These Anthems may be sung either in unison; or in four parts with the tune in the treble, as in the first accompaniment; or in four parts with the tune in the tenor, as in the second accompaniment. The organist should begin by playing the first half of the tune from the first accompaniment; the officiating minister should next, by himself, unaccompanied, sing in a slow emphatic manner, the first half of the first verse, which is printed in small capitals; the entire choir, with the organ, then take up the chant at the word *therefore*, and sing the second half of the first verse, and the whole of the second verse in chorus, with full organ. The remaining verses are sung antiphonally, with soft organ; the Gloria Patri in chorus, with full organ. The last syllable of the word *wickedness*, and the word *death*, must be sung to two notes (G & A), and the *A* in Amen, to F & E.

The tenor part in the second arrangement, being the melody, ought to be played on a powerful reed stop, the *cremona* for instance; the bass part with the pedal pipes; and the two upper parts on the diapasons in the swell. The object being to throw out the melody as much as possible.

# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 17.]

PUBLISHED MONTHLY.

[MAY, 1847.]

### On the Prayer Book.

#### No. V. ORDER FOR DAILY PRAYER.— THE OFFICE OF PRAISE.

(Continued from page 126.)

WE put off for the present any more lengthened consideration of the Lord's Prayer, lest it should interrupt that continuous view of the order and connexion of the different parts of the Church Service, which is so desirable to be borne in mind. We will simply repeat that, in its present position, the prayer must be considered to belong to the first, or preparation, part of the service, embodying, as it were, the first breathings of our affection and devotion, when encouraged to draw yet nearer to our Heavenly Father, after previous confession and absolution.

The preparatory duty of humiliation and confession being thus performed by the whole congregation, on their knees, and aloud, not in heart only, but by word of mouth, that each may witness his neighbour's acknowledgment of their common unworthiness, we proceed next to the great and principal duty for which we came together, that of praising and honouring God: we enter now upon the immediate office of PRAISE.

But even this the Church will not have us begin hastily. So conscious is she of the imperfection of the very best and heartiest service which her children can offer, that she will not suffer them to engage in any, without imploring God's aid. Hence the direction, *Then likewise he (i.e., the Minister,) shall say*, "O Lord, open thou our lips;" touch them and sanctify them, so that we may be fitted to engage in the holy duty: to which the people are to answer, "And our mouth shall show forth thy praise," expres-

sing, by that hearty response, their own readiness and eagerness to accompany their Minister. Again, the Priest says, "O God, make speed to save us," from all outward temptation, or inward weakness that may obstruct: the people answering, "O Lord, make haste to help us," in the duties which we are about to perform.

We may here take occasion to say a word on this peculiar mode of worshipping God, wherein priest and people are accustomed mutually to respond, or answer to each other. It is a practice which has existed in the Church from the beginning. We find it to have been practised by Jews as well as Christians, but with this difference, that among the Jews, the Priests and Levites only alternated the sentences of prayer and praise, while *we* are entrusted with a nobler privilege, every Christian man being, to a certain extent, a priest, and entitled, by virtue of his membership with Christ, our great High-priest, to bear a part in the public office of adoration. The advantages of such a mode of worship are obvious. Every one must see how well calculated it is to quicken our devotion, to engage our attention, to prevent weariness, to check our wandering thoughts, and excite us to bear a cheerful and hearty, because a marked and peculiar, share in the worship of God. Indeed, we could hardly call that a form of *Common Prayer* which neglected to provide some such means of general interest. Only let each remember that the response, *is* his own peculiar part in the service, a duty and privilege which he ought to guard with most watchful jealousy, suffering no one, whether Parish Clerk or Church Choir, to deprive him of it. They may be his *leaders* in responding, but they can never be his *substitutes*. If he

leaves to others this most delightful part of the service, which is so clearly meant for himself, he is almost sure to become drowsy, listless, or irreverent, when he ought to have all the powers of his mind alive and active. The effect of such a state of feeling will be to mar the whole spirit and beauty of the service; to shame God, instead of honouring Him: for, "as by the united voice, the one mind and one mouth of His worshippers, God is glorified, so in nothing is He more shamed than by their listlessness or their silence."

The four sentences, then, of which we have been speaking, repeated alternately by the priest and people, may be viewed as a connecting link between the Office of Confession and Praise. For no sooner are they uttered than we read, *Here all standing up*,—raised from the ground, where they had been tied down by the chains of sin, set on their feet by the aid of the Holy Spirit of God,—*the Priest shall say*, "Glory be to the Father, and to the Son, and to the Holy Ghost." In the name of the assembled congregation he ascribes glory to the Eternal Trinity. The words mark distinctly the office in which the congregation are now to engage, that of Praise; and, at the same time, they declare who it is they are about to glorify: the God, that is to say, of the Christians, the holy, blessed, and undivided Trinity, three Persons in One God, the same yesterday, to-day, and for ever. So that the form is not only a Hymn but a Creed, not only an ascription of praise, but also a declaration of doctrine. And in the ancient times of the Church, when Arius and his followers rose up to deny the eternal generation of the Son of God, representing Him to be a mere created being, inferior to the Father both in nature and dignity; and, to support these views, and as a sort of war-cry, put forth another form, thus, "Glory be to the Father, *by* the Son, *in* the Holy Ghost," pretending that it was the more ancient of the two; then the whole Church arose, as with one voice, to testify against him, recognizing no other form than that which we still retain, in which *equal* glory is given to all Three. And she added, moreover, these bold words of truth and holy confidence, to encourage and confirm her members in the faith, "As it was in the beginning," as glory was given to the Eternal Trinity before time

began; as it was given in the beginning of time, when on the day of creation "the morning stars sang together, and all the sons of God shouted for joy." As the angels continue to give it in their strains of thrice-repeated praise, "crying one unto another, and saying, Holy, holy, holy is the Lord of Hosts; the whole earth is full of His glory." As it was given by patriarchs and "holy prophets who have been since the world began;" by apostles, too, their successors and fellow labourers, in the first and purest ages of the Church, before Arius and his company had cast their foul leaven into her doctrine: as it is now, in defiance of their blasphemous attacks; as it ever shall be, though the gates of Hell should be armed against it.

And such, no doubt, in some degree, should be our own feelings, while repeating these ancient and admirable words; so far, at least, as to remember, that while using them we do declare against all heretics, that it is our intention to give glory to God, only as He is revealed to us in Scripture, and believed in by the Church; and being at the same time heartily thankful for the existence of that Church, by whose means the Christian faith has been preserved to us in its original purity; and determined, by God's help, as far as in us lies, to maintain and propagate its doctrines.

Having thus commenced the office of praise with the short hymn, or *Gloria Patri*, of which we have been speaking, we are to go on next to the more perfect language of the divinely inspired PSALMS. Hence the introductory exhortation spoken by the Priest, "Praise ye the Lord," which answers to the solemn "Hallelujah," used in the Jewish worship, and from thence adopted into the Christian. To which the people respond in a similar versicle, "The Lord's name be praised," signifying their readiness to accompany him in the work which he has proposed. On which follows immediately the saying or singing of the Psalms, prefaced in the morning, by the 95th, or Invitatory Psalm, wherein we are specially invited to praise and worship God, and which, after the example of the early Church, we use on every day, except "Easter-day, when another anthem is appointed."

J. W.

(To be continued.)



REPORT ON CHURCH MUSIC IN THE  
DIOCESE OF DURHAM.

(From a Correspondent.)

IF many of the readers of the *Parish Choir* feel as I do, they will welcome an attempt to comply with the Editor's request for communications as to the state of Church Music in different parts of the country. I propose to give the result of my own observation in the diocese of Durham.

The Mother Church of course claims our first attention. The choir of Durham Cathedral has long enjoyed a high reputation; and certainly if we admit the style of music there prevalent to be that best adapted to the service of God, we have little to complain of in its performance, considered as a matter of purely musical taste. The choir consists of four bass voices, three tenors, three altos, and ten or twelve trebles. The men's voices are of good quality, and the boys are well instructed. The attendance of all at the daily service is enforced, so that there is not here, that Sunday display and week-day negligence, which disgrace many other cathedrals. Nor are there any omissions of portions of the music, as at York, where the Morning Prayer is chanted, and the Litany *read*, or in other cathedrals where an anthem is only occasional. Indeed at Durham, it happens, singularly enough, that on Sundays and Festivals only, the unity of the service is marred; the prayers being *read* by one of the canons, *chanting* being either beneath their dignity, or beyond their skill.

I regret to say that one hears at Durham very little of the majestic music of our old English composers. The Psalms are usually sung to the ordinary florid chants of Robinson, Henley, Langdon, Dupuis, Lord Mornington, &c. No attempt seems to be made to adapt the chant to the character of the Psalm, except on the 23rd evening of the month, when a change is made to the minor for the Psalm *Super flumina*. And to judge by their hurried and confused recitation one would suppose that the choir attach little more meaning to the words of the Psalter than to DO, RE, MI, FA, SOL. A little trouble would correct these faults which sadly tend to perpetuate the popular prejudice against "chanting," and "Cathedral Service." The anthems are too generally adaptations from the semi-operatic music of Mozart, Haydn, &c. In this respect, a considerable change for the worse has been effected by the influence of the present Dean, who is said to have "a great taste" for noisy and *showy* music. I cannot help regretting that in some recent publications we have so large a proportion of foreign music, though of a higher style. A good and cheap selection of sound English music is still a desideratum. That Mr. Burns's "cheap music" has not supplied this want is a disappointment to many who are by no means disposed to undervalue Palestrina, Vittoria, Di Lasso, &c. The music of our own Church has certainly a strong claim upon us, and it is of a character of which we have no reason to be ashamed. Perhaps the best portion of the music at Durham is the Services, which are often of a grave and church-like character. Among these is a Service by Creyghton, in E, which is, I believe, unpublished.

Some years ago, the Holy Communion was celebrated only once a month; the Chapter have lately returned to a better mind and now celebrate weekly.

But I am told that there is no music except on the first Sunday in the month when the whole choir remain; the adults communicating. The non-communicants retire after the sermon; the choir then move within the rails of the Sacrament, where desks were placed for them, I believe, by Bishop Cosin. A voluntary is played during the administration.

The organ is one of "Father Smith's" but considerable additions have been made to it lately; it is played with great skill and judgment by an organist who has the rare merit of abstaining from any display of his own talents, to the prejudice of the choir. It has just been removed from its position above the chancel-screen to the north aisle of the choir; perhaps the north transept would have been a better position; but the present arrangement is understood to be merely experimental.

Besides the Cathedral, Durham contains six parish Churches, none of which affords us anything worthy of notice in this paper; the "singing" in all consisting, I believe, only of metrical psalms, indifferently performed. In a Cathedral town where there are many young men who have been educated in the choir, there ought to be no difficulty in forming for every Church, an efficient choir, and conducting the service with due solemnity.

Newcastle-upon-Tyne is the largest and most important town in the diocese of Durham. It contains eight churches, in several of which laudable efforts have been made to cultivate sacred music. The principal church is that of *St. Nicholas*, a fine building of the Third-pointed style, which contains a very good organ, and boasts of an excellent organist, and a choir sustained at some cost. Last week the walls of Newcastle were placarded with an announcement that "Sermons will be preached in *St. Nicholas Church*, in the morning and evening of Sunday next, on behalf of the Choir Fund, by the Rev. ———, when a full cathedral service will be given\*." Any lover of a solemn choral service, attracted by such an announcement, would, I fear, be somewhat disappointed. He would look in vain for a "white-robed choir," in the place which they ought to occupy. He would hear no attempt at "plain-song" by the officiating priest. The clergyman *reads* from a pulpit at the east end of the Church, the choir respond from a gallery at the west. One may reasonably ask, if a "cathedral service" can be "given" on an occasion like this, why are the divine offices not constantly so performed "to the praise and glory of God?" On ordinary occasions the Canticles are chanted, and an anthem and some metrical psalms sung. At the evening service the Psalms also are chanted. It is the custom in many churches, to make the evening service more musical than the matins, upon what principle I know not.

At *St. Andrew's* a great improvement was effected a few years since, by the removal of the choir from the too common but most unhappy position, the west gallery, to the proper *chorus cantorum*, the space between the transepts. The organ is placed in the south transept. Florid chants and anthems by Nares, Kent, Ebdon, &c., are too popular here, as at *St. Nicholas*. The best service in Newcastle, (though not all that one could wish,) is that at *St. Peter's*.

\* See an account of this service in the *English Churchman*, April 15.

This is the only parish church in the diocese in which any part of the choir are properly robed, the boys being in surplices. Here too the choir are correctly placed. The whole Service is musical, except, unfortunately, the priest's part, and, I believe, the Litany. There is no organ, and an insufficient number of voices, owing I suppose to want of funds. I am not aware that any attempt has been made in Newcastle, to form a volunteer choir; yet I am persuaded this might be done by any one possessing sufficient knowledge, energy, and perseverance. My own experience leads me to believe that an unpaid choir are more attentive and more manageable than a paid one; and I trust I shall be forgiven if I am wrong in thinking that the difficulties with "the singers," so often complained of, frequently result from the clergyman's neglecting to act boldly on the principle, that the superintendence of the music is as much his duty as that of any other portion of the Service. It is not interference that choirs in general object to, but a timid and unskilful interference.

All *Saints* possesses an organ and choir, but the style and arrangement of the church are such as to render almost impossible the correct celebration of the service. *St. Thomas's* is a fashionable chapel, in which a considerable sum is expended on the performance of metrical psalms and hymns. There is a strong desire on the part of some of the laity here, to effect an improvement in Church music, and we may hope that in time a decided step will be made. The want of a daily service is a loss to the cause of Church music as well as of true religion. There are persons now living who remember a well attended daily service in more than one of the Newcastle churches. Alas! that there should be none now.

Several parishes in the neighbourhood of Newcastle might be named, in which considerable labour bestowed on the music has been rendered in a great measure ineffective by the deplorable arrangement which places the clergyman in an isolated box at one end of the church, the choir in an elevated gallery at the other. The former, however skilful, is thus rendered useless as a leader or member of the choir, the latter become little more than a *sham*, the congregation being quite unable to join with a body of singers placed above and behind them.

The little chapel of *St. Alban, Windynook*, may be mentioned as an instance of a better arrangement, and of an unpretending, yet pleasing and devotional service, the *materials* for which are at the command of almost every parish priest; viz., a few boys to sing treble and alto, the schoolmaster as tenor or bass, and the clergyman himself. To these may be added, in most cases, a few volunteers, who will be the more docile from knowing that their services are not absolutely essential to the existence of the choir. At *Wolsingham* there is a choir of this kind which enjoys the benefit of daily practice, at evensong. In both these churches there is no instrumental accompaniment; which I have learnt to regard as, in many cases, no very great loss.

There are, I doubt not, various other places in this diocese, in which approaches are made to the solemn mode of performing the divine service intended by the directions of the Prayer Book; but I am giving the result only of my own observation; and I shall conclude this paper with a notice of one other parish with which I have had much opportunity of becoming acquainted.

In strict conformity to rubrics and minute attention to ritual observances, there is no parish in this diocese which excels *Morpeth*. Let me observe in passing, that this care for the ceremonials of religion is not, as a certain school would persuade us, subversive of, or incompatible with, the faithful discharge of more spiritual duties. The contrary is usually the case. Careful attention to small matters is a pledge of obedience in greater; for "he that is faithful in that which is least, is faithful also in much." In the restoration of *St. Mary's Church* at *Morpeth*, and in the building of *St. James's*, care has been taken to make such arrangements as are suitable for the choral celebration of the Service. In the former, the choir occupy the chancel. In the latter, the space under the central tower is screened off, and fitted up with desks for their use; the chancel being entirely unoccupied, except at the celebration of the Holy Eucharist. The stalls for the clergy are in a line with those of the choir on each side. The number of voices in the choir is stated to be between thirty and forty. They are unsupported by instrumental accompaniment. In the daily service the monotone is used in the prayers and versicles; on festivals, the plain-song with Tallis's harmonized responses. Of course the Psalms are always chanted, and an anthem sung. "Services" are occasionally used. I will shortly send a list of anthems in use at *Morpeth*, as it may be useful to show the kind of music that may be performed without much difficulty by a volunteer choir, composed of such material as as any country town may afford\*.

I cannot resist this opportunity of paying a just tribute to one of a class of functionaries, who may be a great help or a great hindrance in the revival of choral propriety, I mean parish clerks. The choir of *Morpeth* owes, I believe, its origin, certainly its early training, to the skill and labour of the parish clerk, through whose exertions chants and anthems were sung there, long before a desire for the improvement of Church music had become general.

ALTO.

#### ON UNITING THE OFFICES OF SCHOOL-MASTER AND ORGANIST.

*To the Editor of the Parish Choir.*

SIR,—Under the above heading some letters have appeared in your periodical, by giving insertion to which, you, of course, intimate that you concur in the asserted "advantage" of such a scheme.

Now, Sir, I thought the Organist and his office had already been sufficiently degraded, but it seems I was mistaken; and that until the appearance of your work a final stroke was required, (to complete the degradation of those who are entitled to far different treatment,) which you have been the means of suggesting to those in whose hands the appointments of Organists and Schoolmasters are vested: and this, too, notwithstanding your professed desire to advance the cause of Church Music.

If "advantage" there be in uniting the offices named above, it must be entirely on the side of

\* It will be seen that it is almost entirely the music of the old Church composers, which is not only much more devotional, but withal much *easier* than modern music usually is.



Schoolmasters, who will perhaps gain a few pounds a year by such a scheme. Certain it is, that neither the Organist will be benefited, nor will Church Music be advanced: for, one who has been trained for a Schoolmaster cannot be supposed to possess the knowledge of an Organist by profession. Yet, that some degree of ability will be expected of him may be gathered from the following advertisement which has lately appeared in your work:—

“ORGANIST.—Wanted for a Parish in Somersetshire, a person who will undertake the duties of Organist and Second Master in the School. *Salary according to the testimonials of ability, &c., but cannot exceed £40.!!!*”

Hear this, Messrs. Thos. Adams, S. S. Wesley, Pitman, &c., &c.! Hear this, ye who have spent your time and money in the acquirement of a knowledge of music and an ability to perform, in a worthy manner, on an instrument almost exclusively devoted to the service of the Church!

If the offices before mentioned are to be united, it would surely be as well to carry out so excellent a plan for reformation, by uniting also those of the Curate and Sexton. Nor is such a proposal by any means to be deemed *Quixotic*; for I maintain that *very great advantages* would result from such a union; thus, we should no longer be disgusted at the levity (not to say profanity,) which is now by no means uncommon among those whose duty it is to prepare an earthly resting-place for the departed; and, again, by accustoming those, who have for so long a period treated Organists with indifference, or even contempt, to prepare a pit into which earth may be consigned to earth, we might at length charitably hope that they would acquire such a knowledge of themselves, as to cause them to live in love with such as assist in the promotion of God's honour and glory. These are, at least, some of the advantages to be derived from the union I have proposed; and the form of application for persons to fill the combined offices might be as follows, or similar:—

CURATE.—Wanted for a parish in \_\_\_\_\_, a person who will undertake the usual duties and the office of Sexton. [Here particulars as to the number of Services, &c., might be named.] Salary according to the testimonials of ability in handling the shovel, but cannot exceed \_\_\_\_\_ (say £40, as being a liberal sum).

I am, Sir, yours obediently,

JUSTITIA.

\* \* We thought every reader of a periodical understood that the Editor was not responsible for the sentiments of his correspondents. We would refer *Justitia* to the Report of the Society just issued. His letter will be both instructive and amusing to many clergymen.—*Ed.*

#### A REFRACTORY VILLAGE CHOIR.

*To the Editor of the Parish Choir.*

SIR,—May I ask for your advice under the following circumstances which to me present considerable difficulties.

On taking in your most excellent publication, I was stimulated to exert myself to carry out its instructions in my parish. There existed in it a

very good choir of singers, and my first step was to apply to the leader of the choir for his assent and co-operation, but I found him most adverse to my plans. My next step was to get together some young men and others who had good voices, and with them form a choir for my evening service, without interfering with the old choir who never came of an afternoon to church: the old choir on this resigned and set themselves in hostile array, causing very unpleasant feelings in the parish. I am now left to my young choir, with only your little publication for my guide, without any musical talent or taste on my side, but only with an untiring zeal, with no master near me, and nearly the whole parish distressed by the resignation of the instrumental choir, who are very respectable in their way, but who will not acknowledge the clergyman in any of their singing devices.

What line am I now to pursue, and whither shall I turn for assistance or advice? Though I am very bare of funds, I am not unwilling to distress myself for what I have so much at heart.

I am Sir, your obedient Servant,

— RECTORY,  
*April, 1847.*

R. R. W.

\* \* We will reiterate the advice given by our able correspondent from the diocese of Durham, “that the clergyman should act boldly on the principle, that the superintendence of the music is as much his duty, as that of any other portion of the service. The idea that a self-constituted body of laymen are to assume to themselves the right of dictating what is to be sung during divine service is preposterous; and there is no religious sect or community all over the world in which it would be tolerated. We hope our correspondent will proceed firmly but gently in the course he has begun, and that the young choir will duly estimate the privilege he has granted them; and we are not without hope that their elders will on reflection show a better feeling and submit themselves to their spiritual pastor and master, who will one day have to give an account of their souls' health.—*Ed.*”

#### Books Received.

THE COMPREHENSIVE TUNE BOOK, edited by H. J. Gauntlett, Mus. Doc. Anything proceeding from Dr. Gauntlett's pen is sure to bear the marks of great vigour, raciness and originality, of piquant sarcasm, and of a (certainly not always misplaced) confidence in his own powers, and his capability of improving upon anything and anybody. The book before us is a collection of Hymn Tunes and Anthems of all characters; Catholic and Puritanical, for Church or Meeting, for public worship or private. There are hymns of the 9th century, and of the 19th; hymns composed as such, and hymns coined out of anthems, chants, and ballads. Speaking of the tunes called *Higham Ferrers*, *Arabia*, *St. Lydia*, &c., Dr. Gauntlett says that they were introduced into London churches by the Rev. W. J. Hall, Minor Canon of St. Paul's, and compiler of a selection of Psalms and Hymns; but he sarcastically adds, “they are still better known amongst the Congregationalists;” in whose keeping we think Mr. Hall had better have left them. Besides other anthems and sacred pieces there is the little anthem “O Lord the Maker,” commonly attributed to King Henry VIII. (but as usual much altered and improved upon);



an organ theme from S. Bach, and the commencement of a most capital set of Lessons in Singing, which we most cordially recommend to all who desire to learn *plain song* in order to sing in church. Of the arrangement of the Hymn tunes we can only say that the good tunes are well done, and the bad as well as they can be. Yet we must confess our surprise that Dr. Gauntlett should be found willing to perpetuate and adorn such horrible trash as *Cranbrook*, *Shirland*, and *Aldwinkle*; or does he use the modern trash as a mere bait, and device to lead on his readers by degrees to the older and better style? If so we hope the *Christian Remembrancer* will not be too severe on him when it treats of hymn music.

THE CHRISTIAN REMEMBRANCER for April, contains the second of a series of articles on English Church Music, written with no less vigour, but, we are glad to say, with far less acrimony than the first. The writer sets out with the position that Church Music is divisible into two portions: that which should be sung by the congregation led by the clergy, and that which should be sung by the choir. In the former, the people themselves offer their own praises; in the latter, they do so vicariously by the mouth of the choir. The former consists chiefly of thanksgiving; the "rendering thanks for the great benefits we have received at God's hands;" the latter of adoration, or the "setting forth His most worthy praise." The former is "the grateful acknowledgment of God's mercies" towards us; and this, together with our prayers to Him for fresh mercies ought to be expressed by all of us individually; none remaining silent. The latter being the "adoration of His most great and glorious perfections," should be committed to those who possess the highest degree of musical skill, the people meanwhile listening in contemplative devotion. The former comprises the daily Psalms, the prose Hymns and Canticles, the Responses and Suffrages; the latter, the Anthem, and the Office of the Holy Eucharist. And the character of the music for each portion should correspond to its purpose. The one should be *plain song* in unison; such a music, in fact, as all can join in; high or low, learned or ignorant; cleric or lay; the other should be of the highest order of artistical beauty and grandeur; such, in fact, as a well trained choir alone could sing with due effect.

That congregational music for priest and people should be *plain song*, the writer argues from the fact that the foreign clergy, who have retained the *plain song*, do now sing; whereas the English clergyman, who has abandoned plain song, is silent, and devolves his duty upon lay choir-men. "The foreigner sings that which from time immemorial the Fathers of the Church directed the priest to sing; and which the wisdom of ancient days settled as the most admirable form in which the priest's voice could be heard; whereas our countryman is asked to exhibit himself in a tune, a tune composed beyond the compass of his voice, and thrown into a form which reason and art refuse to sanction, as either proper for his duty, or worthy of the Sanctuary."

For those parts of the public service, then, which minister and congregation ought to sing, viz., the Responses, Psalms, Litany, and Canticles, the writer argues, and we entirely agree with him, that the music ought to be simple, known, definite, unvariable by private caprice, and suited to the capacity of every worshipper. These qualities belong to the ancient *plain song* or *Gregorian Tones*. On the other hand, for the Anthem, and the Office of the Eucharist, let us have the grandest and most artistical harmonized music;—provided always that it be *Church music*, and not an importation of sensual and theatrical extravagancies, nor yet of the impure strains of modern popish chapels. The *Te Deum*, the writer thinks, may be made a harmonized choir-service on High Festivals, but not in the matins of ordinary days.

"It was a bad day for the Church," continues our author, "when the clergy resigned the duties of the choir to lay singing-men, and when, consequently, the Office of the Holy Communion was celebrated without its due accompaniment of music. And it is at this point, viz., the celebration of the Lord's Supper, that our musical improvement ought to begin." Surely, he says, it is beginning at the wrong end, to chant the Psalms, sing the Canticles to harmonized services, sing even the *Kyries* and *Creed*; but then, when the office of the day begins, to abandon music, and coldly read the *Sanctus* and *Gloria in Excelsis*. "There are fewer prejudices to encounter amongst those who are constant communicants; and we cannot but think that this, the class which has the greatest right to all the solemnities and beauties of the Church, indeed the class to whom alone the Church perhaps is justified in displaying her most majestic aspect, has great reason to complain of the cold and repulsive, and always constrained way in which the Eucharist is celebrated in England."

We fully agree with the writer, that it is an incongruity to bestow all the music on those parts of the Service at which the mixed multitude are present, some of whom come from routine, and others to be amused, and to deny it altogether to those at which only the faithful are present, who remain to partake of the highest act of Christian worship. Yet we heartily pray that a musical Eucharistic Service may never be in our Church an attraction to mere idlers, a Sunday opera, as in Romish chapels; though we do not think this at all probable.

The above is the leading idea of the writer; but of course we cannot follow him in the details, in his observations on the nature and construction of anthem-music, and on the Church gamuts; though they deserve the perusal of all who are interested in the progress of Church Music.

We cannot help doubting the soundness of his desire to banish all *services*, as they are technically called (*i.e.*, the Canticles set to "*solemn composites*," and harmonized anthemwise). Unfit they no doubt are for common parochial congregations; but for the congregation of priests and choristers who meet for daily prayer in collegiate churches, may not a higher style of music be admissible?

We will conclude with one brief extract, which cannot be too deeply impressed on the minds of all Church composers and choristers.

"To make others feel, we must first feel ourselves; and if there be no holiness or reverence in the mind of the musician, there will be neither of these emotions in the hearts of his auditors."

We have received Sermons delivered on the late National Fast Day, by the Rev. W. J. E. Bennett, of St. Paul's, Knightsbridge, and the Rev. W. Gillmor, of Iltingworth.

SHORT ANTHEMS AND INTROITS, ADAPTED TO THE COURSE OF THE ECCLESIASTICAL YEAR; THE MUSIC DERIVED FROM ANCIENT SOURCES. *Burns*. This work consists of a series of short passages of Holy Writ, seldom exceeding two verses, intended to be sung either as Anthems, or as *Introits*. [We may take the opportunity of telling some of our readers that the word *Introit* signifies *he enters*, or *goes in*, and is used to signify that which is sung when the clergyman *goes into* the chancel to begin the Communion Service. In most parish churches a metrical psalm is used as *Introit*; in cathedrals the *Sanctus* is used, although improperly, because it ought to be sung in its proper place, in the latter part of the Communion Office itself.] These short Anthems are set to portions of ancient *plain chant*, and are harmonized by Mr. C. C. Spencer, according to the laws of the ecclesiastical modes or gamuts. They may be sung in four parts, or in unison, or may be sung through once in unison, and be repeated in harmony.

It is not at all intended that these Anthems shall supplant the more elaborate compositions commonly known by that name, but we think that they may be made an excellent substitute in most churches, for a portion of the metrical psalmody. They are short; so easy that they may be sung in any church by men or by boys; and they are imbued with the true ecclesiastical and devotional spirit. To those who are as yet quite unacquainted with music written in the old ecclesiastical modes, they will appear strange, and perhaps unpleasing; but we can say, from personal experience, that a liking for this style grows upon one exceedingly fast, and that whoever sings these will find them well fitted for the voice of reverent praise and adoration. The Anthems for the First Sunday in Advent and the First Sunday in Epiphany are particularly beautiful. We have quoted that for Trinity Sunday, and recommend all our readers to try it; reciting it reverently to the notes, and giving due expression to the words, without counting time. *Decies repetita placebit.*

All our readers ought to take in the *MUSICAL TIMES*, published monthly by Novello, for three halfpence. Every number contains either a short and easy Anthem, or a Madrigal.

Mr. Dawson's *ELEMENTS OF MUSIC* is a remarkably clearly-written introduction to the science. We shall some day quote his observations on Time; and on the mischief arising from the practice of dividing each bar of music written in *alla breve* time into two, which is not uncommonly done by "arraugers."

The First Volume of Mr. Burns' *ANTHEMS AND SERVICES* is now complete, with Title and Index.

There is a capital article in the *Orford and Cambridge Review* for March, 1847, exposing the fallacy of the doctrine assiduously promulgated by Romanists, that it is to *Protestantism* that the decay of Church Architecture in the sixteenth century was owing. The writer shows, on the contrary, that it was at Rome, under the Popes, before the Reformation, that what is now called *Christian Architecture* was first abandoned for the Classical Pagan style; and that in England the taste for the Gothic was revived, not by Romanizers, but under the auspices of the Quaker Rickman. Much of the writer's comments on Church Architecture would apply to Church Music. True Ecclesiastical Music is much more abhorred by worldly-minded Romanists than by the sourest Puritans.

#### CHURCH MUSIC IN CHESHIRE.

*To the Editor of the Parish Choir.*

SIR,—After reading, in the March Number of the *Parish Choir*, the very pleasing account of the Lecture on Church Music given at Sutton Valence, in Kent, and observing your wish to have more communications of a like nature, I am induced to tell you something of what has been done in a village in Cheshire, where I reside, in the hope that the plan here pursued, may suggest hints that may be useful, and be adopted, or improved upon, in other places. The population of this village is about one thousand. Nearly three years ago, a set of respectable young men of various occupations and trades, expressed a wish to learn music, in order to fit themselves to become members of the church choir.

The wish was responded to, and they have been taught by an excellent singing-master; the plan being to give them a lesson once a week from Advent to Easter, that portion of the year affording most leisure to men working out of doors. A large class of children are taught singing in the National School,

the time given to it being half an hour three mornings in every week. The trebles and altos for the choir are selected from this class, so that as children leave the school there are always some to fall back upon. The men and children all meet on Saturday evenings for an hour, to practise in the church with the organist, who, it may be observed, is an amateur, and has, with the sanction of the clergyman, the direction of the choir. The good attendance and perseverance of the men, and their docility in submitting to instruction, are highly commendable, and they do not receive any pecuniary remuneration. For the Church services, the tunes, whether for the chanting, or the psalmody, are not too frequently varied, and I should say the congregation join more than is the average in country churches. Once a month, in the afternoon service, an anthem is sung. One fine evening last summer, it was proposed to adjourn the Saturday's practice to the house of a resident in the village; and the choir were ranged on the lawn before the house. I subjoin a programme of what was sung, copied from a memorandum kept by one of the party present. I can truly say it was all correctly and *well* sung, but you must remember this little band had not the advantage of being led by so distinguished a musician as the choir-master to H.R.H. Prince Albert.

I will only add, the "power," to speak technically, used on the occasion, was as follows:—twelve trebles, nine altos, five tenors, five basses.

Magnificat, double chant, *Boyce*; Sanctus, 93rd Psalm, metrical version, *Wedge*; 84th Psalm, metrical version, London, *Dr. Croft*; Nunc Dimittis, single chant, *Farrant*; Anthem, "In Jewry is God known," *Dr. Clarke Whitfield*; Glory to God in the highest, chorus, *Pergolesi*; Hallelujah Chorus, *Handel*.

I remain, Sir,

Your obedient servant,

March 4th, 1847.

A CONSTANT READER.

#### To Correspondents.

J. N. (Paisley).—We cannot see why it is more penitential to omit the chanting, than the metrical psalmody; but such a point must be left to the discretion of the clergyman, and every good churchman will acquiesce in his decision.

J. E. C.—Novello, of 69, Dean Street, Soho, has published almost all the music used in Cathedrals.

*An Amateur*.—The authority for the relative use of the *Benedictus*, *Jubilate*, &c., must be looked for in the Prayer Book itself; any other reasons, founded on the customs of the Church before the Reformation need not be neglected, but are not to be considered imperative. The *Te Deum*, *Benedictus*, *Magnificat*, and *Nunc Dimittis*, being respectively placed first, and being, moreover, of a more evangelical character, would naturally be preferred for general use, when there is no reason to the contrary. *Benedicite* was directed to be sung during Lent instead of *Te Deum*, in King Edward VIth's first Prayer Book; and in many churches it is now usual to sing it during Advent and Lent, and on all Fast Days. When there is service both in the afternoon and evening, it seems appropriate to use *Deus Misereatur* in the afternoon, and *Nunc Dimittis* in the evening, because the latter formed a part of the ancient *Compline*, or concluding service of the day.

The music for the Kyrie, Gloria, Nicene Creed, and other parts of the Communion office, will soon appear in our pages.



## Anthem for Trinity Sunday.

Revelations iv. 8.

From Mr. Spencer's "Short Anthems."

And they rest not day and night, say - ing,

Ho - - - ly, Ho - - - ly,

Ho - - - ly, Lord God Al - migh - ty,

which was, - - and is, - and is - - - to come.

N.B. It is to be chanted or recited in a devout and dignified manner; every syllable being pronounced according to its natural length or shortness, without any regard to *time*. When two or more notes are tied, they are to be sung to one syllable. The bars do not indicate measures of time, but merely breathing places. Either the Treble part may be sung in unison, or the four parts by Treble, Counter-Tenor, Tenor, and Bass. Any  $\flat$  or  $\sharp$  only affects the note immediately following it.



# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 18.]

PUBLISHED MONTHLY.

[JUNE, 1847.

### On the Prayer Book.

#### NO. VI. ORDER FOR DAILY PRAYER.—

##### THE OFFICE OF PRAISE.

(Continued from page 134.)

IF we admit the principle laid down by the apostle, that we should “sing with the understanding,” as well as “pray with the understanding,” there cannot possibly be a more appropriate introduction to our acts of praise, than the 95th psalm, wherein are laid down briefly and comprehensively the several reasons *why* we should lift up our hearts and voices in honour of God.

1. Because He is a great King, “The Lord is a great God, and a great King above all Gods,” the King of the whole universe; and these earthly temples are His courts, where, surrounded by His angels, and attended by His ministers, He vouchsafes to receive the homage of His people. In the presence therefore of so great a King, we should raise all our affections to afford Him His due meed of praise.

2. But there is yet a nearer reason why we ought to strive our utmost to glorify God. Not only is He the King of all the earth, but we are, in an especial manner, His subjects. “He is the Lord *our* God, and we are the people of His pasture and the sheep of His hand.” We are among the number of those countless thousands, who, born of water and of the Spirit, have entered into the visible kingdom of God, through the instrument of His appointing. He is, therefore, in a peculiar sense, the Lord *our* God, and we are in very truth His people; and not His people only, but His sheep, the very flock of Christ the good Shepherd, which He purchased with His blood, and feeds with His word and sacraments, and refreshes with the consolations of His Holy Spirit, in the fair and pleasant pastures of His Church; and therefore as we should praise Him

with joyful and eager hearts for His glory, so should we with grateful and adoring hearts, for His grace and mercy.

3. Nor, lastly, should we lose sight of the awful *warnings* of His book. Men, even in moments when they are best disposed, have but too much need of warning, and therefore the psalm concludes with a few most wholesome words of caution, “To-day, if ye will hear His voice, harden not your hearts, as in the provocation, and as in the day of temptation, in the wilderness.” That is to say, “when God calls upon you to serve Him, do not harden your hearts against His bidding, as the Jews did in the day of Moses, time after time in the wilderness, murmuring at every hardship they had to bear, showing their want of faith in God, notwithstanding all the wonderful mercies and deliverances vouchsafed to them; forsaking the true God, and going astray after the gods of the surrounding nations. For a long time God bore with them. ‘Forty years long was I grieved with this generation and said, It is a people that do err in their hearts, for they have not known my ways.’ But at last the day of grace closed, and the day of punishment began: at last, God swore in His wrath, that they should not enter into His rest\*.” The consequence was, that out of the vast multitude who went forth with Moses out of Egypt, only two, Caleb and Joshua, lived to enter the promised land. And by this story of God’s wrath and vengeance against impenitent sinners, brought before us every morning in the Invitatory Psalm we are warned not to let *our* hearts be hardened by the deceitfulness of sin, lest being guilty of the same offence as they were, we should be visited by the same punishment, lest we should lose the heavenly Canaan, as they did the earthly.

J. W.

\* Augustus Hare, Sermons on the Liturgy.

### Meaning of Prayer Book Words.

#### No. 1.—THE WORD *Use*.

(From a Correspondent.)

UNDER this head we propose to give a series of illustrations, compiled from various works of authority, of the meaning of several words which occur in the Prayer Book, or which are used in relation to Church Music. We will begin with the word *use*; in explaining which we shall avail ourselves of the observations prefixed to the Rev. W. Maskell's learned work on the *Ancient Liturgy of the Church of England*.

"In the admonition entitled *Concerning the Service of the Church*," says Mr. Maskell, "which succeeds, if indeed it does not rather form a part of, the Preface to our present Book of Common Prayer, we find the following—

"And whereas heretofore there hath been great diversity in saying and singing in Churches within this Realm, some following *Salisbury Use*, some *Hereford Use*, and some the Use of *Bangor*, some of *York*, some of *Lincoln*; now from henceforth all the whole Realm shall have but one Use."

Now, since this same Injunction is found almost word for word in the Preface to King Edward the Sixth's first Prayer Book in 1549, it must be evident that the variety of *uses* referred to must have existed before the Reformation.

What, then, is the meaning of the word *use*?

Some writers say that it relates to the various modes of singing and chanting used in different cathedral churches, and that the difference between the *use* of Salisbury and that of York, for instance, was a difference in the mode of using the *plain tune* in those choirs respectively.

Mr. Maskell, however, decides that a difference of *Use* signifies, not a difference of music, but difference in the Offices themselves; "viz., different prayers, different arrangements of them; different ceremonies to be observed in the administration of the Sacraments. Whether," continues he, "a particular diocese of England anciently adopted the Use of Sarum, or the Use of Hereford, would depend on the acceptance of its manual and missal, and other service-books, and have no necessary reference to its mode of intonation. The diocese of Ely, for example, might observe the use of the Church of Sarum, and nevertheless adopt the music (allowing, that is, that there were material differences,) of the Church of York. Or it might retain some parts of each (music) with other intonations proper to itself; all which would have no influence on the Use adopted by the Church of Ely. But if, upon the other hand, a part of the *Offices* of Sarum, and a part of Hereford, and a part of York, were taken and re-arranged, with an observance of this use, and an omission of another, this would constitute a new use;—viz., of the Church of Ely."

"I do not mean to say," continues Mr. Maskell, "that in an improper and wide sense, we may not include, under certain circumstances, the mode of intonation adopted and ordered by any Church, in its Use. Thus we cannot separate the notation of a noted manual or missal of the Church of Salisbury from the Use of that Church, *at the time when the particular volume which we may be examining was written or printed*. But the book would still be the missal or the manual *secundum usum Sarum*, if there was not one musical note contained in it; or at different periods during the 13th and 14th centuries, the music may have varied very materially, and yet the Use of the Church of Salisbury have continued one and the same."

The ancient Uses of the Church of England, those namely, of Salisbury, Bangor, York, and Hereford, are printed by Mr. Maskell in parallel columns, together with the modern Use of Rome. The resemblances and differences which they exhibit are in the highest degree interesting. We will refer to one passage in the Canon of the Mass, (p. 98,) which Mr. Maskell considers to be much earlier than the dogma of Transubstantiation, and quite irreconcilable with it.

That the above is the true meaning of the word *Use*, is confirmed by much other evidence. For instance, there is a distich in the title-page of a Breviary, printed at Paris, 1533, according to the Use of St. Peter's, at Lisle. It begins—"Vos non Romæ, nec Tornaci colibet usus." "You are not bound by the *use* of Rome, nor of Tornay:"—but the Use is certainly one exclusive of music.

#### No. 2.—*Decani* AND *Cantoris*.

It is very usual to see in Anthems and Services, the words *Dec.*, *Can.*, and *Full*, written over certain portions of the music. They mark what portions are intended to be sung by either side of the choir separately, and what portions are to be sung by both sides in chorus. *Dec.* stands for *Decani*, or the Dean's side, which is on the left looking from the altar. *Can.* stands for *Cantoris*, or the Precentor's side, which is on the right.

(To be continued.)

### OPINIONS OF AN AMERICAN CLERGYMAN ON THE ENGLISH CATHEDRAL SERVICE.

To the Editor of the Parish Choir.

SIR,—In your last Number, one of your Correspondents favoured us with an interesting report on Church Music in the Diocese of Durham. I think that fair and temperate criticism is likely to be of the greatest service, and I therefore send you some extracts from a book recently published, entitled "Recollections of England," by the Rev. S. H. Tyng, an American Clergyman, which extracts contain his estimate of Cathedral Service in England.

As for his opinions on the Cathedral Service in the abstract, I do not think them worth much, since he



is evidently, although a Clergyman, no great admirer of the Church system; he seems not to appreciate the blessings of "daily meeting for prayer and praise," nor to understand the meaning of what he witnessed. Nevertheless he appears to be a pious, earnest-minded man, and well capable of judging whether piety and earnestness were manifested in others; and I must say I feel deeply mortified that any one, and more especially a member of a Church so dear to us as the American, should be able to put on paper, with even a shadow of truthfulness, such observations as those of Dr. Tyng, on the service at York.

Mr. Archdeacon Hale is reported to have spoken in warm terms, the other day at a public dinner, of the service at St. Paul's, on the Festival of the Sons of the Clergy; and to have said that surely Cathedrals did not exist in vain, when they afforded such opportunities for displaying the sublimity and beauty of the English Ritual, and for raising and nourishing feelings of the purest devotion. This is most true; but alas, why should this be the subject of a boast, as if it were a rare excellence? How I wish Cathedral dignitaries would be a little more alive to the expediency of showing in these hard practical times, the real working use and effects of their gigantic establishments.

I add one extract from the book of another American clergyman on London parish clerks.

WESTMINSTER ABBEY.—"The abbey is opened for public worship twice every day; and on the occasions on which I was there, the congregation was always large, and serious in appearance. The service is remarkably well performed here, and furnishes one of the best specimens of cathedral worship which came under my notice."

CAMBRIDGE.—"Early in the morning I attended the College prayers at Trinity Chapel, where the full morning service was performed, and every person in the place, save a few visitors, was clothed with a linen surplice. The chapel was entirely full; probably 400 were present, and as the whole assembly rose and knelt, and appeared to engage with serious propriety in the service, the sight was certainly impressive. The lessons were read by two young bachelors in their lambwool hoods; the prayers and psalms were read and sung together by two of the Fellows, and the singing men and boys belonging to the Chapel. In repeating the creed, the whole congregation turned to the east and bowed in a very slow and profound manner, and it was certainly a solemn scene.

"As I saw these four hundred young men clad in white, thus bent together in humble acknowledgment of the Saviour's name, I voluntarily thought, will they all thus be clothed in white robes and bow together before the Lamb? Whether the habit of such religious parade be advisable or not in worship, I suppose hardly comes up to us for a question? It certainly would be very much the contrary for us to introduce it, where it has been unknown, and would, I apprehend, tend little to edifying. . . .

"I cannot but say, however, with great solemnity, that I saw enough of these singing, formal services in the cathedrals and the chapels of England, to disgust me with the system completely. With but few exceptions the whole plan of worship is irreverent and light, the deportment of the choristers almost uniformly very exceptionable, and the influence of the system very unedifying. I saw no single instance, even in this morning service at Trinity, though this was far more correct than any other, in which this was not the preponderating conclusion; and with many of them I was too much dissatisfied even to remain to the conclusion of what appeared so evidently unmeaning and empty form. Sad would be the day for us which

should countenance the introduction of such a system here! It may gratify the love of parade, and minister to the sensual wants of superstition; but it can never be the instrument of spiritual instruction or edification to the body of Christ. And even with all the meliorating circumstances of the many excellent men who were engaged in this early service, I was glad to exchange it for the less showy, but more impressive services, of the Churches, in which our subsequent day was past."

YORK MINSTER.—"While I was roaming through the immense edifice, the sounding of the organ indicated the hour of worship, and I went into the choir where it is performed. But the service was worse conducted than I had seen it anywhere before, in the manner and deportment both of ministers and singers. It amounted to an absolute burlesque of religious worship. There seemed to be no one engaged in it who felt the least concern in the whole matter, except in the desire to get through it as quickly as possible. To expect any religious influence or effect from mummery like this, is preposterous; it is an exposure of the whole subject which it represents, to ridicule and contempt. These may seem strong expressions. They indicate, however, exactly the impression made upon me by the occasion. The great instrument of divine blessing under the Gospel, is the preaching of the word; and though we are by no means to undervalue the meeting together of Christians for prayer and praise alone, yet the substitution of these formal, unmeaning, and unfeeling services, performed by careless and irreligious hired agents, for the real prayer and praise of the people of God, is but a mockery of the whole subject. In this case there was not even the compensation of tolerable music."

DURHAM CATHEDRAL.—"I have contemplated our sacred edifice with more serious feeling, or a higher excitement of reverence. It was the hour of evening prayer, when of course the choir was closed, but the sound of the singing and music was perfectly distinct in its feeblest notes throughout the building.

"There was a vast improvement in the method of performance here, in comparison with the last which I had heard. The swelling notes of the organ, as they rolled through the long aisles and lofty arches, mingled with the clear and sweet tones of the responsive chants, which were performed with great harmony, affected me with feelings of solemnity, and excited my heart to praise; certainly, I heard no cathedral music in England equal to this evening's worship. When the service was concluded the clergy came out in procession, with the vergers bearing their silver maces before them, and, turning round at the door, very lowly and solemnly bowed towards the East, then passed off to the cloister in the southern aisle. There were not a dozen persons in the cathedral besides those actually officiating in the service. I wandered round afterwards through all the aisles and monuments of the place, and admired greatly the size and simple magnificence of the building; but I formed no new opinion of the importance or advantage of these cathedral services. They may inspire religious sensibility in the minds of a few, but they are the fruits and agents of mere formalism and sinful mockery of God, it is to be feared, in many more. Here in a small country town, is an edifice, which if it were employed for the proper ends of the Gospel, the religious instruction of the people, is perhaps sufficient to contain nearly all the worshippers in the place; but which, as far as I could see, in its present system, is made useless at the best. The people are gathered for instruction in other places; churches and chapels are scattered round the town, but this immense pile is reserved for the mere purpose of formally singing through the worship of the Church, in which few unite but those who are paid for the purpose, and still fewer, probably, derive any spiritual benefit from the circle through which they are required thus formally to tread. With the whole system



of scriptural and gospel operation among men, they are apparently inconsistent; and, for the end of promoting this, manifestly useless."

*Extract from "GLIMPSES OF THE OLD WORLD," by the Rev. J. A. CLARK. Vol. II., page 146.*

ON CLERKS.—"There is one thing here which I exceedingly dislike, the employment of clerks to make the responses. They parade up to their desks with their semi-clerical robes on, with as much regularity and form as the clergyman with his surplice, to the reading-desk; and then they are sure, by the elevation of their voice, to let all the congregation know that they are in their place. I have never heard one of them read well, or in such a way that the congregation could follow them with any kind of comfort. Some of them by their rapid undevotional manner, and others by their drawing, harsh, sing-song tones of voice, not only mar the beauty and effect of the responsive parts of the service, but absolutely make one quite nervous. This *clerking* of the service, too, is just the way to get all the people out of the habit of making audible responses themselves.

"May it never be introduced in American churches?"

May I briefly analyze the sentiments of our American critics?

Dr. Tyng's reasons for objecting to the Cathedral Service seem to be:—

First, The occasionally careless and irreverent deportment of those who take part therein.

The same objection will tell against every other good thing on this earth, that can be abused. Careless and indelicate persons will be careless and indelicate, whether they sing, pray, or preach.

Secondly, "Preaching the Gospel," argues Dr. Tyng, "is the great instrument of divine blessing." But the meeting of Christians for prayer and praise alone is not to be undervalued. Yet, if when people meet for prayer and praise alone, they act in a "formal, unmeaning, and unfeeling manner," &c., &c., they mock Almighty God.

This is one of those loose rambling arguments which well-meaning people often indulge in, and which when analyzed come to nothing. Every point stated may be true, but yet proves nothing else. It is just as if a man should say, meat is the most nourishing article of diet, yet bread is not to be despised; but if the bread is bad, &c., &c., why then it is not good—not so good as good bread.

Thirdly, Dr. Tyng asks "whether out of the multitude clothed with white surplices in Trinity College Chapel, all will be found at the awful day of judgment, to have their robes washed in the blood of the ever blessed Lamb of God."

Alas, may not this be asked of every assembly met for religious purposes? Might not Dr. Tyng have felt the same doubt respecting the multitudes who thronged Exeter Hall at the Wesleyan Meeting, which he, a clergyman, was not ashamed to attend?

I fully admit, that it is with the putting on of a surplice, as with every other outward act that has a hidden and spiritual meaning. It is a privilege which entails a responsibility; and if done without thought and prayer, a blessing is lost, and guilt incurred.

Fourthly, The uselessness of Cathedrals; the "formal singing in which few unite, but those paid for the purpose."

This is a true bill, Mr. Editor, so pray continue to urge the restoration of a *plain song*, in which Christ's poor may all be able to join.

Fifthly, Dr. Tyng's own "opinion," that Cathedral Services are "fruits and agents of mere formalism and sinful mockery of God," &c. &c.

This is worth as much as the opinion of every man is on a thing that he knows nothing about, and is prejudiced against.

Lastly, Dr. Clark's sentiments about London Parish Clerks, I am sure agree with your own. The people cannot say the responses properly, unless the clerk speaks in a subdued chant, and acts as their leader, not their substitute. VIGIL.

## INCONSISTENCIES IN CHURCH.

*To the Editor of the Parish Choir.*

SIR,—There are one or two little inconsistencies of demeanour in church which are occasionally exhibited by well-informed persons, and which I should like to be allowed to say a few words upon in your useful Journal.

The first is, after the Apostles' Creed, at the Salutation between the minister and his flock. The former, before beginning the solemn work of prayer, blesses his people, saying "The Lord be with you." The latter return the blessing, "And with thy spirit." But this being an interchange of salutation, should be performed standing: the rubrical direction is—

"And after that," viz., the Creed, "*these prayers following, all devoutly kneeling; the minister first pronouncing with a loud voice,*

"The Lord be with you," &c.

This, therefore, not being a prayer to God, but a preliminary to prayer, the people ought certainly not to kneel down till after they have said it; and certainly they ought not, (as they commonly do,) to tumble down irregularly whilst they are saying it.

In like manner after the sermon. This according to immemorial custom is always concluded with an ascription of praise to the ever Blessed Trinity; after which there is a short prayer and a blessing. Certainly, therefore, the congregation ought to stand up at the ascription of praise, "Now to God the Father, Son, and Holy Ghost, be ascribed all honour, glory, dominion and power, for ever and ever. Amen." It is a cheering sight to see a whole congregation eagerly stand up, in the very attitude of praise, lifting up their bodies as they do their souls, and joining in a fervent Amen. But instead of this, most of them tumble down on their knees with a confused noise, an attitude they ought not to assume till the minister comes to the valedictory prayer or blessing.

I might remark, next, on the custom of sitting during the Anthem or Sanctus (when the latter is sung as an *Introit*), but this cannot be done by any one who reflects at all on what he is about. The Prayer Book talks of standing and kneeling, but it never directs to sit.

But during the administration of the Lord's Supper there is the greatest diversity noticeable; though this part of the service one would think should be the most carefully performed by all. During the Offertory sentences, some sit, others stand; surely the latter is the more appropriate posture whilst God's word is being read from the altar, unless, indeed, any one is kneeling in private devotion.

During the exhortation, and the address, "Ye that do truly," *standing* is evidently the most becoming posture, as a mark of respect; and this should be changed for kneeling, at the confession that follows; and the kneeling be continued during the "Absolution" and the "comfortable words" that ensue; also during the *sursum corda* and Preface, till we come to the *Sanctus* itself. But ought not the *Sanctus* to be said or sung standing? There is no rubrical direction to guide us, but analogy would surely direct us to stand up at such a hymn of praise.

During the prayer "We do not presume," and the "Prayer of Consecration," kneeling should be continued of course; also during the Lord's Prayer, and in the Thanksgiving Prayer in the Post-Communion; unless on high Festivals we were to imitate the Eastern Church, and stand whilst these portions are said, in token of thanksgiving and joyfulness. But when we come to the *Gloria in Excelsis*, surely this ought to be said standing. Yet one-half the congregation kneel in many churches.

I hope, Mr. Editor, these hasty remarks may elicit an authoritative set of rules from some of your clerical correspondents.

Your obedient servant,  
MINUTUS.

#### REFRACTORY VILLAGE CHOIRS.

THE Correspondent who sent us the account, published in our last Number, of a village choir, who quite set their spiritual pastor at defiance because he wishes to improve them, informs us that the battle still rages with unabated fury.

"You can scarcely conceive the violence," he says, "of the opposition, and the love that exists for the fiddle and clarionet, and *hoc genus omne*. The tradesmen and others who have formed the choir for chanting are *cut*, and the custom withdrawn from them, and other low artifices are used to turn them aside."

Unluckily this case is not singular. We have heard of one instance in which a body of young men who were being trained in Church music were attacked on their way home from practice by a mob, consisting of the friends of the "old quire," and the staunch admirers of the Babylonian performances with which they had made the walls of the church resound for many a long day. All were ill used, and one had his eye knocked out by a stone. John Bull, however, is not the man to give up a good cause, obstinate as he sometimes is in a bad one; and the "young quire," not only persevered the more with their singing, but (if we are not misinformed) soon found the means of repaying the thrashing with considerable interest.

A clergyman who has lately taken possession of a living in the south of England began, as a matter of course, to interest himself in the singing, and informed the clerk and choir that he greatly objected to some of the hymns they used; and in particular to the universally admired *Vital Spark*. This highly incensed the village worthies, who thereupon refused to sing at all. The rector remonstrated with them; told them that it was his duty to superintend every part of the services in the church, and that he was responsible for the due performance thereof; and that consequently he could not in conscience allow either objectionable

words or ridiculous music to be used. Moreover, he took pains to explain the nature of his objections. All was of no use, however. The only answer he could get was this. "That's all very *vine*, but yet we can't *zee* why we shouldn't *zing* *Vital Spark*." It is much to be hoped that an improved plan of education will enable the rising generation to *zee* the force of a plain reason, and to understand that they are not authorized to dictate what shall be *zung* in church.

We most heartily wish that the example of the parish clerk at Morpeth were generally followed. We accidentally, last Number, omitted the conclusion of our correspondent *Alto's* letter, in which he says:—

"Upon the accession of a new rector the parish clerk cheerfully acquiesced in all the changes of arrangement that were necessary, and lent his ready help in carrying them out. He is never known to be absent from the Daily Service, or from a practice of the choir. The practices are always superintended by the clergy."

#### LETTER FROM A DISSENTER.

To the Editor of the Parish Choir.

SIR,—I do not know whether anything I may have to say may be deemed worthy a place in your publication, yet it will at least show to yourself that there are members of other communions besides your own, who are looking upon your labours, and endeavouring to mark your progress, with an earnest desire that, so far as congregational singing is concerned, your labours may be eminently blessed, and abundantly successful.

I am a member of a Congregational Church, and have been appointed conductor of the choir of that Church, and in that capacity have laboured and toiled to promote that important portion of our worship which seems to have had such marked attention paid to it in Old Testament times, and was once, at least, honoured with the manifest approval of Almighty God; which our blessed Lord and His Apostles used, and hence sanctioned with their approval, and the practice of which they enjoined upon their followers. I have the happiness to know that I have had some success, perhaps as much as I ought to have expected, but certainly not that which I did once hope, and I think, reasonably hope, I should have had. I have scarcely allowed any of my leisure hours from business, (I am only an amateur, and have to earn my livelihood by labours in the counting-house,) to be devoted to any other engagement than that of some labour which had for its object the improvement of our praise. Evening classes, lecturing, writing music, &c., &c., have occupied those hours which I could have spent, and with great pleasure, in study, and in other engagements which would have tended much to my own improvement; but there have been, and still are, obstacles in the way which it seems almost impossible to surmount, and which make me now begin to despair of ever being able to bring those with whom I am associated to feel the importance of striving to praise God in an acceptable manner for mercies received, as well as to pray to Him for a continuance of his bounties. I have certainly been enabled to discard some of the miserable trash which



was used, and even loved, and have been allowed to introduce some music of a more sterling character; amongst which, I am proud to say, a few chants can be numbered. These have been sung, in some instances, to words from the Scriptures, in others to metrical hymns much as short metres, and in both ways have been much approved by my friends and fellow worshippers.

But my object in writing to you is not to speak of these things, but to thank you sincerely for some judicious and excellent remarks on congregational singing, especially those which have reference to the want of proper arrangements in order to promote so desirable an object, and for the remarks made upon that unwise and obstructive proceeding of organists who attempt to harmonize the tunes for themselves, whilst professedly engaged in addressing our Creator, frequently committing the most egregious blunders, and still more frequently annoying those of the worshippers who know anything of music, with the same modulations in almost every tune, and crowding that which ought to be staid, stately, and magnificently simple, with appoggiaturas, passing notes, &c., &c., until it can scarcely be recognized by the congregation, and in consequence almost entirely preventing them from taking a part in this delightful portion of our worship, were they ever so willing or desirous of doing so.

My opinion, Sir, on this matter is (and it is formed from some experience), that it is totally impossible that any really good progress can be made in congregational singing until every congregation shall have fixed upon some arrangement of their music which shall not be deviated from, and organists shall not be allowed to play any other during worship; and a request publicly made and permanently posted up in the place of worship, that all persons who cannot sing the harmonized parts used in that place, should without exception sing the melody. I have frequently heard those who have known something of music, when a tune has been singing, show their ability by singing a florid accompaniment, a practice which I am sure it is the duty of all who wish God to be honoured in worship, to strive all they can to put a stop to; such displays are very unlike worship, and I cannot but think that musicians who are guilty of this practice, if they would only give the subject one moment's consideration, whether they are amateurs or professors, would be induced to give it up; and for this reason, if there were no others, viz.—Everybody has as much right to do this as any one has; and if the whole congregation were to take this course, the effect would be most annoying; indeed I am sure no one with the least feeling would be able to bear it.

I will not longer trespass upon your time, and with the best wishes for the success of your enterprise, so far as God's praise is concerned,

I remain, Sir, yours, &c.,

April, 1847. M.

\* \* We have received several communications from Dissenters, expressing their approbation of our humble efforts to improve the general style and mode of performing Church Music; and we are very glad to find out any points whatever on which we can agree with any who "name the name of Christ." We are informed that very excellent chanting may be heard in some Dissenting places of worship, especially

Weigh House, (Mr. Binney's,) Hinde Street, and Kingsland, and at Birmingham. May not this induce the clergy to part with some of their cherished fears that Church Music is Popish? If we have offended Dissenters by any allusions to their hymn-music, we must beg them to retaliate, and they will find our pages open to any fair remarks on the vulgar music, the indecent conduct, and the glaring inconsistencies which are unfortunately to be witnessed in many churches.—ED.

## THE CHURCH AND UNIVERSITY OF DURHAM.

(From a Correspondent.)

It is to be remembered that the University of Durham is founded and supported upon Church property by virtue of an Act of Parliament of King William IV., intitled "An Act to enable the Dean and Chapter to appropriate part of the property of their Church to the establishment of a University in connexion therewith." Under this Act and an Order in Council, dated June 4, 1841, the office of Warden of the University is annexed to the office of Dean after the death of the present holder, and in the meanwhile £500 per annum is paid to the Venerable Charles Thorp for officiating in that capacity. A canonry is annexed to the Professorship of Divinity and Ecclesiastical History, another to the Professorship of Greek and Classical Literature, and £700 is paid to the Rev. Temple Chevallier as the Professor of Mathematics and Astronomy, and £500 to him as Professor of Hebrew. Eighteen Fellowships are also provided for; and all this from Church property (vide *Durham Calendar*). In establishing this University upon the tithes of the neighbouring Church-forgotten parishes, it was of course "felt that any institution established on these grounds, must necessarily be placed in close connexion with the *Cathedral church*," and something more than mere secular education seemed required as the produce of Church monies; therefore, "Besides this general education, provision was, at the same time, made for a course of theological study." All this we gather from the *Calendar*. Moreover, the public papers have from time to time informed us that for the sake of supplying the present urgent need of more working men in the Church, certain persons who had not passed a University course were admitted to the Theological course. All these circumstances led us to expect a decidedly strong *Church* method and tone of proceeding. "Here is," we argued, "a venerable and spacious cathedral, here is a clerical college and cloisters annexed, a chapter-library, a bishop, dean, and canons upon the spot, and a superabundance of wealth; surely we shall here see the ancient schools of the prophets carried on in their due integrity." With these and similar reflections, we visited Durham Cathedral on a Sunday in — 184— \* \* \* \*

[Our Correspondent goes on to complain that the students were not arrayed in the *Church* garment, the *surplice*, but only in the academical black gown, though some Grammar-school boys, after an older and better fashion, wore surplices; that they could not kneel down for want of room; and that they did not join in the psalmody—in fact, they *could* not, because the chant used was a modern one, with the tune for treble voices, and the young men had probably never learned a base part.



We have a constitutional tendency so strong to look at the bright side of things, instead of the dark, to give men credit for what they do well, instead of rating them for what they do ill; and we know so well how inveterate are the obstacles in the way of cathedral reform, and what a difficult struggle it often costs the dignitaries to make any one step in a right direction, that instead of pursuing our Correspondent's strictures on the Durham service, (temperate though they be,) we will print the following extract from the newspapers of the present week:—

"DURHAM CATHEDRAL. Extensive alterations have for some time been in progress in this venerable edifice. \* \* The organ has been placed in the north aisle, and the screen entirely removed, to the great benefit of the hearers, and the great improvement of the appearance of the church. The vista may now be said to be opened from the Chapel of the Galilee to the Chapel of the Nine Altars, and the circular east window forms a beautiful termination to the 'clustered columns,' as viewed from the western end of the cathedral. But though much is thus added to the architectural effect, we understand that the principal object of these important alterations has been to open the transept and nave as a real place of worship for the people. Open seats are to be placed there every Sunday without reserve, for the equal accommodation of all. It is an attempt that has hitherto not been made in any Protestant cathedral; and it is very important that the people should understand and receive it, as it is meant, for their use. We believe the public are indebted to the Dean for originating the plan; and the ready concurrence of the Chapter reflects great credit on the reverend body."—*Durham Chronicle*.

When such a glorious step as this has been made, who need despair of further progress? We would bid the Dean of Durham God speed, and verily believe we shall live to hear him intoning one of the old Church psalm-chants, and the song taken up by a crowd of worshippers, filling nave and transept to their very walls.—*Ed.*

#### THE GOVERNMENT SCHEME OF EDUCATION.

*To the Editor of the Parish Choir.*

I THINK some friend to the Church and Church Music high in authority and influence would do well to suggest to the framers of the Education Bill the propriety of providing some systematic plan of *carrying out* the course of instruction already sanctioned by their Lordships, either by the adoption of the plan sketched out by Mr. Plumstead in his "Observation on Congregational Singing," (see *Parish Choir*, No. V,) or by the appointment of Musical Inspectors of Schools; or in any other manner by which the musical part of popular education could be made more generally effective. In the educational plan it is stated that a knowledge of singing in schoolmasters is *desirable*, but I think it is by no means so strongly recommended as it ought to be. It might be an inducement to candidates to qualify themselves in music, by making the larger of the two sums granted to each of the three classes of schoolmasters, a *condition* of musical proficiency. At any rate there can be no question that Government possesses, at the present time, the power of materially aiding the progress of Church Music by the insertion of a "musical clause," in the Education Bill; and that some more able and powerful pen than mine may direct their attention to the subject is the ardent wish of

Your obedient servant, TALLIS.

*Sutton, Kent.*

#### ORGANISTS *versus* SCHOOLMASTERS.

*To the Editor of the Parish Choir.*

*Near Manchester, May, 1847.*

SIR,—I was glad to see in the last Number of the *Parish Choir* a letter in answer to the one which attempted to show the *advantages* of uniting the offices of Organist and Parish Schoolmaster. I would beg to mention one point which your correspondent *Justitia* omitted. You are doubtless aware that ten out of every twelve of our Church Organists are also professors of music; now, what object would a professor have in seeking an organist's situation (say a young man just commenced teaching)? not, surely, for the sake of the salary only (though of course that would be acceptable), but as a means of making himself known with a view of getting pupils. For instance, suppose a lady who attended his church were in want of a master for her daughter, would she not naturally go to the organist of the church, if she liked his playing?

If then the offices mentioned above were to be united it would take away the only chance a young professor has of gaining teaching, without a single advantage to the church, except that of saving a part of the salary which would be given to the Organist.

I am, Sir, your sincere well-wisher,

AN ORGANIST, BUT NO SCHOOLMASTER.

\* \* We fear our Correspondent does but prove his adversary's ease. A man who engages to take a part in the worship of God should have that *end* in view, and ought not to be on the look-out to please mammas and daughters with his fine playing.—*Ed.*

#### ON UNCONGREGATIONAL PSALMODY.

*From Chap. XX. of "Selections from the works of Ambrose Serle," by Bickersteth.*

"I CANNOT but shake my head, when I hear an officer of the Church calling upon the people, 'to sing to the praise and glory of God;' and immediately half-a-dozen merry men, in a high place, shall take up the matter, and most loudly chant it away to the praise and glory of themselves. The tune, perhaps, shall be too difficult for the greater part of the congregation, who have no leisure for crotchets and quavers; and so the most delightful of all parts of public worship shall be wrested from them, and the praises of God taken out of their mouths.

"It is no matter whence this custom arose; in itself it is neither holy, decent, nor useful; and therefore ought to be banished entirely from the churches of God. *When Christians sing all together in some easy tune, accommodated to the words of their praise, and not likely to take off their attention from sense to sound; then, experience shows, they sing most lustily, (as the Psalmist expresses it,) and with the best good courage. The sympathy of voice and the sympathy of heart may flow through the whole congregation, which is the finest music to truly serious persons, and the most acceptable to God of any in the world.*"

THE AMBROSIAN *TE DEUM*.

To the Editor of the Parish Choir.

SIR,—We are all quite delighted with the Ambrosian *Te Deum*, which will very soon be sung by the whole congregation in our church; and I am most thankful to the Editors of the *Parish Choir* for giving us such a noble old composition.

The *Te Deum* has always been a difficulty. *Services*, i. e., good ones, are too difficult; we have not singers good enough to take up the points, and the congregation could never join in with them; and as for bad vulgar ones, such as Kent's and Jackson's, even *we* in our village are ashamed of them. Then, as to *chanting* it well to a common chant, the thing is impossible. Either we have to run several short verses into one, which we have no authority whatever to do, and which quite obscures the noble and orderly flow of the sentiments, or else we have the tedium of spinning out one syllable to many notes in a way insufferable to musical ears. Such as—

Of | — — | — the | Father ||

which is made to sound like

| Au, | au, | au, | of | the Father

In this predicament it seems but rational to return to the melody which is known to have been always intended for the *Te Deum*, and which suits it exactly both in rhythm and sentiment. If over the whole world, wherever the *Te Deum* is sung, the Ambrosian is the melody for it, and if it was originally composed for it, then good taste would likewise ensure its adoption. Give us the old music for the old hymns; for depend on it, whoever could pen such a divine hymn as the *Te Deum*, could hardly set it to music amiss.

I think, though, Mr. Editor, that it would be better to expunge the bars, and chant it, as *cantus planus*, and not as *cantus mensurabilis*. Such a proceeding deprives it of all heaviness; and then congregations would soon relish the peculiar flowing cadences of the Phrygian mode. I may observe that the verse "O Lord have mercy," seems to contain the entire chant or strain of which the other verses have but fragments.

May, 1847.

RUSTICUS.

## BISHOP BEVERIDGE ON COMMON PRAYER.

God doth not manifest his special presence now in any one particular place only, as he did among the Jews, but in *all* places, where any that know his name, meet together in it; we may be confident of it, for we have it from his own mouth, saying, "Again I say unto you, That if two of you shall agree on earth as touching anything that they shall ask, it shall be done for them of my Father which is in Heaven; where two or three are gathered together in my name, there am I in the midst of them." Matt. xviii. 19, 20. Where we may take notice, that this promise is made only to public congregations or assemblies of his people met together in His name, and to such *only* as agree together beforehand what to ask of Him: and therefore *not* to those where the people know not what the minister *will* ask, nor perhaps he himself until he *hath* asked it. But to such as

know before and agree that such and such things should be prayed for, we have His own word for it, that what we have thus agreed to ask shall be granted us; and so we have too, that He is here in the midst of us.

## To Correspondents.

*An Amateur*.—The truly appropriate custom of saying *Glory be to Thee, O God*, before the Holy Gospel is read, is of extremely ancient usage, being spoken of in writings attributed to St. Chrysostom, and was expressly ordered in the first Prayer Book of King Edward VIth; and though the Rubric directing it has been since omitted, yet the custom has been maintained, and in such a case, as Dr. Bisse says, "the voice of custom is the voice of law." The practice of saying, *Thanks be to Thee, O Lord, for Thy Holy Gospel*, after the Gospel is concluded, is also ancient and orthodox, though enjoined by no Rubric. It is ordained in the Scotch Prayer Book, and is followed at St. Paul's and Winchester, and most other Cathedrals. In early times, the people responded sometimes *Amen*, sometimes *Deo Gratias*, sometimes *Laus tibi Christe* after the Gospel. Thus the Gospel is, as it were, enshrined in a hymn of praise. The custom of standing up, and of lighting candles in token of the comfortable light breaking forth in the Gospel, after the dark terrors of the law, are also ancient modes of doing honour to the Gospels.

*Philochoros*. We are not aware whether the Evening Hymn (*'Tis gone, that bright and orb'd blaze*.) in Keble's *Christian Year*, has been set to music. It may be sung to any long metre tune, or to the old hymn, *Jam sol recedit igneus*, which we think suits admirably.

*E. M. H.* The article *the* should generally be pronounced in chanting just as in speaking (*theh*); but before a vowel as (*thee*). The ear is the best guide.

*An Organist*. Burns' *Anthems and Services* will supply voluntaries for the whole year.

*A. C.* The exhortation "*Let us sing to the praise and glory of God*," can only be applicable to a metrical psalm, or to some other composition which the whole congregation, minister included, are to join in singing. It certainly seems out of place in announcing *Anthems*, which the choir only are to sing. It is equally inconsistent when the clergyman, immediately after having uttered these words, retires to the vestry, to take off the robes in which he has been officiating, and takes no part in the singing. Moreover, it is an inconsistency in members of the Church of England not to sing the psalms which the Church appoints, day by day, for *all* the people to sing, and for which she provides an inspired *invitatory*, "*O come, let us sing*," and to introduce other psalms in metre, with all pomp and circumstance, as if they were the only psalms to be sung.

We again regret that we have not room to notice the multitude of communications we receive from all parts of the country; but we beg to assure our friends that their kind expressions of encouragement, or criticisms, or suggestions are always thankfully received, and are often found of great service.

*D. S.*—Archbishop Cranmer gave no rule for monosyllabic chanting. He directed one note to be taken to one syllable, "as near as may be," in order that the song might not be "full of notes," and in contradistinction to the music in the Romish Service Books, which abounds in flourishes, and often has one syllable spun out to a great length with many notes. He did not say that no more than one syllable was to be taken to one note. His object was to prevent many notes being sung to one syllable; not many syllables to one note.



# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 19.]

PUBLISHED MONTHLY.

[JULY, 1847.

### On the Prayer Book.

#### NO. VII. ORDER FOR DAILY PRAYER.— THE OFFICE OF PRAISE. (Continued.) (Continued from page 141.)

WE are thus invited, in a loving and reverential spirit, to commence the "saying or singing" of that daily portion of the Psalms which is appointed by the Church. The direction that they may be *said* (that is, simply recited,) or sung, is given, because in some places, from want of means or ability, they cannot be sung, and the Church, as it has been well said, "never unnecessarily interferes with the liberty of her children." Still it should not be forgotten that the Psalms are meant to be sung, that they are marked and pointed for singing in our Prayer-books, that their form and spirit agree better with singing than with reading. The custom, followed in so many churches, of repeating the Psalms verse for verse, by the minister and people, should be regarded only as a temporary expedient, designed to supply the place of the alternate *chanting* of the Psalms by two separate portions of the congregation, whenever they may acquire sufficient skill to do it. This, of course, can hardly be done in any case except where the simplest tunes are used, such as the ancient Church Tones, or others of a kindred character. But, with the aid of these tunes, it should always be attempted; since there can be no doubt of its contributing to the devotional warmth and fervency, and elevation of soul with which Christians ought to worship God; while at the same time we may venture to assert that none who have been accustomed to *sing* the Psalms will ever wish to *say* or *read* them in preference.

The antiquity of the practice, too, is acknowledged, and the very fact of its having existed in the Church from the beginning, is sufficient to prove its necessity, that the needs of the devout worshipper cannot fully be supplied without it.

Indeed, it seems so natural that a man resorting to the house of God with a heart full of thanks and praise ought to have some adequate channel of expressing himself, some mode of utterance more joyous and elevated than the ordinary tones of conversation, that we only wonder how, when once established, it could ever have been given up. Certainly it has not been abandoned without great loss to the Church. Many of her faithful sons have found her worship cold and cheerless without it, and lamented what they could not remedy, while not a few have quitted her bosom, in search elsewhere of that warmth and excitement which she has seemed to deny them. Let us hope, however, that this time-honoured practice is in a fair way of being restored, and that the day will come when the labourer or mechanic may hear at the church such simple tunes as shall dwell on the memory, and enable him, like his brethren of old, to solace and sanctify his daily toil by the daily singing of the Psalms.

The Psalms then are divided into sixty portions, with a view to being sung or said through once in every month. We are thus led to use them more frequently than any other portion of Holy Scripture, and the consideration of what the Church has appointed in this respect, should lead us to form a right notion of their value. That they are admirably fitted for the worship of God, that they contain many complete forms of prayer and praise, confession and thanksgiving, everybody knows. But it is not sufficiently considered that they are the divinely-appointed language of the Church Universal, and as such, contain an inexhaustible treasury of words and thoughts suited to *every* proper tone and temper of mind. From the way in which they have been used, and spoken of, and explained by our Lord and His Apostles\*, we gather that they

\* See such passages as Luke xxiv. 44; Matt. xxvii. 46; Acts i. 20; ii. 25, 26.

are, in fact, the aspirations of Christ Himself, speaking either in His own person, or in that of His Church; in His own person, as the Eternal Mediator, the great High Priest, the God-man, whether suffering, dying, or rising again, whether in humiliation, or in triumph; or else in the person of His Church, rejoicing in spiritual blessings, or sighing beneath oppression and persecution, or looking forward with hope and confidence to the time of her final deliverance; and in this sense we adopt them, to this interpretation we pledge ourselves, by affixing to them the Christian stamp of the *Gloria Patri*. It is true that, when originally written, they bore, in most instances, immediate reference to certain events or circumstances then passing or past; it is even possible that the writers themselves may have had no idea of any significance to be extended beyond this. Still to us their true nature and essence have been revealed, and we must not suffer ourselves to forget that their historical sense is but the dress and covering of their deep spiritual meaning, the shell that contains the precious kernel, the body that holds, and is glorified by, the never-dying spirit.

It may be well to bear in mind a sort of general scheme of the subjects of the Psalms, or rather of the order in which the several phases of their one subject are set before us, the order in which, in the book of Psalms as we now have it, they succeed each other. The numbers forty, thirty, twenty, and ten successive, will serve as a *memoria technica* to enable us to do this. The first forty Psalms we find to relate chiefly to the *personal ministry of our Lord*; in the next thirty, or, to speak more accurately, from the 42nd to the 72nd, we may contemplate the *Church of Christ* crying unto God in the midst of persecution and suffering. At the 73rd Psalm the strain appears to change; the *extension of Christ's kingdom* is foreshadowed and prophesied; and from thence to the 90th is heard "the voice of joy and health," symptoms of strength rather than of suffering. In the 90th Psalm we have a prayer offered by the Church to her Mediator and Advocate, setting forth *His Divinity*: "Before the mountains were brought forth, or even the earth and the world were made, Thou art God from everlasting, and world without end;" which subject (*viz* the Divinity of our Lord) is found to pervade more or less the Psalms which follow, as far as the 107th; from whence to the end is celebrated the spiritual kingdom of the Messiah, its holiness and universal extent. So that we may say in round numbers that the first forty Psalms relate to the personal ministry of Christ: the next thirty to the persecution and sufferings of the Church which He founded upon earth: the next twenty to its extension and prosperity: the next ten to His Essential Divinity, while the remainder are occupied with the most sublime outpourings of praise and adoration.

Of course it is not meant that the Psalms can be reduced as to their subjects and order, *exactly* to the above mentioned standard; but merely that it may serve as a clue to those who would study them in a devout spirit, and be guided into their real meaning. It may serve besides to explain certain difficulties, which in this portion of Holy Writ have often presented themselves to conscientious persons, we mean with regard to such passages as seem to be imprecations, or prayers for evil and ruin and a curse upon the heads of others; as in the 5th Psalm, "Destroy Thou them O God; let them perish through their own imaginations: cast them out in the multitude of their ungodliness; for they have rebelled against Thee." Take these words in connexion with the personal ministry of Christ, and they are seen at once to be prophetic intimations of the miserable end of those who rejected and crucified Him. Again, in Psalm lviii. 7. "Let them consume away like a snail, and be like the untimely fruit of a woman: and let them not see the sun" \* \* \* "The righteous shall rejoice when he seeth the vengeance: he shall wash his footsteps in the blood of the ungodly." Take this in connexion with the history of Christ's Church, the present affliction and future triumph of His faithful servants, and the words far from being prayers, on the part of David or ourselves, that God may never pardon the wicked, will be understood as prophetic declarations of the Holy Spirit—awful declarations of what shall hereafter be the judgment of the determined and impenitent enemies of Christ and His Church, and whenever we repeat them, whether in the retirement of the closet, or in the course of our public services, it should be in this Catholic sense, as being the voice of the Universal Church, bearing testimony in divinely inspired words to the infinite and unerring justice of God. If, over and above this, we wish to give them a personal and individual application, that application must be, in all cases, to our *spiritual*, not to our *temporal*, enemies.

After having thus sung the praises of God, we pause awhile, in order that we may listen devoutly to the solemn reading of His word. This has been called "adding fuel" to our praises, its object being to enable us to resume and continue them with greater fervency and earnestness. And, indeed, without this no Divine Service could be considered as complete, the aim of every such Service being, by the rule, alike of David and St. Paul, to edify the understanding, as well as to elevate the affections. Hence by the Jews "Moses was read in the synagogues every Sabbath day," (Acts xv. 21,) and our own Church, acting upon the same principle, has in revival of the primitive practice "so ordered the matter, that all the whole Bible, or the greatest part thereof, should be read once over every year; intending thereby that the Clergy, and especially such as



were ministers in the Congregation, should (by often reading and meditation in God's word) be stirred up to godliness themselves, and be more able to exhort others by wholesome doctrine, and to confute them that were adversaries to the truth; and further, that the people (by daily hearing of Holy Scripture read in the Church) might continually profit more and more in the knowledge of God, and be the more inflamed with the love of His true religion.\* Hence she brings before us both the Old Testament and the New, the Law and the Gospel, the shadow of good things to come and their substance, in order that we may learn "the whole counsel of God!" There is no dwelling upon favourite chapters or texts; no building up of systems on isolated passages of God's word, to the exclusion of others not less important. This when left to our own guidance, we are but too apt to do, as the present state of the Christian world abundantly testifies. But from this great danger the system of the Church, when fairly carried out, is well calculated to preserve us, leading us, as it does, to study *all* that God has revealed, *because* He has revealed it. You will see that the Old Testament is read through once, and the New Testament thrice every year.

It may be well to understand clearly what is the nature of the Church's system and arrangement. For the first lessons on ordinary days, she directs us to "begin at the beginning of the year with the book of Genesis, and so continue until all the books of the Old Testament are read over; only omitting the "Chronicles," (which are, for the most part the same with the books of Samuel and Kings which have been read before,) and other particular chapters in other books, which are left out either for the same reason or else because they contain genealogies, names of persons, or places or some other matters less profitable for ordinary readers." The book of Isaiah is transposed, as to fall in with the Season of Advent and Christmas.

The course of the *Sunday* first lessons is regulated after a different manner. From Advent to Septuagesima Sunday some particular chapters of Isaiah are appointed to be read, because that book contains the clearest prophecies concerning Christ; upon Septuagesima Sunday Genesis is begun, because that book which treats of the fall of man, and the severe judgment of God inflicted upon the world for sin, is the most fitting introduction to a season of penitence and mortification. After this follow chapters from the books of the Old Testament as they lie in order: only on such great festivals as Easter-day, and Whit-sunday, the particular history relating to those days is appointed to be read. On Saints' days are appointed lessons out of the moral books, such as Proverbs, Ecclesiastes; also from the Apocrypha, a collec-

tion of sermons and writings, whose authority is apocryphal (*i.e.*, hidden, doubtful), books from which, we do not attempt to prove any doctrine; but which, nevertheless, are valuable, as containing excellent instructions for the conduct of life. "As for the second lessons, the Church observes the same course through all days of the week alike, reading the Gospels and Acts of the Apostles in the morning, and the Epistles at evening, in the order in which they stand in the New Testament, excepting on Saints' days and Holidays, when such lessons are appointed as either explain the mystery, relate the events, or apply the example to us."

Nor should we omit to notice that as the Church has been most careful in the selection of the lessons themselves, she is careful also to direct us to the manner of reading them, that they "be read distinctly with an audible voice." "He that readeth so standing, and turning himself" (*towards* the people, that is, *not from* them, as when leading their prayers) "as he may best be heard of all such as are present." And in return for all this scrupulous and minute preparation on *her* part, we also, on *our* part, should be proportionately well prepared to listen with reverence to all that is read to us, and not to listen only, but to "receive with pure affection," striving to profit by what is read. We should endeavour to attain such a frame of mind as will enable us to say with Samuel, "Speak, Lord, for thy servant heareth," or with St. Paul "Lord, what wouldst thou have me to do?"

If in this spirit we listen to the reading of Holy Scripture, we shall be prepared with fervent and grateful hearts to sing the hymns that follow; whether with the Host of Heaven, the Saints living and departed, and all the created universe we magnify God, ascribing all praise and honour to His Incarnate Son, in the lofty and elevating words of the *TE DEUM*, or with the Three Children, Ananias, Azariah, and Mishael (better known by their Chaldean names of Shadrach, Meshach, and Abednego), we call on every creature to bless God for His goodness and mercy in the words of the *BENEDICTE*: whether with the blessed Virgin we "magnify" God, while meditating on His promises in the Old Testament, or, like Zacharias and aged Simeon, adore and praise Him for the more marvellous revelations of the New: whether recurring once more to the words of the Psalmist, we celebrate the victories won by "His holy arm," or bid "all the people praise Him," or "call upon all lands to go into His courts with praise," we shall sing with understanding, at least, the Church's hymns of thanksgiving, and be ready to conclude our whole office of praise with that hymn, which of all uninspired hymns is perhaps the most noble and inspiring, that is to say, the Creed or Belief, the venerable and majestic form of sound words wherein for so many ages "confession has been made with the mouth unto salvation."

J. W.

\* Preface concerning the Service of the Church. † Wheatly.

Practical Hints on Congregational Psalmody.  
No. III.

(Continued from No. XVI. page 129.)

IN our last article we endeavoured to show the advantage of singing in unison, in order to induce and enable congregations at the present day to join audibly in the responses and in the psalms and hymns, whether prose or metrical. Every man who has any sort of ear for music can sing a *plain tune*, and can easily join in with a mass of other voices in singing it. But not to every man is given the faculty of singing a base, or tenor, or counter-tenor part correctly, unless he understands music, and has the notes before him.

The experience and observation of every day confirm us in this opinion. We go into a church, willing to sing, if able. The psalmody begins. We try to join. But the *tune* or *melody* is set too high for an ordinary man's voice—perhaps it was never intended to be sung by any but women and children—so we cannot sing *that*. Then, as for a base, it is not very easy to sing an unpremeditated base to a tune, without falling every now and then into a most distressing discord. Perhaps a person in the next pew is extemporizing a base that clashes with ours; and both, perhaps, may disagree with the organ accompaniment. So then, rather than offend our own or our neighbour's ears, we are silent.

In at least six churches that we have visited lately, in order to make observations on this point, have we noticed many gentlemen, evidently desirous to sing, but unable. Now they were straining their voices in a vain attempt to reach the melody; now growling huskily a bit of base, and at last giving the thing up in despair.

The obvious way to enable *all* to open their mouths is, to have tunes of a solid, manly, Church-like character, such as the Gregorian Tones, the Catholic Hymns, and such of the Psalm-tunes of the Reformation as are most like these; to keep them within the compass of common voices; *i.e.*, not to let them go above D or E<sub>2</sub>; and to let them be sung in unison.

In most English churches at the present day, we are ashamed to say, singing on the part of the men is the exception, silence is the rule. And they have been silent so long, that even when they are awakened to a better state of feeling, and have the desire to sing, they know not how to set about it. When the psalm begins, they hear the *tune* prominently enough; screamed, as it probably is, by fifty children; but of the base, or tenor, which perhaps they hear some neighbour attempting, they can get no distinct idea; it is not marked enough for them to follow easily, and so they are silent. All this would be remedied by directing them to *sing the tune*, and by letting them have a tune that they *could* sing.

Let us suppose ourselves in a church where

everybody is accustomed to be silent except the charity-children. We, however, feel it a duty to sing out. Now we speak from personal experience when we say that it is an easy, simple, and intelligible thing to sing the tune; but to sing a solitary tenor or base part, unsupported, is most disagreeable and irksome.

We have heard of churches in which vigorous efforts have been made to get up congregational part-singing; for which purpose several promising young singers have been raised in a Hullah class, and then transplanted and set all over the church at equal distances. In pew No. 1, would be a base, in No. 5 a tenor, in 9 a counter-tenor, in 13 a treble, and so on; the different kinds of voice being distributed at equal distances all over the church. Thus it was hoped that any man with a base voice who might be in one of the intermediate pews would sing after the base singer; that a tenor would follow the lead of the tenor singer, and so forth. But the scheme did not answer. The non-musical did not sing a bit more than before; and the musical complained most bitterly of the disagreeable effects arising from loud and solitary tenors, who often sung flat. We have heard, too, of a plan for arranging small knots of four singers each, in different parts of the church. What the success of this may be, we know not; but for simplicity and efficiency we cannot believe it to be comparable with the plan of singing good old tunes in unison.

Now let us leave argument, and appeal to experience, and we shall find that wherever congregational singing has most flourished, it has been unisonous.

The first instance we may bring forward, is that of the early Christians. That they sung out most earnestly, in their religious assemblies, there can be no doubt. Still less doubt can there be that their song was in unison, because harmony then was unknown.

Next we may take the case of the Reformers in the 16th century. The zeal with which they sang metrical psalms and hymns is a matter of history. But they sung them to tunes in unison; and when harmonies were added, the *tune* was still the *tenor*, and intended to be sung by the mass of the people. In the Preface to Archbishop Parker's Psalter, it is said especially of the tunes by Tallis therein contained, "The tenor of these parts be for the people when they will sing alone; the other parts put for greater queers, or to such as will sing or play them privately."

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is better cultivated than in any other country, the unison-singing in the churches is the subject of universal admiration.

Lastly, amongst modern Dissenters. No one will accuse us of any undue partiality for Dissenters, still less for the hymn-tunes which are sung in many of their places of worship, yet we cannot but speak in the warmest terms of commendation of the manner in which they are joined in by their assemblies. Go to a Wesleyan or other Dissenting meeting-house; not an old established one, frequented by people well-to-do in the world; but a little rude upstart place, such as is common in the suburbs of London, where perhaps some new sect of a sect have just established themselves; or else go to the congregation that flocks to hear the itinerant preacher in some quiet, Church-neglected village. There you hear what congregational singing is. The preacher lifts up his voice in a tune—no matter whether Bethesda, or Calcutta, or Rule Britannia—and men, women, and children sing with him. Alas, why is not this heart-warming sound heard in our Churches?

In the larger and more wealthy meeting-houses that we have visited, the case is somewhat different. In "Craven Chapel," near Regent Street, for example, and in the "Scotch Church," in Regent Square, London, and in most establishments of the same rank, the singing is led by a precentor, who sits in a desk under the pulpit, and who sings out the tune. The women sing the tune with him, and the men either the tune, or a *part*, according to their taste or ability, and the diffused harmony that comes from every part of the assembly is extremely agreeable, though wanting the earnestness and vigour of the more unpolished unison.

Thus, without asserting, as some writers have done, that harmonized singing from a congregation is *impossible*, we may at least give our hearty assent to the sentiments contained in the following quotation from Bremner's *Rudiments*, (Edinburgh, 1756,) for which we have to thank a correspondent. It is extracted from "An Address to the Church Clerks, or Precentors in general, from severals (*sic*) well versed in Music."

"We are further of opinion that one part only, (the Tenor or Church Tune,) should be sung in public till the whole congregation have learnt it exactly, then a Bass ought to be introduced, as may likewise the other parts to such as have them. Indeed, were the whole people properly taught, all the parts might be introduced at once, without danger of confusion; but as this cannot be expected, the unlearned, upon hearing different parts, will either be silent altogether, or catch any sound that strikes their ear most agreeably, or sing according to their own fancy, and thus all attempts to reform the music would be effectually baffled, whereas the constant use of one part till it be thoroughly established is both the surest and shortest way to success, as we daily find that one of a very indifferent ear will soon

learn a short and easy air by hearing it frequently sung."

It is our lot to hear many objections against unison-singing (the same objections which are urged against the chanting of the Psalms to the Gregorian Tones); namely, that it is coarse and rough, barbarous and unartistical,—nay, it is hinted that there is a deep-laid Jesuitical plot for banishing all harmonized music from the Church—and hence we sometimes read of "Gregorianizers *versus* Harmonizers," as if they who wish to enable the common people to sing as the Prayer Book directs, wish never to hear an Anthem or *Te Deum*, or *Sauctus*, or *Gloria in Excelsis* in harmony, where there is a choir competent to sing them. Our readers may, however, be assured that the persons at the present day (we need not mention names,) who are most enamoured of Gregorian music, are precisely they who are also most at home with Gibbons, Palestrina, Parrant, and the other great masters of harmony. We very much suspect that they who clamour against Gregorian chanting are far more familiar with Kent and Jackson than with the mighty harmonists just named.

Now as for these objections, they may be disposed of by observing, that unison-singing is upheld as the best for a given purpose; and consequently, so far the most artistical. "For the choir-music," says a late reviewer, "we desire high art, in the form which the Church has originated and authorized. For the priests and people, no more of art than the Church has accorded; which for the purposes required is art in its highest estate\*."

As for complaints of roughness and coarseness, they entirely arise from a misapprehension of the nature and objects of congregational music. If you wish to listen to a choir singing smoothly by themselves, well and good. But if you wish to sing yourself, and to hear *all* around you singing out fervently,—high and low, servant and master, nobleman and mechanic—in fact, if you want a congregational song from an assembly which contains many poor and unpolished persons, (as it is to be hoped all English churches do; many dissenting places of worship, and some of those mercenary conventicles, called proprietary chapels, do not,) how can that song be aught else than coarse and rough? and which is most likely to draw out the voices of those who *ought to be* most cared for in church—that is, *the poor*—a coarse and rough tune sung out lustily by men, or a smooth quartet?

It is one thing to listen, and another to join in singing. Good congregational music would make

\* *Christian Remembrancer*, July, 1846. This writer has spoken very happily of "the fathers of our country standing up in church with their wives and children, each the precentor of his family, and uniting in one joyful voice before the Lord."

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"We are further of opinion that one part only, (the Tenor or Church Tune,) should be sung in public till the whole congregation have learnt it exactly, then a Bass ought to be introduced, as may likewise the other parts to such as have them. Indeed, were the whole people properly taught, all the parts might be introduced at once, without danger of confusion; but as this cannot be expected, the unlearned, upon hearing different parts, will either be silent altogether, or catch any sound that strikes their ear most agreeably, or sing according to their own fancy, and thus all attempts to reform the music would be effectually baffled, whereas the constant use of one part till it be thoroughly established is both the surest and shortest way to success, as we daily find that one of a very indifferent ear will soon

learn a short and easy air by hearing it frequently sung."

It is our lot to hear many objections against unison-singing (the same objections which are urged against the chanting of the Psalms to the Gregorian Tones); namely, that it is coarse and rough, barbarous and unartistical,—nay, it is hinted that there is a deep-laid Jesuitical plot for banishing all harmonized music from the Church—and hence we sometimes read of "Gregorianizers *versus* Harmonizers," as if they who wish to enable the common people to sing as the Prayer Book directs, wish never to hear an Anthem or *Te Deum*, or *Sanctus*, or *Gloria in Excelsis* in harmony, where there is a choir competent to sing them. Our readers may, however, be assured that the persons at the present day (we need not mention names,) who are most enamoured of Gregorian music, are precisely they who are also most at home with Gibbons, Palestrina, Farrant, and the other great masters of harmony. We very much suspect that they who clamour against Gregorian chanting are far more familiar with Kent and Jackson than with the mighty harmenists just named.

Now as for these objections, they may be disposed of by observing, that unison-singing is upheld as the best for a given purpose; and consequently, so far the most artistical. "For the choir-music," says a late reviewer, "we desire high art, in the form which the Church has originated and authorized. For the priests and people, no more of art than the Church has accorded; which for the purposes required is art in its highest estate\*."

As for complaints of roughness and coarseness, they entirely arise from a misapprehension of the nature and objects of congregational music. If you wish to listen to a choir singing smoothly by themselves, well and good. But if you wish to sing yourself, and to hear *all* around you singing out fervently,—high and low, servant and master, nobleman and mechanic—in fact, if you want a congregational song from an assembly which contains many poor and unpolished persons, (as it is to be hoped all English churches do; many dissenting places of worship, and some of those mercenary conventicles, called proprietary chapels, do not,) how can that song be aught else than coarse and rough? and which is most likely to draw out the voices of those who *ought to be* most cared for in church—that is, *the poor*—a coarse and rough tune sung out lustily by men, or a smooth quartet?

It is one thing to listen, and another to join in singing. Good congregational music would make

\* *Christian Remembrancer*, July, 1846. This writer has spoken very happily of "the fathers of our country standing up in church with their wives and children, each the precentor of his family, and uniting in one joyful voice before the Lord."

the church intolerable to mere listeners: they would feel quite out of their element.

Fond as we are of harmony, we confess that we looked upon unison-singing with no little dislike, *till we had fairly tried it ourselves*. We can assure our readers, however, that there is a positive physical pleasure arising from its naked simplicity and vigour, which amply compensates for the want of the smooth and rotund effects of harmony. There is felt to be a feebleness—a delicious feebleness, it must be confessed—in harmony, by comparison. Moreover, the effect of two or three voices singing in unison would be thin and tiresome; but let there be enough to fill the building, and make the walls ring, and rich harmonies arise of themselves, which satisfy the thirsty ear.

We will conclude these hasty remarks on congregational psalmody, by hinting most respectfully to our clerical readers, that example is better than precept. *Si vis me cantare, &c., &c.* Let the men hear the clergyman begin, and lead the psalm. This would be better than many sermons.

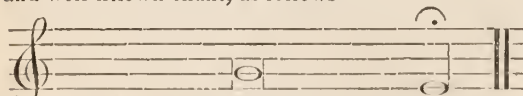
X.

ANNIVERSARY OF THE CHARITY-CHILDREN AT ST. PAUL'S.

To the Editor of the Parish Choir.

SIR,—At the Anniversary Meeting of the charity-children in St. Paul's Cathedral, on the 3rd of June, the responses to the *Preces* and Suffrages were chanted by the gentlemen of the choir in unison, and not in harmony, as heretofore; and the effect, so far as relates to the *Preces*, was very grand, inasmuch as the plain chant of the Ritual was nearly followed. But my surprise and disappointment were great indeed, when I heard the Responses to the Suffrages chanted in the florid counterpoint which is assigned by Barnard to the treble, in his version of the so-called Tallis's Service, instead of to the regular Ritual chant for the Responses, which is to be found, nearly correct, in the tenor part of this same version.

In the *Preces* the congregation could join in the response, because the tone for the response was closely that in which the reader chanted the versicle; and so it certainly should have been at the Suffrages. For instance, after hearing the priest intone the versicle, "O Lord, save thy people," or any other of the Suffrages, how easy for the whole multitude present to have joined in the response, "And bless thine inheritance," had the gentlemen of the choir been instructed to intone the response to the regular and well-known chant, as follows—



PRIEST. O Lord save thy peo - - ple,  
 PEOPLE. And bless thine inhe - - ritage.

But instead of this, the choir sang *in unison* the treble melody, which is given in "Tallis's High Service," as a *florid accompaniment* to the above plain-chant. The following specimen will show what I mean. The tenor, or plain-chant is the same as above, and is evidently intended to be sung by the

multitude; the other parts are harmonies to be given as an accompaniment by the choir. But in this case the plain-chant was not responded at all, but the gentlemen of the choir sang the choir-boys' treble part in unison. This surely puts one in mind of the old story of the performance of Hamlet, with the part of Hamlet omitted by particular desire.

And bless thine in - he - ri - tance.



This was a great oversight, and I am certain that, if rectified on the next occasion, there will be a far greater amount of edification received by every one present. Imagine, Mr. Editor, this multitudinous congregation, together with the thousands of charity-children, all, or nearly all, joining in this simple, sublime, and appropriate plain-chant, and then think of its being reduced to the slovenly chanting of a foreign melody by about forty or fifty voices!

I am, Mr. Editor, your obedient servant,  
 A LAYMAN.

ORGANISTS AND SCHOOLMASTERS.

WE have received a host of communications on the subject of the union of the offices of organist and schoolmaster, which was recommended by our able correspondent who dates from Northwich. So many communications indeed are before us, that we are compelled in self-defence to close the controversy for the present. Organists write in ridicule of the musical pretensions of village schoolmasters; contend that a proper knowledge of the organ is infinitely above their capacities, and profess to look forward with dismay to the day, when the organist of Westminster Abbey will be displaced for the mistress of a dame school, and when horn books and primers will be the private solace of musicians, instead of Sebastian Bach or Beethoven. On the other hand, complaints are made of the secularity of organists, of the occasional profanity of their conduct in their closely curtained gallery, and of the painful unconsciousness they often exhibit of the importance of their duties in a religious point of view.

Now what are the duties of the organist? First, and most essentially, to accompany the plain chant to the psalms, and (in places where they cannot sing anthems,) the plain tune for the metrical hymn which is the usual substitute for the anthem. Now since in most village churches they are tiring of the ancient band of fiddlers and clarionetists, and since it is not in every village that a stipend can be raised for a professional musician, we do say that it is very desirable that the schoolmaster should be able to accompany the chant on a small organ, so that that horrible makeshift, the grinding organ, need not be thought of. It is desirable also that he should play on an instrument, in order that he may keep the children in good tune in their singing lessons. The



schoolmaster too from his daily intercourse with the clergyman on the one hand, and with the children on the other, would be far more likely to throw a proper ecclesiastical spirit into the services, and to train a choir of children effectively, than an organist who merely came once a week from the neighbouring market town. On the other hand, where there is a large choir of practised singers, who can sing anthems, and where the organ is a very large one and used daily,—in fact,—in large towns it may be readily conceived, that the services of a professional musician would be essential.

We may hint to our organist correspondents, by the bye, that they need not indulge in so many sneers at schoolmasters. The new race who are springing up under the fostering care of the National Society, includes very many individuals who need not fear comparison with musical professors either in gentlemanly manners or in general acquirements, nor yet in religious demeanour, or in knowledge of the highest style of church music.

#### WEEKLY COMMUNION IN WESTMINSTER ABBEY.

It is not long since we took occasion to express an earnest hope that weekly Communion might ere long be restored at St. Peter's Westminster\*. We learn with satisfaction and thankfulness that the Holy Communion is now celebrated on every Sunday in that Collegiate Church. On the first Sunday in each month and on the great Festivals that Sacrament is administered at the forenoon service at 10 o'clock, and on all other Sundays in the year there is Holy Communion at 8 o'clock in the morning. We have no doubt that devout Churchmen in Westminster and its neighbourhood will thankfully avail themselves of this great privilege; and when it is known, that (as we are informed) the Dean and Chapter have resolved to dedicate the offerings collected at the Offertory in the early Communion to pious uses connected with the parishes of St. Margaret and St. John in the vicinity of the Abbey, and when it is remembered that great distress exists in portions of those parishes, and that funds are wanting to carry into effect many pious objects connected with the Church in them, we feel confident that those who are connected with Westminster, or interested in its welfare, will gladly offer some portion of that with which God has blessed them, either for the general purposes, or as special offerings at this Offertory.

And while we hail with real thankfulness the restoration of weekly Communion, we hope that the other point to which we directed attention in the article to which we have referred, will not long be delayed—viz: the full and due Choral celebration of the Holy Communion in that church. We earnestly look forward ere long to hear, at the monthly forenoon Communion and on the greater Festivals, the *Sanctus* and *Gloria in Excelsis* sung in their proper place, as the Ritual of the English Church requires, and as the choir of St. Peter's Westminster are so well able to do.

We rejoice to learn that at the Consecration of the Colonial Bishops on St. Peter's day, Tallis's complete Communion Service was performed and the Holy Eucharist celebrated with a full choir. Let us hope the practice thus begun may soon be extended to the monthly and festal Communion in that Church.

#### MR. BINFIELD'S LECTURES AT READING.

WE are often gratified at hearing of successful and energetic attempts at teaching congregational singing according to the spirit of the Prayer Book. One such attempt has been lately made at Reading, by that zealous promoter of Church Music, Mr. Binfield. We extract the following from a report in the *Reading Mercury*, 19th of June.

"The service of the whole, not of a few only of the congregation, is what the English Church contemplates in her Liturgy, and Mr. Binfield in the twelve lessons which he has given to a (musically) uneducated class, has shown that such is quite possible to be obtained; he has, instead of the usual English chant, substituted the Gregorian tones, which are within the compass of every voice; and in place of the various *uses* found in different Cathedrals, has introduced the simple inflections of the Church in their original purity. The class went through the whole of the morning service with the greatest ease and accuracy,—the Psalms, the *Te Deum*, the *Benedicite*, and the *Jubilate* were chanted to some of the Gregorian tones; and the music of the Versicles, the plain chant of which was sung by the great body of the class, a few adding the harmonics of Tallis, was perfectly thrilling."

#### ON THE PRACTICE OF BEGINNING THE SERVICE WITH A HYMN OR ANTHEM.

MANY correspondents have requested us to make some comments on this very common but erroneous custom; a custom on the very face of it at variance with the letter and spirit of the opening part of the daily Morning and Evening Prayers. We cannot do better than give the observations which Mr. Jebb has made on this point, in that part of his work on the Choral Service which treats of the *beginning of Morning Prayer*.

"In some Cathedrals," he observes, "on certain of the greater Festivals; or at least on days of ceremony, the members of the Church enter the choir in procession, the organ playing till they are settled in their places.

In Christchurch, Dublin, Bristol, and perhaps elsewhere, at every Service, whether on week days or holydays, and at Canterbury on Sundays, this custom is observed: the junior members going first. In other places, some of the members go in procession, while the rest enter separately: no organ playing. \* \* \* At visitations and perhaps similar occasions, as at Canterbury, Christchurch, Dublin, &c., an anthem or hymn is sung by the choir while in procession.

This custom, sanctioned by very ancient usage\*, is not to be confounded with that presently to be censured, of beginning Divine Service with singing. Till the procession is over, the Service cannot be said to have begun: the members are on their way to the appointed places of their duties, not already there. The hymn ceases on their arrival in their stalls; their private devotion is then offered up; and after that the Service begins. The act is so obviously preparatory that it can be no more ob-

\* So at Archbishop Parker's Visitation. "At his entry into the Church, the Choir went before him, singing some Anthem."

\* See *Parish Choir* No. XIII. p. 107.

jected to than the forming holy meditations while going up the aisle, than the playing of the organ symphony, or the ringing of the bells.

As to the organ symphony, it is suggested that on great Festivals it should be jubilant; during Lent of a grave and somewhat penitential character. And perhaps on fast days it might be omitted altogether.

The practice, just now alluded to, of singing a psalm or hymn, when the Minister and congregation are in their places, is one altogether contradicted by the Rubric which orders the Service to begin with reading the sentences. This cannot be alleged to be introductory; it is practically considered just as much a part of the office of the day as the prayers that follow. When the hymn begins, the private devotions of the Church have been offered up; and to enter the Church in the midst of or after its performance would be commonly considered as an act of irreverence. But it is contradictory, as has been frequently observed, to the order of the Service, which prescribes, first, exhortation, then confession, then forgiveness of sins, then prayers for enabling grace to praise God aright; then, and not till then, praise. How absurd, then, to pray for grace for that which is already done, and was done without any public prayer for God's blessing upon it! It is to be borne in mind that in those very places where this unauthorized innovation is practised, the regulations of the Prayer Book are violated in other respects, as will be shown in their proper place; especially that the Anthem prescribed to be used after the third Collect is used, contrary to all order, here.

On the absurdity of singing Bishop Ken's Morning Hymn in this place, much has been said of late, and the arguments are too well known and obvious to need repetition. It may just be observed, can any man in his senses believe that God is honoured by that improbable assumption which sets forth that at ten or eleven o'clock in the morning, the congregation has just wakened and got up, or the lazy notion that this is early rising, or the frigid fiction that the Sun has just risen himself? Bishop Ken composed this as a hymn for the Winchester scholars to be sung at their awaking, at five or six in the morning.

In many places, 'I will arise and go to my Father,' &c., are sung here as an anthem, and are adopted on the ground that they form one of the introductory sentences and are therefore proper here. A worse reason could not be found. Had the framers of our Church Service thought the singing of the sentence expedient, they would have prescribed it; but the restriction to reading *by the Minister* is express. Here, then, is a tacit correction of a practice which undoubtedly was known in the Church of England, before the time of the Reformation, of singing before the Service. So that even had the injunction of Queen Elizabeth, and the title-page of Sternhold and Hopkins's Psalms sanctioned this practice heretofore, which is very questionable, at least it was put an end to at the last Review; the amendments of which received the sanction both of Convocation and Parliament, and therefore are paramount to any previous regulations, of however high sanction, which they may contradict.

In everything regarding the Choral Service and the music of the Church, it will appear that the

last Review amended the more indefinite provisions of the former Prayer Book. Customs of ancient prescription, but hitherto unnoticed by the Rubric, were then, if edifying, expressly enforced. Had then the singing before the Service been of this nature (which, as it has been shown, it has not,) the Reviewers would not have failed to have noticed with their express approbation so prominent a feature of Divine worship; which called for, and (as I already have intimated,) received their notice, and their decided though indirect reprehension.

#### THOMAS FULLER'S "MEDITATION" ON CHANTING THE PSALMS.

LORD, my voice by nature is harsh and untuneable, and it is vain to lavish any art to better it. Can my singing of psalms be pleasing to Thy ears, which is unpleasant to my own? Yet though I cannot chant with the nightingale, or chirp with the blackbird, I had rather chatter with the swallow\*, yea, rather croak with the raven than be altogether silent. Hadst Thou given me a better voice, I would have praised Thee with a better voice. Now what my music wants in sweetness, let it have in sense, singing praises with understanding†. Yea, Lord, create in me a new heart (therein to make melody‡) and I will be contented with my old voice, until in Thy due time, being admitted into the choir of heaven, I have another more harmonious bestowed upon me.

[From *Good Thoughts in Bad Times.*]

#### To Correspondents.

*E. T.* recommends Keble's Evening Hymn to be sung to a sober double chant, such as Dr. Randall's, and has enclosed us one verse set to the notes, as a specimen, which seems very satisfactory.

*F. N.* (Hulme, near Manchester,) has favoured us with a scheme for the better management and organization of choirs, which we regret is too long for our pages, besides that some of its *suggestions* would continue no more than suggestions for a long time to come. He suggests, for example, that "the Cathedral of every diocese should present a perfect model of Church Music, (not only in the character of the music, but also in the manner of its performance,) which every choir should endeavour to imitate." Further, that a portion of the funds for every new Church should be set apart for the endowment of a choir. But, alas, how are these suggestions to be put in force?

Reports on the actual state of church music in any given district, if temperate and free from personalities, are always acceptable.

*S. B. G.*—We believe the book in question to be good on the whole; almost too difficult, perhaps, in a few places, for congregational purposes. But it cannot be judged of till entirely out.

Title page, Index, &c., will be given at the end of the year, when the 1st Volume of the Parish Choir will be completed.

*Camdentoniensis* must be jesting when he calls the use of the tenor cleft an innovation. It shows the notes that are to be sung, whilst the treble cleft does not. We believe a perusal of an article by *C. D.* in our 8th No. would remove the difficulties complained of by our correspondent.

The *Veni Creator*, sung at the Consecration of the Colonial Bishops, on St. Peter's Day, at Westminster Abbey, is published, and ready for delivery to our Members.

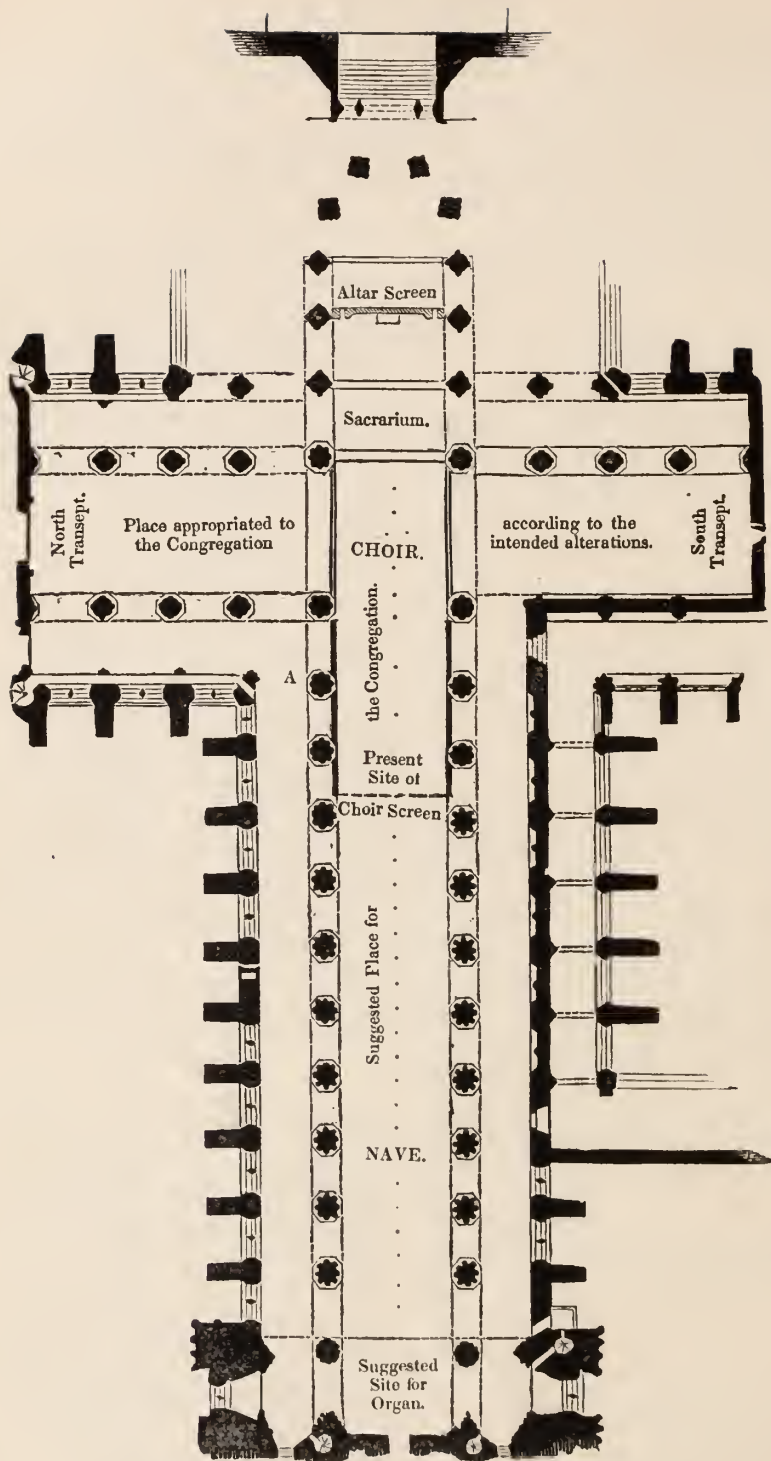
\* Isaiah xxxviii. 14.

† Psalm xlvii. 7.

‡ Ephes. v. 19.







WESTMINSTER ABBEY.  
GROUND PLAN.



# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 20.]

PUBLISHED MONTHLY.

[AUGUST, 1847.

### Alterations in the Interior of Westminster Abbey.

It has been now for some years generally known, that the Dean and Chapter of Westminster had resolved to effect considerable alterations in the interior of that Church; and it has been a cause of serious anxiety and uneasiness to hear indistinct rumours, that the contemplated alterations would break up the choral and cathedral arrangement which distinguishes all European cathedrals, and seriously injure the appearance of the beautiful church of St. Peter's, Westminster. What was before merely surmise, has seemed to assume something like reality, from the arrangements which prevailed in that church at the Consecration of the Colonial Bishops on St. Peter's day. The congregation were then admitted to the transepts, and the choir, while the nave remained empty. Assuming such an arrangement to be contemplated, the occasion is so important, that we propose to devote a considerable portion of the present Number to pointing out its evils, in the hope that it is not yet too late; but that, if it is really in progress towards execution, the Dean and Chapter of Westminster may be induced to pause, to reconsider the whole subject, and to adopt a less objectionable plan for effecting the proposed object, viz., the accommodation of increased congregations. We say the occasion is a very important one; for it is a serious and a dangerous matter to break up choral and ecclesiastical arrangements which have existed in the Church almost from its infancy, and in the cathedrals of England from their foundation. And the occasion is one too, on which we, as a musical periodical, representing the feeling of the Church of England, feel bound to move. It is a legitimate use of the pages of the *Parish Choir* to protest against the destruction of the choral arrangement of so noble a church as St. Peter's, Westminster.

And first let us premise, that we are sure that the motives which actuate the Dean and Chapter are altogether excellent; they might have let things go on in their Collegiate Church as they have existed, without troubling themselves to increase the accommodation; but they are about to move; they are anxious to develop the capabilities of their magnificent church, for the accommodation of the increasing congregations, who weekly crowd into Westminster Abbey. The very fact that they are on the point of laying out a very large sum of money in order to effect this object, gives a reality and a heartiness to their intentions.

The outlines of the proposed plan, so far as we have been able to ascertain them, are:—to remove the present unsightly wood-work of the choir, and to substitute stalls of a rich and ecclesiastical character; to leave the present stone screen which shuts off the choir from the nave, but to remove the organ which now surmounts it; to divide that instrument into two parts, one of which is to be placed over the stalls on each side of the choir; to take away the present close screens which separate the choir from the transepts, and to replace them by moveable open screens; and to admit the congregation, for whom increased accommodation is to be provided, to the *transepts*. It is thus evident that the Clergy and Choir will continue to occupy their present places in the stalls, that the congregation will fill the choir and transepts, and that the *nave* will continue as hitherto, *perfectly empty*.

Now we leave it for others to point out the serious ecclesiastical objections to which this arrangement is liable; we leave it for them to show that unity in worship will be entirely destroyed; that in place of one great body joining with heart and voice in prayer and praise, there will in fact be three separate, and as it were, distinct congregations; two of whom, viz., those who occupy the north and the south transepts will be unable to see the reader or the Altar, and will very imperfectly hear the voice of the reader, or the hymns of the Choir—we leave it for them to point out the consequent danger of inattention or irreverence in those portions of the congregation. We will address ourselves to the question as church-musicians; and we venture to say that a more unfortunate arrangement could not be pitched upon for the effect of music in general, or of church music in particular. For as sound proceeds in a straight line, and loses much in intensity, and more in distinctness if it diverges at an angle, it is evident that the voice of the Minor Canon in the stalls, who chants the prayers, will fall very indistinctly on the ear of a person in the transepts, *i.e.*, in a part of the building at right angles to that which he occupies; and his chanting will sound but as a confused murmur or hum, however distinct and careful his enunciation may be. In proof of this, we shall give a very homely but an apposite illustration. If any of our readers have ever happened to hear a street-organ in a street at right angles to that in which they were, they will remember how indistinct and confused it sounded, however short a distance it might be from them in space; and on the other hand how suddenly and distinctly it came out upon them, when they passed

into the street in which it was played, however far off it might be. In one case the sound traversed round a corner, in the other it reached them in a right line. The indistinctness of church bells, when the tower in which they are situated is hidden from us by intervening buildings, is another familiar instance of the dulled effect of sound heard at an angle, the more valuable, as the sound produced is louder. Such then will be the loss of intensity and distinctness of the voices of the Priest and Choir of St. Peter's, Westminster, in the passage from the stalls to the occupants of the transepts. Nor would it obviate this difficulty to place the reader at the intersection of the choir and transepts; for as these diverge at right angles, it is evident that his voice cannot be distinctly audible to the three congregations who will fill them: he must be indistinctly heard by the occupants of, at least, one of the three.

Again; every musician we are sure will agree with us, that there cannot be a more certain way of muffling sound, than filling two large square spaces, one on each side of the place in which the Choir are situated, with human beings, with all their various accompaniments of cloth and silk, which musical men know so completely damp the voices which they surround; and this mass of persons and of sound-muffling garments almost on the same level with the singers. Who would go to a concert at the Hanover Square rooms if a great chamber was added on in the middle of each side of that fine apartment? particularly if the performers were to be situated, not in the centre of the cross thus formed, but at one extremity of the original room? or who can hear distinctly a man speaking in the centre of a vast crowd on his own level? The experiment was tried at St. Peter's, Westminster, at the Consecration of the Colonial Bishops on St. Peter's day, and on the Sunday preceding. And though the Minor Canon who said the prayers, and those who sung the Litany, were on the former occasion moved from their own stalls to a position to the east of the Choir, and though (we are told) they exerted a power of voice very much greater than is usually requisite in that church, we understand that they were not distinctly heard in the transepts, especially in that on their own side. And here another point of great importance must be taken into consideration, that the congregation assembled in St. Peter's, Westminster, on St. Peter's day, were a peculiar congregation: their heart was interested and their attention engaged in the service, at which they were present, in a very remarkable way; one may well believe, therefore, that much of the service reached them which would fall indistinctly on the usual Sunday congregations, composed, as they are, of persons of all classes and of all temperaments. This fact will not be lost on those who apprehend, (as we confess we ourselves do,) that a mixed congregation who hear indistinctly, and are quite removed from the presence of the Clergy will be careless or irreverent; and it will show that no argument can be drawn from the earnest and devout demeanour of the occupants of the transepts on St. Peter's day. But to return: it has been said to ourselves in every quarter, by persons who had *transept* tickets for the Consecration, "while we are thankful that we were allowed to join in prayers with that vast congregation on that great day, and to partake of that memorable Communion, we confess that we

could hear but little, and that we saw nothing." Now if we are to be told that people should not come to church to see, we answer, that without debating that point, they surely come to church to hear; and that, moreover, the less distinctly they do hear, the more important it is they should see; for instance, that they may know what part of the service is being said: besides the well known fact that seeing does very much help people to hear, as every lover of preaching or oratory can tell us. And surely too if, as we contend it is, the cathedral service be not merely a *choir* service, but one in which such of the congregation as are able may join, and ought to join, then it is important that no part of the congregation should be disjoined, and as it were cut off from the Choir. Now we ask, will it be possible for persons situated at the extremity of the south transept, (popularly known as Poets' Corner,) beside the Duke of Argyle's monument, to join in the antiphonal chanting of the Psalms with the Choristers in the choir? The idea is so preposterous that it excites a smile. And this suggests another important difficulty, as to the occupation of the transepts, to which we can only glance, viz., whether the vicinity of statues in all attitudes, of all persons, in all costumes, from a full bottomed wig and peer's robes, to an absence of all drapery whatever, will excite, or even admit the devotional feelings which should influence a Christian congregation; we certainly think not.

There is one more musical objection to the contemplated arrangement, which we shall now only slightly glance at, because we shall have further to consider it presently; viz., the breaking up the organ into two parts, to be played from one key-board; and the consequent length and awkwardness of the movement\*, and the weight of touch which we believe must be the result. Besides, the *bisection* of the organ seems objectionable on the ground of it being an artificial and non-natural arrangement. In a church, above all places in the world, we look for *simplicity*, and we are offended by anything like trick or legerdemain.

These, then, are the principal objections which occur to us against the proposed plan of placing a congregation in the transepts: objections which (laying aside all ecclesiastical and more important reasons,) appear to us, as Church musicians, insurmountable. But it will be asked, What is to be done? the present accommodation is quite insufficient for the congregations which assemble in Westminster Abbey; a vast multitude of Christians ask for admission, and desire to take part in the services; are they to be denied room? Are they to be told that there is not room for them to stand, or to kneel, except within the present choir? We answer, By no means; throw open the nave of the church—the place fitted and intended for a congregation of worshippers—and a

\* Our unmusical readers may need to be informed that *movement* is the technical name for the mechanical contrivance which connects the keys (or pedals) of the organ with the valves which act on the pipes. Evidently, therefore, the more removed the key-board is from the wind-chest and pipes, the longer must be the movement, and the greater must be the loss of power; and, consequently, the greater will be the force required to move the keys; or, as it is professionally called, the heavier will be the touch of the organ.



larger congregation can be accommodated than in the transepts, without any of the difficulties which we have enumerated.

It happens, too, that at St. Peter's, Westminster, there seem to be many special advantages in adapting the nave to a congregation, to which we shall advert as we proceed.

The answer, then—Remove the screen at the west end of the choir; place the congregation on benches receding as far westward from that point as its numbers require; so, in a word, admit the people to the whole body of the church thus laid open, from the outer railing of the Sacristy to the west door, or as far in that direction as they extend. Thus all the congregation will see the Altar, in face of which they will be; all will see the officiating Clergy and the Choir; and we have no doubt that all will hear.

We desire to treat the question practically. Here we may be met by the objections, 1. What are you to do with the organ? and, 2. Where are you to place the stone screen which now supports it?

Now, as to the first, it happens that the space of wall between the head of the west door and the bottom of the great west window is greater than in most churches we are acquainted with. This at once obviates the first difficulty. We say to the Dean and Chapter, Strengthen your organ as much as possible, keep it in one case, and place it at the west end of the church. You have a space of about thirty feet in breadth, twenty-four in depth, and not less than twenty-five in height, without stopping one pane of the window, or concealing one architectural feature of the building. And as to the screen; place it to support the organ as it now does; let it extend across between the first pair of pillars of the nave, with its architectural face to the east. It will then be seen by the whole congregation (whereas now it faces the deserted nave, and is only seen by those who visit the monuments), and it will match the Altar-screen, which will then bound the lower part of the view at the east end of the church.

Let our readers now consider, how splendid the whole expanse of the church thus laid open would be; looking to the east end, the eye would rise from the Altar to the screen, and be led up by the beautiful apex to the vaulting of the roof; and if the spectator turned toward the west, he would see the stone screen surmounted by the organ (then larger, and in an architectural case); above that would appear the whole extent of the perpendicular window, with its coloured glass, running up into the vaulting of the roof. And if, besides these architectural beauties, the eye of the Christian spectator were to rest on the vast multitude who (we are sure) would throng the expanse, and to see a reverent and attentive congregation joining, as they would then be able to do, with one mind and one heart, and we trust, with one voice with the Clergy and Choir of that glorious church, in those majestic hymns which form the choral service of the English Church, would it not be a sight to which English Churchmen might point with an honest exultation?

Thus then we would dispose of the organ and the screen; we would place the former over the west door, and we would employ the latter to support it. Musically, no better (we will say no such good) arrangement, could be made. Its advantages are obvious; as for instance, the great mass of the con-

gregation being situated between the organ and the choir, the sounds of the music would be particularly audible to them, and would thus float over the whole body of the church, from the Altar to the west door. Again: the organ being together in one case, there would be no occasion for any unusual length of movement, or of such awkward and unmusical contrivances as laying organ-pipes horizontal, and other arrangements as objectionable, which we hear are contemplated in order to fit the organ into two cases, according to the plan now before the Chapter. And this, be it observed, is very important. At Canterbury, as every one knows, an arrangement something like the one proposed at Westminster exists; the organ is concealed in the triforium, and connected by a long movement with the key-board in the choir. This, we are told, not only makes the touch painfully heavy, but makes the instrument so slow in speaking, that an appreciable interval occurs between the striking of the key and the production of the sound. How very objectionable this is, how wearisome to the organist, and how likely to throw out a Choir, not only organists, but any one slightly acquainted with music, must admit. That some such result is unavoidable, if the Westminster organ be broken into two parts, and played from one key-board, we firmly believe; but evidently the touch will be as easy, and the freedom of the instrument as great, if placed in one case over the west door, as it is now.

We have been informed that when Mr. Hill, of Tottenham Court, New Road, the respectable and able organ-builder to whom the proposed changes in the Westminster organ are to be committed, was asked, Whether, he saw any reasonable objection to such a plan as we have suggested? and whether he thought that it would do to place the organ over the west door? he at once replied, that not only there was no difficulty, but that it was the very best position in which the organ could be placed. This most important opinion may preclude our saying one word more in the way of argument on this subject; we will only state a fact. It is known, perhaps, to some of our readers, that since the alterations have been commenced upon at Westminster, the five westernmost bays of the nave have been fitted up in a temporary way for worship. The service on Sunday, 4th July, was celebrated with a full Choir and organ; the organ being, of course, in its old place on the screen between the nave and choir. The singers were thus not only a long way removed from the organ, but with the great disadvantage of the organist sitting on the other side of the organ from the Choir; yet not only did the chants, services, and anthems go on without any difficulty or hindrance, but the grand effect of the voices and of the organ in the nave were generally remarked. This fact establishes what Mr. Hill's opinion left no reason to doubt, that there is no practical difficulty whatever in separating the Choir from the organ, and in placing the latter at the west end of the church.

But now it will be said, Will it be possible for a congregation in the nave to hear the voices of the Minister or of the Choir in the prayers, and specially in the Communion Service? We answer, that we have no fear at all about it; we believe that they would hear far more distinctly than they can in the transepts. For, to fall back for a moment to what we

said, the voice or voices will proceed in a straight line, without passing round a corner; the street-organ, our readers will remember in our illustration, was heard distinctly while we were in the street with it, though we walked away from it; it was only when we turned the corner that its tones became confused and inaudible. Therefore, we believe that though the voices of the Priest who says prayers, or of the Choir, may lose in power to those, and those only, who are at the *extreme west*; (for be it remembered, there is only question of these not hearing, whereas almost all the occupants of the transepts will be unable to hear,) yet that they will not lose in distinctness: that is, the voice will be less loud to those at a distance than to those near, but not less distinct as to words or notes; and this, as every one knows, is the great point. The old man can hear the clear voice of the child who reads to him, better than the rapid and loud voices of grown men: and why? the child's voice is faint, and theirs loud, but the child (often from the very fact of his not reading with rapid facility,) pronounces distinctly; the man speaks fast and not distinctly. The familiar case of deaf people, who hear what is addressed to them in a moderate tone of voice better than in a shout, is another instance that it is not so much power as distinctness that makes the voice audible—and power is what sound will lose as it proceeds into the nave, while it will suffer in distinctness as it passes into the transept.

We say, therefore, that we believe the voice of the Chanter and the notes of the Choir will be nearly as distinct to the person at the west end, as to the one in the body of the choir; though, we admit, fainter to the one than to the other. We need not occupy the pages of this periodical to prove, what we hope we have long ago convinced our readers of, that if the service is chanted, not read, it will be distinctly audible anywhere within the range of hearing. Let us, however, as in the former instance, mention a fact in confirmation of our assertion. The excellent and talented organist of St. Peter's, Westminster, has assured ourselves, that when he has let the Choir proceed with the anthem without any instrument (as those who attend that church know he frequently does with the most admirable effect,) he has left the organ-loft and gone to the west end of the church, *on purpose to hear the effect of the voices*. Now, let it be remembered, that the Choir were separated by a stone screen surmounted by the organ, and by a mass of wood-work, and surely no one will doubt that when they are removed, the voices of Priest and Choir will be distinctly heard at the west end of the nave, when we find a first-rate musician choosing that very position to judge of the effect of the singing of the Choir in the stalls.

The Communion Office would, we believe, be as distinctly audible as we are sure the prayers, psalms, and hymns would be. For here it must be remembered that by the lowering of the present choir to the level of the nave and transepts, which is in course of being done, the Altar will have the effect of being more raised above the mass of the congregation, and therefore the voice of the Priest standing at it will more freely traverse the building. The great hindrances to distinct hearing the Communion Service at that church are, the large body of the congregation, (viz., all within the Sacarium,) being on a level with the

Priest, and close to him: both these will be obviated in the alterations; for as there will be ample accommodation elsewhere, there will no longer exist any necessity to admit the people within the outer rails of the Sacarium. We were surprised to find, on the Sunday before St. Peter's Day, when the people were not admitted to the Sacarium, how much more distinctly the voices of the Clergy at the Altar were heard; this was owing to the voice not being stopped as soon as it left the reader's lips, by a mass of people standing close to him, almost on the same level.

The truth is, too, that the construction of St. Peter's, Westminster, is, we suspect, particularly favourable to the projection of sound from east to west, in a straight line. The apsidal termination, as we believe, promotes the reverberation of the voice, and sends it powerfully and distinctly into the choir and nave, but not at all into the transepts.

It must also be remembered, in considering this subject, that the nave would only require to be used for congregational purposes on Sundays, the greater Festivals, and particular services. On week-days, at the usual daily service, the choir itself, it may be supposed, will afford ample accommodation for those who attend it. A smaller organ might therefore be placed where the organ of Westminster originally stood, viz. in the first bay from the transept on the north side of the choir\*, to accompany the chants, services, and anthems of the daily Mattins and Evensong. We remind our readers of this, because people speak as if the throwing open the nave for worship necessarily implied a daily increased exertion on the part of the Clergy and Choir; and as if all the attendants at that church were sure to hear indistinctly: whereas, granting for argument's sake (what however we do deny most positively), that those at the west end would not hear the service distinctly, that would be a very small proportion; for still there would be the whole number of the present congregation, and also all those in the nave nearest the present choir, who would hear distinctly. Besides, as the argument is well put by a contemporary, there is now no nave congregation at all; for they are not admitted: put them into the transepts and they cannot see, and scarcely hear; as the experiment on St. Peter's day proved: but let them occupy the nave, and most of them will see and hear distinctly, and those farthest off can certainly see and most probably hear. The nave, therefore, has the balance of advantage in its

\* The ancient situation of the organ at Westminster Abbey (marked A in the annexed ground-plan,) was exactly over the monuments of Blow, Purcell, and Croft, who were buried under the organ, which, while they lived, they had played. See the ground-plan and the view of the interior of the choir, looking west, in Sandford's *History of the Coronation of King James II.*, 1687, and the view of the interior of the church in Dart's *Antiquities of Westminster Abbey*, 1723. The organ seems, from the following memorandum in a MS. book in the custody of the Precentor of Westminster, to have been placed in the position it occupied at the west end of the choir, in 1730.

"The new organ built by Mr. Shrider and Mr. Jordan was opened on the 1st August, 1730, by Mr. Robinson; the anthem, Purcell's *O give thanks*."

Dr. John Robinson, (the composer of the well-known double chant in E<sub>b</sub>.) succeeded Croft as organist of St. Peter's, Westminster, 30th September, 1727.



favour; which may decide the argument, seeing it is a case of necessity to provide accommodation for additional congregations.

Before we conclude we wish just to glance at a plan which has been proposed for opening the nave, in some measure different from that which we have detailed; and to which certainly no objection can be made on the score that the occupants of the whole extent of the nave could not hear the service. It has been said, that if the organ was placed, as we have suggested, over the west door, supported by the present stone organ-screen, and the whole extent of the nave fitted up to receive a congregation, with a like screen near the entrance of the choir, and provided with an Altar, pulpit, stalls for the Clergy, and seats for the Choir, the services might be celebrated in it on Sundays and such like occasions; and that the choir (with an organ as we have said on the north side) might be used for daily service and for Communion. You would thus, it is said, have an arrangement, not mainly differing from that of the primitive Church; and there is certainly ecclesiastical authority for this in the two choirs, the laity-choir and the capitular-choir, of some of the great German churches; Mayence for instance, and Worms, and some others; and the principle is sanctioned at St. Mary's, Oxford, where the nave is used for the university, and the chancel for the parishioners. If the plan of the nave only for Sundays and the choir for week-days be really recommended to the Dean and Chapter by competent persons, let it be carried out; but we would earnestly and respectfully say, Let anything be done rather than to shut up altogether the part of the church best adapted for religious worship, and to place a congregation in that portion of the building which admits them to none of the advantages, and almost prohibits the acts of Christian worship.

We have elsewhere alluded to the amount the Dean and Chapter of Westminster are about to expend in the altering and adapting their fabric for increased congregations. We implore them not to lay out the large sum they are expending in a way that will be met by the public with disappointment, and must therefore bring disappointment to themselves. Whether rightly or wrongly, it is a great fact, that public opinion rules all classes of society, now in England. We are sure that public opinion will not be satisfied with the proposed changes at Westminster Abbey. People will not be content to be put into the part, (the only part) of the church where they can neither see, nor hear the service; the experiment at the Bishops' Consecration proved this. The people, if more are to be accommodated, will make their way from the transepts into the nave. We have so true a respect for the Dean and Chapter of Westminster, that it would indeed grieve us to see them forced to give way before a power of public opinion, which they might have directed; and to hear that voice of the public expended in clamours against them, which might have expressed its thankfulness and admiration of the Chapter, for being the first ecclesiastical body in England to adapt the great capabilities of their church to the wants of the people.

We have treated this question thus, rather on its musical than on its general bearings; not at all as not being aware of the many other serious objections to it, but because we think it our duty to embody

the objections of Church-musicians generally to the plan, which we hear on every side. As we before said, let architects point out that it will destroy the architectural beauty of the church; and let ritualists show its incongruity with all existing ecclesiastical arrangements; we take our stand on this, that it not only destroys the real choral character of the service, but that of all possible arrangements for musical effect that of opening the transepts is the worst.

But what, it may be said, is now to be done? are not the alterations already begun? we reply, Certainly they are; but they are not concluded:—there is yet time to alter them. Let every Englishman who feels on the subject express his opinion; let representations be made to the Dean and Chapter, that they cannot by opening the transepts, effect what they propose as the object of their alterations, and we feel no doubt but that they will change or reconsider their plan. This is a question in which every Englishman has a claim to be heard. Every Englishman has a right in Westminster Abbey. The church which contains the remains of five centuries of English sovereigns; the church from whose Altar England's sovereign receives her crown, is one in which every Englishman has an interest. And who is there who does not at some time attend the services of that church? who is there who does not desire his children after him to hear the majesty of the English choral service in that noble temple? Westminster is in some sense the proper parish church of every Englishman. Therefore we say, as men interest themselves and speak out about the alterations of their parish churches, so let them interest themselves and speak out about St. Peter's, Westminster. Only let them speak temperately and kindly, respecting the motives of those whom they address, who can have but one object at heart, and we are sure they will be heard and their desires respected.

WE annex a ground-plan of the Choir, Transepts, and Nave of Westminster Abbey; which we hope will make our remarks on the intended alterations plain to all our readers, and especially to those at a distance, who may not know or may have forgotten the relative situation of the internal portions of that church. It will be evident to any one, on glancing at the accompanying plan, that the *place suggested for the congregation* in the preceding article, accommodates them all in face of the Altar, and in sight of the Clergy and Choristers in the *choir*; while the *place appropriated to the congregation according to the intended alterations*, places a very large proportion of them in the *north and south transepts*; out of sight of the officiating ministers; and, in fact, separating them into three distinct congregations; one in the *choir*, and one in each of the *transepts*.

*In consequence of an accident, which has occurred at the last hour, we are obliged to postpone the Music until next month. We give four pages of letter-press in lieu of the music.*

## Meaning of Prayer Book Words.

(Continued from page 142.)

## No. 3.—ANTIPHÓNAL, ANTIPHON, ANTHEM.

When the term *antiphonal* is applied to singing, it signifies that the successive verses of any psalm or hymn are sung alternately by opposite sides of a choir or congregation. The word is compounded of two Greek words, one *αντι* signifying *opposite*, or *over against*, as in the words *anti-dote*, *anti-Christ*, *anti-podes*, &c., and the other *φωνη*, signifying *voice*. The words *symphony*, *sym-phonal*, signify united singing; the contrary of antiphonal.

The custom of alternate singing, or of dividing the performance of a musical composition between different sets of singers, is so natural, and so agreeable, from the sense of emulation and variety which it occasions, that there is no room for surprise that it has existed from the earliest times, amongst almost all races of people, and that it has been used both in religious worship and in domestic recreation and convivial assemblages. As Bishop Wetchhall says, its origin is so hidden in the remotest antiquity, that it may be compared to the head of Nilus.

Homer, at the end of the 1st Book of the *Iliad*, after narrating the making up of a quarrel that had disturbed the peace of Olympus, and the feast that followed the reconciliation, says that the evening was spent in listening to the Muses, who sang alternately, to the accompaniment of Apollo's lyre.

"Thus the blest Gods the genial day prolong  
In feasts ambrosial and celestial song,  
Apollo tuned the lyre; the Muses round  
With *voice alternate* aid the silver sound."

So Virgil in describing a musical contest between two shepherds, makes the umpire say what is thus Englished by Dr. Trapp:—

"Begin *Dametas*; thou come in by turns  
*Menalcas*. In *alternate measures* sing,  
*Alternate measures* please the *Muses best*."

and in another place one of his rustics speaks of

"Those strains which on a beech's back  
I lately noted, and *alternate sung*."

and again, when describing two shepherds, who were preparing to recreate themselves by a contest in alternate song, he speaks of them in terms singularly applicable to the qualifications of a Christian chorister, as equally able to *sing*, and to *respond*.

Horace, writing to a female friend, to make arrangements for celebrating the approaching festival of Neptune, proposes to pass the evening (after copious libations of the oldest wine,) in alternate song and chorus. *I*, he says, will sing of

"Great Neptune bound by rocks;  
*I'll* sing the Nereid's sea-green hair,  
And how they sit and spread their locks,  
To tempt the greedy mariner."

whilst he says that *she* in response should—

"——— to her harp *Latona* sing,  
And *Cynthia's* arrows, shot from an unerring  
string."

And then both in chorus celebrate,—

"—— her who drawn by murmuring doves,  
To *Paphos* glides with silken strings."

Of the prevalence of this use in Pagan solemnities, ample evidence is afforded by the hymn composed by Horace to be sung at the Secular Games. These were a most solemn festival, held about once a century in honour of Apollo and Diana; and a chief part of the ceremonial was the performance of a hymn, in alternate verse and chorus by one choir of noble youths and another of maidens. Equally remarkable is the account Virgil gives of the *Salii*, or priests of Hercules. Of these, one choir of young and another of old men, crowned with wreaths of poplar, stood round the burning altars and sang:—

"——— the labours, and the praise,  
And all the immortal acts of Hercules."

There is no doubt, moreover, but that the chorus of the Greek tragedies (which themselves were parts of religious worship and performed in honour of Bacchus,) was divided into two parts, or *semichoruses*, each under its leader, and that these sung sometimes in turns and sometimes in chorus. As one instance, we may quote from the tragedy of *Alcectis*, (the wife who died to save her husband, and was rescued from death by Hercules, the same whom Milton mentions in the sonnet to his deceased wife.

"Methought I saw my late espoused saint  
Brought to me like *Alcectis* from the grave,  
Whom *Jove's* great son to her glad husband gave,  
Rescued from death by force.")

The bereaved husband, addressing the chorus, announces his intention to celebrate her obsequies with the utmost magnificence, and invites them to *sing by turns* a hymn to the implacable Deity below.

We do not mention these instances with the view of detracting from the merits of antiphonal singing, by representing it as profaned by adoption in the rites of Paganism. On the contrary, we believe this, like many other heathen customs to be a testimony to the truth of the Holy Scriptures, which represent man as descended from one common stock; and that the heathens did but retain a custom and a form of worship which had prevailed amongst their progenitors ere they had lost the knowledge of the one true God. For we find the existence



of the practice recorded in the earliest part of the Bible. "It is evident from many examples," says Bishop Lowth, "that the sacred hymns were alternately sung by opposite choirs;" and the most common form of this alternate performance was when one choir performed the hymn itself, whilst the other sung a particular distich, which was regularly interposed at stated intervals, either of the nature of the proam, or epode of the Greeks. In this manner we learn that Moses with the Israelites chanted the ode at the Red Sea; for "Miriam the prophetess took a timbrel in her hand, and all the women followed her with timbrels and with dances; and Miriam answered them," that is, she and the women sung the response to the choros of men.

"Sing to Jehovah, for He hath triumphed gloriously,

The horse and his rider He hath cast into the sea."  
Exodus xv. 21.

We will now briefly enumerate those passages of the Old Testament which either directly mention this custom, or which afford proof of its existence from what is called internal evidence.

One of these is 1 Samuel xviii. 6.—"And it came to pass as they came, when David was returned from the slaughter of the Philistine, that the women came out of all the cities of Israel, singing and dancing, to meet King Saul, with tabrets, with joy, and with instruments of music. And the women answered one another as they played, and said, 'Saul has slain his thousands, and David his ten thousands.'"

On this passage Bishop Lowth remarks, that the women who answered one another, "chanted in two choirs the alternate song; the one choir singing,

"Saul hath smote his thousands,"

The other answering,

"And David his ten thousands."

After the captivity, Nehemiah (xii. 24,) enumerates amongst the Levites who came to dwell in Jerusalem, "Hashabiah, Sherebiah, and Jeshua the son of Kadmiel, with their brethren over against them to praise and to give thanks according to the commandment of David the man of God, ward over against ward." He says moreover that "at the dedication of the walls of Jerusalem they sought the Levites out of all their places, to bring them to Jerusalem, to keep the dedication with gladness, both with thanksgivings, and with singing, *with* cymbals, psalteries, and with harps." And after they had purified themselves, and the people, and the gates, and the wall, Nehemiah appointed two great *companies of them that gave thanks*, whereof one went upon the right hand upon the wall, together with certain of the priest's

sons with trumpets and with the musical instruments of David the man of God, and Ezra the Scribe before them. And the other company of them that gave thanks went over against them and Nehemiah after them. And so stood the two companies of them that gave thanks in the house of God; and the singers sang aloud, and they offered great sacrifices, and rejoiced with great joy.

Ezra too gives an account of the grand antiphonal service wherewith the laying of the foundations of the Temple was solemnized. (iii. 10.) "When the builders laid the foundation of the Temple of the Lord, they set the priests in their apparel with trumpets, and the Levites the sons of Asaph with cymbals, to praise the Lord after the ordinance of David, king of Israel. And they sang together by course in praising and giving thanks unto the Lord; because he is good, for his mercy endureth for ever towards Israel. And all the people shouted with a great shout when they praised the Lord, because the foundation of the house of the Lord was laid."

From these narratives we gather that two bands of singers stood opposite each other; that they sang together by course; that this was the way of singing appointed by David king of Israel; and that the particular verse, "for his mercy endureth for ever," was sung antiphonally.

What we are thus told directly is confirmed indirectly by the structure of the Psalms themselves. They "are disposed," as Bishop Lowth says, "in equal stanzas, indeed, for the most part, in equal distichs; and these distichs in some measure consist of verses or parallelisms corresponding to each other. This mode of composition pervaded all the poetry of the Hebrews, insomuch that what was said of the heathen Muses may still more strictly be applied to those of the Hebrews:—*they use alternate song*. On this occasion also," continues Bishop Lowth, "it may not be improper to remark that the word *ghanah*, which properly signifies to answer, is used more generally to denote any song or poem, whence we can only infer either that the word has passed from particular to general use, or else that among the Hebrews almost every poem possesses a sort of responsive form\*."

What, for instance, can be imagined better adapted for antiphonal singing than the 114th Psalm? of which (1) every verse contains two parallel lines; (2) every second verse completes

\* The title of the 88th Psalm directs it "to the chief musician upon Mahalath Leannoth." *Mahalath* is supposed by some to signify a dance, by others a chorus, by others the name of a tune; but the word *Leannoth* is supposed to denote antiphonal singing.

the sense of the preceding; whilst (3) every two verses form a distinct member of the poem.

- 1 When Israel came out of Egypt\*:  
And the house of Jacob from among the strange people,
- 2 Judah was his sanctuary:  
And Israel his dominion.
- 3 The sea saw that, and fled:  
Jordan was driven back.
- 4 The mountains skipped like rams:  
And the little hills like young sheep.
- 5 What ailed thee, O thou sea, that thou fleddest:  
And thou Jordan, that thou wast driven back?
- 6 Ye mountains, that ye skipped like rams:  
And ye little hills, like young sheep?
- 7 Tremble, thou earth, at the presence of the Lord:  
At the presence of the God of Jacob;
- 8 Who turned the hard rock into a standing water:  
And the flint-stone into a springing well.

Concerning the exact manner in which the verses or divisions of the Psalms were distributed to the two sides of the choir, it is probable that sometimes they were sung alternately, as on the occasion related by Ezra; that sometimes one choir sang the Psalm itself, whilst the other sang a distich interposed at certain intervals, as in Psalms 43, 44, 57, 80, and 107; and that some of the Psalms, composed and adapted for special occasions, were sung by more than two choirs, as by priests, Levites, and people.

Thus much concerning antiphonal singing under the Law. But to complete this part of the subject, we must not omit to mention that most awful vision in which Isaiah "saw the Lord sitting upon a throne, high and lifted up, and his train filled the temple. Above it stood the seraphims—and they cried one to another, and said,

'Holy, Holy, Holy, is the Lord of Hosts:  
The whole earth is filled with his glory.'—

Isaiah vi. 1—3.

That they cried *one to another*, has always been held to signify an alternate song; and one of the Fathers calls the choir of angels, whose song our Church adopts in her most solemn mysteries, a "symphonal, antiphonal choir," *i.e.*, one singing now symphonally, now antiphonally.

Now come we to Christian times. It is evident that the apostles contemplated holy Psalmody, not merely as a part of public worship, but as the common recreation of Christians. "Is any merry?" says St. James, "let him sing Psalms," "Let the word of Christ," says St. Paul to the Colossians, "dwell in you richly in all wisdom; teaching and admonishing one another in Psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord." And in a parallel passage he instructs the Ephesians, "Be not drunk with wine, wherein is excess;

but be filled with the Spirit, speaking to yourselves in Psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord:" in which passages the expressions, "admonishing one another in Psalms," and "speaking to yourselves in Psalms," have been supposed, with probability, to point more or less distinctly, to antiphonal singing.

Whether, however, the apostle alluded to antiphonal singing or not, the earliest accounts we have, show that it formed a conspicuous part of Christian worship. For instance, Pliny, writing in the year 110 to the emperor Trajan, says of the Christians, that they used to meet on a certain day before daylight, and *sing by turns a hymn to Christ as to a God*; thus proving the fact that at that day they had appointed days for public worship, that they sang antiphonally, and that they adored our Saviour Christ, as God. A little later, St. Basil (circ. 370,) speaks of this kind of Psalmody as a custom "consonant and agreeable to all the Churches of God; for with us," he says, "the people rising early whilst it is night, come to the house of prayer, and there, with much labour and affliction, and contrition and tears, make confession of their sins to God. When this is done, they rise from prayers and dispose themselves to psalmody; sometimes dividing themselves into two parts, they sing antiphonally to each other; (*ἀντιψάλλουσιν ἀλλήλοις*), after this again, they permit one alone to begin the Psalm, and the rest join in the close of every verse (*ὕπηκοῦσι*)." Here we see the existence of two modes of alternate singing, *viz.*, 1. The regular antiphony of verse by verse, as Psalms are now chanted amongst us; and, 2. The singing of the first half the verse by one voice, and the singing of the remainder in chorus—just as the responses and suffrages and Litany are sung by priest and people in our own Church.

Nor was antiphonal singing confined to public worship; for "Socrates particularly remarks of the emperor Theodosius Junior and his sisters, that they were used to sing alternate hymns together, every morning in the royal palaces\*."

At various times and places during the first few ages of the Church, various other diversities prevailed. For in the Egyptian Churches, in their nocturnal services, one person was appointed to sing the Psalms throughout, with a plain and even voice; a prayer being interposed after every Psalm; the last Psalm being one of the Hallelu-

\* "After supper," says Philo, speaking of the Therapeutæ, "their sacred songs began. When all were arisen, they separated from the rest two choirs, one of men and one of women; and from each of these a person of majestic form, and well skilled in music was chosen to lead the band. They then chanted hymns in honour of God, composed in different measures and modulations, now singing together, and now answering each other by turns."

\* The ancient chant for this Psalm is published in No. VI. of the *Parish Choir*.



jal Psalms, (which they sang by turns, and called *antiphona*.) and the ascription of praise to the Blessed Trinity being sung only after this last Psalm.

Thus, 1. Sometimes the Psalms were sung by one person only, the others keeping silence till the last Psalm, which was sung antiphonally, with the *Gloria Patri* added at the close; 2. Sometimes they were sung symphonally by the whole congregation; 3. Sometimes one repeated the first half of each verse, and the others joined altogether in the close of it. The term *acrostic* was applied to the end of a verse so responded. After this manner St. Athanasius, when beset by his enemies in church at Alexandria, commanded the deacon to sing the 136th Psalm, and the people to respond, "For his mercy endureth for ever," hearing which the soldiers paused for awhile, and the bishop escaped. 4. Sometimes the Psalms were sung by a few skilled voices; the multitude joining in with an occasional epode or chorus. Thus Sozomen, speaking of the psalmody with which the Christians brought the body of the martyr Babylas from Daphne to Antioch, in the time of Julian, says "They who were best skilled began the Psalms, and the multitude answered them with one harmonious consent, making these words the *epode* of their psalmody, 'Confounded be all they that worship graven images, or boast themselves in images or idols,' meaning that this sentence was frequently repeated in the several pauses of their psalmody." 5. Lastly, the perfect antiphonal song by two equal and opposite choirs. It is said that St. Ignatius, the third bishop of Antioch after St. Peter, saw a vision of angels praising God alternately, and he enjoined upon the Church of Antioch that form of singing. At Antioch also, in the year 340, Flavianus and Diodorus, men of great authority and holiness, when their orthodox bishops were expelled, and Arians intruded instead, stoutly opposed the invading heretics, and kept together the sound believers; and dividing the choirs of those who sung into two parts, taught them to sing David's Psalms. About the year 370, Damasus, bishop of Rome, ordered that the Psalms should be sung alternately in the church, and that at the end of each should be added, "Glory be to the Father, and to the Son, and to the Holy Ghost." St. Chrysostom encouraged antiphonal singing at Constantinople, in the vigil services, in order to confirm his flock in the true faith, and to prevent them from being seduced by the Arians. St. Ambrose, when he was under the persecution of the Arian empress Justina, mother of the younger Valentinian, appointed Psalms and hymns to be sung antiphonally, after the Eastern manner, in the church of Milan, in order to console his flock in their afflic-

tion; and from thence the custom spread all over the Western Church.

When it was first used in Britain we cannot certainly tell; but at all events, (to quote from Bishop Wetenhall)—

"About the year 630, it was brought hither at the command of Agatho, Bishop of Rome, by John Archchanter of St. Peter's in Rome, and Abbot of St. Martin's. Since these ancient days, to insist on the approbations, ratifications, and regulations of it which have ensued under several Bishops and in later Councils would not be to much effect. Sure it is, it has ever since stood in the whole Church without interruption 'till of very late days, and is nowhere better regulated than at present in our Church."

Let us conclude with the earnest hope that we may live to see restored to its ancient purity and vigour this custom which has been sanctioned and commended by so many holy Bishops in all ages of the Church; which is so well adapted to express the pure words of inspiration unadulterated by the devices of rhymesters; which exhibits so well that feeling of brotherly love and equality in the sight of God which ought to characterize all Christian worshippers; and which finally has been found of so great use to comfort the faithful and confirm the wavering when the Church has been visited by persecution from without or torn by heresy within\*.

#### OBSTACLES TO IMPROVEMENT OF CHOIRS.

*To the Editor of the Parish Choir.*

SIR,—Some of your correspondents appear to be labouring under an error not uncommon to persecuted persons, the idea, namely, that they are alone and singular in suffering. Now it seems to me that more or less of persecution must await every one who, in whatever neighbourhood, may attempt to introduce a more seemly style of Church Music than that now generally prevalent among our Choirs. Bad habits are always difficult to be rooted out, even when acknowledged to be bad: how much more when regarded in the light of virtues,—when the labour of conviction has to precede that of reformation.

Having had my own share of hard fighting in the crusade which now bids fair to become so general, I trust you will find room in your columns for a slight sketch of my past troubles. It may strengthen the hearts of some to feel that they have brethren in arms, who, in other parts of the field, have not shrunk from the conflict, while it may enlighten others to be informed of the tactics of the enemy.

I set out, some seven or eight years ago, full of a chivalrous determination to redress, among other things, the musical grievances of the Church, but little calculating on the amount of opposition I should have to undergo. My first scene of operation was the pleasant little village of E—. Here I found a choir of choice spirits, whose harmony fully satisfied *themselves*, and was regarded with acute

\* BINGHAM.

\* Compiled from Bingham, Bona, Lowth, and Wetenhall.

wonder by the congregation generally; not because they admired it, but because old Joseph, the Parish-Clerk, who could play the bass-fiddle, and was therefore looked upon as the very personification of harmony itself, assured them it was the best that could be produced. I should in vain attempt to convey to you, Sir, or to your readers, any adequate idea of the silent dignity with which this venerable functionary quitted his desk on the commencement of the prayer of St. Chrysostom and paced down the aisle to take his place in a lofty gallery at the west end of the church, where he would tune his fiddle with a view to commence the metrical operations then deemed indispensable as a prelude to the Communion office. His chief coadjutors in this labour of love were the Miller, Carpenter, and Painter of the village. These worthies it was Joseph's object to keep in the profoundest ignorance of all that related to music, while, at the same time, he persuaded them that they were well and fully instructed. The nature of their performances may readily be imagined. Innumerable were the mishaps and break-downs: but care was always taken to have a small party of children in the singing-gallery, on whom to lay the blame of failure; so that while Joseph rated his men for neglect of practice, the men complained of the children for putting them out, and the congregation pitied Joseph's lot, who, with talents capable of achieving so much, was thrown among people who could do so little.

Of course I deemed it my duty to attempt a reform, beginning with the children as the most docile of the party, and endeavouring to reduce their unconscious screams into a closer resemblance of singing. The idea that children ever *could* be made to sing was unanimously scouted by the senior members of the choir. My efforts were at first regarded with an incredulous smile; but when, in course of time, the children actually began, not only to sing, but to read their notes, the affair began to wear a more serious aspect. The elders were naturally jealous of their young and aspiring rivals, while Joseph himself felt that the sceptre he had so long wielded in the realms of darkness was being wrested from his hand, and his very kingdom destroyed.

And *now* began the opposition. Being a friendly kind of people, however, they did not attempt so deadly a warfare as has been waged on some of your correspondents. It was my lot in this place to undergo, not so much the *opposition deadly*, as what may be termed the *opposition sly*. The crafty leader held frequent conferences with his *subs*, in which he assured them that the *do-re-mi* system (which I taught,) would never answer; that it had been tried in his own day, and in his father's before him, but in vain: nothing but the *fa-sol-la* system (which he taught,) could ever give persons a competent knowledge of music. So that it was far better for them to retire with credit, retaining what stock of knowledge they possessed, than risk the loss of all by embarking in a new concern, which would be both impracticable and ruinous.

The result was, that each and all began to find some decided impediment in the way of exercising their vocal powers for the future. The Miller's lungs got choked, he said, with the dust of his mill, and singing he was afraid might have a tendency to bring on consumption, (though a stouter fellow one could not have wished to see). The Carpenter declared that

he had so long been accustomed to sing the *hair*, that he could not, at his time of life, undertake a tenor part. While the Painter, without saying anything at all, took care to be always late for the service, and was, of course, too delicate to disturb the congregation by mounting up to the gallery.

Thus, by the opposition sly, was the male portion of my anticipated choir scattered to the winds. My only resource was to raise a kind of Young England party in their stead, by getting together a few aspiring youths, whom I taught to sing in parts. To one more promising than the rest I gave a flute, which he soon learnt to play, and became, in time, Choir-Master to the rest, with a small annual stipend from the Churchwardens. The scheme, in short, after many trials and difficulties, answered admirably, to the satisfaction even of the retired veterans, who did not hesitate to confess that the singing of their young successors "was very well in its way."

But poor old Joseph, I grieve to add, never recovered the blow. I do not mean to say it absolutely killed him, but that it very possibly accelerated an end which was fast approaching when I first came to the parish.

One morning, happening to look in upon his cottage, I found the old man sitting with his head upon his breast, in a more dejected attitude than ever I had seen him before. He did not wait for inquiries, but, immediately on seeing me, broke out with, "Ah, Sir, it's all over now. I've had my signal to depart. I tried to sound my A (ah) as usual this morning," (he had been accustomed for years to test his state of health by singing what he called his A on waking,) "and found it of no use. And now the voice is gone the instrument is good for very little." The forebodings of the old Parish-Clerk were correct. A few days more, and Joseph had departed from among us, in communion with the Church which he loved, and which, in his own humble though eccentric way, he had striven to serve.

It will be long ere he is forgotten in E—.

Such, Sir, is the history of my earliest experience as a musical (would-be) reformer. If you think that its publication would answer any useful purpose I may possibly send you more in the same line. It is now some years since I left E—, but I rejoice to say that I continue to hear excellent accounts of the progress of the choir thus planted in the midst of storms; and I need hardly add that they are subscribers to your publication, which they have long learned to study and appreciate.

I am, Sir, yours, &c.,

ONE OF THE PERSECUTED.

#### CHURCHES AND CHAPELS ABOUT TO BE CONSECRATED.

*To the Editor of the Parish Choir.*

SIR,—There is a field for the labours of the Society for Promoting Church Music, to which I venture to call its attention, though I dare say the subject has not been overlooked. I refer to the many new churches and chapels rising in the vicinity of London and elsewhere, and soon to be consecrated as Christian temples.

They who have been long accustomed to associate a certain way of celebrating Divine Worship with a particular building are too often jealous of any change,



even though it may be for the better; but a new congregation is comparatively free from prejudice, and the worshipper will probably take his tone from the *first* celebration of the service at which he may be present in the new edifice. At the consecration of a church more latitude is allowed in the use of music, and the most rigid admirers of Tate and Brady will then connive at a chant or two. It is my belief that if the ancient Church melodies were used on these occasions and repeated in the succeeding services, their devotional and congregational character would so win upon the really devout, of whatever party in the church, (alas, that there should be parties *there!*) that any prejudice formerly entertained would gradually subside.

The building which I have more immediately in view in these remarks is a very beautiful one recently erected at Ilomerton, to be dedicated to the memory of St. Barnabas, an account and drawing of which are given in the *Builder* of June 12th. As I frequently pass this edifice I naturally take an interest in it, and did your space allow would extract some particulars respecting it from the publication alluded to, and from which it appears that in its design the best models have been studied, and everything consulted with reference to appropriateness for Christian worship. I must, as it is, be indulged with a short quotation or two, which I am sure will give pleasure to your readers.

"The church contains sittings for between 600 and 700 persons, *all free and unappropriated*, without any gallery whatever. \* \* The seats are plain and open, the bench-ends are moulded and adorned with a simple poppy-head." It is stated that the greater part of the ornaments "are the munificent gift of an individual who has contributed most largely to the purchase of the ground and to the building, and in every other way, but has most strictly forbidden any allusion to his name."

Oh, that this estimable person, after having provided a temple, may be induced to use his influence, that the praise offered in it may be as "free and unappropriated" as are its benches,—not locked up in a treble which only a fraction of the worshippers can reach, nor expressed in a doggerel which is powerless to influence the heart,—but in a reverent strain, within the compass of *all* voices, and in the simple and majestic words of Scripture or of the Book of Common Prayer!

It is scarcely possible to doubt that one who has so munificently interested himself in restoring the architecture of the Church will consult his own judgment in reviving its music also, and by so doing he will confer a crowning benefit upon the neighbourhood.

Were the unison service introduced and the Ambrosian *Te Deum* and ancient psalm tones chanted antiphonally, thus showing our relation as well to each other as to God, and an anthem sung in the appointed part of the service, the ideal of the externals of Catholic worship would be almost realized in this building; and as spiritual blessings ordinarily flow through the material channels of the Church, we may, indeed, look hopefully to the result, when those channels are freed from obstructions which have been accumulating for many years, both before and since the Reformation.

The above remarks will doubtless apply, in degree,

to many new ecclesiastical edifices; and I would respectfully suggest to your members the desirableness of their urging the subject on any of the clergy who are to officiate in them, with whom they may be acquainted.

J. X. G.

#### THE BISHOP OF CHESTER AND THE CHORAL SERVICE.

THERE is a place called Bollington, a small township in the parishes of Rostherne and Bowdon near Manchester, where, about a year ago, a clergyman was for the first time located to meet the spiritual wants of the people, who are three miles from any church. A school-room was neatly fitted up with open benches and lectern, chiefly at the expense of the youthful Earl of Stamford, and being licensed by the Bishop, divine worship was regularly celebrated in it.

Hereupon some of the inhabitants voluntarily formed themselves into a class, practised the congregational *plain chant*, and sang the responses in church. It appears that this was the spontaneous act of various members of the congregation, with the consent of the curate the Rev. Benjamin Jesse Wood, A.B.

So far all well. But shortly, the Rev. Joseph Hordern A.M., vicar of Rostherne, in which parish the schoolroom is situate, interferes, and threatens to withdraw Mr. Wood's license, and put a stop to the service in the school-room, unless the people would cease to "entone the service."

Hereupon the people being aggrieved, a memorial to the Bishop of Chester was drawn up, and forwarded to his Lordship by Mr. Thomas Shaw Peters. It was signed by 112 persons; and the feeling of the inhabitants of Bollington was unanimous in its favour.—It prayed his Lordship to restrain the Vicar of Rostherne from interfering with the mode of celebrating divine service at Bollington, and from withdrawing Mr. Wood's license.

The Bishop's reply is in substance twofold—First, that he had no right "to interfere with Mr. Hordern's directions *as to the mode of worship in his parish.*" Secondly, that he had no *inclination* to do so; because, he says, "My judgment is altogether opposed to that mode of performing divine service which Mr. Wood has introduced at Bollington. My opinion is, that the usage which prevails in cathedrals was never designed to extend to parish churches; and I cannot give my sanction to an innovation, for which I find no warrant either in the Rubric or in Reason.

"The Rubric points out the parts of the Service which are to be read, and the parts which may be sung. And Reason tells us, that the prayer which is most natural must be most acceptable to God; whereas *intonation* can never be natural, for it must be learned, studied, and maintained with care."

Respecting this "judgment" of the Bishop of Chester's we can only say that we believe he is the last man to say an unkind word, or to do an unjust deed; but he acquired his ideas of the Choral Service in days when it was a disgrace to the Church, and perhaps he has never examined the matter on its own merits.—In this as in many other cases the Church is suffering the penalty due to former abuses.

We are ready (fortified by the opinions and practices of Bishops of the English Church) now and at all times to maintain the reasonableness, the authority, and the religious use of that musical form

of worship which has come down to us from the purest ages of Christianity. At present, however, our limits compel us to notice only what the Bishop of Chester says of the superior *naturalness* of reading.

What is *natural*? Is it that which comes untaught to children? which continues to age unless care be taken to eradicate it? which is common to almost all nations of the earth? If so, the chanting of prayer must be natural. Children chant before they read prosaically: old parish clerks who have never been taught *fine reading*, chant their responses; and in fact, so far is prosaic reading from being more natural than chanting, that it is a universal task in schools to unteach the one, and teach the other—Of all earthly things, reading, and especially what is commonly called “impressive reading,” requires to be *learned, studied, and maintained with care*. There are actually men who earn a livelihood by teaching young clergyman how to read (or preach) prayers in an emphatic oratorical manner, without the sing-song way, *i. e.*, the elevated musical tone, which Nature taught them as children, and which, when regulated properly is the ecclesiastical chant.

One common objection against chanting is, that if ill done, it is like the way in which unwhipped schoolboys read. This objection may or may not be valid, but certainly it is incompatible with the charge of unnaturalness.

After all, the question is this: Are *the people* to do as the Church bids, and as the Primitive Christians did, and to say the Lord’s Prayer, the Amens, and Responses *in a loud voice*? If so, Nature will not suffer those, whose ears have not been dulled with the cold apathetic way of celebrating Divine Service, now so common, to use anything but a musical chant—Try the question this way: Get fifty children, or fifty men who have never been to church—Tell them they are to repeat the Lord’s Prayer *in a loud voice, together*: and see if they will not chant.

There is but one bright point in this sad transaction. Mr. Peters and his co-memorialists immediately submitted with a good grace to their Bishop’s decision. This, good churchmen will always do. Had the people of Bollington been clamouring for some puritanical innovation, we think we may venture to say that they would have betaken themselves to the meeting-house ere now.

We shall probably return to this subject again; meanwhile we would recommend our readers to procure the *Manchester Courier* for July 21, in which they will find all the circumstances of the case detailed, and a very able statement by Mr. Peters, of the value of the Choral Service for Congregational Worship.

We may observe, in conclusion, that they who would quote the Bishop of Chester as an authority against the Choral Service, are bound in fairness to agree to his Lordship’s sentiments on another point. “I have not the right,” says his Lordship, “to interfere with Mr. Hordern’s directions, as to the mode of worship in his parish. And I sincerely hope that, as he is the lawfully appointed judge in this matter, the inhabitants of Bollington will cheerfully acquiesce in his determination.” Wherever, therefore, the lawfully appointed judge has deemed it expedient to establish the Choral Service, the inhabitants are bound to *acquiesce cheerfully*;—just as the good and true Churchmen of Bollington have done in the present case.

#### ENGLISH CHAPEL AT ATHENS.

THE English residents in this town are singularly favoured in having the services of their church regularly carried on throughout the year, in this little place of worship, with a propriety I have nowhere seen equalled on the Continent.

It is a strange and pleasing thought, when in that far distant corner of the earth, the scanty congregation lift up their voices in the petitions of the Litany, to remember that at the same moment, the same words are bursting from innumerable temples of our fatherland, and echoing over the quiet graves of those who uttered the self-same prayer in years and ages long gone by, repeating with their living lips, what our living lips repeat to day, “Grant us thy peace,” and now they are so still, we know they have attained it, and so shall we.

[From *Wayfaring Sketches*.]

#### To Correspondents.

*J. C.* One of the Rubrics directs the Lord’s Prayer to be repeated by the people with the priest wheresoever it is used in Divine Service. Yet, according to almost universal custom, the people do *not* repeat it at the beginning of the Communion Office. We believe that they who *do* repeat it may appeal to the strict letter of the law; and they who do *not* may appeal to what they believe the original intention of the compilers of the Prayer Book, and to custom, which has prevailed since Edward the Sixth’s first Prayer Book. Consult Mr. JEBB’S *Choral Service*.

The next Number of the *Parish Choir* will be a double one, which will enable us to finish the music for the Office of the Holy Communion, and to insert several communications much in arrear.

*D. E.* is thanked for his kindness. Will he favour us with his name and address?

*A Mercenary Conventicle Frequenter* must excuse the hasty use of a term of reproach, which, however applicable to some cases (as it is, flagrantly enough,) is not so to all, and more especially not to the chapel he mentions.

*Mr. Sandell* proposes to distinguish the multitude of chants in existence by names derived from Bible characters and localities, Reformers, distinguished Clergymen and Musicians, &c.

*An Old Friend* in our next, if possible. Several letters are in type.

A writer in the *Manchester Guardian* of June 26, calls attention to the careless way in which the choristers of Westminster Abbey say the Confession, Lord’s Prayer, &c. The rapidity of their utterance, and their habit of slurring over each clause, and drawing out the last syllable, are anything but devotional. The writer says that instead of the Lord’s Prayer he has heard some such jargon as this:—“*Ou’ Fa’ sha’ t’n’ ev’n, ha’d U’ thy name,*” &c.

THE COMMUNION OFFICE will be completed in our next. We can only now observe that the plain chant is Merbeck’s, the harmonies by Mr. C. C. Spencer, that it may either be sung in unison or in parts; and that the bars indicate pauses or breathing-places. It is to be devoutly recited as in chanting.

*Cantor.* Wait till Mr. Burns’s *Psalter* is entirely out.

#### Books Received.

We would call the favourable attention of our readers to the *Colonial Church Chronicle*, a new periodical intended to promote the cause of Church of England missions.

Parts I. and II. of *Metrical Psalm and Hymn Tunes*, (Burns,) contain many sterling compositions by Tye, Tallis, Ravenscroft, &c.



# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 21.]

PUBLISHED MONTHLY.

[SEPTEMBER, 1847.

### On the Gregorian Tones.—No. IV.

(Continued from page 121.)

WE have hitherto spoken of the "Gregorian Tones for the Psalms" as certain definite old established melodies or *chants*, written in certain ancient scales or modes, and have called attention to the injury which these melodies receive when improperly adapted to the words; whether it be by the mechanical *note to a syllable* method, or by the custom of intersecting them with bars, to the neglect of their proper accentuation.

We now wish to speak of them in their relation to the ancient ecclesiastical *Modes, Scales, Gamuts, or Tones* in which they were written, and to explain if possible the peculiar characters which each of them should exhibit; and in doing so we shall avail ourselves largely of Mr. C. C. Spencer's excellent "Treatise on the Church Modes\*," to which we would refer such of our readers as wish for a deeper insight into the subject.

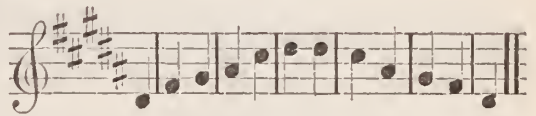
By a *scale, mode, or gamut*, we understand a definite succession of sounds. Thus the modern major diatonic scale is a succession of sounds, which, starting from any given note, ascends to its octave, having its 3rd major, and its sounds separated by the interval of a tone, except the 3rd and 4th, and 7th and 8th, in which places there is a semitone.

*Melodies* are formed by combining and arranging the sounds of some gamut, and every melody derives a peculiar character from the gamut in which it is written.

Thus a melody written in the common *major* scale has a character which easily distinguishes it from one written in the modern *minor* scale, in which the position of the semitones is between the 2nd and 3rd notes, instead of between the 3rd and 4th.

But the most striking examples of similarity in the character of melodies to the character of the gamuts in which they are composed are to be found in the National Scotch Tunes. Everybody knows a Scotch

tune when he hears it; and every school-girl knows that by playing on the black keys of a piano-forte she can compose Scotch tunes *ad libitum*; the fact being that these tunes are written in gamuts, which have the same intervals as the black keys of a piano; that is to say, which have no semitones, but which skip over a tone and semitone at once: having only six sounds in the octave; thus,



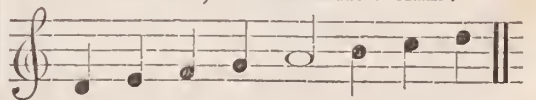
Now each of the ancient ecclesiastical modes has a peculiar arrangement of its tones and semitones, and a peculiar character thence arising; which character is more or less perfectly exhibited in any melodies which may be written in it.

The number of these modes is *twelve*, although eight, or at most nine, only are in common use.

Of these modes, the odd ones, *i.e.* the 1st, 3rd, 5th, 7th, &c., are the chief or original, or as they are commonly called *authentic* modes. Of the *even ones*, *i.e.* the 2nd, 4th, 6th, 8th, &c., each is derived from its predecessor respectively, and they are therefore called *plagal*, *i.e.* borrowed, oblique, or dependant.

The following is the gamut, which is called the **FIRST MODE OR TONE**, and which is also called the *Dorian*. It will be noticed that it is like the modern scale of D minor, but without B flat; and any one who is familiar with Tallis's Te Deum, Benedictus, &c., will see that they are written in what Dr. Crotch styles "the Dorian mode or obsolete minor diatonic key of D, without B flat\*."

#### FIRST TONE, OR AUTHENTIC DORIAN.



\* Lectures, p. 84. Dr. Crotch adds that "this mode is traditionally preserved by the gallery singers of our country churches. It is also met with in some national tunes, especially Irish."







Sing this out heartily, not attending to *time*, but giving such a rhythm as may be suitable to the devout expression of the words and congenial to the ear. When this is done, it will be impossible not to see how this melody is plainly deducible from the above gamut, and how, by a process of simplification and reduction, the common simple chant, called the 7th Tone, is produced.

In our next we shall, if not tiresome to our readers, follow out this subject, giving examples of melodies characteristic of the several modes, and showing the relation of the so-called psalm-tones thereto. In the mean time we beg to subjoin an extract from the Preface to Mr. Dyce's Edition of the "Prayer Book with plain Tune." X.

#### MR. DYCE ON THE GREGORIAN TONES.

The Tones, as is generally understood, are certain antiphonal chants, related by their dominant (or prevailing monotone) and their endings to the several *modes* or keys of the Gregorian scale of musical sounds. Each has, accordingly, certain boundaries which it is supposed never to transgress, but within which limits the terminating tones may be varied more or less at pleasure; and hence nearly all the tones admit of a number of endings, or, as they were termed by old writers, *differentiæ*, *fictiones*, *conclusiones*, or *Evovæ* (that is, the vowels of the words "*secularum amen*"), and sometimes *species secularum*.

Unfortunately, however, no two of the earlier writers exactly agree as to the *genera* of which these are the *species*, or on the number and character of the species themselves. \* \* \*

But if the endings are only certain *ad libitum* variations of a given Gregorian mode, which confines them within definite boundaries, this want of uniformity was to be expected, and the notion of their being a type of each variety might be discarded, since every variety that complies with the essential conditions may be considered legitimate. The first question, therefore, is with respect to these essential conditions. But on this point all are agreed; the dominant and final notes of the chants are prescribed by every writer in similar terms; and on this question no difficulty occurs.

Our next step, then, is to apply the prescribed rule to given chants. But if they fail to exemplify it, are we to reject them as irregular? If so, we must exclude several which have nearly always been admitted to be the types of the chant.

For instance, the third tone, of which the final note is properly E, rarely ends on that note, but on C, A, or G; and so of the most usual forms of the fifth and seventh tones.

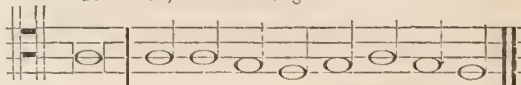
This may be accounted for in one way. The chanting of the Psalms in the old rite supposed the use of an antiphon or anthem to each, which anthem was set in the same tone or mode as the chant. It was, therefore, in the chant and antiphon together that a full adherence to the particular mode was exemplified, and in general the antiphon preserved the proper final note whether the chant did so or not. On this account it is difficult, if not sometimes impossible, to say to what mode a chant belongs, unless an antiphon accompany it, especially if, as is very common, the dominant be transposed.

The following are the second and third tones—the dominant of the former being transposed to the fifth above:—



In this example the relation only of the notes is the same, and if the chants were properly noted, the distinction of mode would on paper be sufficiently apparent; but when the dominants are identical, as, for instance, in the case of the first and sixth tones, the distinction of mode is lost sight of in the following examples from the Roman Vespers:—

#### First Tone, Second Ending.



#### Sixth Tone.



In both these instances, the sounds, so far as the ear is concerned, produce exactly similar melodies. So that, in short, many of the endings, as St. Bernard says, neither express the character of the tone to which they are assigned, nor are they peculiar to it, since they may be used as the endings of others.

It is unnecessary to pursue this subject farther. However far indeed, the inquiry may be carried (with such means as are at present attainable) it appears to lead only to one conclusion. Certain rules and conditions of the tones are agreed upon at all hands: certain chants have been more or less used from time immemorial; but if the rules are of any value or force, the endings of the chants must for the most part be considered irregular and inaccurate.

The most satisfactory apology for this irregularity is the fact already adverted to—that the chant and antiphon together (not the former by itself) exemplify the rule; but ancient writers are discontented with this; and after casting about for some better reason, they generally get rid of the difficulty by referring the endings of the chants to the use or custom of the church\*. And hence, after all, we may simply look upon the chants to the Psalms as so many specific melodies, which long continued use has consecrated to that particular purpose, and which, besides, to a certain extent admit of classification under different keys of the diatonic scale.

\* John Cotton, supposed to be an Englishman (sec. xii.), informs us that some (with whom he was inclined to agree) thought the endings to be mere *neumæ* or *neumata*, i.e. flourishes or cadences *ad libitum* at the end of the verse; and he seems to doubt whether the tones, as they were generally sung, admitted of being correctly arranged with the antiphons. At any rate, he says, "Nullam hujus rei, (that is, of the customary use of endings,) causam nisi solum usum invenio; sed nec ab ullo musicorum scriptam reperi." Cotton's Musica—Gerbert, tom. ii. 264. In this opinion he is followed by Ornithopareus, who gives the very words of Cotton as his own.—See his *Micrologus*, translated by Dowlan. London, 1608.



### The London Choir Association.

WE had received so many communications desiring our opinion on this Association and its proceedings, that we thought the fairest plan would be to go to the church where the members attend Divine Service, and judge for ourselves.

Accordingly, one Sunday evening in July we set out for Gray's Inn Road, where, near the end of Guildford Street, the inharmonious *clang, clang*, of a bell (such a *clang* as only a London suburban district church bell can utter,) directed our steps to a building which looked as much like a town-hall, or a gaol, or a railway-station, or theatre, as a church, but which we were soon informed was Trinity Church, the place of our destination. (By-the-bye, the two rich parishes of St. Mary-le-bone and St. Pancras seem to have vied with each other in erecting the most hideous edifices in the stead of Christian churches.) The interior of the building was, if possible, less inviting than the outside; a square kind of hall, encircled on three sides by a gallery, and fitted with well-painted pews; no window at the east, and no chancel, the eye resting on a bare expanse of flat wall; and the most prominent objects in the church being two high pulpits, precisely alike, and placed opposite each other. These, in our simplicity, we imagined to be intended for two of the clergy, who thus elevated themselves in order to lead the antiphonal song of the people.

In the pews were distributed papers, a copy of which we subjoin, since we wish to chronicle fully and impartially, every well-meant attempt to promote the object to which the *Parish Choir* is devoted.

#### LONDON CHOIR ASSOCIATION.

##### OBJECT OF THE SOCIETY.

To make use of such means as already exist to carry out practically measures that it is conceived will tend to improve the extremely defective state of the choral service, and present it in a more perfect form.

The first step taken has been to secure the assistance and co-operation of professional persons and amateurs who have studied the sublime compositions written for the use of the Church, by such composers as O. Gibbons, M. Wise, Dr. Blow, Purcell, Dr. Croft, Dr. Greene, Dr. Boyce, Kent, Dr. Elvey, Hopkins, Perry, Dr. Mendelssohn, Spohr, &c., and to have them sung in the manner in which it is evidently intended by the composers they should be, namely, the plain Chant and Psalm Tune by the congregation, the verse parts by efficient choristers, and the full parts of the services and anthems by those who have been instructed in choral societies.

With this view the members of the London Choir Association meet on Wednesday Evenings, from eight to ten o'clock, at Trinity Church, Gray's Inn Road (near Mecklenburgh Square), for the purpose of practising such Psalmody, Chants, Services, and Anthems, as are to be sung at Divine Service on the

following Sunday Evening, and will be happy to receive the names of persons willing to join the Society, and assist in carrying out the above object.

The following eminent vocalists have been engaged to sing the verse parts: Miss Williams, Miss M. Williams, Mr. T. Young, Mr. Lockey, and Mr. H. Phillips; Mr. Perry has accepted the situation of Organist, and Mr. Surman the appointment of Choir Master.

The expenses of the choir it is hoped will be defrayed by Annual or Quarterly Subscriptions and occasional Collections, in return for which, the Members and Subscribers will be provided with music and instruction, without which requisites it will be in vain to expect any improvement in congregational singing.

That every person applying to be admitted as a Member of, or Subscriber to, the Choir, will be required, at the time of admission, to pay a first Subscription. That the Subscription be £1 per Annum, or 5s. Quarterly, which shall entitle the Member to take part in the Choir and a sitting for a friend in the Church, and for a Subscriber, to one free sitting.

Subscribers' Names will be received by Mr. EVEREST, Clerk of the Church, any day from ten to twelve. Members' Subscriptions to be paid to Mr. A. J. WELSH, Honorary Secretary, 14, Hemingford Villas, Barnsbury Park, or to Mr. J. SURMAN, No. 9, Exeter Hall, Strand.

#### TRINITY CHURCH,

GRAY'S INN ROAD, (near Mecklenburgh Square.)

*Order of Service for Sunday Evenings in July, 1847.*

ANTHEM—Lord, for thy tender mercies *Farrant.*  
GLORIA PATRI (after Psalms)..... *Robinson.*  
MAGNIFICAT ..... *Ebdon in C.*  
NUNC DIMITTIS ..... *Ebdon in C.*

*After the Third Collect—*

ANTHEM—Psalm xxxvii. 1 and 7; Matt. xxiv. 13.  
SOLO—O rest in the Lord { *Elijah, Mendelssohn.*  
CHORUS—He that shall endure {

*Before the Sermon—*

ANTHEM—Psalm cxxi. 1, 3, 4; Psalm cxxxviii. 7.  
TRIO—Lift thine eyes } *Elijah,*  
CHORUS—He watching over Israel } *Mendelssohn.*

*Conclusion—THANKSGIVING HYMN. Haydn.*

CHORUS.

Lord of heav'n, and earth, and ocean!  
Hear us from thy bright abode;  
While our hearts with deep devotion,  
Own their great and gracious God—

Source reveal'd in sacred story,  
Of each good and perfect thing;  
Lord of life, and light, and glory!  
Guide thy Church and guard our Queen. &c. &c.

*(Two more verses follow in similar style.)*

DIVINE SERVICE COMMENCES AT SEVEN O'CLOCK.

[After the Service, a Collection will be made to assist in defraying the incidental expenses of the Choir.]

*The Choir will be continued every Sunday Evening.*

So far the programme. Now, since the *object* is a good one, and since considerable pains are taken to carry it out, we would most cordially

give all praise where praise is due. We may say then, that Farrant's anthem before the Service was most admirably sung; the voices went well together, and were accompanied with great taste. The *Gloria Patri* and hymn were equally well sung, and were joined in by many of the congregation, and we may notice that the body of vocal sound was enough to fill the building, so that any individual could lift up his voice without being conspicuous, though, unfortunately, the essentially congregational parts of the Service were not sung. We were particularly interested with some ragged children in the free-seats. The poor little wretches quite revelled in the music, and chirped out a few notes in the gladness of their hearts, though they knew no more what was sung than the sparrows on the housetop. Would that these neglected little creatures were taught to sing the inspired songs of David to the Church's own music. We may add that the members of the Association occupied the pews at the western end of the gallery, and that the solo singers were in an elevated organ-gallery just above them. The behaviour of them all was most unexceptionable; and the ladies belonging to the Association, who occupied the front row of the gallery, were not more conspicuous than any other ladies who occupy a similar position in any church.

So far very well. But it is pretty evident that there is very little *Church feeling* manifest in the arrangements of the Association. Why sing an anthem before Service, thereby stultifying the worshippers, who afterwards pray God to open their lips, that their mouth may show forth His praise—pray, in fact, as Mr. Jebb says, for grace to begin what they have done already without prayer? The prospectus speaks of a *plain chant for the congregation*; but here was no *plain chant* whatever; the *Gloria Patri*, indeed, was sung to a florid double chant, but the Psalms themselves were merely *spoken* alternately by a clergyman who occupied one of the pulpits, and by a clerk who (literally) sat under him. Why could not the Association have chanted with the congregation the Psalms which the Church appointed for the evening sacrifice of praise, instead of devoting all their energies to music in which the congregation could not possibly join.

Altogether, the whole affair was a thing of shreds and patches. The priest and parish-clerk seemed to have *their* part to do; and the Association *theirs*; but as for the latter, no one could have judged that they came there to join *with the congregation* in the worship of the Church. They came to sing certain things to the people, but not to join in prayer *with* them. The priest invited his flock to say the Confession after him with an humble voice. Accordingly, *he* said the Con-

fession, and the clerk repeated it after him; but no humble voice proceeded from the Association; till the *Amen*, when, absurdly enough, after priest and clerk had done, and the former was beginning the Absolution, a slow *Amen*, in harmony, with organ accompaniment, was heard from the gallery. During the Lord's Prayer, likewise, priest and clerk had it all to themselves; but when the prayer was over, the choir sang *Amen*. Why take the trouble to sing a pompous *Amen* to a prayer they had not taken the trouble to join in—with a loud voice—as the Church orders it? But thus it was done:—*Priest*. For ever and ever, *Amen*. *Clerk*. For ever and ever, *Haymen*. *Choir* (after a pause, with organ). A - - - me - - - n.

The Psalms of the day and responses were equally neglected. Curate and clerk both had ear and voice enough for the Church's plain chant; but no—the one contented himself with declaiming *to* the people from his pulpit, the other responded *for* them from his desk; the voice of the assembly was mute, or manifested only by an indistinct muttering; and the choir contented itself with its occasional *Amen*.

“Lord, how delightful 'tis to see  
A whole assembly worship Thee;  
At once they sing, at once they pray,  
They hear of heaven, and learn the way.”

The truth and beauty of the sentiment conveyed in these lines, often bring them to our mind, with the wish that we could see the picture realized. But it is not realized yet by the London Choir Association. There was no singing *at once*; the Psalms of David and the responses, the people's own parts of the Service were denied them; there was no music for these, beyond the inharmonious declamation of priest and clerk. The clergyman thoughtlessly said, before the anthem from Elijah, “Let us sing to the praise and glory of God.” *Let us*; whom could he mean by *us*? *he* did not sing a note himself, and the people of course could not join in them.

As for the solo passages from Elijah, suffice to say, that they were as exquisitely sung by the eminent performers engaged, as they were manifestly unfit for the use of the Church.

We would conclude by asking the Directors of the Association, why, in their laudable efforts to improve Church music, they will not be guided by the Prayer Book? Let them abandon the preliminary anthem; sing or say aloud the Lord's Prayer, Creeds, Responses, and Psalms of the day, in such a *plain tune* as the people can join in; and sing good old *anthems* (not bits of the last new oratorio); and we believe we should soon have to chronicle a success they would fully deserve.



## ON CHANTING. BY A DISSENTER.

WE earnestly invite the attention of our readers to the following remarks on Chanting, which form the appendix to a "Report of the Committee for the Improvement of Psalmody in the Weigh-House Congregation, Fish Street Hill;" read November 12, 1844. It was obligingly sent to us by an influential member of that congregation, who affords one instance amongst many, of the interest which Dissenters take in our humble publication, and of their desire to reform the music in their congregations on *old Church* principles. We think it important that this fact should be known to the English Church at large.

When we consider the abuse heaped the upon Choral Service of the Church, and upon those who advocate it, by writers (even clerical writers) in the *Record*, the *Erastian Gazette*, and publications of that sort—abuse which is both to be accounted for and excused through the circumstance, that nature has not provided the objectors with the means of comprehending what they condemn—under these circumstances, we do say that it is a great gratification to find our battle fought by a Dissenter; by one, the entire tendencies of whose education would lead him to oppose not only Popery, but the Church of England; by one, moreover, under the religious guidance, not of Dr. Pusey, but of Mr. Binney, than whom, if report speaks true, there is no bitterer enemy to the Established Church, and to every form and ceremony connected with it.

When *we* would urge our readers to sing the Psalms of David entire, as they are portioned out for daily use in the Prayer Book, and to *chant* them to the noble melodies, which have come down to us from apostolic times; instead of being content with two or three isolated verses, selected at random from the soul-deadening doggerel of Brady and Tate, and singing them to tunes which inspire nought but irreverence and wearisome disgust; or when *we* would urge them not to sit tamely listening to a parish-clerk, but themselves to lift up their voices in the fervent ejaculations which our Holy Church has provided, and to lift them up as the voice of one man in those solemn strains of supplication which have ascended for so many centuries from her congregations, we are told that we are carnal, formal, Jewish, Popish, Tractarian; that it is unnatural to pray in song; un-Protestant to do so; that a silent austere coldness, miscalled *simplicity*, is the only thing suitable to the public devotions of pure and Scriptural Christians.

Here, however, we find the distinctive usages of the Church defended by a man, not, we regret to say, because he has the interests of the Church at heart, but because he finds them rational, natural, consistent with good sense, good taste, and devotional feeling; and he has the manliness to speak out his sentiments,

in spite of the prejudices which he might expect to meet amongst his Dissenting brethren, in far greater force than we ought to do amongst so-called Churchmen.

We are aware that, unfortunately, there are many nominal members of the Church, who take their tone in most points from Dissenters. Whatever Dissenters do, that they think compatible with Protestantism, but anything distinctively *Church* has, to them, the savour of Popery. They therefore may be comforted when they hear that Dissenters are beginning to chant. Some of the clergy too, who, like the Vicar of Rostherne, obstinately resist any improvement in the music of their churches, may reflect that perhaps the day may soon come when the Church will be found the *only* religious community which denies to her children this salutary fuel to the flame of their devotion. The Church is strong; founded on an everlasting Rock; but yet she has enemies, and she has to buffet with them pretty strongly sometimes, and the waves seem likely to overwhelm her; and we have yet to learn that it is discreet to continue the policy of the last century, that is to say, to repress enthusiasm, check energy amongst her members, deny them all natural and wholesome excitement, and so starve out her most affectionate children and ablest defenders, and drive them to the ranks of Popery or of Dissent.

## ON CHANTING.

"As the present class will, among other matters, be engaged in the practice of chanting, a few words on that subject may be neither inappropriate nor unacceptable.

"Most persons, if asked to explain the difference between a tune and a chant, would probably reply, that the latter is adapted for prose, and is generally more simple than the former. This is true: but it is not the only distinction.

"The intention of the *tune* is to exalt the emphasis, and increase the impressiveness of the words, by the employment of suitable and corresponding musical expression. To this end, in addition to accent adapted to that of the hymn, there are employed prolonged notes, rests, repeats of important words, and other similar contrivances.

"The primary idea of the *chant*, on the other hand, is simply that of *musical recitation*. It is an attempt to imitate in musical tones the natural cadences of the voice. Hence chants were formerly called 'tones,' and the practice 'intoning.'

"It is evident, if this account of its principle be correct, that the chant must be the most natural and inartificial form of music; and, in its early and simple varieties, this is eminently the case. *Most earnest speakers, when using impassioned or petitionary language, fall insensibly into measures and tones very much allied to those of the chant*; indeed, even in common speech, especially among children, the same tendency may be observed. Many of the ejaculatory petitions of the English liturgy can hardly be used in any other form. It is analogous to the *recitative* in secular music, (with the difference, of course, that the tones imitated are devotional,) and is the form of music generally adopted by extempore musicians—such as the improvisatori of Italy.

"The oldest existing chants are composed strictly on the principle just mentioned; and are very close

imitations of natural intonation and rhythm. They have probably been originally the music of untaught singers, adopting a natural musical expression, but have been reduced to the present written form by some close observer of the powers of the voice, and the nature of language. Though, in the later and more musical forms of chant, this principle has been much lost sight of, it is still shown in the general similarity of their tones, and simplicity of their music; and it accounts for the uniformity of their structure.

"All chants are formed upon one common model; and commence by the repetition, according to the number of syllables to be sung, of the first note, called the reciting-note, or 'monotone':—after this there follow a few tones, forming a kind of concluding swell or cadence. This form is not a mere accident, but accords with the usual construction and inflection of sentences, in which, for purposes of impression, the most important matter usually comes last.

"This structure gives rise to another difference between the tune and the chant. This first note in the latter, however often repeated, has no proper musical accent, but depends solely on the words to which it is sung. Hence the following points of distinction arise—*First*, The chant is capable of more variety of expression, and leaves more room for taste and feeling, than the tune, in which the accents are fixed. *Secondly*, Unless accent (that is, taste and feeling; for in this case the two things are identical) be supplied by the singer, the monotone becomes a most wearisome iteration, and the whole chant extremely dull and insipid. *Thirdly*, The music of a chant, when really well and earnestly sung, incorporates itself much more thoroughly with the words than that of the tune; in which it *will* probably happen, in spite of every care in selection, that the accent occasionally falls on the wrong syllable\*.

"A consideration of these differences led to the resolution of adopting in this class the practice of chanting, as a valuable exercise on expressive singing.

"The practice of chanting is of high antiquity; and the oldest existing music is of this form. The chants now in use in the Catholic Church were collected or composed by Gregory the Great; who, in the latter end of the sixth century, undertook to reform the music of the Church, which had become too secular. He borrowed from a previous collection, made by Ambrose of Milan, about the year 340. Whether composed or collected by Gregory, the chants which bear his name are extremely simple in construction, and very natural in their tones;—both of which circumstances are proofs of antiquity.

"There is good reason for supposing that the modern chant is the nearest approach we have to the music of the early Christian Church. We need not again allude to its simple and natural character as one ground of this probability. The Hebrew poetry was not metrical; and would, therefore, require music capable of adaptation to lines of various length. The first Christians of Jerusalem had probably no knowledge of the metrical poetry of Greece and Rome; and would, therefore, necessarily adopt, as their model, that of the old Church. That the

Churches, founded in the Roman colonies, and in Rome herself, would follow the same example, in preference to that of their own heathen music, seems likely; and it is rendered almost certain, by an expression of Pliny, who says that the Christians 'sing hymns together in turn.' This practice of singing *in turn*, or responsively, was peculiar to the Hebrews, and depended on the reduplicative character of their poetry. We may, then, safely conclude that the music of the early Christian Church was somewhat like our modern chanting.

"Apart, however, from all questions of antiquity, more curious perhaps than important, there is, in the easy and natural movement of the chant, something very capable of exciting devotional feeling. In it, more than in the tune, the music is subsidiary to the words. And surely those who are constantly in the habit of singing paraphrases of Scripture can hardly object to use the sacred words themselves, if it can be done simply and easily, and in a reverent and devotional manner.

"Unfortunately, the practice of chanting has become associated, in our minds, with popish practices and ceremonies. With these it has really no more connexion than the use of a pulpit, or the practice of psalmody. And it may not be useless to remind those who have any such feeling about chanting, that singing itself was, by many of our earlier non-conformist churches, considered to be a relic of popery. In the time of John Bunyan, it had fallen into entire disuse. This disuse, which had probably originated in the necessity for secrecy resulting from persecution, had become so much a principle, that the re-introduction of the practice was not unattended with difficulty from the strength of prejudice; and singing cannot be considered to have become general till the publication of Dr. Watts's Psalms and Hymns.

"These observations may, perhaps, render the exercises, now to be commenced, more interesting: it only remains to say a word on the manner in which chants are to be sung.

"Chanting, then, should be more quiet than singing: the monotone should be recited rapidly, but without hurry; the words pronounced distinctly, but without any effort to be loud; and the note sung lightly, and somewhat staccato. The last repetition of this note is generally dwelt upon a short time (for the convenience of those whose articulation is slow):—immediately after it a slight rest is made;—and then all should go together into the concluding notes, which are to be sung more firmly, and with a slight swell. Great care should be taken to make the time, in these concluding notes, very exact. Attention should, also, be given in chanting to adapt the force and volume of sound to the character of the words."

#### REV. MR. CECIL ON PSALMODY.

"Music has an important effect on devotion. Wherever fantastical music enters, it betrays a corrupt principle. A congregation cannot enter into it; or, if it does, it cannot be a Christian congregation. Wherever there is an attempt to set off the music in the service, and the attempt is apparent, it is the first step towards carnality."—*On the Means of promoting a Spirit of Devotion in Congregations.*

\* From this observation, of course, anthems and tunes composed for particular words, must be excepted; but they can be but seldom used in congregational singing.



ST. GEORGE'S, HANOVER SQUARE,  
PAROCHIAL SCHOOLS.*(From a Correspondent.)*

We were invited to witness the "Annual Entertainment of the Singing Children of the Parochial School of St. George's, Hanover Square," which took place on the 15th of July, at the school-room in South Street. We are induced to notice the occurrence, because the laudable example set by this large and influential parish of having the parochial children scientifically taught singing and the notation of music ought to be followed by the adoption of similar instruction, in the parochial schools throughout the metropolis. The children receive their musical tuition twice a week from Mr. Plumstead; and though he has to contend against the conflicting usage of seven or eight different chapels in the district, which the children attend, and consequently as many different modes of arrangement in the order as well as chanting of the Services, he has trained them to an efficiency at once creditable to himself and satisfactory to the subscribers.

The ceremony began with an exhibition of the proficiency of the children, who sang the *Te Deum* and Canticles from the *Parish Choir*, and an anthem by the Countess of Mulgrave, which was arranged as a duet by Mr. Plumstead, and sung very nicely by two boys, and the chorus by the whole of the children.

The Ambrosian *Te Deum* was new, (although upwards of 900 years old,) to most of the listeners. It was performed antiphonally; the children being divided into two choirs; and, with the exception of the full parts, answering each other alternately. This noble *Te Deum* requires the strong, deep, sonorous voices of men, united with the upper voices of women and children, to do it justice and render it truly effective, and, aided by the powerful tones of a large organ, is profoundly awful and impressive. On the present occasion, however, it was performed by children, whose "childish treble," accompanied by the tinkling piano-forte, gave but a shadow of its sublimity. Still enough was heard to show its simplicity, if not its grandeur. Its simplicity proves that every individual could sing it without difficulty; but its grandeur lies in the body of voices engaged in such a noble aspiration. Let us imagine the effect produced by the Minister commencing "We praise Thee, O God," the congregation standing erect, and taking up the song at the words "We acknowledge Thee to be the Lord," assisted by a powerful organ, and not a closed mouth among the whole assembly. Truly it could not be possible for any one to help joining, with heart and voice, in the general thanksgiving. Space prevents our saying more. We leave it to the reflection of those who wish to perform a public duty, from which no one can claim exemption, from the highest to the lowest.

Some secular pieces, the words of which, conveying high moral as well as religious sentiments, were written chiefly by Mr. Hieksou (to whom the public is indebted for a most admirable collection), were then sung in parts, and gave the utmost satisfaction.

The meeting was honoured by the presence of a large assembly of the clergy, and ladies and gentlemen of distinction. At the conclusion of the music, the Rev. Henry Howarth, Rector of the parish, addressed the children; and, after paying a com-

pliment to them and their instructor, on the performance, remarked that the reason they were taught singing, was not for the mere amusement of themselves or others, but for a higher purpose, to enable them, namely, to do their duty to their Maker, by taking their part in the proper celebration of the Services of their Church; not only at present as children, but hereafter, when arrived at maturity; and they ought not to forget when they left the school, that they had still the same duty to perform as worshippers in God's temple.

We will add, that we know from experience, that wherever a knowledge of the rudiments of music has been imparted in youth, and applied to the service of the Church, it has continued its influence throughout life; and that he who has sung as a child in the congregation will also sing as a man, carrying out the axiom of "train up a child in the way he should go, and when he is old he will not depart from it."

We must notice that the treat provided for the children, consisted of the finest fruit in season, with tea, cake, &c., and that they were condescendingly waited upon by the ladies present. One word more. These meetings, where high and low mix together, as it were, leave better impressions on the humbler classes than gifts of gold and silver.

\* \* It is very gratifying to find a clergyman who holds such a distinguished position as the Rector of St. George's, Hanover Square, publicly affirming that it is the *duty* not only of children, but also of adults, to take their part in the Services of the Church, and we look forward to the most beneficial effects of his precept and example in that wealthy district. We are not aware whether he has begun to give out the *Te Deum*, as our correspondent describes, but no doubt he will do so shortly.—ED.

## CHANTING THE PSALMS NOT POPISH.

*[Extract from a Sermon.]*

WITH regard to the objection that it savours of Popery, for this is a cry raised against it. To this I would say that the Prayer Book sanctions it, and indeed contemplates it, and no one can, I think, accuse the Prayer Book of Popery. But can any one insist on such an objection with any show of reason? If so, of what will he accuse the first Christians, who chanted the Psalms before Popery was even eradicated? what will he say of our Saviour, what of the Jewish Church in all ages, what of David and Asaph, of Moses and Miriam, what of all the holy characters who are recorded in Scripture to have raised their voice on high to praise God in song? will he say of them all that their observances savoured of Popery and Romanism? Allowing that the Romanists do chant their Psalms, then I maintain that they put Protestants to shame, inasmuch as, whilst we boast of more Scriptural usages, we neglect an usage fundamentally Scriptural, which they do not.

But, I ask, is everything to be rejected, simply because Romanists do the same? I scarcely think any one is prepared to agree to this. If so, the ordinance of preaching must be at once done away, especially if it be of an impassioned and fervent character—for the preaching of the Romish priests, particularly "of the Italians is deeply impassioned in its style," and an eye-witness of their proceedings,

writes thus: "I have sometimes listened to Dominicans, whose bold declamation and earnest gestures, as they leaned over the pulpit, reminded me of Peter the Hermit rousing up his audience to the Crusade\*."

Again, we must sweep away all metrical psalmody, "for the very measure and stanza which prevails through these, are precisely those which prevail through the hymns of the Roman Breviary†." And it is a curious fact, that when our Church was first reformed, they swept away all metrical song from her services, as being an offshoot of Popery. This style, in fact, was never in use in the Church till the close of the 4th century‡. It was in the temples of the *heathen* that the praises of their false gods were sung in *metrical* verse, and from thence the custom was introduced into Christian worship. Our Church, therefore, when first reformed, did away with all metrical compositions, and went back to the primitive chant and anthem. It was not long, though, before they were again introduced, being, however, only *permitted*, not ordered by unquestionable authority. And now-a-days, the metrical song is heard through the "long-drawn aisle and fretted vault" of the *Romish* churches, but in the cathedrals and colleges of our own land it is very rarely so.

They, therefore, who object to chanting in consequence of its *Romish* character, must, to be consistent, object to the other practices which lie equally open to the same objection. They must object, *i.e.*, both to preaching and to metrical hymns. Yet this I think they will scarcely do. But why is it, I ask, that we should be tied down by what others may or may not do? If a road is a right one, by all means let us travel along it. Let us not be turned out of it, because others, whose ways we like not, go along it also, lest peradventure we wander away from the right road, and follow a wrong one.

It is then, for such reasons as these, *viz.*, because chanting is Scriptural; because it has received the express sanction of the Almighty; because holy men of all ages, with our Saviour at their head, have used it as the vehicle of their praise; because it is devoid of all worldly admixture, and is peculiarly the Song of the Church; it is for such reasons that I would hail its restoration to our services. "Then should we have congregational singing once again in its glory, one side of our church alternately re-echoing to the other, like the deep roaring of the sea. Then would be an end of that inanimate stillness, so contrary to the spirit of our Liturgy, and instead thereof, all would be full of the life of Divine Songs." Then there would be no more a *mockery* in the response, "Our mouth!" (mark the words,) "Our mouth shall show forth thy praise;" but so soon as the priest should have said "Praise ye the Lord," an expression synonymous with "Hallelujah||," immediately would begin in earnest the glorious office of praise in the hearty response "The Lord's name be praised." The full tide of song would then burst forth; from one side to another would roll the holy sound, as alternate verses were chanted forth,

till as each Psalm in succession was finished, the whole body of voices united would join in that peculiarly Christian hymn, "Glory be to the Father, and to the Son: and to the Holy Ghost.

As it was in the beginning, is now, and ever shall be: world without end. Amen." B. S.

#### ON THE PROPER POSTURE OF THE PEOPLE DURING CERTAIN PARTS OF DIVINE SERVICE.

To the Editor of the *Parish Choir*.

SIR,—In reference to the letter of *Minutus* in your June number, I would mention that Bishop Mant has, in his *Horæ Liturgicæ*, treated upon the subject in question. It is a concise work, and one which is calculated to be of great use. The reader of it, however, may think his Lordship has attached an undue importance to some points; but the reason of it is evidently an earnest desire on the part of the learned Author to establish uniformity, towards which we are surely hastening as rapidly as we could fairly expect, seeing that we have had to contend with events of so troublous times. I could have wished his Lordship had given his opinion upon the proper posture for the congregation when the *Churching of Women* is used. In one church at least, in Worcestershire, it is the custom of the *people* to stand up and unite with the clerk in saying the alternate verses of the Hundred and sixteenth, or the Hundred and twenty-seventh Psalm. In another church in an adjoining county the Priest alone repeats either of the Psalms, and "Glory be to the Father," &c., which surely is correct. He is supposed to be putting the words of the Psalm into the mouth of the woman that cometh to give her thanks. Whereas in the former church the congregation actually take away *half* from her.

Turning aside from the subject of the proper postures for the congregation through the various parts of the Services of the Church, I would beg to call the attention of your *clerical* readers to an extract from a letter on "Diversities in Public Worship," in the *Irish Ecclesiastical Journal* for July.

"A custom, which I have observed to be commonly practised by the Minister when he proceeds to the Communion Table and the pulpit, of commencing an act of separate and silent prayer, at the very moment when the congregation, as invited by himself, are engaged in loud and public praise, is, to say the least of it, anomalous. I am convinced that the practice originated and is followed from a pious motive; but I cannot think that such a motive can justify the continuance of an act which is at variance with the very principle which sanctifies and enlivens congregational worship. Suppose that one of the congregation, during the act of praise, should kneel down to pray or sit down to read his Bible, either act, though laudable in proper season, by being unseasonable, would change its character and become faulty. And how can the same act be justified in the Minister? I do not see why, on the same principle, every individual of the congregation should not be separately employed at the same time, and then what becomes of 'the one mind and the one mouth?'"

In concluding, I would beg to add a few hints for the consideration of your readers, which I hope

\* *Christmas Holidays in Rome*, page 138 (SEWELL).

† *Day in the Sanctuary* (EVANS), page 58.

‡ BINGHAM, *Hist. of the Church*, xiii. 5, 7.

§ *Day in the Sanctuary*, page 56.

|| *Parish Choir*.



may not be deemed an unsuitable appendage to the letter of *Minutus*.

To stand up at the conclusion of the Epistle, and not to continue sitting till after the Minister has declared the chapter and verse of the Holy Gospel.

To stand up if "the Curate shall declare what holy-days or fasting-days are in the week following to be observed. And especially, if notice be given of the Communion." This, I regret to observe, has not, in some places, the attention given it which it deserves; inasmuch as many, probably through forgetfulness, having once sat down, will not trouble themselves to rise again while the notice is being given out.

As I believe it to be a universal practice to bow at the name of JESUS, when repeated in the Creed; why should we hesitate to render, at all times and in all places, that lowly reverence and obeisance, which we acknowledge to be due in the Apostles' and the Nicene Creeds?

I was particularly struck with a circumstance which occurred when I attended the Morning Service in the church at Aberystwith, some few years since.

Near the door of the pew in front of the one where I sat were two gentlemen, "whose flowing locks time had thinned," and on whose heads, probably, sixty winters at least had shed their snows. During the Second Lesson, the name of JESUS occurred, at the mention of which, both bowed in a proper and becoming manner. But mine, alas! stood erect and unmoved. I felt ashamed! HAL.

#### The late Rev. W. Watts and Rev. T. M. Fallow.

WE regret to say that during the last few weeks two clergymen, members of the Committee of the *Society for promoting Church Music*, have been removed by death, and we are informed that in both instances there is reason to believe that death was hastened by zeal in the discharge of their pastoral duties. We allude to the Rev. William Watts, Incumbent of Christ Church, in Endell Street, St. Giles's, and the Rev. T. M. Fallow, Incumbent of the church recently built and dedicated to St. Andrew, in Wells Street, All Souls, Mary-le-bone.

Mr. Watts, although fully alive to the importance of Church Music, and warmly desirous of promoting it, had, like many other clergymen, to regret that from the want of musical education he could give it but little besides the benefit of his sanction and encouragement. With Mr. Fallow, however, the case was different; and we believe there are few persons who have done more than he did towards diffusing a knowledge of and taste for the true Church style. He was one of the original members of the Motett Society, to which we are indebted not only for the publication of many choice specimens of the ecclesiastical writers of the 16th century, but, which is more important still, for the opportunity of practising them and of judging of their characteristic beauties by actual experience. If we are not misinformed, Mr. Fallow was the instigator or suggestor of several of the useful publications on Church Music which have appeared of late years; and on being made acquainted with the project for establishing the Society from which the *Parish Choir* emanates, he at once gave the scheme his warmest sanction and support.

In 1845, after having been ten years a Curate to the Dean of Chichester, at All Souls, he was appointed to the new Church in Wells Street, in a densely-peopled district, where the efficient cure of souls affords full scope for the most zealous and persevering labour that human nature is capable of; and where the new incumbent was prepared, as we have often heard him say, to give himself up to his duties with the spirit of a missionary. Distinguished as Mr. Fallow was by the possession of a more than ordinary share of sound, practical, truly English common sense, the cultivation of Church Music was not with him the result of mere fancy, having personal gratification for its end; but he looked to it confidently as one means by which, under Providence, the affections of the people might be enlisted in behalf of the Church and her offices. He wished to give the people that devout pleasure in the services of the Church, which they only know who have the privilege of taking their part in the Psalms and Responses in the time-hallowed strains which the Church has provided. He had well studied ancient Church Music, (*Gregorian*, as it is generally though improperly called,) and well knowing its manly simplicity and grandeur, how well adapted it is to the mouths of poor and simple people, and how much a truer exponent of devotional feeling than the smooth and familiar compositions of the modern school, he made arrangements for the full use of this kind of music in his Church, and for the instruction in it of young persons amongst his flock; and we know that he looked forward with earnest expectation to the time when the people's prayer and praise in his church should be something like a reality; and when the voices of his whole congregation should ascend to Heaven in one united song. But it was otherwise decreed. Within a very few weeks from the consecration of his church, his health, though apparently a pattern of robustness and vigour, gave way under the fatigues and excitement of his duties; his activity and zeal prevented his paying sufficient attention to his illness at its commencement, and within six months he was taken from the scene of his labours. In Mr. Fallow, the Church has lost a devoted minister, whose sound principles, active habits, and singularly prepossessing combination of good temper, cheerfulness, frankness, and charity, made him peculiarly valuable at the present time. "*Justorum animæ in manu Dei sunt. Visi sunt oculis insipientium mori: illi autem sunt in pace.*"

#### Books Received.

*Punctuation reduced to a System.* By WILLIAM DAY. London: OLLIVIER; pp. 147.

What induced a writer on punctuation to send his book for review to the *Parish Choir* we know not; unless it be that he is descended from famous John Day, the music-printer in Queen Elizabeth's time, (from whom he quotes,) or that he considers a knowledge of the force and meaning of stops essential to perfection in musical declamation. If so, we heartily agree with him, and wish we could hear those who chant pay rather more attention to their stops, and exhibit less of the—*take as many words as you can in a breath*—that is now too common.

*The Psalter, adapted to the Ancient Church Tones.* London: BURNS; 1847, pp. 212.

This neatly-printed, cheap, and portable little volume contains a careful adaptation of the Psalter to the old

Church Tones—and by the term Church Tones are meant, not merely the dozen or twenty melodies commonly called “The Eight Gregorian Tones for the Psalms, with their several endings,” with which most of our readers are already familiar, through the publications of Novello, Christie, Oakley, Heathcote, &c., and through the specimens given in the 11th No. of the *Parish Choir*—but a great variety of melodies of the same class and character, collected from ancient *Antiphonaria* and other Ritual Books, many of which will be new to most of our readers.

The *desiderata* in a work of this kind are many and various. Respecting the one before us, we can say that its size, price, and clearness of type are such as cannot be complained of. The musical notation, and the marks showing what syllables are to be sung to what note, are not complicated, and would soon become familiar to the reader. The melodies, as we before observed, are in great number and variety, some excessively simple, some with a degree of exuberance in the phrasing, having many notes to be given to one syllable, and perhaps requiring some pains on the reader's part to comprehend them. We may refer to the chant for the 137th Psalm as an instance. Of course *all* tastes cannot be suited at once; and they who are familiar only with the modern chant may object to the more prolonged phrases in the chants before us; but really if a book is intended for use one's whole lifetime, slight difficulties at starting ought not to be complained of. Almost all the melodies have that racy, unhacknied character which distinguishes the old Church gamuts from modern chants, almost all of which seem copies one of another. The proper Psalms for the different festivals are distinguished by a more joyous and ornate style of music than the others. The adaptation of the words to the notes, the main difficulty, seems to have been accomplished on the whole with taste and judgment. We believe some passages might have been made to sing out better, by dwelling more on the important syllables of words, and less on mere terminals; but here we are touching on a point about which we have heard more disputes and less agreement amongst equally competent persons, than about almost anything else, therefore we shall not dwell on that; but rather request our readers to give this Psalter a fair trial, and especially to test its adaptation for congregational purposes, and let us know the results.

*An Analysis of Musical Composition*; showing the Construction of all Musical Pieces; together with a Concise and Comprehensive System of Harmony. By CHARLES DAWSON. London: pp. 81.

A very useful little work, by which the student may learn to appreciate the construction of musical compositions, with regard both to their harmony and melody.

*Handel's Oratorio, Judas Maccabens*. Edited and arranged for the Organ and Piano Forte by W. FOSTER, Organist of Tooting. London: W. CROSS, and J. OLLIVIER. No. 1.

The force of cheapness can no further go. Here are 16 pages of music for 6d.; and not, be it observed, in the small, cyc-destroying type with which buyers of cheap publications are usually forced to be content; but of the largest folio size, and in a type, which, for clearness, sharpness of outline, and beauty of appearance, can hardly be rivalled. This edition well deserves success.

*Shadows of the Clouds*. By ZETA.

Under this visionary title the writer presents us with two powerfully written tales, mixed with a good deal of obscure philosophy. We should be glad to have more of his tales; they might be made powerful agents for good; but he may as well save himself the trouble of weaving page after page of such metaphysical cobwebs as we find in the book before us, as we are very sure they will catch no flies.

*The Church of the Scriptures, and the Duties of the Laity in relation to it*. BELL, Fleet Street.

This is an excellent compendium of arguments, drawn from Holy Writ, by which the Church may be defended against Romanists and Dissenters; and it tells the laity further what they ought to do; and touches, amongst other points, on their duty with respect to the public worship of the Church. We strongly recommend our readers to peruse this excellent tract; and the more especially since, if we mistake not, the writer is a good church-musician.

*Correspondence on the Choral Service of the Church, of the Lord Bishop of Chester and the People of Bollington*. Manchester: SIMMS and DENHAM; 1847. pp. 68.

This is (almost too prolix) an account of the transactions we alluded to in our last. It contains as an appendix two admirable letters from the *Manchester Courier*. It is very pleasing to find the Manchester men so much alive on this subject. They evidently want to follow the spirit of the age, and do away with all the monopoly of psalmody and response in church, which has now become almost a vested right in parish clerks and school children.

### To Correspondents.

*An old Friend*, who is an experienced hand in matters relating to Church Music, strongly recommends knots of trained singers to be dispersed over the church, as was described in our last number but one.

*Acutus* tells us that the organist of the Collegiate Church at Manchester advertizes the metrical version of the 51st Psalm, (Have mercy, Lord, on me), as set to Rossini's celebrated *preghiera*, and sung with unbounded applause in that church. He asks whether the Bishop of the diocese thinks it *natural* or seemly to sing this most solemn Litany to a tune out of an opera?

*Philochoros* will find Keble's Evening Hymn set to music in “The Lyra, or Sacred Songs,” published by BATES, 6, Ludgate Hill, price 12s. The words in the above work are taken chiefly from the “Lyra Apostolica.”

*A Sabbath Choral Society* has just been established at the German Lutheran Chapel, in Blenheim Street, Oxford Street, for the practice chiefly of the fine old chorales of Luther and his contemporaries, and of the higher class of Church Music.

*X. R.* recommends the choir of Westminster Abbey to sing Gregorian Tunes in unison for the daily psalms, whilst they are deprived of the use of the organ, and to change the chant to every psalm. He says, that on Sunday morning, the 17th inst., they were very nearly coming to a most distressing *break-down*, at the beginning of the *Venite*, from which they were saved by Mr. Hobbs; and that when they recovered themselves it was to sing a childish single chant, which became quite tiresome before two psalms were finished.

*G. B.* We can answer our correspondent's question by a quotation from Bishop de Lindsay's Regulations for the government of the Choir in Aberdeen Cathedral, A.D. 1448, which have been published by the Spalding Club, and with a copy of which we have been favoured by a member of the Aberdeen Association. “The stalls of the principal personages are the terminal ones in the uppermost row; for instance, at the entrance of the choir from the west, the Dean's stall is on the right, the Cantor's on the left. At the east end, the Chancellor's stall is on the right, the Treasurer's opposite. \* \* \* Clerks who are not presbyters sit in the second row of stalls, and acolytes and boys in the lowest.”

*Hal* must excuse our abridging his kind communication. *Services and Anthems for Church Choirs* is the name of the work.

*Catholicus*. Try No. 2.

*S. A.* is thanked.



Elizabeth Beckett  
Theanwood 1850

The Gift of the Rev. G. [unclear]

GLORIA IN EXCELSIS DEO.

The

Parish Choir

or

Church Music Book

Published by the Society for Promoting Church Music.

LONDON:

John Oliver, 59, Pall Mall.

18

VOLUME II.

LONDON:  
PRINTED BY HARRISON AND SON,  
ST. MARTIN'S LANE.



## PREFACE TO THE SECOND VOLUME.

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THE completion of a Second Volume of our Publication affords an opportunity we would on no account neglect, of briefly reviewing the object it was designed to serve, and calmly considering how far it has been accomplished.

The establishment of the PARISIAN CHOIR was prompted by the conviction, that something might be done, and ought to be done, to improve the style of music in our churches. It was impossible to deny there was great need of improvement. "For very many years," it was observed, "Bishops have complained of it to their Clergy; the Clergy have preached about it to their parishioners; private persons have exerted themselves in various ways; but, although some good has been done, as we must thankfully confess, yet far from enough has been done, and what has been done has not always been done well." Hence arose the formation of our Society for Promoting Church Music, and its employment of this means, as that of teaching and persuasion, to aid in attaining so desirable, so important an end. The desire was expressed, not only that the singing in churches should be improved, musically considered, but that all improvement should be directed by the principles of the Book of Common Prayer, which contains the services, and enjoins the arrangements, in which the music is to be used. As members of the Church of England we professed to take our stand upon the Prayer Book—to adhere to its ritual, to appeal to its rubrics, and to enforce its requirements, in everything relating to the rites and ceremonies of Public Worship. Our Publication was not meant for the Clergy only, or for the learned alone in Church ordinances, but for all who have the privilege of being within her pale, and are called upon to assemble and meet together in God's House, "to render thanks for the great benefits that they have received at His hands," and "to set forth His most worthy praise."

That we have faithfully endeavoured to carry out this object, we may appeal with some confidence, we trust, to the two volumes now completed. That we have done anything like all that was desired, or may be desirable, we are far from presuming to think. But that what we have done, has upon the whole, been done rightly—in strict accordance with the principles laid down, and in honest pursuance of the end in view—we are thoroughly persuaded. Instances out of number have come to our knowledge, in which it has been generally serviceable in promoting the improvement of our Church Music, and particularly in conveying correct information, in encouraging right efforts, in removing prejudices, in enjoining piety, and in enforcing a stricter observance of the edifying forms of the Church's ritual.

The Music of the First Volume comprised the ordinary Services, the general Responses, the *Venite, Te Deum, Benedicite, Benedictus, Jubilate, Magnificat, Cantate Domino, Nunc Dimittis, Deus Misereatur*, the Litany, the Creeds, and the Office of the Holy Communion; together with a small collection of Anthems.

The Music of the Second Volume has embraced the Marriage and the Burial Services, along with a larger collection of Anthems, and a few Metrical Hymn Tunes. And we may here remark, that it is our wish and intention to give in the succeeding numbers, which are to constitute the Third Volume,

a further series of Metrical Tunes; as we find that Metrical Hymnody, at least, cannot be dispensed with—nor, indeed, need it be, provided only that it is properly introduced, in the Services of the Sanctuary.

The literary portions of both volumes have consisted of such matter as we may have deemed at once appropriate to the character of our Publication, and calculated to elucidate and to forward the object of promoting Church Music. The field of our labours is a wide one, and the fruits it offers are many. We have no wish to restrict, but rather to expand, its limits. To promote Church Music, by instruction in its true principles, is certainly our primary purpose—and we are bound, in carrying it out, to defend the Church system, to which those principles belong, whenever, or by whomsoever, we find it is assailed or impugned. But various subjects arise out of, and connect themselves with, the main object itself; and by infusing variety into our pages, while we maintain the character and pursue the aim we profess, we may hope still more effectually to accomplish that object,

We are grateful for the assistance received from many valuable Contributors, and we hope to enjoy a continuance of their correspondence.

The success of the PARISH CHOIR has so far been most gratifying in all respects; and we are encouraged by its increasing progress, and still brighter prospects. Its circulation is penetrating into many a bleak quarter of our own land, while it is making its way into some of the darkest and the most distant of our Colonies—carryiug in every direction the divine injunction, and instructing in its due observance—“O, sing unto God, with the voice of melody. O sing praises, sing praises, unto our God: O, sing praises, sing praises unto our king. For God is the king of all the earth: *sing ye praises with understanding.*”

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# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 22.]

PUBLISHED MONTHLY.

[OCTOBER, 1847.

### On the Prayer Book.

#### NO. VIII. OFFICE OF PRAYER.

(Continued from Vol. I., page 151.)

In the exhortation addressed to you at the opening of the service are stated briefly the objects for which Christians assemble together in the house of God; viz., first, to render Him the offering of thanks and praise; secondly, to "hear His most holy word;" and lastly, to pray for blessings and mercies, both temporal and spiritual; for all things needful to our souls and bodies. We have seen that the hearing of God's Word is combined and interwoven with the office of praise. It follows, that the two great branches of our public service, to one or other of which everything else contained in it may be referred, are Praise and Prayer.

The office of praise, concluding with the singing or recital of the Creed, we have already considered. We come now, therefore, to speak of the office of prayer, in which we are next bidden to engage, "all devoutly kneeling." And certainly if we have entered heartily into the previous parts of the service, and realized all that it has brought before us—if our consciences be indeed absolved from sin, and our affections warmed with thanksgiving—if our understandings be enlightened by the word, and our faith strengthened by publicly repeating the Creed—we shall no doubt be in a condition solemnly and devoutly, with pious and earnest hearts and minds, to pray.

And yet, you will observe, (so careful is the Church to provide at all times, as far as in her lies, that we approach God with due reverence and preparation of heart,) as she would not suffer us to enter upon the service of praise, so neither will she upon that of prayer, without a special introduction. When about to praise God, the minister first said, "O Lord, open thou our lips," the people answering, "And our mouth shall shew forth thy praise." Now, when about to address God in prayer, the minister says with a loud (that is, an audible) voice, "The Lord be with you," to which the people answer, "And

with thy spirit." And this is the connecting link between the offices of Praise and Prayer, forming a special introduction to the latter. "The Lord be with you"—as if he had said, "Ye are about now to enter upon a holy service, which cannot be performed acceptably without God's grace and especial help: I pray, therefore, that He may be with you, to lift up your hearts, and give fervency to your devotions; to assist and accept your services. And the people in their turn, reply to the salutation of their minister, "And with thy spirit:"—We, too, pray for thee. Thou art about to offer up prayers and spiritual sacrifices for us; we pray that He, without whom nothing can be good and acceptable, may be with thy spirit while thus employed. Thus the priest prays and wishes well to the people, and they pray and wish well to the priest. It is, in fact, the outward expression of a doctrine in the Creed just repeated; that, viz., of the *Communion of Saints*; an acknowledgment of the close fellowship, the intimate union and spiritual intercourse, the mutual love and charity, that subsists between all true members of Christ's body, and is shown, among other things, by their mutually caring for one another's good, and mutually praying for one another. It is a loving salutation between brethren of the same household. Let us add, that where it is *not* responded to by the people aloud, and, as it were, with one voice, its whole meaning and beauty are destroyed; where it is thus exchanged, sincerely and from the heart, it is impossible for priest and people to be at enmity.

After this short introduction the attention of the people is called immediately to the duties in which they are now to be engaged. "Let us pray." It may be observed of this short form, that its meaning differs, in some degree, according to the position which it may occupy in the service. In the Litany, for instance, it is used to give notice of the change from alternate supplication to continuous prayer. Here, in this place, it is simply a preface to the whole office of prayer. It means something like this, Let us, who have hitherto been praising God, pass on

to the duty of praying to Him. Still, wherever it may occur, and whatever peculiar shade of meaning it may bear, it will be found to have this general use and object, namely, to awaken and excite our devotion. In the early church-assemblies, it was the deacon's office to cry aloud from time to time, in certain parts of the service, "Let us pray," "Let us pray more earnestly," and the retention of this ancient form by ourselves, ought to be viewed in the same light, as being an exhortation to increased earnestness and vehemence in prayer, an exhortation which will not be despised or undervalued by any who are conscious of their own weak, unworthy, and often wandering, thoughts, while engaged in the worship of the sanctuary.

To this succeeds a short summary of prayer.

"Lord have mercy upon us,"

"*Christ have mercy upon us,*"

"Lord have mercy upon us," addressed, as you perceive, to each of the three Persons in the Blessed Trinity; just as when about to commence the work of praise, a short summary of praise was given in the words "Glory be to the Father, and to the Son, and to the Holy Ghost," addressed to the same three Persons, and accompanied by an exhortation to enter heartily upon the work there begun, "Praise ye the Lord."

Having therefore now clearly before us the object of our worship, that God to whom we are to pray, the God of the Christians, as He hath revealed Himself to us in the Scriptures, and is believed in by the Church, Father, Son, and Holy Ghost, three Persons in one God, we are led to begin our addresses to Him in our Lord's own most perfect form of prayer.

"Then the Minister, Clerks, and people shall say the Lord's prayer with a loud voice."

The word *Clerks* here used, means, properly, clergymen. Before the Reformation, and indeed for some time after, those who assisted the ministering priest in this, as in all other parts of his ministration, were men in holy orders; subsequently, in cases where more than one clergyman could not be found, or could not be maintained, in a parish, the office was assigned to laymen. Hence in cathedrals and collegiate churches we find lay-clerks, as they are called, and in parish churches, the parish clerk, whose office and title thus originating we must regard as a mere expedient suggested by the exigencies of the times. The Church has ever preferred that they who lead the responses of the people, as well as those who lead their prayers, should be men in holy orders. Hence it is the clergyman's duty, where more than one are resident, and not what is called the *clerk's*, to lead the responses and the singing, to give out the notices, and the like; at the same time it would be well for the congregation to remember that they are in such cases

merely to be led and not to have their share of the service usurped by any other; that neither clergymen nor parish clerks can be substitutes for *the people*, who are here bidden to say the Lord's Prayer with a loud voice; or, as is more explicitly laid down in the words of the 18th Canon, that "man, woman, and child shall say in their due places, audibly with the Minister, the Confession, the Lord's Prayer, and the Creed; and make such other answers to the public prayers as are appointed in the Book of Common Prayer;" a duty and a privilege which none can omit without great loss to themselves, and great dishonour to God.

But the very placing of the Lord's Prayer here at all has been objected against as a needless repetition. It occurs so often we are told in the course of the same service as to be wearisome rather than edifying; if we must needs have it, once surely would be sufficient. Now, not to insist on the obvious reply that any person engaging with real earnestness in the office of prayer would be the last in the world to count how often he might use his Lord's own words, or to think that he could use them too often; it ought to be well borne in mind, as we have already pointed out, that what appears to be one service on the Sunday morning is in reality three, and that they would be celebrated separately, at three several periods of the day, did men study how much service they could render to God, and how often resort to His house, instead of what they are too apt to do, how little and how seldom with safety to themselves. As it is, the Morning Prayer, Litany, and Communion Office are all celebrated at the same time. Now the rule of our Church is this, to insert the Lord's Prayer in all her offices, in order that *their* imperfections may be supplied by the perfection of these words of Christ. In her Litany, therefore, she has it; in her Communion Office she has it; in her offices of Baptism, Confirmation, Matrimony, the Visitation of the Sick, the Burial of the Dead, &c.; in all and each of these she inserts the Lord's Prayer, not, as has been well said, through love of repetition, but through fear of imperfection, because she deems, and wisely deems, that they would not be complete without it. Hence, in the Order of Morning Prayer, the Office of Confession is, as we have seen, concluded by it, because when first venturing to address God after having confessed our sins, we know not how better to address Him than in His own words; and it stands here also, in the beginning of the office of Prayer, strictly so called, as being the chief of all prayers, to consecrate, in a manner, and make way for, all the rest.

J. W.



## Books Received.

*A Short Account of Organs built in England, from the Reign of King Charles the Second to the Present Time.* London: Masters.

THE subject of Church Organs is one so immediately connected with the musical movement now in progress, that we naturally expect to find it prominently brought forward. Much has been said (and, as usual, much that is extreme,) with regard to these instruments, both in praise and condemnation. There are some who seem to think a church without an organ as essentially imperfect as a man without a voice; while others condemn it as being utterly intolerable, and destructive of the genuine effect of Church music. An ingenious compromise seems to be attempted in a church that we know of, not a hundred miles from Westminster, where the organ is allowed to occupy a prominent position, in sober and perpetual silence; as if to gratify the hopes of those who wish for its music, and the ears of those who do not.

We cannot, however, think that the *pros* and *cons* are at all equally balanced. The great majority of English congregations, there can be little doubt, are in favour of organs; and the number actually being built in this country must be very considerable, if we may judge from the fact, that no less than fifty, in various stages of construction, were destroyed by the late fire at Mr. Walker's, in Francis Street. And no wonder, because so large a proportion of every English congregation being mere listeners, the presence of the organ adds considerably to their pleasure. There must needs be in the singing of any choir, however generally perfect, occasional roughnesses, if not inaccuracies, which the organ serves to correct and modify. And even where the people themselves sing, there are none, probably, among them but feel the organ a very powerful and encouraging support—something to lean upon and trust to—it commends itself to the skilful as a companion, as a guide to the ignorant; as an ally and aid to the timid.

We are inclined to suppose that in almost every case where a decided objection is felt against the use of the organ, it is owing to the player rather than to the instrument. There are many organists (though the number is happily decreasing) who lose sight of the fact that their instrument is intended not simply to be played upon, but to accompany; not only to exhibit its or their powers, but to aid the voices and elevate the devotions of others. Hence, in almost every instance we have known, the first cry of a newly-appointed organist is that his instrument is "not fit to play upon;" that is, not sufficiently showy and brilliant for the performances which he meditated. Alterations and additions are suggested and effected; the giant's power thus acquired is most tyrannously used; and the consequence is, (to quote from the book which stands at the head of these remarks,) that "in many churches the choir might almost as well be silent, for the whole service is thundered by the organ, so that the voices are only audible at intervals;" and again, "in the chanting of the Psalms the attention is continually drawn from the voices by the perpetual changing of stops and clattering of pedals." The writer would allow "a little more thunder in parish churches, as the singing is in general so execrable as to justify the organist playing with some force, in order that he may in some degree hide the defects both of the school-children and congregation, who generally make a point of singing half a note below pitch." Here we must beg to differ from one with whom, in many points, as will be seen, we most cordially agree. To vend an unsaleable article by dint of fine talking, or to hide a bad cause by bluster, are attempts anything but creditable to those who make them. The mere covering of a wound is surely a most unprofessional way of healing it. But we are told

by some, that it is impossible to provide a remedy. We have heard organists, ranking among the first in their profession, gravely maintain that "it is impossible to teach charity-boys to sing." The accounts that have appeared from time to time in our paper, of choirs taught to sing difficult music creditably, in some of the most apparently unpromising districts of the land, are quite sufficient, we would fain hope, to disprove this gross error. Let but a moderate degree of pains be bestowed in a kind, patient, and, we must add, *devoted* spirit, and the pupils, whether school-children or congregation, will not need to be continually growled at by the organ. Sing flat they always will, whatever amount of instruction they may have received, so long as chants are put before them with D, E, or, as we have sometimes seen, F, for the reciting-note; but let the music be within the ordinary reach of human voices, and the notes, once well taught from an instrument, will not fail to be sung in sufficient tune. However, the writer grants that, in a general way, "large organs are objectionable, as they offer a great temptation to a good musician to produce great effects, and, in his excitement, if accompanying voices, often to forget them altogether; and the consequence is, that an Anthem frequently ends with an organ solo, instead of a full chorus of voices." There is much truth in what follows: "Under the present state of things, it is hopeless to look for proper parish church music, as it now appears entirely unconnected with any part of the Liturgy, inasmuch as the psalms and hymns of the Church are left to the priest and clerk alone, and the music is only used for the metrical psalms and hymns, which are introduced between services and before sermons, and the grave Gregorian chant is never heard."

The above extracts will suffice to show that the author of the little book from which we have quoted them, writes in an earnest spirit, and with a sincere desire for the improvement of the Church Services. Such remarks, however, are hut occasional, and introduced in connexion with his general subject. The main object of his book, or, at least, its undeniable tendency, is to prove that what the organs of this country, by a series of successive alterations, have gained in power, they have lost in sweetness. He therefore raises his voice in favour of the preservation of the old organs, whose want of power is so often the sole reason of their being condemned and destroyed. We cannot but agree with him in this. Regarding the church-organ, as we do, solely in the light of an accompaniment to the choir, we think that an ordinary choir-organ, properly placed—that is to say, not overhead, but on the floor of the church, and in the immediate vicinity of the choir—is in every respect sufficient for its purpose. We prefer sweetness, when combined with firmness of tone, to any amount of power. The defects of singers must be cured by instruction, not by "thunder."

But we purpose to give our readers a slight sketch of the historical portion of this entertaining book. Its title must already have reminded them of the exterminating ravages made upon church-organs throughout the country by the Parliamentary troops during the Great Rebellion. Few, very few, escaped their fury. Cromwell, it is true, with that kind consideration for his own infirmities, which he never extended to those of others, contrived to steal the organ of Magdalen College, Oxford, whose sweet tones seem to have dwelt in his memory, and had it removed to Hampton Court for his own special entertainment; but the rest were for the most part broken in pieces. That organ-music was, nevertheless, appreciated during those evil times, by all but the dominant party, we are obliged to admit from the following glowing panegyric on the York organ, written by one John Mace, who appears to have been solaced by its strains, while shut up in that city during the siege of 1644.

"Now here you must take notice, that they had then a

custom in that church, (*which I hear not of in any other cathedral*.) which was, that always before the sermon the whole congregation sang a psalm, together with the choir and organ; and you must also know, that there was there a most excellent, large, plump, lusty, full-speaking organ, which cost, as I am credibly informed, a thousand pounds. This organ, I say, when the psalm was set before the sermon, being let out into all its fulness of stops, together with the choir, began the psalm. But when the vast concurring unity of the whole congregational chorus came (as I may say,) thundering in, even so as it made the very ground shake under us, (oh! the unutterable ravishing soul's delight!) in which I was so transported, and wrapt up into high contemplations, that there was no room left in my whole man, viz., body, soul, and spirit, for anything below divine and heavenly raptures."

It may easily be imagined, when there existed in the country such enthusiastic spirits as these, with what zeal the work of replacing the destroyed instruments would be commenced, on the restoration of Charles II. There seems, in fact, to have been a complete organ-huilding mania; and as England could then boast of no more than four organ-builders of note, (who, of course, were unable to supply all the Cathedrals, college chapels, and parish churches, which clamoured for new organs at the same time,) premiums were offered to foreign artists to settle among us. The first who came over was Bernard Schmidt, a German, better known by his English title of pre-eminence, Father Smith, to whom we owe many of the finest organs in the country. Of these, few remain in their original state. Successive alterations and improvements, as we have before hinted, while adding power, have destroyed much of their sweetness and brilliancy. The organ of the Temple Church, however, built in 1687, notwithstanding many additions, retains all the original pipes in the great and choir organ, and is generally considered Smith's masterpiece. That of St. Paul's Cathedral, (date 1694,) is also by him, and is considered by the author of this work to be much more effective than the last-mentioned, from being placed in a building more suitable to its magnitude. "The magnificent chorus of this organ," he adds, "seems to be *duly appreciated* by the organist, as the writer has often heard the greater part of the choral service of this Cathedral, accompanied on the full organ. The last time he attended the service, it is but fair to state that this was not the case, and he therefore hopes that an improvement in the system may be looked for, though the pedal pipes were as overpowering as ever."

With regard to the organ of Durham Cathedral, another work of Smith's (1684,) he remarks, what is most gratifying to hear, that its "management is in the hands of perhaps the first Cathedral Organist in England, and one who thoroughly appreciates the solemn choral services. The writer cannot here refrain from expressing his unbounded admiration of the celebration of the daily services of the church, which reflects the greatest credit upon the authorities. The manner in which it is conducted is not only better, but more reverent than in any other Cathedral Church in England, there being a full choir at every service, and the music being almost entirely of a grave and ecclesiastical character." We regret to be obliged, in fairness, to balance the above with a statement, equally plain-spoken, but far less satisfactory, respecting the treatment of another of Smith's instruments, the fine organ which he built for Christ Church, Oxford, during the headship of the well-known Dean Aldrich, about 1680, an instrument, we are told, "far too powerful for the present wretched choir of Christ Church, which is a disgrace to the authorities." May we not hope that the time will come, when "the authorities" of every cathedral in the land will show an equal zeal for the glory of God's house and the beauty of His worship; where there will be

no room for such remarks, for instance, as the following, as true as it is pithy, in Dr. Hook's lately published *Life of Bishop Bull*. "In 1678 he was preferred to a stall in Gloucester cathedral, which, when he had a stall there, we may feel confident was in far better order than the Christian visiting Gloucester now, finds it to be."

But to return to Bernard Smith. It was not to be expected that in the midst of so overpowering a demand, he could be allowed to monopolize the supply. Before he had been many months in England, the Harrises, father and son, arrived to compete with him; the latter of whom soon became a formidable rival to Smith. Each, of course, had his party, and a field was soon selected for the trial of strength and skill. We could have wished that the conflict had been waged anywhere else than in a church. But so it was, and the scene was in every respect agreeable to the genius of the times, a worthy specimen of the unholy levity which disgraced the reign of Charles the Second. Smith and Harris, backed by an almost equal number of powerful friends and celebrated organists, became candidates for the organ which was to be erected in the Temple Church. The conditions were, that they should each set up an organ in a different part of the church, while that was to be retained, which, after a proper period of trial, should be allowed the best. The organs were set up accordingly, and the contest prolonged for near a twelvemonth. Blow and Purcell, then in their prime, playing on Smith's organ, and Lulli, the opera writer and organist to Queen Catherine, on Harris's. Crowds attended the trials, which seem to have given great delight to all but the immediate parties concerned, who, we learn, were all hut ruined by the persevering violence with which they maintained the contest, and difficult indeed must it have been to decide the matter of superiority, when the litigants had to invoke the aid, as we find they did at last, of no less summary an umpire than the renowned Judge Jefferies. He *did* decide in favour of Smith's; and his musical decision seems to have been as effective as his later judicial sentences; for Harris's organ was not only removed from the Temple, but sent in halves and quarters over various parts of the kingdom; one portion being erected at St. Andrew's, Holborn, another in the cathedral of Christ Church, Dublin, which was transported afterwards to the collegiate church of Wolverhampton, where it is still (says Burney,) thought a very good instrument.

Smith's system of building was taken up, and was duly continued, in the early part of the eighteenth century, by his pupil Schreider, who succeeded him in his appointment as organ-builder to the royal chapels. The organ of Westminster Abbey is a favourable specimen of his work, "so well known and so deservedly appreciated that it is needless to make any remarks upon it." The only fault that we ourselves are disposed to find with it, is that it should have been placed where it now stands, completely shutting off the choir from the nave, instead of occupying the position of its predecessor, which was the true, and, in every respect the preferable one, viz., under one of the arches on the north side of the choir. With what follows, we cordially agree: "This organ gains much, of course, from the nature of the place in which it is heard, and from the masterly manner in which it is touched by the present organist, Mr. Turler, whose accompaniment of the choral service is quite a model for that kind of organ playing."

Schwarbrook, Byfield, Bridge and Jordan, (the last of whom built the organ for the Duke of Chandos's chapel at Cannons, at the time that Handel occupied the post of chapel-master,) were all of the Harris school; and took almost the whole business of the country, until the arrival of Snetzler, about 1735. This artist owed his introduction to Dr. Burney, and his instruments are remarkable for their combined brilliancy and purity of tone, though perhaps deficient in that fulness and depth which marked



those of his predecessors. Our author does not join in the general admiration with which Green's organs are regarded, who enjoyed the patronage of George the Third. He considers that what Green gained in delicacy of expression, (his chief aim, apparently,) he lost in the general effect of the instrument. Avory, in whose time pedals were first introduced into the English organ, is the link between Green and the organ-builders of our own day, such as Hill, Gray, Bishop, &c., with whose names everybody is familiar.

With this slight sketch of the history of our English organs, we must at present conclude, referring such of our readers as may wish to know more of its details, to the book itself, from which we have so largely quoted. An additional matter of interest to some may be, that the book, beside the above-mentioned details, is enriched with several designs for organ-cases, to suit a variety of localities, from the cathedral and parish church, to the oratory and chamber. One or two of these are from the hand of Mr. Pugin, and all well merit attention. Next to a quiet and decorous style of playing the organ, we need a quiet and decorous style of case. The modern outsides, so flashy and yet so unmeaning, are but too true types, in many cases, of the vagaries which are produced from within.

*The Village School Fête; or, Good and Evil Influences.* By A. E. CHALLICE.

THIS is a graceful and well-told story of two sisters; one prosperous and mingling with the world, the other led by affliction to find peace in the bosom of the Church. There is nothing extreme, and nothing affected in the Author's sentiments, and the book is well calculated to benefit young persons of either sex.

*The Church Warder, and Domestic Magazine,*

Is a vigorous skirmisher in the cause of Holy Church, and deals heavy blows at Romanism, and every other form of Dissent. If it also teaches members of the Church to do their duty, and practise what they profess, and to be in charity with all men, it is well deserving of encouragement.

CHURCH MUSIC AND ROMANISM.

*To the Editor of the Parish Choir.*

SIR,—In the course of your valuable periodical you have fully shewn the emptiness of all objections against Church Music, on the plea of its being a relic or symbol of popery. There could not be a more triumphant clincher to your arguments, than the fact that Protestant Dissenters, who for three centuries have been railing against organs and against the chanting of psalms, are now themselves adopting them. God grant they may soon show a better feeling in some other respects.

Yet still, Sir, the question deserves to be seriously considered, whether an inordinate love of Church Music may not lead to Romanism? I myself believe that it may, if indulged in as a source of gratification by itself, without reference to its real use, the offering of praise to God. Individuals may be so occupied with the gratification of their senses by sacred music, that they look no higher; and then Rome throws her dust in their eyes; especially if they neglect prayer, and the study of Holy Scripture.

This, however, only proves that certain individuals have diseased minds, not that Church Music is objectionable. It shows that the exclusive contemplation of one subject may make the mind's eye blind to all else; but does not show that that object ought not to be looked at. An individual who occupies

himself in studying the outward ornaments of religious rites, whether architectural, or musical, or vestimental, may acquire such exaggerated ideas of their importance, that he may prefer the splendid corruptions of Rome, to the cold, (and may we add, often slovenly) purity of England. Yet a matron should surely not discard decent adornment, because a harlot is covered with gew-gaws.

A healthy intellect would comprehend that the superiority of the Romish system in outward embellishment (a superiority which may be fairly conceded her,) does not advance her claim to his allegiance one tittle. Rome uses Gregorian chants; but yet it is William, Archbishop of Canterbury, who occupies the seat of St. Augustin, whom Gregory sent hither. The choral service in Salisbury Cathedral may be meagre and chilling enough; very unworthy to be suffered by the successor of St. Osmund; but yet it is Edward, the bishop of Sarum, who is St. Osmund's successor, and *his* presbyters are God's appointed ministers, who rightly divide the Word of Truth; not the Italianized fraternity, who have set up a schismatical altar at Sarum, and who sing the Litany of Loretto under the very cathedral walls\*. Our bishops are admitted, even by Romanists, to be the successors of the apostles; shall we then desert "the apostles' fellowship," and follow some Romish bishop of Hippopotanopolis *in nubibus*, who comes here as the pope's vicar, merely because he chants better, or wears a finer robe? Shall we give up the pure "apostle's doctrine" which we profess, for the mushroom *developments* of Rome? I hope and believe, Sir, that English Churchmen will not give up their faith for any old song; though I would fain have that old song to cheer us in our faith. Sir, no man with a healthy intellect, would make his church-allegiance a question of music. He must have very long ears to be so led astray by them.

The next question that arises, is this—Is the use of Romish music more likely to lead to Romanism, than the use of any other kind?

This question seems practically settled in the negative. Very many of the most popular tunes amongst the strictest anti-Romanists are Romish in their origin. What Protestant Dissenter is there who smells popery in the tune called *Portugal*? (the well-known *Adeste Fideles*;) or in *Melcum*? (an *O Salutaris* by Webbe,) or in *Hanover*? (the 5th strain of which is the cadence of the 4th Gregorian Tone,) or in *Sicilian Mariners*? (a hymn to the blessed Virgin.) Selections from Mozart's masses (albeit I approve them not,) are sung in the Temple Church and in cathedrals in the ears of the most orthodox dignitaries; sickly *Ave Reginas* are doctored up by Dr. Gauntlett to fit them for admission into strait-laced families; and myriads there are of popery-hating damsels who sing the 8th Gregorian Tone to namby-pamby words, under the name of *Spanish Chant*, at tea-parties, though to my knowledge they have professed an abhorrence of the same if sung to God's praise in church.

So that, Sir, this question is settled by common

\* At a funeral in Salisbury, three weeks since, a band of Romish Ecclesiastics sung this dreadful composition, in procession; passing through the Cathedral precincts.

practice. I know that some people have called the *Parish Choir* popish, because it treateth of Gregorian chants. Yet, till these persons show why they may use music, redolent of the freshest and rankest abominations of idol worship, and we not use the music of the old Catholic Church, I do not think we need notice them.

If the truth must be told, Sir, there can be but two sources of Church Music,—the ancient church, and the modern theatre. That music which is essentially Romish, and which draws such eighteen-penny audiences on a Sunday morning at their chapels, is essentially theatrical,—showy solos, flourishing symphonies, and rattling choruses make up the bulk of it. The congregation is a mere *audience*, and cannot join in the performance. The solemn old Church Music, the Gregorian chants, on the contrary, are coeval with and originally adapted to our own pure service book; and the people can join in them with devotion. Alas! what an evil hour it was in which the Church of England gave up this noble music for the compositions of Jones and Jackson!

With your permission, Mr. Editor, I will follow out this subject in your next, and especially with a view to ascertain whether the gaudy services of Rome, which as they are to the eyes and ears, are really so subservient to devotion as some would have us believe; for the present let me say,

“Ah, Saviour Lord! with Thee my heart  
Angel nor saint shall share,  
To thee 'tis known, for man Thou art,  
To soothe each tumult there.”

and remain,

Your obedient Servant,

A MEMBER OF THE SOCIETY FOR  
PROMOTING CHURCH MUSIC.

London,

20th September, 1847

#### ON SOME IMPEDIMENTS TO THE IMPROVEMENT OF PAROCHIAL PSALMODY.

(Continued from Vol. I., page 114.)

##### 4. AN UNMUSICAL CLERGY.

“It is impossible that the genuine music of the Church can be properly performed, till the clergy are qualified according to ancient custom, to lead the people in their praises, as they lead them in their prayers.”—*First Annual Report of the Society for Promoting Church Music.*

What writer would approach this subject but with mingled feelings of reverence and grief! As it is the most formidable, so it is the *last* difficulty with which one would feel a wish to grapple: and if there were any prospect of the clergy of the English Church becoming skilled in music, even in the next generation, it would not become us to speak of the deficiencies of the present. But unhappily there is as yet no such prospect. If a few of the younger clergy are making very creditable attempts to qualify themselves for this very important part of their duty, it is notorious that there is no sort of security for even a general improvement in the whole body. It is scarcely necessary to explain how a deficiency at the fountain-head must utterly neutralize all attempts on the part of the laity to restore the music of the Church; but a few examples sketched from the life may serve to suggest to the friends of Church

Music, the *direction* in which their efforts must be exerted, if they would accomplish even at a distant period, any approximation to a general reform.

A. is a zealous and eloquent young curate, left in the entire charge of a populous country parish. He is devoted to his work, visits the sick and the poor, superintends the national school, and is, in every point exemplary, except one, and that alas! is not a fault, but an infirmity: he never could sing a single note in his life! Yet he considers himself fond of music, and perpetually exhorts his congregation to lift up their voices in praise. He considers those the best singers who make the most noise,—and praises the noisiest children of the school accordingly. Moreover he is a great lover of certain noisy psalm-tunes. *Cranbrook* is his favourite, and next in preference comes a tune called *New Victory*, said to be a sacred version of *Buonaparte's March*. He selects all the tunes himself; and such tunes! The result is that the screams of the school-children are utterly indescribable. The worshippers would all join gloriously in a choral service, if the minister wished it, and could lead them; but the *idea* of the thing never crossed his mind, and never will.

B. is the vicar of a small rural parish, containing five or six farmers, and their families and dependants. He does his duty in a quiet manner, and is on good terms with his parishioners. He deprecates all stir, all innovation; and when his parish was invaded by methodists, often preached against *enthusiasm*. He is said to have not only an incapacity for music, but an antipathy to it, particularly in a church, where it appears to him to disturb devotion without doing any good. His flock are apparently of the same opinion, or else perfectly indifferent about the matter: for they assemble in the parish Church once a week; and the minister *reads* the service; and they *mutter* the responses; but for seventeen long years not a single musical sound has been heard in that degraded temple! The voice of melody has been silent as the surrounding graves, and nobody dreams that there has been any neglect; that God has been robbed in his own house, of the honour due unto his name; or that his blessing is less to be expected there, than in the favoured temples where it may be said “praise waiteth for God in Zion!”

C. is a clergyman advanced in life, who has a good natural ear for music, but no knowledge of the science. He is the incumbent of a district church in the suburbs of London, and has what is called a “gentle” congregation, consisting chiefly of well-dressed people, who think it degrading to kneel at prayer, and the height of vulgarity to sing at church. The clergyman and the clerk, a few discordant charity-children, and a showy organist, had for some time all the service to themselves. The people were accustomed to go in and out, to sit or stand as it might happen, to open their prayer-books and listen. The incumbent, a man of very correct views, saw that this was wrong, without seeing very clearly how to right it. He consulted a few of the communicants who were musical, and who expressed an earnest wish for the introduction of the Choral Service, to which he readily consented; and, having spent some time in getting acquainted with the difficulties of the task, and having at length (as he thought) conquered them by frequently practising with the



little choir he had formed, an attempt was made on a Sunday morning to introduce the Choral Service in plain monotone, without harmony.

The attempt (what first attempts will not!) displayed some little imperfection, yet there was no great fault to find, and future practice would have brought greater skill and greater confidence. After morning service however, it is the clergyman's wont to lunch with Lady D. who lives close at hand; and Lady D. is a lady of the old school, punctual at church, charitable to the poor, but endowed with a great dislike of *newfangledness*; so the incumbent gets no encouragement from her. Her nephews, two young men in the Dragoons, compliment him rather ironically upon his newly-found musical abilities. Miss Snapper, Lady D.'s companion and *toady*, has a story to tell of a whole parish in open rebellion against the rector, because he had *intoned* the service, and said that she had heard that the Misses Mc Cat (who keep a finishing establishment for young ladies, and are Presbyterians by education and by choice, and who go to the *Established Church* because of their pupils) intended giving up the four pews they held in the gallery, and going to the Rev. Dr. —'s Episcopal Chapel, if any *innovations* should be attempted in the district church. Must the truth be told? Mr. C. is but human; and abashed by the fear of incurring the opposition of some, and still more the ill-will of others, he at once abandons the choral response; and the clerk, now as before, has the people's part of the service to himself. Had this clergyman been even *moderately skilled in plain chant*, he would not have been thus frightened from his position.

D. is a clergyman dependant on the voluntary principle, having a very slender stipend. Yet he occupies an important post, and ministers to the spiritual necessities of a large class of migratory souls,—the visitors of a watering-place. Although he is wholly unskilled in music, it happens that through the combined efforts of a few zealous volunteers, the musical performances of his church were of a very superior order. A well-trained choir had long attracted attention. Anthems were regularly and correctly sung. The canticles were chanted with a solemnity and propriety rarely excelled; and the whole of the musical arrangements with a few exceptions, were conducted with extraordinary care and ecclesiastical propriety. But, as often happens when the music is excellent, the performance was confined to the choir, the congregation contenting themselves with listening, although efforts were not wanting to induce them to join in the chanting and psalmody. The responses were few and low, and the service though harmonious and sweet, was cold; too much like a performance, too little like earnest hearty congregational worship.

To remedy this defect, the choral service was proposed. The clergyman made no objection, but could not attempt the monotone himself, nor afford the expense of a musical curate. It was therefore agreed that the choir should adopt the harmonized service, both for the prayers and the litany. The musical part of the service was tolerably well sustained, and some members of the congregation, hitherto mute, were rendered vocal by the sympathy of sound, and there was every prospect of a congregational confluence of melody; but the incongruity occasioned

by the *reading* of the priest, and the *harmony* of the choir appeared so distressing to some, that by the clergyman's wish, and by common consent, the choral service was soon relinquished, and there is now, next to no response at all! Here is a country church with no endowment, no certain salary even for the clergyman, and yet supplied with an amateur organist and choir fully equal to all the difficulties of cathedral worship, and fully disposed to meet the wishes of the clergyman, and to carry out if possible the views advocated in the *Parish Choir*, yet crippled and cramped in their efforts, and absolutely constrained to substitute a sort of limited performance for the solemn grandeur of congregational worship; merely because the clergyman, with all his excellencies, is not even "moderately skilled in plain chant."

The *grand difficulty* in reforming Church Music is not want of funds; zeal and devotion may remedy that: it is not a bad or tasteless organist; he can be exchanged for a better: it is not a listless, or prejudiced, or ignorant congregation; for every congregation may be instructed and excited to good works: the insuperable impediment is an unmusical clergyman, be he ever so pious, and zealous, and gifted,—he is the great hindrance of the public praises of God's house! And so it will be till the present generation has passed away.

THETA.

#### REV. W. ROMAINE, ON MODERN HYMNS.

THERE is another thing relating to the psalms, I cannot call it an abuse, for it is a total neglect of them. They are quite rejected in many congregations, as if there were no such hymns given by the inspiration of God, and as if they were not left for the use of the Church, and to be sung in the congregation. Human compositions are preferred to divine. Man's poetry is exalted above the poetry of the Holy Ghost. Is this right? The hymns which He revealed for the use of His Church, that we might have words suitable to the praises of Immanuel, are quite set aside; by which means the word of man has got a preference in the Church above the word of God, yea, so far as to exclude it entirely from public worship.

\* \* \* \* \*  
I know this is a sore place, and I would touch it gently, as gently as I can with any hope of doing good. The value of poems above psalms is become so great, and the singing of men's words, so as to quite cast out the word of God, is become so universal, (except in the Church of England,) that one scarce dare speak upon the subject; neither would I, having already met with contempt enough for preferring God's hymns to man's hymns, if a high regard for God's most blessed word did not require me to bear my testimony. \* \* \* \* \* Let me observe then that I blame nobody for singing human compositions. I do not think it sinful or unlawful, so the matter be scriptural. My complaint is against preferring men's poems to the good word of God, and preferring them to it in the Church. I have no quarrel with Dr. Watts, or any living or dead versifier. I would not wish all their poems burnt. My concern is to see Christian congregations shut out

divinely inspired psalms, and take in Dr. Watts's flights of fancy; as if the words of a poet were better than the words of a prophet, or as if the wit of a man were to be preferred to the wisdom of God. When the Church is met together in one place, the Lord God has made a provision for their songs of praise—a large collection, and great variety, and why should not these be used in the Church according to God's express appointment? I speak not of private people, or of private singing, but of the Church in its public service. Why should the provision which God has made be so far despised, as to become quite out of use? Why should Dr. Watts, or any hymn-maker, not only take precedence of the Holy Ghost, but also thrust him entirely out of the Church? Inasmuch that the rhymes of a man are now magnified above the word of God, even to the annihilating of it in many congregations. If this be right, men and brethren, judge ye. Examine with candour the evidence, which has determined my judgment; so far as it is conclusive, may it determine yours.—*Essay on Psalmody.*

#### CATHEDRAL REFORM.

“THE vituperation so frequently lavished on the higher members of cathedrals, would cease altogether, or become forceless, if the glorious service intrusted to their care were every day upheld with the stateliness it deserves; if they would bear in mind the words of one of the most profound men of their order, that ‘in the worship of God all significations, short of the utmost that can be done, are dishonourable.’ But we will indulge the hope that the time is come, when, instead of too carefully considering for how little the service may be sustained, they will allot a munificent sum towards sustaining it with dignity; and thus show that what was first and foremost in the minds of those founders to whom they are so greatly indebted, is first and foremost in their own. Such conduct would be in beautiful accordance with the generous spirit which has led so many of the dignitaries of our cathedrals to remove deformities which had long disgraced these noble structures. They have done much to render inapplicable to their own age the terrible sentence which dropped from the pen of Dr. Johnson in the last century; ‘Our cathedrals are mouldering by unregarded dilapidation. It seems to be part of the despicable philosophy of the time to despise monuments of sacred magnificence.’ It would be an untrusting spirit which would permit us to doubt that the careful regard manifested for fabrics, whose chief distinction consists in their having service unremittingly performed in them to the honour of Almighty God, will be extended to the service itself.

‘We live by hope—we see by the glad light,  
And breathe the sweet air of futurity.’—

*Apology for the Cathedral Service.*

#### THE EXETER SCHOOL OF CHURCH MUSIC.

ABOUT three years since, there was established at Exeter a School of Church Music, under the superintendence of the organist of the cathedral. It was designed to cultivate the taste for good sacred music, and to improve the character of congregational psalmody. It was composed of members of the Church,

and, under certain regulations, members of parochial choirs were admitted gratuitously. Several ladies and gentlemen, as well as tradesmen and mechanics, joined the Society; and one of the fruits of its existence and effects were brought forward on Thursday last. On that day was held the anniversary of the District Society, for promoting Christian Knowledge, and Propagation of the Gospel in foreign parts. The service was performed in the nave of the Cathedral, and the children (between two and three hundred,) of the schools in the place and neighbourhood, which receive the books of the former society, attended. About fifty members of the Church Music Society were allowed by the Chapter to join themselves to the cathedral choir for the celebration of the service; and gratifying it was and elevating to hear the praises of the Most High, so presented at the Throne of Grace. The *Te Deum* and *Benedictus* were Gibbons's, and the anthem, a motet of S. Bach's adapted by Mr. Angel. But scarcely less pleasing was the sight of so many persons of all ranks coming forward, cordially united in pious feeling and voluntary exertions to worthily celebrate the Divine Glory. Hope surely brightens when we witness such a beginning of better things; and Faith is willing to contemplate the possibility of what has been done in one cathedral being done in all; and what has been attempted on a small scale being effected in a really Catholic spirit and extent. If the upper classes, and those who have authority and influence in such matters, will only move a little, they will be able, with a very little exertion, to do the Church a service which perhaps some of them have not conceived.—*The Guardian, Sept. 22nd, 1847.*

#### To Correspondents.

*An Old Friend, Anglo Catholic, and Knightsbridgiensis* are thanked for their obliging hints.

*Hal.* There is a difference of opinion on the point. It shall be noticed ere long.

*A Scripture Reader* will confer immense benefits on the Church, and on the poor families he visits, if he leads them to appreciate the duty and privilege of joining in public prayer and praise.

*X. (Trowbridge.)* Some people have a habit of calling everything popish which they do not understand, and of calling every man a Jesuit whose brains are brighter than their own. The symbol IHS consists of the first three Greek letters of the sacred name  $\text{I}\text{H}\text{C}\text{H}\text{O}\text{Y}\text{S}$ .

*A Lover of C. M.* The subject is under consideration; but to be done well, it cannot be done hastily.

*Jubal* will greatly oblige us by giving us his name privately. It is usual to authenticate communications. The former of the tunes he sends, is, we believe, a well-known old tune; the latter was, we believe, imported not many years since, and was published in Mr. Christie's “Day Hours of the Church.” It is made out of the first half of the “eighth Irregular Gregorian Tone.”

Is any reader of the *Parish Choir* inclined to go to the United States, as Deacon or Catechist to christianize some Negroes, and bring them up in the Church's ways? If so, apply to MR. OLLIVIER.

Communications for the Editor, may be addressed to the care of R. Druitt, Esq., 39, a Curzon Street, Mayfair, London.



## On the Prayer Book.

## No. IX. OFFICE OF PRAYER.

*(Continued from Vol. II., page 2.)*

THE Lord's Prayer is followed by a few short petitions or versicles, as they are called, to be said alternately by the priest and people: "the priest standing up." The reason of this may best be stated in the words of the learned Bishop Sparrow. "It is noted," says he, "that the priest in the holy offices is sometimes appointed to kneel, sometimes to stand. The reason of this we shall here once for all inquire.

"The priest or minister being a man of like infirmities with the rest of the congregation, a sinner, and so standing in need of grace and pardon, as well as the rest, in all confessions of sins and penitential prayers, such as the Litany is, is directed to beg His pardon and grace upon his knees. He being, moreover, a priest or minister of the Most High God, that hath received from Him an office and authority, sometimes stands, to signify that his office and authority, which office of his may be considered either in relation to God or the people. As it relates to God, so he is God's ambassador, (2 Cor. v. 18,) to whom is committed the ministry of reconciliation, in which respect he is to teach, baptize, consecrate the Holy Eucharist, bless and absolve the penitent; and in all these acts of authority, which he does in the name and person of Christ, he is to stand. As his office relates to the people, so he is, in their stead, for them appointed by God, to offer up gifts and sacrifices to God, particularly the sacrifice of praise and thanksgiving, together with their prayers, \* \* \* thus to stand betwixt God and them; and to show this his office, in these services he is directed to stand."

Accordingly, as in the first part of the Service, that of preparation, he rose from his knees and stood up while pronouncing the absolution, that is to say, while delivering a message from God to man, in God's name, and by His authority; so, now, in the opening of the third part, that of prayer, he stands to perform another portion of his office, that, namely, of offering up prayer to God in the name of the people.

The versicles themselves embrace, in a small compass, all those blessings which we afterwards pray for more at large, thus running over the strings, as it were, and bringing our minds and hearts in tune for what is to follow. When examined closely, they will be found to contain the heads of the different prayers and collects in the service. The first petition for instance,

O Lord, shew thy mercy upon us,

*And grant us thy Salvation,*

is a prayer for mercy and salvation, answering

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generally to the collect for the day. The second,

O Lord save the Queen,

*And mercifully hear us when we call upon thee,* answers to the prayer for the Queen and Royal Family. The next four versicles,

Endue thy ministers with righteousness,

*And make thy chosen people joyful;*

O Lord, save thy people,

*And bless thine inheritance,*

comprise the prayer for the clergy and people. In the words, Give peace in our time, O Lord, &c., is contained the substance of the Collect for peace; and in the last

O God, make clean our hearts within us,

*And take not thy Holy Spirit from us,* the substance of the Collect for grace.

And thus, with our minds informed as to the subjects on which we are about to address God, and our attention roused to prayer, we proceed to the three Collects, the proper Collect for the day, the Collect for peace, and the Collect for grace, which two last "shall never alter, but daily be said at Morning Prayer throughout all the year, the people all kneeling."

The meaning of the word Collect as applied to prayer is, probably, that the priest *collects* or gathers up into his own hand, the petitions previously scattered and divided between him and the people. The devotions, hitherto uttered by many voices, are now, when drawing to a close, entrusted to the voice of one, the minister alone, as if the people were desirous of coming into yet closer contact with God, and striving with Him more earnestly for a blessing. Nor is it difficult to see the advantage of these short forms of prayer. Their brevity secures our attention to the subject on which we are engaged, while their beginnings remind us of the majesty and goodness of God to whom we pray, and their endings keep before us the name of our Lord Jesus Christ, through whom our prayers are heard. As to their matter, our space does not permit us to give any, even the briefest, summary of their contents. We will content ourselves with remarking that it is by daily use alone, as the Church appoints, that their full beauty and comprehensiveness can be discovered. Those who do so use them will find out by degrees that they contain and embody all the wishes and feelings which a Christian man ought to have; those who know them best are ever the readiest to acknowledge their excellence.

Suppose, however, we take one, that for peace, which succeeds to the Collect for the day, and in the words of which, for more than a thousand years, the Church has daily sought the blessing and protection of God. Suppose we take this, and look into it minutely, we shall find in the few words of which it consists, a great depth of meaning. The first glance shews us that we pray for defence and security from outward harm;

from temporal calamities and grievances, from hindrances in our daily walk. And this would have been all, had the words run simply thus, "O God, who art the author of peace and lover of concord, defend us thy humble servants in all assaults of our enemies:" it would have been a prayer for outward peace and protection, and nothing more. But the insertion of those additional words "in knowledge of whom standeth our *eternal life*, whose service is perfect freedom," enlarges the meaning considerably. Our attention is thereby directed to matters above and beyond this world. A new and additional prospect is opened to us, we are taught to hope and to pray for deliverances not temporal only, but eternal. We profess that to know God is our life, to serve Him our only true freedom. But then to do this effectually, we must be protected not merely from outward hindrances and distractions, but also, and more especially, from spiritual enemies. Encompassed as we are by so many, it would be impossible for us to stand before their fury or their wiles, unless the arm of God was stretched forth to help and defend us. Hence we pray for defence to the Author of peace, putting our trust in the help which He vouchsafes to His people, not in our own strength and resolution. And in the Collect for peace at Evening Prayer, in like manner, the idea of spiritual protection and deliverance is connected with that of temporal, nor should we ever pray for the one without implying, at least, a petition for the other.

The Collect for grace also includes the notion of protection, as the last did, but it has more immediate reference to our own conduct. When praying for peace, our chief thought and wish is that enemies may be kept off: when praying for grace, that we ourselves may be enabled to do well. With this, and the corresponding Collect at Evening Service, for aid and protection, for God's enlightening and sanctifying presence during the night, the prayers which we offer *for ourselves* are concluded, those which follow being intercessions, or prayers offered *for other persons*.

For this reason, partly to mark the division of the Service, and partly, as it would seem, for the relief of the worshipper himself, it is directed that "in choirs and places where they sing, here shall follow the anthem." By the word anthem, as ordinarily used in the Church of England, is meant a text or passage from Scripture or the liturgy, or else a metrical psalm, set to music. It is to be sung by the choir, and listened to by the congregation. This cannot be attempted, of course, where there is not a tolerably skilful choir; in such cases it is usual to call upon the congregation to sing a metrical psalm or hymn instead. But where there *is* skill, the choral anthem, sung by the choir alone, is much preferable,

as being an expression of praise, higher in degree, than any we have yet offered to God, the dedication to Him of a talent improved and cultivated to the utmost of our ability, the offering to Him of the best we have. We thus make a distinction between the multitudinous voice of the congregation, as uttered in the psalms and hymns, and the more refined strains of the choir, as expressed in the anthem; while at the same time we gain in a greater degree, when listeners, that rest and refreshment, combined with exaltation of mind, which those will most require who have been praying most heartily. At all events, in one shape or another, the anthem ought certainly to be sung in its appointed place. It is most painful to hear, as we often do, the weariness of our Church Service complained of by those who neglect the very means of variety provided for them. Why should men run into one, two parts of the service which admit of so clear a distinction as the prayers and intercessions? Or, at least, why, having done so, should they complain of the sameness which they have themselves occasioned?

By a simple following of the direction laid down in the Prayer Book, a relief of mind is certainly afforded to all; to some, possibly, (as to the feeble or the aged) a relief of body besides; while the Service itself has justice done to it, and is made to appear in its true light—not as one long continuous prayer or lesson, but full of a beautiful order and variety, such a service as Christians may rejoice to offer unto Him whom they would fain worship in the beauty of holiness.

After the singing of the anthem, we proceed to offer up our intercessions, or prayers for others. On the days when the Litany is appointed to be said, it is usual to introduce it here, in place of the intercessions, and such an introduction would seem to be contemplated by the rubric, which directs that when the Litany is read, the two closing prayers only of the intercessional branch of the service are to be used, "*as they are there placed*;" that is to say, along with it, at the conclusion of the Litany itself. The idea seems clearly to be that the Litany, on certain days, just as much as the intercessions on certain other days, shall form part of one continuous service. "Here followeth the Anthem;" "*then*" the intercessions or Litany, as it may happen. Whether we gain or lose by thus throwing in the Litany along with the rest is another question, which we cannot now stop to argue. Nor shall we at present enter upon any examination or analysis of this, the Church's most solemn form of supplication. We prefer to keep it separate for another occasion, and occupy the remainder of this paper with a brief glance at the concluding portion of the ordinary Morning and Evening Service.

Our intercessions, then, commence with a prayer



for the Queen, and one for the Royal Family, in accordance with the direction of St. Paul, (1 Tim. ii.) who, speaking more especially of the public prayers of the Church, bids us make mention of kings, and all that are in authority, as being set over us by God Himself, and to a certain extent His representatives. Such a prayer has reference, moreover, to the foregoing part of the Service, since the blessing of *peace* is best secured to us by the wise government of our temporal rulers. For a like reason, we pray next for the Clergy, for our spiritual guides as well as our temporal governors, because in the ministrations of the clergy God has set the ordinary channels of His *grace*. Again, because, without God's blessing, kingdoms cannot prosper—because how wisely soever our rulers may plan and contrive, yet, if God be not in their counsels, their labours will come to nought—while Parliament, the council of the nation, is assembled to regulate its affairs and make its laws, we pray God to fill their hearts with a real love for religion, to direct and prosper all their consultations, so that they shall make the advancement of His glory and the good of His Church their great object and desire. And lastly, in the "prayer for all conditions of men," we extend our intercessions to all nations upon earth, praying that God's name may be known among the heathen, where as yet it is *not* known, and that where it is known, viz., in the Holy Catholic Church, His will may be done; that professed Christians may become real Christians, avoiding alike error and heresy in matters of faith, schism in the matter of fellowship, ungodliness and laxity of conduct; and finally commending to His mercy all who may be in sickness or affliction.

The next place has, by long custom and consent, been allotted to the "General Thanksgiving," though its use is not enjoined by any rubric, and seems quite out of rule here. Praise and thanksgiving occupy, as we have seen, the first and most prominent portion of our public service, the second and concluding portion consisting of prayer. To insert, therefore, a form of thanksgiving here, certainly violates in some degree the unity of the whole. And the form itself, moreover, seems of the two, more adapted for private than for public worship. However, so beautiful and holy are the thoughts which it expresses, that men would be loath to part with it. Let us endeavour, while using it, both to realize the deep spirit of humility which it breathes, and to appreciate the *nature* of those mercies for which it calls upon us to be thankful. They are not the blessings of our natural and bodily life merely—these, great and wonderful though they be, and clearly as they bear testimony to God's protecting care, are dismissed in a few words, and we are led to dwell, above all the rest, on that "inestimable love" concerning which we can

only know that it is above all knowledge, the love which God has shown forth in saving the world by the mission of His Son. This is the first of the three great blessings for which our thanks are due. The second is the *means of grace*, by the use of which we take advantage of that gracious offer, and become such as God, for Christ's sake, will save; the third is the *hope of glory* which He has set before us, and to which He has been pleased to call us. For these three great and precious gifts, the gift of His Son, the gift of the Holy Ghost, the gift of eternal life, we could not find sufficient words to thank and praise Him, had we the tongues of angels. What we must strive to do, therefore, is to thank Him with our lives; to thank Him for His Son, by forsaking sin for which he died; to thank Him for the Holy Ghost, by frequenting diligently the sacraments and means of grace whereby He is conveyed and imparted to us; to thank Him for the hope of glory, by pressing forward in all lowliness and earnest perseverance to obtain it\*.

And now the Office which we have been considering draws to a close. Summing up our joint supplications, the petitions expressed and the desires implied in the foregoing prayers and collects, we present them once for all, and, as it were, in one breath, unto the Son, whom we address in our concluding prayer, relying on His gracious promise, that where "two or three are gathered together in His name," there He will be in the midst of them to receive and grant their requests. Of that promise we remind Him, at the same time resigning ourselves to His wisdom to fulfil our desires as may be best and most fitting for us.

This prayer is called after its author, St. Chrysostom, Patriarch of Constantinople in the fourth century; and although beginning with the words "Almighty God," is addressed, as we have said, not to the Father, but to the Son, reminding Him of His promises, and imploring His intercession. For this reason it does not end, like the rest, with the words "through Jesus Christ our Lord," inasmuch as it is offered up not *through* Him, but *to* Him. Having prayed hitherto to the Father, through Christ's intercession, we now conclude by addressing ourselves immediately to Christ Himself, who has been present with us throughout, and who, as being very God and very man, knows what is best for His people. To Him we pray, above all the rest, for that knowledge of His truth, which is the fruit of holy obedience here, and everlasting life.

Last of all, as we began our service with Holy Scripture, so we end it with the same form of blessing which the Apostle in ancient times used

\* From HARE'S *Sermons on the Liturgy*.

for his converts and for himself, and which the ministers of the Christian Church have authority to use still. Nor do we doubt, that to all who by faith, repentance, and charity, are duly qualified for its reception, this blessing will convey the grace or favour of Jesus Christ, the Son, to pardon their sins, the love of God the Father, to supply their daily wants, and the fellowship of the Holy Ghost, to build them up as living members of Christ's body unto eternal life.

J. W.

#### NOTES ON CHURCH MUSIC IN BRISTOL.

(From a Correspondent.)

SOME years ago, an eminent Divine styled Bristol "the city of churches." Since that period the population has much increased, but many new churches have been erected to meet the wants of the increase; so that in a measure it may still be worthy of the same distinguished appellation. At the present time it contains about thirty-four or thirty-six churches, about twenty or twenty-four of which are parish-churches, the rest being mostly district chapels.

Comparatively but little *Church Music*—such Music as the readers of the *Parish Choir* are made acquainted with—and which they must be convinced is the only music really fitted for the Church and the congregation—is to be found in this large number of churches. This is attributable, not to the lack of musical talent in Bristol, for there is an abundance of well-known singers, and there may be many more unknown, but rather to the universal study of an *un-English* style of music, (sacred and secular,) the indiscriminate use of this music, and the non-cultivation of sound taste, particularly in true ecclesiastical music.

More or less, metrical psalmody prevails in all the Bristol churches. It may be observed, that within the last few years a considerable improvement has taken place in the species of music used for psalmody; often none but acknowledged sober tunes are permitted to be sung; again, we occasionally hear tunes we could wish not to hear. It is apprehended that perfection in psalmody will be sought in vain, till the puritanical hymns, now so prevalent, have been dispensed with; if we must have hymns, why is there not an authorized collection put forth? Again, where is *Church Music* to be found fitted to the flights of fancy embodied in the innumerable so-called hymns we so often find used in our churches?

There is more or less chanting, also, in all the churches. In all but three or four, the Canticles are sung to double-chants; at St. John the Baptist, and St. John the Evangelist, single-chants are used exclusively.

The *cathedral* choir consists of six lay-vicars and eight choristers. Till recently, the number of choristers had been but six. At present, the choir is not considered to be in a state of excellence, which has arisen from various causes, among which may be enumerated the extreme juvenility of the boys, some recent changes among the men, and the lowness of their salaries, (about £40 per annum,) and above all others perhaps, the apparently unworthy view

taken of the importance and benefits of a daily choral service. This remark refers to the practice of giving the choir holidays. Not unfrequently do these holidays occur, and on the occasion of the last Gloucester Festival, there was no service for a whole week, although the Festival of St. Matthew occurred during the period. The responses in use are full choral, *i. e.*, harmonized throughout, excepting the Confession, Lord's Prayer, and Creed; they appear to be the composition of more than one person. On the great Festivals, Tallis's Responses are used, with organ accompaniment. Double-chants are the only ones heard; each side of the choir chanting two verses antiphonally. Generally there is little congregational chanting. The range of services is not so extensive as in some other cathedrals, but many that are used are good, and some objectionable ones have been lately expunged. The same remark applies to the anthems. The priest's part of the Litany is mostly like the one published in the *Parish Choir*; the response is different as far as the Lord's Prayer, when both parts are Tallis's to the end. The Collects, Commandments, Epistle, Gospel, and Nicene Creed, in the Communion Service, are read; the Amens, Kyrie, and other responses, sung. The post-Communion Service is also read. The fact that the choir never communicate at once sets aside the possibility of its being otherwise. Holy Communion is administered once each month, and on the great Festivals. Before the sermon, two verses of a metrical psalm are sung in capital style. The Old Hundredth always sounds well—it is done to a full organ, and with a large congregation generally singing. With such sound musicians as the precentor and organist are, we may most reasonably expect that all improvements that can be, will be effected.

At St. Nicholas' Church, services, anthems, &c., have been sung for many years; a practice which other churches have imitated. Latterly, the Psalms have been chanted unisonally to some simple Gregorian and other single chants, the antiphon by the vicar and choir. It is much hoped and wished that this practice will become an established arrangement; when it is not too much to expect that whereas heretofore, the Psalms have been little better than a reading-duet between the clergyman and clerk, the congregation will be found ready to lift up their voices in praise to God, in the same words and music God's praises have been offered up for centuries, and it may be, by the forefathers of the congregation of St. Nicholas, who are bidden now again to do so. The manner and style of singing is good, and were a little more judgment brought to bear in the selection of the music, it would, on the whole, be the best parish choir in the city. Some of the Psalm-tunes are especially objectionable, for instance, *Gainsbrough*, *St. Matthias*, *Cambridge New*, &c. Tallis's Responses are sung on the great Festivals and other occasions; on the former, the Nicene Creed as set by King, and the Athanasian Creed to Tallis's Chant, are also sung.

On Sunday evening, September 19, the Lord Bishop of Cape Town attended divine service, and preached at this Church. On which occasion, full Cathedral Service was sung by the Rev. Canon Barrow, (the Vicar,) and the Parish Choir. The responses,—Tallis's. The psalms were chanted antiphonally and in unison to the Gregorian chant,



(Tallis,) Farrant, and a modern single chant, composer unknown. The Service was Ebdon in C.; the anthem, "Plead Thou my cause,"—Mozart.

The most remarkable part of the service was the chanting; in that, although a Gregorian chant was before well nigh unheard of in this Church, the congregation, which was very large, *joined*, after a very few repetitions. This at once establishes the position, that the Gregorian chants are by far the best adapted for congregational use; which was well tested in the last of the three chants used, (which seems to be a modern one,) where the choir appeared to be the only singers, and they "not at home" as well as on former occasions, when double chants have been used.

How was it possible that such a miserable gabble, in the shape of a psalm tune, as "Cambridge New," could have been used with such music as the above? and yet it was used! This was the drawback to the whole service.

Much praise is due to the Rev. the Vicar, for the zeal and ability he displays in the cause of the Church and her services generally, and Church Music in particular.

Doubtless the Bishop of Cape Town will not quickly forget the solemn service at St. Nicholas's Church, on the occasion of his visit, though separated from Bristol by an immeasurable ocean, and in another quarter of the globe.

At St. Paul's, Bedminster, the service is conducted with much care and decorum. There is no clerk here, and he seems not to be wanted, for the responses are heartily made by the people. The choir consists of ten or a dozen well taught and decently habited boys, and as many adults, chiefly young men selected from the Sunday School Teachers. They receive instruction in the theory and practice of music (primarily with a view to the Church's Services,) thrice a week, by a Professor, assisted by the Incumbent of the Church. A service is sometimes sung, otherwise the Canticles are chanted. The psalms are also chanted on the Great Festivals; on one occasion the writer of these notes was present, stationed in the free seats, consequently amid the poorest and most ignorant of a large congregation. The chant was Dr. Boyce in D, and though a double one, so well were the old folk around acquainted with it, that they seemed universally to join in it, and with such spirit, that the small organ and choir were but indistinctly heard. This state of congregational singing is only an exemplification of what may be accomplished, when zeal is tempered with musical knowledge and discretion, and both made subservient to true principles.

St. James's is a good specimen of a Norman Church, and has lately been restored. If there be any harmony between the styles of architecture and the styles of music, St. James's is especially adapted for the use of the fine old plain song of Merbecke and Tallis, the Gregorian chant, Farrant and Batten's anthems, &c. It is singular enough that the services &c., sung here, are well nigh exclusively modern, and the chants, double ones. The organ is a good one, but its situation, (two stories, or rather galleries, aloft,) takes off much of its congregational effect. It is understood and hoped, that ere long, it and the choir will be lowered, at least, one story. The Incumbent's zeal has mastered many difficulties, it is only reasonable therefore to expect it will easily sur-

mount this. The congregation seem willing and desirous to do their part in singing, but most of the music is too difficult for the many. Great improvements have been lately effected here.

Services and Anthems are likewise sung at the Chapel of the *Blind Asylum*, by the inmates of the institution, in such a manner as to put to the blush many of the Choirs who, though, blessed with eyes, see, or rather *feel* not. It is highly creditable to the authorities, that music generally receives so much encouragement. We could wish though that other music had been introduced into the Chapel Service; for instance, that services by such composers as Rogers and Child had been preferred to those by Jackson and Clarke.

In some of the Bristol Churches there is a kind of minor festival (extra music sung,) annually or occasionally, as at St. Mary, Redcliff, on the return of Whit Sunday, when the mayor and corporation attend Divine Service there. On this occasion, selections, generally from the Oratorios, are sung by a choir, recruited chiefly from the amateurs of the city. The usual choir consists of the school children; and the music they are taught is of a lax, secular kind. Would that a daily choral service had been established in this majestic and venerable pile! Had such been the case, surely devotion would have raised up an instrument to have saved this queen of parish churches from the miserable state it is now in, little better than a huge mass of ruins.

Sometime since the rector of St. Werburgh's forbade the choir singing services, anthems, &c., it is said on the ground of their *noisiness!* the consequence was, that the choir and organist immediately resigned their offices. Truly the style of the music used was noisy; the composers being chiefly Kent, Stevenson, Clarke, Ebdon, &c., but would not the substitution of a *quieter* style, (and there is a plentiful variety of all kinds of Church Music to be found in this style,) by older composers than the above, have been more judicious than the abolishing of services altogether?

On the whole, the aspect of Church Music in Bristol, is cheering. Although its present state is not what an enthusiast would desire to see, yet we daily hear of a step in the right direction, from some quarter or another; from some indeed, where a movement could hardly be expected; and though it does not advance with very rapid strides, yet it is to be hoped "the slower the surer;" and we should remember that "Trifles make the sum of human things."

H.

#### CHURCH MUSIC AND ROMANISM.

*To the Editor of the Parish Choir.*

(Continued from Vol. II., page 6.)

SIR,—I know some well-meaning persons imagine Romanists to be better supplied with the outward means of grace than Churchmen are. They believe their services to be conducted in a manner better calculated to lead the heart and understanding to God. They speak of the richness, warmth, beauty, and solemnity of the Romish, in disparaging contrast to the poor, cold, irreverent practices of the English system. Perhaps, Sir, you will let me attempt to disabuse the minds of such persons of ideas so unfounded.

We hear sometimes of the incessant round of daily and nightly prayer; matins, lauds, prime, tierce, sext, none, vesper, and compline; of offices dominical and ferial, double, semi-double, simple, and so on; and then we hear the question, Who would exchange the richness of the Breviary, for the poverty of the Prayer Book? But Sir, what is the use of riches that cannot be touched? and what we may ask, are most Roman Catholics the better for these services? *They know nothing about them.*

Ask any ordinarily educated member of the Romish communion, what services he attends at his place of worship, and he answers, mass and vespers.

Of mass, he will tell you further there are two kinds; *low*, which is celebrated quietly early in the morning of Sundays, when he goes (occasionally) to receive the consecrated bread; and *high* mass, which is celebrated with all pomp and circumstance at eleven o'clock. But you ask, Do you not attend daily service? do you not go to tierce, sext, none, &c.? Alas! he would think you spoke in an unknown tongue, he would not understand you.

Of low mass we have nothing to say. It corresponds to the early communion which is now commonly celebrated in many London Churches. But of high mass, the very centre and soul of the Romish system?—

Come with us, gentle reader, to a Romish Chapel in London on a Sunday morning. On entering, do not forget to look at the notice affixed to the door-post, that "all persons attending the services are requested to behave with decency; if not from a feeling of piety, at least, in order that they may not disturb the devotions of others." Then hurry to the man at the gallery stairs, ask for a *shilling* place, (in a sixpenny thou couldst not see,) go up stairs, and seat thyself. Thou wilt wonder at first what company thou art amongst; the air so redolent of hair oil and cheap perfumery. Soon thou wilt discover thyself fraternizing with a row of *gents*, and—(I know not the corresponding female term,) who have come to kill their Sunday morning. Then thou wilt discover the gist of the notice at the door, and wilt not marvel that the Papists should egregiously despise these visitants, though they generously allow them to support the music of their chapel.

Now begins the service; which is a devotional spectacle, consisting in the celebration of the Eucharist; the priest and no one else communicating. The music and accessories are as grand as they can be made. Now since, with the exception of the Epistle and Gospel, which are read in English, and a sermon, there is nothing for the *understanding* of the people to concern itself with, we may suppose that the whole service is meant to be to the laity an act of contemplative devotion, of all-absorbing faith. And since we, who are not of them, cannot judge fairly how far it answers this purpose, (for as strangers, we can only say that our understanding is not impressed: it would not be fair to judge of their *faith* by ours,) let us see what a zealous Romish writer says of it. He is describing the first visit of a young lady to a fashionable Romish Chapel.

"The *Kyrie Eleison* breaks forth; that solemn supplicatory prayer for mercy; that brief yet earnest appeal for forgiveness to the Three Persons of the ever adorable Trinity \* \* \* \* The eyes of many gazers are now turned eager and expectant to the

choir. An opera-glass is even in the hands of many, to assist their defective sight; some even turn their backs upon the altar to gaze with greater ease. God himself, the Incarnate Word, seems alas! forgotten by many in the excitement of anticipated delight.

"A voice of superhuman sweetness, strength, delicacy, and refinement is heard appealing to the Redeemer for mercy to sinful man \* \* \* \* Well does the fair young scion of aristocracy remember that wondrous voice! She had heard its tones the preceding night at the opera. It is the celebrated *prima donna*, who is now warbling the inspired strains of Mozart, in his matchless *Kyrie*. But in what way? As the deprecatory strain proceeds, the splendid singer revels in a series of roulades and shakes, that are sadly out of place in a prayer for mercy and forgiveness. The same exquisite, but misplaced skill is displayed throughout. But alas, this very exquisite warbling of the opera-singer but ill-disposes the fair young country maiden, for a devout attention to the prayers and sermon.

"The *Gloria in Excelsis* is now entoned. The full strength of the choir is now brought to bear, for it is the great attraction of the morning \* \* \* \* Here again the fair neophyte is entranced. Every sense is bound in ecstasy. She is rapt in Elysium.

"The triumphant jubilatory tones of the *Gloria* hold her spell-bound, and the splendid voices and magnificent music leave her nothing to desire. *It is the opera over again for a shilling!* What room is there for God? what space for calm, and holy, and penitent thoughts? for that devout communion with heaven which purifies and sustains the heart in its earthly pilgrimage? Alas, none! The place for the time being seems divested of its sacred character; it is of earth, earthly: it has a downward sensual tendency, deadening every better and salutary feeling, and nipping in the bud every desire to walk humbly and righteously with God."—*Dolman's Magazine*.

So Mr. Editor, when we hear the Romish High Mass bepraised, let us recollect, that so far as the *understanding* is concerned, it may be edified by a Sermon and the Epistle and Gospel; so far as the inner communion of the Soul with God is concerned, the answer of our Romish writer is, *none*.—'*Tis all earthly, sensual.* 'Tis the opera again for a shilling!

But strip the Service of these tawdry embellishments; and what have we left? why, one morning at Westminster Abbey, with the Psalms, Te Deum, Canticles, Lessons, Litany and Sermon and the unmutated Eucharist, stripped though it be of all pomp, is worth a thousand masses.

The Vesper Service, inasmuch as it more nearly resembles one of our Services, admits more fairly of a comparison. It consists of Versicles, Psalms of the day, with their attendant antiphons, short Lesson, Hymn, Magnificat, Prayers, &c. Now any person who attended Evensong only on Sundays in the Church, would have the privilege, as Sundays rolled on, of joining in a very large portion of the Psalms, and of hearing a large portion of the Bible read. But the Psalms for Sunday afternoon are always the same (from 110th to 114th) in a Romish chapel unless the day should happen to be a Saint's Day,—and I affirm, after reiterated inquiries amongst the middling and lower orders of Roman Catholics; firstly, that they do not as a general rule understand the meaning of one of their Sunday Psalms; secondly, that on the



Saint's Day they do not know what others to substitute. The last time I attended vespers at a Romish Chapel, was on Sunday afternoon the 25th July, being St. James's Day. The first Psalm was the 110th as usual—and I noticed that the persons who sat on the same bench with me joined more or less in chanting it; but, next, instead of the 111th, came a different one—and I soon found that some of my neighbours went on with their Sunday psalms, not knowing the difference; some were turning over their books in endless confusion, and some were not attending to the Service at all; but poring over other books of devotion. In order to make sure, I quietly asked one or two to inform me what was being sung, and each showed me a different—all the wrong place.

A very slight acquaintance with Roman Catholics suffices to shew, that, to talk of the solemn music of their chapels, is solemn nonsense. The psalms at vespers are chanted, it is true, to Gregorian Tones; and a fine old hymn may be heard (with embellishments), but the rest of the music is *Webbian*, not *Gregorian*; a sweet and flimsy tissue of compositions such as Kent's, Arnold's, &c., only with a greater dash of the opera in them. "Can you tell me what was the last hymn they sung?" I said to a decent Irish woman with a book under her arm. "'Tis all vespers, yer honour, but I can't follow the singing meself," was the reply.

Sir, amongst the evils complained of in our own communion, we hear of a flimsy secular style of music.—*This* is no better with Romanists.—Of Choirs of theatrical females behind red curtains.—*This* is no better with Romanists. Of the ignorance of the common people of the Services of their own Church.—*This* is ten thousand times worse amongst Romanists. Of disobedience to Bishops.—How did Romanists obey the wishes of the late Vicar Apostolic Griffiths respecting their choirs?

Sir, putting aside what moves the *feelings* and *senses* only; there is absolutely nothing in the Romish Services to edify the *understanding*.—There is *no growing in knowledge*; no Word of God read.—The whole system is calculated only for a blind faith—ready to swallow everything whether above or contrary to reason.

Lastly, Sir, few of your readers are, perhaps, aware of the awful extent to which the worship of the Virgin is carried. Not a prayer, intercession, nor hymn of praise can be framed to God, which cannot be paralleled with those addressed to her. I give in a note an extract from a late work, showing what the *cultus* (a delicate and inoffensive name for *worship*) offered to the Virgin, really is in 1847. Give me, Sir, rather the vilest music on earth, and my trust in the ONE MEDIATOR, than this *tender* and semi-sensual devotion to the Blessed Virgin and faith in the lying legend of St. Simon Stock\*.

I am, Sir, your obedient Servant,

A MEMBER OF THE SOCIETY FOR PROMOTING  
CHURCH MUSIC.

\* *From a Canticle to the Blessed Virgin.*

"Cantant hymnos cœlites;  
Arca novi fœderis; Templo  
sedet gloriæ.

"The heavenly court re-  
sounds with hymns; Mary,  
the Ark of the New Testa-  
ment; Is enthroned in the  
temple of glory.

\* \* \*

\* \* \*

## ON WANT OF REVERENCE AMONG CHORISTERS.

*From a Correspondent.*

THAT familiarity breeds contempt, as it is true in secular matters, so is it unhappily but too true with regard to sacred things and places. The more frequent are our opportunities of entering the House of God and joining in His worship, the more should we be on our guard, lest the great Spiritual Adversary should convert them into means of temptation and so injure our souls. We all must feel that, even when we are most fervently engaged in devotion, evil thoughts are too apt to intrude and give us cause to lament the iniquity even of our holy things. A reverent demeanor is a great help to devotion, and it must be confessed, with shame and sorrow, that we are sadly deficient in so important a point. The most flagrant instances of irreverence are found among the lower class employed about churches, such as Beadles, Pew-openers, (alas that there should be pews to open!) Vergers, &c.—These functionaries usually walk about as if the service which is going on were a matter in which they have no concern. Their ignorance, however, must in great measure plead their excuse; the blame lies chiefly with those above them, whose duty it is to teach them better, and at all events to insist on outward decency of deportment. Want of reverence does not, however, stop with the subordinates, but too generally prevails among the educated classes.

The purpose of these observations is more immediately to call the attention of the Clergy, and of those who have the direction of Choirs, to the necessity of the strict observance of decency and decorum among those under their control. The carelessness and levity of the Choristers in some of our Cathedrals is a subject of frequent complaint. The boys enter without any order, and pass the time in talking, laughing, and playing, quite indifferent to the service in which they bear a part. The men are but little better, turning over music while the lessons are being read, and amusing themselves in the best way they

"Sis memor quod Anglia  
dicta fuit, Dos tua et tuum  
imperium.

"Remember, Mary, Blessed  
Queen! that England† once  
thy Dowry was called, and  
thine own Dominion.

"Salva regnum Angliæ,  
ama dici patriæ tutum patro-  
cinium. Amen."

"Oh look once more on  
England, save it from error  
and from woe. Oh hear us,  
Mary, and let thy prayers  
with Christ for ever shield  
our country from all that is  
ill. Amen."

† "This verse alludes to the interesting fact, that before the schism of Henry the Eighth, England was called 'the Dowry of St. Mary.' In the old legend of St. Simon Stock, an English Carmelite friar, we read that the blessed Virgin Mary appeared to the holy man, and giving him a white scapular, declared to him that the kingdom of England was her special dowry, and that its welfare was a favourite object of her holy prayers. This history was piously believed by our old English ancestors, who were celebrated for their tender devotion to the ever-blessed Mother of God. Let us imitate their humble piety, and with the utmost fervour of our souls, let us implore for our dear country the intercession of our Blessed Lady."—*From the Little Gradual*, by A. L. PHILLIPS, Esq. London: 1847.

can. Some Cathedrals might be mentioned where this indifference exists to an extent almost sacrilegious, and others where things are better; there is, however, great room for improvement in all, and misconduct is without excuse, as the authorities have the Choristers entirely under their inspection and control.

At the present time, when such laudable efforts are being made for the establishment of Choirs in Parish Churches, it is most important that from the very commencement a strictly devotional bearing should be exacted of every one who wishes to become a Chorister. It were of course much to be wished that this should arise spontaneously from a sincere feeling of religion, but though, unfortunately, this is not to be found in every instance, all may, at any rate, be required to observe the directions given in the Prayer-book as to position, &c. The Choir should set an example of proper behaviour to the rest of the congregation, which will by degrees learn to follow their example, as has been found to be the case in such instances as bowing at the holy name of Jesus, turning to the east at the Creeds, rising at the ascription of glory after the Sermon, kneeling to receive the blessing, &c. When the Choristers sit in the proper place, and wear surplices (which most appropriate garments, they should remember are emblematical of the "fine linen, clean and white, which is the righteousness of saints,")—they should precede the Clergy when they enter the Church for Divine Service, and follow them out at its conclusion.

Great care should be taken to prevent ill behaviour during the rehearsals in the Church, one of which in each week is probably unavoidable, especially where the Choir is placed at a distance from the organ, though the work of learning may be performed in the school-room or some other place. The Church should never be entered without a mental prayer that we may remember God's presence, and if we kneel down and pray before the Service on Sunday, why should we not do the same before the rehearsal on Saturday? The practice would be followed by the best effects. No person should speak during the rehearsal to any one but the Choir Master, unless it should be absolutely necessary, and no conversation on indifferent subjects should be permitted in the Church. Even greetings should be postponed until it be quitted. It should also be ever borne in mind that we are singing to the praise of God, and not for our amusement, and we should avoid all idea of display as well as too loud singing, both of which are most subversive of real devotion.

If the Choir Master will speak gently and sensibly on the subject to the Choristers, and enforce the duty of reverent behaviour, he will be attended to even by the boys; and if he be firm and consistent in carrying out the principle, and himself set the example, there is little doubt that, in a short time, an improvement will be effected not only externally, but within also. It needs scarcely be added that, *when the clergyman can spare the time, his presence at the rehearsals would materially tend to check the prevalence of the evils herein complained of.* G.

#### Office for the Solemnization of Matrimony.

WITH the present number, we publish the music for the Office for the Solemnization of Matrimony. This Office seems from its nature and structure particularly adapted to musical notation; and it is

agreeable to reason, that on an occasion of peculiar festivity and rejoicing, the friends of the parties to be joined in wedlock should "sing and make melody in their hearts," and that the praises and prayers of the congregation should be offered up with musical expression. The Prayer-book, too, evidently contemplates the presence of a Choir and the celebration of the office with musical intonation\*.

In order therefore to render the music for this service as simple and as generally available as possible, we have arranged the Psalms to two easy and appropriate chants. These, as well as the versicles after the Lord's Prayer, are intended to be sung in unison†. We have given an organ accompaniment, not only for the chants, but also for the versicles and *Amen*, because the occasion being peculiarly festal, the addition of an instrumental accompaniment seems particularly appropriate. The organ part is merely an adaptation of Tallis's harmony for the versicles.

We may remark in conclusion, that we observed with pleasure in the account of the marriage of the Marquis of Kildare to the Lady Caroline Leveson Gower, which was solemnized at Trentham Church, in Staffordshire, on the 13th of October, that the responses were chanted by the children of the village-schools. We hope that the example thus set may be extensively followed, and that the Marriage Service, as well of the humble as of the great, may often be celebrated with the song of rejoicing and "the voice of melody," as the Church provides.

The accompanying chant and responses are so simple, that we believe any country congregation, or the children of a village-school will be able to sing them.

\* It is certain that Psalms are very fit to attend a marriage solemnity, which was ever respected as a time of joy, and generally attended with songs and music. \* \* \* The church hath hallowed our joy, by choosing holy Psalms for the exercise and expression of it, in obedience to the precept of the Apostle, St. James, who, "when we are merry" bids us "sing Psalms."—*Wheatley's Rational Illustration of the Book of Common Prayer.*

† It is particularly recommended that the chants and responses be sung in unison, as being more effective, more easy, and therefore more congregational, than singing them in parts. But if, from preference, or the capabilities of the choir, it is desired to sing them in parts, it can be done by the *contra-tenors* singing the under notes of the treble stave; the *tenors*, the upper notes in the bass stave; the *basses*, of course, singing the lower or bass notes; and the *trebles* (and the congregation) singing the voice line, or *Plain Song*.

#### To Correspondents.

*Amateur, Durham.* Our Correspondent is a highly-respected clergyman in the diocese. The term *florid* probably meant too florid for congregational use.

*An Old Subscriber.* Inquire after the Motet Society, which meets on the first and third Monday evenings in the month, at the Western Grammar School, Brompton.

*X., Torquay.* *Fas est ab hoste doceri.*

*X.* The note respecting the National Thanksgiving arrived too late for our last Number, else we should gladly have noticed the subject.

\*\* We are prevented by a press of matter this month, replying to the communications of some of our Correspondents.



## On the Prayer Book.

## No. X. THE LITANY.

*(Continued from Vol. II., page 12.)*

PUBLIC or general supplications, such as we now know by the name of Litanies, have been used by the Church from the earliest period of her history. On extraordinary occasions, in times of general distress or calamity, we find them to have been adopted by the Jews, and at God's own command. Such was the Litany of which we read in the prophet Joel (ii. 16, 17), where the people, young and old, were bidden to assemble themselves, together with the priests of the Lord, who were to take the lead in mourning and supplication, "weeping between the porch and the altar, and saying, 'Spare thy people, O Lord, and give not thine heritage to reproach.'" Of a like nature is the confession and supplication of Daniel in behalf of himself and his people. (Dan. ix.) The Fifty-first Psalm has been called "David's Litany;" and we can hardly help tracing in our Lord's own solemn devotions, during the hour of His agony, in the kneeling posture, the repetition of the same brief form of words, and the "strong crying and tears," which accompanied them, some features, at least, of what has ever since been the practice of the Church.

For we learn that it was customary in the religious services of those early times, when as yet the miraculous gifts of the Holy Ghost had not been withdrawn from the Church, for one who had the gift of prayer to stand up and teach the people what they ought to pray for, offering up brief supplications and intercessions in their name, while they, at the end of each several petition, had to respond "Lord, have mercy," or, as we express it, "Lord, deliver us." Nor is it likely that the subject-matter, any more than the form, of these supplicatory services would be lost sight of. The piety and zeal of the first Christians would never suffer those prayers and supplications, which the Holy Spirit of God had taught and dictated, to fall to the ground and be forgotten, but rather treasure them up with the most scrupulous care, and bequeath them as a precious legacy to their children. If then, in the short requests or biddings of prayer, made by the priest and responded to by the people, we have the *form* of

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the ancient Litanies, there can be no doubt that we retain equally the general character and spirit of their *subject-matter*; but as to the time or occasion of using them there has been much change and variety in the Church. It would appear that at first they were said ordinarily in connexion with the Office of Holy Communion; the earliest Liturgies (or Communion Services) now extant having Litanies annexed to them. In process of time they came to be used separately in solemn processions of the clergy and people, especially during seasons of public danger or calamity, with a view to avert the wrath of God; a custom still retained in some branches of the Church, though in our own, as an authorized practice, it has been discontinued. With us the Litany is appointed to be used within the church's walls, and on certain particular days; Wednesday, the day of our Lord's betrayal; Friday, that of His crucifixion; and Sunday, not as being peculiarly appropriate to that great festal-day of Christian rejoicing, but probably, because on that day, from greater numbers of worshippers being usually assembled together than on any other, the Church's "general supplication" is likely to be more generally used. Besides, our Reformers, guided by primitive usage, seem to have regarded the Litany as a preparation for, and introduction to, the Holy Communion. For by the injunction of Edward VI., it was ordered that "immediately before the time of the Communion of the Sacrament, the Priests, with others of the choir, should kneel in the midst of the church, and sing or say plainly and distinctly the Litany, which is set forth in English, with all the suffrages following;" and for a long time afterwards it was customary to toll a bell whilst the Litany was reading, to give notice to the people that the Communion was about to be celebrated. This, it was taken for granted, would always be the case on Sundays. With regard to the other two days, it was ordered in the first Common Prayer Book of Edward VI., that "upon Wednesdays and Fridays, though there were none to communicate with the priest, yet after the Litany ended, the priest should put upon him a plain alb or surplice with a cope, and say all things at the altar appointed to be said at the celebration of the Lord's Supper, until after the offertory;" so that by this earliest arrangement of our Reformed Church, it is clear that

the Litany and Communion Service, however distinct in themselves, were meant always to go together, which will sufficiently account for the Litany being used on Sundays. Should any one object to the *permanent* use of this Service, as unnecessary or unedifying, we will answer him in the words of Hooker, "what dangers at any time are imminent, what evils hang over our heads God doth know, and not we. We find by daily experience that those calamities may be nearest at hand,—readiest to break in suddenly upon us, which we, in regard of times or circumstances, may imagine to be farthest off. Or if they do not indeed approach, yet such miseries as being present all men are apt to bewail with tears, the wise by their prayers should rather prevent."

With reference, then, to the *subject-matter* of our Litany, the object of its compilers was to gather out of the scattered treasures of the universal Church such an office as might comprehend all our wants and necessities on one hand; and such, on the other, as it might become us to offer unto God. Nor shall we, who have used this form of supplication from our childhood, be disposed to impute any undue degree of partiality to that Bishop of our Church, who has spoken of the Litany as having been brought into "that absolute perfection, both for matter and form, as not any Church besides can show the like, so complete and full;" and that "needs must they be upbraided either with error or somewhat worse, whom in all parts this principal and excellent prayer doth not fully satisfy."

Were we asked on what scriptural model it is formed, we should refer to the direction of St. Paul to Timothy concerning the public offices of devotion which he wished him to establish and conduct in his diocese at Ephesus. (1 Tim. ii. 1. &c.) In every congregation under his care he was to appoint, as it would seem, certain definite services, of which "supplications" for the averting of evil, "prayers" for the obtaining of blessings, "intercessions" for the welfare of others, "giving of thanks" for mercies vouchsafed to themselves, were to form a part. In the course of these services distinct mention was to be made of "kings and all in authority", that is to say, of the Roman Emperor, whoever he might be, and the rulers of provinces and other officers under him, to whom, under God, must be owing the maintenance of that peaceable state of things, wherein Christians are enabled to follow their daily course of duty towards God and man. The apostle goes on to adduce the express sanction of God for this practice of extended, universal prayer, whose system now revealed of publishing to all mankind, to all nations and languages, the means of grace and salvation, clearly lays upon His people the duty of praying for all, and labouring for the conversion of all. "This is good and acceptable in the sight of God our Saviour, who will have all men

to be saved and to come unto the knowledge of the truth."—Now, we may trace distinctly, in the Litany which it is our privilege to use, the several branches of devotion mentioned by St. Paul in this passage. We have in the first place *supplications*, or, to speak more accurately, *deprecations*, entreating that the wrath of God, and the dangers and evils consequent upon it, may be turned away from us. From supplication, or deprecation, we go on to *intercession*, beseeching Christ our Lord to hear us for all estates of men in His holy Church, for the Queen and all in authority under her, according to the strict letter of the Apostle's injunction; for Bishops, Priests, and Deacons, who have office and authority in the Church; for the Lords of the Council; in like manner, for the nobility, and magistrates, who have authority in the state. With these "intercessions" for others are mixed up "prayers" for ourselves, for blessings temporal as well as spiritual: for instance, that God may "give us a heart to love and dread Him, and diligently to live after His commandments," and also, that He may "preserve to our use the kindly fruits of the heart, so as in due time we may enjoy them." And this, the intercessional part of the Litany, is concluded, as the supplication portion of it was begun, with a strong and earnest cry to the Holy Trinity for mercy. Lastly, as to "giving of thanks," which the Apostle combines in his enumeration with the other three. Although the office of Holy Communion must be regarded as the peculiar and highest service of thanks and praise which the Church possesses, yet in the Litany itself we do not fail to see an occasional outpouring of thanks and gratitude to God, as in the hymn GLORIA PATRI, which occupies a place in the concluding portion of it; just as we find David often in the midst of his complaints breaking out into acts of praise, as well from the experience of God's past mercies, as in the assurance of His future protection and support.

J. W.

### Meaning of Prayer Book Words.

(Continued from Vol. I., p. 165.)

No. 4.—ANTIPHON, ANTHEM, ANTIPHONARIUM, ANTIPHONAL, ANTI-PHONER.

IN the preceding article we treated of the meaning of the word *antiphonal*, and of its origin in the ancient practice of alternate psalmody. Now let us speak of the meaning of certain words derived therefrom, and first of the word *antiphon*, and of its modern equivalent *anthem*.

In tracing the meaning of words, it is often curious to observe how in the lapse of time, and amidst changes of custom, their entire significance becomes perverted, names being still retained,



though the reason of them is quite lost. A name given to a thing because of one particular quality may still adhere to it long after it has lost that particular quality, and has acquired one exactly contrary; and in the same way, a name given to an entire thing, may continue to be given to parts of that thing, though by no means possessing the quality which the name designates.

Thus the word *antiphon* originally and properly signifies anything,—an entire psalm\*, for instance,—sung antiphonally. But now it is every day used to signify compositions that may be sung either by a single voice, or by a whole choir in chorus, and not alternately or antiphonally, as the name would lead us to expect.

We observed in the preceding article that in one of the ancient varieties of antiphonal singing, a choir of select voices sung the psalm, whilst the multitude joined in every now and then with a particular verse, which served as a burden or chorus. If a choir were singing the 107th Psalm for instance, and the congregation were to join in full chorus at the verse, "O that men would therefore praise the Lord for His goodness," this verse might be called the *antiphon* or response of the congregation to the choir. The *Gloria Patri* is a sort of antiphon to the daily psalms.

Now that which was called the *antiphon* or *anthem* in our own Church before the Reformation, and in the Romish Church at the present day, is exactly such a verse attached to a psalm, and serving as a kind of burden or chorus to it.

We must beg the reader's attention to a short explanation of the Romish antiphon, as it will be found to elucidate one or more passages in our Common Prayer Book, as we hope to show hereafter.

The antiphon at present used in the Romish Church is a short verse attached to every psalm and canticle, and sung before and after it, to some melody composed in the Old Church modes, the psalm being chanted in the same mode. It is of three kinds; viz.—either some remarkable verse of the psalm itself, embodying its principal sentiment as in the first example we give; or else a short passage from Scripture, relating to the services of the day; and lastly, on Saints' Days it is usually a short sentence eulogistic of the Saint who is commemorated.

As an example of the first sort, we may take the antiphon to the 110th Psalm as usually sung in the Vespers of Sunday. This consists of the

first verse of that psalm, "Dixit Dominus Domino meo, sede a dextris meis,"—"The Lord said unto my Lord, sit thou at my right hand."

As an example of the second kind, we may take the antiphon which is used to that same psalm, in the Vespers of Whitsunday, and which consists of the following verse from the Acts of the Apostles, "Cum compleretur dies Pentecostes, erant omnes pariter in eodem loco. Alleluia,"—"When the days of Pentecost were accomplished, they were all in one place. Hallelujah."

As an example of the third kind, we will give the antiphon which accompanies the Magnificat on St. Laurence's Day, the 10th of August.—"Beatus Laurentius," &c.,—"Blessed Laurence, whilst he lay broiling on the gridiron, said to the most wicked tyrant, 'It is now broiled, turn it, and eat; for the goods of the Church, which thou requirest, are carried up, by the hands of the poor, into heavenly treasures.'"

Such are the antiphons at present used with the psalms and canticles in the Romish Church;—and these are the *anthems* referred to, where it is said in the observations concerning the Service of the Church, which form part of the preface to the Book of Common Prayer, that there be cut off all *Anthems, Responses, Invitatories, and such like things, as did break the continual course of the reading of the Scriptures.*

We have heard some persons lament that these *anthems* or *antiphons* were so cut off; on the ground that they gave a richness and diversity to the Service, and that on Feasts, Saints' Days, &c., they keep perpetually before the minds of the people the event which is being commemorated.

A little consideration will show, however, that the Reformers of the English Ritual exercised a sound judgment in removing these antiphons from a Common Prayer Book, intended for the use of the poor and unlettered, for the wayfaring and hardworking man, and not merely for the scholar, the clergyman, or the member of a monastic body; since they would have added materially to the complexity of the book, and the task of fitting the antiphons to the psalms would not always have been an easy one. The Roman Catholic laity of the middle and lower classes in England at the present day, know very little indeed of these antiphons, and understand less,—or nothing at all about them.

The ancient and varied melodies to which these antiphons are supposed to be sung, (a specimen of which was given in our 21st No., Vol. I., p. 169), are likewise almost obsolete amongst Romanists in England; and they are now commonly sung to a composition resembling a single chant, which serves for the whole of them.

So much, then, concerning the ancient antiphon. Now since this consisted of a short passage of scripture, set to music, it is not to be wondered

\* *Ipsi quoque psalmi, cum a pluribus alternatim recitantur, antiphonæ dici possunt; quia scilicet duo chori, ad statum antiphonæ symphoniam, alternâ modulatione sibi mutuo respondent.*—*Bona.*

† On double festivals the entire antiphon is sung both before and after each psalm; on other days only a word or two of the antiphon is sung before the psalm; (for example the words "Dixit Dominus" before the 110th,) and the whole of the antiphon after the psalm.

at that the term antiphon was applied to signify any *short passage of Holy Writ* in general.

Thus it was used to designate the *text of a sermon*; as in the following passage from an old chronicler—"He made unto them exhortacions or colacions, and took for his *anteleme. Haurietis aquas, &c.* Ye shall draw water out of the wells of salvation."

In this sense it is, that the short texts of Scripture directed in our Prayer-book to be sung instead of the *Venite* on Easter Sunday morning, are called *anthems*; the word anthems signifying *texts*, and not having reference to the way in which they should be said or sung.

In the first Prayer-book of King Edward VI., the sentence "Remember not," in the Visitation of the Sick, the sentence "O Saviour of the world," in the same office, and "Turn thou us, O Lord," in the Communion Service, are likewise called *anthems*. In the Book of Common Prayer of the American Church, the same name is given to a hymn compiled out of two or three psalms, which is used instead of the *Venite*.

But now let us come to the term *anthem* in its modern and common sense; which signifies a composition, for use in the church, of a more or less varied and ornate character, and not a mere chant or simple metrical tune.

There can be no doubt that *anthem* (as well as the older words *anteme*, and *anteleme*, and the French *antienne*) is a direct abbreviation of *antiphon*, though the great lexicographer, Dr. Johnson, gives it as *anthymn*, as though derived from *anti* and *hymnus*. But a taste for music was one of the very few characteristics of a noble mind which Johnson possessed not.

The words of anthems are in most cases taken from Holy Writ, and are in prose. Sometimes they are derived from the Collects or other portions of the Book of Common Prayer; sometimes from metrical versions of the Psalms, sometimes from ancient Liturgies, (as King Henry the Eighth's anthem, "O Lord the maker of all things;") and sometimes they consist of various compositions in prose or verse, the works of private individuals; and although it would seem preferable to derive them from the former four sources, yet we find the practice to have existed so constantly, ever since the Reformation, of using private compositions for the words of anthems, that it cannot be supposed unlawful. The well-known anthem of Farrant, "Lord for thy tender mercies' sake;" Tallis's "I call and cry;" and the numerous metrical anthems by various authors in Day's book, in the time of Queen Elizabeth, and in Clifford's book, published soon after the Restoration, are proofs that no scruples existed on this point during the first century after the Reformation; and every cathedral anthem-book contains instances enough to shew that the licence to use unauthorized words has been freely acted upon down to the present day.

The music of anthems is of every possible variety. There are the *full anthem*, intended to be sung by the whole choir in chorus, with perhaps some degree of antiphony between the *Decani* and *Cantoris* sides; the *verse anthem*, which contains passages to be sung by two or more select voices, with a chorus, perhaps, at the beginning and end; and the *solo anthem*, with or without chorus. Verse anthems generally require the accompaniment of an organ or other instrument. Full anthems for the most part are better without. Full anthems are the most ancient, grave, and ecclesiastical in their style; verse and solo anthems being of more modern origin, and not unfrequently giving scope for meretricious and secular ornament.

As we profess merely to treat of the meaning of words, and are not prepared to write a dissertation on anthems in general, we will close this article by noticing that the word *antiphone* has occasionally been used by secular authors to signify an *echo* or *response*, and that the word *antiphonarium*, with the English antiphonal, or anti-phoner (generally accented on the second syllable) signifies an anthem-book, or collection of anthem music\*.

#### No. 5.—O SAPIENTIA.

In the "Calendar with the Table of Lessons," prefixed to the Prayer-book, there are found opposite the 17th day of December the words *O Sapientia*. These are the opening words of the first of a series of anthems, one of which was sung with the Magnificat every evening, in the Church of England before the Reformation, for the eight days preceding Christmas-eve. Mr. Jebb says, that the principle of having anthems fixed for the chief seasons of the Church's year is a beautiful one; and as these anthems contain pious and scriptural ejaculations fit for the mouths of Christians who look for the coming of their Saviour, and in entire accordance with the Advent services of the Church, we here give them, and may observe that the ancient music for them is printed in Mr. C. C. Spencer's "*Short Anthems and Introids*."

Dec. 17.—*O Sapientia*. O Wisdom, which camest out of the mouth of the Most High, reaching from one end to the other, mightily and sweetly ordering all things; come and teach us the way of understanding.

Dec. 18.—*O Adonai*. O Lord and Ruler of the house of Israel, who appearedst to Moses in a flame of fire in the bush, and gavest him the law in Sinai; come and deliver us with an outstretched arm.

Dec. 19.—*O Radix Jesse*. O Root of Jesse, which standest for an ensign of the people, at

\* Compiled from Bona, Jebb, the "Encyclopædia Britannica," and Du Cange.



whom kings shall shut their mouths, Thou to whom the Gentiles shall seek; Come and deliver us now, tarry not.

Dec. 20.—*O Clavis David.* O Key of David, and Sceptre of the house of Israel, Thou that openest and no man shutteth, and shuttest and no man openeth; Come and bring the prisoner out of the prison-house, and him that sitteth in darkness and in the shadow of death.

Dec. 21.—*O Oriens.* O Day-spring, brightness of the everlasting light, and Sun of Righteousness, come and enlighten them that sit in darkness and in the shadow of death.

Dec. 22.—*O Rex Gentium.* O King and Desire of all nations, thou corner-stone who hath made both one; come and save man whom Thou formedst from the clay.

Dec. 23.—*O Emmanuel.* O Emmanuel, our King and Lawgiver, hope of the Gentiles and their Saviour; Come and save us, O Lord our God.

#### ON THE METRICAL PSALM TUNES NOW PUBLISHED.

IN our present Number we publish the first of a series of genuine old metrical psalm tunes, for the use of such congregations or choirs as are not competent to sing anthems of a more elevated character.

Hitherto, in the course of our remarks on Church Music, we have as much as possible avoided all mention of metrical psalmody. We pledged ourselves at the outset to publish the music necessary for the celebration of all the Services and Offices of the Church; and it was not till we had fulfilled this promise\*, and had done our best to show not only what the genuine music of the Church's Ritual is, but also how easy its performance is if set about in the right way, that we felt ourselves at liberty to treat of this kind of music, which in our opinion has usurped a consequence it is by no means entitled to.

It has been the purpose of the Editors of the *Parish Choir* to show what a scope the English Ritual affords for the most sublime and perfect congregational psalmody; for the union of all hearts and all voices in prayer and praise, when the daily psalms and the responses are chanted out to the simple and antique melodies, which the Church has consecrated to that purpose by daily use for nearly twenty centuries.

But we are well aware that there are many members of the Church of England, who, from perverted taste or defective education, dislike the chants of the Church. Such persons consider it improper to use musical intonations of the voice in addressing the Divine Majesty, and it seems to them indevotional to chant the psalms according to the literal prose version in the Prayer Book; yet, with a strange inconsistency, they approve and join in the singing

of those psalms, when turned into rhyme, to metrical tunes.

Under the influence of this prejudice, all idea of the daily psalms being intended as the daily offering of praise, seems to have been lost sight of. To use the words of the respectable conductors of the well-known *Chambers's Edinburgh Journal*, they form "part of the readings of the day." They are used as a kind of edifying lesson; and the *praise-offering* of the people is accomplished by means of metrical versions of the psalms, or of hymns, which are extrinsic to the Ritual. Thus the English Ritual is made to appear cold and unlovely; it becomes a mere edifying form; praise seems to constitute no part of it; and metrical psalms are made to appear the legitimate song of the Church.

Against such an idea we would most strenuously contend. But yet we cannot help admitting that metrical psalms have their uses, though we would deprecate that exclusive attention to them which has prevailed during the last century.

But besides those in whom a taste for metrical psalmody is a rooted and, too often, a blind prejudice, we know that there are others who argue for its retention on a widely different principle. They urge that inasmuch as in the Church metrical hymns (such as the *Veni Creator* and the like,) are of the highest antiquity, they are unwilling altogether to give them up. We admit, say they, not only that the metrical translation of the psalms is bad as a version, but that it has no authority, save custom, to render its use permissible in the English Church; but as it does afford a means of continuing the rhyming hymn, or metrical anthem, which the Church has ever sung, and to which she has ever found a hearty response in the hearts and lips of her members, let us avail ourselves of the authority of custom to retain it.

With neither of these parties do our own views of the matter perfectly tally; yet as we (as the *PARISH CHOIR*) are willing to provide music of a sound character to meet the views, and employ the voices of all earnest churchmen, we have resolved not to exclude metrical psalm tunes from our pages. And we have been the more moved to this decision by representations from the parochial clergy, similar to those contained in the sensible letter of "a Village Rector," which we print in another column. For, as he truly points out, there is many a country village in which a zealous incumbent has, by dint of great personal exertion, taught a choir of children to chant the canticles; they are not yet able to chant the daily psalms, and the congregation are hardly prepared to agree to it, even if they were able; they have not voices proper for singing anthems. What, then, is to be their next step? Common sense and common custom point alike to metrical psalm, not, be it observed, as a substitute for the *chant*, but as a substitute for the *anthem*; and one which has popular prejudice in its favour, and which the whole bulk of the congregation can join in if they choose.

The history of metrical psalmody, tracing it from the early ages of the Church to the present time, is

\* The Burial Service is in preparation, and will shortly be published.

† This is the term used by one of these well-informed Scotsmen, in speaking of the psalms in the English Church service.

very interesting. We may possibly go into it at a future period. Here it is sufficient to say that, soon after the Reformation, when Sternhold and Hopkins's Version was adopted, certain tunes were fixed to each psalm, or rather one tune served for many psalms. The tune, therefore, was not, as now, left to an ignorant parish clerk, or careless village choir, to choose, but was fixed by the Church‡. These tunes were printed in all the larger editions of the Prayer Book, and continued to be so quite down to the last century, when the same evil taste for a secular style in Church music which inundated our cathedrals and choirs with light anthems and services seems to have nearly driven out the sound old psalm tunes. Those which we print in this Number, (and shall continue from time to time,) are for the most part taken from a quarto Psalter, printed by John Day 1569, and bound up with a Bible and Prayer Book of the same date, in the library of the Dean and Chapter of Westminster; and collated with a beautifully printed Psalter of the date 1646, and with another printed in 1604, by Thomas Este; from this last (for the use of which we have again to acknowledge the kindness of Dr. Rimbault,) the harmonies are taken. In the original the melody, or, as it is there called, "The Church Tune," is in the tenor part. We have here given the psalms to be sung, as they were originally intended, in unison, with the addition of organ harmonies; but if it is desired to sing them in harmony, that can easily be done by observing the rule for the disposition of the parts given in the Note to the Marriage Office in our last Number.

#### A PLEA FOR METRICAL PSALMODY.

*To the Editor of the Parish Choir.*

SIR,—You stated in your twelfth Number that many of your correspondents had urged you to give them "something applicable at once to country parishes," instead of dealing out "litanies and cathedral responses to those who could not even sing the Old Hundredth Psalm." I quite felt with those writers then, and regret as I write now that your papers on Practical Hints, which were intended as an answer to them, have by no means met the question.

We want a system of Church music for parishes who have never heard a note—who have no idea of music; small parishes, ranging from 120 to 200 inhabitants each,—farmers and their labourers. I live in a parish of this sort myself, and out of twelve churches around, seven have no kind of singing whatever. Nor is this by any means a solitary instance in the country.

Now it is of little use to write of manly voices and a full body of tone, and notices on the Church doors urging the congregation "to sing the melody, and not the bass," and "to say the responses in the same tone with the clerk (or choir)" to such congregations as these. Half of them could not read, and the other half probably would not understand if they could. But yet the chances are, that all these congregations have a certain desire to sing, and would do so, if

‡ It is to these known and recognized Church Tunes that the *Directions as to the Tunes* at the end of the new version of the Psalms are meant to apply.

there were means at hand in any wise adapted to them. I am quite certain it is the case in the circle of parishes around my own.

*We want you to write for us*, as well as for cities and townships. And it surely is no unreasonable request; for if you would inoculate the whole land with the taste for true ecclesiastical music, you must not leave out of your calculation some 3,000 or 4,000 parishes dispersed over the face of the country in all directions. You must leaven the whole mass, if you wish your work to be done effectually.

It would be a thorough absurdity, in such parishes as I speak of, to attempt to introduce a chanted litany and chanted prayers and responses. The people could not understand it. They would be up in arms at once, and singing altogether would be put down for years and years to come. There was a memorable instance of this in Essex some twelvemonths back, not to mention others, which is a sufficient warning to prudent men.

I have begun myself with a few plain single chants—1st and 8th Gregorian, Farrant in F., Turner in A., &c.; and by means of endless classes, have got some twelve or fourteen voices into smooth, rhythmical order for the canticles. But what is the next step? Obviously metrical Psalms, in the place of an anthem, and before the sermon, in churches where the usage of preaching in the gown prevails. These may lead to other things *in time*; but at present it is clearly to country rectors the next step. And here we are at fault. You have recommended divers books, but you have given us nothing yourself; and it is just that which we both look for and want.

I earnestly hope you will see to it. I am quite assured in stating that you would increase your usefulness amongst us country people if you did, and will, *pro tanto*, mar it if you do not. Give us step by step work, as you have so wisely and well done in the higher advances of the art, which no one has read or entered into with greater pleasure than your humble servant,  
A VILLAGE RECTOR.

#### REV. W. ROMAINE ON PSALMODY.

THERE are several abuses among us relative to the music, which I wish to see reformed, and some of which I would point out. We have many good psalm tunes, excellently composed and fitted for public worship. These should be studied in order that they may be well sung, and properly applied;—well sung in order to avoid the *tedious drawing manner in use in most of our churches*, which gives offence to worldly people, and makes the ordinance dull and heavy to believers;—properly applied, and suited to the subject, that the sound may as near as possible express the sense; for want of understanding or attending to this, we very often hear a light tune to a mournful prayer, and heavy music set to a joyful psalm, which are grievous discords. In the service of God, everything should be solemn. Our own minds require it as well as His greatness; but especially in praising Him, we should try to shut out whatever would distract us, or dishonour Him. When the heart is affected, or desires to be duly affected, with a sense of the exceeding riches of His mercy in Jesus, the psalm and the tune should help to excite, and to keep up, the heavenly flame. If the psalm be proper for this



purpose, the tune should not defeat it. This was much studied in the primitive Church. They had great simplicity in their psalm-singing, which we are told was corrupted by the heretics. Complaint is made particularly of Arius, that he perverted singing into an entertainment. He had a taste for music, and he composed several light frothy tunes, by which he sought to please trifling people, who, with him, neither loved the God, nor the praises of the God, of the Christians. Herein he succeeded: his music was admired, and did a great deal of hurt. Let us take warning from hence. As far as we can, let our praises of God be sung with such music as will solemnize our hearts, and keep them in tune to make melody unto the Lord.

MANCHESTER COLLEGIATE CHURCH.

*To the Editor of the Parish Choir.*

SIR,—You are, no doubt, aware that the collegiate church in this town has now become the Cathedral of the new diocese of Manchester. In support then of the suggestion I sometime ago made, that the Cathedral should constitute the pattern for imitation in each diocese, allow me to give you an outline of the service as conducted in this church, which, although it may not be altogether faultless, is yet far superior to many others.

The church was built about the time of Henry 7th, and is entirely in the perpendicular style, consisting of nave and choir, with side aisles and chapels; the screens of the chapels on each side of the nave have been long since removed, and galleries erected all round this part of the church.

There is service every day twice. The choir consists of four choristers and four chanters, with two assistant-choristers, and on Sundays additional chanters. The organ formerly stood in the centre of the church, immediately over the entrance to the choir; but there is only the choir organ so situated now, the great organ having been removed to the western gallery in 1828, for the purposes of the Festival.

The chapter consists of a dean, four canons, two minor canons, and one clerk in orders; the canons do the duty on Sundays, and the minor canons on the week days; as also baptisms, &c., the number of which is very great, often (on Sundays) exceeding one hundred. They also preach a sermon during the summer months at seven o'clock in the morning of Sundays.

None of the clergymen chant the service, but a choral service, similar to that of Tallis, has long been used; the services of Clarke, Boyce, &c., are frequently used, and there is an anthem every Sunday afternoon, generally one of Greene's, or Kent's, &c.: During the four Sundays in Advent, and on Christmas-day, songs and choruses from the Messiah are used for the anthem; there is no hymn before service, but the old and new metrical version of psalms are used before communion and sermon; the character of the psalm tunes being such as St. Ann's or the Old Hundredth.

At the early morning lecture the Litany only is read; the Litany in the Choral Service is sung in the minor key; the Communion Service on Sundays is read from the desk, the altar being too far off: on Saints'

days a sanctus is sung during the time the clergyman walks from the stalls to the altar: the daily psalms are always chanted.

The choir chanters are only obliged to attend on Wednesday and on Friday mornings and Saint's day mornings; so that the choristers have most of the duty to do; now in a cathedral church this should not be the case, as it can scarcely be expected that boys will pay that attention when alone, which they should do.

From the above sketch you will no doubt be able to distinguish some deficiencies, but as I have before said these should be immediately supplied in the cathedral of this new and most important diocese.

*Manchester,*

*September 23rd, 1847.*

Your's truly,

F. N.

ON UNISON AND HARMONIZED SINGING.

*To the Editor of the Parish Choir.*

SIR,—Will you be kind enough to allow me to say a few words in defence of harmonized singing in Churches? and to begin with, I might as well state that I am quite as great an advocate of congregational singing, as any of your unison correspondents can be; and also do I quite agree with them, that it is almost impossible, with any degree of success, to get the congregation to sing otherwise than in unison; but still I do not see the reason why the choir should sing in unison, any more than that the Organ should be played in unison. I would have the melody sung out strong enough to catch every body's ear, and not be overpowered by the other parts, and then I do not see what obstacle the harmonized singing of the choir would present to the unison singing of the congregation. I have had a good deal to do with the management of choirs, and have tried both unison and harmonized singing, and I can safely say, that I have found the congregation sing out quite as much, if not more, when the choir have sung in harmony; as the harmony gives a full rich sound, and I think makes the melody still more striking and expressive, and as it makes the body of vocal sound more full, I think it offers greater inducement to the congregation to join. Hoping I have not intruded too much on your space, I beg to remain,

Respectfully yours,

A CATHOLIC ORGANIST.

*Liverpool, Sept. 2, 1847.*

MODERN STYLE OF CATHEDRAL MONUMENTS.

ALAS! that there should be churches where the first emotion after entrance is one of painful surprise and holy indignation; the world from without being suddenly exchanged for a vulgar and profane representation of it within. All at once the visitor is ushered into what seems a public room of exhibition of art in the utmost confusion, or the slatternly studio of a statuary of most ordinary attainments; figures upright, sitting, naked, impudently stare upon him, and perhaps, in very suitable accordance with the creed of some whom they represent, seem by their posture to assert, that the "resurrection is past

already?" He wishes to persuade himself that such figures of offensive heathenism are really ecclesiastical monuments, but he cannot. He had expected to find the figures lying on their tombs, drest indeed in characteristic symbols, just as they might have been laid out after death, in public state; but by that position and those circumstances, affectingly denoting the sleep and repose of the body underneath, and impressing him with a lively sense of the hope of that resurrection which they seem to be so patiently and confidently awaiting. Now, however, the best that he can do, is to imagine himself in a national gallery, built for monuments of great men, without any reference to Christian belief; or in a lunatic asylum, petrified during a momentary absence of the keeper.—EVANS'S *Ministry of the Body*.

#### REV. MR NEWTON ON SINGING OF PRAYERS.

THE following passage from Mr. Newton's *Apologia*, (a defence of the Church, addressed to an independent minister,) will appear pretty conclusive as to the lawfulness of using forms of prayer. It may perhaps be not less so, as to the propriety of *praying in song*:

"May I not here appeal to the practice of the Dissenters themselves? I suppose Dr. Watts's Hymns, and his imitation of David's Psalms, especially the latter, are used, by a large majority of Dissenting congregations in their public worship. Many of these pieces are devotional, that is, they are in the strain of prayer or praise. They are therefore forms of prayer or praise; \* \* \* \* Now it appears to me, that when a worshipper \* \* \* joins in singing verses, which express the desires and petitions of his heart to the Lord, he prays; and if he uses verses with which he was before acquainted, he prays by a form; he does the very thing for which we are condemned; unless it can be proved that the fault and evil which is essential to a form in prose, is entirely removed, if the substance of the obnoxious form be expressed in metre or rhyme.

"Crito freely will rehearse,  
Forms of prayer and praise in verse:  
Why should Crito then suppose,  
Forms are sinful, when in prose?  
Must my form be deemed a crime.  
Merely for the want of rhyme?"—*Apologia*.

#### To Correspondents.

We beg to thank three of our readers who have favoured us with a notice of the lectures on Psalmody, delivered at Finsbury Chapel, (a dissenting place of worship). One of them remarks that, "probably by a strange *bouleversement*, the meeting-house will be the place to hear old Church Music, and the Cathedral the place for modern opera tunes." We, ourselves, have better hopes of Cathedrals.

D. X. complains that boys in chanting will make a dead stop after the last "reciting" syllable, before they take up the first "inflected" note; and so they constantly divide single words, most disagreeably to the ear and the sense, or separate from each other two words which ought to be said together; e.g.:

and kneel be—fore the Lord our Maker,  
and from the—hands of all that hate us.

He proposes to teach the boys to divide the verses differently, and to stop, if stop they must, on a strongly accented syllable, throwing in the little syllable or word to the first inflected note; thus—

and kneel—before the Lord our Maker,  
and from—the hands of all that hate us.

We cannot agree with our reverend correspondent, that boys *must* stop, as we have every Sunday the gratification of hearing some who do not; and we believe the evil may be remedied;—1st, by teaching them to declaim or recite the Psalms on a monotone, with due attention to the natural emphasis of the words, and to the proper stops. 2ndly, by discountenancing all *gabbling* or hurry; for they who recite too fast are sure to stop in a wrong place to take breath. 3rdly, by careful teaching and example; by explaining that the music is to bend to the words, not the words to the music, as in common metrical tunes. The popular style of chanting is far from satisfactory; there is by far too great an effort after a metrical jingling effect; and *recitation* or *declamation*, which is the basis of all good chanting, is lost sight of.

*Médius*. Les Pseaumes mises en rhyme, &c., is not a scarce book; and the version and tunes are used at this day, we believe, by French Protestants. Playford's Book contains a very degraded version of the "ancient and proper tunes."

J. A. Turner's Chant, published in the *Parish Choir* for the 1st day of the month, would answer the purpose. We believe the *Melodium* to be a very useful instrument, but should prefer an organ however small.

C. E. X., *Catholicus* (2), *Asaph*. All communications relating to persons, places, or matters of fact, ought to be authenticated.

W. R. M. Volume the First of the *Parish Choir* was completed by the 21st Number. Title, Index, and Cover for binding, may be obtained of the Publisher, through any Bookseller. The caudices are easily folded, so as to bind with the volume.

*A Theban, A Subscriber*.—We humbly believe that the symbol I.H.S. does not consist of the initial letters of *Jesus hominum Salvator*. But we are not prepared to argue the question, being one that is foreign to our pages.

*A Beginner*.—The book is getting ready. If inclined to devote yourself to Missionary labour, write to the Rev. E. Hawkins, Secretary to the Society for propagating the Gospel, 79, Pall Mall.

We have very many communications in arrear.

The First Annual Meeting of the Chelmsford Choral Society was held on the 9th October. The Society appears from the Report, to be founded on the soundest principles, and to be deservedly flourishing. Arrangements have been made for a systematic course of practice in singing Church Music, with the organ, in the church, under the guidance of Mr. Coombe the organist. This is as it should be.

We thank a Morpeth Correspondent for a printed list of the Services, Anthems, &c., sung in the Parish Church of St. James, Morpeth, on October 15th, and the three following days, in commemoration of the Dedication of that Church. Tallis's Responses and Litany; the Te Deum, and Canticles by Tallis, Gibbon, Rogers, and some admirable Anthems by Aldrich, Boyce, Purcell, and Palestrina, are amongst the musical pieces mentioned; and we must not omit the Sanctus, and Gloria in Excelsis; proofs that the celebration of the Holy Eucharist was not deprived of its choral accompaniment. Well may our correspondent say, "The clergy and parishioners of Morpeth have reason to be thankful that circumstances permit so full a celebration of the Divine Offices." We wish that Cathedrals would take a lesson from this Parish Church. The music used for the Nicene Creed on this interesting occasion was that published in the *Parish Choir*. "It was so solemn," adds our correspondent, "and full of majestic gravity, that many of the congregation were moved to tears during its performance."



## On the Prayer Book.

## No. XI. THE LITANY.

(Continued from Vol. II., page 18.)

BEARING in mind the outline of the Litany already given, we will now proceed, as has been our custom with other parts of the Service, to examine more minutely into its component parts.

And again we are struck with the importance which the Church attaches to orthodoxy of belief; the care which she takes to place before her members the real and true object of their worship. As, when beginning the Office of Praise, we were led to ascribe glory to each several Person of the Blessed Trinity: as, when entering upon the work of prayer, we called upon the same three Persons, one by one, to have mercy upon us—so now, when commencing our most solemn act of general supplication, we address each Person in the Godhead separately, and then altogether, so as to declare and set forth, to remind ourselves, and bear witness to others, of the great Christian doctrine of the three Persons in One God.

These INVOCATIONS, as they are called, should be repeated *after* the minister, not *with* him. This is plainly intimated by the mode in which they are set down in the Prayer book. The minister leads—the people follow; and while following they ought to bear in mind, that the several addresses, or invocations, are so worded as to express the several mercies which God in His three divine personalities, has manifested to us. Each word has its meaning, and ought to have its application. The title of Father, for instance, if rightly uttered, will be no bare statement of our relationship to God in Christ, but will remind us, in addition, of all that affection and tenderness and care unceasing which it implies on God's part, and all that gratitude, and obedience, and filial love, which it demands on our's. The term "*Father*" speaks of love: then there is a pause, and then comes the additional phrase, "*of heaven*," calling to mind God's dwelling-place, the infinite distance between Him and ourselves, in order that to love and gratitude we may join reverence and godly fear.

This, we may remember, is the construction, and no doubt with a like object, of the opening of our Lord's own prayer. Next we address the Son, in *His* case also making mention of His peculiar work of mercy, viz., the Redemption of

mankind, and by the term *Redeemer* enlivening our *faith*, as we had done our *love* by that of Father in the previous invocation; and then we pass on to the source of *hope* and fountain of all blessing, which is "God the Holy Ghost proceeding from the Father and the Son;" the same whom we each received at our baptism, whom it should be the great business of our life to preserve and cherish, if retained to strengthen, if lost to recover, if neglected to revive, if grieved to propitiate. In a word, each person of the blessed Trinity having a separate and peculiar work, in which He exhibits Himself for our good, to each we address ourselves, as well as to all, and we add to our confession of faith a confession of sin, or rather we specify the cause which has brought us to the feet of Him who alone can save. We are driven by a sense of our sins to seek and implore the mercy of God.

For this reason we turn next in a more especial manner to Him who is the Saviour of sinners, addressing to the Son, the second Person of the Trinity, all the petitions that follow, from this place, "Remember not, Lord, our offences," down to the end of the intercessions, in recognition of the Church's doctrine concerning Christ, that He is "the only Mediator between God and Man, being both God and man" Nor can we be too clear on this point, that when using the words, "Spare us, good Lord, spare thy people whom thou hast redeemed," it is the very Lord Jesus whom we are addressing, present among us, according to His promise:—upon Him we call, as members of His body, by virtue of His precious blood-shedding, to avert the punishment due to our sins,—and to this solemn prayer of the priest, or minister, whoever he be, the people are not content with answering, as at other times, with a bare Amen, but with earnest supplication repeat the cry, "Spare us, good Lord."

Thus begin our DEPRECATIONS, or prayers to be delivered from evil. The general prayer for mercy, set forth in the opening invocations, is now followed up by a series of petitions for deliverance from the presence, the dominion, and consequences of sin. From "evil and mischief," that is to say, harm and misfortune, calamity, in its various shapes; this is mentioned first, and "sin" next, as being the great cause of all the misfortune and misery in the world;

then, "the crafts and assaults of the devil," by which he is ever labouring to entice or drive man into sin; "God's wrath," which is its consequence in this world, and "everlasting damnation," which will be its final consequence in the next. And having thus our thoughts directed to sin in general as the great source and fountain of all evil and disorder whatsoever, the one great thing to be prayed against, we go on to recount some of the most notorious sins those, whether of body, soul, or spirit, to which mankind are most liable. "Blindness of heart," we begin with, as being the most fatal of all, that determined and systematic opposition of the carnal mind against God which provokes Him to withdraw altogether the presence of His enlightening spirit: from this, the sin of sins, we pray to be delivered, and from all that is in any degree connected with it, from its various forms, and sources, and developments; from those vices which may either lead to it, or spring from it, as "pride," which exalts itself above God and man, and tramples on the obligations of moral duty: "vain-glory," or self-conceit, which differs from pride, not in kind but in degree, manifesting the same spirit only in a more paltry way and with more trivial objects: "hypocrisy," which veils its evil workings beneath a fair outside: "envy," the grudging others their success, their blessings, or their happiness, which is itself manifested in different shapes, according to the peculiar character of those with whom it dwells; in some taking the form of downright open "hatred," in others of secret scheming "malice," in others of uniform "uncharitableness."

All these, you will perceive, are sins of the heart and spirit. We come next to the grosser sins of the body, from which and from all their approaches, "from all the deceits of the world, the flesh, and the devil," we pray to be delivered. And then comes a prayer for deliverance from those judgments, which sin is apt to draw down upon nations and individuals; some proceeding immediately from the hand of God, as "lightning and tempest, plague, pestilence, and famine;" others wrought through the instrumentality of men, as "battle, and murder, and sudden death." For the same reason we pray against "all sedition, privy conspiracy, and rebellion," that is, against all secret designs and plots, as well as all open attempts harboured or executed by the governed against their governors, these things springing, for the most part, from the working of man's sins, and being, at the same time, their divinely-ordained punishment. As are also those other evils which we next enumerate, "false doctrine, heresy, and schism," that is to say, division and separation in the Church of Christ, which not unfrequently lead to "hardness of heart and contempt of God's word and command-

ment," even where they do not spring directly from it.

And now, when about to conclude our deprecations of evil, as we had in the outset appealed to the "most precious bloodshedding" of Christ, we here wind up our plea by recalling to mind and enumerating the principal events in His life, so as to bring the whole outline of His great work clearly and vividly before us. With the eye of faith we trace Him from the cradle to the grave, from His incarnation to His ascension, and review in one brief summary that wonderful history which it requires the whole course of the Christian year, from Advent to Whitsuntide, thoroughly to contemplate. Setting all these blessed events before our eyes, and telling them out with our lips, we pray that He who has done so much for us already may go on to complete His work, so as to make the merits of His life and death available to the individual salvation of each and the common salvation of all among us; and that, especially in the more critical periods and circumstances of life, in times of "tribulation," when we may be tempted to murmur or despair; in times of "wealth," that is, not riches, as it is sometimes mistaken to mean, but weal, well-doing, when our condition, whatever it may be, is satisfactory to ourselves, and may cause us to forget God, a season of the two more dangerous to our spiritual interests than that of sorrow and tribulation: in these perilous times, and finally in the last great extremity of all, "in the hour of death and in the day of judgment," we pray that Christ would be merciful to us and deliver us.

At this point we end our deprecations and commence our INTERCESSIONS in behalf of all mankind; first, for the Holy Catholic Church in general, that God may guide and protect it, and then, more particularly, for that branch of it wherein our own lot is cast, for the Church in England, and the several states and degrees of men which it comprises, from highest to lowest. For the Queen and Royal Family, the highest in station; next, for the rulers, spiritual and temporal, for "all bishops, priests, and deacons," our spiritual rulers, for the "lords of the Council, and all the nobility and magistrates," our temporal rulers, and lastly, for all the Christian people of this realm. "That it may please Thee to bless and keep all thy people."

Then we extend our intercessions, praying, according to the direction of St. Paul, for all men, and begging for each such special blessings as are most suited to their several conditions; "peace" for "all nations" of the world, whether Christian or heathen; a loving and obedient heart for ourselves, the congregation then actually present, and certain other special spiritual blessings for all members of the Church, whether present or absent: for those who have wandered



and separated from the Church, "all such as have erred and are deceived," that God would be pleased to "bring them back into the way of truth;" that those who stand firm may be strengthened, the weak-hearted helped, the fallen raised. We have petitions, moreover, for the relief of the afflicted, for the preservation of the distressed, for the reconciliation of enemies; for the granting of plenty and such things as are needful for the body, and finally for repentance and forgiveness of sin past, and for God's renewing grace in future, the things most needful and indispensable to the soul. In short, without going more minutely into the matter, we may say with truth that there is scarcely a single want or blessing, whether political or religious, temporal or spiritual, which is not especially mentioned, or, at least, comprehended and implied in this form; nor is there a single class of persons, however high or however low, from the king on his throne to the captive in his dungeon, who is not especially recommended to the mercy of God.

The termination of this, the intercessional branch of the Litany, brings us once more to the Son of God as the true and proper object of our worship; and you may observe how, as we approach the end, our devotions increase in fervour and vehemence, gathering into a point all that has gone before, expressing in two brief words, *mercy*, and *peace*, both the necessities of our condition, and the relief which we implore at the hands of Him who "taketh away the sins of the world." And then, by a beautiful alternation, as the Litany opened with the invocation of the Trinity, and then went on to that of the Son, so now, at its close, from the invocation of the Son, it merges into that of the Trinity, once more saying, in the same order as before, the Priest first, the people afterwards,—

Lord, have mercy upon us.

Christ, have mercy upon us.

Lord, have mercy upon us.

How forcible must such prayers be, when springing from the heart and uttered by the voice of a whole kneeling congregation: how stirring and edifying to themselves, and how prevailing with God!

The concluding portion of the Litany, beginning with the Lord's Prayer and ending with the apostolic benediction, consists of what are more strictly called SUPPLICATIONS. They are still prayers and entreaties for mercy, but are offered, as Bishop Sparrow says, "not *Litany-wise* but *Collect-wise*." The original theme with which we started, when beseeching the Father, Son, and Holy Ghost, separately and together, to have *mercy* upon us, is still preserved, only here it is drawn out at greater length and enlarged upon. After the Lord's Prayer, without which we rightly think that no single one of our offices would be

complete; after this come two versicles implying mercy, if they do not literally express it; then we have a prayer or collect wherein mercy is both the leading idea and the leading expression; we address God as a "*merciful* Father," and implore Him "*mercifully* to assist our prayers." To which prayer of the Priest for mercy the people respond with a cry for deliverance. To strengthen their plea God is reminded in the words of the 44th Psalm of His wondrous works and deliverances wrought in the olden times of the Church, and on this ground, "for His honour," again importuned for deliverance. But here, for a brief space, the expression of sorrow, and helplessness, and pressing need is interrupted; a gleam of sunshine breaks in upon the gloominess of our condition; the thought of God's deliverance leads us to sound forth God's praise, which accordingly we do in that Christian hymn, the Gloria Patri, which follows. In this we follow the pattern of the ancient Litanies, which were usually interspersed and diversified with psalmody, just as we find in Holy Scripture, the 6th and 22nd Psalms, for instance, in their nature and design strictly penitential, to be interwoven with triumphant hymns of praise. But this brief interval of praise and thanksgiving naturally quickens our faith, and adds to our earnestness when resuming our petitions. In the ejaculations which follow we have to remark again the prevailing pleas for mercy. We address Christ the merciful Saviour, beseeching Him, "*pitifully* to behold the sorrows of our hearts," "*mercifully* to forgive His people's sins," "*with mercy* to hear our prayers," to "let His *mercy* be showed upon us," and once more, when the admonitory, "Let us pray," invites us to change from alternate to continuous prayer, and the Priest again approaches the Throne of Grace in the name of the people, it is still with the prayer for mercy on his lips, that God would "*mercifully* look upon our infirmities," and enable us, in all our troubles, *upon His mercy* to rely. And thus, with the prayer of St. Chrysostom, used here, as at the conclusion of our daily Morning and Evening Services, by way of committing in one breath to Christ, the Mediator, and charging Him with, all the petitions we have expressed, and all the godly desires we have conceived during the foregoing Service—with this and the apostolic blessing we conclude.

With regard to the mode in which the "general supplication" ought to be offered, (if it be thought necessary to make a remark on that head), the Church extends to us the same freedom of choice as in the case of the Psalms. Both, alike, may be either "sung or said," so as to consult the necessities of all imaginable cases; those where there is a choir and other like means and appliances, and those where there is none; those where music is held to be devotional, and those where it is not. This, however, we are bound to

add, that the *singing* of the Litany is most in rule, most according to precedent, most in agreement with the practice of the universal Church. That it may be easily learned must be evident to all who will consider the simplicity of the Church Chant, as already given in our columns. That it is the most solemn and devotional mode of rehearsing it few will deny, who for any length of time have been accustomed to its use.

J. W.

### Meaning of Prayer Book Words.

(Continued from Vol. II., p. 21.)

#### No. 5.—RESPONDS, RESPONSORIA.

“FOR this cause be cut off anthems, *responds*, invitatories, and such like things as did break the continual course of the reading of the Scriptures.”—*Concerning the Service of the Church, in the Preface to the Prayer Book.*

The term *Responds* does not signify what are commonly known as *Responses*; that is to say, short supplications in which one half of a verse is sung or said by the minister, and the other responded by choir and people. On the contrary, it signifies certain musical compositions called *Responsoria*, wherewith, as we propose to show, the reading of the Scriptures in the un-reformed Church was continually broken in upon and interrupted.

The origin of responsories, as of many other things abused or misused, is very ancient, and the intention good. It was the custom in the early Church, says Bingham, to make psalmody the “first and leading part of the service.” But the psalmody was intermixed with lessons and prayers, to make the whole more delightful and edifying. “The Council of Laodicea made a decree that the psalms should not be sung one immediately after another, but that a lesson should come between every psalm. And St. Austin plainly intimates that this was the practice of his own Church; for in one of his homilies he takes notice, first of the reading of the Epistle, then of singing Psalm *xcv.*, and after that of a lesson read out of the Gospel. And in another homily he speaks of them in the same order.” Not that any particular psalms were appointed perpetually for this place, but those were used which came in their ordinary turn. “These psalms were styled by a particular name, *responsoria* and *psalmi responsorii*, the “responsories;” which was not a name affixed to any particular psalms, but was given to all such as happened to fall in here, in the common course of reading. The fourth Council of Toledo is to be understood of such psalms when it speaks of responsories, blaming some for neglecting to use the *Gloria Patri* after them. And Gregory Turonensis often mentions them, under the name of

*psalmi responsorii*, making it part of the deacon’s duty to repeat them. The ancient ritualists are not agreed about the reason of the name, why they were called *Responsoria*; some saying they were so called because one singing, the whole choir did answer them; while others say they had their name because they answered to the lessons, being sung immediately after them, which seems the more likely reason.”

So far Bingham on the ancient *psalmi responsorii*; all the essential features of which we recognize in that intermixture of psalms and canticles and lessons which occurs in the OFFICE OF PRAISE at the beginning of our own Morning and Evening Prayer. In this, as in most other respects, the Catholic Church in England adheres to ancient usage.

But the *responsories* of the unreformed Church are very different. They consist of certain musical compositions, interspersed at stated intervals with the lessons; often interrupting them, to the great detriment of the sense, breaking them up into disjointed fragments, whilst their own sense and relation to the services of the day could not always be obvious to the un-instructed, even if they were in the vernacular tongue instead of in Latin. Thus in the *Office of the Dead*, lessons consisting of five or six verses from the book of Job are interrupted by long responsories. In the matin service for Maunday Thursday, the first lesson consists of the first five verses of the Lamentations of Jeremiah. Then comes *Responsorium 1*, as follows:—

“In the mount of Olivet, He prayed to the Father: Father, if it be possible, let this cup pass from me. [The spirit indeed is willing, but the flesh is weak.] *v.* Watch and pray, that ye enter not into temptation.” *Repeat*, The spirit, &c.

*Lectio 2.* Four more verses of the Lamentations.

*Responsorium 2.* “My soul is sad, even unto death: abide here, and watch with me: now ye shall see the crowd that will surround me. [Ye shall take flight, and I shall go to be sacrificed for you.] Behold, the hour approaches, and the Son of Man will be delivered into the hands of sinners.” *Repeat*, Ye shall take, &c.

*Lectio 3.* Five more verses of the Lamentations.

*Responsorium 3.* “Behold, we saw him having no comeliness nor beauty: there is no form in him; He hath carried our sins, and grieved for us; He is wounded for our iniquities; by whose stripes we are healed. Surely He hath borne our griefs and carried our sorrows.” *Repeat*, By whose, &c.

Next, after some psalms with their antiphons follow:

*Lesson 4* from St. Augustin’s *Treatise on the Psalms*—about a dozen lines.



*Responsorium* 4. "My friend hath betrayed me with the sign of a kiss," &c.

*Lectio* 5. Another short passage from St. Augustin.

*Responsorium* 5. "Judas, vilest of merchants, kissed the Lord," &c.

*Lectio* 6. Another short passage from St. Augustin.

*Responsorium* 6. "One of my disciples shall betray me," &c.

Again more psalms, with their antiphons. Then follows—

*Lectio* 7. From verse 17 to 22 of 1 Corinthians, chap. xi.

*Responsorium* 7. "I was as it were an innocent lamb," &c.

*Lectio* 8. Four more verses of 1 Cor. xi. v. 23 to 26 inclusive.

*Responsorium* 8. "Could ye not watch with me one hour?" &c.

*Lectio* 9. 1 Cor. xi. from v. 27 to the end.

*Responsorium* 9. "The elders of the people took counsel [how they might take Jesus by craft, and slay him; they went out with swords

and staves, as against a thief.]" v. "The chief priests and Pharisees took counsel." *Repeat*, How they might, &c.

Lesson and response follow each other thus, to the number of nine, in the Matin Service, which is performed in the night. One explanation of the use of the *Responsoria* is, that they serve to keep the mind awake and attentive. But looking on the offices of the Church as adapted for all sorts of people, not for monks or clergymen merely, we cannot doubt the soundness of the discretion with which the English Reformers cut off these interruptions, and gave long passages of Holy Writ to be read uninterruptedly in the vulgar tongue, for the edification of the poorest and most ignorant of the brethren.

Respecting the music of the *Responsoria*, it generally abounds in the vice of single syllables prolonged to many notes; and, as far as we are acquainted with it, we believe there is no reason, musically speaking, to regret its loss.

The following passage from the commencement of *Responsorium* 9 will show its character.



#### ON WHAT IS COMMONLY CALLED TALLIS' CHANT FOR THE CREED OF ST. ATHANASIUS.

To the Editor of the Parish Choir.

SIR,—When the Creed of St. Athanasius is appointed to be sung or said, we always sing it, sometimes using the Gregorian music from Marbeck which you have given us, and at others the peculiar chant, ascribed to Tallis, as published in Boyce. The latter is preferred by most of our congregation, who like harmonized better than unisonous singing, and therefore is more frequently used; and on Sundays when we have a full choir, it answers very nicely. But if a festival occur on a week day we have boys only, with perhaps one man on either side besides the clergy; and then the effect of this chant is, to me, most *thin*, and monotonous and tiresome; and I believe it is injurious and fatiguing to the voices of the boys to sing so long a creed on one or two high notes only.

This is the chant in four parts, as commonly sung, and found in Boyce.

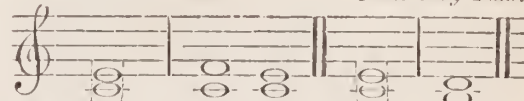


But, Sir, on analyzing this chant, and referring to authorities, such as Lowe and Clifford, (quoted in the Preface to Bishop's edition of Tallis, published by

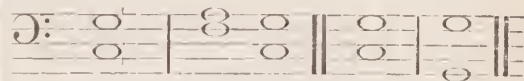
Cocks, London, 1843,) it appears that the treble part, which we moderns are apt to consider as *the tune* of the piece, and which we strain our boys and ladies' voices to sing; is not the tune at all; but merely a counter tenor part "pricked eight notes higher;" and it appears probable that *the tune* is in the *tenor*; and is a simple Gregorian chant, with a rise in the penultimate at the mediation, and no melody in the cadence or close: the other parts being harmonies thereto.

Acting on this idea, I have requested our choir-master to sing it for the future as follows, after the old copy to be found in Lowe, where it has the name of *Canterbury Tune*.

Canterbury Tune.



Whosoever will be sa - ved, Before . . . Faith.



By this change, which consists simply in restoring the treble part to its original situation, an octave lower, the voices, be they few or many, will be nearer together, and support each other better; and the boys not being so strained, will not get so distressingly flat as they have often done—a thing very unfortunate on a festival, when so much is generally required to be sung.

I would suggest, moreover, Sir, that it would be desirable to give a great force of voice to the tenor part; letting that be sung by the congregation, if possible. At all events the singing of the high treble part of this chant as usually set, unless there is a very large mass of voices to sustain the other parts is surely a mistake. Our clerk says it puts him in mind of the old adage of "mustard without beef;" or of the play of Hamlet, with the part of Hamlet omitted, in consequence of the unavoidable absence of the chief actor. I am, Sir, your constant Reader,  
E. L.

#### OBSTACLES TO THE REFORM OF THE CHORAL SERVICE OVERCOME.

*To the Editor of the Parish Choir.*

SIR,—In a late Number of the *Parish Choir*, I observed an account of different Clergymen who had attempted either to learn to chant or to introduce chanting into their churches. I apprehend, these accounts will discourage some who may be timid, but who yet wish that chanting should form part of their service. I know many of the Clergy who would not try to chant, simply to avoid the notoriety which is given by enemies of the Church, to those who strive to perform what they know to be their duty; and, with your permission, I will mention two Clergymen who have successfully, or nearly so, introduced chanting. I will call them P. and R., for the purpose of giving them names.

P. is a Clergyman in the city of ———, and Incumbent of one of the largest churches there; and the income is in a great measure dependent upon the congregation. When P. first went to his appointment he had many difficulties with which to contend, and the subject of singing was not one of the least. P. of course knew of these difficulties, therefore he came prepared to meet them, and this was his method of proceeding:—he first managed to get a new Organist, a thorough musician, and one who combined with his music good sound Church principles; P. also set to work and learned the rudiments of music, going to great expense and trouble for that end, and thus made himself capable of judging for himself and taking his own position as Clergyman, *i.e.*, guide to the choir and people.

His next course was to sift his choir; and those who did not pass his examination, were expelled or at least put back for a time; and all this time P. was publicly and privately engaged in showing the advantages of a proper observance of our Church services; in fact, P. proceeded by slow and imperceptible degrees, yet surely and safely, till now he has one of the best choirs and best services in the large city of ———. He has also produced such an effect upon his congregation that many of the ladies have agreed to supply surplices for the choir! and this has all been gained by a very few years' *Perseverance in the right course.*

R. is now the minister of a rural district, to which he has been appointed only a very few months. The services of the chapel to which he was appointed have been chanted to Gregorian music since its opening. R. had never in his life even tried to sing, and, in fact, did not know whether he could sing at all or not. For various reasons he accepted the cure of ——— Chapel, and at the same time resolved to try to

learn the chanting! The first thing attempted was the intonation, in which he succeeded after two trials beyond his expectation, and this emboldened him to proceed; he then learned to chant the hymns and simplest psalms, till by degrees he has got himself able to take *his part* in the service regularly, except in the Litany, which at present he is obliged to chant upon a monotone. What is chiefly remarkable about R. is this: when he reads, he lisps very much, and reads through his nose; but in chanting, the lisp is discoverable but very slightly, and the nasal sound is completely lost! and he declares intonation does not exhaust him to the same degree that reading does.

Thus, Sir, you see by *perseverance*, one congregation has been made to acquiesce in changing its services completely; and by *resolution* a minister who could not distinguish different sounds is now able to take his own part in the service of a church where it is regularly intoned.

I think the above two examples speak sufficiently for themselves, and if any Clergyman will be encouraged to persevere in the right way, the end I have in view by writing will be answered. All I would advise them is, *not to try too much at once*, but to proceed by little and little; not to let apparent difficulties frighten them; once failing, or twice failing, should not discourage any man; but after a careful and diligent practice in private, then try in public. There needs no more moral courage for a man to sing in public than for a boy. A knowledge of the theory of music is not required to form a chanter; I would say learn to chant or intone first, and *then* learn music.

All idea of *effect* must be dismissed; but if Clergymen would intone with the simple guidance of their own feelings, sufficient effect would be produced upon their congregations to make them *feel too*.

*Northwich.*

AN OLD FRIEND.

*To the Editor of the Parish Choir.*

#### CHANTING VERSUS PSALM-TUNES.

SIR,—Permit me to remind you and your correspondent "A Village Rector," of the following passage, which I copy from vol. I., p. 32 of the *Parish Choir*.

"We may observe that people either *can* sing, or cannot. If they *cannot*, the singing of metrical psalms is only a pretence; people who cannot sing at all cannot sing them. But if they *can* sing, and are inclined to practise for the Church, why take up their time with practising ninety psalm-tunes? Why not sing what are intrinsically better in themselves,—*viz.*, the chant and the anthem,—as well as more in accordance with the Church's rules?"

And may I remind you that *you have* written "for parishes who have never heard a note,—who have no idea of music,"—in the course of *Lessons on Singing*, which you have given in the first volume of the *Parish Choir*.

Surely, Sir, if "A village rector" had employed some of the "endless classes," he speaks of, in laying a *solid foundation* with the aid of those excellent *lessons*, his choir would have had no difficulty in mastering the anthems, and a *portion* at least, of the Communion Office which you have given. But at any rate, I would submit that (if not the *first* step of all) the "next step" after the Canticles would be to sing the Kyrie, Gloria, and Amens, in the Communion



Service. These *would* probably "lead to" the verses and responses at Morning and Evening Prayer. Meanwhile, the choir, by means of the "lessons" aforesaid, would have become able to sing, *without any pretence*, the anthems you have provided, and would be able to go on to other "true ecclesiastical music" without having recourse at all to Brady and Tate's rhymes, the authority and propriety of which are, to say the best, questionable.

I am *practically* aware of the difficulties that village clergymen have to contend with,—in the existence of old choirs, who have no notion of being put "out of their own way,"—in the frequent want of schools, and in the scarcity of materials wherewith to form new choirs; but I am quite sure that the only way to effect a lasting reformation is to *begin at the beginning*,—by teaching a carefully selected choir to sing from written music, and training them and the congregation in the devotional use of the Church Service, according to the principles set forth in the earliest numbers of your publication. Then metrical psalm tunes will be simply *unnecessary*.

I trust, Sir, that you will take some notice of these remarks, although the writer is but

A COUNTRY CURATE.

Christmas, 1847.

#### THE ROMISH AND ENGLISH LITANIES.

To the Editor of the Parish Choir.

SIR,—In the remarks one of your correspondents has favoured us with, on the relative value of the means of grace afforded by the English and Romish Churches respectively, he might have noticed the difference in the Litany. The Romaniist in his Litany prays that "all the enemies of his Church may be humbled." The English Churchman prays God to "have mercy upon all men." A not unimportant nor uncharacteristic difference.

Your constant reader,  
ANTONY.

#### BARREL ORGANS.

To the Editor of the Parish Choir.

SIR,—In one of your numbers, I observe you make use of this expression, "that *horrible makeshift*, the grinding organ." The object of this brief note is to show that it is possible that a *grinding* organ may make a *less* horrible makeshift than you seem to suppose.

In the church of St. John Baptist, Southover, near Lewes, there is a barrel organ, of five stops, the tone of which is remarkably good (the open diapason in particular is magnificent). There are three barrels of twelve *tunes* each; or rather some tunes and some chants, &c. The chants are nearly all taken from the Westminster Abbey collection, published by you: there are besides, Kyrie Eleisons, short Anthems, and Voluntaries. The Hymn Tunes are principally of a solid and churchlike character.

In our Morning and Evening Services, we chant all the Canticles and "Gloria Patri's;" on great feast days we have it in contemplation to chant the Psalms: we used to chant the "Te Deum" till you discountenanced the practice: after the third collect, we occasionally sing a short anthem, such as Underwood's "O Lord correct me," &c.

Thus you will see that it is possible to do with a barrel organ better than is often done with a *finger* organ.

Your's, &c.,  
H. E. D.

#### BINGHAM ON THE ORIGIN OF LITANIES.

"The word *litany*," says Bingham, "was at first used for any kind of prayers, whether public or private; but afterwards came to be appropriated to certain particular forms of worship, called Rogations. Some think that *litanies*, in their now limited sense, were first introduced by Mamertus, Bishop of Vienne, in France, about the year 450. But St. Basil's testimony proves them to be earlier in the East; and it is a mistake in those who assert Mamertus to be the first author of them in the West—for Sidonius Apollinaris, who lived in the time of Mamertus, and wrote some epistles to him, says expressly, that he was not the first inventor of them, but only of the Rogation fast-days before Ascension; to which he applied the use of these Litanies, which were in being long before, though not observed with such solemnity, nor fixed to any stated times, but only used as exigencies required, to deprecate any impending judgment." \* \* \* He says, "Mamertus, indeed, first brought in the observation of the Rogation solemnities, which spread by his example; but supplications or litanies were in use before, when men had occasion to pray against excessive rains or droughts; though they were observed but in a cold and disorderly manner, without fasting, or full assemblies; but those which he instituted were observed with fasting and prayer, and *singing* and weeping."—*Book xiii., Chap. I., Sec. 10.*

#### REV. W. ROMAINE ON PSALMODY.

THERE is another very great and common abuse, which consists in the choice of improper portions. The person, to whose judgment this is left, is not always one of the wisest in the congregation. He may not understand the Psalms. He may misapply and profane them. It is not a rare thing for him to make them personal, and to apply the glorious things spoken of Christ to trifling parish business. I have heard the quarrels among neighbours sung over on Sundays. The clerk has chosen some passage, applicable to the enemies of the Lord and his Christ, and has most grossly perverted it. The congregation had nothing to do with the dispute, and yet it was brought before them, and they were called upon in an ordinance to interest themselves in it. No doubt, this and such like abuses are a very great insult upon God's word and ordinances, and ought to be reformed. The people should understand the psalm they are going to sing, and should be well acquainted with its relation to Jesus Christ. They are all required to join; and therefore suitable portions should be chosen, in which all or the greatest part of them are interested. They should sing with one mind, and one heart, as well as in one tune: for which end the knowledge of the psalm, and of whom and of what it treats, are absolutely necessary. How can any one sing aright unto the Lord with grace in his heart, unless he understands whether the psalm relates to prayer or thanksgiving, to asking mercies of God, or praising Him for them, what grace was to be exercised in singing, faith, or hope, or love, and

what blessing was to be expected from it? These things should be well known, that singing may be a reasonable service, and the means of grace. And to render it such I have collected portions suitable to most cases of a Christian's experience, and have also prefixed the subject of each. I have also pointed out to the believer with what frame of mind to sing and what benefit to look for from the word of promise in singing. I wish the attempt may help to make the ordinance better observed, and then I am sure it will be more blessed.

#### DR. BURNEY ON THE CHURCH STYLE.

THE Fugues and Canons of the sixteenth century, like the gothic buildings in which they were sung, have a gravity and grandeur peculiarly suited to the purposes of their construction, and when either of them shall, by time or accident be destroyed, it is very unlikely that they should ever be replaced by others in a style equally reverential and stupendous. They should therefore be preserved as venerable relics of the musical labours and condition of our forefathers, before the lighter strains of secular music had tinctured melody with its capricious and motley flights. If we endeavour, then, to emulate the glorious architecture of our forefathers, shall we not also, at the same time, revive that majestic style of Choral Service which is its fitting concomitant?

#### DR. MILLER ON VILLAGE PSALMODY.

IN villages, where there are no organs, the singing-masters may do a great deal; but they have much to *forget*, and much to learn. Fondly attached to compositions in many parts, and those chiefly composed by unskilful men, abounding in ill constructed fugues and false harmony, they are apt to treat with contempt the simple, but elegant melodies used in parish churches; but would they study the various beauties of *expression*, the true *portamento*, or conduct of the voice, free from all nasal sounds or screaming exertions; a proper pronunciation, and the energetic expression of emphatical words, they would soon find that these despised melodies, when properly performed, with true *pronunciation*, just intonation, and feeling expression, are as capable of fixing the attention, and affecting the hearts of the congregation as more elaborate music.—From DR. MILLER'S *Preface to his Collection of Psalm Tunes*.

#### DR. WATTS ON THE TIME OF PSALM TUNES.

It were to be wished, that we might not dwell so long on every note, and produce the same syllables to such tiresome extent, with a constant uniformity of time; which disgraces the music, and puts the congregation quite out of breath; whereas, if the method of singing were but reformed to a greater speed of pronunciation, we might often enjoy the pleasure of a longer psalm, with less expense of time and breath; and our psalmody would be more agreeable to that of the ancient churches, more intelligible to others, and more delightful to ourselves.

Dr. Miller in advocating a quicker time, and more expressive manner of singing psalm tunes, says, "Instead of the odious absurdity of giving the same length of sound to every *syllable*, whether long or short, to every *word*, be it ever so emphatical, or

only an article or mere expletive; instead of hearing in our churches unmeaning sound, which scarcely deserves the name of music, we shall be delighted with what constitutes its very essence, *air, measure, and expression*."—From DR. MILLER'S *Preface*.

#### Books Received.

*Anthems and Services*.—Second Series. BURNS.

THIS series contains compositions by Palestrina and other great masters of the 16th century, chiefly foreign. Most of them are intended for five or six voices, or for double choirs, and are of the highest degree of excellence. But the most interesting part of the volume in our eyes is an anthem for a double choir, by Robert White, an English Composer who flourished at the beginning of the 16th century, anterior to Tallis, Bird, and Palestrina. If we may believe the "Dictionary of Musicians," many of his works are buried in the Library of Christ Church, Oxford; but we hope there is some chance now of their being raised from the dust and obscurity in which they have been hidden for three centuries; for certainly, if we may judge by the specimen before us, they are well worthy of being brought to light. It would be difficult to conceive of a better union of the majesty of the ecclesiastical style, with a more free and jubilant melody, than is afforded in the anthem before us. We cordially recommend it to Mr. Hullah's pupils, and the Sacred Harmonic Society; and may we add, to the choirs of the metropolitan collegiate churches.

#### To Correspondents.

C. S. The *Decani* (or right-hand side, looking towards the altar) takes precedence.

*Cantor Lancastrisensis*. Every allowance must be made for use and prejudice. We do not object to good English Chants, though we think the Gregorian better, and more solemn.—James's Psalter might answer for English Chanting.

*Amateur Organist*. Our musical Friends would complain if the accompaniment were altered to suit persons who cannot read music.

R. C. The Canticles, though cut lengthwise, very easily bind with the volume.

The first of a series of Village Lectures on Psalmody in our next.

W. B. (Great Wigston). Is our correspondent's purpose answered by the tunes now published?

*An early Subscriber* does injustice to his own penetration.

We have to thank the Editors of very many Provincial newspapers for their kind and encouraging notices of the *Parish Choir*, and would urge them to continue their advocacy of a reform in Church Music on Church principles.

We are glad to hear from a correspondent at Sydney, New South Wales, that, the Sydney Choral Society is now more than two years of age, its improvement has been continuous, and great with its growth, and from its excellent objects, and the real harmony which pervades its members, we can but with delight augur for it an existence of many years to come.

\* \* \* In addition to the Music contained in this Number, we intended to publish the *Psalms for the Holy Innocents, Circumcision, the First Sunday after Christmas, and the Epiphany*—unavoidable circumstances have prevented our doing so; they are in a forward state, and may be obtained in a few days by any four Subscribers upon application to the Publisher.



## On the Prayer Book.

## No. XII. HOLY COMMUNION.

*(Continued from Vol. II., page 28.)*

IT will be borne in mind that we have gone through two distinct offices or services of the English Church, one the ordinary every day service, to be celebrated morning and evening, wherever two or three are gathered together—Mattins and Evensong it used to be called, the sweet and holy chant which opened and closed alike working-days and holidays of the Church's children—and the other a shorter and special service of supplication to be used three times in the week, for the averting of God's wrath. We come now to the third and highest service of all, that which concentrates in itself all other acts of worship whatever, and which is consequently appointed on our highest and most solemn days, namely, "The administration of the Lord's Supper or Holy Communion." Upon each "Sunday and other Holy-day" throughout the year, this Service is appointed to be used, the only proviso being, that there shall be "a convenient number," four, (or three at least) to communicate with the priest, and those either confirmed persons or such as are "ready and desirous to be confirmed\*." "In Cathedral and Collegiate Churches and Colleges, where there are many priests and deacons, they shall all receive the Communion with the priest every Sunday at least, except they have a reasonable cause to the contrary;" and not they only, but "*Every Parishioner* shall communicate at least three times in the year, of which Easter to be one." And in case it should be required to use the office on other days besides Sundays and Holydays, then, "the Collect, Epistle, and Gospel, appointed for the Sunday shall serve all the week after, where it is not in this Book otherwise ordered†."

Of this, then, the highest and most important act of worship, in the Church's view, which her members can pay to Almighty God, we are now about to speak. When we find that it is an ordinance, which she supposes her adult members to be habituated to, and her young members to be preparing themselves for; that Baptism, Catechetical instruction, Confirmation, are but so many steps by which we reach the higher ground

of Holy Communion, whereon to offer our reasonable service to God, we are anxious to find out on what precedents, scriptural or otherwise, this view is founded, whether the Apostles and those who came after them had any similar service, to which they attached a like importance, and, if so, whether in their's we can trace the origin and model of our own.

Now from Acts ii., we find it to have been an Apostolic practice, to "break bread from house to house," and more especially as stated at Acts xx., to "meet together to break bread on the *first day of the week.*" St. Paul, when writing to the Corinthians respecting the mode of conducting their religious assemblies generally, and laying down certain rules for the guidance of the worshippers, alludes particularly to the mode of conducting this. They were accustomed, as it would seem, to resort to it as to a common feast, and make it a mere excuse for the sinful and scandalous indulgence of their appetites. The Apostle therefore declares that the Sacrament of the Lord's Supper must not and cannot be so celebrated. "When ye come together into one place, *this* is not to eat the Lord's Supper." 1 Cor. xi. 20. It does not lie in the fact of your assembling for the purpose of a meal or feast: the meeting together of Christians will not constitute it, nor will the eating and drinking constitute it. It is something more than a mere assembly, and something more than a mere feast. What more? consult the previous Chapter, (verse 16.) where the Apostle says, "The cup of blessing, which we bless, is it not the communion" (that is, the communicating, making us partakers of), "the blood of Christ? The bread which we break, is it not the Communion of the body of Christ?" Here we have a fuller description of the nature of this holy feast, and the mode of its administration, than in the brief notice quoted from the Acts of the Apostles. We learn that there was not only a "breaking of bread," but also a "blessing," or consecration, of both bread and wine on the part of him who ministered, a distribution of the elements so consecrated, and certain privileges bestowed on those who duly received them. So that concerning the Apostolic view of holy communion, we may already gather so much as this, that it was an assemblage of the faithful, in obedience to our Lord's command, for the purpose of solemnly partaking of bread and wine, blessed by the appointed minister; which bread and wine

\* Rubric at the end of Confirmation Service.

† Preface to the Prayer Book.

was to the faithful receiver, the very body and blood of his Crucified Redeemer, conveying to him all the benefits of that inestimable sacrifice.

Nor are there wanting testimonies on the part of the early Church, that those who inherited the Apostolic office continued faithful to the Apostolic practice, although we must not expect to find any very copious notices on this point, it being contrary to the discipline of the Church to reveal their form of consecration to heathens and others, who would only have treated it with ridicule. Thus by St. Clement of Rome, the fellow-labourer of the Apostles, before the close of the first century, we find the holy ordinance spoken of under the name of the *oblation*, or *offering*, in allusion to the offering, as well of alms which accompanied it, (see 1 Cor. xvi. 1. 2,) as of the bread and wine, which were always solemnly offered to God previous to consecration. "It is our duty," saith he, "seeing we have looked into the depths of divine knowledge, to do all things in order, whatsoever our Lord hath commanded us to do: especially that we perform our *offerings* and *ministrations* to God at the times appointed for them. For these He hath commanded to be done, not rashly and disorderly, but at certain appointed times and hours." (Clem. Epist. chap. xl.) In like manner at the commencement of the second century, we find the ordinance mentioned by Ignatius, bishop of Antioch, under the name of the Eucharist, a scripture term, which means thanksgiving or blessing; "Give diligence to partake all of the same Eucharist. For there is but one flesh of our Lord Jesus Christ, and one cup in the unity of His blood; one altar, as there is also one bishop, together with the presbytery and the deacons, my fellow servants. That so, whatsoever ye do, ye may do it according to the will of God." (Epist. to the Philadelphians, chap. iv.) The account given by Justin Martyr of the mode of celebrating this holy sacrament in his day, or about 150 years after Christ, is so full and clear that we shall give it more at length. "In every Eucharistical sacrifice," he says, "we bless the Maker of all things through His Son Jesus Christ, and through the Holy Spirit. And upon the day called Sunday, all that live either in the city or country meet together in the same place, where the writings of the Apostles and Prophets are read, as the time permits. When the reader has done, the Bishop makes a sermon to the people, exhorting them to the practice of such lovely precepts, at the conclusion of which we all rise up together and pray. After prayers there is offered bread and wine, and water; and the bishop, as before, sends up prayers and thanksgivings with all the fervency he is able, and the people conclude with the joyful acclamation of Amen. Then the consecrated elements are distributed to and partaken by all that are

present, and sent to the absent by the hands of the deacons. They also who are rich and willing contribute each according to his will, as seems good to him. And the collection is deposited in the hands of the President or Bishop, who from this source affords assistance to orphans and widows, and those who from sickness or other causes are in want." (Apol. I.) Add to this two further points mentioned in another place by the same writer, one bearing upon their practice, the other upon their doctrine, and you will have a fair idea of the whole service as celebrated during those early times. "Of the food which we call the Eucharist none are allowed to partake but such as are true believers, and have been baptized in the laver of regeneration for the remission of sins, and live according to Christ's precepts;" we see by this that the unbaptized and infidels were permitted to hear the lessons and sermons, but then dismissed, before the solemn prayers of the faithful began. And with reference to their doctrine he goes on to say, that they do not receive this consecrated bread and wine as common meat and drink, but as being to them the very body and blood of Christ. "For the apostles, in their commentaries called the Gospels, have left this command upon record, that Jesus took bread, and when he had given thanks He said, 'Do this in commemoration of me, for this is my body.' And in like manner He took the cup, and when He had given thanks, he said, 'This is my blood,' and delivered it unto them. Of these things we mutually remind each other."

From the descriptions and notices of the above writer, we gather that the great object of this meeting was to partake of the body and blood of Jesus Christ in obedience to His command; that as a preparation for that solemn act of communion, lessons were read and sermons preached, which all might come and hear; then followed the prayers and thanksgivings of the faithful, after the others had been dismissed; these ended, the bishop prepared the bread and the cup, which he offered with renewed thanksgiving, then blessed with prayer, or consecrated, and distributed to the congregation; alms were also gathered and deposited with the President or Bishop, who concluded the service with thanksgiving and a doxology, to which the people answered Amen.

As we advance through the next century, we find Origen, about the year 230, bearing testimony to the existence of the same practice in his own day. "We eat the bread that was *offered* to the Creator with prayer and *thanksgiving*, for the gifts that He has bestowed upon us: which bread is *made a holy body by prayer*, sanctifying those that use it with a pious mind." He mentions also the salutation and kiss of peace, with which the prayers of the faithful were concluded, the commemoration of the departed, and the hymn *Tersanctus*.



Up to this time and for a hundred years after, none of these services had been committed to writing. They were preserved by memory and practice, and in whatever quarter of the Church they might be used, were all stamped with a certain uniformity of character; notwithstanding an occasional variety of expression, they were all the same in substance, the same in idea, the same in the order of their parts, as if all flowing from one common source, all the offspring of one common tradition. But towards the middle of the fourth century we begin to find the first traces of *written* liturgies, as these services were otherwise called. From the way in which St. James's liturgy (of Jerusalem) is commented upon by Cyril,\* in his concluding catechetical lecture, it has been thought that that liturgy was already in writing, that is to say, before the year 330—340. Basil, (bishop of Cæsarea in 380) wrote for his Church (or rather committed to writing, published,) a liturgy which under his name was extensively used in the East. So did St. Chrysostom for the Church of Constantinople. In fact the Bishop of each Church seems to have possessed the authority of improving his liturgy by the addition of new thoughts and rites, by enlarging upon the existing model, particularly in the commemoration of specific festivals, though at the same time care was taken to preserve the original recognised order and substance. Thus we find St. Basil's liturgy to contain all the essential points of those more ancient ones we have been considering, as the prayers of the faithful, the kiss of peace and salutation, the thanksgiving and hymn *Tersanctus*, (Holy, Holy, Holy,) the commemoration of our Lord's deeds and words at the Last Supper. After the offering up of the elements, we find the following prayer, "We beseech thee, O Lord, of Thy goodness to send down Thine Holy Spirit upon us and upon these gifts, to bless, to sanctify, and to perfect them. Make this bread the precious body of our Lord, our God and Saviour, Jesus Christ." Then follow the Lord's Prayer, benediction of the people, breaking of bread, communion of clergy and laity, and lastly the thanksgiving after communion. The Liturgy of St. Chrysostom follows exactly the same order with that of St. Basil, but as an instance of the variety of expression which we have alluded to as prevailing in these ancient communion-services, while their substance remained the same, we will now quote the prayer of consecration, as it stands in St. Chrysostom's book. "We offer unto Thee, this rational and unbloody service, beseeching Thee to send Thy Holy Spirit upon us and these gifts. Make the bread the precious body of Thy Christ, and that which is in the cup the precious blood of Thy Christ, changing them by Thy Holy Spirit, that they may be to the receivers for the washing of

their souls, for pardon of sins, for the partaking of the Holy Ghost, for obtaining the kingdom of Heaven;" after which follows the distribution of the elements with these words, "I give thee the precious and holy and immaculate body and blood of our Lord and Saviour Jesus Christ, for the remission of thy sins and eternal life."

It would be impossible in the space allowed us, to enumerate the various additional testimonies on this point which have come down to us from writers of the 4th and 5th centuries. We can only observe in general, that the practice of the Christian Church throughout the world, during the first 500 years after Christ was in all essential parts of the ceremonial, precisely what we have seen it to be in the instances above cited, while as to doctrine, they were content to rest simply on the words of Christ, and as He declared the consecrated bread and cup to be His body and blood, in the most express terms and without any limitation, they prayed accordingly that it might become that which He had called it, and they believed that it *did* so become: that it became to all faithful receivers, not the natural body of Christ, which it was reserved for an after-age to teach, but in power and effect His body; His sacramental and representative body, yet as effectual for the needs of religion as the natural body itself could be, were it present.

Such was the primitive and apostolic doctrine concerning the holy Eucharist. But in the 6th century changes began to be introduced, not as yet in doctrine but in ceremonial, *leading in course of time* to a change of doctrine. Towards the end of that century, Gregory the Great published what is called the Canon of the Mass, or a new edition of the Communion Service, not, we repeat, advocating any new views of the sacrament itself, but appointing an entirely new manner of administering it, adding much pomp and ceremony, among other things causing the elements to be held up for the "admiration" of the people. We may remark that there was nothing essentially wrong even in this, but it *led* to error. This *admiration* was changed by degrees into *adoration*, and at last in the 9th century there crept in the doctrine of transubstantiation, the doctrine, that is to say, that the elements were changed into the very natural body and blood of Christ. And now these elements, instead of being administered to the faithful for the support of their spiritual life, were carried about in procession and worshipped: the corrupt leaven spread by degrees through a great part of Christendom, and in the year 1215 was acknowledged by a public act of the Church of Rome as her fixed and settled doctrine, to be taught as an article of faith in her own and every other branch of the Christian Church where she had influence.

What took place in this country at the Reformation is well known. Our Church exercised

\* See Palmer, on the Liturgy, Vol. I.

her undoubted right of judging for herself, and the result of that judgment was, that she swept away the corruptions of recent ages, and endeavoured to restore herself as nearly as she could, to primitive simplicity of practice and primitive purity of doctrine. The result, with reference to the special point we are now considering, is one for which we have every reason to be thankful. Avoiding irreverence on the one hand, she offers up the elements, and blesses them with a devout and seemly ceremonial, while she avoids superstition on the other, by declaring that the sacraments are not to be "gazed upon, or carried about, or adored," but that we should duly use them. Nor is she less pure in doctrine than she is simple and reverent in practice: for while granting, with the early Church, that there is a commemoration of her Lord's death in the Eucharistic feast, she does not scruple, with them, to declare that "the body and blood of Christ is verily and indeed taken, and received by the faithful in the Lord's Supper."

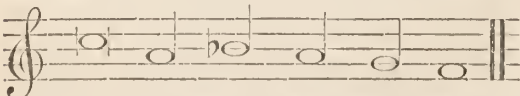
J. W.

#### ON THE CHURCH MODES.

To the Editor of the Parish Choir.

SIR,—I perceive by the article on the Church Gamuts in No. 21 of your valuable periodical, that there is still some difficulty in comprehending the distinction of mode in the medials and terminals of certain of the so-called "Gregorian Tones," as they are presented to us in the more modern Ritual Books and Manuals. I have elsewhere\* called the attention of those interested in these fine psalm melodies to the circumstance, that the difficulty arises from the fact that many of the "Tones," as well as their corresponding Antiphons, have been transposed from their legitimate seats, and erroneously ascribed in the books to gamuts they do not belong to.

For example, all those melodies which are called "Tone I," and contain the note B $\flat$ , are of the 9th Tone, or  $\text{\AE}$ olian Mode, and are transposed a fifth lower than their legitimate seat (A), and are improperly called Tone I. Similarly, all those of the 6th Tone, which contain the note B $\flat$ , belong to the 11th Tone, or Ionian Mode, and are also transposed a fifth lower. The same is the case with the popular terminal of the so-called "5th Tone," viz.:—





Tone I, in its legitimate seat.

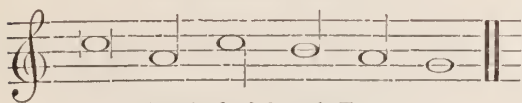


Tone VI.



I would beg permission to pursue this subject one step further by noticing the still more remarkable similarity between the following forms of the 3rd and 8th Tones, the Phrygian and Hypo-mixolydian modes, inasmuch as they are both in their legitimate positions, and do not appear similar in consequence of the transposition of either.

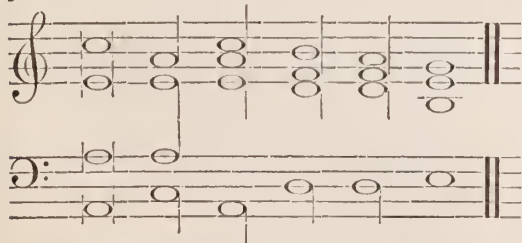
Terminal of the 3rd Tone.



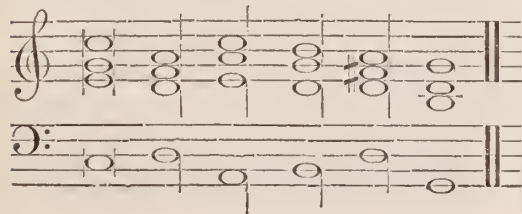
Terminal of the 8th Tone.



If the former of these examples belongs to the Phrygian mode, or 3rd Tone, its harmony accompaniment should be as follows:—



whereas, if it were of the 8th Tone, or Hypo-mixolydian mode, it should be thus:—



I trust these few observations will serve to show how important it is to attend to the laws of the modes when we would harmonize the ancient music of the Church, and that these laws are sufficient to distinguish the modes from one another even when the "Gregorian Tones" appear to be ambiguous.

I have the honour to be, &c.,

CHARLES CHILD SPENCER.

*Mare Street, Hackney.*

DR. CROTCH ON THE OLD AND MODERN STYLES OF CHURCH MUSIC.

As long as the pure sublime style, *the style* peculiarly suited to the Church Service was cherished, which was only to about the middle of the seventeenth century, we consider the ecclesiastical style to be in a state worthy of study and imitation, in a state of perfection, but it has been gradually and imperceptibly losing its character ever since. Improvements have, indeed, been made in the contexture of the score, in the flow of melody, in the accentuation and expression of words, in the beauty of the solo, and the delicacy of the accompaniment—but these are not indications of the sublime; church music is therefore on the decline. *The remedy is obvious. Let the young composer study the productions of the sixteenth and seventeenth centuries, in order to acquire the TRUE CHURCH STYLE, which should always be sublime and scientific, and contain no modern harmonies or melodies.* There will still be room for the exercise of genius without servile plagiarism. But I must caution him that he will probably be disappointed at first hearing them. He will meet with critics and writers who assert "that whatever does not produce effect cannot be worthy of our admiration." But the sublime in every art, though least attractive at first, is most deserving of regard. For this quality does not strike and surprise, dazzle and amuse, but it *elevates and expands the mind*, filling it with awe and wonder, not always suddenly, but in proportion to the length and quantity of study bestowed upon it. The more it is known, the more it will be understood, approved, admired, venerated, I might almost say, adored.

DR. BISSE ON CHURCH MUSIC.

IN the compositions for the Sanctuary *let care be taken that a theatrical style be avoided*, which is a subject of complaint and caution in the ancient Church; but in our own is rather *a modern and unnecessary condescension to the relish of the world!* For as sanctity becometh God's house for ever in the judgment of all times and persons, so doth a solemnity, which should always appear in all the offices thereof, and, above all, in the hymns which appear most in and adorn these offices. Behold the compositions of ancient masters! What a stateliness, what a gravity, what a studied majesty walks through their airs! yea, their harmony is venerable, inasmuch that, *being free from the improper mixture of levity, those principles of decay*, which have buried many modern works in oblivion, these remain and return in the course of our worship like so many standing services, thus resembling the standing service of our Liturgy, these being established by usage as that by authority.

## VIGIL SERVICES.

To the Editor of the Parish Choir.

SIR,—I inclose a paragraph from the *Guardian* newspaper of January 5th, giving an interesting account of a Service celebrated at Leeds on the night of the 31st of December. Perhaps some of your readers are not aware of the Vigil Services which are held in St. Paul's Church, Knightsbridge, on the eves of the great Festivals, and therefore, with your permission, I will describe the Service as it was performed in that Church on Christmas Eve last, when I had the good fortune to be present.

The bells rang, and the church was lighted up and decorated, and service began at nine o'clock. The officiating clergy, with the choir, which consisted of about six men and as many boys, all habited in surplices, took their seats in a kind of stalls near the entrance of the chancel, the choristers being divided into Decani and Cantoris sides, and the clergy occupying stalls above the choristers on the latter side. The prayers were chanted by the clergy, and the responses sung to Tallis's music, and accompanied with the organ. The psalms were chanted antiphonally, and the *Magnificat* and *Nunc Dimittis* were Gibbons', in F. The anthem was Purcell's famous "Bell Anthem," "Rejoice in the Lord alway," and, together with the rest of the service, was very creditably sung, although the sound of the voices seemed *deadened*, and not sufficient for the size of the church.

A short sermon followed, and after that the Doxology. The area of the church was quite filled, and the scene was altogether very imposing.

Hoping such Services may be multiplied,

I am, Sir, your obedient Servant,

L. A. C.

"VIGIL SERVICE AT LEEDS.—An interesting service, or rather a portion of two services, was solemnized at Leeds on the last day of the old year, and the first of the new. At ten o'clock on the 31st of December, Evening Service was performed, and the consent of the Ordinary having been obtained, the Litany was read, in St. James's Church, a chapel of ease to the Parish Church; at the conclusion of the service, the vicar, the Rev. Dr. Hook, ascended the pulpit and preached, calling the people to repentance, till a quarter to twelve o'clock, when the congregation went on their knees, in silent prayer, till the parish clock had struck twelve. When the clock had ceased to strike, the vicar gave out the Hundredth Psalm, which was sung by the whole congregation; and the Feast of the Circumcision having now commenced, the clergy present repaired to the vestry while the psalm was being sung, and there having robed, proceeded to the chancel, where the Holy Communion was administered to upwards of two hundred people. The sermon in the Communion Service was preached by the Rev. Edward Jackson, incumbent of St. James's, and clerk in orders of the parish church, and related to the duties of the new year. The service was not concluded till nearly two o'clock in the morning. The congregation consisted almost exclusively of the working classes. Many of the communicants had been formerly methodists.

## Books Received.

*Ecclesia Dei; a Vision of the Church.* London: LONGMANS. 1848.

A most bitter satire on Bishops, Deans, Prebendaries, Masters and Wardens of Colleges, and on almost all who hold office in the Church; to whose supineness and criminal negligence, the author does not hesitate to ascribe most of the irreverence and irreligion amongst us. Even were this true, which it is not, we doubt whether the author would be justified in penning so personal and acrimonious a satire as the one before us. If the writer loves Church music so much as he appears to do, he ought to have been made more gentle by its influence.

The following passages, which have reference chiefly to Church music, may serve as specimens. A reference to Jebb will shew that the author is not quite unjustified in his strictures on some Precentors.

- "Too true is this—repulsed, confounded, chill'd,  
Men may not love their clergy if they will'd;  
Heedless alike of middling men and poor,  
They boast their office as a sinecure.  
A sinecure—the grave precentor's post!  
To rule the quiring but an empty boast!  
No thought hath he, the father of the band,  
Of little ones that, else, beneath his hand  
Should grow as olive-branches round the board,  
Where He would welcome them, their ever-living Lord.
- "Though sweetly sing they, 'tis not by his care;  
If lightly in the quire themselves they bear;  
He sees not, seeks not, for he is not there.  
Nought of church music wotes he, nought can tell  
Of tone or service save 'Dupuis in L!'  
But drawing influence from his post, makes bold  
To sneer at what he pension'd is t' uphold.  
'Yes, chant the Psalms; and anthems sing, if fine—  
But Creed nor Collect tone in church of mine.'  
'You swore to keep the prescript form of prayer,  
And sing, as minster-statutes bid.'—'I swear,  
—As far as Protestant Precentors dare—  
Though scorn we absolution of the Pope,  
Yet may each man absolve himself I hope:  
For, sure, of every oath we churchmen take,  
We may ourselves the arbitrators make.'
- "And so a boy his church may serve, for three  
Long years, and never his Precentor see;  
Given up the while unto the tender fist  
Of harsh quire-master, or rough organist;  
Left like a waif astray, on this cold earth,  
With none, his heart to train, or tune his mirth;  
To lift his soul, or hallow with warm prayer  
His brow, once blest, but reckless now of care;  
That brow, beside the pillar'd fountal stone  
Cross'd, and by Christ ennobled for His own:  
A priceless jewel, in gold moulding set,  
With warders, sworn to cherish it, and yet  
Lost, well nigh, in its very cabinet.
- "Pity the poor Cathedral boy! O ye  
The parents of God's mystic family!  
Pity the youth, commended to your charge,  
Now left to riot, run, and roam at large:  
Fellows with you, nay workers in your stead,  
At that, which funds for you your daily bread:  
Pity them, in their perilous estate,  
And guard them from 'the foeman at the gate!'  
Pity your lambs, Christ's lambs, nor quite forget  
The dread hour, when, for doom and judgment met,  
Of you it shall be questioned, in that day—  
'Your flock—your flock of beauty—where are they?'  
And oh! may ye make answer with great joy—  
'Lo! here'—then pity the Cathedral-boy."—p. 20.



“ If pray you will not, because Romans pray,  
 If sing you will not, no, nor service say,  
 Because some Priests have service day by day,—  
 Then all that I can answer is, that they,  
 Those Priests, that Pope, will shame you in that hour  
 When He, the Son of Man, shall come with power,  
 And you, for all your policy, will yet  
 Amid your goats on Christ's left hand be set.  
 For those you slander'd brought to Him, their king,  
 Of prayer and praise their gladsome offering,  
 Which, in your meanness, ye refused to bring.  
 They sang His glories, as the Psalmist bade  
 The which you sing not, as of man afraid.  
 ‘ Come, let us sing,’ the enraptured David wrote,  
 What you with cold lips croak, and hard dry throat :”  
 \* \* \* \* \* p. 44.

*The Service of Song in the House of the Lord—an  
 Oration and Argument by* THOMAS BINNEY. Lon-  
 don: JACKSON and WALFORD.

ALTHOUGH we know that some of our readers have  
 lean scandalized at certain remarks which have ap-  
 peared in our pages, in commendation of Dissenters,  
 and of their proceedings in the matter of sacred music,  
 yet we cannot refrain from noticing the very able  
 pamphlet before us, if only to show how fast some  
 of the prejudices and misapprehensions respecting  
 Church Music which were prevalent amongst Dis-  
 senters not long ago, are now melting away under the  
 influence of common sense and charity. We believe  
 that there is no one portion of what is commonly  
 called the *Choral Service*, which might not be justi-  
 fied from the actual practices of those who for the  
 last three centuries have been opposed to it. But  
 now that we find earnest and active-minded Dissenters  
 openly giving their support to most of the more  
 important arguments in favour of Church Music,  
 which heretofore have been maintained by *High*  
 Churchmen alone, we cannot doubt that a material  
 change is likely to be wrought in the minds of many  
 of those “members of the Establishment” who take  
 their tone from the Dissenters in most points, and  
 oppose all improvement if Dissenters do but raise the  
 cry of Popery.

We are pretty certain that if a Churchman had  
 asserted, not long ago, that preaching, highly as it  
 ought to be esteemed, was not the *very* highest object  
 for Christian assemblies, he would have been stig-  
 matized as a Tractarian. But hear Mr. Binney:—

Preaching is not worship. The preacher is not worship-  
 ping when he speaks, nor the hearers when they hear.  
 More especially, “preaching the gospel,” in the strict and  
 proper acceptation of the phrase, is not worship; for this  
 may be addressed, with perfect appropriateness, to an  
 assembly of persons, not one of whom may be in a con-  
 dition qualifying him to unite with the speaker in any  
 Christian act at all.

Mr. Binney proceeds with what looks extremely  
 like a paraphrase of part of Dr. Bisse's famous ser-  
 mon on the Choral Service, which we have quoted in  
*Parish Choir*, p. 27, vol. i.:—“We may measure,”  
 says Dr. Bisse, “the excellency of praise above  
 prayer and supplications, with the same argument as  
 St. Paul doth the excellency of charity above faith  
 and hope; not only from its properties, but from its  
 duration,—because it *never faileth*.”

The three exercises just referred to (says Mr. Binney,)  
 viz., preaching, prayer, and praise, may without impro-  
 priety or irreverence be spoken of in the same manner in

which the Apostle speaks of the three great elements of the  
 Christian life: faith, hope, and love. \* \* \* The  
 harmony with angelic natures in the house of the Lord on  
 earth—this embodiment of holy love in the “service of  
 song” there, is but the prophetic anticipation of what is to  
 come and to continue for ever, in that world where love  
 and praise will be alike eternal. “Love never faileth;  
 but whether there be prophecies they shall fail; whether  
 there be tongues they shall cease; whether there be know-  
 ledge it shall vanish away.” In consistency with this,  
 Preaching will be unnecessary where all are saved and  
 none ignorant; “they shall know even as they are  
 known.” Prayer will be superseded, where nothing is  
 left to bewail or fear; deprecate or hope. “There shall  
 be no more curse.” Praise alone of the services of the  
 church *never faileth*; nothing can supersede it; it cannot  
 die.

To say the least, the coincidence between the  
 Chancellor of Hereford and the Minister of Weigh-  
 House is curious.

If we may judge from the next passage, Dissenters  
 are not likely to adhere much longer to their objec-  
 tions against the “kist fu'o whistles.”

There is nothing wrong in principle indeed in the use of  
 an organ, employed with simplicity, as a mere substratum,  
 guide, and support, for the volume of voice rising from the  
 people; or for filling the place with *suggestive* intonations,  
 with hallowed, soothing, preparatory utterances of peniten-  
 tial, grateful, adorative symphonies as the congregation is  
 assembling. There is nothing wrong in this. There is  
 much that may be useful. But we do not want it. We  
 neither advocate nor need the instrumental accompaniment  
 if the grand human and spiritual organ, composed of  
 hundreds of minds and hearts, with its fulness of power,  
 and niceties of modulations and varieties of pipes, and its  
 conscious life, intelligence, and love, will only send forth  
 what is in it.

We heartily wish Churchmen would cease to em-  
 ploy organs for the purpose of hiding their own  
 silence and neglect.

We may gather further from Mr. Binney's senti-  
 ments that we are not likely to hear any further  
 objections to antiphonal singing:—“the tossing of the  
 Psalms from side to side like a tennis-ball,” as it  
 used to be styled by the Puritans. Speaking of Paul  
 and Silas in prison (Acts xvi. 25)—

“At midnight they sang praises unto God.” They  
 sang words prompted at the moment,—or some remem-  
 bered Christian psalm,—or a “song of Zion,” learnt in  
 their youth, and rich, at once, in its new sense and old  
 associations; and they sang, it is likely, as they had  
 “heard and seen” in their former worship,—as was prac-  
 tised probably, in “the Churches of the Saints,” and  
 involved in the directions just recited—they sang “*respon-  
 sively*,” “speaking to themselves,” and “admonishing  
 each other,” by addresses and answers of encouragement  
 and hope, and with blended expressions of Faith and  
 Praise.

Still less are we likely to hear further of the objec-  
 tions which the Puritans so pertinaciously urged  
 against the chanting of the canticles:—

And to this day (says Mr. Binney) these heaven-des-  
 cended hymns, technically denominated *Benedictus* and  
*Magnificat*, regularly recur in the morning and evening  
 services of large portions of the Church. Whatever may  
 be the errors, which render it a duty and a necessity to  
 stand separate from those Churches, it is impossible for us,  
 if possessed of any depth of devotion or richness of senti-  
 ment, not to be affected by the idea of thus hailing, as it

were, the spiritual coming of the Lord into his temple, in the very words which welcomed his appearance in the flesh—words prompted by the spirit of inspiration, and first flung from the lips, in sacred rapture, of the most favoured of men and women!

Is there any Churchman ignorant of the origin of the hymn *Te Deum*, or scrutinizing the traditions of Catholic antiquity with cold rationalistic eye? Then let him learn from Mr. Binney:—

The Divine gift, filling the heart and guiding the tongue of the Christian prophet, came forth in the form of "a psalm," as well as of "a doctrine," a tongue or an interpretation; the individual "speaking by the Spirit," spake "in song;"—and the rest of the Church, first edified by the official act, learnt, while it listened, the words and melody, joined in the exercise, and retained the gift for its own future congregational use. One account of the *Te Deum* is, that, "when Austin was baptized by Ambrose, while they were at the font, they sang this hymn by inspiration, as the Spirit gave them utterance, and so published it in the sight and audience of the people." Now this story, which the learned reject as fabulous, is precisely what Paul teaches, as having occurred in the primitive Church. *It had Psalms and Psalmody direct from Heaven!* The apostle himself had all manner of gifts, and "spake with tongues" more than others, and, among the rest of his accomplishments, he spake in song: and he places the gift on a level with other spiritual exercises. "I will pray with the Spirit, and I will pray with the understanding; *I will sing with the Spirit and I will sing with the understanding also!*"

Again, if any Churchman there be who objects to singing aught but what may be called *direct praise*: who objects to the singing of *prayer, or creed, or didactic text*, let him take a lesson from Mr. Binney:—

"The service of song in the house of the Lord" may include not only *direct praise*, to which some think hymns should be confined, but all the exercises and emotions of the heart. The varied vicissitudes of the inward life may find fitting expression here;—the works and ways of God—the wonders of his universe—the mysteries and felicities of his providential administration;—the GREAT FACTS OF OUR SPIRITUAL REDEMPTION" (*i.e.* the CREDO);—"the advent of the Lord—his life, and death;—the previous delineation of prophetic song;—the subsequent discoveries of apostolic light, revealing the invisible and foretelling the future;—all that faith realizes of the existent, all that hope desires and expects of the foretold;—these things, and such as these, may all find, in the psalmody of the Church, some forms of appropriate, united utterance."

Sometimes we hear the objection, that we ought not to want any such incentive to devotion as music supplies; that it is a sign of carnality to employ it for purposes of edification. But hear Mr. Binney:—

We are to sing, not merely *directly* to praise God, but to "edify" and "admonish," impress and excite, each other and ourselves. Not merely *because* we feel, but that we may feel; not merely to present adoration, but to profess truth,—and so to profess it, that we may show we "glory" in it,—that "the word of Christ dwells in us richly,"—and that, by repeated and exultant avowal, its impression on ourselves, and its permanency among men, may be respectively deepened and secured.

Finally, is there any one who, however justly he may insist on the necessity of congregational music, is adverse to the employment of anthems? If so, let him learn that ("*Paul being judge,*") he that

hath a psalm, "as well as he that hath a doctrine, may have a gift to be held and exercised for God."

There is no difference in principle, when exercised thus by Christian persons and with pure purpose, between the eloquence of song and the eloquence of speech. True, the one may be abused—but so may the other; both are alike liable to perversion, to be turned from their object, and to be employed as instruments of voluptuous religionism. Where preaching is disproportionately exalted—and especially when the preacher is like a strolling star, tempting benevolence with the promise of pleasure—the man is to many only "as one that hath a lovely song and a pleasant voice, and can play well upon an instrument;" alas! sometimes he is gradually so affected by bad influences, as to become, though perhaps unconsciously, as much a mere performer, as his hearers are the mere admirers of his song. The same thing of course might be done with the other gift. But if there be truth in New Testament teaching, it need not be so.

Here we must close our prolonged series of extracts, merely remarking with pleasure on the generous tone and catholic unprejudiced spirit with which the Dissenting Minister has treated his subject.

### To Correspondents.

The "*Village Lectures on Psalmody*" are delayed in consequence of the indisposition of one of our contributors.

"*One who acts as Organist.*" The *Do* clef, when used for the tenor and counter-tenor parts, shows exactly the notes that are to be sung, in their legitimate position. The treble and bass clefs are sufficiently convenient for mezzo-soprano and baritone respectively, showing likewise the notes in their real places. Whilst the treble clef used for a tenor part represents what is not true, viz.: the notes an octave higher than they really are. If, to save trouble to learners, the treble clef is made to serve for tenor and counter-tenor, why not make it serve for bass also?

*Beta.* The objection to using the Sanctus as an Introit is, that the Church has appointed it to be sung in another place, viz.: after the *preface* in the Communion Office; but we see no objection to using it as an *Introit* occasionally, provided, that it be afterwards sung in its proper place.

*J. H. O. (Gosberton.)* The time in which a *verse* or *solo* part of an anthem should be sung, must depend on the character of the music and the sentiment of the words, and need by no means be the same, as the time of the full parts of the anthem.

We believe the old psalm tune *St. Anne's*, consisting of eighteen bars, with two minims or one semibreve in each, should be sung through in half a minute. The *old first* psalm tune in No. 24 of the *Parish Choir* should be sung through in about fifty-five seconds. The old 113th in a minute and a half. The old 4th Psalm in thirty seconds. The old 100th in forty seconds, we mean the *old* 100th as published by Mr. Hullah. But if the modern version of it, with all the notes of the same length, be used, then fifty seconds. Twenty bars of *Okeland's* anthem in *Parish Choir*, Vol. I., in sixty-five seconds. Ten bars of Goldwin's Anthem, "O love the Lord," forty seconds. Twenty bars of Rogers's Anthem, "Behold now praise the Lord," in sixty-five seconds. Batten's Anthem, "Deliver us, O Lord," twenty bars in sixty seconds. The psalm tune "Burford," (fifteen bars) in 3-2 time, in thirty-five seconds. The time we have given is moderately quick, such as would enable a congregation to sing several verses without monotony, but we are aware that the time used in many churches is almost twice as slow as the above.



## On the Prayer Book.

## No. XIII. HOLY COMMUNION. †

(Continued from Vol. II., page 36.)

BEFORE considering the Communion-Office of our own Church, it will be necessary to repeat a caution already given with reference to the other Offices, namely that this, like the rest, is a distinct and separate service of itself, and not necessarily connected with any other whatsoever. To persons, who have never witnessed its celebration except in the way now become usual among us, it is apt to appear as merely the concluding portion of the Morning Prayer. This idea must resolutely be got rid of. We must understand it as described in the title-page of our prayer-books, which are said to contain the offices of "Common Prayer and administration of the Sacraments"—Common Prayer being one thing, administration of the Sacraments another.

A farther error, connected with the one last mentioned, is, to look to a part only of the Communion-Office, instead of regarding it as a whole. The title prefixed to it in the prayer-books is, "the Order of the administration of the Lord's Supper, or Holy Communion,"—shewing that the Church herself does not consider it to be complete, unless there be an *actual administration* of the Lord's Supper. Now, whether from the indisposition of congregations to communicate, or the indisposition of the clergy to administer, oftener, or from the great length of two or more services combined in one,—from one or other of these causes, the rule of the Church, appointing a communion for all those days which have a special epistle and gospel, that is to say, for all Sundays and holidays throughout the year (with the proviso that there be a convenient number to communicate)—this rule of the Church is practically set at nought, the office broken short at the conclusion of the sermon, and the people then and there dismissed with the blessing. The consequence of this arbitrary proceeding is, that the great central point of the whole service, the great commemorative sacrifice, to which all the rest has reference, is lost sight of, and an unmeaning fragment substituted for a beautiful whole, and people blinded as to the real meaning and structure of the chief act of worship they are called upon to perform.

That section of the Communion-Office which extends from its opening to the end of the sermon, so far from being the principal, is but the preparatory part, or Preface, usually called the PRE-COMMUNION: it consists of prayers, lessons from the Old Testament and the New, a hymn or profession of faith, whichever you like to call it, in the Nicene Creed, and an enforcement or application of the lessons in the sermon. Its character is seen to be didactic; and it is meant to prepare us for entering on the next or principal division of the office—that which is, strictly

speaking, COMMUNION—which begins with the oblation or offering of the elements upon the holy table, proceeds to their consecration, and ends with their administration. This done, nothing further remains but a short sequel, containing thanksgiving-prayers and a hymn of praise. These constitute what is called the POST-COMMUNION, terminating with the blessing.

Our attention must for the present be confined to the first, or preparation part, of the Communion-Office. It was the ancient custom, as we gather from the records of Justin Martyr, and others already quoted, to begin with prayers and the reading of Scripture. This ancient custom we have preserved in our own form, which sets out with the Lord's Prayer (the highest prayer being peculiarly appropriate for opening the highest office), followed by that for purity, which is also most appropriate for those who are about to hold communion with their Lord. These two prayers are derived from ancient offices of the English Church, and stood in their present position before the revision and reform of Edward the Sixth's time. In the old prayer-book, however, the first drawn up and set forth during that reign, it was appointed that the Communion Service should be preceded by psalmody, and proper psalms were fixed for each Sunday and holiday, called *Introi's*, from being sung while the priest was *entering* within the rails of the altar. This practice, though no longer positively enjoined, is still by a common consent retained among us to the present day, there being usually some singing, either of an anthem or metrical psalm, or, what is decidedly objectionable, a *Sanctus* (Holy, Holy, Holy), wrested most unnecessarily from its proper place and connexion, while the clergy are proceeding or preparing to celebrate the service. The custom is no doubt ancient, though not *so* ancient as the other. It seems to have had its origin in the Eastern Church about the fourth century. St. Augustine speaks of it as prevailing in Africa during the fifth, and in the sixth we find it sanctioned throughout the West by Gregory the Great, who, we are told, "selected certain anthems from the book of Psalms called *Introits*,"—a practice which his missionaries would of course introduce into England. It may be remarked by the way, that singing in this place is not open to the same objection as we have seen it to be when used at the beginning of *Morning Prayer*, the key-note of which, in its opening part, is penitence and confession, whereas the key-note of the Communion Service, and its prevailing strain from beginning to end, is thanksgiving and praise.

Well, the Lord's Prayer and Collect for purity ended, we proceed, after the model of the primitive Church, to the reading of Scripture. The law, or Ten Commandments, is nothing more than a *fixed first lesson*. Like all other of our first lessons, it is taken from the Old Testament; the only difference being, that it remains the same for every day in the

year, and that it is interspered with responses comprising a petition for mercy, which our other first lessons are not. It is, however, a very ancient custom both to have fixed first lessons, and to have them interrupted at certain parts by prayers or ejaculations on the part of the congregation. The particular form which we use in this place is derived originally from the Eastern Church: it is suggested by the well-known *Kyrie Eleison*.

It was also an ancient custom to use collects where we do, between the lessons of the liturgy, and in the same order; for kings and others in authority first, for ourselves and our own wants afterwards. Our series of "Collects for the day" can in fact be traced back for the most part to the Anglo-Saxon Church, and were doubtless introduced into Britain by Augustine and his fellow-missionaries. The chief difference between ourselves and the early Christians in this respect, seems to be that they used here a greater variety of collects than we do; they regarded this as the proper place for inserting special prayer of whatever nature for themselves or for others. But it must be observed, that although with us the ordinary custom is to use but two, the collect for the queen, and that for the day, we are by no means limited to these two. In some seasons, as at Advent or Lent, an extra collect is added, and we are always at liberty to insert one or more of those six which are printed at the end of the Communion Office, with the direction that they "may be said, as often as occasion shall serve, after the collect either of morning or evening prayer, *communion*, or litany, by the discretion of the minister." As an instance of such "occasions," we may remark that the second of these collects was used anciently as a special prayer for those about to undertake a journey. And were the Communion Service celebrated by itself, so as to be of a reasonable length, neither encroaching upon other services, nor being encroached upon by them, we should doubtless return to this old usage, and introduce many such occasional prayers in this their most suitable place.

After the collects come the epistle and gospel, forming the second lesson of the Service. Of the passages selected for this purpose, it may be remarked that they by no means originated in the private fancies of the individual bishops and doctors appointed to compile and arrange our prayer-book, but have been used in this country, most of them in the same form and place, for upwards of a thousand years. The custom of giving glory to God, too, for His gospel, is said to have "prevailed from remote antiquity, in all the Churches of the East and West; and the Church of England has not ceased for many centuries to follow so pious and laudable a custom." The lessons here, as in the ordinary daily service, are followed by a creed, which both here and everywhere else, is something more than a bare confession of faith, partaking besides of the nature of a hymn; it not only expresses our faith in the word of God just read, but clothes that expression in the garb of praise: hence it is no absurdity for the Nicene Creed to be sung, as we sometimes hear it, anthem-wise by a choir, though of the two, we much prefer to hear it chanted by the congregation at large.

And now the minister begins to take his own individual share in the preparation of his people for what is to follow. The first head of instruction marked out

for him to give is, "What holy-days or fasting-days are in the week following to be observed"—a homely kind of instruction this, distasteful to some, and contemptible to others, but not a bit the worse on that account. It is a part of the minister's preaching, which it would be equally unwise for himself to overlook, or his hearers to despise. Omit to make this statement and you do not fairly set forth the Church's system; omit to observe what it lays upon you, and you do not give that system a fair chance; you are a churchman not in reality but in name. Notices of various kinds here follow, when necessary, as, for instance, "Notice (if occasion be), of the communion," "Briefs," or queen's letters as they are now called, authorizing public collections to be made in the church, or among the parishioners; "citations" of parties to appear before the ecclesiastical judge, in the present day much disused; "ex-communications," in the present day forbidden by law, or any other notices, in short, which concern the welfare of the Church, or are not in themselves trivial or unbecoming.

The rubric goes on to direct, "Then shall follow the sermon, or one of the homilies," &c. A hymn or psalm tune introduced here would, it is evident, be completely out of place, and mar the whole arrangement of the service. The creed is the hymn which the Church appoints, in its usual place, after the gospel, after which (any necessary notices being disposed of), the minister is directed to proceed with his sermon; in other words, to go at once to the pulpit and deliver it. The sermon is thus made a regularly connected part of the Communion Office. He ministers to the people at one part of that office, he preaches to them at another; the word of God which he has first read to them in the gospel, he now enters the pulpit to expound to their understandings, and press upon their hearts. So that there is neither psalm required, which would break through the designed order and continuity, nor change of garment which would give the idea of a new service commencing, nor prayer, which has already, in its proper place, been offered. The sermon fits into the "order of the administration of the Lord's Supper," and is as much a part of it as the catechising is of the evening service on the same day. They form a certain link in a certain chain, occupy a definite place, are preceded by something which leads to them, and followed by something to which they lead. So that it is both a violation of order, and a disregard to the spirit and meaning of the Church, either to introduce additions which she has not sanctioned, or to omit portions of what she has.

J. W.

#### Village Lectures on Psalmody.—No. I.

[It would give us very great pleasure, if the limits of the *Parish Choir* allowed us, to narrate the vast improvements which have taken place in the parish of Winterton, since our excellent friend, the Rev. Joseph Earnest, took possession of the rectory-house about twelve years ago. And truly there was need enough of improvement. His predecessor, a kind-hearted old man, had been rector for nearly half a century, and was not gathered to his fathers till long after the routine of pastoral superintendence, which sufficed in his younger days, had become quite inadequate to the wants of a greatly-increased population. Hence on his arrival, the new rector had to contrast with pain the few



drowsy occupants of the half-decayed pews in the church, with the crowds who thronged the new smart brick Ebenezer meeting-house, lately huilt as near as could be to the church, as if in defiance; and not less sad was it to see the self-satisfied hand of old men who occupied the *singing-gallery* in church, and performed tedious and unimaginable psalm tunes, to a scanty congregation sitting in silent patience; whilst the deafening roar which echoed from the conventicle could ever and anon be heard even in the church. But Mr. Earnest was not a man to be dismayed at difficulties, though if the truth must be told, difficulties for the first six years seemed to multiply around him. The farmers and old people resisted all change whatever, and said things always used to be very well till he came, and so they might still, if he would leave them alone. Some called him a Methodist, because he attended daily prayer, and displayed a heartfelt piety in all his actions. Some called him a Papist, because he beautified and repaired the church, and insisted on the greatest reverence in the mode of celebrating Divine worship. However, in the end he triumphed. The serious part of his parishioners found that if he loved the church, he also preached the gospel faithfully, and that they could lift up their voices as fervently in the solemn old Church chants, as in the dissenting hymn tunes, and a good deal more decorously into the bargain. The farmers found, that though the boys and girls were taught to read and write, aye and to sing too, yet that they did their work as well, and did not plunder the hedges quite so much. But, as we have not time for a long story, we must leave our readers to imagine for themselves the various changes that occurred in the parochial affairs of Winterton from the date of Mr. Earnest's first arrival, till the month of November, 1847, when we (if a contributor to this humble periodical may assume so grand a title) happened to be on a visit to our reverend friend, and accompanied him one evening to what was once the Ebenezer Chapel, hut was now (its trustees having incurred a considerable debt, and mortgaged and sold it) converted into a large and commodious national school-room. Here we found a numerous assemblage. There were the families of one or two of the resident gentry; the sons and daughters of the farmers and of the shopkeepers, and the choir of the church, which consisted of the best boys of the national school, headed by their master, a gentleman who had been trained at St. Mark's, and who added considerably to his usefulness by playing on Sundays a small organ, which had recently been placed in the church. Once a week it was the Rector's custom to hold such a meeting, for the practice of Church Music; and in the course of the evening to give a short lecture on the Prayer Book, or on some subject connected with the Choral Service. What he said on this occasion we took notes of, and hold ourselves responsible for the accuracy of the report. The succeeding lectures, with the Rector's permission, will be transmitted by a friend in the village, who has been a warm supporter of the *Parish Choir* from its commencement.]

In the last few years, said the Rector, we have made, I hope, no small advance in the knowledge of Church Music, and in the practice of it. By means of our Class Lessons, we have most of us acquired considerable facility in the art of reading music. By aid of the various essays which I have read to you out of the *Christian Remembrancer*, the *Parish Choir*, and other books, we now know something of the theory of chanting, and of what the Choral Service ought to be. Now, I wish, before we pursue our studies any further, to take up a subject which has not hitherto occupied our thoughts, but which I see it will be necessary to attend to, if we wish for good practical results to our labours—I mean the *art of singing*.

Perhaps some of you have never considered that there is no necessary connexion between learning the science of music, and learning how to sing. Yet the two things are perfectly distinct. In learning music, in the manner in which it is taught in the Class Lessons, you learn the relations of musical sounds one to another, and you learn to read the written language by which musical sounds are represented; whether they follow each other in melody, or are combined together in harmony. But all this may be learned without learning to sing, or to play an instrument; and when learned, it may be used as a purely mental amusement; for you can appreciate a melody or enjoy the combinations of harmony by looking at the music, without ever having heard it; and without uttering a sound.

On the other hand you may learn to sing *by ear*, or by rote; you may sing admirably; you may have the purest tone and most just expression, but yet may be unable to read a note of music. What you know by heart you can sing; what you hear you can recollect and imitate; but written music is an unknown language;—you cannot read it, nor sing any one interval correctly, unless you had learned it before.

I believe that I see around me some of my friends who possess one of these accomplishments singly. Ladies and others who learn singing from private masters learn, in general, to sing well. But they learn too much by ear—by imitation; their master shows them how to sing such and such passages, and they sing after him; or they find out the melody by means of the piano. But they very seldom learn to *read music*, or have any definite idea of the nature of the various intervals. Their ideas of time, too, are often very defective; so that however pleasingly they may sing by themselves what they know already, they are quite unprepared to sing part-music, or to sing at sight.

On the other hand they who learn only in classes, learn their time and their intervals very correctly, and can generally read music at sight, with more or less facility. But I hope I shall be pardoned for saying that I hardly ever met with a person who had learned in class only, without private tuition, who could sing a solo with any satisfaction to himself, or to the listeners. The tone is generally coarse, or nasal, the pronunciation and delivery mechanical and lifeless.

I would therefore cordially advise all persons who have had the advantage of a private singing master to study for a time also in a class, according to Mr. Hullah's or some analogous method, in order to learn *time* and to *sing at sight*. And I would urge all who have learned in class, to avail themselves if they can of the services of a master, in order that they may acquire a *pure tone* and correct *pronunciation* and *delivery*. But as I know very well that most of you cannot afford a master, I will do what I can to supply the place of one; and will give you hints by which any person of common sense may learn to avoid in a great measure the leading faults which untutored singers are apt to commit.

For what is singing? It is the use of, the playing upon (if I may so say), the most exquisite musical instrument that can be conceived. And see how much superior the organ of the voice is to all other musical instruments. You can not only produce a pleasing tone and melody to charm the ear, but, more than that, you can coin the musical sounds into

articulate speech, that may be appreciated by the understanding; and still more than this, you can throw into your performance *feeling*, that will reach the heart, and make others feel as you feel.

Mark me then—in singing you have not only to produce a pleasing tone and melody, but also to utter words that can be understood; and in a way that expresses the feeling or sentiment which the words contain. And I shall, I hope, be pardoned for saying, that Singing-Class pupils often produce an unpleasant *tone*; often sing *unintelligibly*; and often (I may say always) sing mechanically and without feeling; and this because they do not thoroughly know how to use that noble musical instrument with which they are gifted.

Let me give you an example: last Sunday morning the anthem was “Teach me O Lord,” *Rogers*. Now if I asked one of our bass friends to *read* me this passage of scripture, I make no doubt it would be done clearly and intelligibly; but let me read it as you sang it. “*Te-ee ehme O Lord. the way of Thy sta-atute, san di shall kee pit unto the en, dan di shall kee pit unto the en, dan di shall kee-ee-pit un-to tha end.*” The tone I confess was good; and the time irreproachable; so they are in the performance of a barrel organ; but where were the sense and feeling? the qualities that show soul? sacrificed; and why? because, so as you kept time and tune you did not regard distinct articulation, or emphasis, but run one word into another; you did not use your instrument as it ought to have been used.

Again, last Sunday week at Ripley Church, they sung a very tedious drawing version of the Old Hundredth. You know the line, “*For, it is seemly so to do.*” This was sung as follows: “*Fan rit is seem; ly so to do.*” Had the singers been asked to *read* this line, they would have felt that the words *it is seemly* belong to each other, and that if necessary to take breath it must be done either after “*For,*” or else after “*it is seemly.*” But in singing it they made a dead pause for breath in the middle of the word “*seemly.*” “*For it is seen. Ly so to do.*” This makes you laugh as I speak it. Is it less laughable to sing it? Is it right to sing laughably in church, if with a little trouble and common sense it can be otherwise?

In this very same line moreover we had a pretty example of what is often most unjustly complained of as a defect in the English language, viz: the hissing sound caused by the number of *ss*. And at the end of the word “*is*” as they slowly drawled it, I confess the hissing from forty children was intolerable. But they might have been told never to hold out the tone on consonants, but to do so on vowels only; then there would have been no hissing. The language is not to blame; but the fault is in those who cannot sing it.

Just so in the word *Amen*. Supposing that you want to hold out the syllable “*men*” whilst you count four, I think I know some of my young friends who would sing it thus;  $A | me \overset{1}{m} \overset{2}{e} \overset{3}{n} - -$ ; instead of  $A | me - - n$ . That is to say, instead of holding out the vowel during the four beats, and closing quickly with the consonant *n*, they would utter the whole syllable *men* in the first beat, and continue to hum the *n* through their noses for the period of the remaining three beats. Thus they would produce a flat

feeble humming through the nose, instead of an open sonorous tone from the mouth—merely because they do not know the use of the musical instrument that God has given them.

I went into the National School-room at Ripley, to have a chat with my friend Mr. Arley about the boys; and he boasted with great justice of the progress they were making in psalmody. But, said he, they sing so *flat*, Sir; I cannot keep their voices up; and I am sure I cannot tell the reason. Let me see, I said. Come to me, I said to one of the little boys, and sing me a verse of “*God save the Queen,*” and you shall have sixpence. There was nothing very unusual in his physiognomy whilst singing; it was the same as that of many untaught boys who try hard to sing, and are a little frightened;—but I could not refrain from taking a sketch of him, and here it is. Look at it, and then say if you should not wonder if he did *not* sing flat. Mark the contracted brow; the features drawn down; the cheeks loose; the lips unbraced, and curtaining the teeth, which are close shut; the head hung down; the look of agony\*. Could he help singing flat with those loose flabby cheeks and closed mouth? certainly not. No more than a string could help getting flat if you slacken it, or a pipe, if you were to substitute flabby leather for elastic wood or metal in part of its length.

Whether then we want a pure and pleasing tone, or intelligible articulation, so that we may (as Milton says)

“Span  
Words with just note and accent, and not scan  
With Midas’ ears, committing short and long,”

Or whether we would express our own feelings or excite the feelings of others, by our song, let us learn *how to use our musical instrument*. And, as I said before, I will endeavour to give you such hints, and we will go through such exercises as may enable you to avoid the leading characteristics of bad singing, and to comprehend at least the rationale of good singing.

We will first inquire as briefly as possible into the nature of musical sound, and its differences in pitch and quality; then glance at musical instruments in general, in order to inquire what kind of musical instrument it is that produces the *voice*; and what the causes are that render its sound pure and pleasing, or the reverse. So much for *tone*. Then we must look at the subject of *articulation*, the correct pronunciation of the different vowels and consonants which form syllables. Next we must speak of emphasis and expression; the way of delivering words and phrasing sentences, so that they may be imbued with the feeling they are intended to convey. And constantly, in our way, we shall endeavour to apply what we say to the practical improvement of psalmody.

X. & II.

\* Our engraver has unfortunately disappointed us with the drawing here alluded to. It will be given with our next No. in the continuation of this article.—Ed. P. C.



## DR. BISSE ON THE NATIONAL DEFENCES.

From whence comes our national strength? comes it not from our national worship, which alone induces God, according to his covenant, to come and dwell among us, and to be our God, and make us his people? Suppose we are strong in our fleets and our armies, and stronger in our alliances, and in the multitude of our treasures, which are the sinews and strength of the former; what inducements are these to God to be our God? Will He choose us for his people, because we are a rich people? Will He be our God because we have kings, emperors, and states for our allies? Will He dwell among us, because we can cause Him to dwell in safety through the defence of our fleets and armies? No: as God is our strength, so, were it not for the public worship offered up day by day in his holy places, He would utterly depart from among us; were it not for the standing sacrifice of the tabernacle, the Lord would remove out of our camp.

All this was not only acknowledged by our governors, but urged by them as the conclusive reason for establishing the Liturgy, as being "*most profitable to the estate of this realm, upon the which the mercy, favour, and blessing of Almighty God is in no wise so readily and plenteously poured, as by common prayers.*" The same acknowledgment was repeated, the same argument urged again, by our governors, for re-establishing the Liturgy after the grand Rebellion, that dismal interval, a cloud and scandal to our chronicle, when the daily offering with the Liturgy being caused to cease throughout the land, the vials of God's wrath were as readily and plentifully poured out upon the state of this realm, if it might be called a state, for many years.

Now, though the public worship be appointed to be daily offered up in our parish churches, and in some few is offered up according to appointment; yet in the Cathedrals, the morning and evening sacrifice is never intermitted—it is offered day by day continually, even as the Lamb under the law. These are the great mother-churches in every diocese, from which the parochial churches being originally derived, and upon which being dependent, are to be looked upon as parts of them, and belonging to them as living members of the same body. And therefore the acts and offerings which are offered up in these greater, are accepted for all the lesser parish churches within their dependence, where the daily offering is not, upon just cause, observed, as indeed it generally cannot; even as the daily sacrifice of the temple was imputed to the several synagogues, where only the law and the prophets were expounded, and that every Sabbath-day. These cathedral temples, these mother churches, the sure resting-places for the ark of the covenant, before which the daily offering never ceaseth to be offered morning and evening, these are our strength and salvation, and are of far greater use and security to our people and to our land, than all the watchfulness of our senators, or policy of our ambassadors, or valour of our mighty men. *God is well-known in these palaces of our Zion, as a sure refuge.—From the Sermon on Cathedral Worship.*

## Meaning of Prayer Book Words.

(Continued from Vol. II., p. 29.)

## No. 6.—INVITATORY.

"FOR this cause be cut off anthems, responds, *invitatories,*" &c.—*Vide Preface to Book of Common Prayer.*

We have shewn in former numbers what were the *anthems*, and *responds*, which were "cut off" from the Service Book of the English Church by the Reformers in the sixteenth century on the ground of their "breaking the continual course of the reading of the Scriptures." Now we come to the *Invitatories*.

It is well known that the 95th Psalm is called the *Invitatory* Psalm, because it contains an invitation and encouragement to the work of praise which immediately follows; but as this psalm is retained by the English Church, we must necessarily look at the invitatories of the unreformed Ritual, to see what is meant by the passage above quoted.

In these *Invitatories*, the words of the psalm are interrupted at intervals by a repetition of an accompanying antiphon, in a way which the following specimens will explain better than a page of description.

In the Matins for Christmas-day, the invitatory commences with the antiphon, "Christus natus est nobis. Venite adoremus."

"*Cantores.*—Christ is born to us. Come, let us worship." *Choir repeats*, "Christ is born," &c.

"*Cantores.*—O come let us sing unto the Lord; let us heartily rejoice in the strength of our salvation; let us come before his presence with thanksgiving, and be glad in him with psalms.

*Choir repeats anthem*, Christ is born to us, &c., &c.

And thus the psalm is intermingled with the antiphon at about every second or third verse.

In the Matins in the *Office for the Dead*, the antiphon interspersed in like manner is, "Regem, cui omnia vivunt, Venite adoremus."

In the "Matins of our Lady," at the commencement of the "Prynner in English," a book of devotions for the use of laymen, printed by Mr. Maskell, from a MS. of the beginning of the 15th century we find the *Invitatory* given thus in the English of that day.

*Invit.* Heil marie ful of grace, the lord is with thee.  
*Ps. Venite.*

Come ye, make we fulout ioie to the lord: hertili sing we to god our heelthe. Bifore occupie we his face in knowlechyng\*: and hertili sing we to him in salmys.

Heil marie ful of grace, the lord is with thee.

\* Translated literally from the Latin version "præoccupemus faciem ejus in confessione."

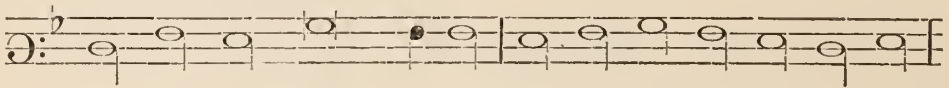
Then follows another portion of the psalm, then the antiphon, and so on to the end.

We have thus, we hope, made it plain what the old Invitatories were. We may add, that the name *Venitæ* was given to the books containing such Invitatories (possibly with some other parts of the service likewise), "*Liber ecclesiasticus, in quo descriptus psalmus cum notis musicæ, Venite exultemus Domino, &c., quo Matutini incipiuntur.*" Vide *Maskell's Monumenta Ritualia*, vol. i., p. lxxxix.

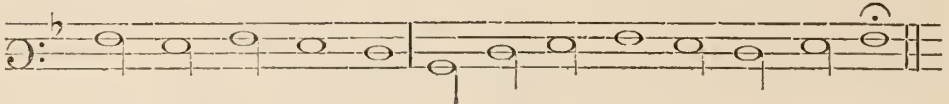
Respecting the music of the Invitatories, it was not a simple chant, such as we now use in singing the prose psalms, but a melody of greater variety, and capable of including two or more verses in one strain. In fact it more nearly resembled what are commonly called *Services*. We once, and once only, heard the *Venite* sung

(and very well sung) to a varied composition like a service, with solos, duets, &c.: this was in the church of St. Saviour's, Southwark, where considerable pains are taken with the music, although not in quite so church-like a manner as we should like. We think, however, that in the present state of the English Church, a *congregational music adapted to the poor* is the great thing to aim at, and that a simple chant is better, with this view, than a more elaborate composition.

We subjoin a short specimen of ancient Invitatory music, somewhat condensed, but enough to show the nature of the strain, which is lengthened or shortened to suit the various portions of the psalm. It appears to be written in the First Tone, and to have been debased by the introduction of B flat.



Ve - ni - te exultemus Do-mi - no; &c.



## CHURCH MUSIC AT OXFORD.

*To the Editor of the Parish Choir.*

SIR,—We have all of us of late years heard a great deal, and read a great deal, on the subject of ecclesiastical music. We now probably understand something of the *theory* of the science, but the *practice* as yet appears to be very limited. It is surely no small disgrace to the Church that her spiritual songs are only to be heard in their perfection at such a place as Exeter Hall! It is unaccountable.

I am an inhabitant of Oxford—a city with a cathedral and sixteen churches—a city, moreover, with great musical resources, and where, if *anywhere*, we might expect to meet with a *few* symptoms of amendment, but, alas, they are very few, and very "far between."

If it were my duty to spend seventeen Sundays in visiting these seventeen churches, for the purpose of making observations on their respective *choirs*, (?) the result would be painful in the extreme. The Gregorian tones are ridiculed; and if the congregations judge of them from the specimens which have been presented, I marvel not at the antipathy. I confess that I never heard a Gregorian tone chanted in the manner described in the Parish Choir. Possibly the nearest approach to it is at Littlemore, but I have no very definite idea of the real majesty of the Gregorian tones, never having heard them sung as they should be, hence the general prejudice. I have enclosed a few brief notes which may serve to give you an idea of the state of parochial psalmody at

Oxford, that is to say, if you are not already better informed on the subject.

*The Cathedral.*—The state of Cathedral Choirs throughout England is pretty well-known, this may therefore be dismissed with very brief comment. The organ has just undergone an extensive restoration. The choir is miserably deficient, possibly the worst in England, the members few, and for the most part engaged in business. At the recent elections one of them, if not more, was engaged in the service of adverse political parties, and marched in their bands with a huge wind instrument, playing the "Boatman's Dance," &c., &c. I may be over sensitive, but to me it appeared rather unseemly.

*St. Mary the Virgin.*—The University Church. A fine old organ, played by Dr. Elvey; plain psalm tunes, *e. g.* Old 100th, St. Ann's, New York, &c., and double and single chants. Although there are choristers here the singing is very poor.

*St. Mary Magdalene.*—Plain psalm tunes, and double chants, *e. g.* Norris, Heathcote, Spofforth, &c. The other day I entered this church; the organ-gallery was filled with children, who were *practising* an old psalm tune which had probably been sung in the church for the last 200 years; the organist was testing the *full power* of the instrument, and the children were following the same rule with regard to their voices. What with the roar of the organ, and the screams of the children it was impossible to detect an error, or at least to carry it to its right owner.

*St. Giles.*—A barrel organ which plays a few psalm tunes and some Gregorian chants; a boisterous choir. When a barrel organ is admitted into a church, let



us give up all prospects of improvement, and we shall never be disappointed.

*Holy Cross.*—No organ\*; a small choir placed on the ground under the belfry arch, the tunes of an inferior order, *e. g.* Eaton, common chants, and occasionally responses to the commandments, by Jo-melli.

*St. Aldate's.*—Till lately the choir was led by a clarinet; a wretched little organ now occupies its place; very bad singing. In none of the Oxford churches do the congregations join.

*St. Ebbes.*—A miserable grinding organ which, I believe, plays "Devizes," or some such tune, and the chant called "Jones's," when a change is desired, the music is vocal.

*Carfax.*—The city authorities attend this church. It contains a noisy organ, a noisy organist, and some noisy boys.

*St. Peter's in the East.*—A good organist and some very devotional singing. I have recently been told that the "Te Deum" is chanted here to three distinct chants. A "sanctus" is sung after morning prayer; the metrical tunes arc well selected, and the last line of each verse is usually played on a soft stop, the reverse of almost universal practice; the effect is good.

*St. Peter in the Bailey.*—I have occasionally attended this church; the chants were exclusively Gregorian, accompanied by a very hideous toned seraphine, absolutely inferior to an *accordion!*! the harmony produced was irresistibly ludicrous.

*St. Paul's.*—This is the last church which I shall now refer to. It contains a small organ by Bishop, in place of a clarinet ejected some time since. The good singing which is now and then heard here is not indigenous, it can therefore be of no practical utility. Formerly I have heard such tunes as "Froome" and "Suffolk New," while the favourite chant has been that by "Calah." Now, the "Old 100th," "104th," 113th," "St. David's," and the modern mutilation of Tallis's melody to the Evening Hymn are by no means scarce; the chants are mostly double, and the most hackneyed of the sort; Battis-hill, Dupius, and Mornington. On Holy Days there is a little Gregorian skirmishing; Weldon's anthem taken from the 150th psalm, published in the "*Par-ish Choir*," has also been used.

JUBAL.

Oxford, September, 22, 1847.

#### LENTEN OBSERVANCES.

MR. EDITOR,—I should be greatly obliged by your insertion of my letter, and a distinct and authoritative answer to it.

What should be the true church plan of our Lent Service?

We are a thoroughly village congregational choir. We chant the Venite to Greg. 1; Gloria's to the same; Te Deum to Greg. 8; Jubilate to Farrant in F; a sound Psalm after the third collect—(*Gibbons, Tattis, &c.*)—Psalm, *vicc introit*, after the prayers; responses, *Contra rubric legem*; and Gloria before the Gospel.

Now, Sir, what, as plain countrymen are we to do in Lent?

\* A barrel organ has recently been introduced. I hear that it is not used in any part of the service; but at the close, the congregation are "played out" to the tune of the "Sicilian Vespers," alias "Mariners." Such, at least, was the case on Sunday afternoon the 17th instant.

Our population altogether is very much under 200, and that unusually scattered. We keep Saints' Days, with all the psalms chanted, and have a short lecture. We keep the Wednesdays and Fridays in Lent, with a short lecture on the latter day; and the whole of Passion Week, with a lecture on each day.

We have an instrument played by one of my own family (in regard to which, by the way, we should be happy to receive any subscriptions in addition to our own annual £5, in order to create in time an endowment for an organist—seeing that a parish is to last as long as Christianity itself—though this is only a suggestion, without much hope of any missive five pounds)—but having an instrument, what shall we do in Lent?

Shall we chant at all on the Wednesdays and Fridays? If we should, how can we chant jubilant Psalms, as the Venite, to minors? Should we sing after the third collect?

What should we do on the Sundays which are out of Lent altogether!

Give us a rule; and hundreds of country parishes will be as thankful as will be a certain

February 14, 1848.

ESSEX RECTOR.

\*\* Cover the pulpit and altar with black. Sing *Benedicite* instead of *Te Deum*. Let all the occasional psalmody (whether metrical or anthem) be of a penitential cast. Sing on week days if possible without the organ, and in plain unison; adapt even jubilant psalms to less jubilant music. *But do not give up singing*, or chanting. Let the services be more frequent, and the attendance at them more numerous.

THE "pie" is a table and rule in the old Roman offices, showing in a technical way how to find out the service which is to be read on each day, which, consisting of numerous particulars by the intermixing the several offices which sometimes fall in together to be read, makes it difficult to be understood. As to the meaning of the name which was called the "Pie" by the elergy before the Reformation it was called by the Greeks, Πινάξ (Pinax), the index; for that word signifies metaphorically, a painted table or picture, and the indexes or tables of books being formed into square figures resembling pictures or painted tables hung up in a frame, these likewise were called Πινάκες (Pinakes), or being marked only with the first letter of the word πι "Pies." This was probably the origin of the term; but these tables being made with initial letters of red, and likewise some other remarkable letters or words thereof, being of the same colour, it was thought that the table was called "Pie" from the party-coloured letters whereof it did consist; and from this account when they put it into Latin they called it "Pica." Thus, in former times, some of the friars from their party-coloured habits were called "Pies." Afterwards, when printing came into use, those letters which were of a moderate size, not so big as the large text hand in the manuscripts, but were of the bigness only of those in the comments and tables were called "Pica" letters.—NICHOLLS' *Comment on the Book of Common Prayer*.

#### To Correspondents.

We have received *The Church* newspaper of 12th November, from Toronto. It contains a very able leading article on impediments to congregational psalmody, and mentions amongst them, the high pitch of many tunes; the bad custom of putting choirs of men and women in a gallery behind a red curtain; and too slow and tedious a

time, and uncertainty of time. Our own sentiments entirely agree with those of our colonial contemporary, and we are pleased to find Church Music receiving so much attention on the other side of the Atlantic.

*Pro Ecclesia Dei.* Many thanks for the letter and for the accompanying donation. The *Organ Manual* is in preparation by one of our friends; but alas! they only who write books know how tedious a process it is. *Out of the Deep* and *Veni Creator* can be procured through any bookseller, or can be sent by post.

A *Musician* who complains that the Ambrosian *Te Deum*, Marbeck's Communion Office, and the ancient Psalm Tunes, are too dull for modern ears, should remember the old adage, that there is no disputing about tastes. Another correspondent says, "To the Society for Promoting Church Music I owe a debt I can never repay. Those only whose lives are for the most part labour and sorrow, can appreciate, after the wearisome day, the blessed calm of an evening soothed by such sublime music as the *Te Deum*, *Credo*, *Gloria in Excelsis*, &c., now readily put in the way of poor souls who have been hungry and thirsty for the like, but for want of funds to purchase expensive music, have heretofore hungered and thirsted in vain." Respecting the psalm tunes, let us observe that the "old 113th" is nearly the same with the old hymn "Eterna Christi munera," which the immortal Palestrina, the prince of music, did not disdain to use as the motivo of one of his communion services.

*Church Music at Sheffield.*—On Sunday, January 9th, sermons were preached in St. Phillip's Church, Sheffield, in aid of the choir fund. The choir was augmented for the occasion; full cathedral service was performed; and according to newspaper critics, all went off well. The psalms were chanted with excellent precision; the versicles were given in good harmony; well, and devotionally, without any straining after effect; and many of the congregation were able to join in them with satisfaction. Thus far, then, there is no ground for complaint, quite the contrary; and we wish that such solemnities were observed a little oftener, with proper qualifications.

On the other hand, we fully concur with an able writer in the *Sheffield Times*, that there were many circumstances connected with this festival that might, on a future occasion, be altered for the better. Why, for instance, distrust the piety and benevolence of the regular attendants at St. Phillip's, and circulate an announcement of the intended services in a kind of concert bill, thus "tempting benevolence with the promise of pleasure," as Mr. Binney says? We fully agree with the writer in the *Sheffield Times*, that it is both wrong in principle to make divine service so much like an exhibition, and that it is most inexpedient that the *masses*, who at present know Church Music hardly by name, should be led to connect the idea of it with eminent vocalists engaged for one occasion only, suffocating crowds, and very showy music, and in fact, to imagine that good Church Music consists in something like a concert in church every Sunday. Besides, it is not doing justice to the music of the English Church, to present such an exciting, patchy, fragmentary selection, as a specimen of full cathedral service: viz., Tallis's *Chant*; Beethoven's *Andante* in F as an organ voluntary; *Te Deum* chanted; *Jubilate*, Boyce; *Motett*, No. 3 Mozart; *Sanctus*, Spohr; Responses, Gibbons; *Agnus Dei*, Mozart; and *Chorus* from Samson, Handel. We are sure that the voluptuous and brilliant mass music of Mozart is not adapted to the service of the English Church, and is not consistent with the sober and humble spirit of devotion which she inculcates to her members—"that solemn dignity which is equally remote from the pomp of Rome and the baldness of puritanism." We would, in conclusion, ask the senior warden of St. Phillip's, who is, we hope, also "a devout reader of the *Parish Choir*,"

whether a collection for the choir could not be obtained by means that would not offend any earnest churchman, and that would give no loop hole whatever to the most censorious? If you want the alms of devout churchmen offered to God for the improvement of the music and psalmody in His house, then have an unostentatious solemn service in church, and let the Holy Eucharist take the place of the organ voluntary and Mozart's motett. But if you want to get shillings from people who will not give, unless they have some return for their money, why then have a concert—an open, avowed concert—but not in church.

The Rev. Mr. Cope delivered a lecture on the Choral Service at the Albion Hall, Hammersmith, on Wednesday evening the 23rd February, to an overflowing and most attentive audience. At the conclusion of the lecture, the Rev. Mr. Atwood, the Vicar of Hammersmith, proposed the thanks of the meeting to the Reverend Lecturer, to the Choir, which, under the able management of Mr. Monk, sung the illustrations, and to our respected publisher, Mr. Ollivier, who took on himself the trouble and expense of the entire arrangements. A collection was made at the doors amounting to 7l. 10s. towards defraying the expenses.

A *Hampshire man* says—"I wish, Mr. Editor, you could send a few numbers of the *Parish Choir* to some of the clergymen in the south-west of Hampshire. At one parish church in that district two favourite tunes are "Ah, vous dirais je," and "Woodman spare that tree." There is a seraphine in the church, but no one to play on it. Of course, neither responses nor psalms are sung, but they are preached in an extraordinary way by a clerk. And in another church in the same district, the service is treated with similar neglect; and the clergyman has recently given the children, and one or two men, who with them sing some metrical hymns, the well-known tune, "When the rosy morning appearing," and it has at his instigation been intruded into the service. Among the congregations attached to each church are persons of wealth. I have not heard of any endeavours made in either church to improve the psalmody."

We regret that we cannot insert the able letter of our *West Bromwich* correspondent on Clefs. As for the invention of any new signs to simplify or supersede the old ones, it is not to be thought of for one moment. It would be rendering all the old music obsolete, and increase confusion tenfold. If people will not learn the C clef (*i. e.* if they will not take the trouble to read music), they must be content with the G;—this is far better than inventing new ones. We beg to state once for all our belief, that the difficulty of reading from the C clef is merely imaginary; and that if a person were to write out in the C clef, music that he already knew in one of the others, he would soon become equally familiar with it. In the palmy days of English music, the C clef was used for *canto*, as well as for *alto* and *tenor*. Sound musical science is far less prevalent now than in the last century even; when ladies could generally play from the C clefs and from the score. The difficulty, we believe and have always found to be, readily overcome by a very little trouble on the part of learners.

A *Society for the Improvement of Music in Churches* is in process of formation at Liverpool. We hope to hear of its being speedily organized and active.

The newspapers state that the Choral Establishment at Manchester Cathedral is remodelled, and vastly improved. Now would be the time to *begin aright*.

We are informed on unquestionable authority, that Mr. Binney had never read Dr. Bisse's "Rationale on Cathedral Worship" when he wrote the "Service of Song," reviewed in our last number, and that the coincidence between the two works, though curious, is accidental. We meant to express no more.



## On the Prayer Book.

## No. XIV. HOLY COMMUNION.

*(Continued from Vol. II., page 42.)*

THE introductory, or preparatory, part of the Communion Service having concluded with the sermon, we enter forthwith upon the second and principal branch of it, for which we have hitherto been preparing—COMMUNION, strictly speaking—that Communion with our Lord, to celebrate and engage in which was the chief end of our assembling together. Upon this we now enter. From this time forth whatever we do or say will have direct and immediate reference to it. It is indicated in the first thing that we are directed to do after the sermon, viz., the giving of alms, a token and testimony of the communion which in Christ we hold with the poor and afflicted members of His body. The second thing done, viz., the offering of the bread and wine upon the altar, is also a shadow of that substance which shall follow, a sign of the actual communion which through those elements we shall hold with Christ, when the bread and wine, so offered, shall presently be consecrated. And in the third, viz., the prayer for the Church Militant, having already testified our fellowship with the living, we go on to profess our Communion with the dead in Christ, making mention of the spirits of the departed faithful with honour and reverence, blessing God for their life and example, which we implore His grace to follow.

Upon each of these three points we must say a few words.

1. In order that we may have the opportunity of testifying our fellowship with the *living* members of Christ's body, it is directed that, after the sermon, "The Priest shall return to the Lord's table, and begin the *Offertory*, saying one or more of these sentences following," &c. The reason of the name given to this part of the service is obvious: it is the time of offering, the period when the alms of the people after contribution shall be offered solemnly by the Priest, in the name of Jesus Christ, to the service and glory of God. But observe there is nothing compulsory, in all this; there is not even an *application* made for alms. It is simply directed that while certain "sentences are in reading, the Deacons, church-wardens, or other fit person appointed for that purpose, shall receive"—not *apply for* or *collect*, but simply *receive*—"the alms for the poor, and other devotions of the people, in a decent bason, to be provided by the Parish for that purpose." It is meant to give persons the opportunity of acknowledging in a practical way their position as members of Christ's body. "I come here to hold communion with Christ; let me first, then, communicate with the poor whom He has appointed to be His visible representatives." If a man says thus to himself in a loving and cheerful spirit, he will rejoice at being allowed to offer of his ability, while listening to those sentences of Holy Scripture wherein the duty is enforced; but if otherwise, one of those very sentences will tell him to "do according as he is disposed in his heart, not grudgingly or of necessity: for God loveth a cheerful giver." (2 Cor. ix.) At the same time it must not be supposed by the poor that their having nothing to give is a reproach to them. When St. Paul established the *Offertory* in certain churches

of his day, his words were these, "Concerning the collection for the saints, as I have given order to the churches of Galatia, even so do ye. Upon the first day of the week let every one of you lay by him in store, as God hath prospered him, that there be no gatherings when I come" (1 Cor. xvi. 1, 2.) A poor man therefore would do wrong to think that he was always *expected* to give; indeed he would do wrong to have any regard to man's opinion whatsoever in a case like this. Putting himself in the sight of God, he ought to do what his conscience tells him to be right. If he has *no* alms to give for those who are poorer or more distressed than himself, or for such other "pious and charitable uses," (see direction at the end) as they may be applied to, then God will accept his prayers instead: if he *has* alms to give, he may be certain they could not be given at a better time, in a better place and manner, or for a better cause.

2. The alms of the people, so collected, the Priest is "humbly to present and place upon the holy table," and next, "where there is a Communion, the Priest shall then place upon the table so much bread and wine as he shall think sufficient." This is the second point, the solemn offering of bread and wine before alluded to, wherein we give visible token of the approaching Communion. "In all the Jewish sacrifices," says Wheatley, "of which the people were partakers, the viands or materials of the feast were first made God's by a solemn oblation, and then afterwards eaten by the communicants, not as man's, but as God's provision: who by thus entertaining them at His own table, declared Himself reconciled and again in covenant with them. And therefore our blessed Saviour, when He instituted the new sacrifice of His own body and blood, first *gave thanks and blessed the elements*, i. e., offered them up to God as Lord of the creatures, as the most ancient fathers expound that passage: who for that reason, whenever they celebrated the holy Eucharist, always offered the bread and wine for the Communion to God, upon the altar, by this, or some such short ejaculation, *Lord, we offer Thee Thy own, out of what Thou hast bountifully given us.*—(See St. Chrysostom's and other liturgies). After which they received them, as it were from Him again, in order to convert them into the sacred banquet of the body and blood of His dear Son. In the ancient Church they had generally a side-table near the altar, upon which the elements were laid till the first part of the Communion Service was over, at which the catechumens were allowed to be present; but when they were gone the elements were removed and placed upon the holy altar itself with a solemn prayer." Of this practice we have no special authorization in the Prayer-book, but we have the *general* direction, that the bread and wine, which, being "provided at the charges of the parish" (see again Rubric at the end of the service) are, equally with their alms, the gifts of the people, are to be offered in like manner, dedicated and appropriated to God in acknowledgment of His sovereignty over the creatures before being applied to our own use and benefit. "From whence, continues Wheatley, "it appears, that the placing the elements upon the Lord's table, before the beginning of morning prayer, by the hands of a clerk or sexton, (as is now the general practice) is a profane and shameful breach of the aforesaid rubric;

and consequently that it is the duty of every minister to prevent it for the future, and reverently to place the bread and wine himself upon the table, immediately after he has placed on the alms."

3. What we have testified by alms and oblations, we proceed once more to testify by prayers. Having besought God to accept our alms or other offerings which were laid upon the holy table in the first instance, and also the elements of bread and wine which were placed there afterwards, (all of which may be comprised beneath the general term "oblation," though in its present position it would seem more especially applicable to the elements) we now go on, according to the ancient and primitive custom, to make mention of the universal Church, praying for the visible portion of it, engaged as yet in their warfare upon earth, (the "Church Militant," in other words), and also thankfully commemorating the invisible portion of it, those who, having fought and conquered, are now awaiting in the intermediate state, the period of their final and perfected reward in heaven. "We also bless thy holy name for all Thy servants departed this life in thy faith and fear; beseeching Thee to give us grace so to follow their good examples, that with them we may be partakers of thy heavenly kingdom."

The three points just mentioned are evidently connected with the Communion which is to follow, and the Church by directing them to be read on all occasions whatsoever when the Communion Service as used, on all those days which have a special Collect, Epistle, and Gospel, that is to say upon all Sundays and Holy-days throughout the year, would seem to contemplate on every such day a full communion. It is true that in the first Rubric, at the end of this Service she recognizes the possibility of there being *no* actual communion: but on what ground? Clearly for the reason assigned in the Rubric that follows next after, viz., that "there shall be no celebration of the Lord's Supper *except there be a convenient number* to communicate with the Priest, according to his discretion." Cases may possibly occur, where there is not a sufficient number willing to communicate; such cases might occur, even were it the custom of the many, as the Church desires, and not of the few, as we too often witness, to communicate. Still from the fact of the Priest being directed, even in such cases, to proceed with the offertory and prayer for the Church militant, in other words, to proceed a certain way into the Communion-branch of the Service, we may gather that a tacit declaration is meant to be conveyed, that, as far as the minister himself is concerned there is no impediment to the actual administration of the Lord's Supper, which ought to follow; that if that does not take place it is at least not *his* fault; that he is there, ready to his duty if the people will only do their's.

When there *is* a Communion, then, the whole service should proceed regularly and solemnly in the order here directed, without further interruption than is necessary to allow the non-communicants to depart. A pause of this kind, especially as the Communion is now usually celebrated in connexion with the ordinary Morning Service, can hardly be avoided. For in every general congregation there will be a certain proportion of non-communicants; those who are not baptized, for instance; those

(except in special cases,) who are not confirmed; those who are living in the habitual commission of any known sin. These, if not positively bidden, are at least expected to withdraw, and a pause must be made in the service to enable them to do so. The place for such a pause to occur is clearly at the end of the prayer for the Church militant. We argue this, not only from the two forms of warning interpolated here as in the most convenient spot, as though taking advantage of an empty space, but also because at this particular point of the service, as soon as the prayer for the Church militant is ended, there occurs a change in the Church's language. Up to this period the persons assembled have been designated by the words "people" and "congregation;" now we find the somewhat different expressions of "communicants" and "those who come to receive the Holy Communion." For instance, in the prayer above referred to the words run thus, "And to all thy people give Thy heavenly grave, and especially to *this congregation* here present." So in the direction prefixed to the second form of warning, "In case he shall see *the people* negligent to come to the Holy Communion, he shall use, &c." But where the persons present are next spoken of, it is for the first time by the name of *communicants*, the same rubric intimating also a pause in respect of time and a change in respect of position.—"At the *time of the celebration of the Communion* the *communicants* being *conveniently placed* for receiving of the Holy Sacrament, the Priest shall say this exhortation." These various hints, put together, sufficiently determine what is the exact time for all non-communicants to withdraw, in order that the Communion may be proceeded with.

Where *no* actual communion is to take place, the direction is, as before stated, that there "shall be said all that is appointed at the Communion, until the end of the general prayer, (for the whole state of Christ's Church militant here in earth,) together with one or more of the collects," set down at the end of the service, "concluding with the blessing." So that we are made to approach the promised land at least, and stand on its borders and survey, even though we do not choose to enter it: we touch the brink of the river with our feet, though we have not faith to journey onward through the midst of it; we are led out a certain way to meet Christ, though we do not hasten forward to sit down in His company; we are made to touch the hem of His garment, (viz., when testifying our communion with His living and departed members,) even though we have no desire to feed on His most sacred body and blood. And it is for these reasons, because we think we see a deep meaning in this the fixed arrangement of the Church, because we take her to mean, in the first place, that she never willingly, on any Sunday or holiday, dispenses with the actual administration of the Lord's Supper, and next that where people are not willing or not prepared to partake of that great feast of love, she still will have them go a certain way towards it, as a silent exhortation to proceed, and an implied reproof if they go no further—it is from holding this view of the Church's meaning that we cannot agree with those who, where actual communion is not about to be celebrated, "think it a very good thing that the prayer for the Church militant has not been read weekly, as



ordered;" that "to finish with the sermon—though manifestly and plainly unubrical and illegal—is morally preferable, because it does not pretend to so much\*." Such a custom we grant to have prevailed in a great measure over the written law of the rubric, induced partly, perhaps, by the great length of the three services (Morning, Litany, and Communion) combined, partly by the great stress which in these modern times has been laid upon preaching, to the neglect of all the other means of grace, and not without some shadow of authority from the wrong application of an ancient custom, namely, to use the words of Mr. Palmer, that "in the primitive ages the white linen cloth and the vessels for the Sacrament, were not placed on the table until this time, when the Catechumens had been dismissed, and when the offerings of the faithful were to be received." If people who ought to be communicants will persist in regarding themselves as Catechumens, though we cannot force their will, we need not give way without an effort to their views. A way of protesting against the neglect, and persuading them to the performance of the duty is placed in our hands by the Church, and, so long as we adhere to it, however "insufficient" the Sunday Service may be without the Eucharistic sacrifice, it cannot at all events be called "meaningless." Its meaning will be a reproof for an unacknowledged deficiency caused by our own neglect or lukewarmness alone, and an earnest practical remonstrance and exhortation to remedy it. J. W.

### Village Lectures on Psalmody.—No. II.

(Continued from Vol. II., page 44.)

I AM not prepared to enter largely into the science of *acoustics*, as that branch of science is called which treats of sound; yet it may be useful and interesting if I tell you a few of the leading facts connected with it, especially such as bear upon the human voice, and the production of pleasing tones or the reverse.

And to begin with, suppose you were to ask yourselves—what is sound? You might not find it easy to give a satisfactory answer to the question, simple as it seems; but perhaps it will suffice to say, that sound is the sensation we perceive in our ears, when a body in motion comes into contact with another; when, for instance, a hammer comes down on the anvil, when the wind rushes through a key-hole, or when gunpowder is exploded and causes a violent commotion in the air.

When one moving body comes into contact with another, which offers a certain degree of resistance to it; when, for instance, a blow is struck with a hammer on an iron bar, one (or both) of them is thrown into what is called a state of *vibration*; that is to say, of movement to and fro like the pendulum of a clock, only a great deal more quickly. You may *feel* this to be true if you touch a vibrating body with your finger. Now, if the body struck is of such a kind or shape that its vibrations are very few, or very irregular, you hear only an abrupt *noise*, as when you strike the table, or a piece of lead. But if the body is what is called elastic, and is of such a nature, that when it begins, it continues to

vibrate for a greater or less period of time, and makes an equal number of vibrations in equal times; then you hear a *musical sound*. And as Almighty God "ordered all things in measure and number and weight\*," so He has endued us with the power of receiving intense delight from such sounds as possess a regular "measure and number," so that we can count and study and compare them one with another.

But, not only bodies that vibrate, but any contrivance whatever which produces a regular number of shocks or impulses, in a given time, will produce a musical tone. Thus, if anything be made to strike against the spokes of a wheel revolving with considerable velocity, a musical note will be produced; and the greater the velocity, that is to say, the greater the number of blows in a given time, the higher will the note be.

In order to produce anything like a musical sound, it is generally estimated that there must be at least 16 vibrations in a second. Twice this number of vibrations, *i. e.*, 32 in a second, are commonly estimated to produce the low C, such as is yielded by an open organ pipe 32 feet in length; twice this number, or 64, produces the C an octave above; and so by doubling the number of vibrations, the sound rises in octaves; so that 256 vibrations are necessary for the tenor C, that is, the middle C between the treble and the bass staves; 512 for the octave alone, which is the common C of the tuning-fork, and so on. As the number of vibrations in a second increases, so the sound rises in pitch, and there seems hardly any limit to the acuteness of the sounds which can be appreciated by the human ear. In fact it is supposed, that if they are loud enough, sounds can be heard so bass as to be caused by only 8, or so acute as to be caused by 24,000 vibrations in a second.

Thus you will please to remember that the *pitch* of sounds depends on the number of vibrations or impulses which the sounding body yields in a given time. The greater the number, the higher the pitch. The *timbre* or peculiar quality of sounds, by means of which we can distinguish the voice of a tenor singer from that of a bass, or the sound of a fiddle from that of a flute, even when producing the same note with the same number of vibrations in a second, depends on other circumstances which we shall speak of presently, and must not be confounded with the *pitch*.

Musical sound, then, depends upon impulses or shocks given to the ear; and for the most part, by bodies in a state of vibration. But it is not sufficient merely that there be a body vibrating. Certain other conditions must also be present in order to enable you to hear the sound at all; and more particularly to enable you to hear it clearly and loudly.

In order that you may hear sound at all, it is necessary that there be some substance between the sounding body and the ear, and touching them both, by which the sound (that is to say, the vibrations which are the cause of it) may be conducted from the one to the other. The conducting substance, I need hardly say, is, generally speaking, the air; but almost any substance will conduct sound, and the harder it is the more readily will it do so. Air lets

\* See Christian Remembrancer for January 1847.

\* Wisdom of Solomon xi. 20.

sound pass through it at the rate of 1130 feet in a second; water, three times as quickly; and a deal rod, fifteen times as quickly. If I hold my watch half a yard from my ear, with nothing between the two but the air, I can hardly hear the ticking at all; but if I take a wooden ruler, and put one end to the ear and the other to the watch, I can hear it very distinctly indeed; because the wood is so much better a conductor than the air.

But the cause why sound is conducted from one point to another, or why it spreads and is propagated from place to place, is this,—viz., that when a body vibrates, so as to cause a sound, it throws everything connected with it which is capable of vibrating, into the same state of vibration as itself is in,—whether it be air, or wood, or metal, which is in contact with the vibrating body, it is thrown into the same state of vibration, or tremor, and vibrates the same number of times in a second.

In order to hear sound at all, then, you must have something to conduct it bodily to your ear. But in order to hear loudly and clearly any sound which is brought to your ears through the air, something more is necessary. In the first place, the vibrating body must be of a certain bulk so as to affect a considerable quantity of air; and if of small bulk, it must be enabled to make some other solid substances to vibrate along with it. Thus, strike a tuning-fork and hold it in the air, or strike a string stretched between two points without a *sounding board*, and the sound is very feeble indeed; but put the fork on the table, or fix the string on a sounding board, and the sound is greatly increased; because the table and sounding board vibrate also, and so cause the air in contact with them to vibrate. If, on the contrary, the sounding body be brought into connexion with substances which cannot vibrate—put the end of the tuning-fork on a cloth, for example, instead of on the bare floor—the sound is made feeble again. And in the second place, since the vibrations propagated through the air are just like waves, capable of being turned back or interrupted if they strike against any substance, it is necessary that no substance, and especially no flabby non-vibratory, and therefore non-conducting substance should be placed between the source of sound and the ear. The moral of this is, that in singing, the teeth ought not to be shut, nor the lips and cheeks over them loose and unbraced; if so, the voice will be interrupted and deadened. And, moreover, not merely the throat and mouth, but the whole person should be considered as parts of your musical instrument. There is no comparison between the fullness, clearness, and brilliancy of tone produced by one who sits erect, with the head moderately elevated, the shoulders thrown back, and the whole figure braced and *taut*, as sailors would express it, so that every muscle and fibre can vibrate elastically; and the poverty and flatness of the sounds produced by one who hangs the head down, and sits in a slouching careless nerveless attitude, “all of a heap,” as the saying is. There is the same sort of difference in the two cases, as there is between the sound of a pianoforte in a room with a bare floor and walls, and the sound of the same instrument in a room covered with a thick carpet and hung with curtains.

I think I have now told you as much as is requisite for our purpose, respecting the nature of sound.

Now let us say a word or two respecting instruments which are employed to produce sound; because it is very certain that the conditions necessary for the production of a pure tone, are essentially the same in them all, including the instrument of the human voice.

The instruments used for this purpose are, as you know, numerous enough: and they are so constructed as to yield different tones according to the “number, weight, and measure” of their various parts. For our purpose it will suffice if we confine ourselves to those kinds which have the greatest analogy to the instrument of the voice, and they are three; viz. stringed instruments, pipes, and reeds.

*Stringed instruments* are those whose sounds are produced by strings stretched between two points, and made to vibrate either by striking, as in the harp and piano, or by friction with a bow, as in the violin, or by a current of air, as in the Æolian harp, whose strings are made to vibrate by the air in much the same way that those of the violin are by the bow. The number of vibrations, *i. e.*, the pitch of the sound yielded by any string, is, as is well known, exactly regulated by “number, weight, and measure.” The longer, thicker, and heavier a string is, the fewer vibrations (*i. e.*, the more base sound) does it give, and *vice versa*. Supposing different strings to be of the same thickness, substance, and degree of tightness, then the number of vibrations they yield, is in the contrary proportion to their length,—that is to say, if a string 32 inches in length yield 32 vibrations in a second, half that length, or 16 inches, would give double the number of vibrations, *i. e.*, 64 (or the octave above); one quarter that length, or 8 inches, would give 128 vibrations, or the double octave, and so forth. Supposing strings to be of the same length and substance, then the more tightly they are stretched the higher the sound they yield; but not in quite so simple a proportion as that which regulates their length; for if a string stretched by 4 pounds’ weight gave 32 vibrations, it would require a weight of so much as 16 pounds to cause the same string to give 64 vibrations.

*Simple pipes*, such as the flute, the diapason pipes in the organ, &c., are made to sound by blowing into them in such a way as to set the air which they contain into vibration. That is to say, the sound is not produced actually by a current of air passing through the pipe, because, as you very well know, you can make a pipe sound by merely blowing over it, as you do over the barrel of a key for example; but it is produced by directing a current of air in such a way that it disturbs the air in the pipe, and makes it vibrate or oscillate upwards and downwards. It is the vibration of the air in the tube which produces the sound, not the vibration of the tube itself. The longer the pipe the slower the vibrations, and the lower the tone: if, for instance, a certain pipe produce a certain note, another pipe half its length would give the octave above; double the length would give the octave below. Pipes of the same length generally yield the same note, whatever their material; but if that material be of a soft, flexible nature, either wholly or in part, the pitch of the sound yielded is lowered. As I said in my last, this fact has its use in explaining why some persons sing flat.



The third kind of musical instrument that I mentioned, is the *Reed*, in which sound is produced by causing a tongue or membrane, or some such body, to vibrate by blowing a current of air against it. The Jew's harp, the accordion, the clarinet, the child's penny trumpet, and that magnificent row of pipes in the organ, called the trumpet-stop, are familiar examples. Reed instruments may either be simple, as the accordion; or the reed may be conjoined with a pipe, as in the clarinet, and in the latter case the pipe has a curious effect in lowering the pitch of the note yielded by the reed; the pitch being lowered as the pipe is lengthened, but never so much as an octave.

Let us suppose a reed instrument—the reed formed by two membranous lips with a narrow slit between them. The trumpet is just such an instrument. In playing upon it, the performer produces the notes with his lips, which are pressed together, having a narrow chink between them through which the air passes, throwing them into vibration. The mouthpiece of the instrument is expanded into a little cup, so as to allow the performer's lips to vibrate freely. The rest of the instrument is a tube for the purpose of modifying the sounds generated by the lips;—and the sound which they produce is raised in pitch by narrowing and shortening the aperture between them, or by making the edges of it more tense.

Here we must stop for the present. When we next meet we will go on to study the conditions necessary for the production of good pure tones from the instrument of the human voice. For depend on it there is a right and a wrong way of doing everything—even things which are supposed to come by nature, as speaking and singing, and it is well worth our while to find out what the right way is.

#### X AND II.

### Meaning of Prayer Book Words.

(Continued from Vol. II., page 46.)

#### No. 9.—NAMES OF ANCIENT SERVICE BOOKS.

THESE are often so puzzling to the student of Church Music, that we have thought it useful to print the following short account of some of the principal names of service books, which we have extracted from Mr. Maskell's *Monumenta Ritualia*.

Since the Reformation, all the offices of the English Church (with few exceptions, such as the consecration of churches, the coronation of Kings, &c.), have been gathered into one book, the *Book of Common Prayer*; but before that epoch, the number of books containing separate parts of the service was very great indeed; and moreover, the number of splendidly bound books, of large size, very materially enhanced the ceremony and gorgeousness of the services held in those days. The books, too, not only because written with the hand, and consequently costly, but also as having been solemnly dedicated to the service of God, were highly esteemed as holy and consecrated things. It was forbidden, under penalty of excommunication, that they should be cut, torn,

or defaced in any way; and the manner even of turning over the pages, was made a matter of care. Thus the constitutions of the church of St. Mary Ottery, order as follows:—

"Item—In order that the books may be better preserved, we ordain that the clerks whilst holding them, interpose, if possible, the sleeve of the surplice between the hand and the book; and that when turning over the leaves, they do not wet their fingers with spittle like cobblers, nor yet turn the corners, as though they would take them by the ears; but that they turn them with the fingers, beginning at the upper part of the page, and coming downwards; and that they open them by gently compressing, not by suddenly tearing open the clasps."

We hope that amongst the clerks who read the *Parish Choir*, there are none whose neglect and carelessness in using sacred books, could be contrasted with the care and reverence enjoined in an age far less enlightened, and blessed with fewer spiritual privileges than the present.

Mr. Maskell, however, speaking of the care now taken of church books, draws a picture which we know to be but too true: "They are suffered to lie about in damp places; they are left amongst old boards or boxes in vestries, and become the gradual prey of rats and vermin; when too far gone to be of any use they are thrown away, and help to light the stove and the gas lamps of the church. Modern common prayer books, moreover, are printed upon a most vile paper; and the wonder really may rather be, how, with any amount of care, they can withstand at all the thumbing of parish clerks."

If the question be asked, what should be done with books, as well as with vestments, and other furniture and ornaments of the church when worn out? the answer is, let them be reverently burnt, and their ashes thrown into the churchyard, or some place where they will not be trampled upon by passengers. Things once consecrated, ought never to be ill used or made common. This is the law of the Church.

*Agenda*. One name for the *manual* or Book of Occasional Offices. Also an ancient name for the office of the Holy Communion.

*Antiphonarium*, originally and properly signified Anthem Book (vide *Parish Choir*, vol. i., p. 162), but as time went on it gradually collected other portions of the Divine office, and contained not only antiphons, but also invitatories, responses, hymns, &c. Sometimes it was called *Responsorium*, or *Responsoriale*. Sometimes it contained only the antiphons which belonged to the office of the Holy Communion, but this was more generally called the *Gradual*. It was often very oddly spelt in English—ex. gr. *Antiphor*, *Antisyphonar*. In the accounts of St. Margaret's, Westminster, for 1475, "Item, for y<sup>e</sup> great books called Antiphoners, £22."

*Allelouarium*. A book of Alleluias.

(To be continued.)

## CHURCH MUSIC AT OXFORD.

It is indeed high time, Mr. Editor, that something were done to arouse the torpor of our University magnates, as to the duty they owe the Church in the matter of Ecclesiastical music. Your Oxford correspondent, "Jubal," has by no means overstated the case of general and shameful neglect which is so glaring at this seat of theological learning, as well in the college chapels, as in the city churches. And when one sees the almost universal ignorance of Church music, which the clergy throughout the country must lament, as preventing their engaging in the services as the Rubric requires them to do,—their consequent dereliction of an obvious duty, their repudiation of the legitimate music of the Church, and adoption of that which is so thoroughly debased, one may trace it in a great measure to this source, as the place where a tone is given to the clerical character, and where a model is looked for as to the clergy's performance of the services of the Church of England. It would be impossible, perhaps, to exempt the sister University of Cambridge from much of the same censure. At present, however, let us confine ourselves to Oxford.

It is undeniable, that Church music is designed to form a prominent object of study with all who are educating for the priesthood. The statutes of the colleges enjoin it upon all who seek for instruction within their venerable walls. How is it possible, indeed, that a clergyman could be thoroughly furnished for the sacred work he has to take in hand, unless it were so? Praise forms a large and important portion of those daily "services of the sanctuary" which they will be called upon to perform; and this praise, to be rightly and duly offered up, must needs have the aid of music. There is no doubt that all those parts of the service of our Book of Common Prayer, whether prayer or praise, which are ordered to be "sung or said," were intended to be used with musical tones. In most of them singing was to be the rule, saying the exception; yet saying was not to be that didactic style of reading, or rather preaching of the prayers, the canticles, the psalms, or the litany, which so generally prevails, but a saying or reciting of them in the ecclesiastical chant. Every clergyman, to be properly educated for his ministerial duties, should at the very least be taught to chant: no clergyman, in fact, can be perfect in his education without it. And however lightly regarded the remissness may unfortunately be among the clergy, in these degenerate days, it is certain that it would not be tolerated in a secular calling. "The chant properly signifies the plain tone to which the prayers, the litany, the versicles and responses, and the psalms, and where services are not in use, the canticles, are set in quires and places where they sing. In the chant, when properly and fully performed, both the minister and the choir bear their respective parts. The minister recites the prayers, and all the parts of the service which he is enjoined to say alone (except the lessons) in one sustained note, occasionally varied at the close of a cadence: and the choir makes the responses in harmony, sometimes in unison. But in the psalms and canticles, both the minister and the choir join together in the chant without distinction: each verse being sung in full harmony\*." We see, then, how necessary an acquaint-

ance with Church music is, if the clergy would discharge their duties aright. For, as the same authority truly adds, "the chaunting of the prayers has always been observed in our principal cathedrals; and till recent times it was universal in all those places within the reformed Church of England where choral foundations existed; and therefore the disuse of this custom, in any such establishments, is a plain contradiction to the spirit of our liturgy."

The dozen Oxford Churches which "Jubal" has enumerated, exhibit most melancholy evidence of the utter disregard of all such considerations at this very fountain-head of clerical education. Let us look only at two of them; those two which ought to be models for all the rest, and for the country at large—St. Mary's, as the University Church, and Christ Church as the Cathedral. As to the first, although enjoying the advantage, or what ought to be such, of Dr. Elvey's superintendence of the choral department of its service, it is only wonderful that shame at having to exhibit on the many great state occasions when this church is resorted to by the University authorities,—all of them, be it observed clergymen who *ought*, as a matter of bounden duty, to have a respect for the good order, if not the efficiency of this department of the worship of their sanctuary,—should not operate in producing some improvement. "Although there are choristers here, the singing is very poor." Such is "Jubal's" mild, but humiliating censure. "The singing is very poor!" Why, it is positively disgraceful! And as to the minister either "reciting the prayers and all the parts of the service he is enjoined to say alone in one sustained note," or, "in the psalms and canticles both the minister and choir joining together in the chant;" nothing of the sort is attended to, or any apology for it made whatever! And this in the "University church" of their renowned seat of learning, and great nursery for clergymen, Oxford! *Proh pudor!*

But a few degrees better is the Cathedral. "The Choir," as your correspondent has told you, "is miserably deficient, possibly the worst in England, the members few, and are most part engaged in business." The system is highly discreditable; for the only object would seem to be, to get the choral work done as cheaply as possible. Probably the whole *yearly* salaries of the choir do not amount to *one day's* stipend of those three or four dignitaries who seldom or never open their mouths in prayer or praise within its sacred walls! As to singing or chanting by the officiating priests, that is quite out of the question, or at any rate, often as I have been present I have never heard it. They read the prayers, creeds, and generally even the versicles, in much the same way as they do the lessons; and accompanied as it is by the musical response of the choir, the effect is most discordant. But the whole business is done in a cold, apathetic, slovenly spirit. In one week during the late winter there was first, no service at all, then the Choral Service was dispensed with; and when next, not long afterwards, I attended evening prayer, a deacon had been procured to do all that it was lawful for him to undertake; and although of course a young gowmsman, one probably availing himself of the latest improvements in clerical tuition, he had not, any more than his elders and superiors, a note of music in him!

\* Dr. Hook's *Church Dictionary*.



How completely are the Reverend Doctors of Oxford University put to the blush by the humbler yet far more exemplary Tutors of St. Mark's College, Chelsea! How incomparably superior, as a training-school for the Church, is the latter to the former; yet with what infinitely inferior means! Both are designed to prepare students for the Church, only with this marked distinction, that at Oxford it is for clergymen, at St. Mark's but for schoolmasters. Yet while at Oxford that important and indispensable branch of a clergyman's education, Church music, is utterly neglected, at St. Mark's it has every attention paid to it; and there is seldom, perhaps, a student turned out of the latter college, to enter upon his comparatively humble career as the teacher of a parish school, who is not much better qualified than any Oxford man ever is to perform the divine service in a parish church. Surely, sir, such things ought not so to be.

LAIcus OXONIENSIS.

Oxford, Feast of the Annunciation, 1848.

#### IMPROVEMENTS AT CHRIST CHURCH, OXFORD.

*To the Editor of the Parish Choir.*

SIR,—Your correspondent Jubal, who is so severe, and, I am ready to admit it, so justly severe on the Choir of Christ Church, Oxford, seems to have lost sight of a great improvement (so it is called by the authorities) which has recently been introduced there.

I am, Sir, a man given (as who is not in these strange, eventful times?) to occasional fits of melancholy, and when under their influence it is as oil to my bones to walk beneath the walls of Robert White's prison, I mean the library of Christ Church College, Oxford, where lie immured in a dark, unfrequented, inaccessible closet the anthems and other works of that great English composer. Alas! that when his dungeon is so well known, there should be no powerful hand raised, or influence exerted, to effect his release.

Although no revolutionist, I am sometimes tempted to look wistfully upon those *provisional governments* which throw open the condemned cells of humanity and literature, and set their shackled tenants free.

This whole precinct, indeed, is abundantly interesting to a melancholy man. The sight of the cathedral inspires as pleasingly sad reflections as that of the library. Does the shade of Aldrich ever revisit that time-honoured pile, the scene of his chief earthly delights! Disconcerted and horror-stricken must it be at the tremendous contrast between *now* and *then*. Not the harmonious fervour of the musician, nor the placid dignity of the Dean, nor the influence of both together, could work composure in that outraged spirit. Your correspondent's description of the choir, as far as I have had the opportunity of judging, is strictly and literally true: it is emphatically "*the worst in England.*"

But, Sir, the last time I paced the aisles of that cathedral, happening to enter into conversation with one whom I presumed to be the very Verger that "troops before the Dean," and who, had he been Dean Aldrich's own, could not have stood out more manfully for the musical reputation of his society, I found that a great alteration had taken place.

"Ay, Sir, it used to be," said the old man, "I remember it, very bad indeed; but now you know Sir, *they has 'em all on one side*, and you've no idea what a difference it makes. People, better judges than I am, say that it's really creditable, and the DEAN likes it, that I can answer for."

The revolution alluded to was of course the compression of the two sides of the choir into one; annihilating the *Decani* and *Cantoris*, and all other superfluous formalities of the antiphonal method, so as out of 1 and 1, those contemptible-looking units, to make a good portly 2. It was a binding together of sundry weak sticks to form one strong bundle; a gathering of the scattered flowers of harmony into one bunch, in order to insure an overpowering fragrance.

But is not this, Mr. Editor, a proceeding truly philosophical? Is it not strictly in accordance with the enlightened spirit of the day, which once having recognized the *utility* of a certain line of conduct, seems to be held back by the mere forms of a system?

I am, Sir,

Your constant reader,

OXONIENSIS.

#### CHURCH MUSIC AT SYDNEY.

*To the Editor of the Parish Choir.*

SIR,—In your *last* January Number, (I am presuming that this will reach you before the end of January, 1848,) was a short notice headed *Church Music in Australia*, containing an extract from a private letter to a member of your Society for promoting Church music, in which (as I think) a somewhat partial person from this side the water gives a very favourable report of the musical portions of the Services at Christ Church in the Parish of St. Lawrence; and adds something about our Choral Society. After which the extract goes on to say, "The new organ at Christ Church, built by Holdich of Greek Street, is very shortly to be opened and the first great anniversary meeting to be held, with a selection of music by Handel, Haydn, &c., &c."

Either the letter-writer in this case has written obscurely, or the letter-receiver has interpolated the text of his correspondent's epistle, for as it stands in your print, it would appear that the Christ Church organ was to be "opened" with the solemnities of a great *anniversary meeting*, for a display of music of every variety of age and style of composition. Doubtless your readers are prepared to hear of anything extraordinary and irregular occurring at the antipodes, without surprise. Be assured, however, that all true churchmen, here as elsewhere, are jealous for the maintenance of decency and order in the sacred things, persons, places, and seasons of the Church; and therefore I am exceedingly anxious to remove an impression which the notice in question is likely to leave on all well-regulated minds, that the reverse is the case. If in the paragraph "The Choral Society . . . is thriving. The new organ [at Christ Church built by Holdich of Greek Street] is very shortly to be opened," the words which I have bracketed be omitted, it will be seen that "the new organ" referred to, is not that at Christ Church, which has been in use from the day of the consecration to this time; but that belonging to the Choral Society,

which I find was near completion about the date of your correspondent's letter, and which was built not by Mr. Holdich of London, but by Mr. William Johnson, the organist of Christ Church, the builder of two or three other organs in the Diocese. "*The anniversary meeting*" therefore, with its "selection of music" by many different composers, will of course be understood to be that of the Choral Society. Pray, sir, be good enough to set us right with the readers of the Parish Choir, who, if I mistake not in judging from the tone of all the numbers that have reached me, must be persons whose good opinion is worth having, and whose conclusions from your former notice of us would not be either very satisfactory to themselves or favourable to us.

As a year will have elapsed between the error and its correction, it is more than probable the subject will have been forgotten; but if it only afford an occasion of assuring your readers in other parts of the world, that you have in this quarter hearts which feel, and heads which are working with you, for the one high and holy end that you have in view, the insertion of this letter in an early number will afford much satisfaction to the Parishioners of St. Lawrence, the Choir of Christ Church, the Sydney Choral Society, and above all to,

Your obedient Servant,

THE INCUMBENT OF CHRIST CHURCH.

*Sydney, N. S. Wales,  
Sept. 27, 1847.*

#### EPISCOPAL REVISION OF CHURCH MUSIC.

(From a Correspondent.)

WE have heard, on what we consider to be good authority, that the Bishops are about to take in hand the subject of Metrical Psalmody, and to issue an authorized Collection of Metrical Hymns. We heartily wish their Lordships God speed in their undertaking, and doubt not but that all reasonable and devout members of the Church will be satisfied at the result. It is hardly probable, however, but that they will first issue authoritative rules for the chanting of the psalms and canticles, and of the *Sanctus* and *Gloria in Excelsis*, still so generally neglected, and for the kind and quality of the music which shall be admitted into the Church;—rules which we hope will exclude all trashy music unfitted for Congregational use, from those parts of the Service which the Congregation ought to join in; but which at the same time will admit the higher style of Church Music for anthems, wherever there is a Choir competent to sing them. A selection of words fitted for anthems would be a most useful supplement.

#### To Correspondents.

A *Lover of true Church Music* sends us a gratifying account of the singing at the parish Church of Bishop Wearmouth. The music, he says, is of a grand and solemn character, the chanting clear, and every word audible all over the Church.

*Oxoniensis* complains that Jubal's account of Church Music at Oxford is unjust, 1st, because he makes no mention of the well-conducted services at New College, Magdalen, and St. John's; 2dly, he ought to have said, that at Holy Cross or Holywell, "the choir consists of choristers of one of the college-chapels, assisted by some boys of the

parish school, with seven or eight young men, who have formed a sort of society for the cultivation of Church Music in their own parish; and the choir is amply sufficient for a small church like Holywell. With regard to the tunes, which are set down as of an inferior order, I would ask, whether Hanover, Old Hundredth, Wareham, Burford, and St. Bride's, are inferior, because these are most commonly used at Holywell, and are invariably sung in four parts. The choir has been moved from under the belfry arch to near the pulpit." *Oxoniensis* adds,—“Your correspondent cannot have attended the St. Peter-le-Bailey church very recently, for the seraphine has been removed and a small finger-organ substituted some two or three years since. Gregorian tones have given place to double chants.”

A *Hampshire Man* says, “A stray copy of the *Parish Choir* would perhaps do good at the Cathedral at Salisbury. I attended the afternoon service there a short time since, and was much pained by the apparent neglect of the officials of that establishment. Two clergymen were in attendance; on one side of the choir were two singing-men, and on the other the tide of song had to be maintained by an old man, who seemed to have once had a tenor voice. Are not the funds of the Dean and Chapter sufficient to provide more suitably for the performance of the service? I fear that if the duties of Cathedral bodies are not more efficiently attended to there will be others than Mr. Hume to complain of the sums devoted to their maintenance.”

*W. A. P.* There is considerable doubt as to the authority of several of the common single chants.

*Aliquis*, on Church Music at Cambridge, is in type. We shall be glad to receive the further report he promises.

*A. B. C.* We fully agree with our correspondent that the 100th Psalm is rather difficult to chant; yet we hear it well done every Sunday by a choir, who take care to recite the words distinctly and slowly, keeping the stops, not gabbling, and not pausing on unimportant syllables. If each verse be divided into two the chant runs more easily. But the objection might be raised, that it is a private and unauthorized interference with the *pointing* ordered by the Church.

An *Undergraduate*, who asks us to recommend some good secular music for schools, might find what he wants in Mrs. Herschell's *Fireside Harmony*, 2s. 6d.; or in Parts 3 and 4 of the *Singing Master*. (Taylor and Co.) He might also look through the list of Mainzer's popular music (Novello), and Mr. Hullah's publications (Parker).

*Hal.* Write to Novello for a list of the Cheap Musical Classics. Minor psalm tunes may be found in almost any selection, e. g., Hullah's, Burns's, &c.—Surely the covering the altar with black in sign of general mourning and humiliation for sin is no precedent for doing so in order to gratify the vanity of private persons who happen to have lost rich relatives.—We have not been able yet to learn any particulars about the dumb organist.

The *Burial Service* is nearly ready.

John Scott, the composer of the Anthem, *Praise the Lord, O Jerusalem*, was admitted a chorister of St. George's Chapel, Windsor, and of Eton College, about the year 1785, and received his musical education under W. Webbe and Dr. Aylward. Having been instructed in the organ by W. Sexton, (who was Deputy Organist of those chapels,) he became Deputy Organist at Westminster under Dr. Samuel Arnold. On the erection of an organ at Spanish Town, Jamaica, he obtained the appointment of Organist there; where he died about the year 1808. Besides the Anthem, of which the present Number contains the completion, Scott composed several songs, some of which were very popular in their day.



## On the Prayer Book.

## No. XV. HOLY COMMUNION.

(Continued from Vol. II., page 51.)

WITH regard to the two forms of warning inserted, as within a parenthesis, at the end of the prayer for the Church Militant, they are clearly meant for *occasional* use, according to the discretion of the minister. It is a mistake to suppose that no Communion can be rubrically celebrated unless one or other of these warnings have been previously used. In the first place, the simple fact of a service being begun implies that it is meant to be completed, that the introduction must lead on to that which it introduces; and, secondly, the rubric itself at the end of the Nicene Creed expressly makes the notice conditional "Then also (*if occasion be*) shall notice be given of the Communion," implying, not that there may possibly be cases where notice will not be required, but rather (if we read it aright) that there may possibly be cases where notice *will* be necessary; that non-notice shall be the rule, notice the exception. The necessity of frequent notice arises out of a paucity of Communion, since the people might otherwise forget the duty of communicating altogether. In these cases one or other of the warnings will have to be read every time the Communion is meant to be celebrated; but surely not where the Communion is administered every week, or oftener. Then it becomes needful to read them only *occasionally*, for the purpose of warning habitual non-communicants of their danger, unfrequent communicants of their loss, and reminding habitual communicants of the preparation they should never lose sight of. If the minister, on such occasions, would endeavour to reconcile two seemingly opposed rubrics, he must make the *announcement* in the place appointed for all ordinary notices, after the Nicene Creed, and read the *warning* after his return from the pulpit to the Lord's Table.

When all who are not about to communicate have withdrawn—and the pause so occasioned should be employed by those who remain in holy meditation having reference to the great mystery in which they are about to engage; they should kneel upon their knees, and endeavour to realize the fact that they are about to be admitted into the very presence of Christ, to touch the hem of his garment, and, with the fervour which the consciousness of that sacred neighbourhood ought to impart, offer up prayers for themselves and the brethren, those especially who have a special claim upon their prayers—when all this is past, and silence once more reigns in the house of God, the priest is directed to proceed with the exhortation addressed to the faithful themselves, commencing with "Dearly beloved in the Lord."

Now we can hardly fail to remark the similarity of arrangement which exists between this and the ordinary Morning and Evening Service. There we have an exhortation, commencing in pretty much the same terms, and concluding with an invitation to the people to engage in the duties there proposed: "I pray and beseech you, as many as are here present, to accompany me," &c. Here we have a similar address, followed by a similar invitation: "Ye that do truly and earnestly repent you of your sins, and

are in love and charity with your neighbours," and have in other respects fulfilled the necessary preparation for Communion, "draw near with faith." Again, in both services alike there follows a "general confession," to be made, as all confessions must be, kneeling; after which is pronounced the absolution, which is succeeded by thanksgiving and praise.

The reason of this similarity is that the introduction to the daily office of Common Prayer has been framed on the model of the ancient liturgies, which contain all these several branches; and perhaps it is a fact not sufficiently considered by the generality of those who worship God in the words of our English ritual, that they are not using forms *invented* by certain learned men about three hundred years ago, and submitted to our judgment to determine whether they will answer the purposes of devotion or no; but that the substance and essence of all those prayers and forms have been employed in the worship of God from the very earliest ages of the Church; that we Churchmen, Catholics, when making known our wants to God, do use the same words which "burned upon the lips of the saints of old;" that when hallowing His name, and making His kingdom by acts of public worship, we use the same forms in which *they* sought to glorify Him. Surely it is an elevating thought, one that may lead us to a truer notion of our position with respect to God as members of His Church, and, consequently, to a more earnest and hearty expression of those praises and prayers which are alike our duty and our privilege.

Thus we find the substance of the "Exhortation" in an ancient form mentioned by St. Chrysostom. "The priest," he says, "like a herald, standing on high so as to be seen of all, lifts up his hand, and in the midst of the silence cries aloud, inviting some and forbidding others." And what does the exhortation in our own service but invite and forbid? The benefit is said to be great in some cases, and the danger great in others: we may "spiritually eat the flesh of Christ and drink His blood," or we may "eat and drink our own damnation." Not that these dangers arise from the fact of our being sinners, but from the possibility of our profaning the act of communion, either by some purposed slight or else by some culpable and wilful neglect, as was that of the Corinthians in the passage alluded to, who "considered not the Lord's body." They regarded not the solemn meaning and object of the sacrament, but, considering it as a common feast, dishonoured and profaned the body and blood of their Lord, and thence drew down upon themselves *judgment*:—such is the strict meaning of the word rendered in our version *damnation*:—a sentence and punishment from God, not, so far as that single act was concerned, eternal destruction. Such heedless, unreflecting, or profane recipients are "forbidden" to approach the holy table, and the requisites for those who are "invited" are at the same time plainly and briefly stated: "judge yourselves," here is the first; self-examination, self-scrutiny; "repent you truly for your sins past," here is the second, repentance, which, to be genuine, must lead to "amendment of life," another requisite; next, "a lively and stedfast faith in Christ our Saviour;" and lastly, "charity with all men;" so, though worthy partakers, in the strict sense of the term, ye can never be—yet "so shall ye be *meet* partakers of those holy mysteries." If you

practise the habit of self-examination, if you are sincere penitents, if you desire to lead better and holier lives in future, if you have faith in Christ and bear no ill-will towards your fellows, *then* you may "take this holy sacrament to your comfort:" if you do none of these things, it is for yourselves to say whether you are Christians in anything but the name. These, together with a hearty and grateful participation in the Eucharistic office, pointed out in the words which follow, "Above all things ye must give most humble and hearty thanks" (the word Eucharist means giving of thanks) "to God the Father, the Son, and the Holy Ghost,"—these constitute the preparation which the Church requires and with which she is content.

A remark may be made here as to the position of the people while this exhortation is being read. There is no express direction on the point, neither, in fact, is any prefixed to the exhortation at the beginning of morning and evening prayer, and yet no one doubts that it is right to *stand* while these addresses are being delivered. And the reason is obvious. To kneel would be incorrect, when not praying but hearing; to sit would not be a mark of reverence on the part of persons listening to a message delivered in God's name by the mouth of His minister. On the same principle, therefore, that the people stand during the exhortation at morning and evening prayer, they should stand also while listening to this exhortation in the Communion-service, and remain standing until the conclusion of the address or invitation which succeeds. J. W.

Village Lectures on Psalmody.—No. III.

(Continued from Vol. II., page 53.)

You recollect that a reed instrument is one in which a current of air is employed to throw a tongue or the edges of a membrane into vibration. You recollect also what I told you about the trumpet; viz., that it is a reed instrument; the *reed* or vibrating portion of which is formed by the lips of the player, which are tightly pressed against the mouth-piece of the instrument, and formed into a narrow slit; through which slit the air is blown from the mouth, setting its edges in vibration in its course.

Now the instrument of the human voice, is exactly such a reed instrument, and consists of the following four parts:—viz.,

MOUTH  
(a cavity to modify and vary the character of sounds.)  
 REED,  
(whose vibration produces sound.)

WINDPIPE  
to convey a  
current of air  
to the reed.

BELLOWS OF WIND CHEST  
(to hold air, and to force it through the windpipe.)

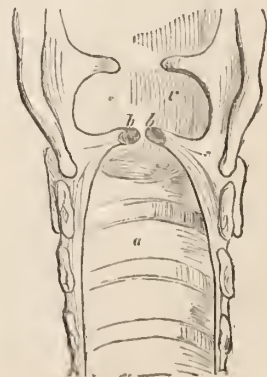
Beginning at the bottom of the apparatus, you have the *wind chest*—commonly called the *lungs*—contained in an elastic framework composed of ribs of bone connected by elastic muscles. Here then you have a provision for three things,—viz.; first, for

holding a good supply of wind, *i. e.* breath; secondly for sending it upwards with proper force; and thirdly for the chest itself to act as a *sounding board* to the voice, and make it reverberate more loudly. Each of these three properties of the chest is of immense importance in singing; therefore I hope that you will always take care to sit or stand in such a position that your chest may be well filled with air, and have free play for its movements. If you do not, but if on the contrary you sit stoopingly, you will be unable to take in a sufficient supply of air; you will be unable to breathe it out with vigour; and your chest will not act as a sounding board to your voice. Consequently your tone will be flat and husky.

The next part of the apparatus is the *windpipe*, a thing of beautiful mechanism, elastic, so that it can be made longer or shorter, and furnished moreover with a contrivance for increasing or decreasing its diameter. There can be little doubt but that this tube, besides conveying air, has also an influence on the pitch of the notes, but what that influence is, has not yet been accurately determined. The practical point for you is, that this part cannot be sufficiently lengthened out and made tense, so as to vibrate nicely in unison with the higher notes, if the head be hung down.

The next part as we proceed upwards, is the *reed* itself, (called by anatomists the *larynx*;) by which the voice is produced. This consists chiefly of two little strings,—one on either side,—made of the most beautifully elastic substance,—passing from the front to the back of the tube, and enveloped by the membrane which lines it. When we are merely breathing quietly, they lie back, and do not interrupt the current of air that is always passing upwards and downwards between them; but when we begin to speak, they are brought near together, so as to obstruct the tube, leaving a narrow chink like a button-hole between them.

The adjoining diagram represents an imaginary section of the larynx and windpipe (as if a knife had been put across the top of the larynx, and it had been cut down perpendicularly, so as to remove all the back part of it). You see below, (a) a section of the windpipe and its rings; (b) the situation of the little strings, and the manner in which they are brought together so as to interrupt the current of air; c is a small cavity just above them, answering the purpose of the hollow in the mouth-piece of the trumpet, and giving them room to vibrate freely.





Now when these little strings or *vocal cords* as they are technically called, are brought near together so as to narrow the tube into a slit, and when they are made tight by a proper apparatus, and when air is breathed upwards with sufficient force through the windpipe from the bellows beneath, then the moving current of air being obstructed by this slit, throws the edges of it into vibration, and these vibrations we recognize as the human voice.

And here let me say, that no words of mine can do justice to the exquisitely simple and beautiful contrivances, by which so great a variety of effects is produced. Imagine an instrument, possessing so great a compass; able to hold out its notes like the organ; to vary their loudness or softness like the piano-forte; yet occupying so little space! answering too several other highly important purposes, quite unconnected with the voice! Where can you find any contrivance equal to it? Surely, having such an instrument, one too which we hope to use all the days of our life, it is well worth our while to study it, so as to make the best use we can of it!

The voice in any individual may be raised or lowered nearly two octaves, in some persons so much as three. But how can this be effected by so small a mechanism? If the organ of voice were a mere stringed instrument, you must have either a variety of strings, or else a contrivance for dividing one string into several different lengths. If it were a mere wind instrument, you must have either many pipes, or else the power of varying the length of one pipe; but as I have said, the voice instrument is a *reed*; and the notes can be raised by increasing the tension or stretching of the parts forming the reed; but you may form some idea of the great amount of power which this little instrument possesses, when I tell you that, if a force equal to half an ounce tighten the reed sufficiently to produce the lower notes, it takes more than a pound to produce the upper ones.

It is then by increasing the tension of the edges of the narrow slit through which the air passes, that the pitch of the voice is raised. And at the same time all the parts about the throat and back of the mouth are brought into a corresponding degree of tension. But when the voice has been raised to a certain height, at which it is felt that the production of tone requires considerable effort, a change suddenly occurs; and you find that you can go on with less effort, producing a new and higher series of notes, of a new and peculiar character. So that every person has two kinds or *registers* of voice; the natural or chest voice, and the *falsetto*, or head voice. But I must observe that the names *chest voice* and *head voice*, are absurd, if they are meant to signify that the one kind of tone is produced in the chest and the other in the head. Both kinds are produced by the *reed*; the difference being, that in the fuller notes of the chest voice the whole substance which bounds the slit vibrates; while it is only the thinnest possible edge that vibrates in the falsetto.

The last part of our apparatus is the upper part of the throat and the mouth, through which the voice, after it has been generated by the reed, is sent forth to the air; and by which it is modified so as to form the sounds of the different vowels and consonants which are used in articulate speech. I shall have plenty to say about the mouth when I come to the

subject of *articulation*; at present I wish merely to say a word or two respecting its influence on the purity of *tone*, which is our first study.

Take a tuning fork: make it vibrate by a gentle tap; then press the end firmly against a table, against a whole pane of glass in the window, against a cracked pane, against a book, in succession. Notice that the tone derives a difference in character from each of these substances which it sets vibrating along with it.

This simple experiment will suffice to shew you that the *quality* (or as it is technically called the *timbre*) of the voice is infallibly modified and varied by every change in the shape, size, quality, and degree of elasticity of those parts which are connected with it, and which vibrate along with it. So that you cannot make any alteration whatever in the mouth or features without producing some corresponding change in the voice. Inasmuch that the very expression of the countenance and the passions of the mind, of which the countenance is the index, are, as it were, stamped upon the voice. The elevated eyebrow and smiling features of cheerfulness, the down-cast look of grief, I may add, the dulness and apathy of him who sings without feeling or caring for, almost without knowing, what he sings—are sure to communicate their respective character to the voice.

What we may call the fundamental tone of the human voice, that is to say, that which is heard when the sound produced by the throat is as little as possible altered by the mouth, is the vowel *α*; the old fashioned, broad, unaffected English *α*; such as is heard in the words *charm*, *father*, or in *amen* when it is sung. This, as the simplest and most natural of all the vowel sounds, is placed as the first letter of the alphabet in all languages, (with I believe but one exception). And here indulge me for a moment whilst I deplore that degradation of the English tongue, which has occurred within the last half century, and through which the mean, effeminate, *cockney-fied* sound *α*, (as in *aim*), has been substituted for the old sonorous English *α*, (as in *father*). The *α* (as in *aim*), cannot be the first letter of the alphabet; because it is to all intents and purposes a diphthong; and consists of two sounds. I believe it to be a degradation which began with the vulgar in London, (whose mode of speaking is more corrupt, more un-Saxon than that of any other part of the community, and whose leading idea seems to be to endeavour to speak with as little use of their lips and jaws as possible), and which has spread unaccountably amongst the better classes of society. Foreigners, (who cannot but marvel that we have substituted such a miserable sound for the open and musical *α*), have a theory that the English climate is so cold and wet, and the natives afflicted in consequence with such perpetual toothache, that they cannot venture to open their mouths in speaking. However, it is a comfort that though many persons pronounce the word as if *Aimen*, everybody who sings it, sings it as *Amen*.

To return from this digression. The first point in practising the art of singing is to produce the vowel *α* with a pure tone. To do so, sit or stand upright, with the head held up in an easy attitude; neither stooping, nor yet too stiff. Fill the lungs. Let the jaw drop. Let the tongue lie as flat and motionless as possible. Keep the lips away from the teeth, and keep the corners of the mouth open. If you gently close the corners of the mouth with your fingers

whilst singing A, you will find how much the sweetness of the tone is impaired by that means. Do not frown. Then *vocalize*; i.e. sing the vowel A, and your tone is almost sure to be good.

If you wish your singing to be an unbearable nuisance, gently raise the back of the tongue, and lower the palate a little, so as to send the voice into the nose instead of letting it issue from the mouth. Beginners, when careless or nervous, are too apt to do this; and when done often, it becomes so rooted a habit, that you cannot be too much on your guard against it. (Vide *Parish Choir*, Vol. I. p. 111.)

When you find that you can produce this vowel properly, you may practise *Exercise the First*, which consists in singing all the notes of the major scale, up and down, to this vowel. And observe, that in so doing you are not to change the posture of your body, nor yet move the features, lips, or jaws in the

least, even whilst breathing; the only parts that are to move, are the edges of the vocal aperture, and other parts in the throat, which gradually become tighter and tighter as the sound rises in pitch. Look into a glass whilst singing the Exercise, and you will see what I mean.

Observe further that in Exercise the Second, you are to make each note glide into the following one; and take breath, where you see *br.* The gliding of one note smoothly into the next, is commonly called the *portamento*.

You may practice these Exercises at any pitch convenient to your voice. B flat is convenient for basses, F for tenors, but when you have finished the scale, you should test the sound with a tuning fork, or pitch pipe, so that you may not get flat. (See the Exercises in *Parish Choir*, vol. i., p. 111.)

X. AND II.

Exercise. No. 1. (Take breath at the mark *br.*)

A - - - br. A - - - br. A - - - br. A - - - br.

A - - - br. A - - - br. A - - - br. A.

Exercise. No. 2.

A - - - br. A - - - br. A - - - br. A - - - br.

A - - - br. A - - - br. A - - -

### Meaning of Prayer Book Words.

(Continued from Vol. II., p. 53.)

#### No. 10.—NAMES OF ANCIENT SERVICE BOOKS.

*Apostolus.* A book of the Epistles read in the Communion Office.

*Authenticum.* A book probably containing various antiphons and responses, in proper order as they were to be sung.

*Baptismale, Baptisterium*—contained the office of Holy Baptism.

*Benedictionale.* A book containing the episcopal benedictions which were pronounced anciently by the Bishops who assisted in celebrating the Sacrament of the Lord's Supper. This custom was retained probably in the unreformed English Church some time after it had been discontinued in the Roman. *Benedictional* also sometimes in a larger sense signified *Pontifical*.

*Bibliotheca.* The Holy Bible; sometimes the Four Evangelists.

*Breviarium, Breviary.* An arrangement and abbreviation of the Divine Offices, which in its full and settled state in the 12th and 13th centuries, contained the whole offices—Prayers, Psalms, Hymns, Canticles, and Lessons—of the canonical hours throughout the year; of the great festivals, saints' days, Sundays, and week days. These were arranged under their respective days, with Rubrics directing to certain prayers, hymns, or psalms, which occurred frequently, or to the Psalter, which formed a portion of the volume.

*Cerimoniale* and *Liber Sacrarum Cerimoniarum*, are modern Romish books, containing full directions for the performance of services when Bishops officiate.

*Canticorum Liber.* Book of Canticles and Hymns.

*Cantorinus.* A book of Instructions in Church Music (printed at Venice 1550).



*Canon Missæ* or *Ordo Missæ*. A book containing the canon and ordinary of the Mass.

*Capitulare*. An Index to the Epistles and Gospels read in the Communion Service; with the beginning and ending words.

*Capitularium*. A book containing the *little chapters* or *short lessons* (each not more than two or three verses) read in certain of the unreformed offices.

*Carpsum*. A kind of calendar or index to the prayers, lessons, anthems, &c., and the order in which they should be used.

*Choralc*. A selection of hymns and antiphons, with musical notes.

*Collecture*. A collection of collects; both those used in the canonical hours, and in the occasional offices.

*Comes*. A book probably of lessons read at mass from writings not apostolical.

*Computus*. A calendar whereby to compute the moveable feasts.

*Consuetudinarium*. A book of Constitutions, relating to the offices and duties of the members of any cathedral or corporate body; and to the order of the services, ceremonies, &c., to be observed by them.

*Coucher*. Probably a vesper book.

*Directorium Sacerdotum*. Same as *Ordinal*, and *Pica*, or *Pic*.

*Diurnale*. A book of the day-offices.

*Enchiridium*, properly *Manual*. A handbook: one that contained the "horæ."

*Epistolarium*. A book of Epistles.

*Evangelistorium*. A book containing the portions of the Holy Gospels read in the Communion Office.

*Exorcismorum Liber*. A book of *exorcisms*; i. e., prayers that the Devil and his angels might have no power over certain persons or things.

*Expositio Hymnorum*. A book, of which many editions were published before the Reformation; containing an explanation of the metrical hymns of the Church, for the use of school-boys. Mr. Maskell gives the following specimen from an edition printed by Wynkyn de Worde in 1517, which affords a not unfavourable view of the care taken of religious education in these days, whose *darkness* might often shame our boasted light. It consists of the first stanza of an old matin hymn.

"Ales diei nuntius; lucem propinquam precipit; nos excitator mentium: jam Christus ad vitam vocat."

"*Materia hujus Hymni*, &c. The subject of this hymn is an exhortation of Christ to us, that we should arise from our sins, and cleave to virtue; and He sets before us an example from the cock. For as the crowing of the cock rouses or calls us at day-break; so Christ stirs up our minds, and calls us by the Holy Scriptures, forwarning us that He will come to judge the just and the unjust, whence it is well said, 'Arise and watch, for ye know neither the day nor the hour;'" &c.

*Expositio sequentiarum*. A similar book explaining the *sequences*, i. e., certain hymns sung during Holy Communion.

*Exequialis Liber*. A book containing the Office for the Dead.

*Gradale*, *Gradual*, often spelt in English *Graille* or *Greyle*. Properly, a sentence in the Communion Office, sung after the Epistle. Some say that it was so called because sung on the *steps* of the choir or reading-desk; others ascribe to the word a high mystical

meaning, as if it represented the "transition from the imperfect light of the old Law to the glorious dispensation of the Gospel of Christ. During the singing of the Gradual the Book of the Holy Gospels was solemnly brought forth, and the Deacon having received the blessing of the officiating Priest, went to the lecterne, from which he chanted the Gospel." (*Phillips's Little Gradual*.) But the term, in its usual signification, not only includes the sentence called the Gradual, but also all the other parts of the office of the Holy Eucharist, which were sung: viz., Asperges, Introit, or *Officium*, Kyrie eleison, Gloria in Excelsis, Gradual, Hallelujah, Tract, Sequence, Creed, Offertory, Sanctus, Agnus, Communion, &c. The *Gradual* is in fact to the Communion Office what the Antiphoner is to the other offices—it is the Antiphoner of the office of the Lord's Supper. It often, doubtless, contained parts of the office likewise, which were not musical.

*Graduum Liber*. Not a *gradual*, but a book relating to the grades or degrees of virtue, perfection, &c.

(*To be continued.*)

## CHURCH MUSIC AT CAMBRIDGE.

*To the Editor of the Parish Choir.*

SIR,—Thinking that a short account of the present state of Church Music in the College Choirs of the University of Cambridge, may not be unacceptable to some of your readers, I enclose a few remarks on the subject, which are the result of my own observations, having been in residence in Trinity College during the greater part of the last four years, and devoted a considerable portion of my time to the study of Church Music.

At the present time there are five college-chapels where Choral Service is kept up, viz: King's, Trinity, St. John's, Peter-house, and Jesus; at which last it has been just revived.

That Choral Service has been much more general in past times than at present is evident by the fact of several large organs remaining, in more or less dilapidated states, as at Pembroke, where it was dropped in 1760; Christ's in 1780; and Emmanuel as late as 1820. An organ which used to belong to Jesus Chapel is now in All Saints' Church, and an organ in Caius Chapel was sold some time since: several other College Chapels have organ-lofts, which could boast of organs in bygone days.

Of the choirs that remain, that of King's College is the best. It consists of sixteen boys and eight men; here is a fine old organ by Renatus Harris, as is supposed, but it has been added to at various times since. The present organist is Mr. J. Pratt. The style of music, particularly on week days, is more correct than in any other college. The chants, however, are an exception; at least the evening ones, which are fixed for the days of the month, with the exception of the twenty-eighth evening when we have a single chant by Purcell, are all double. The morning chants are generally single, most of those published in the *Parish Choir* being used. Here on week days may be heard in perfection the sublime services of Farrant, Gibbons, Rogers, Child, Aldrich, &c. The anthems are generally short full ones of the same school. On Sunday afternoons, however, the order of things is different; usually a noisy ser-

vice, such as Jackson, Hudson, Nares, &c.; the anthem generally an adaptation of Mozart, Hummel, Handel, or Hadyn, with occasionally one from Boyce, or Greene, or Hayes. The Litany and Creeds are sung in unison, the Versicles, &c., harmonized; Sanctuses are sung on Sunday and Holy-day mornings. The priest's part is read. It is customary in all the college-chapels to have a voluntary immediately before the anthem in the evening service, while the choir are turning over their books. The service of Creighton in E<sub>b</sub>, mentioned in the *Parish Choir* as being in use at Durham Cathedral, is also in use here. It has I believe never been printed; would that it were.

We come next to Trinity College. Here is a splendid organ, Dr. Walmisley, Professor of Music to the University, being the organist. The choir was endowed in 1560 for a music-master, twelve boys, and six men. The salary of the music master is now devoted to the organist. Three supernumeraries have been lately added; these, however, only attend on Sundays and Saturday evenings, and some of the great festivals. The style of music prevailing here is very slow, and particularly good of its kind, though it is one which churchmen would be sorry to see generally prevalent. The chants used are mostly those of Goss, Turle, Walmisley, Crotch, &c. The worthy Professor it seems is not even satisfied with double chants, for he has manufactured a piece of music which he is pleased to call a quadruple chant, that is, one that goes to four verses, and this is inflicted upon us every fifteenth evening of the month. Single chants are now never heard in Trinity, except for the Athanasian Creed. I had almost forgotten to mention that this gentleman has been compiling some *double chants*, to which he has affixed the name *Gregorian*. This new and amusing version of the chants of S. Gregory may be seen in "The Cambridge collection of Chants," lately published by Novello. The services used on Sundays are mostly those of Kent, Attwood, Hayes, Boyce, King, &c. The anthems similar to those at King's. On week days the style of music used is much the same, with the exception of the E<sub>b</sub> service, and several anthems by Purcell and Croft, only there is not quite so much display in the performance of it. It is not unusual on Sundays for chant, anthem, and service, to be Walmisley's own. The versicles, &c., are the same as at King's. The Litany is harmonized. The priest's part of the service is now read, but will in the course of a month or two be intoned.

*Peter-house*.—Here is an old organ, and indeed a very good one, the maker's name unknown, the organist is Mr. J. H. Robson. The choir consists of boys only. The arrangements here are very slovenly. The boys stand in a row in front of the organ, and do not wear surplices. The chanting, moreover, is not antiphonal. The Psalms and Canticles are chanted to every variety of chant, ancient and modern, single and double. Services and anthems are not used.

*St. John's*.—Here is a large modern organ by Hill, much too powerful for the chapel. The organist and choir are the same as at Trinity, so that the remarks made on that choir will hold good also for this. A Sanctus is sung as an introit on Sunday mornings, while at Trinity there is a grave organ voluntary, which is perhaps the more correct of the two.

*Jesus*.—The choir here is quite in its infancy, not

having existed a year. The chapel, which was formerly the Priory Church of St. Rhadagund, is a large cruciform structure, in the early English style, and is now undergoing a thorough restoration. There has been no service in it for the last two years; now, however, a portion of the nave is temporarily fitted up, as the choir will not be ready for at least a year. The refounding of this choir is entirely due to the pains and liberality of a fellow commoner, who teaches the boys himself, and who is at present organist. A fine organ by Bishop has been just built and will be placed on the ground in the north aisle of the choir. The choir at present consists only of boys, eight in number, who are dressed in very quaint-looking surplices, and have large silver buckles on their shoes. The Psalms and Canticles are chanted antiphonally, Services not being used. The chants are of all kinds, except real Gregorians, which appear to be unknown at Cambridge. The Versicles, Litany, &c., are harmonized for two trebles, and have a very good effect. The Prayers, &c., are intoned by two of the Fellows. Anthems are sung on all surplice days, but, of course, these are confined to simple ones at present.

*Christ's College*.—There is some talk of reviving the Choral Service in this chapel, but I do not think any steps have been taken at present. Of the organ, very little more than the case remains. There is an endowment for a choir, but it is at present perverted to other uses, which is the case also at Emmanuel.

I must not forget to mention, that our choirs are very regular in their attendance on week-days as well as on Sundays; we never have to complain of their attendance even on the early morning services at 7 o'clock in winter; and their behaviour is, on the whole, very orderly and devout.

I regret, however, to be obliged to add, that there is very little prospect of amendment in the style of music. The modern school of Mozart, Hadyn, Mendelssohn, &c., has far too many admirers for us to be surprised at its prevalence. A more correct taste, however, is spreading among the junior members of the University, which is much encouraged by your invaluable publication, which is well read and appreciated by most of us, and in due time we shall hope to see the fruits.

March 14, 1843.

ALQUIS.

## SHORT NOTES ON CHURCH MUSIC IN SHEFFIELD.

(From a Correspondent.)

Those who are intimately acquainted with this town and its inhabitants, are well aware that in the ordinary transactions of life, Sheffield is considered one of the last places of any note in feeling the effect of circumstances which have already begun to operate in most places. So it is with regard to the spread of information. The rays of light penetrate with difficulty the dense and smoky atmosphere of this Vulcanian forge. The revival of Church Music has therefore made but little progress as yet.

The parish church (St. Peter's) presents an indifferent example to the other churches. It is necessary to give a brief description of this edifice. Formerly it possessed a north and south transept, but these have been shaven off, and the building now presents



the form of a complete parallelogram, with a tower and spire in the centre. The organ is placed beneath the tower. The chancel and body of the church are completely divided from each other, and the communication is by means of folding doors; so that the ante-Communion Service is of necessity always read from the desk. Over these doors there is placed a massive organ. In front of the organ is a row of seats, in the centre of which are stationed four singers; and on each side of them the eye of a spectator from the centre of the middle aisle, may discern three and a half charity-children; the outline of the fourth child on each side being vertically bisected by one of four massive pillars supporting the tower. Immediately—that is to say, about two yards in front of this row of seats, denominated the singing-gallery, rises the pulpit—in the centre of the aisle; so that the preacher at all events has the full benefit of the performances of the choir. The pulpit and reading-desks for the minister and clerk are of enormous size, and must be a perpetual eyesore to every person of taste. This then is the interior of the church. Now for the mode of conducting the service. The responses are read *ad libitum*, in any key, in any time, and without the slightest attempt at unity. In reading the Psalms the clerk tries to get the start of the congregation, and habitually begins his verse before the minister has articulated the final words of the verse preceding. This is a specimen of the primitive simplicity of Protestant worship! Some of the Canticles are chanted, but the *Venite* and *Te Deum* are invariably read. Those which are chanted are for the most part so to the very frothiest and most inane of chants. It is worthy of remark that the choir of four have liberty to sing any Cathedral Services, the *Magnificat*, &c., while all *Anthems, eo nomine*, are most rigidly and uncompromisingly abused. Again, the Psalm tunes are selected without any reference to the standard of genuineness or propriety, and the playing of the organist (a musician of no ordinary ability) partakes more of the character of violin playing, than of performance on the organ. The Wednesday evening service is performed in the chancel, where a dozen untrained charity children are stationed to lead the psalm. The organist meanwhile sits in the body of the Church, which, as before mentioned, is completely separate from the chancel, and where he cannot hear one sound issuing from the voices of those engaged in worship. The consequences are indescribable, but may easily enough be imagined.

This is the state of things at the mother church of a parish containing nearly 150,000 inhabitants. Thus it exists, and thus it has existed, without one earnest effort from the Reverend the Vicar downwards to the humblest of the congregation, made in a right direction to purify and improve. *Domine usquequo?*

We purpose noticing the subject in relation to some other of the Sheffield churches in a future number.

#### DEAN COMBER ON CHANTING THE PSALMS.

THE music which these sacred songs were first set to is still continued in the Church (as it was among the Jews and first Christians), which ought to mind us of the music of the celestial choir, and will calm our souls and gently raise our affections, putting us into

a fit posture to glorify our Father which is in heaven, and sweetening those pious lessons that will take the deeper root when the heart is first mollified and prepared to receive them. For sure he is of a rugged temper and hath an ill-composed soul who feels not these effects of that grave and pleasant harmony which doth accompany this office; and we may fear he is not of David's spirit, whose ears are offended, whose spirit is disturbed, or his devotion hindered by vocal or instrumental music. But O ye prudent and pious Christians, who bring no prejudices against these things, ye know how oft your souls have been wrapt up with ecstasies of devotion, and your mind filled with ideas of the celestial glory, and your hearts inflamed with strong affections by these sweet strains. Wherefore do you endeavour (when you are so disposed by the Church music) with fervency and holy ardour, to bless the name of God, and be sure you never omit to bear a part in heart or voice, or both; for so the Church requires, and so the people of God in all ages have sung their hymns by turns and responses, supposing by this means they might best stir up each other's affections and come nearest to the heavenly pattern, where the Seraphims cry *one to another* "Holy, Holy, Holy, Lord God of Hosts." And Socrates relates that Ignatius learned this way of singing from the angels, and he first delivered it to the Christian Church, which ever since doth zealously imitate them here, hoping to bear a part with them in their eternal Hallelujahs.

#### REV. W. ROMAINE ON ABUSES IN PSALMODY.

I WILL only mention one thing more, which is a great impropriety, and to me very offensive; and that is, the posture generally used among us in singing. Suppose there had been nothing at all said about it in Scripture, judge ye with yourselves, men and brethren, whether it be respectful and becoming to sit down to sing. When subjects go upon any joyful occasion to address their sovereign, is it a custom in any nation of the world to do it sitting? Does the person who pays homage sit or he who receives it? But it is not left to ourselves or to what we may think right or wrong. The case is determined in Scripture, and there are precedents to go upon. The singers and musicians *stood*, when they performed in the temple service; and so did all the people: 1 Chron. xxiii. 28, &c. This was their appointment; and we read of their fulfilling it, 2 Chron. v. 12, where it is said; "They stood at the east end of the altar," and we are certain that all the congregation of Israel stood at the same time, for it is expressly mentioned. Standing to sing is recommended in the Scriptures, Psalm cxxiv. and Psalm cxxxv., and was accordingly practised both by clergy and laity; when they thanked the Lord, morning and evening, in the words of David the man of God, they sung His praises standing. It is a decent posture. People of fashion think it so; for they stand up, even in the playhouse at the Hallelujah in the oratorio of the Messiah. Our very good church-people think it so; for if they sit down at the Psalm, they are sure to stand up in the *Gloria Patri*. The venerable practice of antiquity has something more to enforce it than mere propriety; at least it calls upon me to try to keep up an uniformity with the Church of Christ in this particular.

## ON INTONING THE PRAYERS.

WHEN people represent as absurd in itself the using of a musical tone in prayer, they have very little notion whom they expose to the charge of absurdity. Were not the Psalms of David sung in the Temple? Were they not by God intended to be thus sung? Was not David inspired to write them, that they might be sung? Was he not inspired when he sang them in Divine Service? But, are not these Psalms full of prayers? If to pray in a modulated tone be in itself absurd, we see now who lie open to the charge of absurdity, namely, those who under inspiration sang the Psalms, and composed them that they might be sung.

Again, it is a well-known fact, that the Jews chant the whole service of the synagogue: and it is concluded, from their dislike to change in ritual matters, that such was always their custom, and that from them was derived to the Christian Church the ecclesiastical mode of reciting, called chanting. If it was always the custom of the Jews to chant, then it must have existed during the time of the Prophets, if not conveyed to Moses and Aaron from God himself by direct inspiration. If so, those must be bold men who will look upon, as too absurd for them to countenance, a mode of service, perhaps instituted by God, but certainly joined in by Prophets, by Apostles, by the blessed Son of God himself. It is easy to say, *that service and those times were Jewish, but we are Christians, and all about us should be Christian likewise.* But by Jewish cannot be meant, opposed to pious feeling; else the charge would lie against divine wisdom, of having sanctioned a mode of performing service which is in itself an actual hindrance to that devotion of mind which public worship was intended to foster. If it be owned that the chanting of prayers is not wrong in itself, then must its opposers shew that there is something about it which is unsuitable to us, although perfectly suitable to a service which was joined in by Christ and His Apostles. Are we to believe that *we* are too exalted in our piety, and that *our service* is too spiritual, to admit of a chanting tone? If not, what notion we are expected to entertain passes my comprehension. But this, at least, is abundantly plain to me, that if chanting was not derogatory to His devotions who was the God-Man, Christ Jesus, it must be highly presumptuous for us to pretend that *our's* is too sublime to admit of it.

One remark more. Those who object to *chanting* prayers have no objection to *singing* prayers. Surely such hymns as

“Guide us, O Thou great Jehovah,”

and

“Jesus, lover of my soul,  
Let me to thy bosom fly,”

surely these are prayers, and yet they are sung. And such a psalm as

“Lord, hear, the voice of my complaint!”

is a prayer, and it is sung. I need not instance others of “the Singing Psalms,” as they are called. Half of them are prayers, and *they* are sung without compunction. And in the same manner half of every collection of hymns are prayers, and *they* are sung without compunction either. If to sing a prayer be in itself wrong, David was wrong to sing his Psalms,

and more wrong still to write them, in order that they might be sung. If chanting prayers is necessarily wrong, those did wrong who joined in the chantings of the synagogue and the temple. And, lastly, if prayers set to music be wrong, all those who use the petitions in hymns and “Singing Psalms” are guilty of an absurdity as great as that said to be practised in our cathedrals. In consistency, let people give up singing the prayers which are in hymns; or else let them cease to find fault with chanting in our cathedrals, a mode of reciting prayers probably introduced into the world by divine inspiration itself.

[From the *Irish Ecclesiastical Journal*.]

## To Correspondents.

*Cathedral Service at Salisbury.* A correspondent, who dates from the Close, says, “I feel assured it will gratify you to learn that generally there are four, five, or more of the clergy present, and when you know that, from the late Government regulations, we have one lapsed canonry, and, from severe and deeply lamented bodily afflictions, two of the present members of the chapter are unable to attend their public duties, and also that the number of the singing men at the daily services of the Church is more frequently six than four, and on Sundays a regular attendance of eight men and eight boys, you will perhaps feel that the conclusion of the paragraph so unwittingly made will be an excuse for the observations of a ‘Constant Reader of the Parish Choir.’”

We are most willing to publish statements of the condition of Church Music in different parts of the country; but any statements sent to us must be *temperate*, and authenticated (privately) by the name and address of the writer.

*Oxford Churches.* Jubal says, respecting his account of churches in the City of Oxford, published in one of our late numbers, “Lest I should be thought partial in my selection of churches, it may be as well to say that the remainder, with one exception, are deservedly subject to a similar condemnation. At Holy Trinity, All Saints’, and St. Michael’s the musical parts of the services are of a specially debased character. At St. Clement’s I hear there is a little improvement. St. Thomas’s is the solitary exception, where, if report speaks true, some laudable attempts have been made to introduce and follow out a true Church style. St. John Baptist, the last of the seventeen, is the chapel of Merton College, and although a parochial edifice is not I believe used as such.”

A handsome silver tea-service was presented last month to Mr. William Fletcher, of Stow-on-the-Wold, by the inhabitants of the town, headed by the Rev. R. W. Hippisley, the Rector, in acknowledgment of his able and gratuitous services as organist in the parish church of Stow, St. Edward’s.

A Lecture on Church Music will be delivered by the Rev. J. W. Twist, M.A., at the Music Hall, Store-street, on Wednesday evening, 3rd May, at 8 P.M. Tickets may be procured gratuitously at our Publisher’s, and at the leading Booksellers.

The New quire at Westminster Abbey was opened on Easter Eve. We hope to give some account of the effect of the alterations in our next.

We are glad to find that a Choral Society has been instituted at Hammersmith by the clergy and parishioners. This good work is the fruit of the Rev. Mr. Cope’s Lecture, which was delivered there last month.

II. O. in our next No.



## On the Prayer Book.

## No. XVI. HOLY COMMUNION.

(Continued from Vol. II., page 58.)

THE CONFESSION following is to be said by "all who are minded to receive the Holy Communion," not only for them by one of the ministers, but by them, for themselves. "Then shall this general confession be made in the name of all those that are minded to receive the holy Communion, by one of the ministers: both he and all the people kneeling humbly upon their knees, and saying," &c. Our Church would seem to have had in view, and to have combined both these methods of confession, that by priest for the people, and that by people for themselves; both having been practised by the ancient Christians. In the Liturgy of St. James, for instance, there occurs, pretty much in the same place with our own, "a long confession of the priest in which he acknowledges the sins of himself and the people, and implores God to have mercy upon them;" while, on the other hand, St. Chrysostom informs us, that in *his* branch of the Church, it was customary for *all* the communicants to join in saying the same general prayer for mercy; and St. Augustine, that "before receiving the mysteries they first had recourse to confession and repentance, and whatever sins, upon a strict survey of their actions, they found themselves to have committed, they did immediately purge away by penitential acknowledgments." Not that he means to say, that while using a general form, such as our own, men can recal to mind their particular transgressions. No: we must remember that, in addition to this general confession when at communion, the Church has appointed a private scrutiny and confession *previous* to communion; such a careful self-examination as may lead to the confession of our individual sins to God, and, in cases where further comfort or counsel may be needed, to His minister also. It is only when prepared in this manner, by previous confession in private, that we can make our public and general confession with real earnestness and compunction of heart, that the broad and general terms by which we here designate our sins as " manifold, and from time to time most grievously committed by thought, word, and deed, against the Divine Majesty of God," can have for us a specific meaning.

But if, in this spirit and with this preparation, we do make our confession in the words of the Communion Service, we shall find in the ABSOLUTION which follows (to be pronounced by the Priest, or Bishop, when present, standing), not a mere edifying form of words, but far more, a distinct assurance of pardon and forgiveness on the part of God. For while we protest against the teaching of those who would make the sacramental absolution of the priest a judicial act, leaving it to the mere minister to *determine*, as though by his own authority, whether the sinner shall be forgiven or not:—while in opposition to this we maintain that "none can forgive sins but God only"—still we do not hesitate to say, that in the bosom of the Church there *is* conveyed through the voice of the appointed minister, to every penitent soul, God's actual forgiveness and remission of sins. Did we not hold this we should be unfaithful to the teaching of our own Church, who, in different parts of her services, gives no less than three different forms

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of absolution; one at the opening of daily prayer, in words which we have already noticed:

"Almighty God—who hath given power and commandment to His ministers to declare and pronounce to His people being penitent the absolution and remission of their sins—He pardoneth and absolveth all them that truly repent."

Another, in the Office now before us, in terms more precise and definite, as being addressed to a more select body of worshippers:

"Almighty God, our heavenly Father, who of His great mercy hath promised forgiveness of sins to all them that with hearty repentance and true faith turn unto Him, have mercy upon you; pardon and deliver you from all your sins: confirm and strengthen you in all goodness, and bring you to everlasting life through Jesus Christ our Lord."

And lastly, in terms the strongest and most decided of all, as being spoken at a time when, if ever, the applicant for absolution will be really and truly prepared to receive it, when the gates of this life are about to close behind him, and those of the next to open before him, in the Office for the Visitation of the Sick, the form is as follows:—

"Our Lord Jesus Christ, who hath left power to His church to absolve all sinners who truly repent and believe in Him, of His great mercy forgive thee thine offences; and by His authority committed to me, I absolve thee from all thy sins, in the name of the Father, the Son, and the Holy Ghost. Amen."

These three several absolutions, though differing in point of form, are in substance the same, viz., "a dispensation of mercy to humbled and sorrowing sinners, founded on this simple fact, that our Lord Jesus Christ hath left power to His Church to absolve all sinners who truly repent and believe in Him," and our own branch of the Church, in her Ordination Service, points out how *she* has received this power, viz., by virtue of her apostolic origin and descent. Christ had bestowed it upon His apostles by a direct act of Almighty power. During those great forty days between His resurrection and ascension, when He was occupied in laying out the foundation and setting up the framework of His Church, He had, among other things, "breathed on the apostles, and said unto them, Receive ye the Holy Ghost, whosoever sins ye remit, they are remitted unto them, and whosoever sins ye retain, they are retained." What the apostles, therefore, thus originally received, the commission and the power to remit or retain sins, they conveyed to others by the laying on of hands at ordination, and these again to others in like manner, relying on the promise of their Lord, that He would be with them "always, even unto the end of the world." Thus it was conveyed to our own Bishops, and thus they convey it in their turn, using the words which you will find in the Form of Ordaining and Consecrating Priests: "Receive the Holy Ghost, for the office and work of a priest in the Church of God, now committed unto thee by the imposition of our hands: whose sins thou dost forgive, they are forgiven, and whose sins thou dost retain, they are retained." If there be any meaning in words, we must acknowledge that in the Church's view at least, the ministers so ordained and consecrated, become from that time forward instruments in God's hand, not only to declare, but to convey from Him to others *His*

K

forgiveness of sins. At the same time we may remark, that as it is the penitent and contrite alone who derive benefit from it, so it is they alone who can be fully conscious of and duly thankful for its blessings.

The sentences of Scripture which immediately follow, are, as it were, a motto or legend inscribed around the altar, towards which we are now encouraged to look. Hitherto our eyes have been cast down to the ground in humiliation and confession, now we are bidden to raise them from ourselves to God, and direct our thoughts to the great sacrifice, with which, through all the remaining portion of the service, we shall be exclusively concerned: and the first words that meet us are those heavenly and COMFORTABLE WORDS of Christ and His apostles, which make to all, and confirm to all who will accept the conditions, the offer of life and salvation. These concluded, there occurs, as you cannot fail to observe, a marked change in the tone and diction of the service. The glad tidings have now prevailed. Thanksgiving is henceforth to take the place of confession, and it is linked on to it, as usual, by a few short versicles. The introductory versicles to our daily office of thanksgiving are, as you will remember, "Praise ye the Lord," and its response "The Lord's name be praised;" but here the Church sounds a higher strain, "Lift up your hearts," to which the joyful reply is, "We lift them up unto the Lord;" "Let us give thanks," (let us enter upon the office of EUCHARISTIA, or THANKSGIVING) "unto our Lord God," which is again heartily responded to, "It is meet and right so to do;" and then comes the Eucharistia, or act of thanksgiving referred to:

"It is very meet, right, and our bounden duty, that we should at all times, and in all places, give thanks unto thee, O Lord, Holy Father, almighty and everlasting God!"

From the thanksgiving tone and words of gladness which, begun at this point of the Service, continues to pervade and characterize it, with but little interruption, down to the end, the whole service, from beginning to end, acquired the name of THE EUCHARIST, or Thanksgiving-Service, by which name it was commonly known to the ancient Church, and is still not unfrequently designated among ourselves; and it may be as well to remark that the term is strictly scriptural, the word itself, *Eucharist*, occurring in the New Testament, though in our English Bibles it is necessarily disguised beneath the garb of a translation. In 1 Cor. xiv. 16, the word which we translate *giving of thanks* is, in the original, *Eucharist*, and so we might read it, "How shall he that occupieth the room of the unlearned, say Amen at thy Eucharist?" or as Palmer explains it, "If thou shalt bless the bread and wine in an unknown language which has been given to thee by the Holy Spirit, how shall the layman say Amen, 'So be it,' at the end of the Thanksgiving or Liturgy, seeing he understandeth not what thou sayest?"

For the great festivals of the Church are added proper thanksgiving-prefaces, commemorating the especial blessing of the day or season, most of them as old as the fifth or sixth centuries, all full of simple and primitive piety. On ordinary occasions, the priest proceeds with the form "Therefore with angels and archangels, &c.," until he comes to the words

"Holy, holy, holy, &c." which the people take up with him and together conclude the strain. It is a common mistake with congregations to commence their part in this branch of the service before the proper time, and repeat the words "Therefore with angels, &c.," as if they were a part of the hymn, which they are not, but only the preface or introduction to it, and belonging to the priest alone. This mistake may have arisen either from the want of a more exact and definite direction in the Prayer-Book itself, or from a natural eagerness on the part of the people to join in the work of praise then first commenced. Still a mistake it is. From the earliest times the people were accustomed to wait for their share of the thanksgiving until the Tercanctus or Seraphic Hymn, which was always introduced in this place, and always joined in by the congregation; but the whole of the *introductory thanksgiving*, whether long or short, they invariably left to the minister. The proper mode of giving utterance to this, the most ancient, the most celebrated, the most universal of Christian hymns, is of course by singing, where it can be accomplished; indeed the whole tone of this branch of the service is essentially choral.

But here,—lest in the raptures of that holy hymn we should forget that after all we are but sinful dust and ashes, "Not worthy so much as to gather up the crumbs under the table of the Lord,"—here, too, we have a change from thanksgiving back again to humiliation and prayer, for we go on to read, "Then shall the priest, kneeling down at the Lord's table, say in the name of all them that shall receive the communion, this prayer following," the "PRAYER OF ACCESS" as it is usually called, in which we acknowledge our unworthiness, and beg for mercy and grace, "so to eat the flesh of the Son of God, and drink His blood," with such faith and penitence, such love and holy purposes, that it may be available to "cleanse our sinful bodies," and wash the evil from our souls, and nourish them unto eternal life.

Hereupon follows the CONSECRATION, with reverence indeed, but no unnecessary secrecy, to avoid which, in order, as it would seem, that there may be no danger of this part of the service being abused to evil or superstitious purposes, the priest is directed to stand before the Table and so arrange the bread and wine, that he may "with the more readiness and decency both break the bread and take the cup in his hands *before*" (that is, in the sight of) "*the people.*"

Concerning the form of consecration which we use it will be sufficient to remark that it contains, in common with the ancient Liturgies, an invocation or prayer for the Holy Spirit to descend upon, and also a recital of the original words of institution over, the elements to be consecrated. For you will observe that the prayer "Hear us, O merciful Father, \* \* and grant that we receiving these thy creatures of bread and wine, according to thy Son our Saviour Jesus Christ's holy institutions, &c., may be *partakers* of His most blessed Body and Blood,"—although not expressly *mentioning* the Holy Spirit, does nevertheless, in effect and meaning, and by implication implore His interposition. We pray to God with reference to the creatures of bread and wine, before solemnly offered, that they may become to us who receive them, the Body and Blood of Christ. Now, how can this be, unless the Holy Spirit interpose to



make them so? Nothing but the virtue of the sacramental power\* can change common bread and wine, so as to make them to any certain numbers of persons the body and blood of Christ. For that end therefore, effected by those means—for that sacramental change which can be effected by, and must be attributed to, the power of the Holy Ghost alone—we pray; and in praying for the end or effect we of course imply the means by which it is to be accomplished, even though we omit to make any direct mention of them.

The recital of the words of institution is also, as Wheatly remarks, a very essential part of the service. "For during the repetition of these words, the priest performs to God the representative sacrifice of the death and passion of His Son. By taking the bread into his hands and breaking it, he makes a memorial to Him of our Saviour's body broken upon the cross; and by exhibiting the wine, he reminds Him of His blood there shed for the sins of the world; and by laying his hands upon each of them at the same time that he repeats those words 'Take, eat, this is my body, &c.,' and 'Drink ye all of this, &c.,' he signifies and acknowledges that this commemoration of Christ's sacrifice so made to God, is a means instituted by Christ Himself, to convey to the communicants the benefits of His death and passion, viz. the pardon of our sins, and God's grace and favour for the time to come. For this reason, we find that it was always the practice of the ancients, in consecrating the Eucharist, to break the bread (after our Saviour's example) to represent His passion and crucifixion. The Roman Church, indeed, instead of breaking the bread for the communicants to partake of it, only breaks a single wafer into three parts (of which three parts no one partakes) for the sake of retaining a shadow at least of the ancient custom. They acknowledge, it is true, that this is an alteration from the primitive practice; but then they urge that they had good reasons for making it, viz., lest in breaking the bread some danger might happen of scattering or losing some of the crumbs or particles; as if Christ Himself could not have foreseen what dangers might happen, or have given as prudent orders as the Pope, concerning his own Institution."

J. W.

#### Village Lectures on Psalmody.—No. IV.

(Continued from Vol. II., page 60.)

##### ON THE CORRECT ARTICULATION OF VOWEL SOUNDS.

In my last lecture I finished the first division of our subject; the production, namely, of *pure tone*; and we studied particularly the sound of the broad *A*, because it is that which is produced when the throat and mouth are most open and free from obstruction, and because it is, as it were, the parent of all the other vowel sounds; the other vowel sounds being produced, in fact, by making the mouth rather more narrow than it is, whilst *A* is being uttered.

The sounds of articulate speech are, as you very well know, divided into vowels and consonants. Vowels are produced when the mouth is open, more or less; consonants are produced by interrupting the vowels at some part or other of their passage out-

wards. Vowel sounds may be prolonged almost as long as you like, or as long as your breath holds out: consonants, on the contrary, should be pronounced decidedly and clearly, but as quickly as possible. Never dwell upon a consonant—*sing the vowel, and bite it off, as it were, with the consonant.* Let the interruption to the vowel tone which constitutes the consonant, be decided;—let the consonant be decidedly pronounced; but as quickly as possible.

It is only that tone which proceeds straight outwards from the throat, which is at all musical. Such is the tone of the vowels. Those sounds, on the contrary, which are produced by the closure of any part of the mouth (that is to say, the consonants; for they are, as I have said, mere interruptions to tone) are unmusical. They are hissings, or explosions, or vibrations of the tongue; necessary enough to separate the vowels one from another, but in themselves destitute of musical quality, and most unpleasant to the ear.

Therefore, as I said in my first lecture, when singing any syllable to any note, and especially to any long note, *sing the vowel.* Let the consonant be heard at the beginning or end, as the case may be, but do not dwell on it.

Take the following line from the Old Hundredth Psalm: "*Sing to the Lord, with cheerful voice*"—and notice that in the words *sing* and *voice*, which are both sung to long notes, the tone must be held out on the vowels, and the *ng* at the end of *sing*, and the *hiss* at the end of *voice*, be uttered as rapidly as possible, and not be dwelt upon.

When you sing, then, you are to sing vowel sounds. But it is of consequence, likewise, that you sing them *purely*; and that all those who sing together give the right tone to each vowel. This is a point on which amateurs are apt to be very careless. I hear some of those who sing in class pronounce every vowel alike. Instead of the *o* in *Glo ry*, or the *A* in *Fa ther*, &c., they produce a kind of neutral sound between *e* and *u*, which they use on all occasions. This is wrong—for both the beauty of tone, and the distinctness of articulation, are sacrificed unless the vowel sounds are produced purely and distinctly.

Our next point then is, to find out how the pure vowel sounds are produced—and let me ask you how many vowel sounds are there?

You reply, as a matter of course, "*a, e, i, o, u, and sometimes y.*"

To this I demur—There are five or six *letters* used as vowels; but how many *sounds* are there?

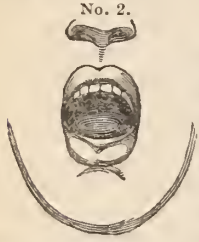
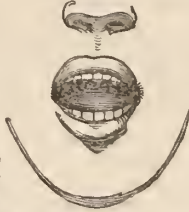
It is very necessary to make a distinction between *sounds* and the *letters* which are the *signs* of sounds, for this reason; namely, that in the various changes and corruptions of language, which have occurred since the confusion of tongues and scattering of the human race, the signs have lost much of their definite relation to the things signified. One sign, such as the letter *A*, for example, may have two or three sounds, as in the words *fall, fat, and fate*; again, one and the same sound may be expressed by two or three signs, as the sound *all* in the syllables *ball, ball, bawl*. To remedy this anomaly, some persons propose that a new system should be forthwith adopted of spelling every word exactly as it is pronounced, and to this system the name of *Fonetic* is given. Doubtless (if I may rite fonetically), *tsutsh* a sistem of spelling wood be very popular with the loer classes of scoolboiz,

\* See *Bennett's Guide to the Holy Eucharist*.

hooz mode of spelling is always remarkably *fonetic*; though, as we should have to learn spelling in order to read any of the books hitherto printed, we should not gain much in the end. But we always ought to *sing* fonetically; and since in singing we have to give the *sounds* purely, (no matter what the *signs* may be) it is very necessary to find out what those sounds are, and how they are produced.

Now pronounce the broad *A*, (as in *char*m, *fa*ther), which is, as I have said, the parent of all the other vowels. This I shall call No. 1.

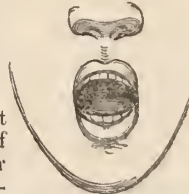
No. 1



If you next, whilst pronouncing No. 1, bring the cheeks rather nearer to the teeth, and make the opening of mouth very slightly oval, you produce the sound *AU*, (as in *all*, *aw*l, &c.) which I shall call No. 2.

Now, whilst pronouncing *AU*, bring the mouth into a decided oval, with the lips braced, and you have the sound *o*, (as in *no*te), which I call No. 3

No. 3



Next contract the aperture of the lips rather more, and diminish their tension, by raising the lower jaw slightly, and you have the sound *oo*, (as in *goose*), which I shall call No. 4.

Now pronounce No. 1 again; and instead of contracting the mouth into an oval, as in the foregoing examples, bring the lips together, into a transverse slit: thus you produce the sound *e*, (as in *fê*te, *ba*by). This I shall call No. 5, or "a degenerate," or foreign *e*, by way of distinguishing it from *A*, No. 1, and from the common English *e*, (as in *fê*t.)

No. 5



No. 6

Lastly, contract the transverse slit still more, by bringing the lips nearer together, and you have No. 6, the English *e*.—So that, be it remembered, we have six vowel sounds, No. 1, the parent; Nos. 2, 3, and 4,

produced by contracting the mouth circularly; and Nos. 5 and 6, produced by contracting it transversely. In each of these cases, however, there is one and the same sound produced in the throat; it is altered afterwards in its passage out of the mouth.

Let me remark that instead of six, you may, if you choose, make 60 or 600 vowel sounds, if you reckon all the possible stages of transition intermediate between the above-mentioned definite positions of the mouth. The six, however, are well marked, and sufficient

for every useful purpose. If there be any exception to this statement, it is the sound of the article *the*, when coming before a consonant, the sound of such syllables as *ple* in *peo*ple, &c., and that of *e*, *i*, or *u* before *r*, as in the words *ear*th, *vir*tue, &c., &c. This, if short, is a mere breathing; hardly a vowel sound at all;—if prolonged, it becomes an imperfect variety of the broad *A* (No. 1).

Diphthongs are, as you know, combinations of two or more vowels. But here notice again, how little the vowel *signs* and the vowel *sounds* correspond; for some syllables spelt with diphthongs have but *one* vowel sound, as in the word *ba*wl; and some *single* vowel *signs* have a *double* or diphthongal sound, as the vowel *i*, which is a compound of *A* (No. 1), and *E* (No. 6), pronounced closely together and abbreviated.

The most common diphthong sounds are, *first*, *A* (No. 1), with *E* (No. 6), as in the common abbreviated sound *i*, (as in *hi*gh, *fl*y, &c.) *Secondly*, a compound of 5 and 6, that is, of the degraded *a* (as in *ba*by), and the English *E*. This is heard in the words *ai*m, *prai*se, &c., in which you can readily detect the second sound following the first; and this is the miserable (because mouth-shutting) diphthong, which most people would substitute for the first letter of the alphabet. A *third* diphthong is *oi*, (as in *jo*y), compounded of *AU* (No. 2) and *E* (No. 6). A *fourth* is *ou*, (as in *hou*se), a compound of *A* (No. 1) and *oo* (No. 4). In singing these four diphthongs, the chief stress is to be laid on the former of the two sounds of which each is composed. Thus, in singing to long notes, you would pronounce *high* as if *ha-ee*; *praise* as if *pra-ese*; *joy* as if *jaw-ee*; *house* as *ha-oos*; laying the chief stress on the former sound, and uttering the latter quite rapidly with the consonant.

There are other diphthong sounds in which the first sound must be slurred over, and the last made the most prominent, as in the combination of No. 6 and No. 4 — *e-oo* (as in *you*, *hue*, &c.).

Here again I must be indulged with a passing observation on one or two degradations of the English tongue, for which we are indebted to the London vulgar; such as the putting an *r* at the end of every vowel where it is not, and leaving it out where it ought to be. I have heard of such a rhyme as the following being actually committed to print:

"The damsel's papa(r)  
Is gone to the war."

For further examples I must refer you to the *Pick-wick Papers*.

Another very common mistake is made with the vowel *i*. This, as I have said, is a double sound, made of *A* (No. 1) and *E* (No. 6), and every school-boy knows that there is a tendency to contract such a word as *Cai*us (pronounced *Kai*us with the *A* broad), into *Ki*us; pompous people, by the way, make their *i* out of *AU* (No. 2) and *E* (No. 6); but affected cockneys are in the habit of putting the cart before the horse, and pronouncing it as if *E-A*; thus they talk of "You *ske-yai*'s celestial *u*;" instead "You *sky*'s celestial *hue*;" and of a *che-yild*'s *ke-yindness*, instead of child's kindness. This nanby-pamby nonsense is bad enough on the stage, but quite intolerable in church.

The moral of my present lesson, however, is this. When you sing, sing vowels. Never mind the written *signs*, but always ask yourself which of the six vowel *sounds* you ought to be upon. When you have



to sing to a long note, a syllable that is naturally short, and you are in doubt what the real sound ought to be, open your mouth boldly, try the most open sound that will suit, and you are sure to be right. But, in order to assist you, I will give you the following table of the six vowel sounds, with their corresponding abbreviations :

	Long.	Short.
No. 1 ... A .....	<i>father</i> ...	<i>fat.</i>
2 ... Au .....	<i>barrel</i> ...	<i>boll.</i>
3 ... o .....	<i>note</i>	
4 ... oo .....	<i>fool</i> .....	<i>full.</i>
5 ... a or é .....	<i>mate</i> ...	<i>met.</i>
6 ... e .....	<i>feet</i> .....	<i>fit.</i>

*Diphthongs.*

Nos. 1 and 4 ... A and oo ...	<i>shout</i> ...	<i>shut.</i>
1 and 6 ... A and e ...		<i>high.</i>
2 and 6 ... Au and e ...	<i>joy</i>	
5 and 6 ... a and e ...	<i>praise</i>	
6 and 4 ... e and ou ...	<i>few</i>	

We will next read a line of the Old Hundredth Psalm, and study each syllable, so as to determine what vowel sound is to be uttered on each long note :

"All people, that on earth do dwell."

In *all*, the sound is No. 2. In *peo*, No. 6. The terminal *ple* is a mere breathing, and has no vowel sound, consequently should be cut short, and breath be taken. In *that*, No. 1. In *on*, No. 2. In *earth*, the vowel sound is an imperfect No. 1, with the mouth partially closed. In *do*, No. 4. In *dwell*, No. 6, &c.

Now let us take another line, and write over each syllable the number of the corresponding sound.

6 4 1 2 6 6 4 26  
 "Sing to the Lord with cheer-ful voi-ce,

6 1 6 6 6 56 3 5  
 Him serve with fear, his praise forth tell :

14 6 63 6 1 6 26  
 Come ye, before him, and rejoice." &c., &c.

Lastly, I will give you an exercise or two on the vowels. In singing Exercises 1 and 2 to the vowel *a*, (vide *Parish Choir*, Vol. ii. p.60,) the *mouth* was unaltered, whilst the *throat* was moving as you went up the scale. In the next, the *throat* is to remain unaltered, whilst the *mouth* changes its shape.

EXERCISE 3.

N.B.—*a* signifies sound No. 1, *a* No. 5. Care should be taken not to put an *ee* at the end of the *a*.

X. AND II.

THE ORGAN AT WESTMINSTER ABBEY.

AMONG the alterations which have taken place at St. Peter's, Westminster, in order to afford accommodation to larger congregations, and to render the Services in that Church available to an increased number of worshippers, not the least remarkable to those interested in Church Music is the enlargement and present arrangement of the Organ; and the following description of the instrument may not be unacceptable to our readers.

The Organ\* erected by Schrider and Jordan in 1730 was divided, as is usual with large Organs, into two cases; one containing the Great Organ and Swell, the other the Choir Organ; and was placed over the screen at the west end of the Choir, thereby interrupting the view of the west window from the Choir, and of the apse from the west end of the Church. It is now divided into three cases; one, placed on the north side of the Church, in the fourth arch from the opening of the transept, contains the Great Organ; another, exactly similar, is placed fronting it, in the corresponding arch on the south side of the Church, and contains the Swell; and a third, placed over the arch in the screen, contains the Choir Organ. As the cases of the Great Organ and Swell scarcely project beyond the face of the wall and the line of pillars, and as the case containing the Choir Organ rises but very little above the tabernacle-work of the stalls, the view from the west to the east end of the Church is uninterrupted, and the expanse of the roof is unbroken to the eye of a spectator.

The instrument is played on three manual keyboards, and one of pedals: the Swell, extending from CC to F in alt, (54 notes); the Great Organ from CCC to F in alt, (66 notes); the Choir Organ from GG to F in alt, (59 notes); and the Pedals from CCC to D, (29 notes).

The Great Organ contains the following fourteen stops; those marked thus \* are new:

- \* Open Diapason, throughout.
- Open Diapason, from CC.
- Double Diapason, from CC.
- Stopped Diapason, throughout.
- Principal, ditto.
- \* Diapente (or Quint), from CC.
- Twelfth, throughout.
- Fifteenth, ditto.
- Stopped Flute, from CC.
- \* Sesquialtera, five ranks, throughout.
- Furniture, three ranks, ditto.
- \* Contra-trumpet (unison with double diapason), from C, . . . . . } reed
- \* Grand Posaune (unison with diapason), from CC, . . . . . } stops.
- \* Clarion (unison with principal), throughout, . . . . . }

The Swell Organ contains ten stops:

- Open Diapason.
- Stopped Diapason.
- \* Bourdon, from CC to B, } octave below
- \* Double Diapason, from C, } diapasons.
- Principal.
- \* Fifteenth.
- \* Sesquialtera, three ranks.
- \* Hautboy, . . . . . }
- \* Cornopean, . . . . . } reed
- \* Contra-Fagotto (unison with double } stops,
- diapason), . . . . . }
- \* Clarion (unison with principal), . . . . . }

The Choir Organ contains six stops:

- Open Diapason, from G.
- Stopped Diapason.
- \* Principal.
- Flute (wood).

\* See *Parish Choir*, Vol. I., p. 160, note.

\* Hohl flute (metal), (unison with diapason).

\* Cromorne, from C, (reed stop)\*.

The stops of the Swell and Choir Organs run throughout the respective key-boards, except where they are otherwise noted above.

The Pedal Organ has two stops:

\* Diapason, 32 feet.

Sub-bass, 16 feet.

The instrument has five couplers:

1. Couples the Swell to the Pedals; and as the Pedals then act on the same number of notes as their own scale, viz. 29 notes, the action of the pedals on the Swell key-board extends from CC to middle D.

2. Couples the Choir Organ to the Pedals.

3. Couples the Great Organ to the Pedals.

4. Couples octave Pedal to the Great Organ: that is, when this and the previous coupler are drawn out the Pedals act in octaves on the key-board of the Great Organ; for instance, the lowest pedal takes CCC and CC on the Great Organ.

5. Couples the Swell to the Great Organ.

There are also three composition pedals. One adds the Chorus and Reeds (viz., the Principal, Quint, Twelfth, Fifteenth, Flute, Sesquialtera, Furniture, Contra-Trumpet, Grand Posauue and Clarion,) to the Great Organ; another adds the first five of these stops only; and the third takes off the effect of the other two.

The organist sits behind the Choir Organ, facing the north. The key-boards are set in an erection not unlike a small grand pianoforte, which contains the mechanism, from thence continued under the floor, by which the key-boards communicate with their respective Organs, and which acts with uncommon freedom and precision†. The pedal Pipes lie along the organ loft transversely (*i. e.*, from north to south), without being enclosed in any case, and the wind is conveyed to them from the wind chest by conveyance-tubes. Thus the organist may be said to sit surrounded on all sides by his instrument; the Great Organ faces him, the Swell is behind him, the Choir Organ is on his right, and the Pedal pipes lie extended on his left. Notwithstanding this arrangement no divided effect is perceived in the Church, nor is at all perceptible that the notes of the Great Organ and Swell come from different sides of the Church; but the unity of the instrument is well preserved.

\* This stop is marked *Cremorne* on the register, for which spelling there is no authority, and which seems merely a blunder of the letterer. On the registers of old organs it is marked *Cromorne*. I do not know whence it is derived, but it occurs in foreign organs. See *Encyclopédie Méthodique*, art. *Orgue*, and art. *Cromorne*. Its resemblance to the name *Cremona*, sometimes given to violins, seems to have led English organ builders to corrupt the real name to that spelling. One cannot help, too, regretting that in an English-built Organ, in an English Church, such names as *Contra-Fagotto* and *Posaune* have been used in place of the *Double-Bassoon* stop and *Sackbut* stop, of the old organ-builders. English is surely just as good as German or Italian to designate things which have English names.

† It is but fair to say that, owing to the excellent manner in which this mechanism has been contrived and executed by Mr. Hill, the fears expressed in a former number of this Periodical, that the touch would be painfully stiff and heavy, have not been realized.

The task of re-arranging and enlarging this fine instrument has been committed to Mr. Hill, of the New Road, who has performed it in a most admirable manner. With the exception of the reed stops, almost all the pipes of the old Organ have been retained. Thus that richness and fulness of tone which rendered the Diapasons of the Westminster Organ famous, and the brilliancy of Schröder's Chorus, have been preserved; while the delicacy of tone which modern reed stops possess over ancient ones, and for which Mr. Hill's name is especially remarkable, has been attained. It is impossible, indeed, to exaggerate the beauty of quality of the reed stops of the Swell Organ. The addition of these, the conversion of one of the old Open Diapasons into a Double Diapason, the addition of an Open Diapason in the Great Organ, of the 32-feet Diapasons in the Pedals, with the extension of the respective manuals to their present compass, and the revoicing of the pipes throughout, are the principal changes in the Organ.

Without entering into the disputed question‡ whether the modern enlargement of the Swell, and weight and power of the Pedal Bass be beneficial or otherwise to the correct performance of Choir Music, we may be allowed to observe that *as an Organ* the effect of this instrument as at present constituted can hardly be surpassed: whether for the fulness of the Diapasons, the brilliancy of the Chorus, and the power (without coarseness) of the Reeds of the Great Organ, the delicacy of the solo stops and the general effect of the Swell Organ, the sustaining accompaniment of the Choir Organ, or the force and distinctness of the Pedals, especially in the choruses. And while the full effect of all these are heard to the greatest advantage from the performance of the present organist of Westminster, the advocate for simplicity and subordination in the accompaniment of the Choral Service has an ample security in the taste of that gentleman, "whose accompaniment of the Choral Service," as the author of the *Account of Organs in England*, justly observes§, "is quite a model for that kind of organ playing." C.

### Meaning of Prayer Book Words.

(Continued from Vol. II., p. 61.)

*Historiale*, mentioned by Gunton, "Hist. of Peterborough," p. 29. A book of sacred histories; some set to music, and sung as responsories with the *Lectons*.

*Homelarium, Homeium*. A book of sermons and homilies, or *colocacions*.

*Horæ, Beatæ Virginis Mariæ*. The regular hours were *matins*, at midnight; *lauds*, at sunrise; *prime*, at six o'clock; *terce*, at nine; *sest*, at twelve; *nones*, at three; *vespers*, at sunset; and *compline*, at bedtime. *Horæ Beatæ Virginis Mariæ*. The devotions of the hours interspersed with perpetual prayers and hymns to the Blessed Virgin; thus elevating the most blessed amongst women, to the rank of Goddess or Mediatrix. These *horæ* were included in the *Prymer*, of which they formed the chief part.

‡ See it well stated in the interesting little volume, entitled, *A short Account of Organs built in England, &c.—Introduction*.



*Hymnarium, Hymnal*, and in old orthography, *ymnal, ymnare, ympnal*, &c. A book containing the metrical hymns authorized by the Church, with musical notes. Mr. Maskell gives a list of about 120 ancient Latin hymns, authorized by the English Church; however, we fear that but few are known to churchmen in the present day, if we except, "O Lord the Maker of all things," which is published in Boyce, with music ascribed to King Henry the Eighth; "Now that the day-star doth arise," which is found in Playford; and "Veni Creator," the well-known hymn in the Ordination Services.

*Institutio*. A book of occasional offices.

*Journalle, Diurnal*. A book of the office for the day-hours.

*Legenda, Legendarius, Lectionarius*. Books containing the lessons to be read in the matin-offices. These sometimes were taken from the prophets, as for example, from Isaiah in Advent, sometimes from the Epistles of St. Paul, as from the first Sunday after the octave of the Epiphany to Septuagesima, on which day the first three were from the book of Genesis. In Lent were read portions of the homilies of St. John Chrysostom, and Pope Leo, and other Fathers; on Passion Sunday the lessons were taken from Jeremiah. Certain great festivals interrupted the usual course of lessons. (*Vide Preface to Prayer-Book*\*) Six books were comprehended in the *Legenda*: viz., 1. The *Legendarius*, which contained the *Acts of the Saints*, arranged for yearly reading: from this any kind of traditionary fable is commonly called *legend*. 2. The *Lectionarius*, containing lessons from Scripture only. 3. The *Sermologus*, Sermons of Popes and other Fathers. 4. *Pasionarius* contained an account of the sufferings of martyrs. 5. *Homilarius*, contained Homilies by the Fathers. 6. *Bibliotheca*, the repository, the Holy Bible.

*Litanenticus*. A collection of Litanies.

*Manual*. A portable book for the use of the clergy, containing the *occasional offices*, such as baptism, churching, marriage, and very many others.

*Martyrology*. A book containing the names of saints and martyrs, whose deaths or sufferings had been recorded. In the earliest ages of the Church, proper officers were appointed to collect all authentic details of martyrdoms, which were entered in books; but those records soon perished for the most part, and the remaining fragments were mixed up with much that is fabulous.

*Mariale*. A compilation of verses in honour of the Blessed Virgin.

*Missale, the Missal*. The book containing the office of the mass. *Missale completum, plenarium, mixtum*—a book containing all things necessary for the celebration of the mass at all seasons and on all occasions. *M. Defunctorum*—masses for the dead. *M.*

\* The fragmentary and disconnected state of the lessons in the unreformed offices, is most justly described in the Preface to Book of Common Prayer—"These many years passed, the godly and decent order of the ancient fathers hath been so altered, broken, and neglected, by planting in uncertain stories and legends with multitude of responds, verses, vain repetitions, commemorations, and synodals: that commonly, when any book of the Bible was begun, after three or four chapters were read, all the rest were left unread. And in this sort the book of Isaiah was begun in Advent, and the book of Genesis in Septuagesima; but they were only begun and never read through; after like sort were other books of Holy Scripture used."

*Episcopale*—the office of the mass as celebrated by bishops. *M. Matutinale*—a book containing the office of the mass as used at matins. *M. Speciale*—containing the order of private mass.

*Mortilogium, Necrologium, Obituarium*. A register of deaths; a book containing the names of deceased members and benefactors of convents, colleges, &c.

*Nunercule*. A calendar.

*Octavarium*. A collection of services to be said within the *octaves*, or eighth day after feasts.

*Offertorium*. A book containing the offertory sentences sung at Holy Communion.

*Officialis Liber*. A book of occasional offices: or else a book containing the *Officia* or *Introits* in the Communion Office, with music.

*Orarium, "seu libellus precreationum per Regiam Magistatam et Clerum, Latine editus, 1546."* This (says Mr. Maskell) is the Latin part of the Prymer set forth by King Henry the Eighth.

*Orationale*. A collection of ancient prayers and collects made by Thomasius.

*Ordinale, Ordinarium, Directorium Sacerdotum*, also called *P'ica* or *P'ie*; vide *Parish Choir*, vol. ii., p. 47. A book regulating the whole duty of the canonical hours: especially as related to the variations occasioned by the moveable feasts.

*Parochiale*. A book of occasional offices for parish priests.

*Passionale*. Vide *Legenda*.

(To be continued.)

## FEMALE CHORISTERS AND ORGANISTS.

### To the Editor of the Parish Choir.

SIR,—I have not observed, in the numbers of the *Parish Choir*, any suggestions as to the proper materials, out of which a choir should be formed. Perhaps this point has been taken for granted, and it has been assumed that every choir should, like those at the Cathedrals, consist of boys and men. But there seems too much reason to fear that this will not always be the course pursued, unless it be shewn that any *other* is *wrong*. I could easily mention one or two places in which the treble voices in the choir are chiefly *females*;—and others, where *one female* is the "life and soul" of the whole. In most parishes where instruction in vocal music is not given in the school, few, besides females, will be found, who are able to sing, except "by ear." And if there happen to be one female in the parish who has acquired any "fame" for her "vocal powers" and is willing to give her aid, either gratuitously or for a small consideration, the offer is generally too tempting to be refused. Your ears are then pained, and your sense of propriety is shocked, by hearing perhaps one female voice, which has lost all its sweetness by being strained beyond its natural strength, drowning the voices of the rest of the choir. Doubtless many of your readers can testify that this is no imaginary picture; and I wish some one more competent than myself would undertake the task of protesting against it. However, in the hope that my own poor attempt may induce those who are better qualified to take the matter up, I will briefly offer such reflections on the subject as occur to me.

The employment of female singers, whether paid

or not, seems to me *wrong*; 1st. Because it is contrary to ancient custom, and was never heard of till the "dark ages" of Church Music.

2ndly. Because it is contrary to, and destructive of, that "modesty and shamefacedness," which is an essential part of the true female character.

3rdly. The voices of females in such a position,—especially if there be but one or two "stars," generally, (may I not say, invariably?) become painfully strong and harsh, anything but sweet and melodious.

4thly. Because women are forbidden by Saint Paul to take any such prominent part in the public service of the Church.

Some of these reasons will likewise apply to the employment of females as *organists*:—a course which I fear is too often adopted on the score of economy; for I never heard of any one who did not prefer a regular organist, if his services could be procured "for the money." But besides this, I hold, Sir, that not one woman in a hundred *can* play the organ properly: and that even if she can, she cannot teach and manage a whole choir,—a most important duty which is sure to rest with the organist where there is no choir master: and where there are funds to pay a choir master, there will also be enough to provide for a regular organist. Lastly, since women are, as a rule, only employed where the salary is insufficient to procure the services of others, the practice is *contrary to good principle*, as offering unto God that which costs us least. The difficulty of providing a competent organist, where such is wanted, arises, I am sure, not from want of an organist duly qualified, nor from the want of means to remunerate him adequately, but from the want of the *will* to devote a portion of those means towards promoting the honour and glory of Almighty God.

I hope, Sir, that you will soon draw public attention to this important subject,

Yours very faithfully,  
H. O.

#### THE REV. J. W. TWIST'S LECTURE ON ANTHEM MUSIC.

ON Wednesday, the 3rd of May, a lecture on the Anthem Music of the English Church, was delivered, as we announced in our last, by the Rev. J. W. Twist, at the Music Hall, Store Street. We have seldom heard a lecture so clearly and ably put together, and so admirably delivered. The *subject* was the *anthem*, from the date of the Reformation to that of the Restoration, considered more especially with reference to its *style*, that is, to the kind of musical expression employed as the Praise Offering of the Church. Beginning with the grave and majestic compositions of the early school, Redford, Tye, Tallis, and Farrant, the Lecturer showed the gradual progress of this style, till it reached a maximum of artistic beauty, mixed with perfect reverence, in the writings of Gibbons. Next he pointed out its gradual decline, during the troubled period of the first two Stuart kings, as exhibited in the writings of Child, (whose loyalty received its due meed of commendation,) and Rogers; and lastly, after the dismal period of the Protectorate, he showed the introduction of a new secular and dramatic element in the music composed by Blow and Purcell, for the Court of the profligate Charles the Second. We can give the lecture no higher praise than by saying

that a subject, usually so recondite as a gradual mutation of style, was rendered perfectly and easily intelligible; and that the number of interesting anecdotes related, rendered the evening as amusing as it was instructive. The anthems illustrative of the lecture, were sung by a numerous body of amateurs and choristers from Margaret Chapel, St. Andrew's Wells Street, and other churches. They were under the admirable conductorship of Mr. W. H. Monk. To these gentlemen our warmest thanks are due, for the spirited manner in which they contributed their time and services for the purpose of rendering the higher style of Church Music better known and more popular, and thereby, as we confidently believe, of strengthening the cause of our Apostolic Church.

#### Books Received.

*Historical Notices of the Office of Choristers.*—MASTERS. We cordially recommend this little work to our readers, and hope to avail ourselves of some of its contents in an early Number.

#### To Correspondents.

*A Villager.* We hope the present No. explains what was defective in the last.

*Sacred Music amongst Dissenters.*—*Orthodoxus* sends us an account of a Choral Meeting, at Exeter Hall, on May 10th, the singers having been instructed by the Rev. J. J. Waite, who conducted on the occasion. "I confess I was equally surprised and gratified; and really this movement amongst Dissenters ought to put the Church on the *qui vive*. Mr. Waite, who is quite blind, appears a most successful instructor, and makes use of a very simple plan of teaching the art of reading music—employing figures for that purpose, as in those excellent lessons given in the earlier numbers of the *Parish Choir*. The class sung several metrical tunes and chants, in capital time and tune, and were completely under the command of their conductor. The gratifying part of it to me was, that all the tunes were *good*; none of them of a *ranting* character, and that Mr. Waite, with great good taste, deprecated that tedious drawl which renders metrical psalmody in general so disgusting.—Amongst the pieces sung were a metrical paraphrase of the *Te Deum*; a *Sanctus*, by Dr. Camidge; and a passage from St. John's Gospel, proving the Deity and Incarnation of our Blessed Saviour and the necessity of Regeneration, which was chanted to the First Gregorian Tone, *alias* Tallis's Chant. After this, *low* Churchmen, who take their tone from Dissenters, will perhaps be graciously pleased to allow the chanting of creeds and prayers to be neither unedifying nor un-Protestant."

*An old Friend.*—*a Parish Priest*, (vide *Parish Choir*, Vol. I., p. 11), and other Correspondents, are thanked for communications, which shall be used as soon as possible. The paper from Cambridge in our next.

*Suburbanus* tells us, that "no sooner had the Chartist demonstration subsided, than the whole beadbedoms of Kensington and Brompton were thrown into violent excitement, in consequence of the election of an Organist for the former church. Inflammatory placards were issued in abundance, and on the day of election the streets were paraded by cabs ready to convey electors to the poll, as at a general election. The contest terminated in favour of a lady; but whatever *her* individual merits may be, such appointments are decidedly to be deprecated, as hindrances to the progress of true Church Music. Women are not fit to control a quire of men and boys; nor is it right to subject either of the parties, to the bare possibility of scandal."



## On the Prayer Book.

## No. XVII. HOLY COMMUNION.

*(Continued from Vol. II., page 67.)*

THE elements, consecrated in the way we have seen, are next to be administered. The consecrator, or *celebrant*, whether Bishop or Priest,

“shall first receive the Communion in both kinds himself, and then proceed to deliver the same to the Bishops, Priests, and Deacons, in like manner (if any be present), and after that to the People also in order, into their hands, all meekly kneeling.”

In this part of the service, viz., the ADMINISTRATION of the Holy Communion, the points chiefly demanding notice seem to be these: 1, the position of the communicants, who are to be kneeling; 2, the distribution of the elements, *in both kinds*, there being separate forms given for each, both “when the Minister delivereth the bread to any one,” and “when he delivereth the cup to any one;” 3, the direction implied in the same words that the communicants are to receive *individually*; and lastly, the *words* spoken during the act of distribution.

1. As to our kneeling when we receive the Holy Communion, even supposing it had not been the custom of the Church, which it has, for more than twelve hundred years, none we think could deny that it is both reasonable and becoming. It is a token of our humility, when approaching to receive inestimable grace at the hands of our God and King. Such a spirit, at such a moment, all will agree to be indispensable; surely then, the outward position which betokens such a spirit must best besem our bodies. Can we think that any, really penetrated with the lowly and reverent spirit to which the Church would train her children, would prefer to sit,—a posture which, when engaged in such solemn mysteries, and admitted into so awful a presence, we can hardly call less than irreverent? The main argument advanced in support of this unbecoming practice is that the custom of kneeling would have a tendency to lead us back into old superstitions, and revive the adoration of the material elements. But, in answer to this it may be remarked, first, that there is not the least fear, in the present day, of our reverence being carried to excess, rather the contrary, lest it should fall far short of the proper mark; and, secondly, we have an especial and definite safeguard against any such abuse, in the words appended to the end of the Communion Service:

“Whereas it is ordained in this Office for the administration of the Lord’s Supper, that the Communicants should receive the same kneeling; (which order is well meant, for a signification of our humble and grateful acknowledgment of the benefits of Christ, therein given to all worthy receivers, and for the avoiding of such profanation and disorder in the Holy Communion, as might otherwise ensue), yet, lest the same kneeling should by any persons, either out of ignorance or infirmity, or out of malice and obstinacy, be misconstrued and depraved—it is hereby declared, that thereby no adoration is intended, or ought to be done. either unto the Sacramental bread and wine there bodily received, or unto any corporal presence of Christ’s natural flesh and blood,” &c.

2. There was a time, indeed, as we all know, when excess of reverence *did* degenerate, or rather was manœuvred into superstition; when, towards the

ninth and following centuries, the ancient and scriptural doctrine of Christ’s *real* presence in the consecrated elements began to merge into the new and untenable doctrine of His corporeal presence, or transubstantiation: a doctrine which in 1215, at the fourth Lateran Council, was authoritatively received as the teaching of the Roman Church. And we have to mention this in connection with the second point which we proposed to notice in the administration of the elements. The Roman Church, as a gradual consequence of the doctrine above stated, not only introduced innovations in the way of administering the bread, but at last altogether denied the cup to the laity, lest any drop should be spilled or wasted, and so a desecration be committed of the natural body and blood of our Lord. This we have already seen to be contrary to the universal practice of primitive times. “It is indisputable,” Mr. Palmer says, “that the English custom of delivering to all the people both kinds (and that too separately, and not united), is the Apostolic method.” He adds that, “in all the Eastern Churches the sacrament has been given to the laity in both kinds, even to the present day.” The opposite practice is, in fact, opposed to our Lord’s own institution, who pronounced two separate commands, first as to the bread, and afterwards as to the wine, and therefore it is justly stated in Article XXX., that “the cup of the Lord is not to be denied to the lay-people, for both the parts of the Lord’s sacrament, by Christ’s ordinances and commandment, ought to be administered to all Christian men alike.”

3. But though it would seem that in our own day little or no danger need be apprehended from excess of reverence, there may arise danger, as we before hinted, from the very opposite cause, from the hurry and impatience, the business-like despatch, as men delight to call it, which characterizes the world around us, and which has not failed to work its way into the very fold and sanctuary of Christ. We say from this very opposite cause a like result has in some cases followed, viz., that the laity are deprived of their just rights, and by an error, if not so dangerous as the other, at least as completely opposed to primitive practice, the bread and wine are administered, not to individual communicants, but to a mass of persons collectively, to “a rail at a time,” as it is commonly expressed, the appointed words being pronounced, not to each individually, but once for all. That our Church does not authorize any such practice, is evident from the words “*given for thee,*” “*shed for thee,*” which she directs to be used during the ministration of the bread and wine respectively; and from the no less decisive language of the 21st Canon, “Likewise the minister shall deliver both the bread and wine to *every communicant severally.*” If it be urged that too much time is occupied by individual communion, “the remedy for this,” it has been well observed\*, “is, first to administer the Communion as the Church directs weekly, and on all the festivals; secondly, to build and endow more churches; and thirdly, to appoint and provide for more clergy; for when the fields are white to the harvest, it is time to pray to the Lord of the harvest to send forth more labourers. If, by God’s grace, it should ever come to pass that with weekly communion, more churches and more clergy, the constant communists should still be so numerous, as to

\* Bennett on the Eucharist.

make the time occupied in communicating inconvenient, *then* we may resort to our bishops and our convocation, and endeavour to shorten the words of administration according to primitive use; or devise such other remedies as may be expedient. But *until* there is such a reason, the Rubric should be observed, and the feelings of faithful communicants not needlessly violated."

4. The form of words used anciently when distributing the elements, was much shorter than that now adopted by ourselves. During the second and third centuries, the minister simply said "the body of Christ," and "the blood of Christ," to which the Communicant, on receiving the elements, answered, "Amen." In the time of Gregory the Great, we find a *prayer* added, thus, "the body of our Lord Jesus Christ, preserve thy soul," the communicant answering, as before, "Amen." This was the form adopted in the *first* reformed Liturgy of our own Church; but afterwards, from a feeling akin to that which led to the omission of the term "Altar," viz. lest the bare mention of the words "body and blood" might tend to foster the doctrine of transubstantiation, these words were, in the *second* prayer-book of King Edward VI's time, entirely omitted, and the term *remembrance* put in their place: "Take and eat this in remembrance that Christ died for thee." Finally, however, in the time of Queen Elizabeth, lest the sacrament should seem to be reduced to a bare commemorative rite, the two forms were combined as they remain to this day: the first clause, "the body of our Lord Jesus Christ," &c., declaring plainly the doctrine of the real presence, which the minister prays may become a blessing, both bodily and spiritual, to those who receive it, while the additional clause, "Take and eat," or "drink this in remembrance," &c. is calculated to remind all who may need to be reminded, that in that sacrament we commemorate Christ our Saviour, while spiritually receiving Him.

And thus terminates the COMMUNION, strictly so called, wherein, if we draw nigh "with a true penitent heart and lively faith, we do spiritually eat the flesh of Christ and drink his blood; we dwell in Christ and Christ in us; we are one with Christ and Christ with us." Well may the faithful Christian, after celebrating these high mysteries and realizing these heavenly blessings, desire to give vent to his joy and gratitude, in the words of Him to whom he owes all these blessings, and commence the thanksgiving of the *Postcommunion* with the Lord's Prayer. Just as in the opening of the Daily Service, when cheered by the assurance of God's pardon and absolution, we can find no better words than those of the same prayer, to express our thankfulness. In both cases they are the first and most natural words that occur to us. But here, when used in this place, the prayer is moreover an outward expression of that union with Christ, and, through Him, with one another, which the Holy Eucharist is the means alike of preserving and testifying, and for which we bless God in the second of the two thanksgivings which follow; "We most heartily thank thee, for that thou dost vouchsafe to feed us who have duly received these holy mysteries, with the spiritual food of the most precious body and blood of thy Son, our Saviour, Jesus Christ; and dost assure us thereby of thy favour and goodness towards us; and that we

are very members incorporate in the mystical body of thy Son, which is the blessed company of all faithful people."

With regard to the former of these two thanksgivings, it is difficult to say why it occupies its present place. It is in fact nothing else than the prayer of oblation, though as Wheatley says strangely "mangled and displaced." In the first book of King Edward, it was ordered to be used after the prayer of consecration, and the slightest consideration will show that such is its proper place; for instance, the petition that "all we who are partakers of this holy communion may be fulfilled with God's grace and heavenly benediction," clearly applies to persons who are *about to communicate*, not to such as have already communicated. The term "sacrifice" also, would then have a very natural connection with the elements just consecrated, and offered as a commemorative sacrifice of Christ; while the prayer that God would "accept" it, would come from us with a better grace and clearer meaning, when in the very act of offering, than it can possibly do when the sacrifice has not only been offered, but feasted upon, and all is over. So strongly has this been felt, that one of our most learned prelates, Bishop Overall, is said constantly to have used this prayer in the place to which it of right belongs, viz. between the consecration and the administering, even when it was otherwise ordered by the public liturgy.

Next, raising to its highest pitch the strain of thankfulness and praise which prevails more or less throughout the whole Communion Office, we proceed to the hymn *Gloria in Excelsis*, the first part of which will be recognized as of heavenly original, being sung by the angels at our Saviour's birth, and as "good reason there is," says Bishop Sparrow, "to sing this, for Christ's being made one with us in the Sacrament, as for His being made one of us at His birth. And if ever we be fit to sing this angel's song, it is then, when we draw nearest to the estate of angels, namely, at the receiving of the Sacrament. After the receiving of the Holy Sacrament, we sing an hymn in imitation of our Saviour, who after His Supper sung an hymn, to teach us to do the like. And where can a psalm or hymn of thanksgiving be more seasonable and necessary, than after we have received this heavenly nourishment? Is it possible to hear these words, 'This is my body, take and eat it; drink ye all of this, this is my blood,' and not be filled, as with a kind of fearful admiration, so with a sea of joy and comfort for the heaven, which they see in themselves? Can any man receive this cup of salvation, and not praise and bless God with his utmost strength of soul and body?"

The direction prefixed to this hymn, that it shall be *said or sung*, may serve to show us in what posture of body we ought to remain during its recital, namely, standing, for it is not the custom of the Christian Church to sit or kneel, while singing the praises of God. If it be objected that there is no such specific direction expressed in the Rubric, we reply, neither is there with regard to the other great hymn of the Church, the *Te Deum*. We are nowhere told to stand during its recital, and yet all agree to do so: and why? Simply because it is a hymn; and so is this; more solemn it may be granted, because more high and fervent, and occurring in a more solemn office of the Church,—still a hymn; and



therefore if we stand while repeating the one, we ought, for the self-same reasons, to stand while repeating the other. If, again, it be said that there is a prayer in this hymn, and therefore it cannot be proper to stand, we may ask in reply, what is the *Te Deum* throughout, but prayer mixed with praise, even much more than in the hymn of which we are speaking. We conclude, therefore, in the words of the writer from whom we have been quoting\*, "that as well on the ground of consistency with the rest of our prayer-book, as on account of the exceedingly abundant joy and glory which is here poured forth to God, the most correct custom is to stand."

And thus, the Eucharistical office being terminated by the highest song of praise ever revealed to us, nothing remains but to dismiss the people with the final benediction, the solemn apostolical blessing of peace.

J. W.

### Meaning of Prayer Book Words.

(Continued from Vol. II., p. 71.)

*Pastorale*. A name given to books of occasional offices, or books relating to confession and other pastoral duties of the clergy.

*Pontificale*. A book of the sacraments and rites that can only be administered by Bishops, such as the coronation of kings; the ordination of priests and deacons; confirmation, &c.

*Portiforium, Portiphorium, Porteau, Portuary, Portuasse, &c.*, are words of exclusively English use, synonymous with Breviary.

*Processionale*. A book containing services said and sung in procession; litanies, psalms, antiphons, hymns, &c.

*Psalterium, Psalter*. A book of Psalms, arranged for use in the Church.

*Pœnitentiale*. A book relating to confession and penance, for the use of priests.

*Prymer*. A book of devotions, authorized by the Church, in Latin, or English, or both, for the use of the laity. Its name (says Mr. Maskell) was probably derived from some small manuals which were spread abroad amongst the people, of the first and chief lessons of religious belief and practice. These may have been so called, not only because they were lessons for children, but equally necessary for all men to learn. And the Prymer in its first state, may have been known under that or some similar name, even to the Anglo-Saxons, as containing the Creed and the Pater Noster. For, there never was a period in the history of the English Church, when care was not taken to enforce upon all priests the duty of teaching their people the rudiments of the faith, in the vulgar tongue, and to provide books fitted for that purpose†. At all events it can be

ascertained, from wills and other documents, that the word *primer*, signifying an elementary manual of devotions, was in use before the middle of the fourteenth century. It was a book, moreover, authorized by the Church, and known as *the primer*. It was consequently, not as is often supposed, a translation made for the first time in King Henry the Eighth's reign, by private persons amongst the reformers; and although some private works of devotion were published about that time, yet they had the title, "*A goodly Primer*;" not *The Primer*. The common contents of the *Primer* were, the Almanac and Calendar, Pater Noster, Ave, Commandments, and Creed; Matins and Hours of the Virgin; Complication and Evensong; the Seven Penitential Psalms; the fifteen Psalms of Degrees (viz., from 120 to 134); the Litany; Dirge; Commendations, Godly Prayers, &c. In 1545 a famous *Primer*, commonly called King Henry's *Primer*, was "set forth by y<sup>e</sup> kinge's maiestie and his cleargy;" which was purged of much that was superstitious.

*Ritual*. Same as Manual.

*Sacerdotale*. A book containing occasional offices, processional, calendars, and instructions in many points necessary for the clergy.

*Sacramentale*. Same as *Pastorale*.

*Sacramentarium*. Same as Missal.

*Sanctorale*. Probably lives of the Saints.

*Sequentiale*. A book of *sequences*, certain sentences sung at mass, all of which, except four, were expunged by Pope Pius V.

*Sermologus, Sermonarius*. Vide *Legenda*.

*Textus*. The portions of Holy Writ read as gospels.

*Tonale*. A treatise on the tones in plain chant.

*Troperium*. A book of Tropes; or certain verses sung at mass, mingled with the Introit and Kyrie: they were expunged from the missal by Pope Pius V.

*Venitarc*. A book of invitatories.

*Versarius*. A book containing *verse* (?) sung in church.

*Vesperale*. A book containing the Vesper Service.

*Virginale*. A book of prayers, hymns, &c., to the Blessed Virgin.

In fact, they had, in English, almost all parts of the service which we now possess, excepting the Communion Office;—and they offered up, day by day, the same prayers which are daily offered by their posterity. Let us give as a specimen the collect *For peace*, now said daily at even-song, in the Latin, and as it appears in the English Prymer of the 14th century, reprinted by Mr. Maskell.

"Deus a quo sancta desideria, recta consilia, et justa sunt opera; da servis tuis illam quam mundus dare non potest pacem: ut et corda nostra mandatis tuis dedita, et hostium sublata formidine, tempora sint tua protectione tranquilla. Per Dominum nostrum Jesum Christum, qui tecum vivit et regnat, in unitate Spiritus Sancti, Deus, per omnia sæcula sæculorum. Amen.

"God, of whom ben hooll desiris, right counsels and iust werkis; gyve to thi seruantis pees that the world may not gene, that in our hertis gown to thi commaundementis, and the drede of our enemyes putt awe, our tymes be pesible through thi defendynge; Bi our lord iesu crist, thi sone, that with the lyueth and regneth in the unite of the holi goost, god, by alle worldis of worldis. So be it."

\* Bennett on the Eucharist.

† Plenty of very early MSS. are in existence, containing explications of the Creed, Lord's Prayer, Ten Commandments, &c., in the vulgar tongue; thus shewing, for the consolation of English Churchmen, that their forefathers before the Reformation were neither so ignorant nor so uncared for as is often represented.

## CHURCH MUSIC AT CAMBRIDGE.

To the Editor of the Parish Choir.

SIR,—Having been several times present at Divine Service at most of the town churches of Cambridge, I inclose the following notes of the state of their choirs. We have sixteen churches, but of these two, viz. St. Peter and St. Andrew the Less, are at present disused on Sundays. Of the rest, first and foremost stands great St. Mary, the University Church. Here is a large and fine organ. The great and choir organs are known to be the genuine work of Father Schmidt, and have had little done to them since his time; the swell and pedal pipes are by some other builder. The University and parochial services of this church are quite distinct; the former is supplied by the University organist, and the boys from the choir of King's College. We have two noisy extempore voluntaries at each service, (which for the benefit of your non-Cambridge readers, I must state, consists of a sermon only, preceded by the bidding prayer) and a metrical psalm. These psalms are really sung in very good style, being arranged for two trebles, and sang only by the boys with organ accompaniment. The time is about twenty-five seconds for a c.m. tune, the tunes are from Pratt's selection, mostly very good; a few exceptionable ones, however, as Cambridge New, which was composed by the late Dr. Randall, University organist, expressly for this church. On scarlet days, the service concludes with a noisy anthem, of the Nares, or Kent school. On these occasions some of the lay-clerks from the college choirs attend.

At the parochial services a lady presides at the organ; there is no choir whatever; I had almost said no singing, but a stray voice may occasionally be heard in some part or other of the church. The Canticles are chanted by the organ, the Psalm-tunes are the same as at the University service, the singing excepted. Once a year (the first Thursday in July) full choral service is performed by the choir of King's College, and a collection made for the County Hospital.

*St. Michael* possesses a good organ by Buckwell, with fine open pedal pipes. The boys from Peterhouse choir attend here, and sing very well, would the organist but allow their voices to be more heard. The Canticles are all chanted, mostly to showy modern chants; occasionally, however, a good old single chant makes its appearance. The psalm-tunes, if such they may be called, are very exceptionable, and quite unique, at least so it is to be hoped, and are moreover sung painfully slow; in this case, however, a most necessary expedient. Contrary to all rubrics, Divine Service begins with singing a doxology. This church possesses all the materials for a good choir, which it would doubtless have but for misguided clerical interference, with whom in this case and not with the organist the responsibility rests.

*Holy Trinity*.—The present dilapidated organ will be shortly replaced by a better; it is very ably conducted. There are no voluntaries, a custom which is peculiar to this church and St. Michael's. The choir consists of boys and a few young men, there is a good body of voice, but rather coarse in quality. The Canticles are chanted, single and double chants are used promiscuously, the psalm-tunes are all good, and sung in good time, but not in parts. The rubric

is violated by commencing Divine Service with singing the Hundredth Psalm, old version.

*Holy Sepulchre*.—Those who, judging from the beautiful restoration which has been accomplished in this church, expect the services to be conducted in a manner corresponding with the beauty of holiness with which they are on all sides surrounded, will be much disappointed. Previous to the restoration, the church possessed a small organ, which has since disappeared, choir and all, if ever there was any. The parish clerk gives out the psalm-tunes and sings them *solo!* No one interfering with his right to carry on exclusively the praises of the congregation! About a year ago, however, finding I suppose this dignity too great to be sustained alone, a small organ was procured, which is placed in the triforium of the nave, and serves as his accompaniment, also as his substitute in case of absence; of course there is no chanting.

*St. Andrew the Great* possesses a good organ by Holditch, which is ably played. A good choir of men and boys, and a good deal of chanting. The psalm-tunes are very good. There is more congregational singing in this church than in any other in the town.

*St. Paul*.—A new church which has at present no organ. The psalm-tunes are good and well sung in four parts, the tune being in the tenor; no chanting at present.

*Christ Church*.—A large organ, and a great deal of inferior singing and chanting. In the afternoon a metrical psalm is wedged in between the Second Lesson and the Nunc Dimittis, an anti-rubrical practice, which is thus reprehended by Wheatley in his work on the Prayer-Book, written nearly a century ago. "Both the Sixty-seventh and the Hundredth Psalms being inserted in the Common Prayer Book in the ordinary version, ought to be used, and not to be sung in Sternhold and Hopkins', or in any other metre, as is now the custom in too many churches, to the jostling out of the psalms themselves, expressly contrary to the design of the Rubric, which, if not prevented, may in time make way for further innovations and gross irregularities." Chap. iii. Section 13. I fear this custom prevails much in some of the country churches of Norfolk.

*St. Giles* has a small organ which has been lately enlarged. The singing here is very good, the children being well taught; the chanting is particularly articulate, and the church is filled with a good body of voice. There is however a good deal of room for improvement in the selection of chants and psalm-tunes. If the reverend clergy, one especially, who officiates in this church, and whose praiseworthy efforts not only to preach the doctrines but also to carry out the discipline and ritual of our Holy Church are so well known to all good churchmen in the University and town, would bestow a little more attention to this very important department, a great change for the better might easily be effected. With the choir they possess, the whole of the psalms for the day might be chanted, and easy anthems, such as those of Rogers, Aldrich, Farrant, Batten, &c., be sung.

The remaining six churches, viz. All Saints, St. Clement, Little St. Mary, St. Edward, St. Benedict, St. Botolph, all possess small organs, and more or less singing. Nothing however calling for a separate notice.



Such is the dreary picture we are compelled to draw. Out of seventeen colleges, there are eleven in whose chapels the glad voice of praise is never heard; and out of the rest in one only is the priest's part intoned. While in not one of the town churches is there any attempt at the plain song which the Church enjoins, and the very psalms for the day are not even chanted. Where are we to look for improvement? to the University? We fear not, at least at present. We have a professorship of music, founded nearly two centuries ago, no doubt to teach the elements of Church Music to those destined for holy orders. At present, and for some time past, this office has been a sinecure, and so it appears likely to continue. For a syndicate having been lately appointed to consider whether it is expedient to afford greater encouragement to the pursuit of those studies for the cultivation of which professors have been appointed in the University, and by what means this object may be accomplished, the result is that a series of lectures by each of the various professors is recommended, and that attendance upon three or four of these courses be enjoined upon all before admission to their respective degrees. Many anxious eyes were of course directed to the issue of this report, thinking that now was the time for the professor of music\* to resume his duties, but no such thing. A long report is drawn up, recommending a series of lectures on about sixteen different sciences, from as many professors, botany not excepted. The professor of music, however, is nowhere to be found in the list. Another professor is also passed over, the professor of Arabic. Does not this throw some light upon the estimation in which Church Music is held by the mathematical brains of some of our seniors, and how much it is likely to be promoted by them? *Proh tempora! Proh mores!*

ALIQUIS.

*Trinity College, Monday in Easter Week.*

#### RESTORATION OF THE CHORAL SERVICE AT QUEEN'S COLLEGE, CAMBRIDGE.

SINCE I sent you my first paper on Church Music at Cambridge, I have fallen in with a History of Organs, published by Masters, which states that the present organ at King's Chapel, is not the work of R. Harris, but of Ivory, in 1804. The case, however, is of the time of Henry the VIII, the same date as the stalls. The builder of Peter House Organ, is Snetzler, though there is no name upon it; it is remarkable for having the echo, (the forerunner of the swell) remaining.

Trinity organ is the work of Father Smith, but it has been so added to since by various builders, that the only part of Smith's work remaining, is the case and part of the choir organ. The old organ in Jesus Chapel, now in All Saints' Church, is one of Harris's.

Whilst my former paper was in the press, (*Parish Choir*, Vol. II. p. 61,) daily chanting was quite unexpectedly established at Queen's College, conducted and maintained entirely by under-graduates. The improvements began by restoring the chapel in

1846; the expenses being *entirely* defrayed by the junior members of the college: the fine oak roof, which had been under-drawn by a flat ceiling, has been brought to light again, and is now decorated with colour and gold: the stone work of the windows has been renewed, and they are being filled with stained glass. The present plain stalls will shortly make way for richer and more appropriate ones. A small organ has been procured, which is played by an under-graduate; the chanting of the psalms and canticles is conducted by about a dozen under-graduates. The chants are good, mostly Gregorian, with a few of the best single chants. The choir being composed solely of Tenor and Bass, the chanting has a singular effect, but is notwithstanding very earnest and solemn.

ALIQUIS.

*Trinity College, June 21, 1848.*

#### FEMALE CHORISTERS AND ORGANISTS.

*To the Editor of the Parish Choir.*

SIR,—Your Correspondent H. O. has undertaken to shew that the employment of female choristers and organists is *wrong*, and *contrary to good principle*. I confess I am extremely anxious that this question should be calmly discussed, and if possible settled. And although at present I can see no force whatever in the arguments of your Correspondent, I am well aware that the practice in question is condemned by many whose principles entitle their opinions to respect. All these questions must however have a right and a wrong side. They are not to be settled by dogmatic assertions, or determined by popular clamour, much less by modern prejudices. "Ancient custom" and the "dark ages," are terms which may be conveniently applied to any practice which happens from local causes to have become either distasteful or agreeable to the writer. The practice in question, however, cannot be said to be contrary to the *most* ancient customs, nor are there any ages so dark, as not to have sanctioned some one or other excellent custom. The first account we have in Scripture, of the music of public worship, introduces to our notice a female solo singer, Miriam; (Exodus xv. 20, 21,) and in the fifth Chapter of Judges it is said, "Then sang Deborah and Barak, the son of Abinoam."

The *first* objection of your Correspondent therefore falls to the ground: *it is not true* that the practice he condemns is contrary to ancient custom.

The *second* objection surely must fall with the first. If God has sanctioned the employment of female talent in public worship, it is little less than blasphemy to say that it is "destructive of modesty and shame-faccdness."

The *third* objection is without foundation in fact. Female voices do not become "painfully strong and harsh" "in such a position." On the contrary the practice of Church music *properly conducted*, tends to improve the voice.

The *fourth* objection is startling indeed, but equally devoid of truth. When and where, allow me to ask does St. Paul forbid women to take "*such* prominent part in the public service of the Church?"

The objections to female organists are equally unsound. It is true indeed that "not one woman in a hundred *can* play the organ properly:" and it

\* I am aware that the professor of music has no salary now, but then why does he not? What is become of the endowment fund which his predecessors had?

is equally true that not one man in a thousand can play the organ at all. But is it true that the management of the choir is sure to rest with the organist if it be a female? Is it fair to say that when women are employed, we are offering to God that which costs us less, and therefore that it is contrary to good principle? First, it generally happens that where women officiate, *there would otherwise be no music at all*: and secondly, where ladies enlist themselves in the service of the Church, to supply that homage which would otherwise be lacking, it generally costs them more, (infinitely more!) than gold can ever buy: I say *ladies*, because, I am not advocating the engagement either of dress-makers, or female servants, or even of female professors of music in the public service of the sanctuary; but there are scores of well-educated ladies, who, actuated by the highest principles, steadily and faithfully, but modestly, through evil report and through good report, devote their talents to God; to the purpose in short, for which, as it appears to me, those talents were given: to glorify God and enunciate his praise.

Allow me to add, that the music of the Church as a whole, will always be low and beggarly, or if not beggarly, mercenary and vulgar, until the gentry of the parish, with their wives and daughters, begin to think it an *honour* to take a prominent part in that which is in fact the most dignified employment of mortals in this lower world—*praising God in his sanctuary*.

Prohibit female assistance, and call it indelicate, or indecorous, or unbecoming, and you at once stop the music of hundreds of churches: a result not to be hastily or thoughtlessly risked. Let everything be done decently and in order, let female performers be screened or protected from observation, let female solos be shyly encouraged; but shut not out from the highest services of religion, except for reasons more substantial than those furnished by your correspondent, the sex which has always been foremost in devotion.

There is, I admit, authority less ancient, against the custom; but it includes a sweeping interdiction of all congregational music. Philo says, speaking of the assemblies of the ancient Christians upon the vigils of their saints: "Two choirs one of men and one of *women* were selected; and from *each of these* a person of majestic form, and well skilled in music, was chosen to lead the band." Afterwards, corruption began its work:—"By a Council of Laodicea, 360—70, a canon was issued directing that none but the canons which ascend the ambo (or reading-desk) and sing out of the parchment, should presume to sing in the church."

There are circumstances in the present day, (principally the habits of society, and prejudices arising out of them), which may justify as a general rule, a decided preference for male singers (men and boys) when they can be procured in sufficient numbers for the decent and correct performance of choral harmony; but be it remembered, the clergy are no longer musical, (as a body) and if female assistance is to be proscribed, alas for the prospect of a general reform of Church Music!

I am, Sir, yours respectfully,

THETA.

#### A GOVERNMENT COMMISSIONER ON FUNERAL SOLEMNITIES.

THE whole system of the Burial of the Dead in large towns had become so notoriously repugnant to every idea of decency and religion, and so dangerous to the public health, that it was made about five years ago the subject of special enquiry by Mr. Chadwick, the Secretary to the Poor Law Commissioners, who embodied the results of his investigation in an Official Report, which was presented to both Houses of Parliament by Command of Her Majesty\*.

We have neither space nor inclination to enter into the painfully shocking details which this Report exhibits; but we wish to call the attention of our readers to one or two suggestions which it contains, in reference to the moral and religious part of the question.

It is impossible that funeral solemnities can be celebrated with due respect to the deceased, and benefit to the survivors, in the heart of a busy and over-peopled city. In order to secure these advantages, it is proposed not only to have cemeteries in the country, but *receiving houses* also, connected with the cemeteries, to which the body may be conveyed quickly, but decently, soon after death; where it may be respectfully watched and tended by proper officers, and at which the friends may assemble to accompany it to the grave. On this point, says the Rev. H. H. Milman, in a letter to Mr. Chadwick,— "A funeral procession through the streets of a great and busy town can scarcely be made impressive. Not even the hearse, in its gorgeous gloom, with all the pomp of heraldry, and followed by the carriages of half the nobility of the land, will arrest for an instant the noise and confusion of our streets, or awaken any deeper impression with the mass than idle curiosity. While the poor man, borne on the shoulders of men as poor as himself, is jostled off the pavement; the mourners, at some crossing, are either in danger of being run over or separated from the body; in the throng of passers no sign of reverence, no stirring of conscious mortality in the heart. Besides this, if, as must be the case, the cemeteries are at some distance, often at a considerable distance, from the homes of the deceased, to those who are real mourners nothing can be more painful or distressing than this long, wearisome, never-ending—perhaps often interrupted—march; while those who attend out of compliment to the deceased while away the time in idle gossip in the mourning coach, to which perhaps they endeavour to give—but if their feelings are not really moved, endeavour in vain to give—a serious turn. Abandon, then, this painful and ineffective part of the ceremony; let the dead be conveyed with decency, but with more expedition, under trustworthy care, to the cemetery; there form the procession, there assemble the friends and relatives; concentrate the whole effect on the actual service, and do not allow the mind to be disturbed and distracted by the previous mechanical arrangements, and the extreme wearisome length of that which, if not irreverent and distressing, cannot, from the circumstances, be otherwise than painfully tedious."

We have in reserve for the readers of the *Parish Choir*, some observations on the use and abuse of that truly *Church* music, the pealing of bells; but meanwhile let us hear Mr. Milman.

"It may be worth observing that, in London, even the passing bell seems almost lost in the din and confusion.

\* Report on the Sanitary Condition of the Labouring Population of Great Britain. Supplementary Report on Intercement in Towns, by Edwin Chadwick, Esq. London, Clowes and Sons, 1843.



This is the case even in the old churches, which retain their deep, full, and sonorous bells. The quick shrill jingle, or the feeble tone of those which are placed in the chapels of the more recent burial-grounds, instead of deepening to my ear, are utterly discordant with the solemnity of the service. In the country nothing can be finer than the tolling from some old grey church tower—

Over some wide watered shore  
Swinging slow with solemn roar."

Anxious as we are to promote in all ways the more reverent celebration of all the offices of the Church, and to press into our service any witness who will bear testimony in favour of our views, we confess that it is with gratification that we find the Government Commissioner writing as follows:—

"The formation of national cemeteries would give the means of more special and appropriate service for the interment of the dead than it is now possible to provide by small parochial establishments. In the more populous parishes, the service is unavoidably hurried. In all, the feelings of survivors require the most full, respectful, and impressive service."

Such a "full, respectful, and impressive service," must consist, of course, in the solemn chanting of the Burial Office; and, in order to meet one obvious objection, Mr. Chadwick shews, that under a better system of conducting funerals, the money which is now lavished on a ridiculous pagantry, would more than amply suffice to procure all decencies of religious music. It surely deserves to be known, that because the Church denies such solemnities to her children, (which is the case, alas! in practice, though her intention, as the Prayer Book witnesses, is far otherwise,) persons have often purchased interment for their friends, at some of the trading burial-grounds, in order that there, might be indulged, that natural and devout desire for the consolations of psalmody, which meets with no apparent sympathy from the Church.

We must recur in our next, to other important points treated upon by the Government Commissioner.

#### THE JUDICIOUS HOOKER ON CHURCH MUSIC.

"IN HARMONY the very image and character even of virtue and vice is perceived; the mind delighted with their resemblances, and brought, by hearing them often iterated, into a love of the things themselves. For which cause there is nothing more contagious and pestilent than some kinds of harmony; than some, nothing more strong and potent unto good. And, that there is such a difference of one kind from another, we need no proof but our own experience, inasmuch as we are, at the hearing of some more mollified and softened in mind; one kind apter to stay and settle us, another to move and stir our affections; there is that draweth to a marvellous grave and sober mediocrity; there is also that carrieth, as it were, into ecstasies, filling the mind with heavenly joy, and, for the time, in a manner, severing it from the body: so that although we lay altogether aside the consideration of ditty or matter, the very harmony of sounds being framed in due sort, and carried from the ear to the spiritual faculties of our souls, is, by a native puissance and efficacy, greatly available to bring to a perfect temper whatsoever is there troubled; apt as well to quicken the spirits as to allay that which is too eager; sovereign against melancholy and despair; forcible to draw forth tears of devotion, if the mind be such as can yield them; able both to move and to moderate all affections."  
—*Eccles. Pol.*, h. v. § 38.

#### Books Received.

*Meditations on Twenty Select Psalms.* By SIR ANTONY COPE, Chamberlain to Queen Katherine Parr. Reprinted from the Edition of 1547, with a Biographical Preface and Notes, by WILLIAM H. COPE, M.A., Minor Canon, and Librarian of St. Peter's Westminster, pp. 382.

OFTEN have we asked why it is, that in the Church, there is so much less zeal in singing the inspired Psalms of Holy Prophets, than there is amongst Dissenters in singing modern Hymns. We believe the reasons are manifold;—such as vicious habits of exclusiveness, want of brotherly feeling, unregional nature of the music; but we are certain from actual experience that one potent reason is this,—The Psalms form the authorized daily portion of praise; but the Psalms are not perfectly understood by the people, especially by the less leisurely and educated classes; and they cannot join with zeal in a song, unless the heart and understanding are employed as well as the voice.

We repeat that the mass of the people do not understand the Psalms, there are but few Psalms in which there is not some one point that they do not understand; and there are many the entire scope and meaning of which are hidden from them; and here we speak of the plain grammatical meaning; not of any profound spiritual interpretation. Therefore, to quote from the Preface of the work before us, "as the Church uses the Psalms so extensively in her Services, and so commends them to the use of her members, in their devotions, a commentary on them, must be amongst the most valuable expository works in the hands of her children."

Sir Antony Cope's work is, says the Editor, drawn from and modelled upon St. Augustine's celebrated Commentary or Enarratives on the Book of Psalms. Although written in times of the greatest controversy that the Church has ever seen, and by a man who took a decided part in the movement of the day, it contains not one word of bitterness or controversy, but breathes a spirit of earnestness, zeal and inward holiness to God; thus, in the Editor's words, proving Her to be a real living Church which could in such times, nourish such children in her bosom.

*Hymns for Public Worship and Private Devotion, for the benefit of the London German Hospital, Dalston.*

HATCHARD'S, London, pp. 163.

*Choral Melodies adapted to the Hymns, pp. 56.*

WHAT the author's ideas are of the character which hymns and hymn-tunes ought to possess, may be learned from the following extract from his preface.

"Hymns cannot, be replaced by Psalms in Christian worship and devotion.

"We may regard the Christian hymn as a special gift of the Spirit granted to the Western Church; for the Eastern Church psalmodizes in her lyrical compositions up to this day.

At the time of the Reformation this gift was repressed in England by the prevalence of certain foreign influences, which led to rhythmical translations of the Psalter—a form doubly disadvantageous to the Church of England, because she uses the Psalter in a uniform monthly cyclus. The rhymed Psalms without becoming Christian hymns, have lost the originality of psalmody, which is inseparable from the form of Hebrew parallelism.

"Thus hymnology came into congregational use by individual attempts, or by peculiar theological systems or sects. By far the greater part of these hymns hears,

therefore, either the mark of private devotion and individual feeling—always bordering on sentimentality—or the character of dogmatical, and therefore dry and prosaic—at all events one-sided reflection.

“The same defect in character and type is still more discernible in the *hymn-tunes* used by English congregations. With the exception of very few, they are taken at random from popular songs of all countries, or they are composed by English dilettanti, most of whom have evidently not even been aware that the hymnodic composition is a science as positive as Gothic architecture. This composition is based upon the old diatonic system of the original eight modes, wisely chosen for the Christian service by the Church of Milan, and then adopted by Rome, and through Rome by the whole Western Church. This system was at the time of the Reformation preserved and brought into congregational use, with the power of genius, by Luther, and then developed and systemized by an illustrious chain of first-rate composers, principally in Germany, but also in France and England.

“In Germany this system survived even the ancient school of composition, which ceased two hundred years ago; and it was continued by Bach and his school in the eighteenth century, although with evident marks of the new system of harmony, and the influence of instrumental music.

“The choral hymn has its own positive laws, by which certain transitions and changes peculiar to the popular air are excluded, and by which a positive character of dignity is secured, and a freedom from the conventional shackles of worldly compositions. It is not a popular air merely sobered down or restrained; it is a more elevated structure, having higher laws and a higher liberty of movement. Its models are, in the first place, the compositions of the ancient Western Church from the fifth or sixth to the fifteenth century, altogether scarcely more than 150; in the second place, the German hymnodic airs from Luther and his friend Walther, in an unbroken chain down to our age: their number exceeding 2000.

“Of the Reformed Church, the psalm-tunes composed by Goudimel (the master of Palestrina, who perished in the bloody night of Saint Bartholomew), and some of his school, stand pre-eminent; but most of the metres to which they are adapted are complicated, and peculiar to French poetry.

“Now of all these classical models, we find no more than about half-a-dozen—and these more or less depraved—in the collections used by English congregations.”

Of the hymns contained in this selection, a few are English, the rest adaptations from classical German and Latin hymns. The tunes are chiefly German, with a few old Latin and English specimens; and the author has judiciously given the older tunes as *rhythmical*, not *metrical*; “i. e., with longer notes for the long syllables, and shorter notes for the short syllables;” not having all syllables alike tied down to notes of equal length, as is the case in so many vulgar English psalm-tunes.

We recommend our readers to add these little works to their shelves, as containing something different from the hymns and tunes in common use, from which useful examples may be selected. We may add, as furnishing additional materials towards that great work which will we hope some day be perfected; an authorized collection of hymns after Catholic models, for the English Church. There is one thing, by the bye, in the old Latin hymns which we miss in the hymns before us: viz., an ascription of praise to the Three Persons of the Blessed Trinity. We contend, with Mr. Jebb, that it was customary until quite of late years, always to terminate the metrical psalm or hymn in this truly Christian manner.

## To Correspondents.

WE should be glad to have a little more time to answer the question from *Stockton-on-Tees*.

The Reverend Mr. Cope delivered a Lecture on Church Music, at the Collegiate School, Camberwell, on Monday, the 19th June. The room as usual was crowded to excess.

We cannot agree with H. E. D. in the entire repudiation of organ voluntaries, and confining the use of the instrument solely to the accompaniment of the choir. We are quite ready to agree with H. E. D. that the manner in which organ voluntaries are played, and the subjects chosen for them, are often excessively indecent; and that they are often intruded where they have no use, but to regale idle ears by brilliant music, and to relieve the Puritanical monotony of the dialogue between the *reader* and clerk, in churches where the solemn chant of the Church is interdicted as too carnal. But before the commencement of Divine Service, we believe there is good authority for an organ symphony, or for a hymn sung by the clergy and choristers, whilst advancing in solemn procession to their stalls. A quotation from Mr. Jebb, bearing on this point, will be found at *Parish Choir*, Vol. I., p. 155. After the psalms, whilst the priest is advancing to the lectern to read the first lesson; before the anthem, or metrical hymn, whilst the congregation are finding the place in their books; and, lastly, after the service, whilst they are leaving the church, we humbly conceive that organ music of a solemn character, will be found to harmonize with the feelings of the devoutest worshipper. We cannot learn from Holy Scripture, that a “merry noise” is displeasing to Almighty God, or that we may not praise Him in the sound of harp or psaltery, trumpets, cymbals, or organs.

An *early Subscriber* must be aware of the distinction often drawn between *metrical* and *rhythmical* music. In the former the accent is regulated by measure applied to the notes; in the latter it is regulated by the sense and value of the words sung. In the former case the accent is fixed; in the latter it is left to the taste of the singer. Now all music *ought* to have more or less of both these qualities. *Metrical* it must be, to be pleasing; every chant or recitative will be found to have some measure, else it would be intolerable. Chant a psalm whilst walking, and this will be easily felt to be true. *Rhythmical* also, the most strictly measured song ought to be in some degree; for instance, in singing a hymn to a metrical tune, it will be every now and then necessary (in order to avoid absurdity) to make the accent of the music bend to that of the words. For instance, in Bishop Ken's Evening Hymn, sufficient licence ought to be taken with the music to avoid such expressions as *Glo-ree, un-dér*, &c., &c. Now we believe that practically, in certain instances, advantage is derived from allowing words to be sung *rhythmically*; i. e., allowing the singer to use such time and accent as he shall find suitable to the devout expression of the words, without tying him down by bars. We believe we have done great service to psalm chanting by expunging the bars, and thereby inducing the chanter to lay more stress on the words than on the music, and to connect the reciting and the inflected notes together smoothly. In the *responses*, we know from experience, that attempts to measure them by bars, only lead to a cramped unnatural way of singing them. In metrical psalmody, the soul-deadening drawing monotony, and perpetual disregard of sense and accent, which are so common, might we believe be remedied by the same process: and, lastly, in the Burial Service, as in all other specimens of plain chant, we use no bars, because none were used by their authors. If any one desires bars for his own use, he can easily insert them.



## On the Prayer Book.

(Continued from p. 75.)

## No. XVIII. ON THE USE OF THE TERM ALTAR.

IT MAY not unreasonably be demanded by one studying the Communion Office of our Church, on what ground we justify the use of the term *altar*, when speaking of the Lord's Table, seeing it does not occur in the Prayer-book at all? Is not this fact, it may be asked, of itself sufficient to discountenance alike the term and the doctrine which it implies? Now while we grant that the word is not directly used by the Church in any of her formularies, with the single exception of the Coronation Service, at the same time it is no less certain that, notwithstanding this omission, it has always been retained in common use among the members of the Church. The phrase "Companion to the Altar," is, to the present day, the best known and most ordinary designation of those books of devotion, which are meant to prepare communicants for the Table of the Lord. And this fact of the term having been omitted from our public formularies at the time when they were drawn up, and yet retained in ordinary use ever since, even among persons the most attached to those formularies, goes far we think, to show the true state of the case, viz. that, at the particular era of the Reformation, it was inexpedient to use the term *altar*, on account of the abuses with which, in the minds of people generally, it was then connected; we mean, the idea of a *material* sacrifice offered up by the priest and all the other superstitions of the mass. The omission was in fact merely another way of stating what is expressed more at large in the words of our 31st Article, that "the offering of Christ once made, is that perfect redemption, propitiation, and satisfaction, for all the sins of the whole world, both original and actual; and there is none other satisfaction for sin, but that alone. Wherefore the sacrifices of masses, in the which it was commonly said, that the priest did offer Christ for the quick and the dead, to have remission of pain or guilt, were blasphemous fables and dangerous deceits." To corroborate the teaching of this article, which it was of the very greatest importance at that time to establish clearly, since it constituted one of the fundamental differences between ourselves and the Church of Rome, whose novelties we had just then discarded, the term *altar*, so long and so greatly abused, was omitted in all the *commonly-used* formularies. Still the doctrine of a sacrifice being contained in the Holy Eucharist, held universally by the primitive Church, (not indeed a proper propitiatory sacrifice, in which the body and blood of Christ in truth, reality, and substance, are offered up, for of this the early Christians had no idea, but a spiritual and commemorative sacrifice, a *typical representation* by way of memorial of the grand sacrifice once offered on the cross by Jesus Christ,) this doctrine we retain still, as it has been held from the beginning.

To use the words of Bishop Andrewes, "This sacrifice in the Eucharist does in fact answer to the sacrifice in the Passover, the memorial to the figure. To them it was 'Do this in prefiguration of me.' To us it is, 'Do this in commemoration of me.' To them *fore-shewing*, to us *shewing forth*, there is the difference. By the same rule that theirs was, in the same way ours is, termed a *sacrifice*. In rigour

of speech neither of them. For (to speak after the exact manner of divinity,) there is but one only sacrifice properly so called, that is 'Christ's death;' and that sacrifice but once actually performed at His death. But ever before represented in figure from the beginning, and ever since repeated in memory to the world's end. That only absolute; all else relative to it, representative of it, operative by it. The Lamb was but once actually slain, in the fulness of time, but was virtually from the beginning, is, and shall be to the end of the world. That is the centre in which their lives and ours, their types and our antitypes, do meet. While yet this offering was not, the hope of it was kept alive by prefiguration of it in theirs; and after it is past, the memory of it is still kept fresh in mind by the commemoration of it in ours. So it was the will of God that there might be with them a continual *fore-shewing*, and with us a continual *shewing forth* of the Lord's death, till He come again. Hence it is that what name *theirs* carried, *ours* do the like, and the Fathers make no scruple at it, nor need we. The apostle in 1 Cor. x. 21, compareth this sacrifice of ours, to the sacrifices of the heathen; 'I say, that the things which the Gentiles sacrifice, they sacrifice to devils and not to God; and I would not that ye should have fellowship with devils. Ye cannot drink the cup of the Lord and the cup of devils; ye cannot be partakers of the Lord's table, and of the table of devils,' and again to the Hebrews xiii. 10, 'We have an altar.' He matcheth it with the sacrifice of the Jews, and we know the rule of comparisons; they must be between things of the same sort."

Such was the great doctrine grounded on Holy Writ, held by the primitive Church, and no less maintained by our own, notwithstanding the omission of the particular term of which we are speaking. Let us see whether there are not other words and directions occurring in the service, which will bear us out in this view of the teaching of our Church. For instance, why should the term *priest* be used throughout, unless to mark some peculiarity in the office of the person so designated, differing from that of a mere teacher or minister? A priest is a minister of sacrifices; but why use the term at all, if there be no sacrifice, commemorative or otherwise, in the Christian Church; and further, why specify a *priest* as the only person to offer in the Holy Eucharist, unless, in this particular office, the doctrine of a sacrifice be distinctly recognized?

Again, consider the use of the term *offertory* to designate a particular branch of the service, that, namely, wherein the people make certain offerings and oblations,—“Then shall the priest return to the Lord's Table, and begin the *offertory*.” Why is it an offertory, except there be something after the manner of *sacrifices* offered to God? To the same purport in the sentence appointed then and there to be read, “Do ye not know that they who minister about holy things, live of the *sacrifice*, and they who wait at the *altar*, are partakers with the *altar*?” Next we come to the direction, that “the priest shall humbly present the alms of the poor and other devotions of the people, and place them upon the holy table;” and further, “When there is a communion, the priest shall place upon the table, (or as it is in the Scotch liturgy, which in many instances retains more of the primitive customs than our own, shall

hen offer up), so much bread and wine as he shall think sufficient; and this is followed immediately by the prayer for the Church Militant, wherein he says, we humbly beseech Thee most mercifully to accept our alms and *oblations*, offerings, that is, of whatever kind, but more especially the elements of bread and wine just before solemnly presented to God—offered to God as His own, in acknowledgment of His sovereignty over the creatures, to be received back again from Him, in order to be converted into the sacred banquet of the Body and Blood of His dear Son.

Nor is the language less clear and explicit in the subsequent part of the service, wherein after the reception of the holy elements, we beseech God to accept this our *sacrifice* of praise and thanksgiving; and again, "although we be unworthy, through our manifold sins, to offer thee any *sacrifice*, yet we beseech thee to accept *this*, our bounden duty and service." Now the very definition of an altar is a *place whereon gifts and sacrifices are offered to God in religious worship*. Seeing then, that on the Table of Holy Communion, or Lord's Table, we do offer, according to the teaching of our own Church, both gifts and sacrifices—the alms of the faithful, and the appointed memorials of our Lord's body and blood on the one hand, and the sacrifices of prayer and praise, of our souls and bodies, and moreover the symbolical representation and exhibition of the grand sacrifice on the other—we may fitly call that holy table an altar, just as fitly as we call it a table, with reference to the distribution of the elements so offered and consecrated, and to the receivers of them, in accordance with the practice of the ancient writers, who used both terms indifferently, sometimes in the same sentence; in accordance too, with the declaration of our own Church, assembled in convocation in the year 1640, "The Holy Table is and may be called an altar by us, in that sense in which the primitive Church called it an altar."

If it be asked, why this point is so needful to be insisted upon? We answer, first, for the sake of the Truth, because we would not willingly abandon one jot of the sacred body of doctrine which has been transmitted to us from the time of the Apostles themselves; and, secondly, because it is of the greatest importance that we should thoroughly realize our position as members of that universal Church which from the first moment of its existence has been presenting before God the memorials of Christ; at one time offering up *material* sacrifices, to foreshadow His coming! but now *spiritual* sacrifices to commemorate it. Such a truth, when really present to the mind, will not only impress us with a general notion of the dignity of our own calling—the solemn place which we are called upon in the counsels of God to fill—to be a royal priesthood, a holy nation, a peculiar people, as was His ancient Church, equally loved and equally favoured; nay more so, as being Members of His only begotten Son—not merely a kingdom with priests, but a *kingdom* or *priests*, set apart and consecrated for the continual serving and daily waiting upon God, and bound consequently to show forth the praises of Him who hath called us out of darkness into His marvellous light. Not only is the doctrine of consequence in this practical point of view, as furnishing us with a continual incentive to holiness, but also when engaged in the particular duty of which we have lately been speaking, it enables us to per-

form it with a far higher and more spiritual devotion, elevating the whole ceremony itself, and raising our own minds also, more effectually than any thing else can, to the contemplation and realizing of the great Sacrifice of the Lord Jesus Christ, which was once made for the sins of the whole world. J. W.

### An Apology for Plain Chant.

To some of our readers who have remonstrated against the publication of ancient plain song for modern use, and against unisonous singing *in toto*, we would respectfully submit the following considerations.

We may take it for granted that it is proper to chant the responses, psalms of the day, canticles, and litany; the *Sanctus*, and *Gloria in Excelsis*, in the Eucharistic Office; the psalms in the Marriage Service; and the anthems or sentences and psalms in the office for the Burial of the Dead. And not only so where there is a regular choir, with treble, counter-tenor, tenor, and bass voices, in fair proportion, but we suppose it is equally proper to do so, if only a few voices of one kind can be procured: for why may not a few offer up the song of praise in the best way they are able? But supposing there *not* to be voices of four kinds; which is the better plan, to sing four part music, omitting two or three of the parts, as we hear so commonly done, or to sing *one part music*, originally written and intended to be sung in unison?

The case we suppose, is not merely imaginary. It is found in country parishes, where a priest and one or two *clerks*, or where a few young men only can sing; it is to be found in the thinly peopled regions of New Brunswick and Canada, where, nevertheless, true Churchmen are found to welcome our humble periodical; and let us ask, supposing a parish priest with such a scanty choir, desirous to add the solemnity of song to the offices of burial or matrimony, what else *can* he use consistently, but the old plain chant in unison? Why should the offices of the Church be mutilated, because there is no counter-tenor voice to be had? Let us take the case again of an Institution where young men are educated on Church principles; such as King's College, London, St. Augustine's, Canterbury; or the case of three or four pious young men living a regular life together, ought they to be debarred the use of music in their devotions, because they have no boys to sing the treble part?

In the second place, we appeal to the universally acknowledged fact, that the stern,—if you please, the barbarous old plain chant, when well sung by men's voices in unison, has the power of exciting the most powerful emotions of reverence and awe in those who hear it. Be it barbarous or not, it is universally acknowledged, when properly sung, to be a true exponent of devotion. A friend of ours, a thorough anti-Romanist—who has just returned from Italy, whilst deriding the degenerate condition, the levity and profanity of church music in that country, (it is in fact the opera at second hand,) still confesses as an exception, the religious emotions derived from hearing the unisonous chanting by the monks, of ancient antiphons out of huge vellum books. To objectors, therefore, we would say, try fairly before you condemn; do not decide from one trial in your drawing-room with a piano. X.



## Village Lectures on Psalmody.—No. V.

(Continued from page 69.)

## ON THE CONSONANTS.

I HAVE NOW said as much as time permits on the basis of all good singing—the correct production of vowel tones. Now for a few words on the consonants.

These are employed to separate vowel sounds one from another, and to serve the same purpose as the outlines or forms that circumscribe colours in a picture; and speech without consonants would resemble shapeless and meaningless masses of colour in a picture. They are produced by the momentary closure of some part of the mouth or throat, and interruption of the vowel tone thereby; and of the possible kinds of interruption the number is almost unlimited. In some parts of Africa we are told that a sound produced by the smacking of the lips, as in kissing, or in enjoying the flavour (*geschmack*, as the Germans call it) of wine, is used as a consonant. Many languages, including the native Scotch and Irish, are enriched with a peculiar consonantal sound, called *guttural*; as in the words *Ich*, *aeh*, *licht*, which we render in English *I*, *Ah*, *light*, and so forth. This guttural sound is, as nearly as possible, that which is uttered by a cat when angry, and is heard to great perfection in the Arabic, the admirers of which language assert, with every show of reason, (as we read in Mr. Hay's very amusing book on Western Barbary), that there is no sound utterable by bird or beast, that is not fairly translatable into good Arabic. The English however, I am glad to say, have banished this ugly noise from amongst their consonants.

You must, in studying consonants, recollect the distinction I have told you of between *sounds* and *signs*. For amongst the *letters* or *signs* there are some single ones that represent double sounds; as X, which is the same as KS; J (as in *Jay*), G (as in *Gem*), which are the same as D-SH; Ch (as in *Champion*), the same as T-sh. Again certain double signs, represent one simple sound; as Ch (in *Character*), *ek* (in *clock*), which are the same as simple k. There are two *simple consonantal sounds*, each represented by one and the same *double sign*; as in *thin* and *thine*. *Sh* is a modification of S, and is also a simple sound with a double sign; *Ng* is another simple sound produced by shutting off the vowel tone from the mouth, and driving it through the nose. The English may fairly boast of having less of this nasal twang than some foreign languages have. Again many single signs have (to the confusion of foreigners), two or more various sounds, as *s* in *mess*, and *measure*; *g* in *gin* and *gun*. Not seldom too we find letters *dumb*; with no sound at all. For instance, the *gh* in the word *light*; where we retain an old spelling, though we no longer retain the old pronunciation.

However, with twenty consonantal *signs* or letters, the English have twenty-two simple consonantal *sounds*, which we may arrange in this way:—

W and Y, (as in *way* and *yea*), are commonly reckoned as consonants, but are really the short vowel sounds, *oo* and *ee*, preceding other vowels.

H is no letter, but an *aspiration* or breathing out, without vocal tone.

The other consonants are generated by interrupting the vocal passage, either by the lips—or by the

under lip and upper teeth—or by the tongue and upper teeth—or by the tongue and various parts of the roof of the mouth.

M, N, NG. Of these three sounds, the first is produced by the lips; the second by the tongue applied to the roof of the mouth, behind the upper teeth; the third by the tongue applied to the roof of the mouth far back. These are the three consonants that singers have most reason to be careful of; for there is a great natural tendency to prolong them, and if so, the tone infallibly becomes nasal.

F, V, S, Sh, Z\*, (as in *Zany*), Z (as in *azure*), Th (as in *thin*), Th (as in *thine*), L, R. These consonants differ from the last set, inasmuch as the parts by the approximation of which they are generated, permit for the most part *air* to escape in a hissing or vibrating manner, though they interrupt *tone*. Every one of you may find out by an experiment on your own person, the exact mechanism required for each sound.

B, D, G (as in *gun*), P, T, K, are explosive sounds, in which a current of air is either suddenly issued from, or suddenly stopped by the lips, the tongue and teeth, or the tongue and palate.

Thus far I have briefly spoken of the consonants, rather in order to make my remarks on pronunciation complete in themselves, than because such a disquisition is necessary to singers. Yet I trust that no intelligent person will disdain to study the mechanism of actions, though easy and natural, and perfectly accomplished without study. The practical point of the whole matter may be summed up in this rule—do not sing on consonants—pronounce them decidedly, but quickly, and bring out the tone of the vowels.

Another point that requires notice is this—keep each consonant in its proper place. When one word ends with a consonant, and the next begins with a vowel, do not carry over that consonant to the vowel. "Praise the Lord, O my Soul." "The Lord is full, (vide Okeland's Anthem. *Parish Choir*, No. IV.)" must not be read as if "Praise the Lor, do my Soul." "The Lor dis full," &c. Where there is a comma, keep the stop; in other cases pronounce the consonant clearly, and make the slightest possible, almost an imperceptible, break in the tone before the next vowel.

## CHURCH MUSIC IN BIRMINGHAM.

To the Editor of the *Parish Choir*.

SIR,—It would give me great pleasure if I could tell of many chureles in this large and important town where the services are conducted in a choral manner, and as the rubric directs; where the congregations unite in singing the psalms and canticles to solemn Church chants; where the earnest antiphonal melody excites our love and zeal, and the solemnly intoned Prayers and Litany our reverence and devotion. But alas! "facts are stubborn things;" and although some little progress has undoubtedly been made, changed indeed must matters be before such ideal churches and services present themselves in reality at Birmingham.

\* We have nothing to do with that sound of the Z, which is equivalent to *ts*, or *ds*; as in the word *Nozze*, pronounced *Notsé*, &c., &c.

It would be tedious to notice all the churches, one by one; I should have the same tale to tell over and over again. Hymns and metrical psalms are met with almost everywhere: we hear them before service and after service, before sermon and after sermon, sung tolerably or intolerably, as the case may be. The canticles (or some of them) are generally chanted in a drawling manner, to the worst species of double chants; and the rest of the service is left to the parson and clerk. The hymn-books used are various; I can call to mind at the present moment some six or seven.

Let it not be supposed, however, that Birmingham is an unmusical place; far from it. The large attendance at the weekly Town Hall Concerts testifies to the contrary; but alas! little effort is made to guide the popular taste into a proper channel. Good secular music can at any time be heard: but of Church music there is a sad dearth.

I shall now proceed to mention a few of the churches. *St. Philip's* is a large church, with a good organ. A foundation charity-school of boys and girls attend, and take a leading part in the singing, which consists of the canticles, very slowly played and very sleepily chanted, and metrical psalms and hymns. Why should not these children be taught to chant, in a proper manner, the *genuine* Psalms? The organist here is a clever, but not a *Church* musician. The voluntaries are sometimes quite startling.

At *St. Paul's* there is one of the best organs in the town. The choir is respectable, but they sing too *softly* and *prettily*\*. Hymns before the services and sermons used to be in vogue, but the new Incumbent, who is an excellent churchman, has happily abolished them. We hope for further reformation and expansion in the choral department soon. Some of the responses are sung now.

*St. Mary's*.—A new organ has lately been put up here, at a great expense, but I perceive no improvement in the singing; nor can there be such, unless the *system* be changed. The choir is large and powerful.

*Holy Trinity, Bordesley*.—I am happy to say choral service has recently been introduced here. The choir, vested in surplices, are placed in the body of the church, at the east end, (there is no *bonâ fide* chancel,) and consists of six men and ten boys. The organ in the west gallery has recently been much enlarged. The chanting is really good, and the accompaniment on the organ played with judgment. The best of all is, the Communion Office is chanted, the Sanctus, Gloria in excelsis, &c., being sung with excellent effect. A small book, consisting of the words of the anthems used has been printed for the use of the congregation. The officiating priest unfortunately does not chant; and I am sorry to add that the chants used are commonly double ones of the worst kind, (John Jones, &c.,) and that the Prayer-book printing of the *Te Deum* is repeatedly violated. However, these defects may easily be remedied; and the worthy and zealous Incumbent deserves the thanks of all churchmen, for exhibiting in his church the first attempt (and such a creditable one)

at choral service within the Borough of Birmingham.

*Christ Church*.—The congregation of this church are remarkably well-behaved, and join in the services with much apparent devotion. I cannot, however, praise the singing: it is far too mournful, and tediously slow.

*St. Peter and St. Paul, Aston*.—This church is not within the town, but well deserves notice, as the mother church of an immense parish, of which part is in the borough of Birmingham, and densely populated. Choral service has been performed here on Sundays for some years. At one time the choir was good, and did the excellent organist, who had the training of them, great credit; but lately, from some cause or other, their number is diminished, and of course the singing deteriorated. They are placed in surplices in the organ-loft. The best of the double chants with some single ones, are used, and the service is according to the Leeds Service Book. The officiating priest intones. On Wednesdays and Fridays there is a *ferial* service. The Vicar and three Curates generally attend, and occupy stalls at the west end of the chancel. These, with the help of the clerk (in a surplice), two or three male assistants, and the rest of the congregation, (which is small, as the church is removed some distance from the population,) conduct the services *throughout* in a choral manner, singing the Litany and Responses in unison, according to Dyce's Prayer-book, and the Psalms and Canticles to the Gregorian tones, all without accompaniment. This has been done for more than two years. Heathcote's Psalter is used (for want, I suppose, of a better), the most glaring of the faults in pointing being corrected. Of course with so few singers the full beauty of the tones is lost, but still the effect is solemn, and preserves the service from that cold and (comparatively) undevotional aspect which it would present without any music or chanting at all. We see too what a very few can do, where there is a willing mind; and with a little further attention and practice the result would be still more gratifying.

In conclusion, Mr. Editor, I will express a hope that the time may come, and shortly too, when the clergy and laity in general will view the matter as we do; when they will acknowledge that the Psalms, as a chief part of the Church's manual of devotions, ought to be, and are intended to be sung: and when they will at length perceive that they are too beautiful to need "improvement" by rhyme, and too nearly concerning us all to be monopolized any longer by the priest and one other person. They will "young men and maidens, old men and children" "come before the presence of" the *Holy One* "with thanksgiving, and show themselves glad in *Him* with psalms,"—not with Sternhold and Hopkins, not with Brady and Tate, but with the same psalms which David composed, and a greater than David inspired. I trust, too, that they may sing them to such chants as in their solemnity are most suitable to the words, and in their simplicity most fitting to a mixed congregation.

I am, Sir, yours very respectfully,

CANTOR.

Birmingham, July, 1848.

\* A common fault. The singing should not be too smooth and nice, if the people are to *join*; and not listen merely.—*Ed. P. C.*



## A GOVERNMENT COMMISSIONER ON FUNERAL SOLEMNITIES.

*(Continued from p. 79.)*

WE often hear of clergymen anxious to improve their Church Music but afraid to do so; picturing to themselves a nest of parish agitators appealing to their Diocesan against attempts "to introduce observances savouring more of the superstitions of the Romish hierarchy than of the primitive simplicity of our Protestant Church." (*Vide Record, Weekly Dispatch, and Church and State Gazette.*) But in Mr. Chadwick's Report we have the antecedent testimony of an indifferent person, that the flintiest have one vulnerable point; averse to it at other times, they all desire the greatest attainable amount of religious solemnity when they bury their dead, and they naturally desire to enhance that solemnity by dirges and funeral music. Sooner than forego this consolatory act of piety, they will purchase the rites of burial at Dissenting and trading burial grounds, where the service can be moulded to their wishes. Not only, too, do they not consider it an innovation, but they look to it in many cases as a good old custom.

"The natives of the provinces," says Mr. Chadwick, "when they attend the remains of their friends to the grave in London, frequently express a wish to have anthems, or such solemnities as those to which they have been accustomed."

Here, then, is one way of making Church Music popular, which should surely not be neglected.

There is one most affecting custom, which we should be sorry to see extinguished, and though merely the act of individual Christians in their private capacity, and not a part of the offices of the Church, we will not apologize for commending it to the notice of the readers of the *Parish Choir*. Well we remember the strangely thrilling sensations we experienced when, in the North of England, we met a funeral procession in the highway, attended by a great concourse of people devoutly singing hymns. On this truly primitive and Catholic custom let us quote the words of one possessed of no small knowledge of the human heart, the Rev. Legh Richmond. He was attending the funeral of the *Dairyman's Daughter*, so well known through the tale in which he has related her death-bed history.

"After we had advanced about a hundred yards," he says, "my meditation was unexpectedly and most agreeably interrupted by the friends who attended beginning to sing a funeral psalm. Nothing could be more sweet or solemn. The well-known effect of the open air in softening and blending the sounds of music, was here peculiarly felt. The road through which we passed was beautiful and romantic. It lay at the foot of a hill, which occasionally re-echoed the voices of the singers, and seemed to give faint replies to the notes of the mourners. The funeral knell was distinctly heard from the church tower, and greatly increased the effect which this simple and becoming service produced. . . ."

"I cannot describe the state of my own mind as peculiarly connected with this solemn singing. I was reminded of elder times and ancient piety. I wished the practice more frequent. It seems well calculated to excite and cherish devotion and religious affections.

"Music, when judiciously brought into the service of religion, is one of the most delightful, and not least effica-

cious means of grace. I pretend not too minutely to conjecture as to the actual nature of those pleasures which, after the resurrection, the re-united body and soul will enjoy in heaven; but I can hardly persuade myself that melody and harmony will be wanting, when even the sense of hearing shall itself be glorified."

It is worthy of remark that it was at the express desire of the deceased, that her funeral was thus solemnized. In her last will, after detailing the manner in which her mortal remains were to be prepared for interment, and expressing her belief that the angels of God would watch over them and protect her sleeping dust, she says,

"Do not be afraid of disturbing the peaceful dead in singing praises to God and the Lamb, who hath redeemed me from sin. It may be, my happy spirit may be permitted to join with listening angels who catch the ascending sound."

Whether, indeed, the spirits of the dead are ever cognizant of the acts of those whom they have left behind, we will not venture to say, though there are not wanting Divines of our Church to sanction this faith of universal nature. "I know not," says Bishop Heber, writing to the sister of a deceased Chaplain, "(indeed who can know?) whether the spirits of the just are ever permitted to hover over those whom they have loved most tenderly; but if such permission be given (and who can say it is impossible?) then it must greatly increase your brother's present happiness, and greatly diminish that painful sense of separation which even the souls of the righteous may be supposed to feel, if he sees you resigned, patient, hopeful, trusting on that same Cross which was his refuge in the hour of dread." A modern\* writer, too, takes occasion from the parable of Dives and Lazarus to show that the dead may take an interest still in the affairs of the living, and exhorts the latter to such conduct as may add to the happiness of the spirits of the just. But if this be rational, we may believe that psalmody and almsgiving would be far more congenial to departed spirits than an absurd pageantry which has really no mark of Christianity about it:

"Dark but not awful, dismal but yet mean,  
With anxious bustle moves the cumbrous scene:  
Presents no object tender or profound,  
But spreads its cold unmeaning gloom around."

CRABBE.

It was not so in primitive times. Mr. Chadwick shows, from Bingham, that

"St. Chrysostom speaks against those who use excessive mourning at funerals, showing them the incongruity of that with this psalmody of the Church, and exposing them at the same time to the ridicule of the Gentiles. For what said they are these men that talk so finely and philosophically about the resurrection? Yes, indeed! But their actions do not agree with their doctrine. For whilst they profess in words the belief of a resurrection, in their deeds they act more like men that despair of it. If they were really persuaded that their dead were gone to a better life, they would not so lament. 'Therefore,' says Chrysostom, 'let us be ashamed to carry out our dead after this manner. For our psalmody, and prayers, and solemn meeting of fathers, and such a multitude of brethren, is not that thou shouldst weep and lament, and be angry at God but give him thanks for taking a deceased brother to him'

\* Rev. Dr. James (of Peterborough) *On the Collects.*

self.' St. Jerome also frequently speaks of this psalmody as one of the chief parts of their funeral pomp. He says at the funeral of the Lady Paula at Bethlehem, which was attended with great concourse of bishops and clergy and people of Palestine, there was no howling or lamenting as used to be among the men of this world, but singing of psalms in Greek, Latin, and Syriac (because there were people of different languages present) at the procession of her body to the grave.' 'And being so general and decent a practice, it was a grievance to any one to be denied the privilege of it. Victor Uticensis, upon this account, complains of the inhuman cruelty of one of the kings of the Vandals. Who can bear, says he, to think of it without tears, when he calls to mind how he commanded the bodies of our dead to be carried in silence without the solemnity of the usual hymns to the grave.'" (Vol. vii. 335.)

So far we have spoken concerning the propriety of psalmody during the procession to the burial place. At the Lych Gate the Priest and Clerks "meeting the corpse, and going before it, either into the Church or towards the grave, shall say or sing" the sentences appointed in the Prayer Book, and the remainder of the office will follow in the appointed order. It is with no very agreeable feelings that we read in Mr. Chadwick's pages, the following sentence from the pen of a London Clergyman,—

"In London, that considerable and important *part of the Burial Service* which is performed within the church, *unless specially desired and paid for*, has from time almost immemorial been left out."

The remedy proposed, in order to avoid the evils of funeral processions through crowded streets, and of interments in the festering graveyards of towns, surrounded with nothing suggestive of rest for the dead or consolation to the living, is an ample space of cemetery at a distance from towns, where due provision may be made for proper religious observances. Mr. Chadwick shows that the money wasted on funerals in London would in two years suffice to erect a magnificent Cathedral, and in another year to endow it for ever;—that ample choirs might be maintained, the deceased be commemorated and the cemeteries adorned by works of Christian art, almshouses be raised for the relief of the indigent, and churches and schools for the instruction of the ignorant, if that which is now paid as a tax to vanity were made an offering for the service of religion.

If such cemeteries are ever to be formed, we do earnestly hope that it will be done by Churchmen, and that they will be placed under Church authority. Why should not a number of parishes unite for the purpose? As for Joint Stock Companies for making the rites of Christian Burial a source of profit, the idea is as abhorrent to Mr. Chadwick's feelings as it is to ours. Yet the late infamous conduct of the Leeds Town Council, in cutting off the stipend of the Chaplain, and imposing an additional tax on burials in the consecrated part of their cemetery, shews that it is better to have a Joint Stock Company as proprietors of a cemetery than to let it be under the control of a set of Socinian tradesmen, whom chance may have invested with municipal dignity. At least the love of filthy lucre will procure from the one what neither justice, decency, nor religious feeling can extort from the other. Why, too, bring into contact a consecrated and unconsecrated plot of ground? Why dig a sunk fence as a sign of perpetual schism, where all ought to breathe peace? X.

## CHURCH MUSIC IN CAMBRIDGESHIRE.

*To the Editor of the Parish Choir.*

SIR,—That your readers may see the progress which Church Music is making in the county of Cambridge, and also for the encouragement of other choirs, I enclose notes of three Village Choirs lately established, the first two of which are much indebted to the *Parish Choir* for sound principles and good cheap music.

*Elsworth*, a village midway between Cambridge and St. Neots, inhabited mostly by farmers and their labourers. The Rector, assisted by his schoolmaster and a young farmer, has, during the last two years, been training a choir, consisting of men and boys, each of whom is furnished with a copy of the music of the *Parish Choir*. A third service, a choral one, has been established on the evenings of all Sundays and Holy-days. The choir occupy the chancel-stalls; the chanting is antiphonal, without any organ accompaniment. The Priest's part is always sung, the *Amens* in harmony by the choir. The *Psalms* and *Canticles* chanted in four parts, as set in the *Parish Choir*. Short full Anthems also from the *Parish Choir*. Good plain Metrical *Psalms* in four parts. Choral service is being gradually introduced in the morning, the choir chanting the canticles to Gregorian tones; the Ambrosian *Te Deum* is in progress. The Communion Service is introduced by a *Sanctus*, the Responses to the Commandments, and the Doxology before the Gospel, are also sung. It is gratifying to be able to add that the parish have generally expressed their approval of what has been done, that there has been no difficulty to contend with in the shape of opposition, and that it has been a means of thinning considerably the attendance at the meeting-house.

*Over*, a village in the Fens, about nine miles north-west of Cambridge, possesses one of the finest Parish Churches in the county, and now also a powerful and flourishing Choir, the result of the exertions of the Vicar, seconded by his schoolmaster, who has done the chief work in training the children. The following is an outline of its progress. Seven years ago the Vicar, with much good will but no knowledge of music, undertook to train the Choir, and has gone on ever since feeling his way. When music for the Litany was first wanted it could not be obtained at any of the music shops in Cambridge, nor at that time could it anywhere be procured except in MS. from the Cathedral Choirs. The great secret of the success of this Choir seems to have been the Clergyman joining his singers and finding out their way together; thus a great change has been brought about in the performance of Divine Service, not only without opposition, but with the approval of the parish; without losing any of the old singers (whom no Clergyman would wish to turn away), and also with great increase of reverence and devotion. The *Parish Choir* is kept to, as being the best standard of uniformity. The Choir, which is entirely vocal, there being no organ, will shortly be parted off into a double one; at present, on the *Decani* side are the clergyman, five basses, thirteen altos (boys or girls); on the *Cantoris*, five tenors, seventeen trebles; that is the numerical strength, so large an effective one cannot always be relied upon in a country parish. The Priest's part is always sung, the Litany and Communion Service harmonised



throughout, as in the *Parish Choir*, except where the contrary is mentioned. The Psalms are chanted in unison, the doxologies harmonised as set in the *Parish Choir*. All the Canticles harmonised to chants given in the *Parish Choir*. Introit, a psalm chanted or a doxology, old 100th, or one of Spenser's short anthems. Nicene Creed in unison from *Parish Choir*; Sanctus unison from Marbecke. Short full anthems in four parts. Some plain metrical psalms in four parts, from Crotch's Selection.

*Cottenham*, a large agricultural village on the border of the Fens, about seven miles north of Cambridge. A more unpromising place for introducing choral service could not well be imagined, as during the last sixty years the ties which bound the people to the Church of their forefathers had been almost totally dissolved; yet even here a great change for the better has been gradually effected.

The choir having been left to itself for a generation or two, was as bad as can be imagined; and when the clergyman, about six years ago, without aid or encouragement from a single person, attempted the apparently hopeless task of reformation, his endeavours were met, as is usual in such cases, by a rebellion in the choir, and a voluntary withdrawal of all the singers, together with their fifes, fiddles, clarionets, double basses, trumpets, &c. This was followed by a silence of some months; afterwards a few children, taught on Miss Glover's (of Norwich) system, brought some weak but tolerably good four-part singing into the service, confined to the canticles and metrical psalms, accompanied by a violincello. Now there is a good organ, an efficient organist (trained in the choir of Trinity College) and a choir, consisting of men, boys, and girls, which, though still in a transient state, is making good progress. Full choral service has not been yet generally introduced, the parish not being ripe for it. It was, however, tried on Easter Day, when the plain song of the Priest was from the use of Westminster. On ordinary Sundays Morning and Evening Prayer is said on G. The Communion Service and *Te Deum* are from Dean Aldrich's service in G, and the other Canticles are being gradually adopted from the same; at present they are sung to double chants. Short full anthems on Festivals, metrical psalms in four parts from Crotch's Selection, the Athanasian Creed on Festivals to (the so-called) Tallis' chant; every thing most commendable, except the chants for the Psalms, whose uneclesiastical character may probably be accounted for by the school in which the organist has been trained, where unfortunately at the present time, and for the last few years, the light and brilliant compositions of the last fifty years have effectually superseded the grave and solemn single chants of the seventeenth century; we must, however, hope that in the case of Cottenham, at least, they will soon give way to more dignified harmonies. It may here be stated that Choral Service is only one of the improvements which have taken place in these parishes, for the churches have been restored and daily service is performed.

ALIQUIS.

CHILDREN SHOULD ATTEND DAILY PRAYER  
IN THE CHURCH, NOT IN THE SCHOOL-ROOM.

To the Editor of the *Parish Choir*.

SIR,—Presuming upon your known wish to spread the influence of our Holy Church, I venture once

more to trouble you with a plan that I believe will in no small degree be a means of gaining good singing, and at the same time reverence for the ordinances of the Church. Many clergymen have spent year after year in striving to bring the service in their churches up to the standard required for the proper performance of Divine Worship, and after all, their trouble and exertion have too often ended either in total failure, or in making had worse. How is this?

I apprehend, Sir, the reason is simply, that we have begun at the wrong end. Time has been spent upon the tough stock of an old tree, when half the labour would have bent the young sapling to any shape. We have worked hard to uproot the established prejudices of adults, without taking proper precaution that our youth have better ideas planted in their minds; in fact, we have thought more of the present than of the future, and have in some degree made double work for our successors in the teaching of Church Music.

The plan I would with your permission propose to your readers is this,—to have prayers in the Church every morning and not in the School-room. Surely there would be no difficulty made as to putting such a rule as the following into effect:—"The children of ——— school will be expected to attend Prayers every morning at ——— Church, and to be assembled there for that purpose at least five minutes before nine o'clock." By this rule being enforced we shall plant the habit of attendance at *daily Service*, and what is more, we shall show our obedience to the Church herself.

I have not ventured to propose this plan without previously being aware of its practicability, knowing two or three places where it is carried out regularly.

I have also spoken to various clergymen on the subject, and all are agreed that endless benefit would be the result of a good trial. One peculiarity of the effects of this plan, is the readiness shown by the children in understanding their Prayer-books, as connected with the Bible; and when this is united to a proper reverential behaviour in the House of God, who can require more? The benefits to be derived are in fact without end, and on a future occasion I will, with your permission, state more fully what I consider to be some of the many advantages of "National-school children having their prayers in their Church and not in the school-room."

With great respect I remain your obedient servant,  
AN OLD FRIEND.

Northwich, May 4th, 1848.

#### FEMALE CHORISTERS AND ORGANISTS.

\* \* \* Our table is covered with communications on this subject. We are willing enough that it should be thoroughly sifted; but as it is quite impossible that we can print a tithe of the communications we have received, we beg permission of our correspondents to make extracts from their letters, in the following way. *First*, let us gather all that can be found in Holy Scripture on the subject. *Secondly*, let us learn what were the customs of the primitive Church. *Thirdly*, let us come to our own Church and consider the various conditions under which females may be employed; what conditions render their employment compatible with female modesty, and the veneration due to the House of God and the

presence of His angels, and what do not. Respecting *female organists*, it must often happen in country places, that were it not for the zeal of some good Churchwoman, there would be no organ played; but where there is a large organ and a salary can be given, it is surely best on every account, to have a man as organist and choir-master. First, then for the scriptural view of the question. "Antiphonus," writes thus,—

"Theta" quotes two passages from Holy Scripture as evidence that God has sanctioned the practice of females leading the singing at the public worship in his Church. Now it appears to me that neither of the instances referred to, namely, the Song of Miriam, and that of Deborah and Barak, affect the question, as they were not, strictly speaking a part of public worship. They were the impromptu outpourings of their *individual* hearts, in gratitude to God for his deliverance, and in the case of Miriam it is expressly stated, she sung in the open air, "and all the women went out after her with timbrels and with dances;" and with respect to Deborah, the people were by the river Kishon, without temple, altar, or liturgy. Besides both Miriam and Deborah were prophetesses, and as such had a divine commission which none of our so-called female choristers can pretend to.

Now, if "Theta" will turn to 1 Chronicles xxv, he will find the positive appointment of those who were to be the singers in the temple, and he will find no females included. Indeed, it is remarkable, that though in the fifth verse it states that "God gave to Heman fourteen sons and three daughters," and the sixth verse follows with the words "all these were under the hands of their father, for song in the house of the Lord," yet, in the recapitulation from the ninth to the concluding verse of the chapter, we find the exact number specified in the seventh verse, viz. two hundred fourscore and eight, made up of men and boys, thus studiously excluding the women.\*\*\*

If "Theta" will turn to St. Paul's first epistle to the Corinthians, he will find this positive injunction "Let your women keep silence in the Churches, for it is not permitted unto them to speak, for it is a shame for women to speak in the Church." Should it be argued that in strictness women would then seem to be prohibited from praying audibly, as the Prayer-book directs, in common with all the people, I answer not so; for the marginal references all refer to passages in which women are to be in subjection, to be humble followers, not leaders; and therefore I contend "H. O." is right in asserting that St. Paul forbade women to take "such a prominent part in the public service of the Church," as to sing in the choir.

Respecting this passage in 1 Cor. xiv, 34, 35, "C. W." writes,—

The context plainly limits that passage to exhortation and teaching; whereas in Chap. xi. 5, it is assumed that women may and do take their part in the Church Service, and rules are referred to for their doing so with decorum. Prophesying is there to be understood of singing. As authority for this interpretation, I would only refer to Mede's sermon on the text.

Will C. W. favour us with the extract from Mede?

#### THE JUDICIOUS HOOKER ON CHURCH MUSIC.

"Be it, as Rahanus Maurus observeth, that, at the first, the Church, in this exercise, was more simple and plain than we are; that *their singing was little more than only a melodious kind of pronunciation*; that the custom which we now use was not instituted so much for their cause, which were spiritual, as to the end, that into grosser and heavier minds, whom bare words do not easily move, the sweetness of melody might make some entrance for good

things. St. Basil himself, acknowledging as much, did not think that from such inventions the least jot of estimation and credit thereby should be derogated: 'For,' saith he, 'whereas the Holy Spirit saw that mankind is unto virtue hardly drawn, and that righteousness is the least accounted of, by reason of the proneness of our affections to that which delighteth, it pleased the wisdom of the same Spirit to borrow from melody that pleasure, which, mingled with heavenly mysteries, causeth the smoothness and softness of that which toucheth the ear, to convey, as it were by stealth, the treasure of good things into man's mind. To this purpose were these harmonious tunes of Psalms devised for us, that they which are either in years but young, or, touching perfection of virtue, as yet not grown to ripeness, might, when they think they sing, learn.

#### To Correspondents.

*Cantor Lancastriensis* says that Creighton's service in E flat, mentioned by *Aliquis*, is published by Chappell.

A. Z. 1st. We believe the Gregorians, and such single chants as are allied to them, to be the *easiest*. 2nd and 3rd. We would endeavour to infuse a devotional spirit into the rustic choir, and so to *lead* them to like that style of music which is most devotional. If they want cheerful secular music, let them be amused with glees and madrigals at proper times and places; if they want scientific music in church let them sing Anthems, such as Tallis's "If ye love me," which surely has nothing dismal in it, but let them not introduce either levity or difficulty into the chant for the psalms. 4th. With a preponderance of men in a quire, the men should sing the *tune*; the boys a treble accompaniment. Females, in their own places amongst the congregation sing either. 5th. It is not *age*, but *quality* that determines the value of music. Kent has some fine anthems; but most of his compositions are popular, because they are so easily *massacrable* by country choirs. Oratorios are *dramatic*, and not *Church Music*; very fine, but out of place in church.

S. S. G. We believe that the earliest English chants are bits of the Gregorian, harmonized by various masters at the latter end of the 17th century; and that it is impossible in every case to assign them to any one author. We have seen a M.S. copy more than a century old in which the chant for the 1st day of the month is called a *Psalm tune* by Dr. W. Turner. What authority there is for ascribing it to Aldrich we know not. Turner's, Parrant's, and Blow's chants consist of the 1st Gregorian tone, as adapted in all Latin service books to the first verse of the Magnificat.

*Rustica* should begin by separating the children who can imitate a sound, from those who cannot. Then she may teach the former from the Lessons in the 1st Vol. of the *Parish Choir*, page 35. She might also teach the children to recite psalms and hymns together, on one tone, taking care that they observe the stops and make no false accents. From this she would pass to the Canticles, as printed in our pages.

H. We believe the Canticles should be chanted antiphonally. The first and last of the three invocations in the Lesser Litany are *usually* sung by the minister alone, except on Tallis days. There is no *rule* for the singing on fast days. Except such as good taste and devotion may suggest.

It is very difficult to fix the time which should be occupied in chanting the Canticles. Very slight differences in the pause at the colon, or in the pause between the verses, make a very great difference in the sum total.

Much depends on the choir, for some can chant well, at a pace which would be a gabble with others. Much too depends on the chant used; for a complex chant with many notes, requires more time than a simple one. Thus we believe the Jubilate may be chanted to the 2nd Gregorian tone in 65 seconds; while a more complex chant would require from 20 to 60 seconds more.



## On the Prayer Book.

*(Continued from p. 82.)*

## No. XIX. COLLECTS, EPISTLES AND GOSPELS.

WE HOPE that we have by this time somewhat familiarized our readers with the position which they occupy as members of Christ's Church. Unless they fully comprehend that position in the first instance, they can hardly enter into the meaning of the services provided for them in the Prayer-book, so as to use them with that degree of advantage and edification which they are calculated to convey. For our book of Common-prayer, as we have often had occasion to observe, is meant to supply us, not with a mere collection of prayers and praises to be picked out here and there according to our fancy, or used now and then as we happen to be in the humour, but with a regular system of devotion to elevate and sanctify our daily lives. It pre-supposes, therefore, that we are well acquainted with the fact that those lives ought to be so sanctified, and the reason why. It demands that we bear clearly and constantly in view, that we are members of a great spiritual kingdom, brought into the closest connection with Christ its divine head, and bound to hold constant communication with Him, with a view to our being sanctified. That it is our daily duty to meet together to renew our praises and prayers at the foot of His throne; that on certain great days, in addition to those our ordinary services, we are to meet to hold a yet closer communion with Him in a Sacrament of His own appointing, to serve Him with peculiar devotion, to rejoice in His courts with a more exceeding joy. The Order of Daily Prayer is for the ordinary use of Christians, the Order of Holy Communion is for their special use on those great Court days of their King, the Sundays and Festivals of the Church. And that this is considered to be the highest and most important office of all, may be gathered by any one at a glance from the space which it actually occupies in the book, constituting, together with the Collects, Epistles, and Gospels which belong to it, by far the greatest portion of the matter therein contained.

Of these Collects, Epistles and Gospels, it becomes necessary for us now to speak. We shall not of course attempt to enter into any minute investigation of them, which, within our limits, would be impossible, but merely give a general outline of their plan, of the instruction they are meant to convey, and how they ought practically to be used.

Now the principle we have just mentioned, that the great and constant duty of the Christian is to hold communion with his Lord—such a practical communion and intercourse as shall gradually transform him into the image and character of his Lord, is the key to understand this part of the service. The various seasons of the Church's year present us with so many pictures, as it were, of our Heavenly Master in the various stages of His life upon earth. Beginning with Advent we are shewn the messenger proclaiming Christ's coming: at Christmas we are led to contemplate His birth, He appears to our mind's eye in infant form, wrapt in swaddling bands and laid in a manger. The season of Epiphany comes, and we have brought before us various scenes or pictures of His several great manifestations to mankind as God the Saviour. Through Lent we follow Him in his humiliation, at Easter we see and hail His triumph, the

forty days that follow are spent either in looking back upon His rising again, or in looking forward to His Ascension. Having seen Him ascend, we await for the fulfilment of His promise, which is brought before us on Whitsunday, and prolonged and made to dwell on our minds until the Festival of the Holy Trinity, which concentrates into a single point all the facts and all the truths previously represented, and thus having come to a termination of the historical events of the Gospel, we are dismissed to go and practise its precepts. The leading duties which it enjoins are successively proffered to our meditation throughout the Sundays after Trinity, until on the recurrence of Advent we are again summoned to resume the work of holy contemplation and follow Christ from His cradle to His throne.

While therefore the great seasons of the Church supply us with what we may call a series of illustrations of the Creed, bringing before us, as in so many pictures, the great leading events of our Lord's life upon earth; the Epistles and Gospels may be regarded as mottoes or inscriptions written round those pictures as well to describe their import as to suggest useful and practical thoughts in connection with them; while the Collects teach us how to reduce those thoughts to practice, by expressing them in prayer. So that in the range of the Church's seasons, taken together with their Collects, Epistles, and Gospels, we have the Creed both illustrated, practically enforced, and turned into devotion. We are shewn how each event implies some doctrine which it is essential to hold, and each doctrine some duty which it is essential to practise: and we are taught, moreover, to seize that opportunity, when the event itself is most vividly impressed on our minds, to pray both for faith in the particular doctrine and steadfastness in the particular duty which it implies. This you may see to be the case in all the great seasons of the Church. Begin with CHRISTMAS, the word itself immediately suggests the event commemorated, it is "The Nativity of our Lord, or the Birth-day of Christ." The Gospel supplies us with an inscription setting forth that it was God himself who on that day was incarnate, or born in the flesh. And so does the Epistle, shewing how much higher He was than the angels, and consequently than all created beings whatsoever. The Collect alludes to the doctrine which is so closely connected with the fact of Christ's Incarnation, that, viz., of our own regeneration, our being born again into His body: and while it leaves the Catechism to explain the matter more fully, to tell us that it was at our baptism that we were born again, in other words, made "members of Christ, children of God, and inheritors of the kingdom of heaven," it leads us to pray that "being so regenerate and made God's children by adoption and grace, we may daily be renewed by His Holy Spirit."

Proceeding to the EPIPHANY, we find the Gospel itself to relate to the earliest manifestation of Christ to the Gentiles, by the guidance of the heavenly star: the Epistle carries on the subject, and leads us to consider the first actual preaching of the Gospel to the Gentiles by the lips of St. Paul, while the Collect reduces to a prayer the practical conclusion which results from that fact, viz., that we, being so favoured, being so turned from darkness to light, should walk as children of the light, by faith in this life, and as candidates after this life for light and joy eternal. And the same

idea, of Christ's manifestation, we shall find to pervade this whole season. "From Christmas to Epiphany," says Wheatley, "the Church's design in all her proper services, is to set forth the humanity of our Saviour, and to manifest Him in the flesh: but from the Epiphany to Septuagesima Sunday (especially in the four following Sundays), she endeavours to manifest His divinity, by recounting to us in the Gospels some of His first miracles and manifestations of His deity. The design of the Epistles is to excite us to imitate Christ as far as we can, and to manifest ourselves His disciples by a constant practice of all Christian virtues."

Then from viewing Christ in the exercise of His power, we go on to view Him in the season of His humiliation. Septuagesima, Sexagesima, and Quinquagesima Sundays, or the third, second, and first Sundays before the forty days of penitential exercise, usher in with solemn preface, the season of LENT, throughout which all is calculated to fix our minds on the great end and design of His coming, viz., that He might take away sin by the sacrifice of Himself; until it reaches its culminating point in the accomplishment of that sacrifice, which is most vividly brought before us, represented in a manner before our eyes, on Good Friday. There also it may be remarked how the Epistle comments upon Christ's sacrifice, by showing the insufficiency of those offered under the Jewish Law; and how the Collect turns the whole into a prayer, "That the effects of His death may be as universal as the design of it." EASTER is the day of His rising, which the Gospel sets forth, the Anthems celebrate, the Epistle practically comments upon, the Collect prays to be turned to our profit: *both* Collects we may say, since the feast of Easter, like those of Christmas and Whitsuntide, last an eight days or octave, hence you will find the Collect for the first Sunday after Easter as clearly referring to the event of the Festival, and as practically bringing it to bear upon our lives, with the same spirit and devotion, as the first. During the forty days next ensuing, our Lord is brought before us as in the sacred narrative, either laying the foundation-plan of His Church, and bestowing their office and commission upon His apostles, or else preparing them for His departure, which departure we behold on ASCENSION-DAY, another eight days' festival, of which the Epistle relates the event, while the Gospel follows it out to its consequences, and the Collect supplies us with a prayer, such as we might have used had we been ourselves actual eye-witnesses.

The season of WHITSUNTIDE presents us with the crowning act of the whole dispensation, the descent of the Holy Ghost, for whose guidance and comfort we are taught to pray. And finally we devote one additional festival, that of TRINITY SUNDAY, to sum up our praises in one word to the adorable Author of the great work, whose several stages we have been engaged in considering, with a concluding prayer that we may be kept steadfast in the faith.

Our space does not permit us to proceed in detail with the Sundays after Trinity, we must content ourselves with the general remark, that they lay out in order a regular course of Christian duty, bringing forward one by one, the chief graces and virtues which Christians should acquire and practise. This is usually done in the Epistle of the day, while the Gospel illustrates the subject in hand by some appro-

priate saying or miracle of our Lord, and the Collect has a general bearing on the whole, and thus Christ is made in both divisions of the Church's year, the one great subject of contemplation; only in the first half, from Advent to Trinity Sunday, He is proposed to us more especially as the object of our faith; in the second half, from Trinity Sunday to Advent, as the rule and pattern of our obedience.

We have not spoken of the Saints' days, which revolve about Christ and derive all their light from Him. Our object has been simply to give a sketch of the system and arrangement of the Church's festivals generally, of their plan and meaning, together with the use to which they ought practically to be applied. If we can induce any of our readers to forego the necessity of *dusting* his prayer-book on the Sunday morning, by taking it down from its shelf, or rather keeping it by his side for constant reference, during the week, turning more especially to the Collect, Gospel, and Epistle, which he heard the Sunday previous, as his specially appointed field for meditation, we shall not have written in vain.

It will be observed that we have taken for granted throughout that we are addressing those who are quite satisfied with the propriety of the system of seasons and festivals as carried out in the Prayer-book. But should any be in need of an argument or two to defend the practice, they may be stated thus—

1. It would be ungrateful to God, who has wrought for us such abundant benefits, not to set apart certain stated seasons to commemorate them. The Jewish Church, by His own appointment, observed a series of festivals to commemorate the mercies which had been bestowed upon *them*, much more ought we, who have to thank Him for a far greater outpouring of far more glorious blessings.

2. It would be drawing back from the example of the Universal Church, throughout which, from the earliest times, the custom of which we are speaking prevailed; the same holy seasons being observed under the same names by which we now distinguish them; and the same Collects, Epistles, and Gospels, having been used in many cases for more than a thousand years.

3. It would be doing a great injury to ourselves, and to the cause of Christ amongst us. The very recurrence of such seasons is calculated to remind multitudes, who habitually keep away from other means of instruction, of the Divine truths on which they are founded; it is calculated to keep clear and visibly traced on the world's surface, whether the world will or no, the grand outlines of Christianity; while to those who use them in the way we have been recommending, throwing themselves week by week into the contemplation which each week suggests, with a general reference to the event of the season, as the cardinal point on which all the rest turns, we do not hesitate to say that the practice will both tend to invigorate their faith (that real and sterling kind of faith which consists in a vivid, practical, and habitual realization of Christ's presence), to increase their thankfulness for the unspeakable benefits which the Three Persons of the blessed Trinity have wrought for them, and to give a meaning and earnestness to their daily prayers and praises, whether public or private, which otherwise they would never acquire.



Village Lectures on Psalmody.—No. VI.

(Continued from page 83.)

ON ACCENT AND EMPHASIS.

WE have now considered, in succession, two of the branches of our subject, viz. : first, the production of pure tone; secondly, the correct articulation of the different vowels and consonants, and their real *power* or *sound*, as contradistinguished from the artificial *signs* that are employed to designate them. These are what may be called the *elements* of song—the stones out of which the building is to be formed: and we have now, in the third and concluding part, to treat of the manner in which these elements should be put together, to constitute good singing.

Singing is not merely the mechanical utterance of words to a certain tune. It is, on the contrary, like every means of expressing thought and sentiment, an art; and as it deals with noble and exalted sentiments, so it claims the rank of high art. And in its way of presenting sounds to the ear, it must follow something of the course which is followed by those arts which appeal to the eye. It must show something of composition, purpose, and sentiment; something higher than dull correctness or monotonous exactitude. Whatever qualities they are which distinguish the painter from the garnisher of sign posts, the artist from the draftsman, the poetical description from the auctioneer's catalogue—such are the qualities which should distinguish the singer, and without which the organ barrel would be as good as the musician. These qualities are, the power of intelligently appreciating, and of thoroughly entering into, the sentiments conveyed by the words; of making them, as it were, your own, and of delivering them as if you felt and believed them with all your heart.

“One rule,” says a good author, “ought never to be forgotten, that the reader or speaker” (*à fortiori* the singer) “should seem to feel in himself what he delivers to others—*si vis me flere, dolendum est primum ipsi tibi*. The principle is certain, and even mechanical, for in all machines no part moves another without being first moved itself. This is the soul of all elocution, with which a common beggar at the door has the powers of an orator, and without which all the rules of art are cold and insignificant. A barrel organ can be made to play a most elaborate piece of music truly and correctly, but the sounds want that animation which they receive from the finger of a living player who is himself delighted with what he is performing.”

But whilst avoiding a stiff and mechanical way of singing, or such a tameness as renders chanting little more than a monotonous whine, do not run into an exaggerated or theatrical style of declamation. You have to seek the happy mean between these two extremes, and that can only be found by those who sing with devotion, and never suffer themselves to forget that they are addressing Almighty God, in words inspired by Himself. This feeling it is which, if present in the mind of the singer, will both exclude the frigid monotony of him who sings without feeling or expression, and the pert irreverence of him who is engrossed by pride in his own performance, and forgets the worshipper in the singer.

When you feel delight in your own style of singing, rather than in the words sung, then you may fear that you are substituting the theatrical for the religious mode of expression.

The remarks which will be made on this head, refer equally to chanting to metrical psalmody or hymnody and to anthems; examples shall be given from each in succession.

We may lay it down as a rule founded on common sense, that in singing, the natural accent of syllables in words, of words in clauses, and of clauses in sentences, ought to be preserved; because it is upon this accent and emphasis that the sense depends. Singing should heighten and bring into prominence, the natural accent and emphasis; if it distorts or misplaces them, it gives at the least a grotesqueness of expression, and may possibly confer a meaning on the words that is ludicrous, or nonsensical, or irrelevant, or which is contrary to their real sense. Any mode of singing, therefore, must be considered as bad, which produces such perversions of accent. It is true that some single passages in certain psalms may, from peculiarities in their rhythm, not admit of being sung to certain chants or tunes, which, nevertheless suit the remaining verses very well; these, therefore, may be sometimes tolerated, but only as exceptions to a recognised rule.

Now let me give some specimens of the false accents that are often given in chanting.

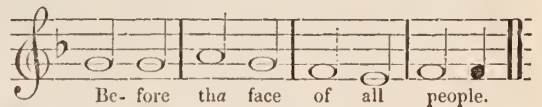
The first example I shall give, is the latter half of the third verse of the *Nunc Dimittis*—

Bē ōre thē fāce ōf āll pēople.

You will of course recognise the accent as it naturally falls on *fore*, *face*, *all*. If any one were to read it thus—

Bēŏre thā fāce ōf āll people.

with the accent on *Be*, on *the* (pronounced *tha*), and on *of* (pronounced *auv*), you would surely conclude either that the reader was a foreigner who had never learned the accent of the English language, or that he read without knowing what the words meant, or else that he tried to burlesque them. But does not the same rule apply to singing? I have heard these words thus sung to the seventh Gregorian tone—



Marbecke, however, who adapted the same words to the same melody three centuries ago, knew better how to combine sound and sense. His version may be found in the first volume of the *Parish Choir*, amongst the Canticles.

Again, take the first half of the second verse of the same canticle—

For mine eyes have seen.

How should this passage be read? Surely there should be a slight pause after the particle *For*; then the emphasis will fall on the words *eyes*, and *seen*; the word *mine* being pronounced shortly, and not as if it were intended to say, “*mine* eyes;” in contradistinction to another man's eyes. But that is the sense conveyed when it is chanted thus:

SEVENTH GREGORIAN.

For mine eyes have seen.

Or thus :

FIRST GREGORIAN.

For mine eyes have seen.

Marbecke's setting of this passage to the seventh tone, is far superior, as you may see by referring to the Canticles just quoted. The following setting to the first tone also preserves the sense and accent :

For, mine eyes have seen.

Bad accent in chanting can hardly fail of raising grotesque ideas in the mind, which are exceedingly painful, and which often haunt the mind of the worshipper very much against his will. I was in a church some time since, where the psalms for the 25th evening of the month were chanted to the fifth Gregorian tone, which suits the words admirably, and they run as smoothly as possible. But the chanting in this case was unfortunately of the most mechanical sort, with long pauses between the reciting and inflected notes. Now suppose in reading the psalm I were to deliver the 92nd and 102nd verses thus—

I should have perry shed in my trouble.  
For thou tea chest me.

I should be justly accused of making irreverent nonsense of them. But is it less nonsensical to sing them so?

I should have peri (pause) shed in my trouble.  
For (pause) thou tea chest me.

Why not sing them as the syllables naturally run?

I shōuld hāve pērīshēd in my trōublē.

Now let me refer to another mode of perverting accent and sense, viz., the unnatural division of words.

The word *generation* occurs not unfrequently in the psalms and canticles, and affords opportunities for vulgarisms that I fear are not always neglected. When the word occurs at the junction of the reciting with the inflected notes of a chant, there are many who split it into the words *Jenny Ration*, to the delight of those who love to extort a vulgar joke even from things the most sacred.

Forty years long was  
I grieved with this gene — ration and said, &c.  
And His truth  
endureth from gene — ration to generation.  
All gene — rations shall call me blessed.  
From one gene — ration to another.  
And will always be showing  
forth thy praise from gene — ration to generation.

The word *salvation* affords another instance in which the ear is often shocked by the nonsensical division of one word into two—

Thy sal — vation.  
And hath raised up a mighty sal — vation for us.  
The ends of the world have seen the sal — vation of our God.

The words *temp-tation*, *ex-alted*, *imagi-nation*, *congre-gation*, *ope-ration*, *habi-tation*, &c., also occur at the critical point of the verse, and are apt to be dissevered by bad chanters.

Now in good singing, you must give a pure tone to every vowel, and a distinct articulation to every consonant, you must enunciate every syllable distinctly with its proper accent, and you must give each word and clause its proper emphasis; to do which you ought to couple the accented syllables of the words to accented notes of the music.

But supposing that they do not agree, there is no doubt that the music ought to give way to the words, not the words to the music. This rule, which is especially applicable to chanting, is also applicable to all singing whatever. The words govern the music, not the music the words. The preface to an ancient collection of Sarum hymns says, "it is contrary to rule and reason that the mistress, *i. e.*, the text, should be servant, and the servant, *i. e.*, the music, be mistress. "*Dominam, i. e. literam, ancillari; ancillam, i. e. notam, dominari, tam a jure quam ratione est penitus alienum.*"

The most important means of avoiding false emphasis, and giving true expression, is the *judicious management of the breath.*

Archbishop King on Praises.

WHAT THE HOLY SCRIPTURES PRESCRIBE CONCERNING THEM.

I. FIRST, then, as to the PRAISES of God; the Scriptures, both of the Old and New Testaments, require the use of *Psalms* in offering up Praises to God. We find in the Old Testament (2 Chron. xxix. 30), "Hezekiah the King, and the Princes, commanded the Levites to sing praises to the Lord with the words of David and Asaph; and they sang with gladness." This command of Hezekiah proceeded from God, and was approved by Him. The same way of praising God continued in the Jewish Church until our Saviour's time; and after that we have yet a more positive command for the use of them by the Apostle. (Eph. v. 19.) "Speaking to yourselves in *psalms*, and hymns, and spiritual songs;" and (Col. iii. 16.) "Let the words of Christ dwell in you richly, in all wisdom, teaching and admonishing one another in *psalms*, and hymns, and spiritual songs, singing and making melody with grace in your hearts, unto the Lord." I think there is no room to doubt but by these *Psalms*, &c., in these places, is meant the Book of *Psalms*, which the Holy Ghost has left for this purpose to the Church.



II. Though the Scriptures recommend to us *singing* of Psalms, yet in some cases they allow us to *say* them. We find in Scripture several sacred Hymns; particularly of *Hannah*, the *Blessed Virgin*, *Zacharias*, and *Simeon*, and the Saints in Heaven (Rev. vii. 12, and xi. 17), which are said to have been *said* by them respectively, and the circumstances in the story do not make it probable that they were *sung*. From all which we may reasonably infer that where people can *sing*, they are obliged to do it, in obedience to God's command; but where, through any defect of nature or art, they cannot sing decently, they may be dispensed with *saying*. Only people ought not by this indulgence, to be encouraged to neglect singing altogether; or to think that God doth not require it of them, when, by a little pains or industry, they may attain to the art of decently performing it in His Service.

III. 'Tis certain the Word of God recommends to us psalms and hymns *in prose*, for our praising God, If we look into the Songs of the Blessed Virgin, of *Zacharias*, or *Simeon*, we shall find them all *in prose*; and such are the Songs of the Blessed, which they are represented singing, in the Revelations, particularly ch. v. 9, and xv. 3. As to the Hebrew Psalms, 'tis evident that they are poetical; but the poetry of them consists rather in the style and manner of expression than in any certain measures or verses; which those that have searched most narrowly into them have not yet been able to discover, so as to satisfy an indifferent reader. But whatever poetry there may be in them, we cannot find, by any of the ancient translations which were made use of by the Church, in our Saviour's or His Apostle's time, or in the ages immediately following, that they, or the first Christians, did sing anything *in verse*; but we are sure that they sung hymns *in prose*; so that we have no Scriptural warrant for the use of verse or metre in the Praises of God.

Perhaps some may fancy that *verse* or *measure* was not in use in those countries, and that, therefore, they sung their songs *in prose*; but this is a mistake. Poetry and verse were then in those places where the Psalms were translated, in great request; and at the highest perfection when the New Testament was penned, and yet we have no example therein of their use in the Praises of God.

And 'tis very manifest that this proceeded from choice, not necessity; for if the Holy Ghost had thought *verse* necessary for Divine Psalms, we may presume He would have inspired some of the Holy men in Scripture, when extraordinary gifts were so common, either to translate the Psalms of the Old Testament into verse, or else to compose some of the other Hymns that are recorded in the New, after that way; but neither of these having been done, 'tis at least a presumption, that we may praise God as acceptably in prose as in verse.

And there is one thing further to be considered, that the Prophets of the Heather, who pretended to be inspired, generally wrote their prophecies and their hymns to their gods *in verse*; we know not but this may be one reason why the Holy Ghost thought fit, that such as were inspired by Him should decline that way of recording their prophecies or praises.

IV. As the Scriptures prescribe us the use of psalms in the Praises of God, so they encourage us to offer those Praises by way of *responses* or *answer-*

*ing*. For this, we have the best examples that can be desired, even the Blessed Angels and glorified Saints: so (Isa. vi. 3,) "And one cried out unto another, Holy, Holy, Holy, is the Lord of Hosts." And the Church Triumphant through the whole *Revelation*, is (I think) constantly represented praising God after this manner. So (ch. vii. 9,) where the "multitude," that represent the people, "cried with a loud voice (ver. 10) Salvation to our God, who sitteth upon the Throne, and to the Lamb." And then the "Angels and Elders," who represent the clergy, perform their part (ver. 12) saying "Amen; Blessing and Glory, and Wisdom, and Thanksgiving, and Honour, and Power, and Might, be unto our God."

They are represented in the same way answering one another (ch. xix. v. 1), "I heard a great voice of much people in Heaven, saying Allehjah;" this they repeat (ver. 3). Then the "twenty-four Elders" (representing as before the clergy) answer (ver. 10), "Amen. Allehjah." Then (ver. 5) "A voice came out of the Throne, saying, Praise our God;" upon which (ver. 6) the people resume their part, and answer, "Allehjah; for the Lord God omnipotent reigns." I make no question but this is taken by allusion, from the manner of the Churches praising God on earth; and there is nothing in it but what is agreeable to St. Paul's command, of "Teaching and admonishing one another in psalms and hymns, and spiritual songs," which supposes every one to have share in them, either by turns, or by bearing a part. —From "*A Discourse concerning the Inventions of Men in the Worship of God*," by Wm. King, Archbishop of Dublin. 1726, 7th edition.

#### ON THE EMPLOYMENT OF FEMALES AS CHORISTERS.

*To the Editor of the Parish Choir.*

MEDe on i Corinthians xi. ver. 5.

"Every woman that prayeth or prophesyeth with her head uncovered, dishonoureth her head," &c. &c.

SIR,—In his discourse upon 1 Cor. xi. 5, Mede enquires, "What is here meant by prophesying, a thing attributed to women, and therefore undoubtedly some such thing as they were capable of."

He notices two interpretations; the stricter sense of prophesying, namely foretelling future events, and the larger notion, namely, interpreting and opening divine mysteries contained in Holy Scripture; and proceeds:

"But neither of these kinds of prophecy suit with the person in my text, which is a woman. For it is certain that the Apostle speaks here of prophesying in the church or congregation, but in the church a woman might not speak, no not so much as ask a question for her better instruction, much less teach and instruct others and those men\*." 1 Cor. xiv. 34, 35. 1 Tim. ii. 11, 12.

After referring to another interpretation, which it is needless to mention as it is plainly inadmissible, Mede goes on,—

\* I have heard it argued that the prophetesses as inspired were not subject to these rules. But the spirit of the prophets were subject to the prophets, and we must not suppose that an inspired Apostle would give a rule and an inspired person break it. The prophetesses exercised their gifts in private. See Bingham xiv. 4, 5. (vol. 5, p. 91.) C.W.

"Prophecy should here be taken for praising God in hymns and psalms, for so it is fitly coupled with praying; praying and praising being parts of the Christian Liturgy. Besides our Apostle joins them together in chap. xiv. 15. For because prophets of old did three things; firstly, foretell things to come; secondly, notify the will of God to the people; thirdly, utter themselves in musical wise, and, as I may so speak, in a poetical strain and composure; hence it comes to pass that to prophecy in Scripture signifies the doing of any of these three things, and amongst the rest to praise God in verse or musical composure.

"This I shall prove to you out of two places of Scripture and first out of Chron. xxv. 1, 2, 3. So here to prophesy and to give thanks (or to confess) and to praise the Lord with spiritual songs are made all one."

"Now then if Asaph, Jeduthun, and Heman prophesied when they praised God in such psalms as are entituled to their several quires as we find them in the psalm-book (for know that all the psalms entituled to the sons of Korah, belong to the quire of Heman, who descended from Korah) why may not we when we sing the same psalms be said to prophesy likewise? Namely, as he that useth a prayer composed by another, prayeth, and that according to the spirit of him that composed it; so he that praiseth God with those spiritual and propheticall composures, may be said to prophesy according to that spirit which speaketh in them. A second place is 1 Sam. x. 5—10. Their instruments argue what kind of prophecy this was, namely, praising of God with spiritual songs and melody: in what manner is not so easy to define or specify, but with an extemporary rapture I easily believe; and if we may conjecture by other examples, one of them should seem to have been the precentor, and to utter the verse or ditty, the rest to have answered the extremes or last words of the versc\*."

Mede then proceeds to speak of alternate chanting, which is not to our present purpose.

I am, Sir, your obedient servant,

C. W.

#### FEMALE CHORISTERS.

To the Editor of the Parish Choir.

SIR,—Whilst enumerating the various passages of Holy Writ relative to the above subject, I hope you will not forget Psalm lxxviii., verse 24.

"It is well seen O God how thou goest:  
How thou my God and King, goest in the sanctuary,  
The singers go before, the minstrels follow after:  
*In the midst are the damsels playing with the timbrels.*"

This, Sir, surely refers to a public solemn service, and at all events shows that the employment of women, under certain conditions, is not wrong in itself. I am, Sir, your obedient servant,

13th August, 1848.

VIGIL.

#### MUSICAL CADENCE FOR THE TE DEUM.

To the Editor of the Parish Choir.

SIR,—The *Ambrosian Te Deum* is sometimes considered too difficult for unpractised choirs, and there are grave objections to singing that noble hymn to one of the ordinary "three and five syllabled" English chants; I beg to call your attention therefore to a *cadence*: that is to say, a slight deviation from a monotone, which is found by some choirs in this neighbourhood well adapted to the purpose. It is, you will say, in strict terms a *chant*; but, at the same time, one without the objections which may fairly be alleged against the common chants when applied to the *Te Deum* (Vide *Parish Choir*, vol. I., p. 143). The verses are easily divided, if care be taken to change the tone on an accented syllable.

I am, Sir, your obedient servant,

A LINCOLNSHIRE MAN.

#### CADENCE FOR THE "TE DEUM."

We praise Thee O God: we acknowledge Thee to be the Lord.  
All the earth doth worship Thee: the Father, ever - lasting, &c.

#### CHURCH MUSIC IN A DORSETSHIRE VILLAGE CHURCH.

To the Editor of the Parish Choir.

SIR,—I am prompted by the many interesting Reports on the progress of Church Music, which have appeared in your pages, to lay before your readers one instance shewing what may be effected in apparently the most unpromising locality, by a clergyman who is really zealous for his Master's glory and the good of his fellow creatures.

In the centre of the county of Dorset, on the high road between the towns of Blandford and Shaftesbury, about equally distant from both, lies the parish of

*Sutton Waldron*, or *Walrond*, a small parish, purely agricultural, and not containing probably more than 300 inhabitants. The church, which has been quite recently built, is one of the most perfect examples of what a church ought to be. It is commandingly situated on the side of a hill, and has a tower and spire, visible for some distance. It consists of chancel, nave, and south-aisle, with a chancel-aisle used as a vestry; the style, is I believe what is called *Decorated*; the great east window is filled with stained glass, and all the other windows are sufficiently coloured to prevent the naked effect of plain glass. The font is of stone, with an elaborately carved cover suspended over it: the roof of open timber work: the seats of dark stained wood, quaint in their shape, provided with kneeling cushions, and all open; the pulpit and reading pew of stone; a handsome brass eagle for

† See also 1 Kings xviii. 29; Titus i. 12. The notion of praising in song is at least included in prophesying, in Luke i. 67.

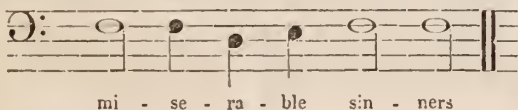
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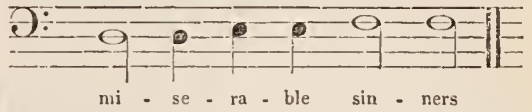
lectern on the chancel steps; the walls adorned with suitable texts; in fact Mr. Editor, I cannot conceive a more perfect model of a temple adapted to the Reformed Ritual of our Church; in which everything should be costly and solemn, nothing superstitious or tawdry, and nothing calculated to lead the mind of the worshipper from the one great Object of adoration. I may mention one thing worthy of imitation; the parish-clerk, instead of being ridiculously thrust, as is the common custom, into a sort of dwarf pulpit, immediately under the minister and with his face to the congregation, whose voice it is his duty to lead, is placed in one of the open benches, amongst the people, and facing the minister, being distinguished only by a simple raised stand in front of him, to place his book upon.

Now for the service, which I made a long pilgrimage one Sunday morning in the present month in order to be present at. There was a short and solemn voluntary before morning prayer played on a Seraphine (or some analogous instrument). The Venite and Psalm were said in a monotone, but all the rest the service (saving the Nicene Creed) was celebrated with its full share of song. The Canticles were chanted; so were the Responses and Litany, and Responses after the Commandments; and it was most gratifying to find the Priest singing his part and evidently looked up to by the people as their leader throughout; and the people on the other hand, thoroughly responding to their priest. I do not know whether there was any lay choir, *ex officio*, with the exception of the parish-clerk, but the tone seemed to come in good body from the whole of the congregation. I can truly say, Sir, that I have seldom been in a church where (fanatical as I am on this subject) the impression produced by the service was so gratifying, as it was on this occasion. Let me add, Sir, that it is not merely for the manner in which the incumbent of Sutton Waldron discharges his purely ecclesiastical functions, that he deserves praise far higher than I am capable of giving him. Though it seems out of place here, I must yet say a word of him as a scientific and practical agriculturist, as one who labours to make food cheap and plentiful, and to give the poor man a fair day's wages for a fair day's work, in order that your readers may have an instance of the success that attends an able and right-minded man, in avocations the most contrary.

Let me here, Sir, call the attention of Village Choirs, especially the newly established ones, to the necessity of beginning right. I firmly believe, (after no small experience of both ways,) the *unison* to be immeasurably superior to the *Harmonized* Responses, in all the characteristics of devotional music; and this more especially in a village church like the above, where the different kinds of voice are not well balanced, and the bass and tenor accompaniments overwhelm the plain song sung by feeble trebles. Unison singing is not popular, but I think it would be if fairly tried; at all events it seems unreasonable to add harmonies, unless there is a great preponderance of voices for the plain tune. Moreover, it is as well to have the plain tune correct. In the Litany the plain tune ought to be sung thus:—



like the old *miserere nobis* in the Latin Litany from which both words and music were taken by Archbishop Cranmer: whilst, to sing,



is to imitate one of the corruptions that crept into Cathedrals in the dark days before the Reform Bill.

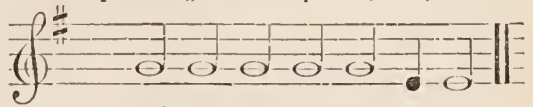
I am, Mr. Editor.

Your constant reader and obedient Servant,

MELANCHOLITES.

London, August 14, 1848.

P.S. It is common in country Cathedrals to render the plain song of the Responses; thus, instead of



And bless thine in - he - rit - ance:  
And make thy cho - sen peo - ple joy - ful:  
they sing.



And bless thine in - he - rit - ance:  
And make thy cho - sen peo - ple joy - ful:

This is a manifest corruption, with all the characters of secularity and *prettiness* about it. If any such alteration were admissible it would be far better to do as the English Romanists do, and flatten the penultimate



And bless thine in - he - rit - ance:

this has at least the true ecclesiastical character about it, being the common termination of melodies in the so called Phrygian mode; but it were surely far better to adhere to the legitimate melody, than to admit any alteration whatever.

CHURCH MUSIC IN SHEFFIELD.

To the Editor of the Parish Choir.

SIR,—I, beg to lay before your readers, an account of the praiseworthy efforts made by the Curate of one of the Village Churches in the neighbourhood of Sheffield, which are well expressed in the following Circular\*, which I received some time last week, and which I had great pleasure in responding to on Sunday last.

\* "GLEADLESS CHURCH.—Sermons will be preached in this Church, on Sunday next, the 20th of August instant, after which Collections will be made for the purpose of raising Funds for carrying on the Instruction in Church Music, which has for some time past been in operation, with the view of rendering the Singing and Responsive Parts of the Services in this Church generally Congregational and more Devotional. T. DYKES, B.A., Curate of Gleadless."

In the simple unpretending Church at Gleadless, without even an organ to aid the Service, an effort has been made, and a very successful one I am happy to say, to show how beautiful are the Musical Services of our Church, when properly performed, and how easy it is for a Congregation to join, and join well, in the Services, after a very short course of instruction; for I understand, that it is only about six months since, that the Choir (which is composed of the Sunday School Children, the Schoolmaster, and various Members of the Congregation), began to receive instruction.

I was very glad to find, from the several copies of your publication which were in request on this occasion, that the Minister and his people, are admirers of the *Parish Choir*. The following was the order of the Afternoon Services:—

*Psalms for the Day*. Chanted. Gregorian in G, as given for the 23rd Evening of the Month in the *Parish Choir*.

*Cantate Domino*. Gregorian 8th tone, in A, as harmonized by C. C. Spencer.

*Nunc Dimittis*, in F, from Merbecke.

The Anthem was Goldwin's "O Love the Lord," in A, and the Responses as harmonized in the *Parish Choir*. The intoning by the Minister was very perfect, and the whole Service highly creditable to the zeal of the Minister, and also to the industry of Mr. James Walker, Sub-Organist of St. Paul and St. Philip, in Sheffield, who has been engaged in the tuition of this excellent Village Choir.

If you can find a corner for this letter in your next number, your will oblige, your's truly,  
*Sheffield, Aug. 22.* A CHURCHMAN.

#### THE DEAN OF WESTMINSTER ON THE RECENT ALTERATIONS IN THE ABBEY.

\*.\* In the first volume of the *Parish Choir* an able Contributor to our pages pointed out at some length the objections against a plan, which was then under consideration, for certain alterations in Westminster Abbey. These alterations have since been carried into effect by the Dean and Chapter, whose zeal and good intentions are unquestionable, though we cannot help thinking that the arrangements of the Abbey Choir which they have effected are conformable neither to good taste, public convenience, nor ecclesiastical propriety. It is but fair, however, as we have condemned these arrangements, to insert the following remarks by the Dean of Westminster, which embody, we believe, the utmost that can be advanced in defence of them. The crowds who flock to the Abbey prove how much this is a subject of public interest.

"The present arrangement affords more space for persons attending divine service to sit, and hear and see the officiating ministers, than could be obtained in the nave. The choir, including the space under the central tower, with the two transepts, will hold about 1,600 persons.

The Choir . . . . .	600
North transept . . . . .	500
South transept . . . . .	500
Total . . . . .	1,600

"The entire nave could not accommodate so large a number.

"The area of the choir and transepts, with one side-aisle of each transept, is about 8000 square feet;

the area of the nave and its two side-aisles, from the organ-gallery to the western tower, is about 8,400 feet; from which deduct 432 feet, occupied by the pillars, (each squaring six feet,) the remaining area is 7,968 feet. Deduct further from 8,204 feet (the total length of the nave) the length of two arches, 2,400 feet, in which no preacher can be distinctly heard, there remains 6000 feet only in the nave where persons can sit and hear and see. The amount of accommodation is largest in the choir and transepts by about 2,400 feet. In the cathedral at Rouen, and other cathedrals in France, where the sermon is preached in the nave, I found it impossible to hear distinctly at the distance of more than three pillars from the pulpit."

Note to the Dean of Westminster's Sermon on the opening of the Abbey, April 23, 1848.

#### Notice of Books.

*A few Words on the Musical portion of the Church Service*, addressed to members of the Church of England, in the form of conversation. Printed by order of the Southwark Singing Association.

A very admirable little tract, of which we are glad to learn that 5000 copies have been distributed gratuitously in the various churches in Southwark. It contains a familiar exposition of the proper *congregational* way of using the venerable services of the church, and is most creditable to the author and to the Society from which it emanates.

For the information of any of our readers who reside on the Surrey side of the Thames, we may state that the Association assembles on Monday and Thursday evenings at the St. Saviour's Boys' School-room, corner of Red Cross Street, Union Street, Borough, where any information respecting it may be obtained from Mr. J. E. Minot, the Conductor; or Mr. J. S. Sykes, the Secretary.

*On the Anthem published in the present Number*.—In the present number of the *Parish Choir* we publish a short Anthem, which forms the concluding Chorus to Greene's Anthem, "Thou, O God, art praised in Zion." It is, we believe, amongst the range of English Anthems, the most appropriate to the present season of harvest, and is well adapted for most Parish Choirs.

#### To Correspondents.

AN Amateur Organist says that "a new church has recently been consecrated for divine worship at Bishop Auckland, dedicated to St. Ann, wherein an excellent organ has been placed by Nicholson of Newcastle. There are three services each Sunday. The Wednesday and Friday in each week are also kept holy.

The services commence with a Voluntary, but (through the bad taste of the congregation) that in the morning is immediately followed by Bishop Ken's Morning Hymn.

The Incumbent has caused the Venite, the Gloria after the Psalms and the Jubilate, the Magnificat and Nunc Dimittis to be chanted; but this much has been obtained rather against the wish of the inhabitants, who setting at nought the Invitatory with which our Church so beautifully begins her work of praise, "O come let us sing unto the Lord," prefer the single voices of priest and clerk to the solemn music of the chant. The rest of the music consists merely of the psalm tunes very well sung, by an effective, orderly, and well disposed choir, and one likely in time to become as good as any in the diocese.

In conclusion I shall merely state, as affording an excellent example to others, that the organ is gratuitously played by ladies resident in the place."



## Village Lectures on Psalmody.—No. VII.

(Continued from page 92.)

## ON GOOD AND BAD CHANTING.

IF I dwell longer than may seem necessary on faults in chanting, I trust that I shall be excused, when it is considered that this is the very point on which the progress, or otherwise, of Church Music must depend. There are many pious and intelligent members of the Church, who, as you are aware, are opposed to chanting entirely. And I confess, that if chanting were necessarily and for ever to be associated with the irreverent gabble or ridiculous false accents which are so often heard, I for one should vote for its extermination. But I hope to show that it is easier to chant well than to chant ill, when once you know how to set about it; and that, therefore, if common care be but taken, the prejudices against it may easily be smoothed away.

Before I proceed, let me say one word about the *management of the breath*, which is a most essential point in all singing; because if you do not draw breath where you ought to do so, you will be obliged to do so when you ought not, and may thus produce ludicrous effects by dividing words into two, or by separating words that ought to be connected together.

By the act of taking breath, you of course take off the vocal tone. You thus have a ready means of marking the commas and other stops, and of separating the clauses of a sentence, and thus of expressing the sense clearly. In the next place, by taking breath you often avoid the necessity of dwelling upon unimportant syllables. And lastly, by a natural power of sympathy, you have a most powerful means of expressing emotion, for by drawing your breath, and throwing a genuine feeling into the words that immediately follow, you imitate that natural oratory which every human being has at command, when disturbed by heartfelt distress or emotion. It is most envious to observe how invariably passion or emotion of every kind is connected with the act of respiration.

From these remarks, the rule is necessarily deduced, that in chanting and metrical hymnody, where all the singers pronounce the same syllables together, they ought all to breathe together; and the same is to be said of those who sing the same *part* in harmonized music. You could have but little conception, unless you had witnessed it, what a *power* this simple thing gives to the rudest song. If you look at a well disciplined orchestra, you find that all the violinists draw their bows the same way; no man is permitted to move up whilst the others are drawing down; and the breathing ought to be as uniform in a choir.

Now in chanting (which is our present subject), in which the words are uttered with the same rapidity as in common deliberate reading, there is always a pause for simultaneous breathing at the central colon; and in the shorter verses, which are by far the

PARISH CHOIR. XXXIV.

majority, there is seldom need for another. But in the longer verses, let the choir-master do as I have done, and make with ink a stroke at the place where breath ought to be taken by the whole choir; thus,

O be joyful in the Lord, | all ye lands: serve the Lord with gladness, | and come before his presence with a song.

Be ye sure that the Lord | He is God: it is he that hath made us, and not we ourselves; | we are his people and the sheep of his pasture.

O go your way into his gates with thanksgiving, | and into his courts with praise: be thankful unto him | and speak good of his name.

For the Lord is gracious | his mercy is everlasting: and his truth endureth from generation to generation.

Recite these verses, and take breath at the upright strokes.

If this very simple point were attended to, so as to provide, as it were, an additional point of union for all the voices, I firmly believe that one-half at least of the gabbling so common and so offensive would be at once abolished. Let me observe that this plan is adopted in most of the copies of Latin Psalms that I have seen, as pointed for chanting by members of the Romish communion.

Next, let me give you another rule, which I believe would tend to extinguish the remainder of the gabbling, as well as the nonsensical habit of pausing between the reciting and inflected notes, which is so noticeable when the psalms are chanted by ill trained choirs.

Although *no time* is or ought to be observed in chanting, yet there is a certain delightful rhythm which chanters soon find out, inasmuch that you can chant with great comfort when walking at a moderate pace, or when beating time with a steady up and down beat. There are, it is true, frequent *syncopations*, or irregularities of accent, but so exquisitely smooth is the flow of the language in the Prayer-book version of the Psalms, that if you do but chant as you would read, the accent is almost sure to suit the music, without any trouble or consideration.

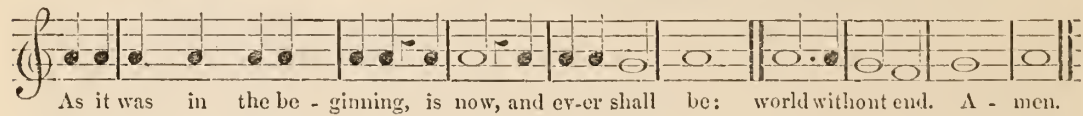
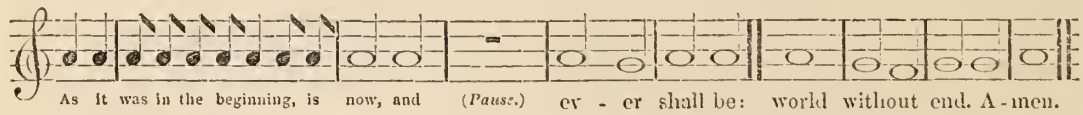
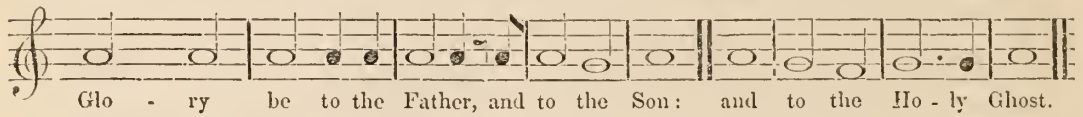
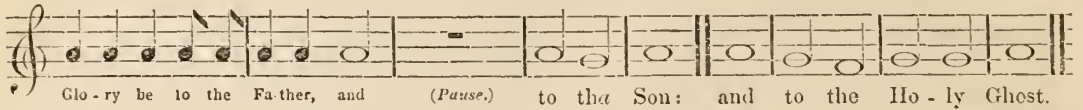
If you chant deliberately to the reciting note, *laying proper stress on the emphatic syllables*, the inflected notes come in smoothly, and as a matter of course; the ear is satisfied, and there is no pause. If, on the other hand, you gabble to the reciting note, and huddle the words into one unintelligible mass, you find that you have thereby violated the rhythm, and your ear compels you to pause, to satisfy your own sense of what the rhythm ought to be.

My second rule then is, *dwell on emphatic syllables* during the reciting note, and you will not be obliged to make arbitrary pauses at the junction of the reciting with the inflected notes.

Now let me give you some examples, merely adding, this mathematical rule, which I have tested by ample experience; viz., if the *time* or value of the inflected notes be agreed upon, it takes exactly the same time and no more, to chant deliberately than it does to gabble,—the only difference being, that the chanter takes that time for devout enunciation which the gabbler wastes in unnecessary and senseless pauses.

For instance, in chanting the *Gloria Patri*, one party shall huddle the words together, and make a ridiculous pause after the word *and* (reading it thus, "Glory be to the Father and—To the Son"); another shall do it as common sense dictates, and both shall take exactly the same time.

Each minim represents a *beat*:



Thus I wish to put bad and good chanting in juxtaposition; to represent to the *eye* what must be manifest enough to the ear; to contrast the indecent hurry and unnecessary pauses of the bad, with the smooth and equal flow of good chanting.

I will give another example, without the sacrifice of space required in printing the music.

Let the first mode of printing represent the equal flow and proper emphasis of good chanting, and the other the disagreeable hurrying and pausing of bad chanting:

Forty years long was I grieved with this gé-né-  
Forty years long was I grieved with this gene. (pause for breath)

ration, and said: it is a people that do err in their  
 ration, and said: it is a people that dwell in their hearts, (pause for breath)  
 hearts, (breath) for they have not known my ways.  
 have not known my ways.

This concludes what I have to say on the subject of chanting. Let me observe, in conclusion, that if you take breath together in long verses wherever the sense indicates a pause; and if you dwell upon and prolong emphatic syllables during the reciting note, you will avoid both of those common faults which form such an obstacle to the more general introduction of chanting.

In our next, we must speak of metrical psalmody.

## A FEW WORDS ON THE ABBEY.

By A LOOKER-ON.

I THINK, Mr. Editor, the Dean and Chapter of Westminster ought to have the credit they so amply deserve for their munificent expenditure on the Abbey, and for their desire to provide accommodation for increased congregations. And they *have* done good; for numbers of persons can now sit and attend devoutly to the service, who formerly were mixed up with an irreverent mob of gossiping idlers in Poet's Corner. But the new arrangements, taken as a whole, are a *mistake*.

By putting the people into the transepts instead of into the nave (and thus dividing them into three distinct congregations, one in the choir and one in

either transept, not one of which can see the other two,) that most powerful incentive to devotion is lost, the spectacle of a vast mass of people filling the building and prepared to unite visibly and audibly in one public act of worship; whereas at present the people in either transept cannot see the choir, and the sound which comes to them round corners is tame and uninspiring. The preacher, too, is almost inaudible in the transept on which he turns his back.

But since the arrangements have been made, and are not likely to be altered very shortly, permit me to suggest one or two points which would, at least, diminish the present inconveniences.

The organ might surely be played rather more in subordination to the voices. At present in the choruses and *Gloria Patris* one can hear nothing else.

The music selected might be of a more *massive* character. Tenor and counter-tenor solos and duets are quite thrown away upon the auditory at the back of the transepts. In Purcell's day, people flocked to the Abbey of an afternoon to hear famous singers; now a-days they go for that purpose to the opera; and the gentlemen of the Abbey can never compete with Coletti or Mario. They would do far better in adhering to music of a solid, *broad* character; in which they might, if they chose, excel every choir in Christendom. But exquisite as is their finish, they want more force. They cannot compete with the theatre in the operatic style; they ought not to let Mr. Inullah's pupils beat them in the ecclesiastical style. It would be a noble move for the Dean, if he were to form an *Honorary Choir* of amateurs, (none to be admitted unless really competent,) who should fill up the stalls, and give what is now lamentably wanting, a full round mass of vocal tone. Eighty voices would not be too many. The thing could be done if the Dean chose.

It would be a good thing too, to hear the Psalms chanted antiphonally by the entire congregation; and they might be if the chant-melodies had the desired characteristics of breadth and simplicity, like the Gregorian. But the double chants commonly used on Sunday afternoons are impracticable. Their in-



tricity is but a feeble compensation for their littleness. Are they composed by the young gentlemen?

Let me mention, s'r, one great improvement which distinguishes the new regime. The members of the choir, instead of lounging in by ones and twos, as they used to do, now enter in procession, the juniors first, and a very pleasing and becoming sight it is. Perhaps another day they will sing something of a hymn or anthem as they walk. This would give still more solemnity to the procession, and is I believe in accordance with the statutes of some Collegiate Churches.

P. S.—I had almost forgotten to mention the *thunder*. Do, Mr. Editor, convey a hint on this subject to the accomplished musicians who preside at the Abbey organ. Perhaps you do not comprehend what I mean by the *thunder*? Let me tell you then. At certain verses in the Psalms, where thunder, lightning, wind, or hailstones, are mentioned (the awful instruments of God's wrath or signs of His Majesty), as in Psalm xviii. 7, 8, 9, 10, or the roaring of lions, as in Psalm civ. 20, &c., &c.; it is the custom of the organist to clap his feet upon half a dozen pedals at once, and thus create a prodigious booming noise, reverberating through the Abbey, and making a highly respectable imitation of thunder, really quite startling to those who do not know the trick, or who have heard it but seldom. To those, however, who are used to it, it seems neither sublime nor yet simply ridiculous; and I would humbly suggest, that the lessees of the different theatres in the Metropolis be henceforward allowed the monopoly of this mimicry of Heaven's artillery. Lest I should be considered singular in my remarks, let me quote the following passage from Alison's well-known *Essays on Taste*:—

“There is nothing more common than for people who are afraid of thunder, to mistake some common and indifferent sound for it; as the rumbling of a cart, or the rattling of a carriage. While this mistake continues, they feel the sound as sublime; the moment they are undeceived they are the first to laugh at their error, and to ridicule the sound which occasioned it. Children, at first, are as much alarmed at the thunder of the stage as at real thunder. Whenever they find that it is only a deception, they amuse themselves with mimicking it \* \* \* The moment the mistake is discovered, the sound ceases to be sublime.”—*Chap. ii. Section 1.*

#### CHURCH MUSIC IN WORCESTER.

THERE are, perhaps, few provincial cities in the kingdom where music as a science is more valued, or where there are greater facilities for obtaining proficient organists and choirs than in Worcester. Yet notwithstanding this, and the formation, some time since, of a union of the various choirs under the name of the Sacred Harmonic Society, Church Music is in a very unsatisfactory state.

At its first institution the Sacred Harmonic Society seemed to promise well, but unfortunately it is now entirely diverted from its original and most legitimate purpose—namely, the formation of a good, pure, and correct taste for Church music; and the practice, instead of aiming at the proper performance of good anthems, standard psalm-tunes, proper chants, &c., is entirely devoted to getting-up oratorios, &c., for their own concerts, and choruses for the festivals of

the three choirs of Worcester, Hereford, and Gloucester.

The fault in this respect is not entirely with the present managers, but lies partly in its original formation: the necessity of giving four concerts in the year to the subscribers, (besides those for the organ and other purposes,) joined to the three or four months' practice preparatory to the annual festivals, precludes the possibility of giving any attention to other things, however important.

Before I commence separate notices of each of the churches, I will mention a few of the most universal faults; the greatest of which is the *entire want of congregational singing*—good, earnest, heartfelt singing, which does not, as is too often the case with paid choirs, come from the lips only, but such as ought to be paid by man, when in unfeigned thankfulness he sings the praises of his God. And this can never be accomplished till we have a great alteration in the constitution of our choirs. We must have choirs who are part of the congregation, not those who look upon themselves as being paid for their attendance; choirs, too, who are communicants, and who will remain, one and all, to celebrate that highest and holiest office with a becoming proportion of the glad voice of praise. And we must likewise give greater facilities to the congregation, not only of knowing what is to be sung on the succeeding Sunday, but also of attending the practice for it.

A very exceptional practice, and one which would not be worthy of notice were it not so very common, is the *extra trouble taken with the Evening compared with the Morning Service*. Surely it must require but a very slight knowledge of our Liturgy to prove that the Service which contains that noblest of hymns, the *Te Deum*, the Litany, and the Communion Office, is not to have any other preferred before it, especially in so important a particular as the quality of the music.

Lastly, the *entire absence of proper chanting and suitable chants*. In not one church that I know in or near Worcester, are either of these to be found; and even in the cathedral, otherwise far the best, double chants are used almost exclusively, and the cadence of the chant is played in strict time. These, and the hurrying on the reciting-note, are universal faults, and are everywhere to be heard here. In one church I heard even the reciting-note played in time, so that the choir, unable to squeeze in the long verses, were compelled to leave part out; while the short verses were dreadfully drawled; thus completely robbing the chanting of that beautiful effect which renders it so immeasurably superior to every species of metrical tune.

Where the style of chanting is so very debased, it is almost unnecessary to add that the taste in the selection of chants is equally bad. Single chants have made place for double ones in exactly the same way as the anthem has been superseded by the psalm-tune.

THE CATHEDRAL contains a splendid organ by Hill, and a good choir consisting of ten men and twelve boys, who all attend both daily and Sunday services. The services generally are better performed than in most cathedrals, but the selection of music is too much in accordance with modern secular taste. An anthem is sung in the proper place in every service,

as well weekly as Sunday; and some of them, particularly in the weekly services, are excellent: but on Sundays the service is too showy; good full anthems are rare; those of the school of Kent, Nares, &c., being the favourites, while selections from the works of Handel, Mozart, Haydn, &c., are far too common. The selection of chants is likewise very questionable, double ones being almost always used; but the performance of them reflects much credit on both organist and choir, there being a careful attention to the vowel-sounds in the reciting-note, which is in most places utterly neglected. As before observed, the cadence is in too strict *time*.

ALL SAINTS has a large organ and a numerous gratuitous choir, which is not yet very effective, but with care and good training may be made of great service. The congregation are led in the responses and in the antiphonal verse of the chant by six boys uniformly dressed, but unfortunately not in surplices, who are stationed on the steps of the reading-desk and pulpit. Anthems have not yet been attempted, but doubtless will be when the choir is better trained. Should the indefatigable rector ever think fit to restore full choral service, the boys and choir will be of the greatest service. The selection of tunes and chants is tolerably good, but the singing not equal to what it might easily be made. The selections in use are the *Harmonia Sacra* and Hackett's *National Psalmist*.

ST. ALBAN.—This small church is connected with the contiguous one of St. Helen, and there is but one Sunday service, attended by about twenty persons. There being no organ, the whole of the singing department falls to the share of the parish-clerk, whose performances instinctively carry us back into the middle of the last century. It would not require a very large outlay of either time or trouble to teach a few children to help him in this arduous task. It is worthy of note that this is the only parish church in this large city where daily prayers are said.

ST. ANDREW'S has an organ and some passable singing. The selection of tunes and chants is respectable. The tunes are sung too loud, and much too slow, with a most disagreeable pause between each verse. The chanting is wretched. There is a peculiarity here I have not noticed elsewhere—a voluntary before the first lesson.

ST. CLEMENT'S.—A small and inferior organ. The singing cannot well be worse, and the worst tunes that can be found in it are selected from the *Harmonia Sacra*, a very extensive collection, which affords most ample materials for the display of bad taste, and which seems to be a great favourite in the Worcester churches.

ST. GEORGE'S.—A large organ just complete. The tunes hitherto used have been a wretched selection from the *Harmonia Sacra*. Unless there be a great change in the taste of those who select the tunes, the organ cannot be productive of much good. Chants and chanting very bad.

ST. HELEN has a large unfinished organ and a wretched choir, of some half dozen voices, the majority trebles, who seem to think that the maximum of perfection is only to be attained by singing at the full power of their voices. The tunes are tolerably good, from, I think, Greatorex's arrangement, but are played and sung much too loud, and miserably slow. The selection of chants is in worse taste, and is a most heterogeneous mixture of good and bad, so that

it is a very common occurrence to hear a Gregorian to the "Venite," and a miserable double one to the "Te Deum." The style of chanting is of course in good keeping with the selection. I cannot for a moment believe that it is in the power of the rector to interfere (owing to factious churchwardens, or some such cause), or I am fully convinced such a state of things would not be permitted.

ST. JOHN contains a good and large organ, the munificent gift of an excellent parishioner. Great efforts are being made in this parish to establish a choral society, for the express purpose of improving the Church music. But little taste is shown either in the selection or performance of tunes or chants. There is reason to hope that when the choir becomes more efficient, steps will be taken for the restoration of the choral service; but even before that, the first infringement of the rubric—the omission of the anthem—ought to be rectified. The *Harmonia Sacra* is at present used.

ST. MARTIN has a good organ, and a good but not sufficient choir. Anthems are occasionally sung in the evening service, but in very bad taste. The selection of tunes is wretched, *Samuel, Religion, Shirland, Sicilian Mariners*, &c., being the favourites. The style of singing is better than the selection, and the tunes are played in about the *time* specified in the *Parish Choir*. Chants and chanting are in bad taste. The rector is Precentor of our cathedral.

ST. MICHAEL—a small church, with no organ, but a very good choir. Some time since there was to be heard here the best part singing in any church in Worcester, but lately the quality of the tunes and the style of singing have fallen off very much. Double chants are in high favour, and the tunes are selected from the *Harmonia Sacra*.

ST. NICOLAS has a large organ, and a choir of six females and one bass. Mr. Havergal, the composer, is the rector, which circumstance, one would suppose, is a sufficient guarantee that the services were performed in a fitting manner; but unfortunately that is not the case. The selection of tunes is almost as bad as it can be, the style of singing them indifferent, and the chanting wretched. This is the more to be deplored, as many of the other clergy, relying on Mr. Havergal's taste, are quite satisfied with any tune used here, and consequently inflict on their congregations a vast deal of trashy and inferior music.

ST. PAUL contains a small organ, recently erected, and a tolerable gratuitous choir. Tunes are selected from the *Harmonia Sacra*, and are of a rather mixed description, standard ones preponderating. Less taste is shown in the selection of the chants, which, in accordance with the prevalent taste in this particular, are almost always double ones. Evening service always commences with an anthem, such as "I will arise," &c.

ST. PETER, the largest church in the city, has no organ, although the attempt to raise one has been repeatedly made. The singing is most wretched, being in the hands of one tenor singer and four females. How incompetent five voices must be for a very large church, must be manifest; and the evil is increased by the apathy of the congregation, who seem to be under the impression, that an annual payment for the leader of the singers entirely frees them, during the whole of that year, from the *trouble* of singing the praises of their Maker. However, the choir are



nothing daunted by their numerical insufficiency, and occasionally make desperate efforts to do something grand, in the shape of singing anthems—of the style of which one specimen may suffice. The hymn taken from the Communion Service, "Therefore with angels and archangels," is generally sung as an anthem on the Sundays when the holy Eucharist is administered, *immediately before the commencement of the Communion Service*. There is one redeeming point: the responses are made in unison by the Sunday-school children, about 250, and are tolerably well done.

ST. SWITHUN contains a fine old organ, which is played in excellent taste, and a good choir of trebles only, the remainder having been dismissed more than a year since, in order, I think, by introducing unison singing, to induce the congregation to join in; but if this was the cause, it has decidedly failed here†. The metrical tunes are more carefully selected than in any other church I know, and are sung in good style and proper time. The chants are invariably sung antiphonally by the choir in the gallery and the children in the chancel. I do not apprehend there would be much difficulty in restoring, first the anthem, and then the full choral service here; but the first step towards that must obviously be the getting together a few good part-singers.

It only remains for me to express, in conclusion, how painful it must be to any member of our Holy Catholic Church to make such remarks and strictures on the aparent carelessness and apathy displayed by her members (as well clergy as laity) in so important a part of her public services as the quality and description of the music; and this feeling is painfully increased by the fact that the Dissenters, both Romish and Protestant, fully aware of the influence of music, are straining every nerve to render their services as attractive as possible; and it is a fact worth remarking, that, excepting our cathedral organ, the finest-toned instrument in the city is that in the Romish chapel, and the largest in that of the Countess of Huntingdon's connexion.

ANGLO-CATHOLICS.

*Feast of St. Matthias, 1848.*

## CHURCH MUSIC IN SHEFFIELD. No. II.

(Continued from page 96.)

OUR last notice of this subject was not very favourable, nor, we may add, was the state of things therein described very creditable to the congregation worshipping at the mother church of a large and populous parish of a hundred and twenty thousand souls. We will now devote a few lines to another

\* We have several times called attention to the impropriety of *singing* the words, "Therefore with angels," &c., which are merely part of the preface to the *Sanctus*, even in their proper place. To sing a sentence beginning with "Therefore," out of its proper place, is manifestly absurd.—ED.

† We believe unison singing to be the best for congregational purposes; but a choir, to lead men, should certainly include men, whether unison or harmonized singing be adopted. There is plenty of scope for part-singing in the anthem and Communion office.—ED.

large church in Sheffield, where we shall meet with more matter for encouragement. At St. Philip's Church, if there are some patent defects which ought to be noticed, it should be borne in mind that here the first attempt has been made to raise, to their proper position, the musical portions of the Church Service, which have been lamentably neglected in this parish for a period more than coeval with the memory of the oldest inhabitant. Consequently it cannot be reasonably expected, but that at the outset, in endeavouring to restore or rather to introduce a better state of things, many difficulties should have presented themselves, and perhaps some errors have been committed.

St. Philip's Church is, like most of the Sheffield Churches, built in the form of a parallelogram, with a tower at one end: and sprang up in times, when, in this neighbourhood at least, it was thought unnecessary to provide a better substitute for a chancel, than was afforded by some few square yards, railed off at the east end and ascended by two or three steps, and when a front pew in a gallery at the opposite end of the church was considered the proper station for "the singers." The writer of this notice well recollects, that up to a very few years ago, there existed at St. Philip's Church a *second floor* loft at the west end, at a height which might make anyone perfectly dizzy, and here were stationed a few men and women, whose duties were to sing metrical psalms for the congregation, while in a "dwarf-pulpit" below, a clerk was stationed, who relieved them from the labour of straining their voices to utter the responses in an audible tone. This *cyrie* exists no longer, having been taken down to make room for a magnificent organ, by Hill, which was put up in the year 1840 or 1841; it is one of the finest instruments in Yorkshire, but the mechanism is so imperfect, that the drawing and shutting of the stops, as well as the action of the pedals, may be heard in any part of the church. The organist is a gentleman of great ability, but a little too fond of personal display. A small, but efficient choir is stationed below in the front pew of the gallery, at a considerable distance from the organ. In the middle aisle, just in front of the reading-desk, about a dozen boys have lately been stationed. This is one of the most gratifying circumstances connected with the church. The boys are sons of some of the most influential of the seat-holders, and have been disciplined under the care of an earnest-minded gentleman who lately filled the office of one of the church-wardens. The boys take the alternate verse with the choir in the gallery, in the chanting of the psalms, which from the construction of the building, is thus obliged to be *longitudinally* antiphonal, and the effect of their voices is exceedingly good. All this is, we believe, the result of the energy and perseverance of the gentleman above alluded to. Would that lay members of the church generally were equally zealous, and desirous of strengthening the hands of the clergy by co-operating with them to render to the Lord, in the services of the congregation, "the honour due unto His name!"

The psalms are chanted in a very satisfactory manner. The Minister does not intone the service, but the responses are sung by the choir, very nearly after the same mode as at Westminster Abbey.

In psalmody there is room for great improvement. The choir are too fond of such tunes as "Creation,"

"Jubilee," "Cambridge," "Louth." These tunes, whatever may be the musical merits of some of them, are too *screamy* for a congregation, being destitute of devotional spirit. When we say that there is room for improvement, no further proof of the assertion is necessary than the following circumstance, which occurred a few Sundays ago. The last line of the verse, where the tune "Louth" is used, is sung, (or at least the major part of it) as a bass solo, the choir and congregation joining on the last two syllables. And accordingly the following line was sung thus:

*Basso.* "Bring the pipe, the tim-  
*Chorus.* ..... BREL BRING!!"

The anthem has been discontinued at this church, on account of the great labour in "getting it up." Here is another mistake. When anthem-singing was commenced in this church, the attempt was made to sing most difficult compositions; pieces far beyond the capabilities of an ordinary provincial choir; for though by dint of diligence, they managed to sing the notes, yet the strain upon the powers required for this purpose, was too great to allow of the mind being given up to the spirit of the music, and the breathings of religion contained in the words of the anthem. No wonder that the choir, and choir-master more especially, should grow tired of rehearsing the anthems. But had they been less aspiring in their endeavours, and been content to have given a plain full anthem, such as the congregation could, after a few repetitions, have caught by ear and heartily joined in, the experiment would not have been abandoned. In provincial churches, both in town and country, it is the most difficult thing in the world to obtain a correct apprehension of the use, and object, and requisite style and character of the *Anthem*. It may be added that since the introduction of the Musical Service, the income arising from the pew-rents has very materially increased.

#### CHURCH MUSIC AT BRISTOL.

*To the Editor of the Parish Choir.*

SIR,—It is with pleasure I call your attention to the enclosed circular, by which you will perceive that the clergy of this city and neighbourhood are not backward in promoting Church Music. There are already here several churches, (among which are St. Nicholas, St. Mark's Easton, St. Barnabas, and St. Paul's Bedminster,) in which the Musical Services are highly creditably performed, and it is really cheering to hear the devotional feeling with which the congregation join in, chanting the Psalms antiphonally to the beautiful Gregorian tones.

I am informed it is intended to establish societies in every parish in Bristol, similar to the one about being formed at St. Augustine's. With a sincere wish that every parish in the kingdom may go and do likewise,

I am, Sir, your obedient servant,  
*Bristol, September 20, 1848.* A. F.

\*.\* The circular in question announces the formation of a Choral Society in the Parish of St. Augustine's, Bristol, under the Presidency of Rev. R. B. Paul, the Vicar. The attendance of the working-classes is earnestly invited, as it ought to be.

#### ON FEMALE CHORISTERS.

*To the Editor of the Parish Choir.*

MR. EDITOR,—Regarding this point the distinction must be made between Cathedral Choirs and Village or Parish Choirs.

The former are composed of regularly trained singers; and we properly expect from them those effects of music which result from individual excellence, for the expression, and meaning, and pathos given by each voice to its own part.

But in a village choir these effects are unattainable, and we aim at those only which arise from the fullness and breadth of tone of numbers. An anthem sung by four or eight village singers, in all probability would not conduce to devotion. Let the same anthem be sung by forty, none of them better singers than the former, and the effect will be good and devotional. This essential difference cannot be too strongly insisted on.

What is there then repugnant to womanly modesty, if eight or ten women, or only two or three women, with the best of the school-children, boys and girls, take their part in the service? There is no room for individual display. No one voice is prominent. And still less chance is there of indecorum in the other parts of the service, in the Psalms or Litany. Fully agreeing then with H. O., that in choirs where individual excellence is essential, women are inadmissible, and most fully agreeing with him also that nothing is more abominable than to put one or two women on high in the front row of a gallery, I can see a plain and sufficient distinction between this and a band of women and children in their proper seats bearing their proper part in divine worship. Our very aim is to make our service congregational; and that this may be done by the simple choral music of the church, a few years, I am convinced, will show. The unnatural way of speaking has long been tried, and has utterly failed. Why are we to exclude from the right way the best and worthiest part of our congregations?

A cathedral choir is a distinct body from the congregation. A parish choir is that part of the congregation which is most regular and attentive in its duty.

I trust you will give us your opinion on this matter, for I presume, like other editors, you do not make yourself answerable for the opinions of your correspondents, or guarantee a letter by publishing it.

I am, Sir, your obedient servant,  
C. W.

\*.\* We may as well bring this controversy to a close, as we believe that our able correspondents, who have taken different views of this subject, would, in all probability, agree in practice, if placed under the same circumstances. We believe the employment of women as singers or choristers, to be correct or the reverse, according to the manner in which it is done, and the attendant circumstances. It is admitted on all sides that it is the duty of women to join in the singing, as of other members of the congregation. Is it ever admissible that they should so sing as to lead others? This too, we conceive might be their duty under certain circumstances. A mother might sing so as to lead her children who sit by her side; or a schoolmistress, so as to lead her female scholars; and in small family chapels and small village congrega-



tions, we have known the wife of the clergyman or squire, standing in her own pew, lead the voices of children, servants, tenants, and in fact of the whole assembly, and this, as we conceive, without the least violation of female modesty, or ecclesiastical propriety. But in large towns, with a large mixed congregation, (where in fact the funds ought to be forthcoming to maintain a proper choir of men and boys,) to have females as leaders seems almost incompatible with decorum. It presupposes the non-employment of boys, which is an evil; and women can hardly be placed so as to lead a large congregation effectively, and to be heard distinctly, without being more exposed to observation than would be seemly; the necessary conditions being that the woman singing shall be placed so unostentatiously, that neither her person nor her voice can be singled out as the object of attention. As for the choirs in the front row of galleries, who come forward to sing their parts, and then enshroud themselves behind red curtains to enjoy a quiet chat during the prayers or sermon, we presume that they were established in days when arrangements still more unchurchlike were thought orthodox, and that if no *esprit de corps* be excited by needless opposition, they will soon become extinct. [Of course we do not make ourselves responsible for the opinions of our Correspondents.]

#### CHORAL SERVICE IN A COUNTRY CHURCH.

##### *To the Editor of the Parish Choir.*

SIR,—Having recently had an opportunity of visiting several country churches into which the choral service has been introduced, I have thought that it might not be altogether uninteresting to your readers to give you some account of the manner in which the service is performed in some of them. And I shall here particularly select one in which considerable progress has been made in carrying out the services of the Church, according to the principles and directions of the Book of Common Prayer.

The day on which I visited this church the Holy Table was decorated with a white embroidered antependium, and on the slab, or upper part, was spread the white linen cloth, hanging down at each end, to which was attached, as in the Temple Church, a border of Brussels lace. Upon inquiry I ascertained that the Church's colours are always used here, viz. white on naticities', red on martyrs' days and festivals of the Holy Ghost, purple or violet in Lent—commencing with Septuagesima, and black on Good Friday. The ordinary colour on common days is green. The principle on which this is done has, indeed, been always retained in the Anglican Church, although we seldom see more than three or four colours, viz. red, violet, and black, and occasionally green. The Holy Table was decorated with flowers, and on the superaltar or shelf were placed, with a plain cross between, the two lights prescribed or allowed by the Injunction of Edward the Sixth. And these were not the "dark lights" (*cæca lumina*) which we see in our cathedral and collegiate churches; they were *lighted* candles, such as were used in the royal chapels in the reign of Queen Elizabeth, and in Whitehall Chapel in the reign of King Charles the Second. I presume that it is from a principle of economy that the contrary practice has been allowed to prevail, by which the chief signification of these

ornaments is lost. Some have supposed that the lighting of the candles is "popish," forgetting that two lights always burn during the celebration of Communion, not only in the Oriental churches, whether heretical or orthodox, but also on the altars of the Evangelical Communion of Prussia, whose Liturgy was sanctioned by the late Archbishop of Canterbury at the institution of the Jerusalem bishopric.

But to proceed with my description: The holy vessels, which were of gold-plate, and of the same antique form which we still see at Whitehall, were placed on the credence, which was a simple shelf inserted in the north wall of the chancel, under a stone canopy. The service commenced with the celebration of the Holy Communion, matins having been sung at an early hour, and the day on which I visited the church not being a Litany-day. The Litany is usually sung from a low desk placed outside the Communion-rails. On high festivals, Tallis' Litany is that used, when it is sung by two chanters; but on common days it is Archbishop Cramer's. The choir (all in surplices) entered from the vestry, preceded by a cross-bearer, and followed by the Epistoler and Gospeller; the Celebrant, who was on this day the Incumbent, coming in last\*.

To my surprise, the officiating ministers were vested in the habits prescribed by the rubric, which are the same as directed in Edward the Sixth's first Book of Common Prayer, viz. "white albes plain," over which the Celebrant wore a white silk "vestment," and each of his associates a "tunicle," which seemed not to differ much in shape from the vestment of the Celebrant. Beneath these they wore their cassocks. Each member of the choir also wore a cassock reaching to the feet underneath his surplice. The clergy had also square caps in their hands, which they laid aside during the service. I should have mentioned that the Lord's Table was unnumbered with cushions or other ornaments, having simply placed on it a neat brass stand for the Communion-book. The books for the Epistoler and Gospeller were placed on the Credence.

The service commenced with an introit-psalm, sung by the choir to a Gregorian tone, metrical psalms being altogether abolished here; and I learned that in a neighbouring Dissenting chapel a similar practice prevails, the psalms being all chanted, although to double chants, according to the general practice of our cathedrals. The prayers and the Decalogue were sung with a slight inflection at the close, and sometimes at the end of a period or half-period. The Epistle and Gospel were read in plain-song, according to the rubric in the first and second Prayer Books of Edward, as well as in those of Elizabeth and King James the First, but which, in order to satisfy the Puritans, was left optional at the last review of the Prayer Book in 1662. It had a most solemn effect, and had the additional advantage of making the reader's voice as distinctly audible as in the rest of the service. I make this observation, as I have been sometimes present at a cathedral where the

\* Can you explain why the cathedral church of Canterbury does not comply with the canon which requires a Gospeller for the more solemn administration? At least, it was so on last St. Peter's Day. Nor was the Holy Communion administered.

Holy Scriptures were the only portion of the service which could not be heard. The Creed, and *Gloria in Excelsis*, intoned by the Celebrant and sung by the choir, were those of Marbeck, as arranged in the *Parish Choir*, which, it must be gratifying to you to hear, was in the hands of nearly every member of the congregation, the greater part of whom joined in singing those portions of the service. The sermon (which was preached by a clergyman in cassock and surplice) was on the subject of justification by faith, and strongly pointed out the danger of relying on outward forms, while at the same time it illustrated their actual uses. The officiating clergy occupied at this time the Sedilia placed on the south side of the chancel.

After the sermon, the choir sang, or chanted "Glory be to the Father," &c. I had forgotten to mention that there was no prayer used before service, but simply an invocation to the blessed Trinity. Immediately after this, the Offertory was sung, first in plain-song by the priest, and afterwards in a more artistic way by the choir, while the offerings were received by the churchwardens. In presenting their offerings, which were generally in peace and half-peace, each of the congregation knelt down. In fact they knelt down the greater part of the service\*. They stood up, however, at the singing of the *Sursum Corda*, and the Preface, (which was sung by the Celebrant, according to the ancient inflection) kneeling at the Sanctus. How far they were correct in this, I am not aware. The congregation, in general, including the children, remained in church during the whole service, and witnessed the communion. By far the greater number, however, communicated. There was no dismissal of any part of the congregation before the final blessing, the rubric being strictly observed in this, as well as other respects. Those who do not remain, retire generally, as I was informed, immediately after the consecration, while others are going up to the Holy Table. I observed a few indeed retiring after the sermon, one or two after the prayer for the Church Militant, and a few more after the Exhortation which follows it.

This last is the place lately ruled by the Bishop of Chichester, as the most convenient time for non-communicants to withdraw. But the rector of this parish is of opinion, that as there is no intimation of any withdrawal before the Blessing, in the Book of Common Prayer, the obvious conclusion is, that the Church prefers their remaining, although they are not required to communicate oftener than "three times in the year, of which Easter is to be one." I observed that the Lord's Prayer, at the end of the Communion Service, was sung to the old tones preserved in Marbeck and published in the *Parish Choir*. The general Confession also in the Communion Service was sung to an affecting and penitential intonation. After the Blessing, which was sung with a slight inflection at the close, the remains of the consecrated elements were reverently consumed, and the clergy withdrew in the same order in which they entered. Then, but not before, this most reverent and attentive congregation retired from the Church, each making a reverence, the squire and his family, who occupied the only pew in the church, not forming an exception. The congregation in general was composed

of poor people. I should follow them to Evensong, but I fear that I have already trespassed too long upon your time and your readers' patience. Perhaps I may return to the subject again.

P.S.—I had nearly omitted to mention that the ceremony of mixing the water with the wine was used on this occasion. The Epistoler having brought the breads, with the paten and chalice, from the credence, delivered them to the Gospeller, who brought them to the Celebrant\*. This primitive practice (which was also for some time the usage in the reformed Church of England,) is, I understand, beginning to be revived. It must at the same time, be borne in mind, that however significant, it has never been considered essential to the validity of the Sacrament. Mr. Palmer (*Origines Liturgicæ*, vol. ii. p. 14), observes that "the Church of England has never prohibited this custom, which is primitive and canonical."

I may add that the Celebrant, contrary to the common practice, communicated standing. This is agreeable to the invariable practice of both East and West, as well as to the rubric in the Book of Common Prayer. It is needless to observe that in the primitive Church, and for many centuries, all communicated standing; but as Eusebius observes, "with their heads bowed down in a posture of adoration." At this time it was also the custom to deliver the sacrament into the hand of the communicant. The later practice of kneeling is supposed by some ritualists to have been introduced simultaneously with that of placing the Sacrament in the mouth, as is still done by the Lutherans.

Another practice which I observed to have been used on this occasion, was the decent and reverential custom of the "honselling cloth" placed before the communicants, a custom once universal in the Church of England, but now only retained in a few places, one of which is St. Mary's, Oxford, where it has never been omitted. The first English coronation at which this custom was omitted was that of King William the Fourth.

### To Correspondents.

*The Worcester Musical Festival.* We have already recorded our humble protest against the practice of converting a Cathedral into a concert-room. The admission to Morning Prayer by half-crown and five-shilling tickets is scandalous enough. The worst of it is, that such decorations are popularly supposed to be the legitimate developments of Church Music.

Will *Cantoris* favour us with an account of the Service at Christ Church, Hoxton?

*R.* We cannot admit that the words of the *Jubilate* are "obliged to be repeated very rapidly from the length of the verses" in chanting, any more than they would be in good reading. We would entreat *R.* to consider, that if once any encouragement is given to alterations in the authorized *pointing* of the Psalms, there will be no end to the varieties which will spring up.

*F. J.* We intend immediately to print the Gregorian Tones, and some ancient Hymn Tunes. The other points are under consideration.

The note on the Confirmation Service has been forwarded to the Rev. J. W.

\* The clergy, in presenting their own offerings, knelt at the altar.

\* The cruets containing the wine and water were brought from the credence by one of the choristers to the Epistoler, who standing on his own side of the Holy Table, poured the wine into the chalice; the chorister poured in the water.



### St. Mark's College.

THERE is perhaps no institution of modern times which has done so much for the choral music of the Church of England as St. Mark's Training College; yet none probably that has been so much the object of misrepresentation and abuse. Its history, its objects, and its labours, need only to be honestly stated, however, to vindicate its claim to the gratitude and respect of every sincere and earnest churchman; and to these we now invite the reader's attention.

St. Mark's College originated, it is well known, with the National Society for Promoting the Education of the Poor in the Principles of the Established Church, and is still in connection with that excellent institution. A college for normal education, in its highest sense, but with especial reference to the humbler classes of society, was resolved upon nearly ten years ago; but it was not until the year 1842 that, by the purchase and adaptation of Stanley Grove, an estate of about eleven acres, with a spacious mansion upon it, in the parish of Chelsea, such an establishment was provided, and its operations were commenced under the able direction of the Rev. Derwent Coleridge, as its Principal. Its great design was to train young men as schoolmasters for the national schools throughout the kingdom. "The object being to produce schoolmasters for the poor," says the Rev. the Principal, in a communication to the National Society, "the endeavour must be on the one hand, to raise the students, morally and intellectually, to a certain standard; while on the other hand, we train them to lowly service; not merely to teach them hardihood and inure them to the duties of a humble and laborious office, but to make them practically acquainted with the condition of that class of the community, among whom they will have to labour. I say 'on the one hand,' and 'on the other,' not that there is any real contrast either in the means taken, or the ends proposed. The labours of the house, the field, the garden are intended to elevate, not depress; the studies of the school-room, not to exalt, but to humble. Both alike may be made to develop the understanding, and furnish materials for useful knowledge; both alike may inspire true elevation and true humility. The exercises of religion and those studies by which knowledge is added to faith, when duly performed, will be allowed by all to have this double effect. These will be our first and principal care; while a religious spirit will, it is hoped, temper and chasten our other occupations, dignifying what else might be thought menial, and making lowly what might tend to lift up. The schoolmaster, though his path of duty lie among the poor, must all the more be raised, not lowered, to his office\*."

In order to carry out these views, so truly Christian and churchlike, the premises at Stanley Grove were re-arranged and extended. The mansion with its adjoining offices were found easy of adaptation to the purposes of a Training College; and there was added a spacious quadrangle, containing an extensive range of dormitories. At a small distance, a school for the children of the neighbourhood was erected, which

has recently been enlarged by the addition of another story. An upper classical and commercial school has lately been established there, which promises to enhance, in no slight degree, the value of the institution. A chapel of considerable dimensions was also erected, serving as a place of worship for the adjoining district, as well as for the inmates of the college and the boys of the schools. "Though a small domestic chapel," the Principal remarks, in the document already quoted from, "might have been sufficient for the devotions of the family, the students could not in this way have been habituated to the solemnities of public worship\*." It was on many accounts desirable to have a general congregation; and the chapel in thereby giving public and complete effect to the training of the students in Church Music, as well as by securing the advantages of assembling together with a full and general congregation, has no doubt exerted the most beneficial influence upon the College. We have it, indeed, on the testimony of the Principal himself, that "the service of the chapel is, as it were, *the key-stone of the arch*, the highest point; yet that to which every other part is referred, and from which are derived the consistence and stability of the whole. On the devotional habits," he continues, "which may here be formed, on the thorough practical knowledge which may be gained of the formularies, practices, and liturgical discipline—let me add, of the characteristic sentiment, the undefined but pervading spirit—of the national Church, as distinguished from every other society, whether secular or religious; on the facilities afforded by a private chapel for gaining an extensive and practical acquaintance with congregational psalmody, and Church Music in general—advantages which, owing to the distance from the parish church, could not otherwise be commanded—I need not now enlarge†." They must be self-evident, indeed, to all who reflect upon the subject; but they are especially so to those who, as members of the congregation, are witnesses of much of the practical result which ensues, and participators themselves in many of the blessings which are diffused.

As it is the chapel, then, as that part of the institution which is the most open to the public, where divine service is so correctly performed, where the choral service has been so effectively introduced, and upon which, after all, the greatest amount of malicious misrepresentation has been heaped—to the chapel we shall now devote ourselves more particularly.

We must premise that as respects the choral service, its institution at St. Mark's, as well as being in accordance with the ancient catholic usage of collegiate chapels, was most appropriate and necessary, in order to carry out completely an important object of the Training College itself. The design of teaching schoolmasters the art of singing, in order that they might be enabled to conduct with greater skill the sacred music of public worship, if it did not originate with the Committee of Privy Council on Education, has been warmly encouraged by their lordships; while the National Society have given it their cordial sanction, adopting it, in fact, as a special branch of study in their training schools. A minute of the Committee of Council expresses the satisfaction and approval

\* Report of the National Society—Letter to the Secretary.

\* Report of the National Society—Letter to the Secretary.

† Ibid.

with which their lords regarded "the plan for the establishment of a school for the instruction of schoolmasters in singing submitted by Mr. John Hullah," and promising him at the same time, "such encouragement in the execution of his plans as was consistent with their regulations," &c. The National Society thereupon entered into an arrangement with Mr. Hullah. He was engaged to train a class at St. Mark's college; and the musical teaching still remains under his superintendence. Fortunately also for this object, the first Vice-Principal, the Rev. Mr. Helmre, was a devout and devoted admirer of Church Music, and an accomplished proficient himself in the art.

Thus prepared, thus fortified, it was wisely determined to have the service of the chapel a choral service, the students at the college forming the choir. What, indeed, would have been the use of training them in choral music, as a branch of their academical studies, if they were not to avail themselves of this opportunity of regularly applying their sacred acquirement to devotional practice?

The pious propriety of such a course can only be questioned by churchmen under the grossest puritanical or sectarian prejudice. The Church of England has prescribed the choral service with a degree of authority which no dutiful son of the Church can reasonably dispute. "If it can be proved," observes Mr. Jebb, in his able work on this subject, "that the choral recommendations of our Prayer Book have been the rule of the collegiate churches from the beginning; that in these the Church expresses her approbation of an order, which godly custom and grave authority had made universal; and if, besides, it can be shewn, that a consistent harmony has been designed in this part of her discipline, it must surely be a sign of wanton waywardness to contravene the spirit of her system in this respect, only because there may be here wanting the stern coercion of a direct command." And then the writer proceeds to prove, that "a closer examination of the rubrics, and a comparison of the different editions of the Prayer Book, taken in connection with the unbroken practice of the Church of England, will shew that something more is intended than permission, nay, that a positive injunction is conveyed to our choirs."

But let us endeavour, before proceeding to describe the service more particularly, to furnish some account of the chapel itself. It is built in the form of a Latin cross, and the architecture is the Byzantine style. The chancel is apsidal, with aisles forming an ambulatory round it, to which there is an entrance by a small priest's door at the south side. The other parts of the building consist of a nave, and transepts, without aisles. The pulpit fills up the extremity of the north aisle of the chancel, the south aisle being terminated by a screen. The chancel consists of two compartments; the first, which forms a presbytery, being raised four steps above the floor of the nave and transepts; and the other, which is the sacristy, being raised three steps more, and enclosed by an altar rail. The communion-table of panelled oak stands at the centre-arch of the apse, having an oak screen behind, not so high as to interfere with the windows of the aisles, which are filled with rich stained glass, the principal subjects being the nativity,

baptism, last supper, crucifixion, burial, and resurrection; the crucifixion occupying the centre window immediately behind the holy table. The windows of the clerestory of the chancel are also filled with stained glass, representing figures of our Saviour, and several of the writers of the New Testament. The roof of the chancel is of the vaulted character, with ribs and bosses of a neat design.

The effect of the windows upon the chancel is very good: the "dim religious light" imparts a solemn tone and character to that most important portion of the sacred edifice, which its peculiar architecture, its greater elevation, and its appropriate arrangement combine to render highly imposing. There is no "reading-desk," as it is commonly called, but at each side of the eastern extremity of the choir is a small, prayer-desk or faldstool, and in the centre is a lectern, from which the lessons are read. The students are placed in the choir, on the north and south sides, leaving the centre space vacant; and the transepts behind are appropriated to general sittings, as well as the spacious nave—rows of seats, enclosed, but open at the ends, occupying the sides, and open seats filling the centre of the nave also. At the west end are stalls for members of the committee. Some of the windows in the nave are also of stained glass, one immediately over the west door contains a figure of St. Mark, over which is a rose-window representing incidents in the life of the Evangelist.

In the performance of the divine service, not only is the rubric carefully followed, but the practice of saying the prayers is pursued, which has prevailed from the most ancient time in every portion of the Catholic Church, whether reformed or unreformed, and which, until modern times, was universal in all places within our own Reformed Church where choral foundations existed, and even in many parish churches where they did not—that of monotone, or the sustaining of one note, the *Amens* being chanted by the choir and congregation. The *Venite* is of course chanted, and so are the Psalms: they are generally Gregorian and other single chants harmonized, except on Fast-days, when Gregorians are sung in unison. The *Te Deum* and (usually) the *Benedictus* are sung anthem-wise to what are technically called "Services," mostly those of Gibbons, Tallis, Bird, Farrant, Rogers, Batten, and Aldrich—on Fast-days the Ambrosian and another primitive strain, being substituted. The Apostles' Creed is recited on one note. The verses and responses are sung with Tallis's full harmonies. The anthem, in its proper place, is commonly by the same composer as that of the "Service." On Sundays, the Litany is sung with Tallis's full harmonies, on Wednesdays and Fridays in unison. The Communion Service is prefaced by the Sanctus, as an introit. The music to the *Kyrie Eleison*, to the Commandments, and the Nicene Creed, invariably corresponds with the "Services" at matins. After the sermon, the Prayer for the Church Militant is said before the general congregation, which is then dismissed with the benediction from the altar; except on days when the Holy Communion is administered, the second Sunday in every month, all the great festivals, and on St. Mark's Day, when non-communicants retire immediately after the sermon. It may be remarked, that there are no alms collected at the offertory, except on Communion days, when the plates are held to non-communicants at the door,

\* Minute of Committee of Council on Education, dated Dec. 11, 1840.



as well as presented to communicants in their places. This as respects Sundays; and on other Festivals when there is no communion, the alms are collected before the congregation retire. At the administration of the Lord's Supper the musical Service is still continued. The exhortation is very impressively said in monotone, as well as the Confession, Absolution, and the several Prayers. The *Sursum Corda* is sung, the responses to harmonized cadences. The music to the *Sanctus* here, in this its proper place, is invariably Tallis's, though so many of those by other composers are sung as *intros*; and the *Gloria in Excelsis* is also sung to harmonized cadences, notwithstanding many others, whose compositions are used in the general Service, have written music of a superior character for this hymn. There is certainly room for improvement in this part of the service; although it is undoubtedly, whatever may be its imperfections, a great step in advance, even of most of our cathedrals, where the Eucharistic office is seldom musically performed at all.

The effect of the choral performance at St. Mark's is the more peculiar from the absence of organ or other instrumental accompaniment, which must always severely test the capabilities of any choir. But here the number of voices producing so full a volume of harmony, leaves little to be desired. The solemn grandeur, indeed, of pure ecclesiastical music is heard even more effectively than where the vocal strains are overpowered by the loud notes of the organ. So much the more credit, therefore, attaches to the training of such a choir. Even the great drawback to all unaccompanied singing, the sinking in pitch, is ably contended with. It is one of the few church-choirs left to its own unaided resources; and its ability in overcoming most of the difficulties of such a case, speaks highly for the system upon which the musical tuition at St. Mark's is conducted. We do not say that it is without its slight defects and shortcomings; but it is based upon sound principles, and proceeds in a right direction. Only let those principles, and that direction, be adhered to, and it will go on to perfection. There are many incitements at work, we cannot but fear, to draw it aside, both to the right hand and to the left. Our earnest hope is, that it will remain firm to the pure ecclesiastical system at first laid down, and which has so triumphantly stood the test of six years close and constant practice.

There is nothing, assuredly, in this performance of the divine service, which can reasonably be obnoxious to any sincere and devout churchman, but rather every thing which is deserving, not only of his full concurrence, but his hearty commendation. The objections which a puritanical prejudice has raised to it, are: 1st.—that it is too musical; and 2nd.—that there is too great a multiplicity of forms. But if there be any ground for such objections, it is to be found, not in the system pursued at St. Mark's, but in that prescribed in the Prayer Book of the Reformation, and that which has ever been in accordance with Catholic usage. No music is introduced in the service at St. Mark's, which is not ordered by the rubric. The monotone in which the Prayers are said, is the ancient Church tone, that which prevailed long before any corruptions, or any fancies, or vagaries, crept in. It is, in truth, the true tone of supplication; and it must ever be remembered that the Prayers of the Church are to be addressed to the Almighty, not preached to

the congregation—for *them*, not to *them* is the voice of the Priest to be uttered. The petition is made for them, for their help and deliverance, to Him that "heareth and answereth prayer." It is, then, or ought to be, the voice of a suppliant—a "praying with all prayer and supplication," as St. Paul expresses it; and surely the sustained note is much more suitable to such an act, than the preaching style which our objectors would substitute for it. The Versicles, the Canticles, the Psalms, the Litany, the Creed—all these are directed by the rubric to be "sung or said;" and at St. Mark's, having the ability, they comply with the direction to sing them. "They must," says Hooker, "have hearts very dry and tough from whom the melody of the Psalms doth not sometime draw that wherein a mind religiously affected delighteth." They must, indeed! Yet this very melody, it is, in which the whole objection lies. But what does the Church, in this our land, not owe to that divinest of melodies which has risen as incense to God, ever since he had a temple made with hands! That the Ecclesiastical chant was adopted by the primitive Christians from the ancient and divinely instituted practice of the Jews—adopted as one of those parts of the Jewish ceremonial not connected with ordinances abrogated by the new covenant—there is the most indisputable proof. And when St. Augustine came to our benighted land, twelve hundred years ago, "he came," says the venerable Bede, "chanting litanies, and besought the Lord for the everlasting weal, as well of themselves (the unconverted Saxons), as of those for whose sake he had come." So, again, as to the Creeds. This is ordered by the rubric—it was one of those ancient Catholic usages which our great Protestant Reformers so wisely retained in the Reformed Church of England, an usage that can be traced back in the Western Church for nearly nine hundred years. Let our objectors ponder well upon facts like these, which go to confirm so strongly its pious propriety. "What so proper a subject of song and joy," asks the devout and learned Dr. Bisse, "as triumph and victory, and that over the world? What is the victory that overcometh so great an enemy? It is even our faith which is proclaimed before the altar in the rehearsal of our Creeds."

Practices so sanctified might well be retained in the English Church at the Reformation; and it is not unworthy of note, as affording additional sanction thereto, that in the same great and glorious era, the Lutheran Churches in Germany adopted this choral system, and wherever they remain orthodox, it is, as with us, still retained. For it is, undoubtedly, as Hooker hath so forcibly and so piously described it, that which "hath such pleasing effects in the very part of man which is most divine, that some have been thereby induced to think that the soul itself by nature is, or hath in it, harmony—a thing which delighteth all ages, and becometh all states—a thing as seasonable in grief as in joy—as decent, being added unto actions of greatest weight and solemnity, as being used when men most sequester themselves from action." And is so divine, so devotional a thing as this to be excluded from or even restricted in the public worship of our Sanctuaries? God forbid! Rather let us exclaim with St. Basil—and exclaiming, believe in and adhere to, the sacred principle which is involved—"Oh, the wise conceit of that heavenly

teacher, which hath by His skill found out a way, that doing those things wherein we delight, we may also learn that whereby we profit!"

The other objection, as to *multiplicity of forms*, is even more frivolous. There is, in fact, no multiplicity of forms at St. Mark's at all, if by that expression it is meant to say, that there are any forms whatever which are not ordained or sanctioned, and which are not necessary and reverential, to be observed. The rule is that of David, "I will keep Thy ceremonies." And christian ceremonies, and those the authorized ceremonies of the Church, are reverently kept, but certainly nothing more. They are ceremonies, as our Prayer-Book teaches us, which "although they have been devised by man, yet it is thought good to reserve them still, as well for the decent order in the Church, (for the which they were first devised,) as because they pertain to edification, whereunto all things done in the Church (as the apostle teacheth) ought to be referred\*." Attention to this precept, as it is explained and enforced in the rubrics and the canons of the Church, is all that is done, and it is modestly and dutifully done, at St. Mark's. All turn to the east at the creeds; bowing at the name of Jesus is observed; a change of garment for the sermon during morning service is avoided, because the priest returns to the altar; the service being concluded, as it is directed to be, with the Prayer for the Church Militant. Surely there is no "multiplicity of forms" in this. It is only an observance of those things which "pertain to edification," which are of Apostolic and Catholic authority, and as such, are authorized or sanctioned by the English Church.

The effect of all this, alike upon the students of the College and upon the congregation which join with them in the services of the sanctuary, is religious and devout in the highest degree. A better model of the public worship of the Church, a higher instance of its congregational devotion, we may look for in vain throughout the churches of this metropolis. And who can estimate the influence which must thereby be exerted, whether over the students on the one hand, or the people on the other? The former are by its means trained up in all the ordinances of our holy religion; and they will go forth on their important mission, as the teachers of the rising generation in various parts of the kingdom, prepared to carry out, to the utmost extent of their opportunities, the holy, time-honoured, and Apostolic system of the Church. It is devoutly to be wished, indeed, that candidates for holy orders could have the advantage of similar training in the authorized musical service of the Church, that a higher capacity might more generally prevail among the English priesthood, to perform correctly the offices of public worship. Nor can the congregation fail to participate largely in the blessing, since they share equally in the privilege. If there be any force in the pious sentiments of the psalmist, "Sing unto the Lord and praise His name, be telling of His salvation from day to day"—"Ascribe unto the Lord the honour due unto His name; bring presents, and come into His courts"—"O worship the Lord in the beauty of holiness, let the whole earth stand in awe of Him"—we have it, assuredly, at St. Mark's; for praise and worship it is, the praise and the worship of a congregation whose hearts are tuned

in the melody of Heaven and of the Church; who lift up their hearts unto the Lord, as ancient Catholic usage, based on undoubted Christian principle, has taught and directed, and which may assuredly be counted as one of those reasonable, holy, and lively sacrifices with which God is well pleased. For here there is every thing, we need not doubt, to incite them that worship Him, to worship Him in spirit and in truth. It shows, moreover, what the service of the Church of England really is, when performed as it ought to be—how causeless any regrets for a warmer or more melodious mode of worship really are, when justice is done to it; and must induce many to exclaim, in the glowing language of a Christian poet of our own times,—

"Dear Church, our island's sacred sojourner,  
A richer dress thy southern sisters own,  
And some would deem too bright their flowing zone,  
For sacred walls. *I love thee, nor would stir,*  
*Thy simple note, severe in character,*  
By use made lovelier, for the lofty tone,  
Of hymn, response, and touching antiphone:  
Lest we lose homelier truth. The chorister,  
That sings the summer nights, so soft and strong,  
To music modulating his sweet throat,  
Labours with richness of his varied note,  
Yet lifts not unto Heaven a holier song,  
Than our home-bird that, on some leafless thorn,  
Hymns his plain chant each wintry eve and morn."  
—*The Cathedral.*

R.

### Village Lectures on Psalmody.—No. VIII.

(Continued from page 98.)

#### ON METRICAL PSALMODY.

BEFORE I quit the subject of chanting, let me observe that the chanting of the *general confession* is not always what it ought to be. I confess that the stentorian bawling which is heard in some churches, so different from the *humble voice* which the Exhortation speaks of, and the inveterate cathedral custom of gabbling the clauses and drawing out the last syllable of each, cannot fail to strengthen existing prejudices against the use of chanting. Whether the Confession ought to be chanted aloud, or said privately with a *humble voice, secreto*, I will not pretend to determine, but certainly common decency forbids its being gabbled in a noisy and irreverent way. The same censure may be applied to the hasty way in which the clauses of the *Apostles' Creed* are sometimes recited.

Little need be said of the *Responses*, because they cannot be sung amiss, if they be but recited with common attention to their sense; though I have heard of an awkward pause being made in some churches, between the reciting and inflected notes, such as,

Neither reward us after our i | niquities,

After all, however, *good reading* must be the model for good chanting. The words should be recited in such a way as to give their sense, without any effort at keeping time. At the very beginning of that controversy respecting Church Music, which has agitated the Church since the Reformation, some graceless Puritan endeavoured to ridicule the custom of chanting by setting the following words to the Litany chant:—

\* Preface to the Book of Common Prayer.



“Now was not king Pharaoh a terrible rascal: because he would not let Moses and Aaron and the children of Israel with their wives and families and all their flocks and herds go three days’ journey into the wilderness to keep their Paschal.”

intending thereby to caricature the practice of gabbling a long half-verse in the same time that would suffice for a short one.

This little anecdote may serve to shew that if the Puritanical party were wrong in objecting to the choral service, yet that they might have been justified had they confined their objections to the manner of its performance\*.

METRICAL PSALMODY is a subject so environed with prejudice, that it is difficult to touch upon it at all, without offending some party or other. I will merely hope that they who object to it, will allow that the custom of fourteen centuries, and the sanction of St. Ambrose and St. Gregory may plead somewhat in its favour; but at all events, since it is a *fact*, we may occupy ourselves profitably in considering the prevalent faults which attend its performance, and the best way of avoiding them.

If we consider that in all singing the words are the master and the music the servant; the latter merely serving to heighten, to exaggerate as it were, the natural emphasis and meaning of the former, we shall soon be able to detect many palpable errors in metrical psalmody as at present conducted; errors which are all grounded on the custom of observing the *musical accent* rather than the *poetical accent*, and of making the words bend to the music, instead of the music to the words.

The first point to which I will allude is the extremely *slow time* in which it is often customary to sing metrical tunes, and this, whether the words and music be solemn and penitential, or cheerful and jubilant. This, as Mr. Romaine well observed, “gives offence to worldly people and makes the ordinance dull and heavy to believers.” Dr. Watts is another respectable authority to the same effect. Look to any place where hymns are sung *in earnest*, and not merely roared on an organ to a silent congregation; look amongst the Methodists for instance, and there you find none of this drawl, albeit, they often fall into the opposite extreme of levity. The early Catholic hymns are evidently not meant to be drawled dismally, nor yet is the true Psalm tune.

This custom it is, which renders it often insupportable to sing more than three or four verses, whereas if a more rational time were kept, a whole psalm or hymn might easily be sung through, to the far greater delight and edification of the people. Excessive slow-

\* A little work published by Bell, of Fleet Street, and entitled “The Hymns and Canticles pointed for Anglican Chants,” is so arranged as to provide pauses for *breathing*, and to obviate the stops between the reciting and inflected notes which were spoken of in my last. I think this little work would be improved if the pauses were made more strictly coincident with the grammatical and logical periods. For instance, if it were written “And hath raised up—a mighty salvation for us,” instead of “And hath raised up a mighty—salvation,” &c., but the author is in the right track; he has done much to obviate an acknowledged difficulty, and by continued study and practice, he and other good and true churchmen will at last render chanting perfect.

ness has also the effect of causing awkward pauses between the lines, and thus of often dissevering words which are in the strictest grammatical connexion. In order to give some standard, I think it may be affirmed that a verse of a *common metre* hymn ought to be sung if the subject be cheerful, in 25–30 seconds; if mournful, in 30–35; and that 5 seconds more may be allowed for long metre—vide *Parish Choir*, Vol. ii., p. 40.

The next point that strikes us, is the custom of singing, not only in a tediously slow time, but with one unvarying heavy emphasis on every note and every syllable, be it long or short, important or trifling,—thus:



All peo - ple that on earth do dwell, &c  
is sung as “A—all, peo—, pa—l, tha—at, o—u, ear—th, do—o, dwel—l,” &c., a mode of performance not quite consistent with the meaning of the words; whilst it compels the gasping singers, who have no proper place for breathing, often to pause in the middle of a word to replenish their exhausted lungs, thus:

For it is seem | *ty* so to do.

This brings us to a third error, viz., the making an absurd pause in the middle of each line, at that point where a division or *cæsura* is found, and where indeed a rhyme is often introduced, thus: (*Jam lucis orto sidere.*)

Now day’s bright star, | is risen afar,  
To God we meckly pray,  
With sheltering arm, | from every harm  
To keep us through this day.

In these lines such a pause is admissible; and it is admissible whenever a comma occurs at this point, thus: *Psalm cxlvi. Brady and Tate’s version.*

O praise the Lord, | and thou, my soul,  
For ever bless his Name;  
His wondrous love, | while life shall last,  
My constant praise shall claim.

Yet you will hear a similar pause made in the next verse, in the middle of a word,

On kings the great | est sons of men,  
Let none for aid rely, &c.,

or in the fifth verse.

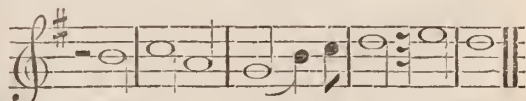
Who still with well | plac’d hope the Lord,  
His constant refuge makes.

This tendency is greatly aggravated by mismanagement in the use of certain melodies that have a kind of division at that point.—*Psalm cxlv. 4.*



Renown’d for migh - ty acts thy fame  
(*breath.*)

instead of



Renown’d for migh - ty acts thy fame  
(*breath.*)

The sense of the line plainly indicates a slight pause after the word *acts*; when breath should be taken; and the words *thy fame* be carried on as much as possible to the next line,—

“To future time extends;”

instead of making a dead pause for breath in the middle of the word *mighty*, and another after *fame*.

In metrical, as well as in unmetrical psalmody, the rule holds good, that if you take breath where the sense indicates a slight pause, you will never be compelled to do so in the middle of words, and at other places where a pause would be absurd.

Passing over the prevalent vices of bad enunciation of the vowels, and the utterance of distressing nasal and sibilant consonantal sounds instead,—vices the prevalence of which makes us wonder how metrical psalmody can have continued for three centuries in England, under the eyes and ears of clergy and laity, with so little attempt at improvement—let us come to the very common custom of running words into each other, by carrying on the consonant from the end of one word to the beginning of the next. Imagine this last fault to be combined with tedious time, with a heavy monotonous accent on each syllable, and with a nonsensical pause in the middle of a word, and with a vile nasal twang, then you have a faint conception of what metrical psalmody is, when left to the untutored geniuses in the upper galleries of London churches.

Why | lung | gree | li | ons | slack | their | prey.

Listen to me as I sing these syllables,—could any person who entered a church whilst they were being sung, tell whether they were English, or Greek, or Russian? Yet I have heard them a dozen times sung, instead of the words—*Psalm xxxiv. 10. Brady and Tate's Version.*

“While hungry lions lack their prey.”

From these observations it will be gathered, that if chanting, or unmetrical psalmody is liable to faults and abuses, the metrical is equally so. If in the one, the words are often huddled up into one unintelligible polysyllable, in the other, they are dismembered into a horde of equally unintelligible monosyllables; if there are nonsensical pauses in the one, so there are in the other: if a person who enters a church during the chanting of an unmetrical psalm, cannot trace the words, still less can he do so during the singing of a psalm in metre; and though it may readily be conceded that bad metrical singing is *easier* to execute than equally bad chanting, because it is a mere mechanical process, yet it must also be conceded that *good* metrical singing is far more difficult than good chanting. It has one difficulty which chanting has not; the accent of the music is more decided, and more apt to run contrary to the accent of the words; the time is stricter; and in short, the music instead of running in an unfettered strain as in chanting, admitting the sense and emphasis of the words and the division of the clauses to be fully marked, is apt to tie down syllable after syllable with a formal progression, in which accent, emphasis, and grammatical construction are alike indistinguishable.

The way to avoid these errors, is to do as in chanting, namely, first to *read well*; to mark the pauses where breath should be taken; to pronounce the vowels well and fully, and the consonants shortly;

and not to run one word into another; and to treat the notes, not as a rigid and unalterable fetter, but as a light elastic drapery that ought to adapt itself to the words.

If you have a long note at the beginning of a line, or after a comma, and only a short syllable to sing to it, you may often put a *rest* first, and take breath. Thus, in the *Gloria Patri*, at the words “To Father, Son, and Holy Ghost,” instead of singing *O*, you might sing *¶* *To* | *To* |

To

If a short trifling syllable comes to an accented note, you may often avoid the difficulty by carrying the preceding emphatic syllable on, and using it to part of the accented note. This is what is called the *portamento di voce*, the carrying on one syllable, when an important one, to the beginning of the next note. When used in excess it gives an appearance of affectation; when used in moderation it enables you to throw the true feeling and expression into your performance, and to avoid undue stress or unimportant syllables. This is difficult to explain by written words, without the living example of the voice; but the treatment of the word *mighty* (above) may shew what is meant: and so may the next example. Suppose you were singing Bishop Ken's Evening Hymn. It begins “All praise to Thee, my God, this night;” but this is usually rendered “*Glory to Thee, my God, this night;*” and thus the syllable “*ry*” has to be sung to the first accented note.



This awkwardness may be mitigated by the *portamento*,—thus:



This *looks* very odd on paper. But it may indicate the running up and prolongation of the voice on the syllable *Glo*, from D to G, so as to break the force of the accent on the terminal *ry*.

Let us see if we can reduce our rules to practice, by studying the application of the old tune, St. Ann's, to a verse or two of the 147th Psalm. (*Brady and Tate's Version.*)

First read them, observing what has been said about *vocal sounds*; and mark the places where breath should be taken.

O Praise the Lord | with hymns of joy, |  
And celebrate His fame; |  
For pleasant, | good, | and comely, 'tis |  
To praise | His holy name |  
Great | is the Lord | and great His pow'r; |  
His wisdom | knows no bounds, |  
The meek | He raises, | but throws down, |  
The wicked | to the ground.

You will observe that in singing slowly, in a *maestoso* style, becoming the words and the melody, you require breath oftener than in mere reading, and that the breathing should come at commas, or at other



places where the sense indicates pauses. Take care further, not to say "tha Lord," nor yet to read the second verse thus, as it is generally sung by untaught children,

"Gray tis tha Lor dan gray tis pow'r."

You will observe further that in the singing you need not exaggerate the accent quite so much as the dotted notes indicate; but add to the length and accent of the dotted notes, without observing time too strictly.

{ ST. ANN'S.—A melody in the Fifth or Lydian mode.

O praise the Lord | with hymns of joy, | And ce - le - brate his fame,  
 For pleasant, | good, | and come - ly | 'tis | To praise | His Ho - ly Name.  
 Great | is the Lord, | and great His pow'r, | His wis - dom | has no bounds,  
 The meck | He raises, | but throws down, | The wick - ed | to the ground.

To conclude this subject, I will give an Evening Hymn for Advent Tide, the words and music of which are not much later than the time of St. Ambrose, and of the composition of the *Te Deum*. The words are taken from a collection of ancient hymns, translated from the Latin\*; the music from Mr. Charles Child Spencer's work on the Church Modest. [See page 114.]

#### CHURCH MUSIC AT WAKEFIELD.

To the Editor of the Parish Choir.

SIR,—It is not my intention to give a complete account of the general state of Church Music in Wakefield, inasmuch as my opportunities of becoming acquainted with it have not been such as to enable me to say much upon the subject. But I may venture to give an account of a visit to two places of worship in that town, which I made on a Sunday not many weeks ago. A brief detail will, I think, be satisfactory and encouraging to you, and to the Society, and perhaps may interest a portion of your readers.

In the morning I went to a new church in one of the suburbs of Wakefield, called St. Andrew's. It is externally a plain structure, without tower or spire, and in fact resembles a school as much as a church, but for the cross which is upreared conspicuously at the east end. The interior, however, bears the marks of taste, and the knowledge of what is fitting, and the desire that the service of God should be performed with solemnity and decorum. There are no galleries; and open seats, comfortable, without being luxurious,

supply the place of pews. In fact, it is just what a parish church ought to be. The choir of this church consists principally of boys and girls, ranged on opposite sides, while a few adult voices give a firmness to the singing. Everything was chanted which ought to be; and the chants used were single ones, taken from the *Parish Choir*. The mode of conducting the responses also showed that the same publication had been followed as a guide. Before the communion service, while the officiating ministers were proceeding to the altar, the anthem "Oh praise God in His holiness," was sung.

Although an honorary church-organist myself, and the instructor of a small choir of village boys, and though I have from time to time availed myself of many valuable hints and directions from your periodical, yet circumstances which it would be useless to state, had prevented me from previously hearing the effect produced by a complete and thorough observance of the rules and regulations laid down in the *Parish Choir*. Here I had an opportunity of testing the correctness of your views on these matters. Here is a new church, which has only been open a few months; the choir consists principally of boys and girls, and there is no organ. The morning, when I attended, was dreadfully rainy; from eight o'clock the rain had poured incessantly; so that few gentle-folks dared to brave the probable consequences of wet feet and garments. But the greater part of the congregation seemed to me to be of the poorer class, and it was gratifying in the extreme to see these bring their worn dog's-eared books, and to witness the steady attention and interest with which they joined in the choral service. In particular, I saw a few young men of the lower class so engaged; it is very rarely that these can be induced to attend Divine Service under ordinary circumstances. The chanting

\* Hymns for the Week, and Hymns for the Seasons, translated from the Latin.—London: Cleaver, and J. W. Parker, 1848.

† Published by Novello.

was antiphonal, and done with a heartiness that carried the congregation along with it. The want of an organ was not felt. For myself, though blessed with a decent pair of lungs, so far as strength is concerned, I never sang more lustily, nor with a better courage, because such was the volume of sound in the church, that my voice was not by any means noticeable in the general mass, and unlike what is very frequently found a great annoyance, not one of the people in front turned round to stare.

Contrast this with the sleepy reading of the daily psalms, and the miserable, almost unendurable, singing of the untrained charity children in many parish churches.

I have scarcely time or space now to devote to the Evening Service, which I attended at the Chapel on Wakefield Bridge. This chapel, which stands in the centre of the bridge, was, according to tradition, built on the spot where the Black Clifford slew the young Rutland, during the wars of the Roses. Here, hundreds of years ago, matins and even song were daily heard. Here would the traveller pause on setting out upon his journey, to ask protection from the dangers of the road, and here would he offer up a thanksgiving on his safe return. And here at the summit of the little tower, was a light preserved and tended all night through, to serve as a beacon to the wayfarer, and not only to direct his steps towards his earthly home, but also to remind him of an everlasting home above. This interesting memorial of former sanctity was at length doomed to suffer desecration, being suppressed as a place of worship by the Defender of the Faith. From being used in the sixteenth century as an exchange for the Wakefield merchants, it became a warehouse, an old clothes' shop, a flax-dresser's shop, a news' room, a cheese-cake house, a dwelling-house, and a corn-factor's office in succession. (See *Leatham's Hist. of Wakefield.*)

It has now been restored to its original beauty, and to an ecclesiologist, it will repay a long journey to Wakefield, undertaken for no other purpose than to visit the "Chapel on the Bridge." Choral Service is now performed *daily*, I believe, by a band of choristers consisting of the minister and some young men and boys, who are all robed in white. The effect in this tiny chapel is one not easily to be forgotten. It is crowded every Sunday: on the occasion of which I speak, though the rain had never abated since morning, it was filled; around us an equinoctial gale was blowing, and the waters flooded to a height far beyond their usual course, roared along as though they would sweep the little sanctuary from its foundations. Heartly and solemn was the song of praise, when after the beautiful collect, praying for protection against the perils and dangers of the night, the well known hymn of the saintly Bishop Ken, "Glory to thee, my God, this night," was sung, for the while, the roar of the wind and waters was unheard; and to the mind, some impression must have been conveyed similar to the idea of the Psalmist, when he breaks out with exultation,

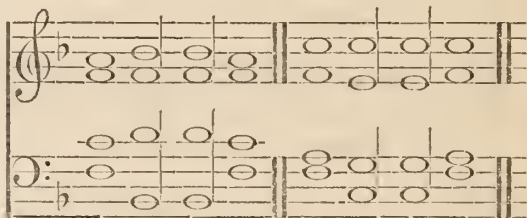
"The Lord sitteth above the water flood,  
The Lord remaineth a king for ever."

To your readers, I beg to recommend, that if circumstances permit, they should not fail to pay a visit to the chapel on Wakefield Bridge. ANGLICUS.

#### CHANT FOR THE ATHANASIAN CREED.

SIR,—One of your Correspondents, not long ago complained of the strain on the treble voices in chanting the Athanasian Creed to Tallis' chant. Perhaps he might prefer the following chant; which I found in an American music-book with Palestrina's name attached to it.

I am,  
Your obedient Servant.



#### THE BISHOP OF LLANDAFFON RESPONDING IN CHURCH.

PERMIT me to repeat a wish that the practice of making audibly the responses of our Church Service, now grievously neglected, was revived by the congregation; and that the Clergy and all educated people would employ their influence in amending the prevailing fault. The voice of the people should be heard in social prayer as well as that of the minister. It is one of the characteristics of our Reformation, and it ought now more than ever to be encouraged, as proving that we are not ashamed of that inestimable blessing

#### THE IRREVERENCE OF CHOIRS.

To all who care that the procedure of our various Parish Churches, Cathedrals, &c., in relation to the department of praise, should be solemnised "decently and in order," we cannot do better than commend the regular perusal of the "Parish Choir." We conceive that public worship should be congregational, led by an appointed choir. But in nine cases out of ten, this is not the case. Frequently a few charity school children are led by a violoncello and flute, or other such instruments; in other places Cathedral Music, unintelligible to a large proportion of those who listen, (we cannot say join) is performed on an organ, but little to the satisfaction of those who wish to join in songs of praise. Amongst the choristers of our cathedrals, and many of our parish churches what irreverence is displayed. Enter a vestry where the singing boys are assembled in their surplices prior to commencing singing, (for we cannot say worship) there we shall find them in full buzz on the games and amusements of the preceding week; watch their studied and wanton hilarity throughout the day, and our readers would be thoroughly shocked,—indeed, not many days since, we were in a parish church, shocked to hear a "bones" accompaniment to a Magnificat, from one of these hopeful young choristers!—There is certainly much room for reformation.—*Pool and Dorsetshire Herald.*



## Books Received.

*Congregational Responding, considered with a view to its more general Practice.* By THOMAS KILNER, late Organist of Trinity Church, Cloudesley Square, Islington. B. WERTHEIM.

In this tract the writer reiterates the oft repeated complaint of the neglect of congregations in not responding aloud according to the spirit of the Prayer Book; and suggests, as *the remedy*, the use of a monotone. He says: "If a tone be used, two thousand persons can respond with as much regularity as twenty; but it must be borne in mind, that if the children respond ever so regularly and devotionally, while the clerk merely *reads*, 'the people' will be as much as ever at a loss which to follow. Those members of the congregation who *can* respond in the same tone, should endeavour to do so; they will soon become accustomed to it, whilst those who cannot, might surely *try* to read in the same *time* as the minister, clerk, and children, and not annoy their neighbours, either by beginning a sentence or verse, &c., before the clergyman has finished, or by drawing, so as to be behind every one else."

The curious part of this tract is the earnest and innocent way in which the author protests that he is a true Protestant, though he *does* advocate attention to the rules of the Prayer Book. He says that "he knows from long experience that any attempt to render the responding at church general, and the music expressive, is frequently regarded with suspicion, as being connected with erroneous doctrine." Mr. Kilner will learn ere long that such *suspicious* arise from no better source than want of knowledge of the Prayer Book, and of its rules and principles.

*Canon Chant Manual, being a revival of the legitimate, staid, and euphonious mode of singing the Psalms and Canticles according to old Church Rule. This Manual contains general observations on the Chant in the Service, in the Psalms, and how best used; to which are added four Canticles, properly pointed according to Canon Chant, and the Order of the Village Service as arranged at All Saints' Church, Neeton, Norfolk, given and recommended for adoption by all who desire to make the Ritual (where not offered up chorally) thoroughly inviting and effective to the great body of the people.* By WILLIAM MASON, Esq., Churchwarden, Neeton, Norfolk. London, Masters.

This very long title-page introduces us to a very disappointing book. It begins with some good observations on Church Music in general, and on the expediency of reviving the true Church chant; for which purpose the author having, as he says, "conversed, read, and considered a good deal on the subject," gives certain rules for what he designates by the unfamiliar term Canon Chant. These consist in remarks on pronunciation and emphasis, on avoiding vulgarities, and on other points which make the *ensemble* of good chanting. On this point he says:—

"Lastly, chanter and responders should on the subject of *unity* take a leaf out of S. Bernard's book—*fas est ab hoste doceri*—who, in his directions to the Cistercian Order, says, "*Metrum et finem versus simul intonemus et simul dimittamus*,"—Let us intone together and break off together; showing thus a unity of sound, so that the chant should be, as it were, *unâ voce*, though chanted by a multitude. This unity of chant is the direct opposite of the modern *scramble chant*, where all independently gabble up to the *rest* at the colon, or full stop, quite *ad libitum*; thinking the last word or syllable the only point of unity. In *unity chant*, every word is distinctly and intelligibly

uttered by choir and congregation. And when we recollect that in rural districts there are many who cannot read, and if they could would find great difficulty in following a choir where *scramble chant* was pursued, yet with unity chant would follow easily, and thus make chanting congregational; it follows that chanting in unity must be considered a great desideratum pertaining to the Church ritual."

So far so good. But the rest of the work consists of a variety of directions, in which the writer, with a dogmatism strange for so well-informed a layman, attempts to force his individual judgment on the church. Thus.—

"The sentences *ought to be* chanted in a loud, clear tone, which may be designated 'The Tone Declatory,'—key of A."

To this are added several other dogmatic directions, not always consistent with the Prayer Book, such as that the *Gloria* before the *Venite*, "ought to be chanted to the full organ in a tone Jubilant."

After these come four canticles, pointed in the absurdest way for chanting, with a monosyllabic method that quite out-Herod's all similar attempts of the kind that we ever have seen. (For example: "My help co-meth of God;") a mode of pointing which must render it impossible to avoid some of the most ludicrous false accents. The *Te Deum* is most vilely arranged.

To the whole is appended 'an account of the Church Service at Neeton, which, however much it may be an improvement on what preceded it, is still very imperfect, and not worth writing a book about.

In conclusion, we would ask Mr. Mason to show us his *authority* for asserting that a *syllabic division* in chanting is according to *old Church Rule*.

## To Correspondents.

J. R. (Glasgow). For Anglican chants, Janes's is as good as any marked Psalter; for Gregorians the best, though too complicated for general use, is one published by Masters.

In reply to a correspondent who complains of an article on a "Country Church" which appeared in our last, we beg to offer the following remarks, by the writer of that article:—"I was most particular in omitting all terms not acknowledged by the rubric or canons. I consequently never once used the word 'Altar,' but always 'Holy Table,' and 'Lord's Table.' On the same principle I did not speak of the 'deacon' and 'sub-deacon,' although frequently employed by Anglicans to denote the clergy who read the Epistle and Gospel, because the terms 'deacon' and 'sub-deacon' sound *Roman*, being the terms employed in the mass, but I used the terms 'Gospeller' and 'Epistoler,' as being the terms employed in the Church of England. These are the words of the 24th canon, 'the principal minister . . . being assisted with the Gospeller and Epistler (*sic*) agreeably, according to the advertisements published anno 7 Eliz.' &c. The canon is surely as good for this purpose as the rubric. The rubric (nor yet the canon) does not, indeed, expressly name the 'celebrant,' but the word is a familiar one, and the verb is used in the Book of Common Prayer, 'I intend to *celebrate* the Lord's Supper.' I might have said 'Priest,' but this your correspondent might, for aught I know, have equally objected to. He speaks of 'cross-bearer' as not in the rubric. What term would he have used? Verger? or beadle? but are these words in the rubric? any more than organist, chorister, &c. "In part of the last impression, there was a misprint in the note, p. 104. It should have been: 'the cruets . . . were brought to the Epistoler standing on his own side of the Holy Table. The Gospeller poured the wine into the chalice, the Epistoler poured in the water.'

A letter for *Cantoris* is left at our Publisher's. The first of a series of plain lessons on Ecclesiastical Harmony will appear in our January Number.

## Ancient Hymns. No. I.

*Creator Alme Siderum.*A Melody in the Fourth, or Hypophrygian Mode.  
Harmony from SPENCER'S *Church Modes*.

Cre - a - tor | of the star - ry height, | Of hearts be - liev - ing | end - less Light;

JESU, | Re - deem - er, | bow Thine ear, | Thy suppliant's vows | in pi - ty | hear. A - men.

Creator of the starry height, |  
Of hearts believing, | endless Light, |  
JESU, | Redeemer, | bow Thine ear, |  
Thy suppliant's vows | in pity | hear; |

Who lest the Earth | thro' evil eye  
Of treacherous fiend | should waste and die, |  
With mighty love instinct, | wert made  
Th' expiring world's all-healing Aid; |

Who to the Cross, | that world to win |  
From common stain of common sin, |  
From Virgin shrine, | a Virgin Birth, |  
A spotless victim issuest forth. |

At vision of Whose glory bright |  
At mention of Whose name of might, |  
Angels on high, | and fiends below, |  
In reverence | or in trembling bow; |

Almighty Judge | to Thee we pray, |  
Great Umpire | of the last dread day, |  
Protect us | thro' th' meantly fight |  
With armour of celestial light. |

To God, | the Father, | and the Son, |  
And Holy Ghost, | all praise be done; |  
All honour, | might, | and glory be |  
Through all the long eternity. |

"Hymns for the Week and Hymns for the Seasons."

(N.B.—Take breath at the upright lines.)



## Meaning of Prayer Book Words.

(Continued from page 75.)

## No. XI.—COLLECT.

WE have before had occasion to mention how frequently names become altered from their original signification; how a name given to a thing, because it has a particular quality, will often continue to be applied to it long after it has lost the quality which the name implies; (so the words *senator* and *alderman* mean an aged man, and if aged, probably a wise man, fit to be a counsellor; yet many men are senators and aldermen who are neither old nor wise;) how, moreover, a name derived from one part will often be given to a whole, and how the whole often gives its name to a particular part. Names often spring, too, from such trivial causes, that their real origin is forgotten in the lapse of time, and then learned men set about inventing derivations which differ from each other, and more than one of which certainly cannot be the true one.

Now the word *Collect* is one whose meaning is so little obvious at first sight—for what connexion can be made out between the words *pray* and *collect*—and whose origin dates so far back, that we cannot wonder that very conflicting explanations have been given at various times of its real derivation.

Let us premise, as a matter of course, that by the term *collects* are signified certain short prayers, to be found in the Office of the Holy Communion, in the Offices for Morning and Evening Prayer, Confirmation, the Burial of the Dead, &c., &c.

Concerning the reason why these prayers are called collects, Dr. Bisse says it might have been with regard,

“*First.* To the congregation; these prayers being used in behalf of the people *collected* and gathered into a public assembly; or

“*Secondly.*—To their matter; they being generally *collected* out of the Epistles and Gospels; or rather

“*Thirdly.*—To their form; the minister in these *collecting*, into one prayer, the petitions of the people, which in the former part of the Service were anciently divided between him and the people by means of versicles and responsals; for which reason God is desired, in many of them, to hear the petitions of the people.”

Wheatley says as follows:—

“Some ritualists think because the word *collect* is sometimes used both in the vulgar Latin Bible, and by the ancient fathers to denote the gathering together of the people in religious assemblies; that, therefore, the prayers are called *collects* as being repeated when the people are collected together. Others think they are so named on account of their comprehensive brevity, the minister collecting into short forms the petitions of the people, which had before been divided between him and them by versicles and responses; and for this reason God is desired, in some of them, to hear the prayers and supplications of the people. Though I think it very probable that the collects for the Sundays and Holidays bear that name on account that a great many of them are evidently collected out of the Epistles and Gospels.”

An ancient English writer, quoted by Mr. Maskell, says, “Yt is as moche as to saye a gatheringe together, for before thys prayer ye dresse you to

God, and gather you in onhed to pray in the person of holy Chirche that ye sholde be the soner harde.”

Besides the above three reasons, Dean Comber gives a fourth. He thinks Collects are so called because “used so near the time of making the collection in the Holy Communion.”

Another supposition is, that the word was derived from a prayer recited by the priest at the head of the people when they were assembled in one church, in order to set out in procession to perform their devotions at another church; and that this prayer, having been headed in the Sacramentary of St. Gregory by the words *ad Collectam*, that, therefore, by a common error the prayer was called a collect, and other similar prayers received the same name.

Now, of these five reasons, not more than one can be the correct one. Which that one is, we will not pretend to dictate to our readers; but, since every one must have a preference for one above the rest, we will state the grounds on which the *first* reason, stated by Dr. Bisse, appears to our mind the most satisfactory.

The word *collecta* signifies any sort of collection, assembly, gathering, congregation, or conventicle whatever. Hence it has been employed, at various times, to signify the *collection of taxes*, and the *collection of alms* from the faithful in church, (and hence the Lord’s day was called by St. Leo the Great the *dies collectæ*, because on that day, according to the Apostle Paul’s injunction, 1 Cor. xvi. 1, 2, the “collection for the saints” ought to be made). It has signified further, a *convent* of monks, an assembly of monks in *chapter* for private prayer and instruction in the Scriptures—a *mob* of armed persons—a private *family*. But particularly it was employed to signify the assemblage of the people for any of the offices of Divine Service; and since the Holy Eucharist is, and always was, considered the *primary* object of assemblages of Christian worshippers, so it cannot be wondered that the assemblage of the pious for that purpose was considered the *Collecta par excellencæ*. Hence the use of the terms *colligere*, to assemble, that is, to meet in church to celebrate the Lord’s Supper; *convenire ad collectam*, *adesse collectæ*, to attend the Lord’s Supper; *collectas agere*, *collectam tenere*, to officiate, &c., &c. The name, collect, being thus given to the entire Service, became next to be bestowed upon a particular part of it; namely, on the principal prayer of the day, the prayer in which we allude to the event commemorated on the day or special occasion of the celebration. Where more than one collect was used, that for the day, called *collecta magistra*, was used last.

Here we may pause to notice the curious analogy between the word *collecta* and the words *meeting*, *prayer meeting*, and *conventicle*, as used for an assemblage of dissenters; earnestly hoping that the time may shortly come when the divisions which are both the signs and punishment of our sins, may be extinguished, and all Christians may meet in the one assembly of Christ’s Holy Catholic Church.

We have thus given what appears to us the most satisfactory derivation of this word. But we must not omit to give some explanation of the *third* reason stated by Dr. Bisse, since that one has received the sanction of some very learned authorities. We refer to the hypothesis, that the word signifies a summing up, or gathering together into one common form, the

petitions which had previously been divided between priest and people in versicle and response, or which had been offered by the latter in their private devotions.

It is thus, on this hypothesis, that Du Cange explains the word "Collect, a prayer which the superior of the clergy recites openly and with a loud voice, at the close of any Canonical office, as though collecting into one body the devotions and prayers of all present\*." Thus also the ancient author, quoted by Mr. Maskell. Collects or "orisons are said in the ende of eche howre; for the apostels, when ever they were to gyder, they kneled downe on their knees and prayed, or they departed asonder." Or, in the words of Bingham, a collect is a "prayer of the chief minister at the close of some part of Divine Service, collecting and concluding the people's previous petitions."

Now for humble compilers like ourselves to differ from these learned authorities may seem presumptuous, yet we cannot but believe that the form of prayer, in which the bishop or chief clergyman present collected and summed up the private and divided supplications which preceded, was not similar to those which we know by the name of collects, but a longer and fixed prayer; answering, as Bingham says, "to the prayer for the 'whole state of Christ's Church Militant here on earth,' in the beginning of our Communion Service."

Thus far concerning the meaning of the word, on which we must leave our readers each to form his own opinion. In our next we will say something of the origin and antiquity of those short and exquisite prayers, which we know by the familiar term—*collect*.

## CHURCH MUSIC IN CANADA.

*To the Editor of the Parish Choir.*

SIR,—I have been long meditating an infliction upon your readers, but my time has been so much occupied, that they have happily hitherto been spared. I took a tour through a portion of the United States during the last summer, paying a visit also to Toronto in Upper Canada, and to Fredericton in New Brunswick. In the province where I reside, Nova Scotia, Church Music is at a very low ebb—metrical psalmody—the choir in a gallery—the people turning round with their backs to the altar and looking at them while they sing more as it would appear to their own praise and glory, than aught else—the song of the Church, the chant that is, unknown almost, and where it is known, sung not by the congregation as it should be, but by these elevated exclusives, who are particular, (more particular in fact in order that they may not have any uncultivated voices among the congregation marring the brilliancy of their execution) in selecting the most ornate and florid double chants.

At Windsor where the Church College, King's College, is, a better system indeed prevails. There a number of the inhabitants, who are favourably disposed to congregational singing, with several of the students and one of the professors have placed them-

selves on the floor of the church near the altar, and chant the canticles alternately with the choir in the gallery (they make the best of a bad system; but the singing galleries are certainly an abomination; a regular crusade should be got up against them). They use the arrangement in the "Parish Choir." The "Magnificat" is sung to a chant of Purcell. The "Nunc Dimittis" to the 7th Gregorian as in the "Parish Choir." The "Gloria Patri," in the psalter, to the 1st Gregorian with the harmonies by Tallis.

Throughout the United States I found chanting prevailing everywhere, a curious instance, among numerous others, of the change that has come over the descendants of the Puritans. They choose for the most part however florid double chants. In some churches this, however, is not so much the case. In Dr. Muhlenburg's church "the church of the Holy Communion" in New York, it is otherwise I am told. Here the ancient tones of the Church are preserved. Again in Bishop Doane's College, single chants are sung, and sometimes Gregorians, but, according to a mal-arrangement in the Hullah style, Gregorians modernised or puritanised. I left a copy there of the musical portion of the "Parish Choir," and I promised to write to the society to induce them to present Bishop Doane, whose praise is in all the churches, a copy of all the numbers as yet published. This I hope they will comply with; for great pains are taken to instruct the students in his college to sing the praises of the Church in her ancient song. The choral service too, which is, as far as I could ascertain, unknown in the States, would then be likely to follow.

In Boston, in Trinity Church, where the Bishop of Massachusetts officiates, the choir is in a gallery. The members of it are professional singers, I should say. The females sing, *proh pudor!* with "heads uncovered," just as at the opera, where perhaps they were singing the night before. In the same city, in the church of the Advent, where the Rev. Wm. Crosswell officiates, the singing is better than any I have ever heard on this side of the Atlantic. The chants are all single ones, most of them Gregorians, arranged as in the "Parish Choir," and the organist has managed to induce the members of his choir to lose sight of their individuality in the good of the whole; hence then there is a good number of voices, singing the tune, and inviting the congregation to join with them, an invitation which they gladly avail themselves of. One of the psalms of David (not a metrical psalm) is always chanted as an introit. In this church I might observe there is no "reading pew," that most useless and cumbersome piece of furniture, but the matin service and even song, which are here daily read, are said at the altar rails; the lessons being read from a lectern. The choir always attend and sing at the daily as well as at the Sunday services.

In Toronto the chanting is very good; indeed under the direction of the Professor of Theology in King's College it could not be otherwise. All his family indeed are well versed in ecclesiastical music. I spent a very delightful Sunday with them, when they sung to me the anthems that have been published in the "Parish Choir." The president too of the College, is a great proficient in Sacred Music. The consequence is that throughout the whole of Upper Canada, Church Music is cultivated, and in several churches the choral service is

\* Collecta, oratio quam is qui Clero vel Monachis præest, finito et expleto quolibet canonico officio, veluti omnium astantium vota et preces in unum colligens, publice et voce altiori recitat.



used. I could wish however, that the Gregorians were more appreciated there; if they were better understood they would be so. In one church in Toronto, Trinity Church, there was a choir of at least forty voices, the greater part men, just before the chancel, arranged in two parties; their chanting, which was antiphonal, was indeed very fine; the most masculine I think I had ever heard (there was no organ to accompany them). No fault could have been found with the accent or the intonation, nor had they any of the usual faults of indifferent singers; but with the choice of the tunes, though they were of the best kind of double chants, I for one was not satisfied. They ought with all those men's voices to have sung the old manly Gregorians.

In Fredericton, New Brunswick, every one would be delighted, every one, that is, whose taste had not become debased or puritanised, which is the case there with some of the inhabitants, with the Bishop's Chapel of St. Anne's. It is as yet the most perfect church building on this side the Atlantic. Here there is a regular choir in the chancel, who sit in the stalls. The clergy have sedilia within the altar rails. The chancel is separated from the nave by a beautiful rood screen. This of course, because the bishop is well known as being a first rate architect. This chapel he built himself out of his own resources. He is also building a cathedral, which when finished will be unrivalled throughout the American continent. But to the singing. The psalms of the day as well as the canticles are chanted. But, (and sorry am I to have to write a "but," yet truth must be spoken,) the chanting, is bad—bad, *i. e.*, in a Church sense. None of the congregation join, and for a simple reason; they cannot, the tunes are too difficult; florid double chants; and the consequence even to the choir is very injurious. After straining their voices in reciting the psalms, to some high note as E or even F, they are perfectly unable to sing the anthem as it should be sung. And there is no organ to hide the defects. On the Sunday that I spent there at the end of the day, after the sermon was ended, they could not manage to sing the evening hymn (Ken's) as well as it could have been sung by a common choir; their voices had been so strained throughout the day. The female voices, and the majority of the singers were females, were manifestly to use a vulgar expression, "used up." Why are not single chants used? I was never more convinced in all my life of the absurdity, for it is no less, of attempting to do too much. It is a great pity that in this chapel, the pride and the model of the North American Colonies and most deservedly so, such remarks as the above should have to be made. In Fredericton parish church, the singing is good and carefully prepared; but owing to the wretched system of singing galleries and red curtains, *et id genus omne*, it is as usual confined to a few, who sing accordingly drawing-room music to a select audience of pew-paying parishioners. I have now, sir, finished with my observations. They are, I am afraid, of a meagre order, but if you would insert them, I am persuaded they would be instrumental in doing good on this continent; for your periodical I found was circulated a good deal, especially in Upper Canada, and it is making its way in the States also. And an English Church Periodical, commenting on the Church services as here performed, will in no small way influence

American churchmen in taking their stand upon ancient well-tried catholic usages.

I am, Sir, faithfully, yours,

A SON OF THE CHURCH.

P.S.—I wish to mention that at the church of the Advent in Boston (U.S.), which I have already spoken of, when the offertory is read (which is the case every Sunday), the clergyman reads the sentences, each one of which the choir, immediately after he has concluded it, chant to a Gregorian tone. This appeared to me to be a very beautiful arrangement. I think it could scarcely be considered as anti-rubrical. In the Prayer Book as at present, there is certainly no direction for any but the "priest" to "say" the offertory sentences. But in a former edition, these sentences were ordered to be "sung." What is your opinion on the practice?

### CHURCH MUSIC AT DOVER.

*To the Editor of the Parish Choir.*

SIR,—It occurs to me that it may not be altogether without some good result, if I send you a few notices with regard to the manner in which the services, and especially the musical portions of them, are conducted in the churches of this town.

Almost every one who has visited this very attractive spot, (and few, who leave their homes in quest of health or pleasure, have not visited it) must have been struck with the sad contrast which the popular Protestantism of the last few centuries presents in a religious aspect, to the piety and zeal of those former ages, which people are so ready to stigmatise as dark and superstitious.

Walk through the town whichever way you will, you are irresistibly reminded of the *spirit* of bygone days. The *ruins* of the fine old cruciform church, within the precincts of the Castle, built before the close of the second century of the Christian era, with its unprotected burial-ground\*, where the graves of the dead in Christ are exposed to horrid desecration: the *ruins* of the once extensive Priory of S. Martin, now occupied as farm-buildings: the *remnant* of the Church of the Maison Dieu, (the modern Town Hall) the high altar of which is now "conveniently fitted up" as the Sessions' Hall: these are still existing witnesses to the careful piety of former, and the disgraceful neglect and irreverence of later ages. Whilst history tells us yet more than the eye can see of the provision once made for the due worship of God, traces of which are no longer to be found. The sites of *five* churches are still pointed out, but the holy walls have long been levelled with the ground; in *three* of these the voice of prayer and praise was heard till the middle of the sixteenth century; and in a *fourth*, so late as the year 1611. Of this last mentioned church, the tower remained till the summer of 1836. Strange that it should not have entered into the minds of the inhabitants of Dover, and especially of its governing body, who ought to be animated by some zeal for the cause of religion; how much more *creditable* (to use a mild word) it would

\* Of course the Government are responsible for the disgraceful condition of this burial-ground; and I am told that complaints have been made concerning it. With how little effect, the present state will testify!

have been, to have added the remainder of a church to the surviving tower, than to have demolished the tower itself! However, the ground was, I suppose, wanted for some modern improvements, and *utility* being the order of the day, down it came. Yet to pull it down was found no easy work; for so great was the strength of its walls, as almost to defy the exertions of those sacrilegiously employed to remove it. This is, I believe, the last act of church-destroying for which the town of Dover has distinguished itself. Let us hope, that the present and future generations will strive to earn a better fame, as the restorers of the waste places in Zion,—as they, whose zeal is well spoken of, jealous for the honour of Almighty God, and the good of His Church. And, indeed, something has been done deserving of much commendation. There has been a turn in the tide. The spirit of pious restoration, which has animated so many hearts in so many parts of our country, has spread to Dover. It is no longer the reproach of the town, that the two oldest and most interesting of its churches are *both* of them scarcely deserving of the name of churches,—robbed of almost every feature of a church, in a state of shameful dilapidation or neglect, which the irreligious and worldly *animus* of the “last unhappy century,” has so almost universally stamped upon the sacred edifices of this Christian land.

The church of S. Mary, which so late as 1842 was in a most disgraceful state, little better than a large barn, has been restored, and that with much good judgment and taste; the early Norman arches of the western portion of the nave, and also the arches, which separate the chancel from the north aisle, having been preserved. Of course all the square boxes have been swept away, and the whole church has been uniformly fitted up with pews of a very unobjectionable height and appearance. The galleries also have been put very far back, so as not in any degree to interfere with the columns of the nave. This good work of restoration, is, I believe, mainly owing to the exertions of the present incumbent and a very zealous and highly respected layman, who have had no little opposition to encounter from those, and such unhappily may be found in every parish, who set themselves in array against all improvement.

But I must not trespass more upon your time, but come to speak of the services at this church.

This is, undoubtedly, the best church in Dover, so far as the general manner in which divine service is conducted. It is evident that the clergy *mean* well. It is the only church in the town where *daily* prayer is said. Matins are said every morning, and on Wednesday evening in each week, evensong also. On festivals there is a sermon. There are three services every Sunday. The Holy Communion is administered *twice* every month; but with reference to this, there is a most extraordinary notice affixed to the doors of the church, (which must surely have escaped the notice of the incumbent,) stating, that this plan will be adhered to, “*whilst the number of the communicants shall render the system desirable.*” Surely, it is quite a new thing, and most adverse to the intentions of the Church, to make the frequent administration of this most Holy Sacrament in so large a parish depend on the number of communicants.}]

This church has now been restored four years; and it is certainly a matter of great surprise that the musical part of the service should continue in its present most inefficient state. The organ itself is nothing remarkable, but is played very badly. The choir consists of a few children. The Church Hymns are never chanted; indeed, the only attempt made at chanting is in the Doxology after the Psalms, and in every Amen which occurs throughout the service. The words which go with the reciting note are gabbled over fast, and sometimes crushed together, so as to be almost indistinguishable. To give you some idea of the organist’s knowledge of chants, I may mention, that for several Sundays lately, he used a double chaut to the Doxology, which he [always played wrong, altering it of course, much for the worse. Metrical psalms are sung before the Communion Service, and before the sermon; and generally to bad modern tunes.

Now, really, this is a sad jumble. There is much *pretence*, as witness the chanting of all the Amens,—a practice almost ludicrous, where the service generally, is so destitute of music; and yet the *spirit* of the Prayer Book is dead. There is a large Sunday-school attached to the church, so that there is no reason why the hymns of the Church and the psalms might not be chanted. There must, of course, be some musical voices out of nearly 200 children; at all events, some attempt should be made, to infuse a little life into those portions of the service which are essentially *praise*. It is to be hoped, that the clergy of the parish, I believe zealous and active men, will make an effort to improve the present state of things. Let a proper organist, who knows what is Church Music, and who can teach it, be provided. It is only right to add, that the prayers are said with all reverence, and that both priests and people behave themselves devoutly. At the daily prayers, the clerk is seldom present, the people responding well; and he is not at all wanted on the Sundays. But he is decidedly better than most clerks. Baptisms and churchings are not publicly before the congregation.

The second of the old churches of Dover, that dedicated to S. James, is of early Norman architecture: that is to say, those few vestiges of the ancient building, which have not suffered from the rude hand of the modern barbarian.

Let me, before I notice the manner in which divine worship is celebrated here, give your readers some idea of the state of the building itself.

There is not one of the old windows remaining. Windows such as are seen in shops, or in the stair-cases of large houses, supply their place. The church is fitted up with pews, five-feet high, many of them square; and it really requires some ingenuity to find out the original plan of the church. What was the chancel is, like the rest of the building, full of pews, which extend on each side of the altar rails; so that the altar itself is only separated from the rest of the chancel by rails *round* it. On Sundays the passage (it can scarcely be called an aisle) leading from the west door to the altar is filled with benches and chairs, as are also the other passages about the church. I attended divine service at this church lately on a Sunday when the Holy Communion was celebrated, and the confusion and noise made in moving these benches and forms, which was effected by two liveried beadles, when the sermon was over



and the *hearers* were leaving the church, was very annoying and unseemly. The benches were deposited on the tops of the pews!

The service was miserably done; quite in the old heavy style. Three verses of the Morning Hymn preceded the prayers. There is an organ, which at the time I took to be a barrel-organ, but was afterwards assured that it was not: and the Sunday-school children, a large number, formed the choir. There was no chanting; not even a doxology. A psalm was sung before the Communion Service, and another before the sermon. The congregation were by no means reverent; few, so far as I could judge, ever knelt: here and there an old woman was on her knees on the floor of the aisle, but the bulk of the congregation *sat*; indeed had they been disposed to kneel, the small square pews almost forbid the attempt, and the dirt on the floor was alarming. Scarce a response was heard: a fact which that important functionary the clerk appeared well aware of, for he did respond at the top of his voice, and that in anything but a devout manner; *converted*, *visible*, *invisible*, *wirgin*, and other similar expressions, provoked a laugh from more than one of the thoughtless portion of the congregation. Surely, if the people in this church will not join in the praise and worship of God, and there must be a clerk, he might, at the least, be such an one as can speak his own language correctly, and not minister to the ridicule of those who come to *gaze* and *hear*. There are two services on the Sunday, besides an early service for the military. The rest of the week the church is barred and bolted.

The two remaining churches of Dover are modern buildings. Of these Trinity Church, consecrated in 1835, is a district church in the Parish of S. Mary, and yet is without some of the privileges of a district church.

It is a large church, of decorated architecture, well and substantially built, and accommodating more than 1500 persons. There is no chancel: the altar rails enclosing a space at the *north-west* end! There is an uncommonly high tower whence the prayers are said, and another, of equally terrific proportions, whence the sermon is delivered. These two hideous towers are placed near the rails of the altar, one on either side of the middle aisle, looking south-east. It really must be an undertaking that requires no little nerve to ascend them. There are galleries on each side of the church, and at the south-east end there are *two*: one for part of the congregation, and the other, which is still higher up, where the organ is placed, and the choir are. The church is too high for its general proportions; and the clergy who officiate are heard with very great difficulty.

The organ is a good one; but badly played. The organist is one of the *thumping* and *startling* school. Without any notice of what his intentions are, he changes from the softest notes to an overwhelming crash of the whole power of the organ, which almost stuns you. The choir consist of school-children. The singing is of the following character. There is no chanting, except the doxology after the Psalms: and here the fault is the opposite of that at the parish church of S. Mary; *for each note is drawled out to the same length as the reciting note*. You cannot fancy anything much worse than this is.

Metrical psalms are sung after the third collect, before the Communion Service, and before the sermon. The first verse is sung by the whole choir, and the congregation shew a desire to join with them; but their chance is a short-lived one, for the second and third verses are usually sung as a solo by one of the children! and, of course, as soon as the organist, by the very gentlest music, intimates that this child is to have it all to himself, the timidity which makes each one so fearful lest his neighbour should hear his voice in public worship, at once checks those who wish to sing, and the result is, that the child alone sings these verses. Sometimes the organist makes a slight variation, and allows the congregation the chance of joining in the third and fourth lines of these verses; for down comes the crash of the organ about your ears, either at the commencement or middle of these lines.

There are three services every Sunday; but neither is there daily prayer, nor are the festivals observed. The clerk is *quiet*, and many of the congregation behave reverently, and join in the responses.

The remaining church, which I have now to notice, is Christ Church. It was consecrated in 1844. The patronage is vested in trustees. It has no chancel, the altar being merely railed off from the east end. Here the arrangement is observed of placing the pulpit above the reading-desk, and in such a position as to hide a considerable portion of the altar from the view. The church accommodates about 1200 persons, and a gallery is shortly to be built, more room being wanted.

The incumbent is an extempore preacher, and certainly a good one, and I believe also an active man in his parochial work. It would be unjust not to add, that the congregation for the most part behave well, whereas in some churches where there is extempore preaching, it is remarkable how the attention of the *audience* is confined to the *sermon*, the prayers being regarded as of little importance, a sort of introduction merely to the grand and exciting scene which is shortly to follow. Here it is otherwise; the people generally take part in the service, and the singing is, in some measure, congregational.

There is no organ, a choir of men and women leading the singing. Bickersteth's collection of 900 hymns is used. Chanting there is none, not so much as a doxology, or an amen. There is a hymn before the prayers, another before the Communion service, another before the sermon.

The singing would be good, if those who form the choir did not make so much noise. There is more of congregational singing in this church than in any other in Dover. The clerk is placed in the gallery, where he gives out the hymns. There are three services on the Sunday, and another, of course, on *Thursday* evening.

From what I have said, it is but too apparent that Church Music is at a very low ebb in Dover. Here, in this large and important town, there is *not one church*, where the hymns of the Church or the psalms are chanted,—not one, when the service is conducted strictly according to the Rubric, and intentions, of the Prayer Book.

The church, to which the eyes of all true church men here are turned, is that of S. Mary. Let us hope, that a better example in the manner of conducting the musical portions of Divine Service will

shortly be set there. When once set there, let us hope that the rest of the churches will in time follow that example.

I am, Sir, yours faithfully,

*Dover, F. of S. Matthew, 1848.* A CHURCHMAN.

#### REV. W. H. COPE'S LECTURES ON CHURCH MUSIC AT SHEFFIELD.

ON Tuesday and Thursday the 14th and 16th of November, the Rev. W. H. Cope delivered lectures on the Choral Service at Sheffield, to which place he was invited for the purpose by some zealous Churchmen. Private accounts that we have received, as well as the public papers, testify that the lectures were in every respect most successful. The largest room in the town was crowded by one of the most respectable assemblages ever seen in the place, and every corner was filled. The Lecturer was introduced by William Smith, Jun. Esq. with some forcible remarks on the impolicy, to say the least of it, of neglecting any legitimate means of strengthening the people's love for the Church of their fathers, and especially means so powerful as music. At the conclusion of the second lecture, the Rev. J. Livesey, incumbent of St. Philip's, Sheffield, moved the thanks of the meeting to the Lecturer, observing that the facts which he had stated, and the authorities he had quoted, were unimpeachable, and the plan he had suggested, a most valuable and important one. He trusted that Mr. Cope would find in a subsequent visit to Sheffield, that his services had not been in vain; but that they had been the means of promoting the highest object of music, the glory of God, in the improved service of the Church. This motion was seconded by W. Smith, Esq., Sen., and carried by acclamation.

In returning thanks, the Rev. Lecturer said—"I heartily thank you for the kind manner in which you have received the proposition of the rev. gentleman on my left, seconded by my friend on the right.

I have delivered these lectures on the invitation of gentlemen of your town, in the hope that they may lead to some improvement in Sheffield. I know it may be said, and with some reason, that I have proved too much; that I claim to establish the choral service in every church. Now, I am well aware that the circumstances of churches differ—that there may be difficulties in the want of a choir, in the musical abilities of the clergy, and I would say it, without wishing to give offence, in the prejudices of congregations. I have laid down what I think the value and importance of the English choral service, the adoption of which must rest with those set over the congregations of the church; but I would say that in every church something may be done; psalm tunes of a florid character, may be replaced by anthems—that the canticles may, in every congregation, be chanted. If my lectures be the means, under God, of leading to one or all of these improvements in any church, with which those who have heard me are connected, I shall be very thankful. If those ladies and gentlemen who have assisted me in the illustrations of the lectures, be fair specimens of the musical habits and character of the town of Sheffield, most of them being non-professional, then I

say, that what I have heard of the ability of vocal choirs and of the singing in Yorkshire and the north of England, has not been exaggerated. I may also say that I have seen facilities for improvement in Church music in Sheffield, which I have seen nowhere else. In thanking you, I also beg to thank this choir who have assisted me in a most effective manner. I could not have wished the anthems to have been better illustrated than they have been. I thank them very heartily, and I may say, in your name too."

We subjoin a few extracts from the report in the Leeds Intelligencer of Nov. 25th.

#### *Improper use of the term 'Cathedral Service.'*

Chanting the service was improperly called "Cathedral service," for it might be used in any church, and in it rich and poor might join. A considerable portion of the service was used by the people, such as the confession, the creeds, &c., and the hymns after the lessons. The people were constant assistants of the clergy. Since then, the people were ministers of some parts of the service, means should be found that they might conduct their share of it, without confusion of voices, so that the words might be plain to others. This was the great leading idea of a public service—a multitude of voices without confusion.

#### *Choral celebration of the Holy Eucharist.*

The communion service is essentially a musical one; he meant, not only in that part which precedes the sermon, but that which celebrates the Eucharist. Old service books prove that the custom was to sing the whole of the Communion Service, and musicians well know that the great masters of the 17th century wrote complete communion services. The celebration of the Communion Service with singing was the practice of the Church in early times, as was proved by Bingham and other early writers. Among other incorrect practices and innovations at the Communion was one which extensively prevailed—that of the congregation saying the prefatory words, "Therefore with angels and archangels," &c., which was never intended. Every English composer has set the Sanctus, but not the words, "Therefore with," &c. to music, which, had it been proper, would have been done. This was especially seen at the coronation services of our sovereigns.

#### *Destruction of Choral Books by the Puritans.*

The suspension of the choral service during the Rebellion, rendered it strange to the new generation; and the destruction of musical services as popish and sinful, rendered the writings of the masters of the two former periods very scarce and difficult of access. So complete was the destruction of English service-books by the Presbyterians during the Commonwealth, that only one complete copy of Barnard's works is known to exist, and only two or three single parts are in the library of Hereford cathedral. Day's book had two editions published, the first in 1565, and the second in 1620; but so extensively was this book destroyed during the rebellion, that the only one copy of the second edition approaching to perfection, was in the library of the dean and chapter of Westminster; and it was mutilated by the destruction of a few leaves. This was the cause of the true style of the early English writers being lost, and of the introduction of foreign music.



*Close of the English School of Church Music.*

Dr. William Boyce died in 1799, and with him, he might safely say, closed the school of English Church music, after an existence of two hundred and fifty years, from 1530 to 1780. This school had existed as long as any school in the world, even that of painting. Subsequent musicians had not the conception of writing for the Church; they had the glaring fault of straining to produce, by great effects, grand and sublime strains, and we see their utter failure. Instead of making use of simple means, like the ancient masters, they vainly endeavoured to produce sublime effects. After the death of Boyce, there had not existed in England, a succession of Church musicians, in the true sense of the word. During the 250 years' existence of the school of music, their productions had never ceased to be the music of the Church, their music always having had a solemn and devotional character. As for Mozart he was so secular that you would not know his music was sacred, if you were not informed of it at the time it was being performed.

## ON AN ERROR IN THE USUAL MODE OF CELEBRATING THE HOLY COMMUNION.

*To the Editor of the Parish Choir.*

SIR,—In a late number reference was made to the erroneous practice of commencing the singing of the Sanctus at the words, "Therefore with angels," instead of at the words, "Holy, holy," &c. This is, however, an error of earlier standing than is generally considered.

Dr. Child's Sanctuses are so set, and are still sung in the same manner in St. George's Chapel, Windsor. Dr. Child is, however, I believe, the only one of our ancient Anglican composers who has committed this blunder, which he most probably would not have made, had the Priests done their duty in singing the Preface.

I do not know that even at the present day, notwithstanding the improvements that have taken place, the Preface is sung in any of our cathedrals. In a "Durham Book," just published, I observe, that although the responses to the *Sursum Corda* are set to music, there is no notation of the Priest's part. And this work contains but one Gloria in Exceelsis, as sung in Durham, viz.: Blow's in D. This was already published by the Sacred Harmonie Society; but I do not know that the remainder of Blow's Communion Service in this key, has been yet given to the world.

But although the Prefaces are not sung in any of our cathedrals, it is different in Parish churches, where the singing of this sublime portion of the Service is now not uncommon, either in monotone, or in the beautiful varied melody, which is one of the most precious relics of antiquity, and which so admirably corresponds to the majesty of the words as to have given rise to the myth that parts of it were "learned by the Apostles, in moments of communion with Heaven." As the music, however is not generally accessible, I shall be happy to furnish you with my manuscript of it, should you be able to find room for it in the *Parish Choir*.

It is a curious fact, that the singing of the Sanctus (in its proper place, I mean, after the Preface), has been preserved from time immemorial in one parish

church, at least, that of Sapcote in Leicestershire, the present rector of which is the Rev. John Bickersteth. I do not know what music is used, but the communicants commence singing at the words, "Therefore, with angels." W.

## THE COMMUNION HYMNS.

*To the Editor of the Parish Choir.*

SIR,—The Bishop of London in his correspondence with Mr. Lowe, Chaplain at Madeira, observes that although approved of by the Communicants, he "objects" to the singing of the Communion Hymns, except in cathedrals. As the singing of a hymn after Communion is founded on the express warrant of Scripture, and is enjoined by the Book of Common Prayer, I cannot, I confess, understand the grounds of his Lordship's "objection." As the Bishop makes an exception in the case of cathedrals, I should be glad to be informed in how many English and Irish cathedrals these hymns are now sung, as I am certain his Lordship's is not one of them.

That the singing of these hymns is sanctioned by the Book of Common Prayer cannot be denied; that they have in their favour the custom of the Universal Church (including the Anglican in her most palmy days,) is equally incontrovertible. If, however, bishops object to them in parish churches, and deans disallow them in cathedrals, while the communicants (as in the present instance) desire them and look upon them as their rightful privilege, what effect is all this likely to have on the minds of the laity? May they not justly suspect that their rulers are sometimes more guided by their individual tastes than by the wants of the Church and the Book of Common Prayer? W.

## THE MISCHIEF OF IRREVERENCE IN CHURCH.

*From a Correspondent.*

"TAKE heed that ye offend not one of these little ones." Alas! our sins are not confined to ourselves, but act as causes of sin in others. Every careless look, or careless word, will one day rise in judgment against us. How cautious then ought we to be to avoid sinning, especially in the house of God! These reflections arise naturally on reading the following passage from the pen of a Dissenting minister, who was once alas! a priest of the Established Church. It is extracted from a letter which he published on his secession; and will explain itself without further comment.

"My soul was pained and burdened within me at hearing the wicked and the careless take into their lips the sweet petitions of David in the Psalms. I heard around me those who I knew from their life and conversation had never for a moment spiritually felt the pangs of a wounded conscience, say, 'I stick fast in the deep mire where no round is; I am come into deep waters, so that the flood runs over me.' I heard those who never desired or longed after anything but the gratification of their own lusts and covetousness, repeat aloud, 'Like as the hart desireth the water-brooks, so longeth my soul after thee, O God.' Those that were dressed up in all the colours of the rain' bow, I heard saying, 'As for me, I am poor and needy.'

Graceless men who had never felt a drop of the Spirit's teachings, and who out of the Church swore, jeered, and scoffed, would ery in my hearing, 'Take not thy Holy Spirit from me.' Adulterers and adulteresses repeated aloud, 'I will wash my hands in innocency, and so will I go to thine altar.' Whilst the self-righteous Pharisee would sound in my ears, 'I will go forth in the strength of the Lord God, and will make mention of thy righteousness only.' Thus the gracious and the blessed experience of God's saints was mocked and trampled upon, and the fervent prayers and breathing of the Spirit in contrite souls were profaned by the ungodly taking them into their unhallowed lips. \* \* \* Again and again has my soul been burdened at hearing the wicked little children around me mock God by shouting out the responses, as they had been systematically trained to do by ignorant ministers, parents, school-masters, and school-mistresses. Being for the last three years a hearer, and not a reader of the Liturgy, I have been compelled at times to close my ears with both my hands, that I might not hear the mechanical cries of the children, one of whose responses was always thus worded, 'We have left undone those things which we ought not to have done.'"

#### THE DEAN OF WESTMINSTER ON THE PAYMENTS CHARGED FOR VIEWING THE ABBEY CHAPELS.

"\* \* \* Having had our attention directed to one portion of the appendix to the Dean's Sermon, we cannot resist the temptation slightly to prolong our extracts, in order to present our readers with a correct account of the charges now made at the Abbey. The subject is a national one. An agitation little less than national was directed against the charge formerly made for admission within the Abbey walls, and, are rejoiced to find, with the most perfect success. The doors of Westminster Abbey are now thrown open to the public for free ingress and egress, from morning to night. We do not think that any reasonable person can complain of the charge still made, not for entering the Abbey, or viewing the monuments, but for admission unto the side-chapels, which is quite a different affair. At all events the Dean's weighty and business-like argument which we subjoin, will go far to convince gainsayers.

#### NOTE 2.

"For the information of the public, and the correction of anonymous authors of inaccurate and censorious charges in newspapers and reviews, I subjoin the following statement respecting the restrictions laid on visitors to the Abbey, and the payments required for admission to certain parts of it.

The entire nave and both transepts are open to all the world *gratis*, daily from morning to night, except on Sundays, when there is divine service at eight and ten A.M., and at three P.M., and during the hours of prayer, on week-days, at eight and ten A.M., and at three P.M.

In the nave and transepts a sufficient number of officers attend to see that no one touches or injures the monuments.

The series of chapels which contain the royal tombs, and many most perishable and portable remains of ancient art, are accessible only by parties, attended by one of many guides appointed to this service, who explains aloud the history of the contents of each chapel. For this admission and attendance each visitor is charged sixpence, which is applied chiefly to pay the salaries of the attendants, and the surplus

funded for the decoration of the Abbey. No part of it goes to the Dean and Canons.

By an order of the House of Commons, June 26, 1845, a return was presented by the Receiver-General of the Dean and Chapter of Westminster, of the annual amount of money taken for admission to see the monuments during the years 1841, 1842, 1843, and 1844, and of the appropriation of such money,—showing its entire application to the three following purposes :

1. Cost of cleaning the Monuments.
2. Salaries of Officers, Attendants, and Tomb-showers.
3. The Residue paid to the Ornamental Fund.

And on the 26th July, 1843, a similar Report was presented of monies received for admission from 1836, to 1843. It is from the savings of this fund during many years that the cost of preparing the new stalls and large additions to the organ, and of the new painted glass windows at the end of the south transept, have been gradually defrayed.

These windows, by Messrs. Ward and Nixon, have been pronounced by high authority to be the largest and best executed work of modern times.

Before 1826, the total receipts of larger fees then paid for seeing the monuments, were divided between the officers of the choir and some sub-officers and attendants in the Abbey. In 1826, the Dean and Chapter made an arrangement with these persons, which guaranteed to them the annual amount of their previous receipts, the Dean and Chapter undertaking the risk of loss by a proposed reduction of the fees, whilst the increase, if any, was to form an Ornamental Fund. The reduction of the fees was forthwith made, and followed, as in most cases of reduced prices, by increase of income and creation of the Ornamental Fund, which is expended on the truly National object of decorating one of the most ancient and most beautiful examples of Mediæval Architecture that adorns our country.

At Paris, there was in 1845, a charge of 10*l.* each person for admission to similar chapels within iron gates at the east end of Notre Dame, bereft alas! of almost every monument and remnant of past times, except the coronation robes of Napoleon.

In Westminster Abbey there could be no security for the innumerable precious and unique remains of mediæval art which crowd the recesses of the Royal and other chapels, if the public, *i.e.*, every individual, alone, or several together, had access to them without a guide. Before the adoption of the existing precautions, acts of plunder and abstraction were of frequent occurrence. We have now in progress of restoration to the places from which they were stolen, two emblazoned bronze escutcheons from the tomb of Edward III., and a bronze wreath from the tomb of Henry VII. These have been returned by the repenting individuals, or executors of parties that must have torn them, with heavy tools, from these royal monuments. Another penitent pilferer has lately sent to the Dean a slice taken some years ago from the Royal coronation chair. The whole of the Byzantine Mosaic work, that was within reach, has been stolen, bit by bit, from the tomb of Henry III. The Dean is responsible to the Crown and to the country for the safe custody of all these public monuments; and with a special order from him, all persons wishing to be alone for the purpose of making drawings, or copying



brasses, or inscriptions, or studying architecture, may, by applying, with a note of introduction, obtain a free ticket of admission.

#### CATHEDRAL SERVICE AT LINCOLN.

A WRITER in the *Guardian* of 23rd August gives the following account of the service at Lincoln cathedral.

"To say that the boys could not sing, and the organ could not play, and the boys and organ could not go together, would only half describe it. It was sluggishness and torpor personified. It crawled like a wretched lame insect from beginning to end. Its excessive feebleness was such that it seemed every moment on the point of stopping from mere want of breath. I was surprised that it went on at all. It seemed always at its very last gasp. At no one point in the service did the organ rise to the substance or dignity of a street barrel. The organist—if he was one—was afraid of touching a bass note, and one man blowing on a bad flute would have produced an equal or very similar effect to that of his playing. The voices of the choir were in keeping. I dare say there were good voices amongst them, but it did not seem to be expected that they should exert themselves in the slightest degree. I must confess that throughout the service I could not help feeling sincere and unfeigned astonishment at the exhibition which was going on, and asking myself repeatedly—What are these people doing? Is this cathedral service, or is it something else?"

#### IMPROVEMENTS AT SALISBURY.

THE *Hampshire Advertiser* of September 23, has the following paragraph:—

THE CATHEDRAL.—We hear that a very laudable design, in reference to the improvement of the choral services of the Cathedral, has been entertained in a quarter where noble conceptions seldom stop short of actual realisation. The Rev. Precentor Hamilton, contemplates, it is said, the gathering of the choral body, at frequent stated periods, for the practice of the finest sacred productions of the old masters—the giants' church music. Such practice cannot fail of realising good results in improved taste, and accurate execution, as well as in rescuing a large body of music from unmerited desuetude.

#### Books Received.

*Eda Morton; or The Cousins.* OLLIVIER.—A pleasing little tale that may rank with *Chollerton*, and the *Village School Fête*.

*Dr. Rimbault's First Book for the Piano-forte*; thoroughly good, yet concise and simple.

*Faire Daffodils*, harmonized for four voices; the words by Herrick, the music by J. W. RUMSEY, Master of the Orsett Diocesan school. C. OLLIVIER.—A very pleasing composition that ought to be a favourite in families that love to beguile their winter evenings with good vocal music.

*Last Night I lay a sleeping*, a Christmas carol; by the author of the "Island Choir"—the music composed by H. J. GAUNTLETT, Mus. Doc.—We welcome this as a step towards supplying a great desideratum—namely, a set of carols, joyfully commemorating the festivals of the Church,

but adapted not to the Church, but to social meetings of christians in private. Both words and melody will please our readers.

*A Collection of Psalm Tunes and Chants*, arranged by WILLIAM GLOVER organist of St. Luke's and St. Matthew's, Manchester.—The psalm tunes in this collection include several simple melodies from the German, and most of the standard compositions of that class which are already to be met with in similar collections; all tunes of the florid 'Foundling Hospital' order being excluded. Of the chants we cannot speak so favourably; for we may affirm that the best of all are excluded; not a Gregorian, nay not even the so-called Tallis's chant is admitted—and though Mr. Glover has too good taste to admit any of the modern Bacchanalian order, yet he has confined his selection almost entirely to the double chant. We should certainly advise Mr. Glover to shorten his "Preface" in any future edition. Such expressions as "the soul of genius soars heavenward to its birth-place with the speed of light," &c., &c., &c., are mere twaddle. Besides, some very sensible remarks which it contains are very much marred by an attack on those whom Mr. Glover calls "the Gregorianizers." If Mr. Glover abuses the Gregorianizers, he ought not to condescend to borrow from them; yet certainly it would not be difficult to point out the source of some of Mr. Glover's ideas, if not of his very words, in certain unmistakably Gregorianizing publications. Mr. Glover may recollect that Church Music in England has been raised from the most debased state into which it had fallen twenty years ago, not by professional musicians, but by a few *Gregorianizers* who pointed out *old Church Music* as the model for imitation and source of reformation.

Mr. Glover submits the following very sensible and truly Gregorianizing rules for consideration. "Let the ordinary compass of psalm tunes and chants be confined to eight notes—C to C. Let the introduction of the upper D be of rare occurrence. Let the music be regular in form but not monotonous. Let a frequent selection be made of tunes not exceeding six or seven notes in compass, which are the best adapted for general use. If these suggestions were followed out, most persons would and could sing the melody, and by a little time and attention they could afterwards learn the simple harmonies.

"The fastidious will chide us for recommending the melody in octaves, and will remind us of 5ths and progressions, &c.—but every musician knows that in instrumentation when the harmony is complete in four parts, the melody may be doubled as the flute and bassoon, and we leave the admirers of Beethoven to describe the thrilling effect of such combinations.

"Psalmody is essentially the *people's song*. Quartett psalmody is as absurd and ineffective as Handel's sublime air, 'He shall feed his flock' would be if sung by a thousand voices. The people of England will demand ere long their quire-usurped right. Congregational music must be founded upon some common ground of regular and accessible compass—one grand simple unadorned style—one common musical language as we have one common liturgical language, and both, understood of the people."

We feel sure that if Mr. Glover will pursue his course in a devotional spirit, and free from professional prejudices; and if in reality he will give the people their legitimate musical language for prayer, psalm, and response, not forgetting (what alas! modern so-called Church musicians seem studiously to ignore) the musical celebration of the Holy Eucharist, that he is capable of doing great service to the Church, and of wiping off a long standing reproach upon the body to which he belongs.

*Authorized Street Preaching*, proposed as a remedy for social evils. BELL.—We heartily agree with every word of this excellent tract, and strongly recommend it to our readers.

*Old Church Psalmody*; a Manual of good and useful tunes, either old or in old style, with Prefatory Remarks and Historical Notices, by the Rev. W. H. HAVERGAL, M. A. London, J. HART.—From the prefatory remarks to this useful volume, we extract the following: "The time and pitch of tunes in older days, were not exactly as they now are. The old singers sang at a greater speed than modern singers. A dozen verses, reduced to six by a double tune, formed a very moderate portion for one occasion. The *modern drawl* which makes four single verses quite long enough, was most likely occasioned by innovations upon the syllabic style in the early part of the last century. When crotchets, quavers, flourishing turns, and 'part tunes' as they are called, found admission into Parish choirs, a slowness of performance necessarily followed. The introduction also of tunes in triple measure where the accented semibreve or minium is divided into two slurred notes, (such as Abridge, Irish, Rockingham, Manchester, &c.) was fatal to the continuance of pure psalmody. All such tunes occasion a slow and languid utterance, and oblige an unwelcome curtailment of the original words. As to the *pitch* at which tunes were sung, some of the 'Introductions to Singing' published in the last century leave us in no doubt. They disclose the fact, that the keys in which the tunes were set, were no criterion as to the pitch in which they were sung. They were mostly set in only two or three keys to suit the convenience of the printer as to leger lines and accidental sharps and flats; but they were sung at any pitch which best suited the voices of the singers. Now that the organ has banished the pitch pipe, it is very desirable that our organists should be able to transpose at sight, or that they should possess copies of the same tunes in sundry keys. Weather, temperature, health, or power of particular singers, difference between morning and evening, character of words, and sundry minor circumstances frequently render a change of key, higher or lower, very expedient."

If we may be allowed to find a fault in this very excellent collection, it is, with the title, *Old Church Tunes*. *Church*, these are not, in the proper sense of the word; although many German specimens of tunes are evidently derived from the old Catholic hymns. Why not give some of the *real* old Church tunes?

*Cantica Ecclesiastica*. Hymns of the Church arranged for chanting, without regard to musical time. MASTERS.—The setting of the *Gloria Patri* in this little book is an improvement upon the ordinary mode.

### To Correspondents.

We beg to intimate once more, that we are not responsible for the opinions of our correspondents. It is often desirable that facts and opinions should be published, in order that their existence may be known, although their propriety may be open to discussion.

*An Inquiring Reader*. We believe the practice of the priest and congregation chanting alternately to be an improvement on reading alternately, and to be equally authoritative in Parish Churches with the custom of chanting by sides; and it may be more convenient where the congregation or choir is scanty. We know of no rule against it, though the other custom is the more perfect one. *Vido Parish' Choir*, vol. i., p. 162.

*A. Z.* An amateur organist in the North expresses a wish that some good musician would write a few Voluntaries in strictly ecclesiastical style, and at a cheap rate.

We will announce the next Tallis or Parcell day at the Abbey, if we can gain intelligence of it in time.

*Rustica, Ital.* The *Organ Manual* has been long in preparation, and will soon be finished. *Rustica* may consult *Calcott's Grammar*. Write to Gray or some other organ builder on the subject of mechanism.

*H. E. M.* asks if we can recommend to him any large cheerful, healthy village or town in the south of England, where the Services of the Church are celebrated *daily*, with due solemnity and propriety. It is an unfortunate circumstance for our Church that, at the places to which invalids resort for the recovery of their health, and at which the consolations of religion ought to be most esteemed, the Services are not more frequent and attractive.

*A Churchman*. Mr. Charles Child Spencer, the eminent church musician, is not in holy orders. He has no connection with St. Paul's, Knightsbridge, and is not responsible for the character of the music used there, nor for the style of its performance.

*A Dissenter*, who takes an interest in the Parish Choir, has forwarded us an account of some Saturday evening Services held at a place of worship called "Church of the Saviour," Edward Street, Birmingham, consisting entirely of sacred music. It is curious that Dissenters do daily things which are considered Popish by *low* churchmen. There is no doubt but that the listening to good *quaire-singing* does excite devotion, and may be made an act of worship, though it ought not to supersede the more important act of singing by the congregation.

*E. J. H.* "*Thou visitest the earth*" is the concluding chorus of Greene's anthem, "Thou, O God, art praised in Sion." We fear that our Reverend Correspondent would find the other parts of it quite out of place in his church.

We do not believe that the Rubric in the Burial Service "After they are come into the Church, shall be read one or both these psalms following," is intended to exclude musical reading, whether in monotone or plain chant. The history of the use of the words *say*, *sing*, and *read* would not, we humbly think, bear out such an interpretation.

*J. H. S.* wishes to find three full anthems by Dr. Rogers, viz.:—1. "Behold how good and joyful." 2. "Save me, O God." 3. "O, that salvation." Any of our readers who can give the desired information, will be thanked.

*X. Z.* calls our attention to St. George's Chapel, Allmarle Street, London. In the midst is an "elephantine mass of wood, divided into upper and under pulpit, at the left of which is a pew with red curtains, where sits the clerk, who is the only person in the chapel, who says the responses audibly. The organ is in a gallery over the Communion Table, which is quite out of sight. In the organ-loft some German professional singers sit and sing wretchedly. Service is performed on Sundays only."

The *Chelmsford Church Choral Society* appears to be flourishing. The Rev. C. A. St. John Mildmay and Rev. W. Greenslade are active supporters of it.

*A Country Organist* says:—

"Looking over the "Parish Choir," I noticed the following:—"A Clergyman, in want of an organist asks the Editor of the "Parish Choir," "Can you tell me of any young man who wishes to serve God in His Church, and give up his powers to His cause? I do not want a showy player, but a good Churchman, who knows what Church Music was in its best time, and loves it." I am organist at a church where the music is sung by a few school children, and all attempts to improve it are useless; if you know of a situation similar to the above quotation, and will kindly inform me of it, you will confer a great favour on me. Communications for the writer may be addressed W. R. S., care of Mr. Ollivier.

London:—Printed by THOMAS RICHARD HARRISON, of No. 45, St. Martin's Lane, in the Parish of St. Martin in the Fields, in the County of Middlesex, Printer, at his Office, No. 45, St. Martin's Lane, in the Parish and County aforesaid; and published by JOHN OLLIVIER, at No. 59, Pall Mall, in the Parish of St. James Westminster, in the said County.—Friday, December 1, 1848.



## Conversations on the Choral Service. No. 8.

(Continued from *Parish Choir*, Vol. I. p. 75.)

ON THE AUTHORITY FOR THE CHANT IN THE ENGLISH CHURCH, AND ON THE MEANING OF THE WORDS "SAY" AND "SING."

[In the earliest Numbers of the *Parish Choir* were published some conversations, in which our friend, Mr. Felix, endeavoured to convince a highly respectable tradesman and his wife, Mr. and Mrs. Bray by name, of the lawfulness and propriety of that musical celebration of the Church Service, which it is the office of the *Parish Choir* to advocate. These conversations were, we have reason to believe, not altogether unsuccessful in their object; and we now, at the desire of some of our readers, propose to insert the remainder of the series in this and the following numbers of our Periodical. We are desired by the author to state, that he deferred sending us the conclusion of the series, (the last No. was published in November, 1846,) because, by some odd coincidence, the same sort of arguments, that are used against the Choral Service in the following conversation, were published about that time in the *Church and State Gazette*, in an article, attributed (perhaps wrongly) to a clergyman; and Mr. Felix, with a delicacy that does him credit, was anxious to avoid satirizing a clergyman, or seeming to do so, by putting the peculiar style of argument which he had adopted, into the mouth of Mrs. Bray and Mr. Mumble. However, as it always happens whenever anything is put off, fresh reasons were found for delay from time to time, till by this time, the whole thing is probably forgotten, and the introduction of the old interlocutors, may seem like the revival of a worn out jest. But as we have said, we have been urged by some of our readers, to procure the rest of the series of conversations for publication, and we have induced the author to comply with their wishes. We may add, that we believe the familiar matter of fact way in which they deal with the subject, is calculated to render them more useful for their purpose, than disquisitions of greater learning and more elaborate argument.—ED. P. C.]

*Mrs. Bray.* I see plainly, Mr. Felix, that there is a great deal to be said and learned about the Common Prayer Book, that does not appear on the face of it at first sight. What you told us at our last meeting about the words *say*, and *sing*, and *read*, had certainly never struck me before.

*Mr. B.* And there are many things which you tell us, which are so contrary to the notions which most of us were bred up to, that even if we were positively satisfied as to their truth, we could not receive them without some hesitation. Now I used to agree entirely with my friend Mumble, the churchwarden of St. Boniface's; and he, you know, at the time when there were those great disputes about the Surplice and the chanting of the Psalms, quite carried the vestry with him, against the parson, and gained the day by quoting that passage in the Prayer Book about the *Venite*, which says, "on the 19th day of every month it is not to be *read* here, but in the ordinary course of the Psalms." This shows, said he, that the Psalms are meant to be read, and that the chanting of them is Popish; for if the Reformers

had meant them to be chanted, they would not have said they were to be *read*; and nobody that was a true Protestant, could maintain that reading meant chanting, only a Jesuit could say that.

*Mrs. B.* Yes, and when little Tom Cox, the singing boy at St. Boniface's, died, and the clergyman wanted to have the Psalms chanted at his funeral, Mumble agitated the vestry, and quoted the rubric, "after they are come into the Church, shall be *read* one or both of these Psalms following;" and so the vestry prohibited the organ from being used, and would not let the key of the gallery go out of their hands.

*F.* The only way to settle this question honestly, is as I said when we met last, to find out, not what we mean by the words *say* or *read*, but what did those persons mean who compiled the Rubrics of the Common Prayer Book. Because words vary in their meaning, in the course of time. Sometimes, they get a meaning quite opposite to what they had at first; and so to get at the truth we must go back a little. You recollect that at our last meeting I showed you, and you could not deny, that the terms *read*, *say*, and *sing*, are used almost indiscriminately in the Prayer Book; so that one and the same thing—the Athanasian Creed, for example—is ordered to be read in one place, and to be said or sung in another. Now either these Rubrics contradict each other, which is hardly credible, or else they agree; and if they agree, why then the words *say* and *read*, are not to be understood in their modern sense as opposites to singing, but they are to be understood as implying or allowing a musical way of saying and reading; in other words, chanting.

*Mrs. B.* But have you a right to take it for granted that the Rubrics are not contradictory?

*F.* If you assert the Rubrics to be contradictory, then you must look at history, custom, and other sources, to find out which of the two contradictory meanings is the right one. But I think I can show you that they are not contradictory.

*Mrs. B.* May it not have been the intention of the Reformers that the Psalms should have been plainly read? and may not the words *sing* or *say* have been left by accident?

*F.* When you talk of the Reformers, you forget that the Prayer Book was most carefully revised in Charles the Second's time, a hundred years after the Reformation; and that if there had been any oversight of the kind in earlier editions, it could hardly have escaped revision then. Moreover, if you recollect, I told you, that although it is quite true that the word *read* now-a-days, does generally mean *not to sing*, yet, that it used to signify, a musical reading or chanting. For example, Bingham, a most learned writer on ecclesiastical antiquities, in describing the ancient Church Chant as regulated by St. Athanasius, at Alexandria, in the fourth century, says, "that it was not much different from reading, and much resembling the musical way of reading the Psalms now in our Cathedral Churches." Bingham died in 1723, so that you see more than half a century after the last revision of the Prayer Book, the word *read* was employed to denote chanting.

*B.* I find in the Prayer Book the words *read* and *say*. You say that they *may* mean musical reading and saying; or at all events, that they do not prohibit musical reading, and that chanting was called musical reading in 1723. But you have got to prove

that these words, read and say, were actually used in a musical sense, at the time of the Reformation, when the Rubrics were compiled.

*F.* That I can easily do. We have only to look at the Latin Service book of the unreformed Church, from which our reformed Common Prayer Book was taken.

*B.* Stay, stay; if we are to go to Latin Service Books for the Choral Service, I shall think that Mumble is right after all, and that the whole thing is Popish.

*F.* No, my dear sir; I go to no book for the Choral Service but the Common Prayer Book of the Church of England. That is my authority. But you challenge me to prove that the words *read* and *say*, which are used in the Prayer Book, were used in a musical sense at the time of the Reformation. How can I do this, unless you allow me to go to the books that were used down to the time of the Reformation?

*Mrs. B.* But all this quite frightens me. I feel a kind of horror when you talk of Latin Service Books. I was always taught that our Common Prayer Book was composed by our pious Reformers; but to pretend to look for its origin in anything Latin, is quite frightful.

*F.* Please to recollect that the Reformers did not make a new Church, but reformed an old one; they did not compose a new Service Book, but reformed an old one; the old Latin Service books contain good metal alloyed with dross and tinsel; they threw away the dross, and they kept the bright metal, and gave it us in our Prayer Book. They did not invent a new Ritual, nor a new way of celebrating it; neither did they invent new terms. They purged away whatever was blasphemous and superstitious, and let the people have a Common Prayer in English to join in, instead of letting them be spectators of the devotion of priests and monks in Latin; but they took prayer and litany, psalm, anthem, and suffrage, added to them, and improved them, and left them to be celebrated as they had been for ages. They translated the terms from Latin into English, but they did not alter the old terms nor invent new ones. There was an established mode of saying, singing, and reading every part of Divine Service, before the Reformation, and that mode was continued, with the same terms to denote it, after the Reformation.

*Mrs. B.* I dare say you are right; but I have quite a horror of Latin. I really don't like to go groping into Monkish Service Books, to explain our Rubrics.

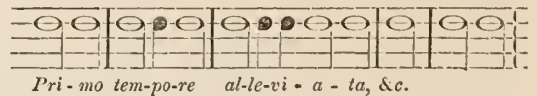
*F.* Whoever looks steadily for the truth, will never lose his way, even in a Latin Service book. They that hold the truth need never fear enquiry. It is quite a Popish way of going to work to prohibit looking at any matter of fact, lest it should damage your cause. It is a matter of fact, that in the English Church up to 1549 or thereabouts, the service was in Latin. It is a matter of fact, that after that year it was said in English. I only want to compare the Latin and the English to find out the right meaning of one or two words. Now here is a Romish Service Book containing the service for Christmas day, in Latin; let us compare it with our Prayer Book. You recollect that *dicere*, *legere*, and *cantare*, are the Latin for *say*, *read*, and *sing*.

*B.* I have been a long while from school, and my Latin is quite rusty; but I'll endeavour to follow you.

*F.* Thus then the Matin Service begins. "*Ante Matutinum dicitur secreto, Pater noster.*" "Before Matins is said *secretly*, the Lord's Prayer," "*Deinde clara voce dicitur;*" "then is said with a loud voice, *Domine labia mea aperies.*" "O Lord open thou my lips." Now in this passage, we have the word *dicitur* used twice; first to denote the private saying of the Lord's Prayer in secret; then to denote the open saying of certain words, viz. the petition which follows it there, as well as in our own Prayer book, with a loud voice.\* But how are those words to be said with a loud voice? Why look; it is marked down, thus—with musical notes—



So here we have the Latin word *dicere* employed in the unreformed, just as the English word *say* is in the reformed Ritual, namely, to signify the recitation of prayer, either with music or without it. Now turn over two or three pages, and you come to the Lessons, with the Rubric. *Tres sequentes lectiones Isaie leguntur;* the three following lessons from Isaiah are *read*. But how are these lessons *read*? why, it is again marked down, thus—



They are read in a monotone; or sung after the manner of distinct reading; just as the lessons were ordered to be sung in our own Church in Queen Elizabeth's time; so that the word of God could penetrate into the remotest corner of a huge cathedral church.

Here then you see the words *dicere* and *legere* employed to signify musical reading, just as the words *say* and *read* in our Prayer Book. Shall I give you an example in which *say* and *sing* are used to signify the same thing? Here is a quotation from a Romish Book, of about the date 1300, referring to the Office for the New Year. "*Post dicitur hymnus Veni Redemptor gentium; et canit dexter chorus primum versum, et sinister secundum.*" "Afterwards is said the hymn *Come Redeemer of the Nations*, and the right side of the choir *sings* the first verse, and the left side the second."

I could go on for ever multiplying such quotations.† But I think I have proved my point, which

\* See the Rubrics in the Common Prayer Book, "Then the Minister shall kneel and say the Lord's Prayer with an audible voice, the people also kneeling, and repeating it with him, both here, and wheresoever else it is used in Divine Service." "Then the Minister, Clerks, and People, shall say the Lord's Prayer with a loud voice." Here we notice the terms *loud* and *audible*, used in contradistinction to the private or *secret* voice, in which the Lord's Prayer was said before the Reformation. We also notice that the *Clerks*, i.e., the choristers, clerical and lay, and the *People*, i.e., the congregation, are to say it in a clear, loud, or audible voice, together with the Minister.

† We have taken the liberty of abridging this part of our respected correspondent's argument; but we may observe, that the passage from Pliny's letter, where he



is this; viz. that the words *read* and *say* are used in our Prayer Book, precisely as they were in the Latin Service Books of the unreformed Church; that they are often applied to parts of the Service which are read or said musically; and consequently, that when applied to parts which it is reasonable or customary to read or say musically, they afford no prohibition whatever to their being so read or said.

*Mrs. B.* Well, Mr. Felix, although I am a woman, I have carried your argument in my head clearly enough to see that you have only shown that the words *read* and *say*, do not prohibit chanting. But please to recollect, that you promised (*Parish Choir* Vol. I. p. 59.) to give us both positive authority for the choral service, and also proof of its reasonableness. You have now shewn that certain words commonly taken to be a prohibition, are not prohibitory, but we yet want positive authority.

*F.* The first positive authority I will give you, is the use of the very words *say* or *sing*, the latter of which plainly means chanting. These words could not have been retained in the Prayer Book unless chanting were intended to be legalized. The second proof is custom. In the churches and chapels which were intended to set perfect examples to others, namely, in the Royal Chapels and Cathedral Churches, there,—not in a corner,—but under the very eye, and with the open sanction of the highest ecclesiastical and civil authority, has the choral service been continued ever since the Reformation. And if in any other church or chapel, there have been endowments for choirs, and the other means of having the choral service, there it has been established and kept up. I allude here to Collegiate Churches, which are not Cathedrals, as Westminster, Southwell, and Wimborne Minster; to the chapels of colleges in the Universities, and at Winchester and Eton; and to the private chapels, which in former times were appendages to the mansions of the nobility, and to the palaces of the bishops. I may instance the Chapel at Cannons near Edgeware, where Handel officiated as chapel-master to the Duke of Chandos, and that of the famous musician, the Earl of Mornington, at Dangan Castle, County Meath\*. These establishments prove incontestably, that the choral service was the rule; it was to be celebrated when attainable; the so called parochial service, a degradation, permitted, because of inability to maintain a choir. A third proof is afforded by Queen Elizabeth's injunction, before quoted, (*Parish Choir*, Vol. I. p. 75.) which does not limit the choral service to Cathedrals, but expressly *orders* it in *Parish* Churches,

says of the ancient Christians that they *say* a hymn to Christ by turns; "earnen Christo quasi Deo *dicere* secum invicem;" the passage from Horace, "Nos *cantabimus* invicem Neptunum. . . *Dicetur* merita Nox quoque nœnia;"—"Doctus et Phœbi chorus et Dianæ *dicere* laudes;" together with the following passages from Latin service books, "Hæc antiphona *dicetur* in asperione. Dum aspergatur aqua, *cantetur* hæcantiphona; *Asperges*," &c. "A pascha usque ad festum Trinitatis *dicatur* hæc antiphona; cantore incipiente," "dicere cum notâ;" "dicere sine notâ," &c. &c., quite prove the point that the word *say* was used in a musical sense, both by classical Latin authors, and in the service books of the Church before the Reformation.

Ed.

\* Vide Jebb on Choral Service.

and enjoins that wherever there was an endowment for a choir of men and boys, the same was to be preserved intact. A fourth proof is afforded by the chain of writers from the Reformation downwards, who have given music for psalm, prayer, litany, and response; Cranmer, Marbeck, Barnard Clifford, Lowe, Playford, Boyce; their works in print, besides great numbers in manuscript, afford distinct proof that the Choral Service was sanctioned by all lawful authorities from the days of Edward the Sixth, to those of George the Third. I must say that so far as legality goes, the Choral Service stands on as strong a ground of law and custom, as any one institution in the land.

*Mrs. B.* Lawful or not lawful, my friend Mumble and the vestry of St. Boniface, will insist upon it that it is Popish; and I firmly believe, that if an angel said that any thing with the least savour of popery about it was right, he would not be listened to.

*B.* Ah! there is nothing in the world like a good cry, as the "Times" says; no argument can stand against a nickname.

*F.* Yet if I could condescend to adopt such a line of attack, I might easily show that the Mumbles, in the way in which they choose to have the service performed without any open voice from the people, without any audible response, except that of the clerk, and with all the congregation whispering, are far more popish than we who desire all the congregation to chant their responses aloud. For look at the Prayer Book. That orders the Lord's Prayer to be said by priest and people *with a loud voice*; and you see the meaning of the *loud voice*, if you compare the words *clara voce* and *secreto*, in the Romish book we have been looking at. Get the people to say it with a *loud voice*, and they would soon chant spite of themselves. But the Romish books order the Lord's Prayer to be said *secreto*; that is to be whispered or muttered; and thus you see that your puritanical friends adopt a Romish practice, in preference to one which is sanctioned by the Prayer Book. Here, however, we must pause for the present. I think we need not say more about the authority for the chanted service—but we must meet once or twice more to wind up the whole matter, and to discuss its reasonableness and utility.

X.

#### THE OLD PLAIN SONG.

It was long a favorite and useful exercise to build the several parts of a movement upon some favourite chant, making it the groundwork of the composition. And this custom answered several purposes: it exercised ingenuity in the construction of parts; it regulated and restrained the modulation within the ecclesiastical limits; and as the plain song had been long used in the church by the priests and people, it was still easy for the musical members of the congregation to join the chorus in singing this simple and essential part, while the choristers and choir men—by profession, performed the new and more difficult melodies, which had been superadded by the composers.—*Burney's History of Music*, vol. ii. p. 556.

ADOPTION OF ANCIENT CHURCH MUSIC BY  
DISSENTERS.

WITH whatever feelings of indifference, not to say aversion, Churchmen of a certain class may regard the ancient music of the Church, and the orthodox mode of applying it in Divine Service, the Dissenters are becoming alive to its beauties and proprieties, and to the expediency, if not the necessity, of chanting, as one of its most rightful applications. We have, in preceding numbers, adduced instances of the latter; and of the former there was lately a remarkable instance at one of the dissenting chapels (that of Great George Street) in Salford. The very account of it, which we find in one of the local journals, (*The Manchester Examiner and Times*), gives evidence of awakened interest, and improved feeling, on the subject of sacred music. It sets out by expressing regret "that the smooth but manly, simple but stately, and ever beautiful chorales of the early Anglican Church, should have been almost entirely superseded by the light and effeminate compositions now, unhappily, so prevalent in our churches and chapels, however unaccountable, is notoriously true;" adding that "even those few of the former which have nominally remained in use, such as the Old Hundredth Psalm, have been so altered in their rhythm and their harmonies, and are generally sung in so drawing and slovenly a manner, as to render them very dissimilar from the older compositions bearing the same name." And then it goes on to express satisfaction at the indications of a gradual return to the cultivation of the psalm-tune as it was heard in the remoter ages of the Church.

"Amongst those who have laboured," it observes, "in this department of musical literature, might be named the Antiquarian Society, the Editors of the *Parish Choir*, Mr. Hullah, whose Psalter contains a very large proportion of the early melodies, Dr. Gauntlett, and the Rev. W. H. Havergal, M.A. who has not only edited a cheap reprint of Ravenscroft, but has published a new work on Psalmody, all the tunes in which are either old melodies or modern ones formed on the ancient model, the harmonies in both restricted to those employed in the early English school."

This is all very gratifying; and we highly appreciate the honourable mention of the *Parish Choir* in such excellent company, and as having aided, however humbly, in promoting so praiseworthy an object.

The journalist had been led into these remarks by what he had witnessed in the chapel in question, and his interesting account of which we copy entire.

"The committee of the Great George Street Chapel, in Salford, having lithographed some 100 copies of the tunes (all from Ravenscroft's *Whole Book of Psalms*) intended to be sung on the occasion of a sermon on behalf of the Sunday School, we were led, from one of these falling under our notice, to attend. The singers (all amateurs) numbered about sixty. Upwards of twenty-five sung the air, or plain song, about twelve the bass, twelve the treble, and nine the alto. With scarcely an exception, we believe, every individual in the choir could read music. This is as it ought to be. The first tune sung was an excellent arrangement of the old 137th,

by Ravenscroft, a double common metre tune of great beauty. It had not a very good start, and was consequently sung rather too slow, and there appeared a little want of mutual confidence between leader and choir. After prayer, the well-known hymn of Dr. Watts, beginning "Come, sound his praise abroad," was sung to the fine old minor, "Southwell," as arranged by Martin Pierson. It might, at first, to some, seem unsuitable to the words; but *as sung* to the hymn, *as a whole*, it was afterwards felt by all to be most appropriate. The leader led it off with spirit, and it was sung with great precision and energy, the audience being evidently affected. What a pity minors should be so generally excluded from the songs of the sanctuary! After an excellent sermon by Mr. W. F. Burehell, of Rochdale, that most beautiful tune, "Audi, Israel," was sung. It is sometimes called the "Ten Commandments' tune." The arrangement was by Allison, written for Este's work, and copied thence into Ravenscroft's publication. It is somewhat ornate, and the harmonies, especially in the last line, unusually rich. It was very well sung, by the trebles especially. While the collection was being made, the well-known hymn "Come, let us join our cheerful songs," &c. was sung to the old 81st, the choir remaining seated. This fine old chorale, supposed by some to have been composed by Martin Luther, was sweetly sung. The last given was Milton's finest arrangement of "York" tune, at one period the most popular in England. We need scarcely add, that the congregation (quite as numerous as the place would hold) seemed much delighted with what they had heard, and we shall be glad of future opportunities of hearing other specimens of this class of ancient Church song."

MUTILATION OF THE CATHEDRAL SERVICE  
AT BRISTOL.

GREAT excitement has been occasioned, not only on the spot, but throughout the kingdom, by the rumour that the Dean and Chapter of Bristol had ordered the Minor Canons to discontinue both chanting and intoning in their portion of the Cathedral Service, as had been the practice ever since the foundation of the diocese. We have taken some pains to ascertain the real state of the case, and we believe that the following accounts from the local journals embrace all that is so far known upon the subject.

The *Bristol Times* was the first to sound the note of indignant remonstrance in an article of which the following is an extract:—

"We have been grieved to hear of a most extraordinary order of theirs (the Dean and Chapter's) which, if not announced to us on the best authority, we could not have credited. It has indeed created such indignation that nearly twenty gentlemen called at our office in the course of the afternoon to complain, and complain bitterly too, of the mandate just issued, which is to the effect that after December the 8th (yesterday), there shall be no more chanting on the part of the officiating clergyman of the cathedral! This order does away with the chanting of the Litany altogether, and reduces the collegiate service to a level with that of ordinary parish churches. If this be persisted in, the Bristol cathedral will be the



only one in England where such an omission occurs, and it is doubted by the best authorities whether the Chapter have any right to make such an order, or commit such a monstrous innovation; for if there is one thing that distinguishes the cathedral above places of parochial worship, it is its musical Services, for which, amongst the rest, it was mainly ordained, and is principally upheld. If it is to abandon its musical Services, it had better at once become a mere parish church, with one minister, and dispense with a Dean and half-a-dozen Prebends, who divide amongst themselves some 3,000*l.* or 10,000*l.* a year. The reason for the issuing of this extraordinary order is not easy to ascertain, but is generally surmised. It appears that the Dean and Chapter intimated that the vacant minor canonry which they were about to fill (and had just filled up) would be given to the *best chanter*; accordingly, nearly fourteen clergymen from different parts of the country attended, and gave proofs of their skill, many of them being excellent musicians. On the decision of the Chapter being announced, however, the name of the new Minor Canon turned out to be the Rev. Sir Charles M'Gregor, Bart., who was not amongst the candidates, or at least that portion of them whom the Dean and Chapter went through the hypocrisy of hearing chant. Of the reverend baronet we know nothing, good, bad, or indifferent, or by what secret influence he was, unheard and untested, appointed to a post which the Chapter in mockery permitted others to try for; but we cannot acquit the reverend body of cruelty in calling clergymen of slender means from a distance, and at much expense, to become candidates for an office they never intended to appoint any of them to. If Sir Charles were amongst those who contended for the place—one of the *Cantare pares et respondere parati*—we should not say a single word about his appointment. But we are informed that he *cannot chant*, and that the same power that got him appointed got the order for discontinuing the chanting by the clergyman issued! Whether this be the reason or not, of one thing we are certain, the order was yesterday issued to the precentor and organist, under the sign-manual of the Dean, though two members of the Chapter, we learn, fought most strenuously, but ineffectually, against it."

The *British Journal*, of a week later, thus animadvert upon it:—

"This order has occasioned an immense interest in every county in the kingdom. It excites universal astonishment that the Dean and Chapter of a Cathedral Church should commit so suicidal an act as that of mutilating their Choral Service. We can hardly trust ourselves to repeat what is openly asserted, that the Capitular body having allowed a dozen gentlemen, many of them fully competent, to be candidates for the office of Minor Canon by the usual test of musical and vocal ability, after all appointed a gentleman to that important office who is not able to chant, and then, to cover his defect, issued an order that the chanting should henceforth be confined to the choristers and singing men! And in this hermaphrodite manner was the service performed in our Cathedral on Sunday last, the Rev. Canon Surtees officiating, instead of the Minor Canon whose turn it was, but who (to his honor be it said) had resolved to regard his oath that he would perform the Service to the best of his ability. Since Sunday, we under-

stand, the Rev. Mr. Carter has chanted the Service as usual; and we hope this significant protest will, with the remonstrances made by the Clergy and Laity of Bristol, induce the Dean and Chapter to annul an order so fraught with ill-consequences. The following Memorial has this week been numerously signed:—

"To the Very Reverend the Dean and the Rev. the Chapter of the Cathedral Church of Bristol.

"We, the undersigned, having heard with extreme regret that it is your intention to discontinue the ancient mode of conducting Divine Service in the Cathedral Church of this city, most earnestly and respectfully entreat that you will be pleased to reconsider your determination, as we are satisfied that such alteration in the performance of Divine Service is calculated to create dissatisfaction among a large body of your fellow-citizens." [The numerous signatures are headed by the Right Worshipful the Mayor.]

A correspondent of the last named Journal, after strongly denouncing the resolution of the Chapter, says,—

"Surely it was enough that the Dean and Chapter, who do little for Bristol beyond keeping their brief term of residence, and, after 'dividing the spoils,' return to their various homes—it was enough that they should have elected a stranger to this city, and should have passed over so many deserving candidates, some of whom are known and respected among us—without so arbitrarily enjoining so unprecedented and puritan an innovation, especially in these times, when there seems to be so extensive a revival of proper Church feeling about good and ancient Church Music, and the gradual restoration of Ecclesiastical discipline."

OLD ENGLISH PART MUSIC.

WE must not overlook the better reason which made this species of music popular among our forefathers, and we trust will keep it so among our descendants. It agreed with the domestic habits which have ever characterised old England. It suited that best of all clubs—a large family party; it was welcome to that best of all earthly abodes—a good old country-house. Father, mother, brothers and sisters, could all take a part in this domestic chorus; and on joyous occasions, when sons returned to the parental mansion, and married daughters met again beneath the roof from which they had gone forth, the old glee book was pulled out and spread on their knees, and long separated voices mingled again in hey-down a-down, or perhaps in a solemn Latin canon. Who has not experienced the beautiful moral of this class of music, when by the request of some reverend elder in the family, the modern Italian trio or quartet, beautiful as it is, has been forsaken for some old English glee; and a voice feeble and low, but sweet and true has chimed plaintively in; while, in the silence that followed, both age and youth have felt that there was something in such music "which linked each to each in natural piety?"—*Quarterly Review*.

## DIES IRÆ.

FEW English Churchmen, few English Choristers, we would hope are altogether unacquainted with that most solemn, most scriptural, and very ancient Hymn, the *Dies Iræ*, or *Day of Wrath*. It has had several metrical translations into our language, but none that we know of to be compared to one which has recently been made and published by the Rev. W. J. Irons, B. D., Vicar of Brompton. "He was induced to make the attempt," we learn from an historical note appended to the version, "from a strong feeling of the edifying character of the ancient music of the Hymn which he had the opportunity of hearing a few months since in a foreign cathedral under very solemn circumstances." To that music, fine old Gregorian as it is, this translation in English metre has been adapted; and, as the ritual music, it is interlined with the version and harmonised (by Mr. C. C. Spencer) in the ancient Church modes. As an organ accompaniment it is highly effective. We have heard the hymn sung to it, as an anthem, in public worship, and although performed by a very simple and imperfect choir, it was solemn in the extreme. We understand it is being adopted in several churches and chapels in London. The reverend author of this translation in English metre observes in his Introductory Note, that "if he has succeeded in producing a profitable and easy version, he will have reason to be thankful that so great an opportunity of usefulness has been given to him." Upon the whole, we think, he has so succeeded. It is, of course, not to be compared to the original Latin version; but that is more the fault of our language. And the rhymes are some of them defective; but English triplets are always most difficult to manage. The poet Crashaw made a similar English version in the 17th century, and did not succeed altogether so well as Mr. Irons has done in this, which we subjoin:—

I.  
**THE DAY.** DAY of Wrath! O DAY of mourning!  
 See! once more the Cross returning—  
 Heav'n and earth in ashes burning!

II.  
**THE COMING.** O what fear man's bosom rendeth,  
 When from heav'n the Judge DESCENDETH,  
 On Whose sentence all dependeth!

III.  
**THE TRUMPET.** Wond'rous sound the TRUMPET flingeth,  
 Through earth's sepulchres it ringeth,  
 All before the throne it bringeth!

IV.  
**RESURRECTION.** Death is struck, and nature quaking—  
 All creation is AWAKING,  
 To its Judge an answer making!

V.  
**THE BOOK.** Lo, the BOOK exactly worded!  
 Wherein all hath been recorded;—  
 Thence shall judgment be awarded.

VI.  
**THE JUDGE.** When the JUDGE His seat attaineth,  
 And each hidden deed arraigneth,  
 Nothing unaveng'd remaineth.

VII.  
**THE SINNER.** What shall I, FRAIL MAN, be pleading?  
 Who for me be interceding?—  
 When the just are mercy needing.

- VIII.  
**THE PLEA.** King of majesty tremendous,  
 1. *Free Grace.* Who dost FREE SALVATION send us,  
 Fount of pity! then befriend us!
- IX.  
 2. *The Incarnation.* Think! kind JESU,— my salvation  
 Caus'd Thy wond'rous INCARNATION;  
 Leave me not to reprobation!
- X.  
 3. *Crucifixion.* Faint and weary Thou hast sought me,  
 On the CROSS of suffering bought me;—  
 Shall such grace be vainly brought me!
- XI.  
 4. *Absolution.* Righteous Judge of retribution,  
 Grant Thy gift of ABSOLUTION,  
 Ere that reckoning day's conclusion!
- XII.  
 5. *Contrition.* Guilty, now I pour my MOANING,  
 All my shame with anguish owning;  
 Spare, O God, Thy suppliant, groaning!
- XIII.  
 6. *Humility.* Thou, the SINFUL WOMAN savest—  
 Thou, the DYING THIEF forgavest;  
 Aud to ME a hope vouchsafest!
- XIV.  
 7. *Prayer.* Worthless are my PRAYERS and sighing,  
 Yet good LORD, in grace complying,  
 Rescue me from fires undying!
- XV.  
 8. *Hope of Heaven.* With Thy favor'd sheep, O place me!  
 Nor among the goats abase me;  
 But to Thy RIGHT HAND upraise me.
- XVI.  
 9. *Fear of Hell.* While THE WICKED are confounded,  
 Doom'd to flames of woe unbounded,  
 Call me! with Thy saints surrounded.
- XVII.  
 10. *Surrender to God.* Low I KNEEL, with heart submission;  
 See, like ashes, my contrition—  
 Help me, in my last condition!

XVIII.  
**REQUIEM.** Ah! that Day of tears and mourning!  
 From the dust of earth returning,  
 Man for judgment must prepare him;  
 Spare! O God, in mercy spare him!  
 LORD, Who didst our souls redeem,  
 Grant a blessed Requiem! Amen!

Brompton, St. Andrew's Eve, 1848.

W. J. I.

## PARISH CHOIR LYRICS.

IN order to give as much variety as possible to our little periodical, and to bring all the legitimate influences we can to bear upon the sacred object we have in view, it is proposed to insert under this head such lyrical poems already published, or such original ones contributed by our correspondents, as shall be deemed suitable. We do not intend that the compositions should either be Hymns, or in any degree adapted to musical performance, at all events in the Services of the Sanctuary. Our ideas of the impropriety of the use of unauthorized poetry for this purpose are well known: and the lyrics we desire must



be mere incentives to the study and practice of what they should implicitly regard as a higher means of magnifying God's holy name.

As "the services of angels and men" are said to have been divinely "constituted in wonderful order;" as in the Church, militant as well as triumphant, there are degrees of ministration, so may it be justly hoped that there may be a subordinate exercise of the art of poesy, inductive and inciting to the immediate praises of the Almighty. Sir Philip Sidney in his "Defence of Poesy," assumes very high ground. "For if it be as I affirm," he says, "that no learning is so good as that which teacheth and moveth to virtue, and that none can both teach and move thereto so much as poetry; then is the conclusion manifest, that ink and paper cannot be to a more profitable purpose employed." We are inclined to agree with this lofty panegyric, and a branch of the art so exalted we wish to direct as subservient to Church Music.

#### THE NATIVITY.

"THERE WAS NO ROOM FOR THEM IN THE INN."

St. Luke ii. 7.

List ye to the revel rout !

House and castle, hall and cot,

Echo with the song and shout ;

Christ seems, as of old, forgot,—

His Advent still is heeded not.

The world, immers'd in sensual sin,

Shuts out its SAVIOUR from "the Inn."

Yet, is his coming not unknown,

Celestial voices still proclaim

That, having left his Father's throne,

Unto his own he humbly came,

That all believing in His Name

Henceforth might rise from sleep of sin,—

And is HE driven from "the Inn?"

Alas ! the world, but half awake,

Knows not the marvels that are sung,

And cannot, will not, yet forsake

The dreams of sense, though Heaven's own tongue

O'er hill and vale has loudly rung.

Angelic choirs pierce not the din,

And Christ is banish'd from "the Inn."

Pay, pay your tribute, sons of earth !

Unto your tyrant tribute pay !

Unmindful of the Saviour's Birth,

Be tax'd and blindly go your way.

At Bethlehem why longer stay?

With David's Heir ye claim no kin;

But rudely thrust Him from "the Inn."

Worship your idols!—serve your king,

And crouch beneath his iron rod !

Princes from far to Christ shall bring

Rich gifts, and own th' INCARNATE GOD,—

A weary pilgrimage they've trod;

But now the shrine at length they win,—

The lowly stable, not "the Inn."

And, oh ye men of humble heart,

Who watch as shepherds watch'd of old,

Still be it yours to bear a part,

As all God's wondrous ways are told,

And day by day are each unroll'd;—

On earth ye Heaven's own work begin,—

The Church is yours,—heed not "the Inn."

Christmas Day, 1848.

T. G. R.

#### MUSICAL EXERCISE AT OXFORD.

In the present musical state of the country when the love of harmony is so widely spreading among all classes, we are sure it will not be unacceptable to our readers to receive some slight account of a ceremony which takes place from time to time in Oxford University, and the performance of which, on Saturday the 2nd of December, created on this occasion more than usual interest—we mean the exercise for a musical degree. The candidate was Mr. Edwin George Monk, Fellow and Precentor of St. Peter's College, Radley; and the exercise was performed in the Hall of Exeter College, instead of in the small and inconvenient room called the Music School. Many of our general readers may be aware, that a candidate for a musical degree is required to compose and have performed before the Professor, or some person deputed by him, an exercise in five real parts. In this instance the composer acted as conductor, the Professor, Sir Henry Bishop, who was present (and would otherwise have conducted) wisely observing, that Mr. Monk must be the fittest person to conduct his own composition.

Mr. Monk chose for his subject a selection of passages from Milton's Christmas Hymn, and a more judicious selection it would have been difficult to make. The most remarkable features in the composition were perhaps a chorus in E, in  $\frac{6}{8}$  time, the words beginning, "But peaceful was the night," which was very elegant, soft, and flowing; and the last chorus, "Ring out, ye crystal spheres." The latter hymn, like the others, in five parts, viz.: two trebles, alto, tenor, and bass, but differed from the rest, in that it contained an elaborate and rather Handelian fugue in four parts, (two trebles, tenor, and bass,) which shewed evidence both of care and learning. The rest of the composition consisted of the opening chorus, "It was the winter wild," a bass recitative, nicely executed by Phillips, a treble recitative, air, a chorus in C, "The air, such pleasure," and a quartet without accompaniment, "Yea, truth and justice," which was very elegant and dignified, but unfortunately not very well executed.

The performance was public, as is required by the statutes, and was very numerous attended, the Hall, which holds about 300 people having been quite full. The care displayed by Mr. Monk in the arrangement of the orchestra, the conducting of the rehearsals, &c., was highly creditable to him, and the composition itself displayed not only learning but, if we mistake not, talent of a high order; and we think that many who were present that day would join in the hope privately expressed by the Professor, that one who could compose so well might be induced to compose more, and to give to the world some of his compositions.

#### MUSICAL CELEBRATION OF THE COMMUNION SERVICE.

THE statements of our correspondent "W" in the last number (p. 121) seem to require some notice at our hands, as Parish Choirs who are now beginning the singing of the hymns in the administration of the Holy Communion, or who may hereafter adopt that practice, may be misled by two points in his letter.

1. "W" seems to assume that there is some au-

thority for the "erroneous practice," as he himself terms it, of the choir singing (or of the people joining the clergyman) at the words "Therefore with angels," &c.; for he says that "Dr. Child's *Sanctuses* are so set, and are still sung in the same manner at St. George's chapel, Windsor." It is gratifying to learn that the Eucharistic service is in any manner now chorally performed at so important a church as St. George's, Windsor. In the many copies, printed and manuscript, of Dr. Child's numerous services which we have perused, we remember one only, the service in D minor, (and that not one in frequent use,) in which the words "Therefore with angels and archangels," &c. preceding the *Sanctus*, are set to music. Yet even were it otherwise, and had all Dr. Child's *Sanctuses* been so set, we deny that his authority can weigh for a moment against that of all the other composers of the English Church, from the Reformation to the middle of last century, who have every one set the words of the *Sanctus*, "Holy, Holy, Holy," &c. to music; leaving the words "Therefore with angels and archangels," as well as the preceding Preface, to be said by the officiating minister alone. On one side we have an *Igitur cum angelis* set by a composer of Charles II.'s time (probably, as "W" himself allows, only because the Priest celebrating the Communion was incapable of musically reciting these introductory words of the *Sanctus*); on the other, we have the authority of every composer of English Church music during the two centuries its ritual music was best understood. Surely in this case, if ever, *Exceptio probat regulam*.

2. The other error into which we fear some expressions in "W's" letter may lead our readers, relates to the music or chant to which the preface, with the *Igitur cum angelis*, is to be said by the officiating clergyman. "The music" to be used for these, the only chant for them which the English Church admits, is, we hope, "generally accessible," as it is printed in the Communion Service published by the Society for promoting Church Music, and which forms part of the first volume of the *Parish Choir*. The truth is, that the Church of England has provided no other music for these words than that they shall be recited to a monotone, insuring thereby not only simplicity in this solemn part of the service, but a majestic and grand effect, by the contrast of the choir breaking in with varied tones or solemn harmony at the words of the *Sanctus*, "Holy, Holy, Holy," &c. The words of the *Sursum corda*, Prefaces, and *Igitur cum angelis*, are all given to a simple monotone in Marbecke's *Book of Common Prayer noted*," the only authority for the tonal celebration of the portions of our ritual given by him. And as Mr. Jebb observes\* the "traditional custom" of the few places where the Holy Communion is chorally celebrated confines the practice. And he further very truly observes that "there is no trace in the Church of England of that which forms a remarkable feature in the *Latin Service*, namely, the various intonations of the Preface for different seasons."

We must therefore decline the insertion in the "Parish Choir" of the music for the Prefaces, to which "W" alludes in his letter, and which he obligingly transmitted to us; first, because we have

already published the only authorized method of saying these Prefaces (viz., to a monotone); and secondly, because the "varied melody" which accompanied his letter was, in fact, the music to which the Preface is set in the Roman Missal. We may, therefore, here, once for all, state; that while we will make every endeavour to promote the celebration of the choral services of our Church in the method our Church has herself appointed, and while we will provide "Parish Choirs" with music by standard composers of our own communion to assist them in such celebration, we will carefully exclude from our pages all music however "beautiful," or however ancient in the *Roman Church*, which the Church of England has not recognized. We desire to make and to keep this publication such that the "Parish Choirs" of England may be sure that they are authorized in using the music it contains.

#### CHURCH MUSIC AT DEAL.

A CORRESPONDENT at Deal, whose attention has been attracted by the article on Church Music at Dover, in our last number, informs us that "the same description would require but slight alteration, to be applicable to the other towns in the county," and particularly to his own town, and the adjoining parish of Walmer, of which he gives the following account—

"In Deal, the performance of the Service at the parish church has lately been altered; Gregorian chants have been introduced, and the responses, intoned, are led by the choir, and (with the exception of the Psalms of the day being read, which may not long continue to be practised) there is but little more to desire as to form. In the chapel of St. George, the organ-gallery is about to be extended for the reception of a choir; in other words, it is to be made into an orchestra, when chanting will be introduced; but the result will be merely an additional opportunity of displaying very bad taste. The foundation for a new church will shortly be laid here, and it is very desirable that the fittings should be so arranged, that the service may eventually be suitably performed, and it is on this account that I think an article in the *Parish Choir* would be of service.

"In the adjoining parish of Walmer, the chanting of the *Venite*, &c. has been introduced, but opposition by many of the parishioners has prevented further progress.

"A new chapel, St. Saviour's, Walmer, will soon be consecrated, and this circumstance is another reason for the dissemination of your principles; for although there are many persons here who approve of and advocate the elevation of the performance of Divine worship, there are many who oppose what they please to call innovations, and there are perhaps still more who are indifferent."

Our correspondent wishes for a more thorough exposure of these defects; but we would fain hope that the publication of his own animadversions will render it unnecessary.

\* Preface to *The Choral Responses and Litanies*, &c., p. 2.



## Notes on New Books.

*The Bible Psalms, according to the Authorized Version: Set forth to appropriate Tunes or Chants, Ancient and Modern, and arranged after a Plain and Easy Method for General Use, and in Public and Private Worship.* By H. J. GAUNTLETT, Mus. Doc. *The Tenor Part;—The Alto Part;—The Bass.* London: HOULSTON and STONEMAN.

THIS work is mainly designed, we may presume, for the Dissenters. We say it with no invidious, no unfriendly feeling; for we at once and most freely admit, that they who disagree with the Church of England in her Liturgical Services, have not only a perfect right to their "Bible Psalms," set forth and arranged for general use in public and private worship, but are to be commended for their recognition and appreciation of such a provision for employing the Psalms in their pure form, set to solemn and orthodox music, as the praises and thanksgivings of their own Services. As the authorized Bible version, the Psalms thus set forth to appropriate chants are entitled to equal respect, as those retained in our Liturgy. The version is posterior to that of the Prayer Book, and it corresponds more closely with the original; though we as Churchmen are more familiarized with the other, and think it runs more smoothly with the music of the Church.

Dr. Gauntlett, then, has done good service to the cause of sacred music, by this publication; for we are not to be so contracted, or so selfish, as to think that they who unhappily disagree with us, and exclude themselves from the pale of the Church, are not to have the means provided for them, of rightly appropriating the Book of Psalms, as the praises and thanksgivings of their public and private worship.

"For some time past," Dr Gauntlett observes in his Preface, "no little anxiety has been evidenced among all classes to secure to the 'Book of Praise' its lawful pre-eminence as the chief and most important of all collections of divine song. The love," he adds, "naturally shewn by the common people for their metrical forms of poetry, will ever retain in favour a large collection of metrical hymnody; and although this attachment for vernacular rhythms has, in times past, led some to reduce the hymns of Scripture to a subordinate position, the attractive charms, the sweetness and majesty of the prose poetry of the inspired singer of Israel, have in these days become so very generally impressed on the public mind, that no word of admonition or apology is requisite in referring to the subject of scriptural psalmody, either as a high privilege, or a delightful duty."

It is obvious, from these correct sentiments, that Dr. Gauntlett is fully alive to the importance of the object in view, and which, in the work before us, he has done something to advance, even beyond the pale of the Church.

In selecting the chants, Dr. Gauntlett consulted, he tells us, all the known collections published, and was favoured with manuscript collections from different parts of England. The chief part, however, he found unsuited to general use; and rejecting all whose reciting note was beyond the compass of a man's voice, as well as all of a light or trivial character, he has presented a collection well calculated to "facilitate a portion of public worship, which has the highest claims on the attention of all classes."

There are prefixed an "Explanation of the Psalm Chant," "Directions for the Use of the Book," and "Reasons for Singing the Psalms," which enhance

the work considerably. The "Reasons," especially are so good, so forcible in their truth, and so unanswerable in their argument, that we should like to see them separately reprinted, as a tract for distribution, among Churchmen as well as Dissenters.

*The Pipe of Repose: or Illustrations of Eastern Travel.* By ROBERT FERGUSON. London: OLLIVIER.

A DELIGHTFUL little work on that inexhaustible subject of travel and research, the Holy Land. The "Pipe of Repose," in its Eastern and practical sense, is a pipe which is had recourse to when the labour is done, or the journey is finished; when its fumes are inhaled to recreate and refresh; and the ease it procures is taken advantage of to relate any notable incidents that may have befallen him who is enjoying it. The title is not inappropriate, therefore, to such a work; nor will the reader, with one exception, perhaps, be disappointed in that which it promises. Mr. Ferguson has made the circuit of Palestine with the feelings of an enlightened Christian, and in the spirit of an inquiring English gentleman; and he is therefore a companion and a guide to sacred scenes, such as all to whom those scenes are dear, and their associations interesting, must accompany in his tour with high gratification, and derive from it all no trifling instruction.

One thing, however, we must regret; and our readers, we are persuaded, will sympathise with us therein. We miss, in its pages, all description of the Services of any of the churches of the Holy Land, the birth-place of the Church; where it is matter of so much interest to know how God is worshipped—worshipped where He has made so signal and blessed a revelation of His mercy, no less than of His majesty, having there "spoken to us by His Son, whom he hath appointed heir of all things, by whom also He made the worlds." If not at Bethlehem and Nazareth, at least at Jerusalem, there are Christian temples—humble ones, it may be—upon the model of our own pure and Apostolic Church, as well as upon that of the corrupt and erroneous one of Rome. But there is, we regret to say, no account of it. The author mentions, at Jerusalem, both the Greek Church, the Latin Church, and that of "The Protestant Mission," i.e., the Anglican Church. He alludes, too, to "an earnest and excellent discourse from Bishop Gobat to an attentive congregation." But scarcely a word is said of their Divine Services, whether they are preached or read, said or sung—what is the form of prayer, what the style of praise. We hope that in a second edition, Mr. Ferguson will endeavour to refresh his memory, and remedy this defect.

## To Correspondents.

*J. S. J. B. J.* on the Punctuation of the Psalter; *H. E. D.* on the support of Choral Service in Poor parishes; and *An old Singer's* Crusade against Singing Galleries, are all in type, but their publication is postponed to next month for want of room.

*B. J.'s* proposed account of the national Psalmody of Scotland, &c., would be very acceptable.

The suggestions of *A. Z.* a country organist, shall be considered.

A memoir of Dr. Rogers, the composer of the anthem which forms the supplement to our present number, is unavoidably postponed till next month.

The *Parish Choir* for February will contain an anthem for Ash-Wednesday, or suitable for Lent. The Gregorian Chants with Harmonies by standard composers of the English class, are in preparation, and will be published shortly.

WE give in another column a brief account of an Exercise for a Musical Degree in the University of Oxford, which would under any circumstances be interesting, but which has a peculiar interest attached to it in this instance, inasmuch as the Exercise itself was of an ecclesiastical character, and the composer is engaged in the cultivation of Church Music in a collegiate institution lately founded in that neighbourhood, for the purpose of affording a superior education, upon Church principles, to the sons of the more wealthy and influential middle classes. Mr. Monk, who has since obtained the degree of M.B., for which the Exercise was composed, is the Precentor of the institution in question, and will devote himself, we understand, to the carrying out effectually of the important object of imparting such a knowledge of Church Music to its students as will enable them to take part, as every churchman ought to do, either in the choral service or the congregational psalmody of the Church, as the case may be. We hope in a future number to be able to give some account of the mode of proceeding at St Peter's College, with so important and necessary a branch of "education on Church principles," the due recognition of which, in such an institution, we cannot but regard as an encouraging sign of the times. It is not only as a teacher of Church Music, however, that we hope much from Mr. Monk, but as a composer also. The Exercise we refer to was considered by all who heard it, capable of forming an opinion on such a subject, to be a composition of great promise, to say the least of it; and we cordially join in the wish which the Professor of Music (Sir Henry Bishop) was heard to express, that one who can compose so well may be induced to compose more, and to give the Church the benefit of his compositions.

THE communication we gave in our last Number from Canada, on the state of Church Music in that colony, and in the province of New Brunswick, afforded a remarkable proof, that however at home our humble labours may fall short of the end in view, they are not lost in that distant land. The circulation of the *Parish Choir* extends not only to British North America, but also to the United States; and no one, we think, could read the communication alluded to without perceiving, that to its circulation in our transatlantic colonies may in no slight degree be attributed those improvements in the musical services of the Church which are spoken of, and which, though partial perhaps, yet give promise of decided progress in the right direction. In Toronto, in Fredericton, and even in Boston, the instances of proper Church Music being introduced, are all connected with the introduction of the *Parish Choir*; and our correspondent was so sensible of the application of it in the several communities of the American Church, that he begged the insertion of his own observations under the persuasion that, through its medium, they would be instrumental in doing good on that continent,—“for your periodical,” he adds, “I found was circulating a good deal, especially in Upper Canada, while it is making its way in the States also; and an English Church periodical, commenting on the Church Services as here performed, will in no small way influence American churchmen, in taking their stand upon well-tryed Catholic usages.”

‡ We refer to this in no vain or boastful spirit, but simply to show what may be done—nay, what is being done—even beyond seas, by the humble yet well-directed influence of such a publication as ours, and to point to it as an argument for encouragement at home. Our object is the promotion and improvement of Church Music. Let us only interest the clergy, as well as the laity, in this object, and we are satisfied that the services of our Church generally will be corrected of many faults, and advanced to greater devotion. Take the case of King's College, Toronto, which our Canadian correspondent

alluded to. “The President,” he tells us, “is a great proficient in sacred music; and the consequence is, that throughout the whole of Upper Canada Church Music is cultivated, and in several churches the Choral Service is used.” Thus the effect of imbuing a single mind, sometimes, with a love of sacred melody, and calling forth its due appreciation, may extend over a whole district, and embrace in its operation many churches where hitherto the praises of the Sanctuary had fallen into the coldest, and the most formal degeneracy.

Our home readers may take a lesson from the other side of the Atlantic; and it cannot but be mutually advantageous that Sister Churches should reciprocate such benefits as they may derive, which are applicable and may be edifying to both alike.

WE insert in another page an account of what is to be regarded, it may be feared, as a declaration of war against the Choral Service, in a place where such Service is above every other the most appropriate, nay the most indispensable—a Cathedral Church. We allude to the case of Bristol, where the Dean and Chapter, it seems, have had the audacity—for it deserves no milder designation—to order the discontinuance of chanting on the part of the officiating Canons. They have, through some most sinister favour or affection, appointed as Minor Canon a reverend baronet, who cannot or will not chant, or even intone—who is, in fact, unfit for his office; and in order to accommodate this most improper appointment, an ancient Catholic practice of the Church is at their dictum to be done away with! A more scandalous abuse of caputular authority, a more gross departure from the plain path of duty, we do not remember ever to have heard of, even in these days of lax discipline, and latitudinarian indulgences in the Church of England. We are quite sure, that in no secular profession would such a thing be permitted for a moment, as that of the duties of an office being pared down to suite an incapable occupant; why, then, should such a perversion be tolerated in a calling so sacred as that of the Minister of Religion? Besides, the foundation of the Cathedral is provided for that very purpose which they who share its larger emoluments are thus wilfully thwarting!

“So much,” observes the *Athenæum*, and we hail with high satisfaction so able an ally on this question—“so much for the rubrical traditions in the so-called strongholds of sacred art,”—happily adding, that “Chanting shut out of the Cathedral is only a degree less odd than an organ let into the conventicle.”

One great and primary object, we repeat, of the original institution, as it must still be of the continued maintenance of Cathedrals, is to make provision that the Services of the Church shall be performed with rubrical strictness, and with all the solemnity and grandeur of which her services are capable. The *planus cantus* of the Cathedral Service, as respects the Canons' chanting of the versicles and prayers more particularly, is a manner which Dr. Bisse well describes as that which “gives still an higher dignity, solemnity, and a kind or degree of sanctity to Divine Worship, by separating it more from all actions and interlocutions that are common and familiar,—chanting being a degree and advance in dignity above the distinct reading or speaking which passes in common conversation and intercourse among men.” It is, in other words, what Hooker calls “that melody in public prayer, melody both vocal and instrumental, for the raising up of men's hearts and the sweetening of their affections towards God.” It is a manner which has been in use in the Anglican Church for twelve hundred years—ever since St. Augustine founded the See of Canterbury; and now, amid the revival of a better Church spirit than has prevailed for a century or more past, it is to be sacrificed to the cupidity, the incapability or inattention of a portion of those who are under the most solemn obligations to be its great defenders and upholders!



THE ARCHBISHOP OF CANTERBURY *versus*  
THE CHORAL SERVICE.

It is extremely painful to stand opposed upon any subject of ecclesiastical habit or usage, but more particularly one concerning the performance of the Divine Services of our Church, with so pious a prelate as the Archbishop of Canterbury; but we must look to the principle rather than to the person—to fact rather than to opinion; and distressing though it may be to differ from a spiritual superior, we must yet adhere to that which the Church herself not only sanctions but enjoins, and which not even the Primate, amiable and excellent man though he be, can rightly treat as an affair of personal taste or private judgment.

In the Archbishop's answer to the Memorial of a party of Dissenters from the Church's Rubrical Directions at Plymouth lately, his Grace observed,—"Especially I regret the introduction into our parish churches of a mode of worship which, however proper and suitable in our cathedrals, appears too artificial and elaborate for simple and general devotion."

Now although this declaration against the Choral Service is expressed in somewhat vague terms, we believe that it is meant to apply to every use of music in parish churches, except that most debased of all church singing, *metrical psalmody*. Such, unhappily, are the Archbishop's too narrow and exclusive views of that melody of the Christain Sanctuary, of which Hooker has so well said, that "they must have hearts very dry and tough from whom it doth not sometimes draw that wherein a mind religiously affected delighteth." But ought such contracted and private views to prevail over those comprehensive and Catholic principles which the Church herself has laid down and acted upon in the services prescribed for us? That is the question; and no sincere and earnest-minded Churchman can be at a loss how honestly to answer it, however grieved he may be that in doing so he must find himself at variance with one whose sentiments and opinions he fain would respect.

It were unnecessary to repeat in this place the incontrovertible arguments by which it has over and over again been proved in our columns, that the greater portion of the Liturgy, whether performed in parish churches or cathedrals, was designed to be *said or sung* in the very manner which is objected to by the Archbishop of Canterbury; and that not only it cannot be performed properly unless it be so *said or sung*, but that even in village churches *it is not found*, where the most ordinary pains are taken, "too artificial and elaborate for simple and general devotion." In the very beginning of the Service, it is directed to be said, "O Lord, open thou our lips, And our mouth shall shew forth thy praise." Then the people are enjoined, "Praise ye the Lord," to which they are to respond, "The Lord's name be praised." How, then, praised? What is praise? Let the Royal Psalmist answer: "He hath put a new *song* into my mouth, even *praise* unto our God." Nay, does not the very next item of the Church Service which follows the invitation to "*praise*," set out by declaring, "O, come let us *sing*?" To sing, then, or to chant, is to praise, or to laud; it has ever been so regarded since God was worshipped by his creatures, and angels as well as men have always

practised it. The Services of our Church, we repeat, embody it in all its highest melody. "Singing," as Dr. Boyle observes, "those devout hymns and heavenly anthems in which the Church militant seems ambitious to emulate the triumphant, and echo back the solemn praises and hallelujahs of the celestial choirs." Yes, that celestial throng whom the congregations of the faithful here on earth may so well regard as their great and holy exemplars in adoration and worship.

"Who touch'd their golden harps, and hymning praise'd  
God and his works."

And how, we would respectfully ask his Grace, how is the proper praise of our public worship to be duly performed in parish churches, except by that very chanting which he so unfortunately condemns? The metrical psalms and hymns, to which his Grace would confine the singing everywhere but in cathedrals, were not known, were never contemplated, indeed, at the Reformation; and if it was not intended that the people should chant the Psalms, and Scripture Hymns, as appointed in the Prayer Book, we should have been left without any singing in the Divine Service at all. Our Reformers, it is evident, did not think chanting "too artificial and elaborate for simple and general devotion."

We might quote many authorities in support of our views, as those of the Church; but there is one who from his character as a Calvinistic Divine, cannot for a moment be suspected of any Romish predilections, whose testimony may be expected to have great weight with the Archbishop of Canterbury, and those who think and act with him upon this question. We allude to Mr. Romaine. "There is one thing relating to the Psalms," he observes, in his Essay on Psalmody, "which I cannot call an abuse, for it is a total neglect of them. They are quite rejected in many congregations as if there were no such hymns given by the inspiration of God, and as if they were not left for the use of the Church, and to be sung in the congregation. Human compositions are preferred to divine; man's poetry is exalted above the poetry of the Holy Ghost; the hymns which He revealed for the use of the Church, that we might have words suitable to the praises of our Saviour, are quite set aside, by which means the word of man has got a preference in the Church above the word of God, yea, so far as to exclude it entirely from the congregational singings." Of course Mr. Romaine alludes to the Psalms as they are in the Bible, or in the Prayer Book pointed for chanting. And in that form, not, that is, in metre for singing, but in prose for chanting, he adds: "We know that they were sung in the temple until its final destruction. We are certain that Christ made use of the Psalms. His apostles followed his example. The Church history affords abundant evidence of the use of the Psalms in every country converted to the faith, and of their being sung in the church as a part of public worship,"—sung, that is, by what we now call *chants*, for there was no metrical version of the Psalms ever attempted to be introduced until the comparatively modern days of puritanism.

It is evident, then, that the Archbishop of Canterbury has taken up an untenable position, in preferring his own taste and his own opinion, to the judgment and the practice of the Church herself.

It was the remark of his Grace's immediate predecessor, the late Archbishop Howley, that "the common poetical forms which the paucity of rhymes makes necessary in our language, are almost inconsistent with the genius of Hebrew poetry;" which is another condemnation, and one which comes with double force on this occasion, of the endeavour to substitute the singing of metrical for the chanting of the pointed Psalms as directed and provided in the Book of Common Prayer.

We would speak of Archbishop Sumner respectfully, nay reverently if possible; but we cannot conceal our belief that his Grace has unhappily yielded to an unreasonable prejudice against chanting, without having sufficiently examined the subject, and has thereby been betrayed into an opposition to one of the plainest rules of the Church of which he is so high a dignitary, and in many respects, we gratefully acknowledge, so bright an ornament. That under these circumstances the Archbishop's denunciation ought to have any weight, will not, we think, for an instant be admitted by sincere and orthodox Churchmen. His Grace has unfortunately fallen into an error; and we must take care, by exposing, to warn of the mistake, rather than, by silently acquiescing, to let others be drawn into it also.

#### THE OXFORD CHORAGUS.

AN Oxonian correspondent of the *Guardian* justly complains of the Musical Exercise at his University, of which we gave an account in our last number, having cost Mr. Monk little short of 100*l.* in its performance, by having to bring great part of the orchestra from London; and he then proceeds to pass some stringent animadversions upon the state of Musical Education there, the truth and the force of which it is impossible to resist. "I do not wish," he says, "to throw any discredit on the Oxford orchestra. In my opinion, they are not to blame; but I think that they and we Oxonians are *wronged* in the matter; and my reason is, that we have provision in the University for better things. We have a Professor of Music, and a *Choragus*, a leader and trainer of chorus. What can be the duties of our *Choragus*, if not to prepare, by regular practice, both orchestra and chorus for occasions like the present? And that this is intended, is evident from the words of the *Oxford Calendar*:—'He (Dr. Heather) also made provision for the *practice* of music, and established a fund for the payment of a *Choragus*, or *Præfectus Musicæ Exercitationis*.' Moreover, that little white book, *Excerpta e Statutis*, presented to each of us at matriculation, distinctly alludes, in two places, to the weekly practice in the Music-school. But our *Choragus*, though resident in Oxford, was not at his post on this occasion, nor even present as a hearer; and as to the weekly practice in the Music-school, we never heard of such a thing. Is not this too bad, with a resident *Choragus* too? And yet it is evident that the *Choragus* would find pupils in the University without the slightest difficulty: for the three principal ranks of Oxonians, viz., M.A., B.A., and Undergraduate, had their representatives in the chorus of Mr. Monk's exercise. Surely it is a grave abuse when an officer, with every circumstance favourable to the performance of his duties, fails to execute them." And so we think. As respects the whole statement, indeed, we cannot

but express our concurrence with the Oxonian. In such a state of things, one would almost wonder how musical degrees were ever sought for at all, or music in its highest and holiest characteristics ever cultivated in such an atmosphere with any success.

#### ACCOUNT OF DR. BENJAMIN ROGERS.

BENJAMIN ROGERS was born at Windsor, in the year 1614\*. He was son of Peter Rogers, one of the clerks or singing men of St. George's Chapel there. He became himself a chorister in that Royal Chapel, under Dr. Nathaniel Gyles, then master of the children there, who was not only an eminent musician, but remarkable for his religious life and exemplary conversation†. After completing his education under this excellent musician, Rogers is said to have become one of the singing men of St. George's Chapel; but this place he soon resigned, on being appointed in 1639, organist of the Cathedral of Christ Church, Dublin. On the breaking out of the great rebellion in Ireland, in 1641, he fled from that country and returned to his native place, where he again obtained a clerk's place in the Royal Chapel of St. George; from this, however, he was soon after ejected, on the suppression of this and all such collegiate and cathedral establishments, by the Presbyterian party. On this his friend, Anthony Wood, (who probably had his account from Rogers himself,) informs us he supported himself by teaching at Windsor and in the neighbourhood. Of all our great church-musicians, Rogers seems most to have complied with the changes of the time. The rest, we know, were ejected from their places, and reduced to poverty by the loss of their incomes, but adhered to the humiliated Church which had nourished them, and to the excluded ritual which they had sung; some were eminent for their loyalty; thus, Dr. Child afforded an asylum to the persecuted Bishops, and William Lawes fell in arms for the royal cause. Benjamin Rogers, however, seems to have so far recognized the ruling party, as to gain their favour; for after the suppression of the choir of Windsor, "he got some annual allowance in consideration of his lost place, by the favour of the men then in power"; and he obtained the degree of Bachelor of Music from the University of Cambridge, in the year 1658, at the recommendation of his great friend, Dr. Nathaniel Ingelo, Fellow of Eton, who had him entered in his own College, (Queen's) and paid the fees of his degree. In the mean time Rogers had

\* He was baptized in the Church of New Windsor, 2nd June, 1614. His father is said also to have been a composer; there is every reason to doubt, however, that the service in G, printed with his name in Dr. Reinbault's collection, is his composition. Besides the style and general effect, which bespeak it to be later than the *beginning* of the 17th century, there is internal evidence, in some of the harmonies and progressions, of its being the production of the son of Benjamin Rogers. We take this opportunity of expressing a hope that Dr. Reinbault may, in a future part, or in an appendix to his valuable work, publish the *Communion Service* of the service in G, which remains in MS. in the part books of some of our churches.

† A. Wood, *Fasti*. I. p. 222; and see the inscription on Dr. Gyles's gravestone—Pote's *Hist. of Windsor*, p. 330.



acquired some fame as a composer, by some instrumental music which he composed in 1653, and which found its way to the court of the Archduke Leopold, afterwards the Emperor Leopold, himself not only a patron of music, but a composer : and his continental reputation was further increased when his friend, Dr. Ingelo, being appointed Chaplain to Bulstrode Whitelock, who was sent Ambassador from Cromwell to Christina, Queen of Sweden, carried with him some of Rogers's compositions, which were played and admired at the court of that accomplished Princess. However, Benjamin Rogers had a better vocation to fulfil than to compose exercises for the ears of Presbyterians, or airs for Republican Ambassadors ; he was to contribute to the solemnity of the ritual which his infant lips had chanted, and to serve in his calling that Church at whose altars he had been nourished. He was now "esteemed the prime composer of the nation ;" and, therefore, when the corporation of London resolved, in the fulness of returning loyalty, to feast not only the bodies but the ears of the King and his royal brothers, Benjamin Rogers was applied to, to compose something to be sung on the occasion. Hereupon he selected his firm friend Ingelo, who wrote a Latin Hymn of Thanksgiving, *Hymnus Eucharisticus*, with a prelude beginning "Exultate, justi, in Domino ;" this Rogers set in four parts, and it was performed at the Guildhall, on the 5th July, 1660, while the King and the other royal personages were at dinner, to the great satisfaction of all who were present, as doubtless also of Rogers himself, who reaped not only great praise, but a more substantial and "plentiful reward." Soon after this he was appointed organist of Eton College, and a few years after, in 1666, Dr. Thomas Pierce, President of Magdalen College, Oxford, himself a musician, who esteemed him highly, appointed him organist of that College, at a larger salary than had been customary ; which not being relished by the fellows, they appealed against it to the Visitor. To the organist's place was added that of *Informator Choristarum*, as the master of the boys is styled in that College. Here Rogers had, at last, found rest, and his true mission ; here he continued nearly twenty years, and here and then it was, no doubt, that he composed those noble services and anthems which have kindled the devotion and expressed the praises of successive generations of churchmen. In the year 1669, he was admitted to the degree of Doctor of Music by the University of Oxford, and his exercise for the degree was performed in the Sheldonian Theatre, three days after that edifice was opened, as part of the celebration of its dedication.

However in his old age a heavy blow, and grievous to be borne, fell on Benjamin Rogers. In the year 1685 he was ejected from his organist's place at Magdalen, and that for a cause, and from a quarter of all others most painful to an aged servant of the Church. His friend Wood could not bring himself to record it : "the reason why," (he says, relating the circumstance) "let others tell you." Poor Rogers himself tells us, in the very letter in which he told Wood, now preserved among Wood's papers in the Ashmolean Museum, at Oxford. It was in consequence of the misconduct of his daughter, who had carried on an intrigue with the college porter. Burney, in his *History of Music*,\* has inserted a ridiculous story,

that Rogers was turned out of his organist's place by King James II., at the time that the well-known circumstances between that Sovereign and the College occurred ; so far, however, is this from the truth, that Rogers, who, as we have seen, had been ejected four years before, actually appealed to King James's Commissioners, when sitting in Magdalen College, 26th October, 1689, to reinstate him. "Then a petition of Dr. Rogers, late organist, was given in, desiring to be restored, which was read ; but several misdemeanours being proved against him, it was thrown out, and he advised to rest satisfied with thirty pounds per annum, which the College had bestowed on him when they turned him out of his place."\* The old musician had, indeed, no cause to complain of the generosity of his College. It was needful for the discipline of an educational establishment that the culpable person should be removed, and though it seems hard to add to a father's grief, by visiting the sins of the child on a parent, there were, doubtless, reasons why the offending member should not be removed from her father's family. However, the College allowed him a pension not inconsiderable at that day "to keep him from the contempt of the world."† When Wood wrote he was living "in a skirt of the city of Oxon, unregarded." He dragged on the miserable remnant of his life for many years, and died at the age of 84, in 1698. The kindness of the College, of which he had been a member did not end with his death. It appears from the College books that they gave something to his widow ; and that on her own death, the year after her husband, they bore the expenses of her funeral.‡

The memory of Benjamin Rogers is farther connected with Magdalen College by a ceremony which is annually observed there. On the morning of St. Philip and St. James's day, the choir assemble on the top of the fine tower of the College, and at sunrise, when the clock strikes five, they raise the song of laud and praise in a noble Latin hymn, *Te Deum Patrem colimus* to music composed by Rogers.§ This is popularly supposed to be the *Hymnus Eucharisticus*, written by Ingelo, and sung at the civic feast ; but this is a mistake : for the words of Ingelo's hymn, very different from the Magdalen hymn, still exist, and are to be found in Wood's collection, in the Ashmolean museum. The music too of *Te Deum Patrem colimus* is in a grand religious style, and not of a festal character.

This article has run to such a length, that we are precluded from giving, as we intended, a list of Dr. Rogers's Church Music existing in print or MS., and from offering any remarks on his style and music. Suffice it to say that, like his great contemporary, Dr. Child, having been educated in the grand and severe school of the earlier period of English Church Music,|| and living far into the post-restoration period, his

\* Impartial Relation, &c., p. 32.

† Wood, Fasti. II. 174.

‡ For this and many of the preceding facts we are indebted to a Member of the College, who kindly examined the books and entries relating to Dr. Rogers.

§ We hope to give this (with an English translation of the words) in an early Number. The Hymn is very fine, and very suitable for parish choirs.

|| His master, Dr. Gyles, seems to have succeeded Farrant, as master of the boys of St. George's Chapel.

great mind was able to graft the more flowing melodies which were desiderated and which begun to be introduced in this latter period, on the solid harmonies of the early English school. The remarkable prolongation of the lives of these two great masters was, indeed, a very providential circumstance for English Church Music; and we shall find that the same characteristics distinguish the music of both, viz. :—ease and fluency of melody, united with solidity of harmony and solemnity of effect. These characteristics are nowhere more strongly marked than in the anthems of Dr. Rogers, printed in the *Parish Choir*, “Teach me, O Lord, the way of thy statutes,” “Behold now, praise the Lord,” and “Lord, who shall dwell in thy tabernacle.” C.

#### THE MUTILATION OF THE SERVICE AT BRISTOL CATHEDRAL.

WE are sorry to have to state that the mutilation of the Cathedral Service at Bristol is still persisted in, and has again given rise to very painful exhibitions during its performance—on one occasion if not oftener, Canon Surtees *reading*, and a Minor Canon *chanting* at one and the same time! The Dean has ventured upon a written defence of his extraordinary conduct, and we subjoin his letter, together with the reply of the Precentor, which we need scarcely say puts his right reverend superior quite *hors de combat*. The Dean's letter is addressed to a neighbouring clergyman:—

“REVEREND SIR, “*Deanery, Bristol.*”

“Your letter remonstrating with me upon the alteration which has taken place in the service at the Cathedral, viz. the reading of the Litany in the place of chanting it, is written so entirely in the language of a gentleman, and the spirit of a Christian, that it demands an immediate answer on my part.

“I will state in order some of the reasons which have induced me altogether to approve of the alteration which has been made by the Chapter.

“1. I am of opinion that the reading of the Litany is more conducive to congregational devotion than the singing of it. I can fully consent to the force of your statement, that to a person of musical taste and truly religious feeling, the ‘chanting of the service may be one of the greatest delights of which the devout mind is capable.’ But I believe such individuals are the rare exception, and that by far the greater part of our congregations find more pious gratification from the devout *reading* of the service.

“2. In the next place, you are well aware that one, and not the least important duty, of our Minor Canons, is to preach. They take the sermon each Sunday afternoon throughout the year; and it is a matter of the highest consideration, for the good of our Church, that we should have men of sound orthodox principles in our pulpits. Hence it is desirable that the Dean and Chapter should be free, with the least possible limitation, to select the most fit and deserving of the candidates in every respect for that office. Under the new Church arrangements, to which our Cathedral establishments are shortly to be subjected, each Minor Canon will have a salary of 150*l.* a year, and will succeed to preferment in the

gift of the Dean and Chapter. Henceforth these Canonries will become objects of great competition among the younger Clergy;—we had on a late occasion seventeen Candidates for one vacant in our Cathedral. Now why are all the Clergy of England, however deserving, who may not be blessed with a musical ear, to be excluded from these pieces of preferment, especially as preaching is no unimportant part of the duty of a Minor Canon?

“Statements have been inserted in some of the papers, which would tend to give the public an idea that the Dean and Chapter of Bristol have made this alteration from a contempt of, or indifference to, church music. A more complete misrepresentation was never foisted upon a credulous public. I myself, and all our Canons, are most particularly proud of the superior manner in which the musical portion of the service is conducted in our cathedral; and nothing would induce us to take any steps to diminish its efficiency. And it considerably weighed with me in my determination, that Mr. Corfe, our organist, a person not less celebrated for his performances than for his care and assiduity in instructing our Choristers, has more than once stated to me that the unfortunate want of an ear for music in certain of our Minor Canons has frequently been the cause of embarrassing the boys; and that in his opinion the present alteration will be a considerable improvement to the musical part of our service in the cathedral.

“These among other considerations have influenced me, and I now wish to give the present plan a fair trial, confidently believing that a large majority of the members of our church will approve of the alteration.

“Believe me, reverend Sir,

Your obedient servant,

“J. LAMB, Dean of Bristol.”

In reply to the Dean's letter, the Rev. R. L. Caley, precentor of Bristol Cathedral, says—

“The Litany has been *chanted* ever since the year 1544, when the Book of Common Prayer was first published by authority of King Henry VIII. This book was called ‘An Exhortation into Praier thought mete by the Kynges Majestie and his Clergie to be read, &c. Also a Litany with suffrages to be said or sung,’ &c. Twenty years later this Litany was harmonized by Tallis, and so it has happened that it has come down to us in a more un mutilated state than any other part of the plain song of our Cathedrals. That it was translated and set, in the first instance, to the ancient plain-chant by Archbishop Cranmer, is well known. When, therefore, a chant is silenced which is hallowed by the usage of the Christian Church for centuries, that is done which is grievous to all who love and understand our Cathedral Service, *and they are very many.*

“With respect to the second reason in your letter, I would very respectfully remind you, that by the letter and spirit of our statutes, the Minor Canons are required to *chant, not to preach.* Chanting, as I have shown, is the ancient custom of our cathedrals. Preaching has been required of *our* Minor Canons for only about the last twenty years.

“I will, in the last place, advert to that assertion of our organist, where he says, ‘That the unfortunate want of an ear for music in certain of our Minor Canons has frequently been the cause of embarrassing



the boys; and that in his opinion the present alteration will be a considerable improvement to the musical part of our service in the Cathedral.

"That the organist has met with a prompt and practical contradiction to this very extraordinary opinion of his, is well known to all who were at our services on the last two Sundays. On the 9th December, when Mr. Surtees read the prayers, the organist was obliged to give the choir a key-note at the Apostles' Creed, and again to aid them at the commencement of the Litany, by playing for them the first response. [The Rev. Precentor subsequently adds that this was also the case on the 20th and 22nd inst.] The same thing happened again on Sunday last, when I was compelled to read, and this from no fault whatever on the part of the choir. For eleven years I have been *chanting* the Litany, and it was only a matter of course that they should be thrown out, when they heard their accustomed leader *reading* in a discordant tone. I have, therefore, only to say, that this unfortunate assertion of the organist has met with its own refutation in its proper way and place."

A memorial, very respectably signed by the leading inhabitants of Bristol, complaining of the unhappy proceeding, has been presented to the Bishop by a deputation, headed by the Mayor. The Bishop most courteously received the deputation, and having heard the memorial read, his Lordship made the following reply:—

"Mr. Mayor and Gentlemen,—I beg leave to express my sense of the honour done me by this deputation, and to assure you that if I am statutorily called upon to exercise jurisdiction in the matter of this memorial, I shall give the subject all the attention in my power, with a hope that, by the blessing of God, I shall come to a sound decision."—*Felix Farley's Bristol Journal*.

#### CHURCH MUSIC IN NEWFOUNDLAND.

THE following letter, which we have had the honour to receive from the Bishop of Newfoundland, presents further gratifying evidence of the attention that is being paid to Church Music in the British Colonies of North America, while it furnishes another encouraging instance of the beneficial influence of the *Parish Choir*, in contributing to improve the performance of Divine Service in our Colonial Church.

"To the Editor of the *Parish Choir*.

"St. John's, Newfoundland,  
December 23, 1843.

"SIR,—I found time during my late voyage of visitation on the Labrador Coast, to read carefully through the First Volume of the *Parish Choir*; and as the best proof of my good opinion of the work, (though unfortunately my opinion in reference to music is worth but little,) I have bought and distributed many copies. I hope other persons may derive as much pleasure and instruction from the perusal as I have done. I do think that I am competent to speak of the spirit and aim of the publication, and to speak with strong approbation; and I have little doubt the

execution is in harmonious keeping with the object and purpose.

"I have much pleasure in exhibiting one of, I dare believe, many evidences that your work has been read and approved in the Colonies, viz., 'The Rules of the St. John's Parochial Choral Society.' You will immediately perceive (what we are proud to acknowledge) that we are indebted to your hints for most of our regulations; and you will be glad to hear that they prove useful and sufficient. We are indebted to my indefatigable friend and fellow-helper, Mr. Bridge, for adapting them to the circumstances of this town and parish, and for carrying them into operation.

I am Sir,  
Yours faithfully, and much obliged,  
ED. NEWFOUNDLAND."

#### CRUSADE AGAINST SINGING GALLERIES.

To the Editor of the *Parish Choir*.

SIR,—In your December number, "a Son of the Church," who contributes a very interesting report on Church Music in North America, endeavours to preach a crusade against Singing Galleries. I, for one, am most glad to enlist in the cause, and if I lack ability to carry on the warfare, I certainly do not lack the inclination; and what is more, I do not lack the knowledge, gathered from personal observation, of the mischief arising from these very uneclesiastical appendages to our churches.

I suppose, sir, it is a fact, at least I have always found it so, that if a few persons are secluded from the rest of the congregation, and if they are not of the most religious and serious cast, they will give way to the temptation of indulging in many a little act of irreverence, which they would be ashamed of, if they were exposed to the gaze of the whole assembly. This is, I believe, almost universally the ease with the occupants of the organ gallery. I say *occupants*, because if the organist be there alone, much of the temptation of irreverence is removed. I would therefore urge upon the clerical part of your readers the propriety of advising the organist to admit no person to his pew, and not to be shrouded by curtains. He need do nothing that may not be looked at; and if he comes to church in proper time, can so arrange all his books, music, &c., that they will be at hand the instant they are wanted, and that the looking for places need not take off his attention from the prayers.

But, sir, if many acts of indiscretion are committed by the organist and his one or two friends, what shall we say of an assembly of men and boys or women, put in a gallery on high, and screened by curtains? I have been in many such a gallery; for wherever I have lived, being known to be musical, I have been invited to take a share in the performances. On assembling, (and it is not seldom that the singers come in quite late, after the service has begun,) there is the *How d'ye do?* what are we to have to day? how did people say the new hymn went last Sunday evening? and similar gossip to be discussed. The books are to be found and sorted; Mr. A. must be told to mind such a point, where the tenor leads; Mr. B. cautioned not to sing too loud, &c. Mr. C. has not got a *part*; so a leaf must be torn out of one of the

music-books, and it must be copied with a pencil: so they sit and crouch together, holding a whispering chat till the time comes for the grand display. Then curtains are withdrawn; they come forward and sing their parts. The psalm over; the curtains are closed; and they sit down again and criticize the thing they have just done. Thus the time is beguiled till the next psalm; then follows the sermon, when one or two shirk out; others sit, and sleep, or talk, or peep between the curtains at the ladies in the congregation.

This, sir, is not an overdrawn picture, I wish it was. It is not either an occasional occurrence, but it is the regular style of conduct, in three out of four singing galleries. In fact, the occupants of these galleries do not, for the most part, come to praise God, or pray; they come to sing, either for the gratification of a musical taste, or for the gratification of vanity, or for pay; and if deprived of either of these inducements, will sing no longer, but betake themselves to the Meeting House, or else stay at home.

I hope these few observations, will induce your clerical readers, to keep their eyes upon the singing galleries, and if possible to abolish them altogether. Why not let the singers, if they do not choose to put them in the chancel, sit in one or two pews that are nearest the reading-desk? There they would be sufficiently secure from being stared at, and would be able to lead the congregation in good earnest.

I must say though, that as for *leading the congregation*, it is the last thing your gallery singers dream of. They ridicule the idea; and render the thing as impossible as they can. I asked the organist of a West End church lately why he used such difficult tunes, and why he would not give such as the poor-people could sing? He replied, that he was not going to spoil the effect of his quire for any such nonsense as that.

It seems to me, sir, that the progress of Church Music is at present at a stand still. And the reason I believe to be, want of the proper singers. Want of persons who will take up the thing in a devotional spirit, and who would evince and diffuse a devotional style of singing. This is perfectly impossible to be obtained except from devout churchmen. To have the odds and ends of fiddlers, music-masters, and ballad-singers, hired to attend on a Sunday, is ridiculous.

But it is the clergy only who can do any good. I lay on them the blame of past errors and failures: they never seemed to think it their duty to superintend the singing; the idea of a clergyman (though there were three or four in the church, as often happens, with nothing to do till the administration of the Sacrament), coming up and joining the singers, showing them an example of devout behaviour, and letting them see that a gentleman did not disdain to associate with them, would I suppose be considered degrading by many of them. But, Mr. Editor, if the clergy want to do good, the Church Music or in anything else, they need *get off their stilts*. The times require it.

I am, Sir, your's obediently,  
AN OLD SINGER.

London December, 1848.

[We cordially concur in these opinions. That the clergy are themselves to blame for "past errors and failures" is

strikingly evidenced by the favourable contrast which the musical services of those churches present where the minister takes an interest in their execution, with those where he either cares nothing about them, or is averse to their being performed at all, and contents himself with leaving his clerk and his organist, aided by a few charity scholars, to draw though a metrical psalm or hymn. The clergy must not only "get off their stilts," but they must take the trouble to make themselves conversant with the legitimate Music of the Church. It cannot be expected that the service of the Sanctuary will be properly celebrated where this is neglected.—ED. P. C.]

#### MUSIC IN THE BURIAL-SERVICE.

AMONG other indications of a reviving appreciation of the music of the Church, and of its due appropriation in her Services, we notice with much satisfaction its occasional introduction in the Order for the Burial of the Dead. It is directed, as our readers are aware, in the rubric of that Order, that not only shall the introductory sentences (and, by implication, psalms) be said or sung, but at the grave the sublime hymn "Man that is born of a woman," and the passage from Revelations, shall be sung by the priest and clerks; while other portions are directed to be said or sung. It was taken from a practice of very remote antiquity in the Church. The primitive Christians used to follow their deceased friends to the grave with a large attendance of people walking in procession, sometimes carrying candles, in token of joy and thanksgiving, and chanting psalms. In some parts of Cumberland and Westmoreland the practice still prevails of singing through the streets before the corpse, generally the 90th Psalm. We read in a country paper, lately, the account of the funeral of the venerable relict of the Rev. Dr. Strong, formerly Archdeacon of Northampton, at Peterborough cathedral, in which music was introduced in the service; but it was not conducted as it ought to have been, that is, as the Order for the Burial requires it. The account stated that "the funeral procession was met at the south entrance by the cathedral choir, who preceded it up the nave of the sacred edifice, singing Dr. Croft's dirge, accompanied by the solemn strains of the organ. The two psalms in the beautiful service of our Church for the burial of the dead *were read* in alternate verses by the Rev. Dr. James and the choir. After the lesson, and while the procession was moving to the grave, the organ played the Dead March in Saul. The remainder of the Service, with the exception of the words 'I heard a voice from Heaven saying,' &c. (which were sung by the choir), was performed by the Rev. Dr. James."

Thus the best portions of the service directed to be musical, the sentences, particularly the hymn "Man that is born of a woman," and the passage from Revelations, were read instead of being sung—a neglect which must have marred the effect of it as a whole. We are glad to learn music is thus being introduced at all; but it would be much more satisfactory to find that it was the music of the Church, applied as the Church directs, which no clergyman in earnest about the matter need ever be at a loss to effect.



PARISH CHOIR LYRICS.—No. II.  
EPIPHANY.

“WHATSOEVER DOETH MAKE MANIFEST IS LIGHT.”

Ephes. v. 13.

The blaze of Evangelic Light  
Which shone, that glorious NATAL NIGHT,  
Round shepherds in the field,  
Disclosing to their waking eyes  
The angelic legions of the skies,  
To Jacob erst reveal'd  
At Beth-el, in his wondrous dream,  
Hath found full many a kindred beam;  
And, ne'er to be conceal'd,  
Still shines the way to mount above,  
The Ladder of REDEEMING LOVE.

As stream'd the bright coruscant ray  
Around poor shepherds, as they lay  
In Judah's favour'd land,  
Reflected was that light afar,  
And mirror'd in the eastern star,  
By Gentile sages scann'd.  
Awake, Jerusalem! Arise!  
Assemble swift thy great and wise!  
Within thy portals stand  
Men greater, wiser, far than thine:  
In vain for thee thy LIGHT doth shine.

Yea, dark art thou! Thy very light  
Reveals the blackness of thy night!  
To Bethlehem the wise  
Repair, relying on the word  
Thy mighty ones have vainly heard.  
Thus, blessing is the prize,  
Not of the boastful proud who *know*,  
But of the meek, who, bending low,  
Endued with wisdom rise.  
The LIGHT of LIGHT full nigh thee streams,  
But ah! thou sharest not His beams.

The star-led wise rejoicing see  
The INCARNATE WORD'S EPIPHANY,  
And joyful go their way:  
His own seek not the LIGHT divine,  
Nor bring oblations to His shrine.  
And when, in meek array,  
The Temple's Lord has reached its gate,  
How few the humble ones who wait,  
And for His advent pray—  
Who hear Him hail'd by prophet hoary,  
“The Gentiles' light!—His people's glory!”

Dear fellow-soldiers in life's fight,  
Oh, keep your heav'n-wrought armour bright,  
That it reflect the sheen  
Of Him who won for us that Peace,  
We hope for when at length shall cease  
Our worldly conflict keen.  
Think of that glorious light which shed  
Its beams o'er the first martyr's head;  
And from this sinful scene,  
Look up to heaven, by Faith, and view  
The SAVIOUR intercede for you.

Like holy Stephen, ever pray  
For even those who'd take away  
Life, or whate'er is dear;  
And hope that, as on this glad Feast  
We hail blaspheming Saul releas'd  
From error's darkness drear,  
And hear him preach—the humble Paul,  
Who hath for Christ forsaken all,—  
So may our foes appear  
With us, hereafter, in that light,  
Which shines for all who hate the night.

Light up! light up! the Bridegroom meet!  
The Church, his spouse, he comes to greet!

See that your lights be burning!  
With Simeon and with Anna meek,  
Behold the Saviour whom ye seek,  
And from his lips be learning,  
Like Jacob, gain “the Gate of Heaven,”  
And, as the sign of sins forgiven,  
For BREAD\* of LIFE be yearning;  
And pray the WEDDING ROBE† to wear,  
When Bethel's God‡ shall meet you there.

Feast of the Conversion of St. Paul, 1840. T. G. R.

\* Genesis xxviii. 20, 21, 22. † Ibidem. ‡ xxxi. 13.

PUNCTUATION OF THE PSALTER, AND THE  
HYMNS AND CANTICLES OF THE CHURCH.

To the Editor of the Parish Choir.

SIR,—A neat and nicely-printed Psalter has just been published by Rivingtons, under the following title, “The Psalter, or Daily Psalms, pointed as they are to be chanted, and marked for chanting upon an entirely new principle and method; arranged and adapted for the use of choirs, and likewise for congregations in parish churches, chapels, &c., where the Anglican chant is sung in preference to the Gregorian tones,” &c. “by the Rev. John James Scott, M.A., of Exeter College, Oxford; Perpetual Curate of the Church of the Holy Trinity, Barnstaple.” The introductory remarks being very good, I was the more disappointed at finding in the work itself such violations of the punctuation of the Prayer Book as I thought were now by common consent nearly exploded. At least for this city I can speak positively, as I could name more than one church where it was formerly (but is not now the custom to make two verses of the last verse of the *Magnificat*, and to compress two of the verses of the *Te Deum* into one. In the Psalter Mr. Scott has certainly not interfered (except in Psalm 95) with the punctuation of the Prayer Book, for the purpose of avoiding an odd number of verses, but in every case he has done this in the canticles.

Thus, the Easter Anthem he divides thus:

Likewise reckon ye	also · your   selves
to be	dead · in   deed · unto   sin :
but	alive · unto   God,
through	Je · sus   Christ · our   Lord.
Christ	is · —   RISEN
is	ris · EN   from · the   dead :
and become	the · first-   fruits
of	them · —   that · —   slept.

The *Te Deum* is thus arranged :

Heaven and	earth · are   full :
of	the majes · ty   of · thy   glory.
The glorious company of	the A · postles   praise · —   thee.
The goodly fellowship	of · the   Pro · phets   praise thee.
The	no · ble   army :
of	mar · tyrs   praise · —   thee.
Thou art the King of Glory	O · —   Christ :
Thou art the everlasting Son	of · —   the · —   Father.
We	believe · that   Thou :
shalt	come · to   be · our   Judge.
O Lord, save thy people,	and bless · thine   heritage :
Govern them	and · lift them   up · for   ever.

*Magnificat:*

He hath as he promised Abraham

remem · bering   His MERCY :
holpen · His   ser · vant   Israel,
to · our   forefathers :
and · his   seed · for   ever.

*Deus misericordiarum:*

O let REJOICE

the na · tions   REJOICE
and · —   be · —   glad.

For Thou shalt judge the folk | right · eous | ly :

and govern | the na · tions | up · on | earth.

In these most extraordinary specimens, I have given the stops just as Mr. Scott prints them: it will be seen at once that they are very different from those in the Prayer Book. But this gentleman seems to think it perfectly right to repeat words, as well as to alter stops.

At the *Venite*, we have this note, "For the convenience of choirs where there is a *barrel-organ* only, a *double chant* can be used (namely, Lord Mornington's, Robinson's, &c.) of the first verse be sung thus:

O come, | let us | sing,  
Let us | sing · un | to · the | Lord.

"Indeed, where the *Venite exultemus* is sung to a double chant, this way is recommended in preference to repeating the second part of the chant in the last verse, AS BEING IN BETTER AGREEMENT WITH THE SENSE OF THE WHOLE PSALM." I would ask one question, Why not take a *single* chant, if there is a "*barrel-organ* only?" But I feel it would be a waste of your valuable space to argue this point, or to enlarge upon the folly of such wanton interference with the punctuation and wording of the Prayer Book. I am convinced that the good sense of your readers will at once condemn it.

I subjoin a few of the unaccountable divisions which occur perpetually throughout the book.

In holiness	& righteous · ness	before Him,
and hath	exal · ted	the humble · and   meek.
and	the sight of · mine	eyes · is gone   from me.
and	the shame of · my	face · hath   covered me.
and make	the voice of · his	praise · to   be heard.
but letteth	the runa · gates	continue · in   scarceness.
thou brakest	the heads · of the	dragons · in   the waters.
even the tent	that he   had pitched	· a   mong · —   men.
nor (!!!)	for the arrow · that	flieth · by   day.
Tell it out	among the heathen	that the Lord · is   King :
Hold not thy tongue	O God of · my   praise:	
and why ?	they · are   the very · joy of   my heart.	

&c. &c. &c.

In conclusion, I observe that for the sake of *variety*, as I suppose, he divides the latter half of each verse in two ways, alternating them throughout the canticle. Thus :

praise Him,	and magni · fy	Him · for e   ver.
praise Him, and	magni · fy	Him · for   ever.

I remain, Sir, yours, &c.,

Manchester, Dec. 7.

B.S.J.B.J.

## THE SUPPORT OF A CHORAL SERVICE IN POOR PARISHES.

*To the Editor of the Parish Choir.*

SIR,—The question often occurs to me, how is a full choral service to be supported, especially in poor parishes? Suppose that in any parish where the music of the Church has sunk to a very low ebb, some influential person undertakes the reformation of

the choir, and expends, it may be, some considerable sum in procuring and training efficient choristers and organist; and is willing and happy to devote his time and money to the accomplishment of so desirable an end. Suppose that, through his pious exertions, the choral service be fully restored, and the offices of the Church be celebrated as they ought. Of course, all would rejoice in so excellent a restoration; but this is not all that is required. The *first step only* has been taken, it remains to be seen how *permanent support* is to be given to the work.

The expense attending a correct performance of choral service is of course considerable, particularly where daily service is celebrated. But suppose that in some cases a *voluntary* choir should exist, men who nobly volunteer their services for the glory of God, apart from pecuniary aid; it cannot reasonably be expected that there should *always* be such men to be met with. A fund then must be provided for the purpose.

But shall such a fund be totally dependent upon the ever variable views and ideas of the more able of the parishioners? One clergyman may be zealous and persevering in the good cause, the next may be utterly indifferent to its success; and so with all the rest. One year a large fund may be accumulated, and the next not sufficient to pay for the washing of the surplices.

Something *permanent* is required; for why should the choristers, like the dissenting preachers, be paid in proportion as the people choose to give? How did they manage this difficulty in the olden time, when our beautiful village churches were kept up in a state becoming to the worship of Almighty God? If you can suggest how this most necessary end is to be attained, you will, I am assured, give great gratification to many faithful sons of the Church, besides your constant reader,

H. E. D.

[The only *permanent* means for the support of the choral service in poor parishes, will be by endowment; and if the minister's office is to be maintained by such means, there surely can be no reason why that of the choir shall not be so likewise. In the meantime, however, something may generally be done, in obtaining the contributions of the congregation for that special object. Very much will of course always depend upon the zeal and perseverance of the clergy themselves; and they ought invariably to be found zealous and persevering in such a cause. The choristers, besides, might not always require to be paid. If they remember that it is "angels' work" in which they are engaged, they may look to another and far higher reward.—Ed.]

## TESTIMONY OF THE REV. HOBART SEYMOUR TO THE VALUE OF CHANTING.

*To the Editor of the Parish Choir.*

SIR,—The Rev. Hobart Seymour, a clergyman of the Low Church or Evangelical School, has recently published a very interesting work, entitled "A Pilgrimage to Rome," the main object of which is to expose the idolatrous and superstitious customs which he has witnessed in that city. He has, however, borne the following remarkable testimony (p. 392) to the value of chanting in a devotional and religious point of view. "The whole body of the congregation joined in these in a manner that was extremely pleasing, and would put to shame



the cold and lifeless way in which the responses are uttered in the churches of England. The *ora pro nobis* would burst from the lips of many hundreds with great power, and give a most pleasing effect to the Service. If one could but separate it is *ora pro nobis*, as sung by so many voices, the voices of a whole congregation, from the objects to which it is addressed, I do not know of any religious service more pleasing, or more really like the response of a worshipping people;" and again, "that there is earnest zeal and profound devotion among many of the Romans, especially of the lower classes, is as certain, as there is the most gross and absurd superstition among them. And if it be the latter that leads them to their peculiar modes of worship, it is to the former we ought in all charity to ascribe the zeal, and spirit, and life with which they join in the *ora pro nobis*, and the other responses of their Litanies." Shall we now hear the *Record* again inveighing against the singing of the Litany in St. Mark's College and other places, and accusing the worshippers there of the sin of "asking God's mercy to a tune?" W.

#### Notes on New Books.

*The Sacred Tune Book, consisting of One Hundred and Ten Psalm and Hymn Tunes, Suitable for Congregations or Private Use.* Composed by JAMES HILL. Harmonized and arranged by E. J. WESTROP. London: F. and J. RIVINGTON.

As what it professes to be, a Book of Psalm and Hymn Tunes, this is certainly a creditable publication. The tunes are all, of course, for metrical psalms and hymns. As, displacing the legitimate prose, that is unmetrical, psalms and hymns of the Church, for which such admirable ecclesiastical music is provided, one is apt, and not, perhaps, unreasonably, to be prejudiced against such a collection of tunes as this; but we must remember, that the metrical versions still unfortunately form the rule, and the other and more appropriate and authorized ones the exception, in our parish churches, particularly in country towns and villages. It is important, therefore, to have a good "Sacred Tune Book," adapted for such popular use, while it continues. Many of the tunes here collected are good compositions of the kind, and great pains have been taken in harmonizing and arranging them all.

*Cocks' Musical Almanack for 1849.* London: R. Cocks and Co.

This should have borne another title. It should have been called *Cocks' Musical Puffad, and Almanack for 1849.* The Almanack itself is quite a secondary affair; its primary object being, to all intents and purposes, to puff off the establishment and the publications of "Messrs. Cocks and Co.," with whom almost every piece of information given is contrived to be connected, and whose firm is paraded at every turn. There is so much of the *usque ad nauseam* about it, that, gullible though John Bull is, musically and otherwise, it can scarcely be swallowed, one would think, as a *Musical Almanack.* In its details, moreover, it is full of inaccuracies. The design, in its integrity, is a good one. Such an "annual," ably and honestly got up, is rather a desideratum. But this is little better than quackery.

*A Song for the Times.* London: C. and R. OLLIVIER. This is a song which must delight every good Churchman. It is

"A song for the times, when the sweet Church chimes  
Called rich and poor to pray,  
As they opened their eyes to the bright sunrise,  
And when evening died away."

That such are the present times in all respects we are far from flattering ourselves; but that they are becoming such in various districts of this metropolis, and of the country, there are many gratifying evidences; and we believe that it will contribute to make the times more and more so, to promote the good old music of the Church. The song is written by the Rev. J. M. NEALE, Warden of Sackville College, East Grinstead, and the music is composed and harmonized for four voices, by J. W. RUMSEY, Master of the Orsett Diocesan School.

*Henry of Eichenfels, and Christmas Eve: Newly translated from the German.* By the Rev. W. B. FLOWER, B.A. &c. London: CLEAVER.

A CHARMING little book. Not only are the tales most attractive, but their morals are excellent. It is almost impossible they can be read by the young, without imparting good impressions. In one of them, Christmas Eve, the value and delight of sacred music is incidentally exhibited. A Christmas song, in which a happy family circle take their parts, and to which the harp is made a sweet and effective accompaniment, captivates the little hero of the story, and introduces him, a poor destitute wanderer, to a happy Christmas home. We cordially commend the little work to the perusal of our juvenile friends.

#### To Correspondents.

As many choirs may intend to sing the *Benedicite*, during Lent, (see *Parish Choir*, Vol. I. p. 16,) we have printed a simple and suitable chant for that hymn, which may be had at our Publisher's. Price 1d.

Of Richard Gibbs, the composer of the *Miserere*, which accompanies the present Number, we believe nothing further is known, than that he was organist of the Cathedral of Ely, in the reign of King Charles I.

The Gregorian Chants, with harmonies by standard composers of the English Church, will appear in our next Number.

The suggestion of *A Clerical Subscriber* shall be considered.

The subjects to which *A Country Vicar and Subscriber* refers shall not be overlooked.

The matter alluded to by *Hal* was noticed in our last number, in the article "Musical Celebration of the Communion Service."

Y. "On the Communion Hymns," and *A Choir Master* "On the Conduct of Choristers," shall appear in our next number.

We regret to see *A Country Vicar* so prejudiced against one to whom the cause of Church Music, whatever partial defects there may be, is under considerable obligation.

We are much obliged by the translation from Martini's *Storia della Musica*, and shall take an early opportunity of appropriating it.

We must beg that our correspondents will not omit to give us their names in confidence,—not for publication under any circumstances, but as some security for the good faith of their communications. We are obliged to throw aside a great many letters for want of this fair and reasonable guarantee.

WE have entered so fully into the subject of the Archbishop of Canterbury's discouragement of the Choral Service of the Church in another column, that we need do no more in this place than simply invite attention to the article, repeating, at the same time, the expression of our anxious hope, that the private, and, we fear, prejudiced opinion of his Grace, will not be allowed to prevail against the authority of the Church.

ANOTHER very remarkable and very gratifying proof of the value that is attached to our humble labours in British North America, is given in a communication from the Bishop of Newfoundland, which we have inserted elsewhere. We cannot but feel proud of the commendation which so able and exemplary a prelate bestows upon our publication; and we would fain hope, that the distinguished testimony which his lordship's letter conveys to its practical usefulness, in the promotion of Church Music, will stimulate our clergy to avail themselves more and more of so simple yet effectual a means of improving an important department of the services of the sanctuary.

THE testimony of the Rev. Hobart Seymour to the value of chanting, which our correspondent W. has pointed out, in his interesting work, "A Pilgrimage to Rome," may be regarded, we trust, as but one of many recent instances of irresistible conviction of the great advantages which must arise from that ancient manner of performing the praises of the sanctuary, when it is rightly applied and reverently conducted. The more we see and hear, the more we are convinced, that the great objection to chanting is based in prejudice. People have been accustomed to regard it as a Popish custom; whereas it was the Church's mode, sanctioned, approved, and adopted through many ages, long before Popery had arisen to abuse it in the corrupted objects of its appropriation. The system of Church chanting was first, there is reason to believe, introduced into Christian worship by St. Ignatius, Bishop of Antioch—a disciple of St. Peter, and contemporary also with St. John. It is related of that apostolic father, that he was taught it in a heavenly vision. This may or may not have been the case. "What matter," as Hooker well observes, "if Ignatius did at any time hear the angels praising God after this sort or no. If Ignatius did not, yet one who must be with us of greater authority did—"I saw the Lord," saith the prophet Isaiah, "on a high throne, the seraphim stood upon it, and one cried to another, saying, Holy, holy, Lord God of hosts, the whole world is full of His glory." The great point is its propriety; and this can be so thoroughly established, as not to be controverted by any honest argument. Let it not, then, be looked upon as having any thing *party* or *sectarian* whatever in its adoption. It is a style of sacred praise and prayer, as purely, and apostolically, and catholically ecclesiastical as any of the usages of our Reformed Church; and they who would give the highest effect to the services of our Prayer Book, and thereby promote most fully the spirituality of their devotions, can find no means to be compared in any degree to that which has come recommended to us by the example of the primitive Christians, and which the pious skill of succeeding ages did so much to perfect and exalt. Let us hope, then, that many a one hitherto averse to it, may by observation and reflection be led to declare with Mr. Seymour—"I do not know of any religious service more pleasing, or more really like the response of a worshipping people."

THE case of Bristol Cathedral is still, we regret to observe, a source of scandal to the Church. The mutilation of the Service is continued, and the Canons and the Minor Canons remain at variance on the subject, the former unscrupulously violating, while the latter are striving to perform their obligations therein. The Very Reverend the Dean has had the temerity to attempt a defence of the misconduct to which he is unhappily a party. We give it in another place, together with an able answer to it from the Precentor of the cathedral.

The Dean, it will be found, puts forth two most grievous fallacies: first, that he has an opinion in the matter which can over-rule the authority of the Church; and, second, that preaching, not chanting, is the principal duty of a Minor Canon. The Prayer Book enjoins that the Litany is to be "sung or said;" the Dean declares that "the reading of the Litany is more conducive to congregational devotion than the singing of it." The Universal Christian Church in all ages, from the days of the Apostles to the present day, has sanctified and enjoined a musical performance of many portions of Divine Service, "to the end that the congregation may be thereby edified;" the Dean believes that "by far the greater part of our congregations find more pious gratification from the devout reading of the Service." The Dean, in a word, refuses to think and act with the Church, but determines to believe and to do what is right in his own eyes. He takes up a position at variance with the Prayer Book, although by his subscriptions of conformity and declarations of assent and consent, at his ordination and institution, he solemnly bound himself to a regular, constant, conscientious performance of all and everything prescribed in that Book, according to the usage of the Church of England!

The Dean's argument, that because a clergyman "may not be blessed with a musical ear," he is "not to be excluded from such pieces of preferment," is as shallow as it is vicious. Every one ought to be excluded from them who is incapable of doing his duty; and to chant is the foremost duty of a Minor Canon, both in reason and by statute. Would it ever be tolerated, we wonder, that a man was "not to be excluded" from any secular situation because he was not "blessed" with the very quality which could alone make him eligible for it? Such a pretext is too miserable to be entertained for a moment. For our part, we think that with every member of the cathedral body, from the Dean downwards, chanting ought to be considered an indispensable qualification. Such is evidently contemplated by the Church, and in her less degenerate days such was invariably the pious practice. The performance of Divine Service, with all the grandeur and solemnity which music could impart to it, was the main object of the cathedral institution; and if they who fill its sacred offices are either not competent to discharge their duties, or neglect to do so, we cannot but think that the time is come when the funds thus abused should all be appropriated to other Church objects.

Memorials to the Dean and Chapter themselves having failed, the principal inhabitants of Bristol have appealed to the Bishop, who has promised, if it be in his power, to afford them redress. We hope his Lordship will be able to do so.



## Conversations on the Choral Service. No. 9.

(Continued from Parish Choir, Vol. II. p. 127.)

## ON THE ALLEGED ARTIFICIALITY OF CHANTING.

*B.* It occurs to me, Mr. Felix, that it is not easy to get over the very first objection that strikes one on comparing the Chanted, or Cathedral Service, with plain reading,—I mean its elaborate, and artificial character; its being the reverse of what is natural and spontaneous. It seems to me indecorous to study the mode or tones in which our prayers should be said: prayer ought to flow spontaneously as it were. But if the clergyman is to chant the prayers, and the congregation the responses and *Amens*, they must study the thing musically to begin with: they must be careful of tune and time, and when to raise and when to sink the voice; all of which things seem inconsistent with simple and general devotion.

*F.* This is certainly a fair objection. However it needs but a simple answer. We have been arguing on the ground that our Reformed Prayer Book orders the people to say their Lord's Prayer, *Amens*, and responses, together *aloud*; that if they are to say them aloud, and, together in a body, they must use a musical tone, else the gabbling and confusion of voice would be indecent; but, we find the musical tones employed for this purpose to be in fact, just what they ought to be, and just what you would expect to find them, that is to say, so few and simple, that to call them elaborate and artificial is hardly correct. If elaborate and artificial, they might fairly be objected to; but in fact the musical tones employed in the Church of England since the Reformation, for the *Amens*, Responses, and Suffrages, are so few and simple, that two repetitions would suffice to learn the whole. I have taught them to children in half an hour; and the little creatures were delighted with them. Nobody, not the poorest or most ignorant person, who wanted to chant would ever find them difficult. Look at them in the First Volume of the *Parish Choir*.

*B.* But, besides the responses and suffrages, there is in the Choral Service the chanting of the Psalms.

*F.* And there are chants for the Psalms so simple, that any congregation could join in them.

*B.* Then there are *Services* for the Canticles.

*F.* Which form no essential part of the Choral Service: they need never be used in Parish Churches.

*B.* And there are anthems, which are artificial and elaborate enough.

*F.* The anthem, which ought always to be sung, "in quires and places where they sing" at all, alter the Third Collect at Morning and Evening Prayer, is confessedly elaborate, and intended for the congregation to listen to, not always to join in. And it is the only part of the Choral Service, if it was arranged in the true old Church way, which the congregation could not join in, even without having ever learned music. Dr. Binney the Dissenting minister, has defended anthems so well, that I may refer you for the present to his book, called the "Service of Song\*." We will talk of anthems and services, and of their use and abuse another time. Now let me again say, that if the service of the Church of England when fully and chorally performed, is to be condemned as artificial

and elaborate, merely because it includes anthem music, (such music that is to say as requires some degree of musical training to appreciate and join in,) then the worship of the Kirk of Scotland must be condemned too. Here is a book of anthems used in Scotch Places of Worship, and I declare that it, as well as the book published for the use of Surrey Chapel, contains as elaborate music, though not quite so chaste, as any used in Westminster Abbey. However, to stick to our main point, which is the chanting of prayers and responses, you object that such a mode of worship is too artificial; I reply that the music is the simplest and most natural and intelligible in the world. If listened to once or twice, it could be learned and sung without the slightest effort. In fact I heard the children at St. Saviour's, Southwark, chant the Psalms to the melody of the Responses, without ever having learned it at all.

*Mrs. B.* Well Mr. Felix, you have answered that part of the objection somehow; but yet the main body of it remains unanswered. Let us take the case of a young clergyman who cannot sing. Now no matter whether the amount of musical knowledge required is great or small, it requires *some* musical knowledge to chant the service. But then how odd and improper it would sound, to hear of a clergyman taking lessons on the art of saying prayers! Fancy a clergyman going to a music-master to take lessons in the Litany; or practising the Lord's Prayer. How shocking it would be. How preferable to read it plainly and devoutly in a natural and spontaneous way.

*F.* They may be practised reverently or the reverse. A religious mind will use sacred words carefully at all times. And I do not see what harm there can be in a clergyman learning to chant the service, if he can increase his usefulness by so doing, though of course nobody would use sacred words as if they were merely *do, re, mi*. But what can there be more shocking in the idea of a clergyman going to a music-master, (perhaps his own organist, a devout person and a communicant,) to learn to sing the service, than in the idea of a clergyman going to a play-actor to learn to read, or more properly speaking, declaim or preach the Service?

*Mrs. B.* Is such a thing done?

*F.* It is pretty notorious that there are men, some of them decayed actors, who gain a living by teaching young clergymen how to read the Liturgy. It is no business of ours to meddle with this subject, except to treat it as a fact; shewing that plain devout reading as you call it, is not of necessity so simple or general an accomplishment as you fancy. Here is a book I stumbled on the other day, and had the curiosity to look at: "*Mr. Garrick's mode of reading the Liturgy of the Church of England.*" Let me dip into it. Here at p. 60, I light on a *dictum* by the Editor, that public worship is the "reasonable service of intelligent creatures, assembled for the purpose of *manifesting by their voice* the mental states of confession, prayer, and praise." This is quite to my mind, and quite what the Prayer Book teaches. On casting my eye over the introduction I discover a crowd of remarks on the *art* of reading, and on the art of concealing that art, so as to make it seem natural. Then there are remarks on the intonations or *speech melodies* that may be used appropriately in addressing God,

\*Vide *Parish Choir* Vol. II. p. 39.L †Vide *Parish Choir* Vol. I. p. 96.

and in speaking to the people. And here is a specimen of a part of the Burial Service written out with musical bars and rests as it should read.

" | I am the | resur | rection | ♪ and the | life, |  
 ♪ ♪ ♪ | saith the | Lord : | ♪ ♪ | he that be | lieveth |  
 &c. &c."

If this is not elaborate and artificial enough, I am much mistaken. But let us come on to the body of this curious book.

"When reading the *three following words*, Mr. Garrick recommended a look expressive of the utmost *suitable gravity* to be cast slowly around the congregation, the voice rather *low*, and denoting together with the whole manner, that *solemn* and *reverential* respect which is due to the Place of Public Worship.

"*Dearly beloved brethren,*—

"Here make a pause much longer than the comma, or indeed than the time which is usually thought to be necessary after a semicolon. Then proceed with a solemn dignity of tone, and with a tenor of smooth regular delivery—

"*the scripture moveth \* \* confess our manifold sins and wickedness*—

"the word manifold with some impression, and in a manner expressive of the utmost sorrow and contrition for our acknowledged transgressions—

"*and that we should not dissemble, &c. &c.*—

"an awful look upwards when repeating from "before the face," &c., was practised by Mr. Garrick."

So this book goes on.

Now, my dear friend, all this may be right or wrong, and 'tis no business of mine to call it wrong; but if the laity who love music, and can pray, aye, and pray fervently too, in a musical tone, are to be told that music is too artificial, and that a clergyman ought not to be expected to bestow time on learning to chant, and that it is better to abolish choral service than put clergymen to the trouble of learning music, why then I think we may fairly retort, by asking if it is fit to study intonations, and speech melodies, and modes of looking pious, and, in fact, *acting* the Liturgy after the pattern of any actor, dead or living.

B. But surely every clergyman need not study this impertinent book, in order to read well?

F. No more than every clergyman need go to a music-master to take lessons in the Litany, in order to chant devoutly. Now let us look at the matter of fact. We find in all religious denominations, that a different tone of voice is used in the public offices of religion, from that which is used in common conversation. That it is universal, proves that it is natural and spontaneous; but there are diversities of manner, arising from accidental circumstances. The Jew adheres to his own ancient chant; the Churchman, whether Greek, or Latin, or English, adheres likewise to the ancient chant, which was derived from the Jews by the early Christians; they all, boasting of an unbroken chain of doctrine and custom, adhere to the traditions of their predecessors. The modern separatist, who cannot have any precedent whatever of more than two centuries' date, and whose boast it is to cast off all conformity with ancient custom, repudiates the chant, but invents a new prayer tone for himself. Did you ever go into a place of worship belonging to dissenters? Can there be any doubt of the existence of certain con-

ventional tones, or *speech melodies*,—we might call them *chants*,—used in their extempore addresses to the Almighty?

B. Oh, yes, I admit that. We sometimes spend an evening with a dissenting minister, and he usually engages in devotional exercises before supper; and if he were to speak in an unknown tongue, I could tell by the tones of his voice when he was praying. But, supposing it to be granted, that a peculiar tone of voice is naturally used in praying, it does not follow by any means, that the peculiar *chanting* used in cathedrals is a good and commendable and natural mode.

F. We will examine that at our next meeting; meanwhile, let me read you the following bit from Hooker. It relates to the duty of the laity to *speak out*, to use their voices, not merely to mutter or whisper in church. And that, as it will not be difficult to show, is the turning point of the whole discussion.

HOOKE*r* on the saying aloud by the People of parts of Divine Service.

Could there be anything desired better, than that we all, at our first access unto God by prayer, should acknowledge meekly our sins, and that not only in heart but with tongue, all which are present being made ear-witnesses, even of every man's distinct and deliberate assent unto each particular branch of a common indictment drawn against ourselves? How were it possible that the Church should anyway else, with such ease and certainty provide, that none of her children may, as Adam\*, dissemble that wretchedness, the penitent confession whereof is so necessary a preamble, especially to common prayer?

In like manner, if the Church did ever devise a thing fit and convenient, what more than this, that when together we have all received those heavenly mysteries, wherein Christ imparteth himself unto us, and giveth visible testimony of our blessed communion with Him, we should, in hatred of all heresies, factions, and schisms, the pastor, as a leader, the people, as willing followers of him, step by step, declare openly ourselves united as brethren in one, by offering up, with all our hearts and tongues, that most effectual supplication wherein he unto whom we offer it, hath himself not only comprehended all our necessities, but in such sort also framed every petition as might most naturally serve for many, and doth, though not always, require, yet always import a multitude of speakers together? For which cause communicants have ever used it; and we at that time, by the form of our very utterance, do show we use it, yea, every word and syllable of it, as communicants.—*Ecl. Polity*, Book 5, ch. xxxvi.

X.

#### THE BISHOP OF LLANDAFF ON CHURCH MUSIC.

WE hail with pleasure the accession of the Lord Bishop of Llandaff to the ranks of those who, like ourselves, are seeking to promote the improvement of Church Music. A Sermon preached by his Lordship in aid of a Society for that object in the Arch-

\* Job xxxi. 33. "If I covered my transgressions as Adam, by hiding mine iniquity in my bosom."



deaconry of Monmouth has come into our hands, in which the whole system we contend for is conceded and confirmed. "We know," observes the Right Rev. Prelate, "that the solemn service of the Temple and the Synagogue furnished models and elements for Christian worship;" and that "the former part of the Jewish Ritual naturally passed on into a Christian form, and were gradually incorporated with the authorized services of the Church, just as Christianity itself was but the maturity of the earlier revelation; and how prominent a part sacred music held in the Temple worship, and how successfully it was cultivated by the people, from the time of David downwards, is known to every student of sacred history." Of course it is; but then it is so apt to be overlooked, that one cannot but thank the Bishop for calling it to mind, and thus giving anew Episcopal sanction to the retention of music in the services of our Christian Temple. "It seems but natural," the Bishop adds, "that this part of the Jewish worship should have passed into the Christian forms of worship, almost without special injunction or appointment—as a continuation merely of what our Saviour and his Apostles had hallowed by their example—and that in process of time it should not have been confined to the ancient Hebrew Psalms, but gradually enriched and improved, as the whole economy of the Old Testament was more and more developed, and moulded into a Christian form and character.

This, then, is virtually an admission, nay, an advocacy, of the propriety, not to say the necessity, of those Musical Services which, though ordered in the Prayer Book, it is but too common a practice to slight in the worship of our parish churches. The chanting of the Psalms can never be excluded from such a system; and, "as a continuation of what our Saviour and his Apostles have hallowed by their example," how strange that its fitness and its holiness should ever, in any respect, be questioned!

The Bishop of Llandaff, as Dean of St. Paul's, may well indeed bear his testimony to all this. And his Lordship is not confining his view to the Cathedral Service. "Much," he declares, "ought to be done for the encouragement of parochial psalmody, and much care bestowed, both upon the selection of music, and the correctness of its execution"—admitting, furthermore, that "the greatest praise is due to those who have devised a system of instruction for the attainment of this object."

Still we fear there is something dubious, if not defective, in the Bishop's views of "parochial psalmody." For afterwards his Lordship says, "it has sometimes been observed that the choice of hymns for our Church Service is too scanty; and so perhaps it is;" he adds, "when confined to the *authorized metrical version of the Psalms*." His Lordship therefore suggests the introduction of "a more copious supply of devotional (we presume metrical) hymns than our Prayer Book contains." Now, in the first place, we deny that there is, or ever was, any "*authorized metrical version of the Psalms*." Such a version, it is true, is appended to the Prayer Book; but, though permitted, it has never been *authorized* by the Church. The only authorized version for public worship is the "Psalter or Psalms of David, pointed as they are to be sung or said in Churches," which is given in the body of the Prayer Book, the *prose Psalms*, as they are sometimes erroneously

called, and which it is so common a practice to *read*, or rather to *preach*, instead of to chant, as their being "pointed" shows they are designed to be, and as being songs it is on every account necessary they ought to be. Then as to the "more copious supply of hymns," the Bishop, we apprehend, has not kept in mind those sublime hymns which are given in the Ritual itself,—the *Te Deum*, the *Benedictus*, the *Magnificat*, the *Nunc Dimittis*, or the sublime canticle, the *Benedicite omnia opera*. These are the authorized hymns of our Church Services. Not that we object to the introduction of metrical hymns, as adjuncts to those Services, with suitable Church music; only that the hymns provided and enjoined in the Liturgy itself be used *as such*—that is, *sung*, as their name implies they ought to be—before the complaint is made so loudly of other hymns being necessary, even "a more copious supply," to complete the praises of parochial worship.

We repeat, however, our acknowledgments to the Bishop of Llandaff for the aid he has undoubtedly bestowed on the cause we have in hand. His Lordship has given the sanction of his high authority to Societies "designed for the improvement of sacred music in our Parish Churches," to the promotion of an art which he does not hesitate to pronounce "one of the most powerful as well as the most enchanting auxiliaries to pure devotion." This is certainly most encouraging. And we cordially concur with the Right Rev. Prelate, when he adds, "that the beneficial effects of this discipline will soon be felt in every parish disposed to profit by it, if only two or three individuals will come forward, and show that they earnestly desire to improve this beautiful part of social worship."

#### THE USE OF THE BENEDICITE:

A CORRESPONDENT inquires if we can state the reason why this canticle is so seldom used. We presume it is that which will account for so many other anomalies—prejudice. Still, it is proper to observe that it was not perhaps designed for such ordinary use as the *Te Deum*. The First Book of King Edward VI. directed that it should be used in Lent; but the present Rubric contains no direction on this point. It is certainly on all accounts most suitable for the Daily Service during Lent; though the *Te Deum* is preferable for the Sundays, which remain festivals, not forming part of the Quadragesimal Fast. In some churches it is used on the day when the first chapter of Genesis, or the third of Daniel, is read, except on Trinity Sunday, when the *Te Deum* is obviously the most preferable, as being the sublimest hymn to the Holy Trinity ever composed.

#### A FEW WORDS ON THE RECENT PROCEEDINGS OF THE DEAN OF BRISTOL.

It seems scarcely credible that any unprejudiced person, open to conviction by candid and straightforward reasoning, should fail to be convinced by the arguments so ably advanced in many quarters in favour of the propriety, &c., of the Choral Service. But the scenes recently enacted and persisted in at Bristol, together with the old-standing opposition of our Venerable Primate, prove that such a conviction has not yet been attained.

The propriety of chanting the Service is best

proved by its antiquity, its universal adoption, and its retention in the Reformed Churches, and our own amongst others, when every vestige of Popery was abolished. That it is not only allowed by the Canons and Rubrics of our Church, but expressly mentioned, and in parts preferred, (even leaving the doubtful meaning of the word *say* quite out of the question,) must be apparent to any one who will be at the trouble of ascertaining for himself the meaning of the Rubrics on the subject; and in which investigations the excellent "Conversations" which have appeared in the *Parish Choir*, will be of the greatest service.

It is then in opposition to its *propriety*, its *universal adoption*, its *sanction by the Reformed Churches*, and our own in particular, to the *old-standing custom of the Cathedral*, and to the undisguised wishes of the congregation worshipping there, that the Dean of Bristol has sought to exclude it from part of the service in that Cathedral. Nor does the Bishop of Gloucester and Bristol seem to be convinced, since in his answer to the Petition of the people of Bristol, he evidently implies a doubt of his power to interfere, and authoritatively put a stop to such proceedings, or lay down some fixed rule, in this the principal church in the diocese. That he has this power it is hoped the following opinion of Lord Stowell on the subject, as a point of legal practice, will fully prove, and has therefore been extracted almost entire, from Phillimore's *Burn's Ecclesiastical Law* :—

"In the Primitive Churches, the favourite practice of the Christians to sing hymns in alternate verses, is expressly mentioned by Pliny, in one of his epistles to the Emperor Trajan. The Church of Rome afterwards refined upon this practice, as it was their policy to make their ministers considerable in the eyes of the common people; and one way of effecting that was by appointing them sole officers in the public service of the Church; and difficult music was introduced, which no one could execute without a regular education of that species. At the Reformation this was one of the grievances complained of by the laity; and it became the distinguishing mark of the Reformers to use *plain music*, in opposition to the complex musical services of the *Catholics*\*. The Lutheran Church, to which the Church of England has more conformed in discipline, retained a choral service. The Calvinistic Churches, of which it has sometimes been harshly said, 'that they think to find religion wherever they do not find the Church of Rome,' have discarded it entirely, with a strong attachment to plain congregational melody, and that perhaps not always of the most harmonious kind.

"The Reformation of the Church of England, which was conducted by authority, as all reformation should be if possible, and not merely by popular impulses, retained the choral service in cathedrals and collegiate chapels.

"There are certainly, in modern usage, two services to be distinguished; one the cathedral service, which is performed by persons who are, in a certain degree,

professors of music, in which others can join only by ear; the other, in which the service is performed in a plain way, and in which all the congregation nearly take an equal part. It has been argued that nothing beyond this ought to be permitted in ordinary parochial service, it being *that* which general usage at the present day alone permits. But that carries the distinction further than the law will support; for if inquiries go further back to periods more nearly approaching the Reformation, there will be found authority sufficient, in point of law and practice, to support the use of more music even in a parish church or chapel.

\* \* \* \* \*

"It is observable that the statutes of Edward VI., which continue in force, describe even-service as even-song. This is adopted into the statute of the 1st of Elizabeth. The Liturgy also of Edward VI. describes the singing or saying of Even-song; and in the Communion Service, the minister is directed to *sing* one or more of the sentences at the offertory. The same with regard to the Litany; that is appointed to be *sung*. In the present Liturgy, the Psalter is printed with directions that it should be *said* or *sung*, without any distinction of parish churches or others; and the Rubric also describes the Apostle's Creed 'to be said or sung by the minister and people,' not by the prebendaries, canons, and a band of regular choristers, as in cathedrals, but plainly referring to the service of a parish church. Again, in the Burial Service, part is to be sung by the minister and people, as also in the Athanasian and Nicene Creeds.

"The injunctions that were published in 1559 by Queen Elizabeth, completely sanction "the continuance of singing in the church," distinguishing between the music adapted for Cathedral and Collegiate Churches and Parochial Churches; also in the 'Articles for the administration of Prayer and Sacrament,' set forth in the further injunctions of the same Queen in 1564, the Common Prayer is directed to be 'said or sung decently and distinctly, in such places as the ordinary shall think meet, for the largeness and straitness of the church and choir, so that the people may be most edified.' If, then, chanting was unlawful anywhere but in cathedrals and colleges, these canons are strangely worded, and are of disputable meaning; but, in order to show they are not liable to such imputation, I shall justify my interpretation of them by a quotation from the 'Reformatio Logum,' a work of great authority in determining the practice of those times, whatever may be its correctness in matter of law. With respect to parish churches in cities, it is there observed, 'eadem Parochiarum in urbibus constitutarum erit omnis ratio, festis et dominicis diebus, quæ prius collegiis et cathedralibus ecclesiis (ut vocant) attributa fuit.' The metrical version of the Psalms was not then existing, the first publication not taking place till 1562, and it was not regularly annexed to the Book of Common Prayer till 1576, after which those Psalms soon became the favourites of the common people. The introduction of this version made the ancient Hymns disrelished; but it cannot be meant that they were entirely superseded, for, under the statutes of the Reformation, and the usage explanatory of them, it is recommended that the ancient hymns should be used in

\* Of course readers of the "Parish Choir" will understand, that the members of the Romish Church are referred to as Catholics. It were much to be desired, that English Churchmen generally, were more jealous of what is peculiarly their proper title,—"Catholics."—"I believe one Catholic and Apostolic Church."



the Liturgy, or rather that they should be preferred to any others, though certainly to perform them by a select band with complex music, very inartificially applied, as in many of the churches in the country, is a practice not more reconcileable to good taste than to edification. But to sing with plain congregational music is a practice fully authorized, particularly with respect to the concluding part of different portions of the service."

ANGLO-CATHOLICUS.

### BRISTOL CATHEDRAL.

THE state of things at this cathedral is still most deplorable, owing to what we regret to be obliged to call the *persecution* of the Very Rev. the Dean,—the Chapter, as a body, as will be presently seen, having at length formally refused to sanction his proceedings. Notwithstanding the motion against the Rev. Minor Canon Carter, he has most properly fulfilled the duty enjoined on him by his office, that of chanting the service; and we believe that the Canon in residence, Mr. Bond, did not disapprove of the rev. gentleman's contumacy.

The innovators have, as the Dean requested, given the new system "a fair trial." It has utterly failed, and disgusted every one not interested in the abuse. In consequence of this, the Dean and Chapter have reconsidered the matter, in their episcopal capacity, and resolving to return to the proper course of conducting the service of the Cathedral, (the Dean alone dissenting,) issued the following precept.—"Ordered, that the order of the Chapter of the 5th of December last—namely, 'that the portion of the service hitherto chanted in the cathedral by the minister shall from and after the 8th instant, be read,—be now rescinded.'" The Dean, on the contrary, having been outvoted by the Chapter, has promulgated the following order:—"I, John Lamb, Dean, of the cathedral church of Bristol, do hereby order that those parts of the Liturgy appointed by the rubric to be said or read by the minister or priest be read by him in the cathedral church without any intonation, or adding anything in the matter or form thereto; also that the Litany, appointed to be read or sung, be read by the minister in the cathedral church." This conduct of the Dean has excited the utmost disapprobation of every inhabitant of the city. Considerable excitement prevails upon the subject in that city. Several memorials have been presented to the Dean, praying him to restore the ancient choral services, but as he has determined not to accede to the request, the Diocesan's visitation was rendered necessary, and the Lord Bishop issued his citation to the Dean and Chapter to appear before him, in the Chapter Room, on Tuesday, the 27th ult., then to state their reasons for discontinuing the ancient custom of chanting, and to receive his Lordship's orders thereon. We go to press too near the time of holding the inquiry to render it possible to communicate the result, or any particulars of the proceedings, but we shall give a careful account of it in our next number.

The following letter of Professor Taylor to the *Times*, in reply to the Dean of Bristol's attempted vindication of his conduct, (which we gave in our last number,) is well deserving of being placed on record in our columns.

To the Editor of the *Times*.

SIR,—Allow me to say that the Dean of Bristol is attempting to justify one abuse by an appeal to others.

Any person acquainted with the cathedral service knows that the whole was intended to be intoned, the lessons only excepted. The choir take their key from the note on which the priest chants, and if the service is read they have nothing to guide them. The cathedral service is one beautiful whole, planned with consummate skill, and incapable of alteration or derangement without injury. To read the *preces* while the choir chant the responses is to convert it into a thing of shreds and patches. Authority, custom, and good taste are alike arrayed against this irreverent innovation.

But the attempt suggests the natural inquiry—why this alteration? Why should a practice which has been continued without interruption from the time of the Reformation, which has been adopted, sanctioned, and defended against the attacks of the Puritan by all eminent writers on the subject, from Hooker and Aldrich to Jebb—why should such a practice be abolished with such unseemly haste?

The probable answer is,—that persons, in many cases, are appointed to the office of minor canons who are incapable of performing its duties; and this in direct defiance of those statutes which prescribe the qualifications, and define the duties of every officer in a cathedral, and according to which the dean, on his entrance into office, swears he will govern it.

Whether this is the case at Bristol I know not, but I know that the abuse is a disgracefully common one, and that the cathedral service, which in the days of its glory "brought all heaven before the eyes" of Milton, is now a byword and a reproach.

I am, Sir, your obedient servant,  
Gresham College, Jan. 29. EDWARD TAYLOR.

[We have received the following communication from the Rev. the Minor Canon of Bristol, whose conduct throughout the unpleasant affair has been so firm and exemplary, and whom we are sorry to have misrepresented in any way; though the fault was not ours, but that of the Bristol journals.]

To the Editor of the *Parish Choir*.

10, College Green, Bristol,  
February 22, 1849.

SIR,—I have just read in the last Number (XXXVIII) of the *Parish Choir*, with reference to the service in Bristol Cathedral, the words, "on one occasion, if not oftener, Canon Surtees reading and a Minor Canon chanting at one and the same time!" As I am the only member of the Cathedral that has chanted the service since the issuing of the obnoxious order of the Chapter, and as either Canon Surtees or myself would have been guilty of "*brawling*" if the above statement were true, I must beg you to contradict the assertion.

I am informed that Canon Surtees did assert that on one Sunday he began to read the Litany and I chanted him down, but I believe he is not likely to verify his assertion, and I am prepared with witnesses to prove that it is not true.

I am, your obedient Servant,  
ECCLES J. CARTER,  
Minor Canon of Bristol.

# Benedicite, omnia Opera.

By Dr. Philip Hayes.

Decani. Cantoris. Full.

Soprano.

Alto.

Tenor.

Bass.

O	ALL ye Works of the	..... Lord,	bleſs	ye	the	Lord :	.....
O	ye Angels of the	..... Lord,	bleſs	ye	the	Lord :	.....
O	ye	..... Heavens,	bleſs	ye	the	Lord :	.....
O	ye Waters that be above the	Firmament,	bleſs	ye	the	Lord :	.....
O	all ye Powers of the	..... Lord,	bleſs	ye	the	Lord :	.....
O	ye Sun and	..... Moon,	bleſs	ye	the	Lord :	.....
O	ye Stars of	..... Heaven,	bleſs	ye	the	Lord :	.....
O	ye Showers and	..... Dew,	bleſs	ye	the	Lord :	.....
O	ye Winds of	..... God,	bleſs	ye	the	Lord :	.....
O	ye Fire and	..... Heat,	bleſs	ye	the	Lord :	.....
O	ye Winter and	..... Summer,	bleſs	ye	the	Lord :	.....
O	ye Dews and	..... Froſts,	bleſs	ye	the	Lord :	.....
O	ye Frost and	..... Cold,	bleſs	ye	the	Lord :	.....
O	ye Ice and	..... Suow,	bleſs	ye	the	Lord :	.....
O	ye Nights and	..... Days,	bleſs	ye	the	Lord :	.....
O	ye Light and	..... Darkneſs,	bleſs	ye	the	Lord :	.....
O	ye Lightningſ and	..... Clouds,	bleſs	ye	the	Lord :	.....
O	let the	..... Earth,	bleſs	the	Lord :	yea, let it	
O	ye Mountains and	..... Hills,	bleſs	ye	the	Lord :	.....
O	all ye Green Things upon the	Earth,	bleſs	ye	the	Lord :	.....
O	ye	..... Wells,	bleſs	ye	the	Lord :	.....
O	ye Seas and	..... Floods,	bleſs	ye	the	Lord :	.....
O	ye Whales, and all that move	in the	..... } Waters,	bleſs	ye	the	Lord :
O	all ye Fowls of the	..... Air,	bleſs	ye	the	Lord :	.....
O	all ye Beaſts and	..... Cattle,	bleſs	ye	the	Lord :	.....
O	ye Children of	..... Men,	bleſs	ye	the	Lord :	.....
O	let	..... Iſrael	bleſs	the	Lord :	.....	
O	ye Priests of the	..... Lord,	bleſs	ye	the	Lord :	.....
O	ye Servants of the	..... Lord,	bleſs	ye	the	Lord :	.....
O	ye Spirits and Souls of the	Righteous,	bleſs	ye	the	Lord :	.....
O	ye holy and humble Men of	heart,	bleſs	ye	the	Lord :	.....
O	Ananias, Azarias, and	..... Miſael,	bleſs	ye	the	Lord :	.....

Full.

praise Him, and mag - ni - fy Him for ev - er.

praise Him, and mag - ni - fy Him for ev - er.

praise Him, and mag - ni - fy Him for ev - er.

praise Him, and mag - ni - fy Him for ev - er.



# Benedicite, omnia Opera.

## GLORIA PATRI.

Glory be to the Father, and to the Son, and to the Ho - ly Ghost.

Glory be to the Father, and to the Son, and to the Ho - ly Ghost.

Glory be to the Father, and to the Son, and to the Ho - ly Ghost.

Glory be to the Father, and to the Son, and to the Ho - ly Ghost.

The first part of the score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Glory be to the Father, and to the Son, and to the Ho - ly Ghost." The music is in a simple, homophonic style with a key signature of one sharp (F#) and a common time signature.

As it was in the beginning, is now, and ev - er shall be, world with - out end. A - men.

As it was in the beginning, is now, and ev - er shall be, world with - out end. A - men.

As it was in the beginning, is now, and ev - er shall be, world with - out end. A - men.

As it was in the beginning, is now, and ev - er shall be, world with - out end. A - men.

The second part of the score continues with the same four vocal staves and piano accompaniment. The lyrics are: "As it was in the beginning, is now, and ev - er shall be, world with - out end. A - men." The musical notation is consistent with the first part, maintaining the same key signature and time signature.

## THE COMMUNION HYMNS.

To the Editor of the Parish Choir.

SIR,—Your correspondent W. inquires in how many Cathedral Churches in England and Ireland the Communion Hymns are sung? I shall endeavour to answer him. I know of but three Cathedrals in England in which the directions of the Book of Common Prayer are attended to in this respect. Of these Durham is conspicuous: the Communion Hymns having been sung for three centuries, but only, I believe, at present, on the first Sunday in the month, although the Holy Communion is celebrated on every Lord's Day. They are also sung in the Cathedrals of Gloucester and Exeter, but whether this has been the constant practice in the latter of these, or whether the custom has been only revived by the present Dean, I am not quite certain. In the Collegiate Church of St. George's, Windsor, they are also sung on Obiit Sundays and on the greater Festivals, the singing men and boys always remaining for this purpose in all the above named churches, during the administration of the Eucharist. These hymns were also sung in Westminster Abbey at the consecration of the four bishops on the Feast of St. Peter, 1847, but only I believe on this one occasion since the year 1761. The singing of them, however, has been recently introduced into several parochial churches, after the example (among others) of St. Peter's Church in Leeds. In London I believe there are but two or three parochial churches or chapels, in which the practice prevails. In the chapel in Margaret Street, Cavendish Square, they have been sung for many years on all Sundays and holydays. In St. Paul's, Knightsbridge, they are usually sung on Saints' days and the greater Festivals. In St. Andrew's, Wells Street, the Communion Hymns are sung every Sunday, and on the greater Festivals, but on Saints' days (which were once observed with due solemnity at St. Andrew's), although the Creed continues to be sung as usual, the choir has recently on some pretence or other been in the irreverent habit of deserting the church on these days, the moment the first of the Communion Hymns is ended, leaving the Sanctus and Gloria in Excelsis unsung; and there is the less excuse in this church, as the service commences as early as ten o'clock, A.M., and there is no sermon on Saints' days, so that they cannot complain of want of time as an excuse for forsaking the church at this, the most solemn portion of the service. It is true that they may appeal in defence of their practice to the lax custom of too many of our cathedrals, for even in St. Paul's and Westminster Abbey, only two of these hymns are now ever sung, viz., the Nicene Creed and the Sanctus, and the latter not in its natural place (as it is directed by the Rubric), that is, after the Preface, but by way of Introit, before the beginning of the Communion Service, where it is not ordered at all. That these hymns were all, however, once sung, in all our cathedrals at least, is evident from the fact stated in your last number, that the Communion Services of all the old church composers since the Reformation, invariably include the three Communion Hymns, to be sung in the places directed by the Rubric. It is only necessary to instance the services of Marbeck, Tallis, Batten, Child, Blow, Aldrich, King, Wise, Cooke, and a host of others. It is vain therefore to cite the lax custom of cathedrals in

modern times as a precedent for departing from a custom founded in Scripture, and sanctioned by the constant practice of the Universal Church.

Y.

## PARISH CHOIR LYRICS.—No. III.

## THE PILGRIMAGE.

"A SOJOURNER, AS ALL MY FATHERS WERE."

Psalm xxxix. 12.

Oh, Star of Jacob! where Thy guiding ray?  
Oh, Shiloh, Prince of Peace! where now THY reign?  
Lion of Judah! where thy sceptred sway?  
For Thy salvation sigh the just in vain?

In dark despair, doth mourning Israel deem  
His best belov'd the prey of "evil beast?"  
Say, were those heavenward steps a frenzied dream?  
And hath the angels' song for ever ceas'd?

Doth Rachel, too, in Rama wildly weep  
O'er "sons of sorrow" mercilessly slain?  
Doth harmless blood each dear memorial steep,  
And e'en the holy manger share the stain?

Hear ye the Comforter divine!—"Refrain  
Thy voice from weeping, and thine eyes from tears;"  
In Egypt HE shall yet in glory reign—  
A Saviour sent for famine's direful years.

From Egypt called, the MIGHTY SON returns,  
And grows in grace, a simple Nazarene.  
In holy strength Philistia's hosts he spurns,  
And Satan's legions slays in contest keen.

Nor light, nor song, nor star, nor sign can fail!  
The GREAT DELIVERER'S face with sheen intense  
As ever glows, but 'neath the needful veil  
Put on in pity to our shrinking sense.

His faithful Church with awe has press'd to view  
The beams not e'en the veil of flesh can hide;  
But dark her picture—sadly, sternly true!  
Of how the world's REDEEMER liv'd and died.

For there behold HIM wash'd by Jordan's wave,  
Beneath HIS chosen Servant humbly bend,—  
The only SINLESS among sinners lave,  
And then HIS way to howling deserts wend.

Who marked the flaming dove and mighty voice  
Which heralded the CHAMPION to the fight?  
To follow HIM, who made the blessed choice,  
And deemed the wilderness the way of light?

No form of comeliness that PILGRIM shows!  
Can *this* be HE who shall in glory reign?  
These rocks and sands shall bear the blooming rose  
Ere this meek man shall David's throne regain!

Oh, stony hearts! as HE the desert trod,  
Wild beasts grew tame, and Satan trembled there!  
May ye, oh desert breasts, receive our God,  
Each lust to quell—each flattering fiend to scare.

Change we the scene. Behold some souls thus blest  
Are gather'd round HIM; one we hear exclaim  
"THOU ART THE CHRIST!" and he who so confess'd,  
How doth his LORD exalt his honour'd name!

But soon the Cross 'mid awful blackness looms,  
And JESUS speaks of all HIS coming woe;  
In carnal friendship Peter now presumes  
To bid his LORD HIS work of love forego.

Stern the rebuke: not now exalted high,—  
As rebel spirit he is cast behind!  
And ever thus should we that friendship fly,  
Which bids us shrink from discipline assigned.



Do we behold the LORD on Tabor shine?

Perehance the transient radiance blinds our eyes,  
The while we dream of reaching bliss divine,  
Elias-like in chariot of the skies.

Vainglorious, we may wish our frames of dust

To be distinguish'd by archangel's strife,  
Rather than die in simple, prayerful trust,  
His trump may wake them to eternal life.

"Good for us to be here!" but all were loss

If *here* we long abiding homes to build,  
Like Peter, seek the Crown, but shun the Cross,  
Or shrines of supererogation gild.

As from the brightness of Epiphany

The Church descendeth to the gloom of Lent;  
Oh may our hearts in sackcloth shrouded be,  
And not in vain resound the cry "Repent!"

Our *Alleluia's* loud triumphant swell

Is hush'd to *Miserere*, sad and slow.

Be Baea's vale to us a grateful well,  
As Sion-ward in thirsty toil we go.

Watch, watch, as ever, so upon this Feast,

'Gainst traitor's wile around us and within!  
And still be ours the true and faithful Priest,  
Anointed guide through wilderness of sin!

T. G. R.

Feast of St. Matthias, 1849.

#### FORMATION OF A RUSTIC CHOIR.

WE have long since seen enough to persuade us that the word *impossible*, as respects Church Music, ought to be erased from the vocabulary of the parochial minister; and a circumstance has just been communicated to us which confirms us in that persuasion. In a country parish, "until lately the most Church-neglected part of the county of Essex," a choir has been formed, and chanting introduced, with very happy effect. "I have been enabled," says our respected correspondent, "with the assistance of a few friends, like myself, laymen, and with the full sanction of the Minister and Churchwardens, to form a choir, and so to chant all the canticles and the responses in the Service. A critic," he adds, "would find, I doubt not, many defects; but our aim has been to supply the congregation with the means of making the responses aloud, which was quite impracticable under the old system of duet by Minister and Clerk. Our *surplices*, indeed, are, for the most part, *smock-frocks*, and the voices of the choristers are perhaps rather harsh and comparatively untrained; our Minister, too, reads whilst we chant. But with all these defects, especially considering that we have for the most part conquered the prejudice against this mode of service, we think we have made one step in the right road. Permit me to bear testimony to the great assistance the *Parish Choir* renders us."

This shows, then, what may be done, even amongst rustics, whose *smock-frocks*, we dare say, make them none the less choral, none the less devotional, and whose praises, we are well assured, will be none the less acceptable to Him who is "no respecter of persons."

One principal means of effecting this praiseworthy object, we learn, was by distributing a series of little tracts, under the title of "Facts for Churchmen," containing sound information and useful hints. We have received several of them, and they are all

excellently adapted for the object in view. In presenting one of them as a specimen, we would repeat the expression of warmest admiration of our worthy friend's conduct in the whole affair, and pointing to his bright example, say to other country gentlemen, "Go and do ye likewise."

*Facts for Churchmen.*—The style of Music in a place of worship, to a great extent, indicates the tone of religious feeling.

If Churchmen would only understand, that the most worthy portion of our Service is the Office of Praise—because, unlike Preaching and Prayer, it will never end—we should not find them neglect singing altogether, or neglect to sing what the Church enjoins, and only sing what the Church merely permits.

Metrical Psalm tunes, with their absurd repetitions and divisions of lines and words, are abominations, (excepting the ancient tunes, or those made in imitation of them). They consist generally of pieces of playhouse airs, operas, and detached parts of oratorios.

The Chant is the song of the Church; it is less unbending to emphasis and expression than the metrical Psalm tune; it is more dignified and noble, by it you can express gladness without being boisterous—sorrow without whining; it allows of singing with the understanding as well as with the mouth; and a dozen verses can be chanted where only one metrical verse can be sung; but above all, it recommends itself to every sound Churchman, because it allows of the use of the same words that our forefathers sung in Catholic ages, a thousand years ago.

HORN DON,

Feast of St. Luke, 1848.

#### THE PROPER PLACE IN CHURCH FOR CHORISTERS.

SEVERAL correspondents have asked our opinion as to the best position for the choristers in parish churches. There can be no question that in or near the chancel is not only the best place, but the only proper place for them. They are appointed to take part in the Divine Service; they are part of that *choir* which properly consists both of clergymen and laymen, and which is essential to the due performance of the chants, the services, and anthems. From the earliest times of which we have any records of churches, we find that near the steps of the altar stood the *chorus*, or choir, the place for the singers and other persons, inferior orders of the clergy, who took part in the service; and the Catholic Church hath ever maintained this arrangement. It is not only thus sanctioned by long and pious custom, but it is on every account the most suitable and convenient for the purpose. A "singing gallery" at the west end of the church is altogether out of character with the solemn object in view. The singers are not only removed far away from where the service, in which they are to take part, is being performed by the clergy, but they are induced to turn their backs upon the Altar, and liable to fall into other acts of irreverence and irregularity. The gaze of the congregation, moreover, is attracted in that direction, and the notion is apt to be thereby entertained, that it is not the praise and glory of God that is to be celebrated, but a mere display of musical art. In every point of view it is wrong; it is not having things "done decently and in order;" and every clergyman should set his face

against it, and insist upon the choir being where the order and custom of the Church ever placed it, if he wishes to have the Services of the Sanctuary performed as they are designed, and as they ought to be.

CHURCH MUSIC IN NEW SOUTH WALES.

CHURCH Music is becoming a subject of popular interest in every part of the world where the Anglican Church has been planted; and may we not say of it, in the words of the Psalmist, that "its voice hath gone forth unto all lands, and its sound unto the ends of the world!" Even in New South Wales, so lately a moral desert, the Choral Music of the Church is now appreciated, and its cultivation promoted. A Choral Society has been established at Sydney, with the professed design of encouraging the practice of Choral Music, sacred and secular, by the best composers; with a special view to the improvement of the Church Choirs, and also with a more general view of exciting and maintaining a taste for good music. It is under the patronage of the Bishop, and under the management of a President and Committee, of which the Parochial Clergy are *ex officio* members, the President being also a clergyman. The organists and singing boys of the Sydney parishes are admitted as honorary members, as are also all persons who may be recommended by the clergy or members of the Committee, as singers. A number of the *Sydney Guardian* has come into our hands, which contains a report of one of the Society's meetings. The music, we learn, consisted of three Choruses from the Messiah, "And the glory of the Lord," "All we like sheep," "For unto us a child is born," a "Gloria in Excelsis," and "Kyrie," from Mozart's 2nd and 12th Mass; two "services," a "Cantate Domino," and "Magnificat," by Smith of Dublin; a Chorus "Alleluia," from Beethoven's Mount of Olives; an Anthem by Klein, and a "Sanctus," by Neukomm. "Making all due allowances," says the report, "for the trifling inaccuracies incidental to a non-professional Choir, we may pronounce the performance to have been very satisfactory. There was much precision in time, and a marked improvement in general intonation. Smith's (of Dublin,) "Cantate Domino," Beethoven's "Alleluia," (Mount of Olives,) and Handel's "For unto us," from the Messiah, were the best executed pieces. The room was well filled; amongst the visitors were the Lord Bishop, and General and Lady Wynyard, and suite. The paper we have quoted from promises further accounts, which we shall be glad to notice as opportunities may occur.

CHURCH MUSIC IN NEW BRUNSWICK.

To the Editor of the Parish Choir.

SIR,—In your Number for December, 1848, are some remarks on St. Anne's Chapel, Fredericton, New Brunswick, I beg to inform you that the censure on the chanting is no longer applicable. No double chants are sung; the Gregorian tones are chanted by the whole choir; there is an organ, which, though small, is sufficient to lead the congregation, and several of the anthems given in the *Parish Choir* are performed.

In such notices, some regard should be had to the difficulties incident to the formation of a new choir in a foreign land, which would have taken off the sharp edge of the critic's remarks.

Yours, Mr. EDITOR,  
A CHURCHMAN resident in FREDERICTON.  
January 26, 1849.

[The censure complained of was conveyed in a communication addressed to us from New Brunswick. We agree with our present correspondent, that every allowance should be made for the difficulties to be encountered in forming a choir, more particularly, perhaps, in a colony like New Brunswick. We rejoice, however, to find that so great an improvement has already been effected. It is highly creditable to the bishop and clergy of Fredericton, and furnishes an example which many of our own more highly favoured churches, not to say Cathedrals, might copy with advantage.—ED. P. C.]

ACCOUNT OF DR. ALCOCK.

JOHN ALCOCK (one of whose full anthems is given with the present number) was born in London, in 1715, and was educated as a chorist at St. Paul's under Charles King, then Almoner and Master of the boys of that Cathedral. On the breaking of his voice he continued his musical education as an articulated pupil of John Stanley, the celebrated blind musician, then organist of St. Andrew's, Holborn, and afterwards of the Temple Church. He first obtained the situation of organist of St. Andrew's, Plymouth, in 1737, but removed to Reading in 1742, and in 1749 became organist of the Cathedral of Lichfield. This office he retained till 1760. In 1755 he took the degree of Bachelor of Music at Oxford, being then of Magdalen College in that University, and proceeded to the degree of Doctor of Music a few years afterwards. After he resigned the organist's place at Lichfield, he became for a short period organist of Sutton Coldfield, in Warwickshire, and afterwards in 1765, of Tamworth, in Staffordshire; but he appears to have returned to reside at Lichfield in his old age, for he died there at the great age of 91, in 1806. The anthem contained in the present number may be taken as a fair specimen of the music of the last period of the English school of Church Music, under one of the soundest masters of which he was educated.

CONDUCT OF CHORISTERS, AND THEIR INFLUENCE ON CONGREGATIONS.

To the Editor of the Parish Choir.

SIR,—The numerous complaints I hear and read of the misbehaviour of choristers have induced me to write to you the plan I have had in force for the last two years at our country place. Should you give me a corner in your wide spreading "*Parish Choir*," perhaps there may be some willing to try how far our plan might answer in their places.

Choristers, like boys in general, tempt each other into irreverence and impudence, and if we can take from them the power of seeing each other, as a matter of course, a single boy will not have the courage to misbehave before a whole congregation. Now, when choristers kneel, as is usual, they of course face each other, and one amongst them, by



*making mouths* and other private grimaces, may make others of risible nerves laugh, and therefore commit a serious offence.

Suffering with others in the misbehaviour of my choristers, I tried the plan of making all *kneel towards the Altar*, and I found such complete success to follow, that I have continued the practice ever since. In the above plan there is no difficulty, and I am sure all who give it a fair trial, will find the advantage to be very great. It is impossible to impress lads constantly with the reverence of an elder, therefore, our object should be to place them in such positions that reverence becomes the necessity, and irreverence the painful labour.

Impressed so deeply as I am with the above facts, I cannot help mentioning another plan I have for the last three months carried out, to gain greater reverence amongst school children and a responding congregation.

Separation I find to be the most effectual bar to bad conduct; and to put this to the test, I selected twelve of the worst behaved boys in our school, and placed them in *separate* and *wide apart* seats, amongst the people.

Here again I was successful. These boys are now well behaved, and carry themselves with a manly conduct all through the service. And here I met with a piece of success I never thought of. When the boys who were thus placed in different parts of the church, joined as usual in chanting and responses, the congregation, one and all, noticed the difference; and the men and women, envious of leaving a duty to such little fellows, many are now gradually being led to make the responses themselves. At present the plan is only three months old, so that it would be premature to look for the completion of this much wished for object. One thing is gained; whereas, many used to *sit* through the service, they now kneel; or perhaps they are ashamed of being surpassed by a boy.

I must beg pardon for troubling you with this, but I thought so many would be glad of the suggestions, that I could not help writing.

With great respect, I remain,

Your obedient servant,  
A CHOIR MASTER.

#### THE USE OF VOLUNTARIES AT PUBLIC WORSHIP.

Two or three correspondents ask us for information on this subject. We certainly think that the introduction of Voluntaries at Public Worship may be made highly conducive to pious contemplation, when the time is properly chosen; but to commence the service with a Voluntary can scarcely be in character, as until the Confession is made, and the Absolution pronounced, no praise is uttered, and therefore no music can consistently be had recourse to. As Wheatley well observes of the Sentences, Exhortation, Confession, and Absolution, they are placed "as a proper introduction to bring the souls of the congregation to a spiritual frame, and to prepare them for the great duty they are just entering upon." And *afterwards*, as he further observes, "having good confidence that our pardon is granted, like David, we turn our petitions into praises." How much more

objectionable, therefore, to commence the Service, as in some churches they do, with a jubilant psalm or hymn. A Voluntary before the First Lesson is by no means out of place, or before the Sermon, as tending to compose the congregation, while it elevates their hearts, for the reception of the Divine instruction which is about to be administered to them. In some churches a Voluntary is played during the administration of the Elements in the Holy Eucharist; this is the case at Durham Cathedral. It might also be done with good effect in other parts of the Communion Service. It was an ancient custom of the Western Church, to sing the *Agnus Dei* during the administration of the Elements: and the First Book of King Edward retained it, but the Rubric was altered in the last revision. The primitive usage, however, we believe, was to sing the 34th Psalm, *Benedicam Domino*. A soft symphony is highly appropriate: in no part of the Service, indeed, would a Voluntary seem to be more in place, or more calculated to excite those pious feelings which belong to the solemn Service we are then engaged in. As to what is called "playing the congregation out," which one of our correspondents upon this subject particularly alludes to, we think it proper enough, provided the music be in character with the occasion.

#### To Correspondents.

*D. E.* We are not acquainted with any English adaptation of the motett, "Deus in Adjuvium," alluded to in Dr. Burney's Extracts.

A *Country Vicar* has our respectful acknowledgments of his generous concessions.

A *Country Organist* will find that we have not neglected his hint.

*Beta.* We are not prepared to give an opinion on "Felton's Burial Chant."

We shall be very much obliged if any of our readers who may have access to old MS. part-books, will either send to Mr. Ollivier's, Pall Mall, the *treble* part or *organ-treble* part, of either of the following full anthems by Adrian Batten, or will kindly inform us, by note addressed to the Editor, where those parts exist, "*Let my complaint come before Thee*," and "*O sing joyfully*," (sometimes written "*Sing we merrily*")

An *early Subscriber* is informed that we do not find any authority for the form of the fifth tone, as contained in the two Roman Catholic works which he mentions. It seems a mere modern mutilation of the Chant, probably to get rid of the difficulty of the descending minor third at the close, and to assimilate it to the modern minor termination.

The Gregorian tones with harmonies by eminent musicians of the English Church, are unavoidably postponed until the next number. They will, however, be ready in a few days, and may be procured from our Publisher.

*M. H. W., Adderley Rectory.* Several metrical psalm tunes have already appeared in the *Parish Choir*, and others will be given shortly. The *Dies Iræ* is published by Mr. Masters, and may be obtained through any bookseller.

We shall be glad to hear again from our correspondent at Worcester.

WE have learned with very great satisfaction, that through the quiet, unostentatious efforts of two or three good Churchmen, a movement has been produced in the city of Oxford in favour of Church Music, from which we anticipate the happiest results. If there be one place where, more than another, it is important to have the music of the Church properly performed, it is Oxford, where so many, perhaps a majority, of our clergy take the initiative, as it were, and receive impressions which often adhere to them throughout their whole ministerial career. We are not forgetting the distinction between the city and the university of Oxford. But in the latter as well as in the former, Church Music is too much neglected—with one or two honourable exceptions—and our hope is, that there will be action and reaction, one upon the other: that if the services of the city churches are reformed, as respects their musical performances, the improvement will gradually extend to the chapels of the several colleges, so that in time the members of the university, so many of whom are either already ordained, or are soon to be candidates for holy orders, may be schooled in a system of musical service, such as the Church evidently contemplates, if she does not positively enjoin, in her ritual, and which may make music the effective vehicle of praise, and the delightful auxiliary to pure and fervent devotion. We say nothing of the neglected means for ensuring musical services. But apart from this, "It is hard to see," as the author of an interesting little work\*, in which this subject is incidentally discussed, well observes, "why a very efficient choir might not be formed without provision out of the collegiate bodies themselves, and from the persons occupied within the walls of the colleges. Abroad, the clergy conduct the musical celebration of the service—why not here? The statutes of Magdalen College require that no scholar or demy shall be elected not competently instructed in plain singing; and similar injunctions are found in other statutes, or the same desire at least is apparent. Again, the colleges contain servants, young and old, all of whom might be trained for this purpose. And, besides, the undergraduates themselves would many of them cheerfully join, and would gladly avail themselves of instruction in sacred music. Indeed, almost every consideration combines to shew how right and feasible it is to give the chapel services a richer, deeper tone of devotion." All this, then, we are not without hope, may in due time result from the movement that is begun at Oxford, and which is to have a first great impetus given to it immediately by two Lectures on Church Music in the Town Hall.

A COUNTRY VICAR, who writes to us on the subject of Chanting, confirms an opinion we have long entertained, that one great reason why it is found difficult, and sometimes impracticable, to chant, is the want of any proper preparation or training for the purpose. It is an art not to be known by intuition, but to be acquired by cultivation. Simple, easy, intelligible enough, it is, even to the most youthful mind; but still it must be in some degree cultivated, if a thorough acquaintance with it is to be attained to. That this is quite within the compass of even a humble and unlearned congregation, however, with proper pains and practice, hear the testimony of our reverend correspondent:—"Having now chanted the Psalms regularly since November last, I am enabled to say from this little experience, that I cannot believe that those who only sing the Canticles will ever approach to

\* "Godfrey Davenant at College." By the Rev. W. E. Heygate. London: Masters.

anything like pleasantness and smoothness in chanting. Indeed, with my own little quire I have constantly to point out the necessity of chanting with *flow* as well as *spirit*; and perfect ease and smoothness seem only attainable by constant practice." Much also must of course depend upon the chants themselves. The simple Gregorian tones are the easiest and best; and when these are sung in unison, the effect is always good, and the style so easy that all may generally join, without any difficulty, who will habituate themselves to the practice. We should like to see those tones, in their genuine simplicity, adapted for congregational psalmody. We think, too, that the Psalms might be *accentuated*, as well as *pointed*, so as to secure not only a regular division of the verse, but a proper inflection of the tone. We have heard of such a work being in preparation by a clergyman who has distinguished himself by his proficiency in Church Music—as, indeed, every clergyman ought to endeavour to do—and we trust it will shortly make its appearance.

THE mutilation of the Cathedral Service at Bristol will in all probability be rectified ere this number of the *Parish Choir* is in the hands of our readers. It will be seen by an account we give elsewhere, that the Lord Bishop of the Diocese cited the Deau and Chapter to appear before him the day before yesterday, to state their reasons for discontinuing the ancient custom of chanting and intoning by the officiating canons, and to receive his Lordship's orders thereon. This very proper, and very necessary proceeding has no doubt taken place; though while we write, it is scarcely possible the time would allow of our being acquainted with it. We can only hope that it has resulted in the Bishop having enforced the ancient and authorized mode of performing the Service on the part of the clergy. We wish we might also hope that his Lordship could oblige such of the Canons as are unable to perform their duties in this respect to retire from posts which they are thereby disqualified to fill; and that having the power, he had not hesitated, as we trust he would not, to exert it in this case, as an example to the Church, from which we feel confident that very great advantage could not fail to result. In no secular profession would it ever be tolerated that men should fill offices of high importance, and considerable emolument, who were incapable of discharging their duties: surely it is a scandal that the Church should be subjected to so gross an anomaly and abuse.

The Dean of Bristol has acted, it will be seen, in a manner which it would be painful to characterize as it deserves, having in defiance and contravention of a precept of the Chapter promulgated an order of his own, as Dean, directing the mutilation of the service still to be persisted in. There is an *animus* in this which is on every account to be regretted in a Minister of the Church, but especially in one, who, as a dignitary, ought to be a pattern for others, and careful in every thing that involves peace and order and duty in the Church.

The excuses which the Deau put forth for his conduct in discontinuing the chanting and intoning on the part of the Priests, have been very forcibly exploded by two good authorities—Mr. Henderson, the Precentor of Ely Cathedral, and Professor Taylor.

Every thing, in short, that is worth a thought in the consideration of ecclesiastical proprieties, condemns the Dean of Bristol; and we trust, therefore, that he has by this time been effectually checked by a superior authority, in his most mischievous career of mutilation and innovation.



### On the Gregorian Tones for the Psalms.

1. THE GREGORIAN TONES are certainly very ancient melodies, used for the chanting of the Psalms.

What their exact origin is, it is now impossible to ascertain, although some writers do not hesitate to assert that they are derived from that identical music which was used by the Jews, from the time of David and Asaph.

They derive the name *Gregorian* from St. Gregory Bishop of Rome, in the seventh century, who reformed Church music so thoroughly, that almost all ancient Church music, being arranged after his rules, has been called after his name. The designation *Tones* is derived from their relation to the ancient scales or modes used in Church music, as we shall presently explain.

2. At the present day two musical modes only are recognised, and in general use—that with a major third, and that with a minor third. The characters of these scales are so well understood, and the manner in which major and minor melodies respectively conclude, are so familiar to the ear of every one, that all melodies whatever, if they have not the character and termination peculiar to one of these modes would be commonly considered rude and abrupt, and the ear would be left dissatisfied. Major melodies, too, are commonly considered more natural and more cheerful than minors.

But in ancient times, music was not governed by these rules,—and melody, both in the progression of its notes, and the manner of its cadences was such as must, of necessity, seem strange to ears accustomed to modern music solely. The same may be said of the music used by uncivilized nations, or invented by rude and uneducated persons amongst ourselves. These self-taught songs of rustics are instances that minor are to them more natural than major cadences, and it has been remarked that an ear accustomed to Gregorian music can often detect snatches of its peculiarities in the cries of the streets, and in the spontaneous melodies uttered by men when they labour in concert.

The nature of the *Scales, Gamuts*, or as they are called, *Tones*, in which ancient Church music was written, have been so repeatedly described in the *Parish Choir*, (especially at Vol. I. pp. 85, 102, 109, 118, 169, and Vol. II. p. 36), that we may confine ourselves to a very few observations on that subject.

We are told that St. Ambrose in the fourth century in order to preserve order in musical compositions for the Church, established four scales or gamuts, as the scales according to which all music should be arranged or composed. These scales consisted purely of diatonic intervals, and were formed by taking D, E, F, and G, in the common scale of C major, with the seven diatonic intervals above each respectively. Thus, the first scale would consist of D, E, F, G, A, B $\flat$ , C $\flat$ , and D, and so forth, as is described more at length in *Parish Choir*, Vol. I, p. 169.

To each of these four scales, modes, or tones, St. Gregory added a subordinate or derived, (or as it was technically called) *Plagal* scale, formed by taking the lowest five notes of each of the four original scales, and adding four other notes below.

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Thus whilst the authentic or original mode extended from E to E.

*Authentic*.—E, F, G, A, B, C, D, E.

*Plagal*.—B, C, D, E, F, G, A, B.

The Plagal extended four notes lower down.

There were other scales, or tones, formed on the notes A and C, but these were almost disused, so that the number of them became commonly spoken of as eight.

Every one of these tones or modes, had one particular note called its *dominant*. This was the note which was most frequently used; which was taken as the reciting note (for instance) in chanting the psalms. Every tone had also a *final* note, on which melodies written in that tone, ought by rule to terminate; or at least upon its 3rd or 5th; though many irregular terminals are met with in practice.

A melody written in one of these tones or scales, then, would be governed in its particular mode of progression, and in its termination, by the rules of the tone. A melody written in the first tone, for instance, would dwell most on A; if it went up to C, it would either ascend the minor third, or else go by B $\flat$ ; B $\flat$ , being considered an irregularity, and it would end on D.

3. The Gregorian Tones for the Psalms may be regarded in one of two lights,—viz, either as independent melodies *per se*; or else in their relation to those ancient modes. We may either believe that they existed before the establishment of the modes by St. Ambrose and St. Gregory, and that they were merely arranged according to the particular modes to which they had the greatest affinity; or we may believe that they were formed out of the modes. Either supposition may be maintained with some show of reason. Their relation to the *modes* was, in the unreformed Church, kept constantly in view by the circumstance that every psalm had a short *antiphon* or *anthem* connected with it, which was sung before and after it: and in whatever *mode* the antiphon was set, the psalm was chanted in the same. At p. 171 of the *Parish Choir*, Vol. I., there is given a short example of one of these antiphons, and of the way in which the psalm followed.

4. But in the English Church at the Reformation, these antiphons, being a source of great perplexity to the ignorant, were *cut off*; (vide *Parish Choir*, vol. II. p. 18,) and plain song becoming obsolete, as a style of music, the relation of the *Tones* to the old system of music, was soon forgotten. Yet the tones themselves were retained, and were retained as the established and legitimate melodies for chanting the psalms. Marbecke's "Book of Common Prayer noted," published in 1559, contains them. The "Service Book," printed by John Day, in 1560 and 1565, has them set to the Canticles, and embellished with harmonies for four voices. In the "Selected Church Music," published in 1641 by John Barnard, one of the minor canons of St. Paul's Cathedral, they are found with voice harmonies\*. After the restoration of King Charles the

\* We have quoted two harmonies by Tallis, to the first tone, and one to the seventh, from the specimens of Barnard's Book given in the preface to Dr. Rimbault's splendid edition of Tallis' Service.

Second, when the Choral Service, with other ancient usages was revived, the books which were published as directories for the re-established choirs, also contained them, and styled them the "common tunes for the reading Psalms." We allude to the "Directions for performing Cathedral Service," published by Edward Lowe, and the "Divine Services and Anthems," published with the *imprimatur* of the Bishop of London, by the Rev. Mr. Clifford.

5. Thus the Gregorian Tones continued to be the regular and authentic melodies used in the Church of England for the chanting of the psalms till the end of the 17th or beginning of the 18th century, when they were gradually superseded by the melodies generally known as single and double chants. The differences between the chant (*Anglican chant* it is often called, because it originated in the English Church; though it has been partially adopted by English Roman Catholics) and the Gregorian Tone are these: the chant is more metrical; the tone more rhythmical. In the chant the words are more apt to bend to the music; in the tone the music is more strictly adapted to and dependent on the words. In the chant, the number of notes constituting the melody at the middle and end of each verse is uniform, being three (or equivalent to three good syllables) at the mediation and five at the cadence. In the tones the number of inflected notes is very various; in some of the simpler forms there is but one, in some of the more complex eight or ten.

But it is not difficult in looking over any collection of the earliest English chants to trace their origin in the Gregorian Tones. Many contain fragments of the Gregorian melody, as those by Alcock and Dr. W. Hayes, (vide *Single Chants in Parish Choir*, vol. I.) for the 9th evening and 10th morning of the month, which are little else than the "8th irregular" or "Peregrine Tone," which also served as a model for many others. The 7th tone is found in Dupuis' (27th evening) and in the latter half of C. Gibbons's (19th evening). The intonations of the 7th and 8th tones are found in many chants. Blow's chant (11th evening) is nothing more than the 1st tone. But besides the mere imitation of their melody, we may believe that very many chants were formed out of the harmonies which served as voice or organ accompaniments to the tones, when the melody of the tones was taken as a tenor. This may have been the origin of Turner's chant (1st morning), Greene's (2nd evening), Wise's (14th evening), and of very many others.

6. The Gregorian Tones were, we believe, for all practical purposes unknown and forgotten in the English Church till about sixteen or seventeen years since. It may therefore fairly be asked, why seek to revive them?

We may answer, that whereas since the discontinuance of the tones, chants have gone on in one course of degeneration, gradually losing the essential character of a chant—that is, a melody adapted for reading or recitation—losing too all character of ecclesiastical gravity, till at length it would be difficult to say whether one of the new *double double* or *quadruple* chants, or one of those compositions commonly called *Assize Chants* (because composed on the occasion of Her Majesty's Judges attending Divine Service in various county towns), are really meant as sacred profane; so the best way of effecting a reformation

in this, as in all other branches of art, is to *go back to the original models*. Whatever characters of simplicity and gravity the earlier chants possess, they derived from the Gregorian Tones, and without at all entering on the question whether it is or is not desirable to have new chants, yet we may certainly affirm with Dr. Crotch that it is not desirable to have a *new style*.

In the next place there are many warmly attached members of the Church who, from the constitution of their minds, are disposed to love whatever has the stamp of ecclesiastical antiquity, and to prefer whatever has been authorised by the general and established use of the Church, to that which originates in the fancies of private individuals. We are well aware that it is often said of such persons, that they belong to that school of criticism, whose only rule is, "to praise the works of Peter Perugino," that in their eyes antiquity alone is a charm, and that they would equally admire the Gregorian Tones if presented to them written backwards or upside down, so as they believed them ancient. But whilst freely admitting that they have had some blind devotees, who love the medal because it is rusty, yet we affirm that the Gregorian Tones have also met with the warm admiration of men of truly enlightened and devotional minds, in all times and all countries; and that if not possessed of certain substantially good qualities, no blind admiration of antiquity could have preserved them through so many centuries. We may remember that the Gregorian Tones formed a part of that "Service high and anthems clear" which melted Milton into ecstasies, and "brought all heaven before his eyes." These, too, were the strains which Hooker defended, in defending Church music against its Puritanical adversaries; of which he says, "they must have hearts very dry and tough from whom the melody of psalms doth not sometimes draw that wherein a mind religiously affected delighteth." When he says of antiphonal chanting that it is "a thing which so many ages have held; a thing which the most approved councils and laws have so oftentimes ratified, which filleth the mind with comfort and heavenly delight, stirreth up flagrant desires and affections correspondent unto that which the words contain, allayeth all kind of base cogitations,"—it was the old Gregorian music which he referred to. In the time of G. Herbert, Bishops Haeket, Cosin, and Andrewes, and Dean Comber, the psalms were chanted to Gregorian Tones. They were constantly heard in our cathedrals in the days of Tallis, Farrant, Gibbons, and Child, whose compositions bear the stamp of the Church, and will survive so long as God pleases to let the Church flourish. They who have banished the tones have not given us much Church music that the "world would not willingly let die."

If any one objects to the Gregorian Tones that they are old and rude and that he does not like them, he merely states a *fact* as regards himself and persons like himself, which there is no disputing. *De gustibus non disputandum*. But it is equally a *fact* that there are others who do like them—who feel their antiquity not uncongenial to the spirit of our old religion and our old liturgy—who think their rudeness a pleasing contrast to the smoothness of modern melody—who find in their quaint phrases the most appropriate expression for reverent praise—and who wish when they enter the Church doors to find in the music some stamp of the awfulness of the place.



Let it be remembered too, that *taste* in music, as well as in the sister arts, may have its fluctuations. Music has not yet, it is true, recovered from the secularity of the 18th century in the same degree that architecture has. But if we recollect T. Warton's "Lines on Sir Joshua Reynolds's painted window at Oxford," how he bids the antique "kings, bishops, nuns, apostles," that so long had occupied the niches,

"No more the sacred windows round disgrace,  
"But yield to *Greecian* groups the shining space."

How he speaks of means to

"reconcile

"The willing Graces to the Gothick pile."

And if we reflect that it is admitted now that *Gothic* piles have a beauty and a character of their own, which are not quite consistent with the *Greecian* Graces, we surely need not despair of seeing the Gothic music revived when its distinctively ecclesiastical character shall be again recognized.

Further, it may be observed that many churchmen are of opinion that whilst the greatest scope and latitude may be allowed for new and private compositions in the anthem, yet that the daily psalms ought to be sung to a music which should be simple, universal, and not to be tampered with at the caprice of any man; so that wherever over the world the English Liturgy is used, the same music should be used for those psalms which the Church ordains as the daily praise of every one of her members; and the only music having a vestige of authority is the Gregorian.

Lastly, the Gregorian Tones having been originally intended to be sung by congregations in unison, and being particularly adapted for male voices, may be supposed to be more useful for congregations and for places where there are not regular choirs, than those chants, which were composed in four parts for the well-balanced choirs of cathedrals, with the melody in the treble.

7. The structure of the Gregorian Psalm Tones is this: they are each divided into two parts, the place of division corresponding to the colon or the *point* in the middle of each verse; each has a reciting note which is always the same in both parts of the tone. Each begins with a short ascending series of notes called the *Intonation*, which is only used (in common chanting) by the clergyman or precentor, who should by himself sing the first half of the first verse of a psalm. Before the central comma there is a slight melody or inflection called the *mediation*; at the end of the verse another called the cadence.

8. The whole art of adapting the tones to the words is this: there are certain accented notes at the mediation and cadence, and these must be put (if possible) to accented syllables. Short syllables may be neglected.

In many instances the same words may be arranged in two or three different ways to the same notes; and the accent of the music, and that of the words may be strictly good in each arrangement, so that it becomes a matter of individual taste which to prefer. Thus if the bars which interseet the following verses, represent the bars of the last half of the common "Tallis's chant," it seems a matter of indifference in some cases, whether one syllable be taken to one note, or many syllables to one note, or one syllable be made to serve for two or more notes.

Rejoice in the strength of	our sal	va	tion.
Rejoice in the	strengthof	our sal	vation.
Strength of the	hills is	His	also.
Strength of the	hills	is His	also.
Strength of the hills	is His	al	so.
Sat in the	seat	of the	scornful.
Hath not	sat in the	seat of the	scornful.
Sat in the	seat of the	scorn	ful.

The terminal notes, both in the mediation and cadence, may be considered of indefinite length:—as admitting either, one mere terminal, or many syllables to be sung to them.

9. The nature of the arrangement now presented to our readers may be thus described. A collection has been made of such of the different *endings* or variations of each tone as seemed most practically useful, excluding those in which the number of inflected notes is very great, and excluding also the festal or more elaborate forms, which require particular and careful adaptation to every verse, and are only adapted for the Canticles. These we reserve to another opportunity, confining ourselves now to such forms as seem best suited for the chanting of the daily psalms by entire congregations. Each of the various melodies has then been taken and given in one of these manners:—

1st. For chanting in unison. For this purpose two things seem essential: one is, that the *pitch* at which the reciting tone is taken should be such as untutored men can sustain without fatigue, without being too low for women or children. G has been assumed as that most generally useful\*. If the psalms are sung without instrumental accompaniment, of course the precentor can take any pitch he chooses. Another and a most important thing is, to give a great variety of organ accompaniments, so that the organist can change and adapt them to the sentiment of each verse, and thus prevent all monotony.

2nd. For chanting in harmony, the *melody being in the treble*. This mode may be adopted where there is a great preponderance of treble voices.

3rd. For chanting in harmony, with the *melody sung by the mass of people* as a tenor, whilst the choir superadds a treble, counter-tenor, and bass part. This most ancient and elegant mode deserves to be revived and more generally used than it is, but of course the number of voices singing the tune should be far greater than those singing the harmonies.

10. We believe that the melody of the so-called "Tallis's chant," has gained such possession of the popular ear, that we have given the accent at the mediation of the 1st tone, not strictly on the penultimate (which is the most correct way), but according to the form which is now so common: and which we may observe, is not without ancient precedent. Yet if any one chooses to accent the penultimate, they can do so, with the same harmonies as these we now give. "Tallis's chant," by the bye, in Clifford's book, with the penultimate accented at the mediation, is called "Mr. Adrian Batten's tune."

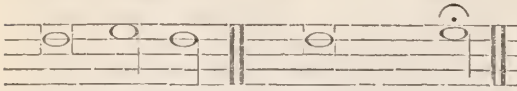
11. At the mediation of the 2nd, 4th, 5th, and 8th tones, the penultimate note, (which rises one tone)

\* In the 1st and 4th tone, the original reciting note is A; in the 2nd, F; in the 3rd, 5th, and 6th, C; in the 7th, D; but the modern pitch is probably a full major third above what it was, three or four centuries since.

is strongly accented, and must be given to the last accented syllable before the colon. If the *last syllable itself* be strongly accented, the rule generally given is, to rise abruptly on it, and not to descend. Thus :—

Common mediation.

Abrupt mediation.

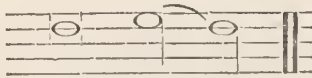


for he is gra' - cious ; house of Aaron now con'fess.  
all ye hea' - then ; that I might fall.  
more to - wards' us ; were made so di' - rect.

We would suggest in order to avoid this, which is sometimes considered a difficulty, first, that an accented syllable may often be found a very short distance before the colon, on which to rise, instead of rising on the last syllable,—thus :—

Let the house of Aaron now confess ;  
O that my way were made s'o direct ;

and secondly, that the rising note may be slurred on to the next, both being sung to one syllable,—thus :—



now con - fess :  
so di - rect ;

By either method, the accent of the words, and that of the music will strictly correspond.

12. It is the most ancient custom to change the tone to almost every Psalm.

\* \* We are obliged to postpone to the next Number an article on the art of accompanying the Gregorian Tones with the organ.

## MEMOIR OF DR. TYE.

DR. TYE may justly be looked upon as the father of the "Anthem," giving to that word its ordinary English sense.

"Anthem" is derived from, or to speak more correctly, corrupted from, "Antiphon." The exact meaning of this last word is "Responsive Song," and the term was, at first, applied to those portions of the Ritual of the Church which were sung by the two sides of the choir, alternately ; these were said to be sung "antiphonally." But in later times the word "Antiphon" has received many significations. It is, probably, from the signification which we proceed to give that we obtain *our* use of the term "Anthem."

In the Breviary short sentences are given, to be sung before and after each Psalm, frequently taken from the Psalm itself to which they are attached. They serve as a key to the particular idea, contained in the Psalm, to which the Church, on that occasion, intends to draw special attention. An excellent instance of this is afforded by the commencement of the Mass. The Priest recites the forty-second Psalm, "Give sentence with me, O God," prefacing and following it by one of the verses of the same Psalm. This Psalm is now, as it was under the Old Dispensation, a Psalm of preparation for the Altar, and the Antiphon chosen shows to the faithful that this is

the idea the Church here puts forward, "And that I may go unto the Altar of God, even unto the God of my joy, and gladness." This, the *burthen* of the Holy Song, is sung antiphonally, the Priest singing (according to the version used in the Breviary) "I will go to the altar of God," and the response being "To God, who maketh glad my youth." In Masses for the Dead, and during the days between Passion Sunday and Easter Eve, the Psalm is omitted, but the Antiphon is retained. This last use of the Antiphon, then, exactly resembles our "Anthem."

And here, by the way, we may remark that those of us who have the duty of choosing Anthems for Divine Worship have a beautiful and affecting example set before us. On the occasions mentioned, the questions which occur in the Psalm, "Why art thou so heavy, O my soul ; and why art thou so disquieted within me ?" would be manifestly inappropriate, since every soul *should* then be heavy with the consciousness of sin, the cause and sting of death, or disquieted with remembrances of our Saviour's sufferings, consummated in Passion week. But in the midst of this remorse and grief they may—they ought to—look for the joy that the Saviour they then approach will bring to them. Hence the Antiphon is retained.

According to the English use, the word "Anthem" means a passage from Holy Scripture (sometimes also from the Prayer Book) which is generally set to ornate music.

We call Dr. Tye the 'father of the "Anthem,"' from the following fact. He applied himself, to the ill-success of a work we shall mention presently, to the composition of music in parts, to the Psalms of David ; and to this species of sacred music the name of "Anthem" was given. Robert White, however, who also composed anthems, if not his contemporary as a writer, was but a few years behind him. The "Anthem" of these composers is equivalent to the Latin "Motet."

Christopher Tye was born at Westminster. He received his musical education in the choir of King's College, Cambridge, and was a lay clerk of that College from 1530 to 1540. It is probable that his connection with this royal foundation may have introduced him to the notice of King Henry VIII. ; at any rate, he was musical preceptor to the Prince of Wales (afterwards Edward VI.), and there is every reason to believe that, as such, he was highly valued by all, for we find the following laudatory couplet in a play by William Rowley, printed in 1613 :—

"England one God, one truth, one Doctour hath  
For Music's Art, and that is Doctor Tye,"

which words are supposed to be addressed by Prince Edward to Dr. Tye. He was admitted Bachelor of Music in Cambridge, in 1537, and Doctor in 1545, and, three years afterwards, the sister University conferred on him the same degrees. He held the appointment of organist at Ely Cathedral, and subsequently that of gentleman of the Chapel Royal, but not, as has been stated, that of *organist* of this last ; for no regular appointment to the office was made, as far as we can learn by inspection of the records of the Chapel Royal, before 1620, nearly eighty years after the appointment of Dr. Tye as *gentleman* of the Chapel Royal : the custom was for the gentlemen to fill the office by turns.



Dr. Tye was a man of considerable learning, as well in general subjects as in music. In this last he was truly excellent. Dr. Crotch (Lectures, p. 84) says: "The generality of Tye's music is in a sweet, simple, and clear style; more intelligible than that of Tallis, much of which is in the Dorian mode, or obsolete diatonic minor key of D, without a B flat. It has been said that he was not happy in the choice of his subjects; but the first part of his anthem, 'I will exalt thee, O Lord,' shows that, in sublimity, harmony, and pathos, as well as in the choice of his subjects, he was inferior to no one." And Dr. Rimbault, speaking of Tye's music to the "Acts of the Apostles," says, "The music of these 'chapters' is excellent, and, with a few exceptions, arising from the practice of the age in which the composer lived, the harmonies furnish examples of purity. The short points of fugue and the canons are managed with great ease and clearness." The work here spoken of was printed in 1553, and was named, "The Actes of the Apostles, translated into Englyshe metre, and dedicated to the Kyunge's most excellant Maiestye, by Christofer Tye, Doctor in Musyke, and one of the gentylnen of hys grace's moste honourable chapell, wyth notes to eche chapter, to syng, and also to play upon the lute, very necessary to studentes after theyr studye, to fyle they wyttes, and also for all Christians that cannot syng, to read the good and godlye storyes of the lives of Christ and his Apostles." It never, however, proceeded farther than the fourteenth chapter, and its want of success, as we have said above, produced the "Anthem." These compositions have been lately printed with different words; firstly, with other music, in Burns's "Sacred Music by Tye, Tallis," &c., and secondly, in "Tye's Motets," a reprint well edited by Mr. Cree, of Oriel College, Oxford. They form a valuable contribution to the stock of anthems of the early simple school. So would, probably, if reprinted, certain other compositions which are stated to exist in the music school at Oxford. (N.B.—The Oxford Libraries are rich in musical treasures.) An Evening Service in G minor, printed in Dr. Rimbault's "Cathedral Music," is worthy of great commendation. His great anthem, "I will exalt thee, O Lord," has been mentioned above as highly approved by Dr. Crotch; we will add the testimony of one more writer, that it "is a perfect model for composition in the Church style, not only from its melody and harmony, but for the contrivance and general effect of the whole."

Dr. Tye was rather ill-tempered, and did not scruple, when Queen Elizabeth told him he played out of tune, to reply that Her Majesty's ears were out of tune.

The date of his death is uncertain; but he was, at any rate, living in 1569, when he translated from the Italian, and published "A Notable Historye of Nastigio and Traversari." In 1596 he is mentioned by Nash, the satirist, as a musician of some few years since.

Englishmen owe him a debt of gratitude for having restored Church music after it had been almost ruined by the dissolution of the monasteries. We hope the publication of his "Motets" may lead to a wider spread of his excellent compositions among us.

## BRISTOL CATHEDRAL.

THE Bishop of Bristol, as Visitor of the Cathedral, held a Court in the Chapter House on Tuesday the 27th ult., for the purpose of hearing a petition which had been presented to him in his visitatorial capacity by the Rev. Eccles James Carter, one of the minor canons of the Cathedral, praying that an order made by the Dean and Chapter on the 5th of December last, directing "that the portion of the Service hitherto chanted in the Cathedral by the minister should, from and after the 8th inst., be read," might be set aside. There was a second petition before his Lordship, presented by three rev. gentlemen, who were candidates for the office of minor canon at the last election, praying that the appointment of the Rev. Sir Charles M'Gregor, Bart., to the minor canonry, might be set aside. His Lordship opened the proceedings with a short address expressing the sense he entertained of the arduous and responsible position in which he was placed. He trusted, however, that, by the blessing of the Almighty, he might be enabled effectually to perform the duty cast upon him; for he conceived that the Court of a Visitor so far partook of the nature of a *forum domesticum* that, if he did his duty, he should not only be a judge but a peacemaker. The Bishop having called on Mr. Carter to proceed with his petition, Mr. Badeley as his counsel, addressed the Court in his behalf, and made a very forcible statement of the whole case, shewing that there could be no escape from the statute of the Cathedral which enacted that "The minor canons and clerks, together with the deacon and sub-deacon, and the master of the choristers, shall daily perform divine service in the choir of our church, according to the rite and custom of other cathedra churches." The Very Rev. the Dean was then heard against the prayer of the petition. He affirmed for himself and those who acted with him, that they thought the *reading* of the prayers of the Church was more consistent with the intentions of the compilers of the Liturgy; that it was more in harmony with the congregational worship of the Protestant Church; and more conducive to piety and devotion than intoning. Mr. Badeley having replied, Canon Bankes addressed his Lordship in explanation of the part he took in the election of December 5th, and a long conversation followed upon that part of the case, from which it appeared that the Rev. Sir C. M'Gregor was elected by a majority of seven votes, the Dean having given the assurance that his testimonials were perfectly satisfactory, whereas it subsequently appeared that he was incapable of either chanting or intoning. The Bishop said that the matter having been gone through which had brought him there, the Dean and Chapter would allow him to take time to consider the matter, and to give to the various points all the attention he could, assisted as he should be by the learned gentleman who had attended with him. The Court was then adjourned.

The Decree of the Bishop was given at Stapleton on the Thursday following. We subjoin a copy. "The Visitor having maturely deliberated, and by and with the advice of his Assessor, the Worshipful Joseph Phillimore, D.C.L., Chancellor of Bristol, pronounced for the said Appeals, and decreed the order issued by The Very Reverend John Lamb, D.D., Dean of Bristol, without the concurrence of the Chapter, bearing date the 13th day of February,

1849, to be null and void and of no validity whatsoever. The Visitor further decreed that the monition issued by the said Dean of Bristol on the 10th day of January, 1849, and served on The Rev. Eccles James Carter, one of the Minor Canons of the said Cathedral Church, be annulled and rescinded. The Visitor enjoins the Dean and Chapter of Bristol for the future to uphold and maintain the celebration of the Choral Services in the Cathedral Church, according to the usages and practice observed in the said Cathedral Church, antecedently to the order made by the Dean and Chapter on the 5th day of December, 1848. The Visitor further enjoins that henceforth any order of the Dean and Chapter which may purport to make any material change in the usages and constitutions of the said Cathedral Church shall be submitted to him (the Visitor) for confirmation. The Visitor directs that this Decree be entered in the Book of the Statutes belonging to the Chapter of the said Cathedral Church.

(Signed) J. H. GLOUCESTER AND BRISTOL.\*

#### OF THE SINGING AND INSTRUMENTAL MUSIC OF THE HEBREWS IN THE TEMPLE.

[Translated from the Italian of MARTINI.]

As all nations, not only the Egyptians and Chaldeans, of whose music we have already given the history\*, but also the Greeks and Latins, have from the earliest ages offered to their false gods the public rites and outward observances of religion, so none ever equalled the Hebrews in the grandeur of the services which they publicly offered to their Lord and true God. I do not here speak of the magnificence of the temple at Jerusalem, of its splendour, and stupendous size; of the rare value of its ornaments, of the richness of its sacred vessels and furniture, or even of the high dignity of its venerable priesthood, or of the different orders of its ministers. I would only consider the harmony of the chants and music, the grave sweetness of which, blending with the poetical beauty of the canticles, hymns, and prophetic psalms, excited veneration, and clothed with majesty the solemn pomp of the sacrifices. And what people can boast of having a musical system, I do not say *more* splendid, but *equal* to that of the Hebrews, if we consider either the regular order of the songs, their joyful rhythm, the alternate singing of the choirs, or the incredible variety and multitude of their instruments and singers?

Such was doubtless the grandeur of this musical system, that not only did it attract by its splendour the notice of the celebrated Queen of Sheba† in the time of Solomon, but in after ages the monarchs of Syria and Asia, trained and educated amidst the magnificence of mighty Rome, gloried in employing the revenues of the cities and provinces subject to them, and a great part of the treasures of their kingdoms, in adding to the pomp of the sacrifices offered

in that temple\*, which oblations were always accompanied by the harmony of their music and chants. And if the Hebrew music drew the attention of princes and the most polished nations†, it is well worth our inquiring if we cannot find some distinct and special account of it. We at first appear to be walking blindfold and feeling for shadows, but when we have searched in all directions, we find this obscurity is not without one little ray of clear light, showing where we may discover directions to keep us from erring. It is important to determine the particular kind of melody which constituted the Hebrew music, and the form, size, number, and remarkable qualities of the musical instruments. If the divine books are our only guide in this arduous undertaking, how little we can know of this sacred chant, and what slight vestiges are left us of it. We know that at the solemn removal of the ark it was joyfully preceded by the singers "with harps and with psalteries, and with timbrels, and with cymbals, and with trumpets‡; we know that in its presence they remained continually with varied praises celebrating the adorable majesty of the Most High§; we know there were 4000 singers and players, 288 teachers, and the remainder scholars,—all Levites||; save the trumpeters, who were priests¶. We know that they were placed *in choirs, opposite one to the other, singing alternately\*\**; that the songs, music, time, place, order, and rhythm were all ordered. But after all this, what do we know concerning the subject of our research? After much study and industry only a feeble light is thrown upon the songs and the musical accent, which are not now used in the modern synagogues.

That there was a *fixed method* of singing, not capriciously varied but firmly established, I flatter myself to have sufficiently shewn in the sixth chapter of the present history, with the assistance of the best commentators, who agree in admitting the existence of such a system,—one, too, very worthy of the high dignity to be preserved in each office of the temple, which dignity would be easily disturbed by an undetermined chant. Above all, let us consider that the Psalms in many of their verses have *fixed* replies belonging to the people††. What confusion would result if the music were not also fixed and determined!

It is also evident that the various tones or modes were regulated with regard to different feelings, not altogether in accordance with the *great musical system*, following the steps of the Greeks, but imprint-

\* 2 Maccabees iii. 3. "Seleucus, king of Asia, of his own revenues bare all the costs belonging to the service of the sacrifices." And Demetrius his son, who departed from Rome, as we read in 1 Macc. vii. 1, and was king of Syria, in his letter to the Hebrews, recorded in elap x., thus writes:—"As for Ptolemais and the land pertaining thereto, I give it as a free gift to the sanctuary at Jerusalem, for the necessary expenses of the sanctuary," &c. See vv. 39, 40.

† P. Calmet, Comment. on Ps. cxxxvi. 3.

‡ 2 Sam. vi. 5, 15; 1 Chron. xiii. 8; xv. 28.

§ 1 Chron. xxiii. 29, to end.

|| 1 Chron. xxiii. 5; also xxv. 7.

¶ Numbers x. 8; 2 Chron. v. 12.

\*\* P. Calmet, Diction. Sacr. Script. t. i. p. 232.

\* In an earlier part of this work.

† 1 Kings x. 4, 5. In the Vulgate it is rendered, "Videns autem Regina Saba omnino sapientiam Salomonis . . . et halocausta, que offerebat in domo Domini, non habebat ultra spiritum." See also 2 Chron. ix. 3, 4.

†† 1 Chron. xvi. 4, 7. 66. Pa. cvii. 8, 15, 21, 31; Ps. cxxxvi.



ing some traces which were afterwards trodden by the restorers of the ecclesiastical chant, who made the intervals to serve as the foundation to the differences of the tones, by which means to raise in the minds of the worshippers sorrow or joy, fear, hope, courage, or other similar affections. As among the Greeks the Ionian mode or tone excites joy, the *Phrygian* leads to holy enthusiasm, the Lydian to courage, the Dorian to gravity, so every attentive eye, glancing over the Psalter, must see that it is likely to produce sadness, joy, compunction, or any of the different affections with which the Psalms are everywhere filled.

I think it probable that the pure *diatonic* was the scale used in the Temple service, because it is the most natural and easiest, and the most suitable to the majesty of so venerable a place. Its simplicity made it convenient for the multitude, who alternately responded to the singers; the facility with which it could be sung made it particularly suitable to those who were for the most part but learners, to whom the harmony, which was scarcely possible among the Greeks, would have been impracticable. Also the softness of the chromatic scale would have been discordant with the gravity of the sacrifices, prayers, and holy praises. Again, the Hebrew instruments accompanied and accorded with this song; and how could they with their few strings and very narrow compass, have followed it for a moment through the intricacies of the chromatic intervals and harmony? And was it not this kind of harmony, and this chromatic scale, that was added to the science of music long after the holy temple had attained its celebrity and occasioned such diversity? Thus this change from the diatonic scale, which was born with men, and alone reigned among them for 3500 years,—no deviation from it being made till the time of Eratostenes,—assures us that the ancient *diatonic* was necessarily the only scale used by the singers in the temple.—*Storia della Musica*, tom. i. diss. iii.

DAILY CHORAL SERVICE IN BRIGHTON.

To the Editor of the Parish Choir.

SIR,—I am happy to inform you that the daily service is now regularly performed in St. Paul's, Brighton, which has been recently completed, and licensed by the Bishop, some local impediments having caused its consecration to be deferred. The arrangements of the church are very complete; among them the long chancel, and lofty screen, with its handsome brass gates, being particularly worthy of notice. The chancel is furnished with stalls, lecterns, &c., notwithstanding which, the service is performed in the nave, and the prayers said at a desk facing the people! The service is of a motley kind, the priest *saying* his part in the colloquial fashion, while the responses throughout are sung (and very well sung) by the children and congregation. The main entrance is by an elaborately ornamented and very beautiful doorway, opening unfortunately at the east end into one of the side-aisles. There is also a small entrance in the west, which I was sorry to observe is kept closed. From the good beginning which has taken place here, and from the fact that so much has been done in the right direction, it may be fairly anticipated that the Church system will ere long be

fully carried into operation. Among the earliest improvements which may be expected are the introduction of the complete choral service, and the weekly celebration of the Eucharist, which now takes place only on every alternate Sunday. It may be also hoped that the unsightly and unritual desk will be removed from the nave, and the whole service be performed in the choir. I am at a loss to know why it is that the people are so anxious to keep all the chanting to themselves, while the priest preaches the prayers after the fashion of the Dean of Bristol; for I learned that this, with the other incongruities I have mentioned, is done at St. Paul's, Brighton, in order to please the *people*.

I am, Sir, &c.,

W.

THE JUBILEE OF THE SOCIETY FOR PROMOTING CHRISTIAN KNOWLEDGE.

A CORRESPONDENT of the *Oxford Herald* gives the only good account we have met with of this interesting celebration at St. Paul's Cathedral, on the 8th of last month, in which there was a grand display of choral music, though the effect was marred, as well by its unseasonableness as by the contraction of, and confusion in, the choir. "It was most thrilling," says the writer, "to hear, and to join in, the magnificence of the choral service, but to be deplored that the music was so little in accordance with the season of Lent,—and that its antiphonal effect was lost by the circumscribed construction and crowded state of the choir, instead of being heard, and shared in by a congregation in the nave, whose worship towards the sanctuary was not obstructed by a huge organ and impenetrable screen. It was most edifying to hear the pure and apostolic preaching of the Lord Primate, but much to be regretted that the pulpit, in common with those in nearly all our Cathedrals, is put in that position which indicates that 'the poor have the gospel preached unto them,'—huddled in the recesses of the sanctuary, instead of being so placed as to command the attention of a crowd in the nave, to whom, perhaps, more than to those in 'the seats of the elders,' were it desirable for the preacher to address himself." After rejoicing at the spirit evoked by the late unsuccessful attempt to abolish the ecclesiastical song at Bristol, and praying that it may spread and strengthen until it leads the people to demand, and the clergy to promote, such a restoration of our Cathedral worship and teaching, as may accord with the mind of the Church, in dedicating these "solemn temples" to God's service, he proceeds to give the following brief description of the celebration itself:—

"The prayers were recited in monotone, and the preces with the wonted inflexions, by one of the Minor Canons, the responses being sung to Tallis's full harmonies, with organ accompaniment. The Psalms were sung to the well-known Gregorian tone, harmonized by the same composer. The lessons were most inaudibly read by another Minor Canon. The *Magnificat* and *Nunc Dimittis* were the admirable compositions in F by Orlando Gibbons. The Anthem after the third collect was, 'Blessed be thou, Lord God of Israel,'—Chronicles xxix., Kent; in addition

to which there were two anthems, one before, the other after the sermon:—Boyce's '*O where shall wisdom be found?*' (the concluding words of which were admirably quoted by the Archbishop in his sermon), and Handel's *Hallelujah Chorus*."

"Alleluia! strains of gladness  
Suit not souls with anguish torn;  
Alleluia! sounds of sadness  
Best become our state forlorn:  
Our offences  
We in bitter tears must mourn!"

"In the ancient Church," he adds, "the Hallelujah, which is the voice of rejoicing, ceased on Septuagesima Sunday, and was not renewed until Easter; and that such is the spirit desired by the Church of England is evident from her services for this season, and her appointment of Thursday along with the rest of Lent for fasting and abstinence." And then he asks, "Would it not have been desirable that the Society should have adhered to the spirit of the Prayer Book, which it circulates so largely, and have practised towards our Holy Mother that obedience which is the basis of all instruction?" A question which will admit of but one, and that an affirmative answer. All that we have heard agrees with his account of the Archbishop of Canterbury's sermon, as one couched "in truly appropriate and Catholic terms, and "an honour to the Church of England, as a branch of the Holy Catholic Church throughout all the world, as coming from her highest minister."

PARISH CHOIR LYRICS.—No. IV.

THE EXPECTATION.

"SURELY I COME QUICKLY."

Rev. xxii. 20.

"WHAT of the night, oh, wakeful watchman, say,  
Seest thou o'er Olivet the peep of day?"  
The morning cometh; yonder pure, bright star  
Proclaims the Sun ariseth swift afar.

On such a morn, our father Abraham sped  
Forth from his distant tents, and hither led  
The patient Isaac;—here his faithful hand  
Was rais'd to kill, but stayed at God's command.

On such a morn, the Royal David rose,  
And Zion's stronghold seiz'd from Israel's foes;  
The ARK of God here found its promis'd rest,  
And Salem's gates JENOVAN's presence blest.

On such a morn, the heav'n-taught Solomon  
Beheld the glorious temple, as it shone  
Divinely bright in holy wisdom's rays,—  
Its walls salvation, and its portals praise.

And when the Babylonian night was past,  
And here our exiled sires return'd at last,  
'Twas at this hour burst forth the cymbal's clang,  
And Asaph's sons the psalms of David sang:

The while the new foundation-stone was laid,  
And hoary ancients wept, and laugh'd, and pray'd,  
As mingled ecstasies of joy and woe  
From Hope's fresh fountains or Memory's cells would flow.

Oh, dark the night, ere dawn'd that glorious morn!  
But darker now Jerusalem forlorn!  
When shall her widow'd breast Messiah bless?  
When shall she hail the Sun of Righteousness?

Eastward to Olivet again we gaze;—  
Nature awakes, and glows and thrills with praise,—  
The sun appears,—our warm'd and gladden'd hearts  
Join in the mighty song of many parts.

Happy the souls who now upon the hills  
Behold THE LORD, whose breath creation fills,  
Come meekly riding on the sign of peace  
And bid, with radiant smile, their sorrows cease;—

Who see HIM weep o'er those devoted tow'rs,  
Yet trace the rainbow 'mid the sacred show'rs,  
And hear with faith the gracious warning giv'n  
To fly dissolving earth, and seek for heav'n;—

Who have as children come to meet their King,  
And works of love for olive branches bring,  
Who, for the sins subdued in conquest calm,  
May bear with humble grace the victor's palm;—

Who wear sweet virtues as the choicest flow'rs  
Planted in earthly soil from heavenly bow'rs,  
And strew the richest garments in the way  
In cast-off vanities so falsely gay;—

Who chant the loud Hosanna, and confess  
The King who cometh blessed and to bless;—  
Who in that holy indignation share  
Which chaseth Mammon from the House of Pray'r.

The morn is come—the day of gentle Grace!  
With Love and Mercy shines the SAVIOUR'S face;  
Patient and lowly as the ass he rides,  
Still all his glory from the proud he hides.

Yea, morn is come; but soon an awful night—  
A Day of Darkness shrouds the aching sight!  
May we discern THE CROSS amid the gloom,  
And with the SAVIOUR slumber in the tomb.

A morn shall come—the day of fiery wrath!  
Again behold the LORD OF SABAOOTH—  
Offspring of David—bright and morning-star—  
Seated on spotless sted\* of direful war.

Sion was troubled;—earth and heav'n shall quake!  
Watchers expected;—sleeping flesh shall wake!  
The PIERCED FEET again shall touch the sod  
Of that green mouut† where last on earth they trod.

When three-topp'd Olivet in twain is rent, ‡  
And all Creation 'neath its JUDGE is bent,—  
When o'er the valley of Jehoshaphat §  
The PRINCE in awful majesty hath sat;—

When from on high the New Jerusalem, ||  
Like jewel'd bride or gorgeous diadem,  
In pure effulgent beauty shall descend,  
Be IT our HOME,—that JUDGE and PRINCE our FRIEND!  
T. G. R.

THE POWER OF CHURCH MUSIC.—"O, the power of Church Music! That harmony added to this hymn has raised the affections of my heart, quickened my graces of zeal and gratitude; and I observe that I always return from paying this public duty of prayer and praise to God with an inexpressible tranquillity of mind and a willingness to leave the world."—*Izaak Walton's Life of Dr. Donne, Ed. 1840.*

\* Rev. xix. 11. † Zech. xiv. 4. ‡ Ibid. § Joel, iii. 12.  
|| Rev. xxi, 2, 10.



### Notices of New Works.

*The Psalter; or Psalms of David. With the Hymns and Canticles used in the Daily Service of the Church of England. Taken from the Book of Common Prayer, and marked so as to render them more easy to be sung by Children in Schools, and Congregations in Parish Churches.* By WILLIAM SMITH, JUN., Honorary Organist of Crooke's Church, Sheffield. London: WERTHEIM and MACINTOSH.

THE title of this little work sufficiently explains its character and object,—the Prayer Book Psalms marked so as to render them more easy to be chanted by congregations, and in schools; and we think the editor is entitled to much praise, as well for the design itself, as for the manner of its execution. His explanation is thus given in the Preface:—

“Although many good and pious churchmen differ in their views, as to how far musical intonation may be carried with advantage in the Church Service, yet it is submitted, that there are very few who do not think the chanting of the Psalms for the day, a thing desirable, where it is practicable. Certainly, a great revival of taste has, of late years manifested itself, with regard to the chanting of the daily Psalms. But the pointing contained in the Prayer Book—that is, simply the division of each verse by the colon—is not a sufficient guide for a congregation, to enable them to chant firmly and distinctly; and to mark, with the pen, the Prayer Books of a whole choir, is a process too lengthy and tedious for general adoption. Then the works above mentioned, though well suited for the designed purpose in themselves, and though in single copies not expensive, yet, when a school or choir has to be provided with books, require an outlay beyond the very slender means of most country churches. In many a village, where the children in the schools have been taught by the clergyman, or more frequently by that inestimable coadjutor in all good works, the clergyman's wife—a little of the rudiments of music, and the art of managing the voice, and where an earnest desire exists to introduce the chanting of David's Psalms—the want of a cheap work, containing the Psalms marked or pointed in a plain, intelligible mode, has proved an insuperable obstacle. It is to supply this want, that the present little work is designed.”

The system of marking adopted is as simple and plain as can be, and will suit the ordinary English chants very well. Still we are convinced that such chants are not the best adapted for congregational use; or indeed, in any case, so well suited to the Psalms as the Gregorian Tones, of which we at length present a correct version, appropriately harmonised. They are the most congenial to the character of our ancient and apostolic Liturgy; and, by the simplicity and boldness of their melodies, may be sung with ease, even by uneducated persons. We say this, however, without meaning to detract in any degree, from the merits of Mr. Smith's efforts to promote the chanting of the Psalms, as the legitimate and proper way of using them in the service of the sanctuary. We cannot but feel highly gratified by the kind allusions Mr. Smith has made to the *Parish Choir*; and we trust he will, in return, accept our earnest response to his own pious aspiration, when he says,—

“And of all good Christians I would ask a prayer, that the blessing of Almighty God may accompany this humble effort of a layman, to be to some extent useful in that Church, of which, by the grace of God, he is a member.”

*Tye's Motets, adapted for Church or Home use, to select portions of the Metrical Psalms.* By E. D. CREE, Oriel College, Oxford; pp. 15. PURDAY. Holborn; GRAHAM, Oxford.

WE welcome, with great joy, this adaptation of Tye's compositions. For home use, where good yet easy, elegant yet simple music, is required, and for Church use (if we *must* have metrical psalms) they are very well adapted. We refer the reader to another article in the present number for an account of Tye and his works, and sufficient is there said about them. With respect to this particular edition, we have to say that we think that Church musicians owe their best thanks to Mr. Cree, not only for undertaking the task of editing and adapting, but also for the care and faithfulness he has shown in the execution of his task.

There are one or two points where we would have made very slight alterations, to reconcile them with the laws which are now universally admitted as binding; there are also one or two mis-prints. In No. 13, for example, there are two; bar 5, treble, second beat, the F should be ♯ not ♮; and in the last bar, treble, second beat, the F should be ♮ instead of ♯. But these slight mistakes do not detract from the general excellence and value of the work, which we heartily recommend to all our friends. We must not omit to record our extreme gratification at the thought brought into our mind by the present work, that true musical taste is spreading widely at Oxford.

### To Correspondents.

*G. F. B.*—Attendance at the elementary class, as proposed, we should strongly recommend; but instrumental music might be cultivated with advantage at the same time.

*A Constant Reader*, (Leeds.)—The performance of the Service on Ash Wednesday, should of course be of the *penitential character*; though it does not necessarily restrict it to monotony; and this being kept in view, the direction can scarcely be mistaken. The organ ought certainly not to be used.

*Præcentor*.—The extract, “Advice to Organists,” is a good piece of satire; but it is not suited for our pages.

*W. J. W.*—The best way of getting rid of the difficulty complained of, will be to do away with voluntaries and interludes entirely.

*G. J. H.*, (Bristol.)—The difficulties complained of are not all insuperable; and were those which are capable of being overcome but earnestly grappled with, the others would probably become less formidable. The proposal to sing the Easter Anthem, as stated, is highly commendable; and the Hymn might be accomplished by diligent training, and practice.

*Lyra*.—The proper habit for choristers at Divine Service is of course the surplice; but as this is impracticable in the case referred to, we should recommend a long, full skirted black coat, as worn by the boys at St. Mark's College Chapel. With respect to the design for the button, we think that may safely be left to the lady's own taste and judgment.

*Choral Service in a Country Church*.—In reply to several letters inquiring the parish and church where the service was performed, as described by a correspondent in No. XXXIV., we have to state that no particulars were communicated to us beyond what were given in the account in question.

Several communications stand over for want of room.

A NEW Editor of the Musical department of our publication has commenced his labours with the present Number. The Committee of our Society, in making this change, have been fortunate enough to meet with a professional gentleman who possesses great knowledge of and love for the Church style, together with considerable experience in training choirs, and a practical acquaintance with their management; and whose daily avocations bring him closely in contact with the various branches of the subject. Under his management we trust that the *Parish Choir* will fully maintain the reputation it has acquired as a *Church Music Book*.

While on the subject of Editorial changes, we may add that the gentleman who originally edited the literary department of our periodical, being much pressed by various avocations, resigned his duties at Christmas last into the hands of another member of the Committee; though he continues as zealous a friend and contributor as ever.

The Committee of our Society, encouraged by the success their humble efforts have met with, hope by God's blessing still to prosecute their work with advantage; for it will be the constant endeavour of the Editors to render our "widely circulating" pages as practically useful as possible.

WE need do no more in this place than simply point attention to the Gregorian Tones with harmonies which we at length have the pleasure of presenting to our readers. The full exposition which accompanies them must impress their importance and their appropriateness upon every one who has any just conception of the character of Church music, independently altogether of the recommendation which they possess as having been the sounds which have prevailed in the Catholic Church through ages of sanctity and purity in her ritual, as in her doctrines.

A MEMBER of our Society has forwarded to the Committee two unpublished anthems by Dr. Benjamin Rogers, which he has had the good fortune to rescue from some old perishing manuscript part books at Worcester. Though not so popular as the three anthems by that great composer which have already appeared in our pages, our kind contributor pronounces them to be equally good, and characteristic of his style of composition—a style we may observe, which though not the highest, is yet marked by gravity, and sweetness, and devotional spirit, combined with true English sobriety. One of these anthems, "Save me, O God," in E minor, is a most touching and beautiful composition; the other, "O that the Salvation," bears great resemblance to Roger's service in A minor, and likewise to his music to the Latin Hymn, "Te Deum patrem."

We would take this opportunity of urging such of our friends and correspondents, as have access to Cathedral

and College libraries, to make vigorous search for compositions by English Masters of the 17th century. We believe that many may be found; some probably worthless; others well deserving of resuscitation, and adapted both to the wants of unpretending choirs, and to serve as models for imitation. We really want easy Anthems for Festivals.

WE believe that considerable improvements are being effected in the condition of Choristers at various Cathedral and Collegiate Churches. The well being of those youths who sustain so important a share in the celebration of Divine Service, and whose mode of education certainly ought to be a fit preparation for a religious life, is so interesting a subject, that we would request our Correspondents in the various great towns, to furnish us with replies to the following queries.

Of what rank in life are the parents of your choristers? What enrolment do the choristers receive in money; and what allowances for clothes, &c.?

What education do they receive?

What is their usual destination when their voices break?

Are they efficiently trained, and orderly and religiously behaved?

What changes have occurred in their management of late years?

We believe that replies to these queries, together with certain facts known to us of what is taking place in the metropolis, will enable us to exhibit a material change for the better in the last ten years.

THE satisfactory result of the Bishop of Bristol's inquiry into the changes which the Dean and Chapter had so unfortunately taken upon them to order, in the mode of performing the Service of the Cathedral, is no doubt well known by this time to most of our readers. But as we gave accounts of the former proceedings relating to the matter, in order that the record may be found complete in our pages, we have now given an abstract of the interesting inquiry itself, and of the sound judgment which the Bishop, in his visitatorial capacity, has passed upon the case. The statutes of the Cathedral, it will be seen, were clearly shown to require that divine service should be performed in the choir of the church "according to the rites and customs of other Cathedral Churches;" and the Bishop could have no hesitation, therefore, in pronouncing the orders issued by the Dean to be of no validity whatsoever, and in annulling and rescinding the motion served on the Minor Canon, who had the firmness and the fidelity to resist those orders,—enjoining the Dean and Chapter, at the same time, for the future to uphold and maintain the celebration of the choral services according to the usage and practice hitherto observed in the Cathedral. The ancient and correct method of chanting and intoning has therefore been resumed, with the full concurrence of the very Reverend the Dean, who has with a readiness most creditable in every respect, conformed to the injunction of the Right Reverend the Visitor, and thereby restored peace and harmony in his Cathedral, while at the same time, he has given an earnest of the proper performance of the service for the time to come.



**The Gregorian Tones.**

THE following observations are offered on the Organ Accompaniments presented with the present series.

1. With respect to the intonation, as was observed before, it is in general to be used only at the commencement of the Psalm; so that the repetition of the Tone for following verses will be from the dots only. In one or two instances where in the accompaniment the intonation does not appear (as in Tone I. No. 1, Accompaniment 4) it is meant to suggest that that particular harmony is not considered appropriate to the beginning of the Psalm, and that therefore the intonation will not be used with it.

2. The different harmonies given are to be used according to the sentiment or character of the Psalm, or of particular verses. It will be seen that in some cases the differences are but slight, in others more remarkable; and in adapting these to the Psalm, the organist had need to study with attention the words before him. In general, it is recommended to begin with one or other of the simpler accompaniments, and to keep to *that one*, if appropriate, for some considerable time; and then, after the ear has become accustomed to the particular *melody* in use, to vary the accompaniment occasionally, as any remarkable change in the Psalm occurs. For example, in accompanying the 30th Psalm to Tone I. (first form), the simple harmony of the first accompaniment may well be used from the 1st to the 6th verses, and on the 7th an agreeable change made to the third or fourth harmony, in the same page; and again, at the 12th verse, the fifth version of accompaniment would come in well, and be continued for the *Gloria Patri*. It will be noticed that the fourth accompaniment is in character penitential; the fifth, jubilant; and that, in both, instead of expressing the notes of the Tone itself, liberty is taken to introduce a part above (in the right hand). This is done, both here and elsewhere, to show what may be done by an organist equal to the attempt, to relieve the monotony of frequent repetition, or embellish particular expressions in the Psalm. An almost infinite variety of similar contrivance can be brought into play on any of the forms of these Tones, particular care being, however, taken to do nothing unfit for the place or the worship. It is hoped the few examples given will encourage the accompanist to try his skill in similar variations, which can be best done by cultivating the habit of thinking *when at the instrument*. The same habit will show him the possibility of making many changes, slight, but sufficient to give interest, in the organ arrangements here given. He will be assisted in his endeavours by an examination of the different harmonies given to the variations of the same melody, which he can then try to combine in new forms. In this way, ideas of his own will spring up, which, however, he must recollect, will be only valuable, as they preserve, or conduce to the feelings a Christian congregation, and a Christian organist, should have in the immediate presence of God. Any form of melody likely to remind the hearers of other places, he will see the necessity of *avoiding altogether*.

3. In accompanying the consecutive verses, it is by no means necessary that the last note of the cadence should be considered as a final chord: on the contrary, beautiful effects may be produced by connect-

ing that note with the succeeding reciting-note by a few chords (or only one) played somewhat rapidly; thus—

The cadence of the first accompaniment, page 1, may be connected to the reciting-note of Accompaniments 2, 3, or 4, thus—



The same chord will answer the same purpose at the end of Accompaniments 3 and 5.

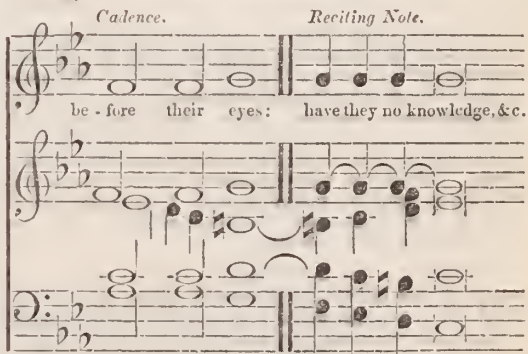
Cadences 2, 3, or 4, may be connected similarly with reciting-notes of 2, 3, 4, thus—



or thus—



This may be done with excellent effect in the transition to a verse beginning with two or three unaccented syllables, when the harmony of the reciting-note may thus be delayed till the occurrence of an accent. For example (Ps. xiv. from verse 7 to verse 8)—



Many similar opportunities for enriching the accompaniment will suggest themselves to the intelligent organist.

It is further observable, that the accompaniments here furnished are expressly for the *organ*, and many of them cannot be executed, as written, on the piano-forte. The lower notes are intended to be played by the feet, but *may* be doubled by the left hand, if occasion permit. A slight examination will show where this is, or is not, possible. It may seem scarcely worth observing (as a matter presumed to be known) that all notes common to two consecutive chords, are to be *tied* in performance, although from typographical difficulty of arrangement the ties do not always appear on paper. And that, when a chord appears more than once during the reciting-note, or when the *next* chord to it is the same, the chord is never to be struck a second time. Properly speaking, in the latter case, where the reciting-note is followed by the same, the second note is to all intents and purposes *part* of the reciting-note, and the mediation or cadence (as the case may be) cannot be said to begin until an inflection of voice occurs. This opinion is held without prejudice to the forms of the first and other tones handed down from Tallis or Morley, in which the reciting-note is often (erroneously?) repeated, to form part of the mediation or cadence.

Such chords must be held down on the organ; not repeated.

4. When the mediation of the second form of the second tone is made to finish with the rising-note without the subsequent descent, Accompaniment I only should be used.

It may be added, that the harmonized versions of Tallis and Morley are given at the original pitch; it not having been found expedient to transpose them; and that those from Morley can be inverted, by exchanging the tenor and treble parts, so as to form an additional variety. It is not here done, to save space.

The organist may also avail himself of the vocal harmonies given, to serve his purpose when accompanying the chant in unison.

Further observations will appear with the continuation of the Tones in our next number; and if any of our friends will state any difficulty which occurs in the use of the portion now given, we shall be happy to give further hints in accordance with their suggestions.

#### CHORAL SERVICES AND CHURCH FABRICS.

“We have been remiss in not before congratulating our readers that those principles for which we have so long contended—the necessity of a chancel and the propriety of filling it with clerici and singers, as well as the officiating clergy—are (so far as our acquaintance, as yet a limited one, with that publication extends) ably and consistently supported by our contemporary the *Parish Choir*. This is the more gratifying, as its writers deal with the question in connection with the peculiar object of their own labours, and in a very practical spirit.”—*The Ecclesiologist for April*.

It has given us much pleasure to receive this recognition of our efforts in the sacred cause we have in hand, from so estimable a source as the *Ecclesiologist*.

The more the true system of the Church is understood, the more does the wonderful mystery of Her

unity develop itself not only in the most vital verities of doctrine, and most edifying rules of order and discipline, but also in all the details of external worship, and all the means and appliances of public service. The glorious idea that the Holy Church universal is one vast Sacrament can never be truly realized until her varied functions and organization are fully understood. The Church—Christ’s body—“the fulness of Him that filleth all in all,” is no less “fearfully and wonderfully made,” than that tabernacle of flesh in which each member of the same passeth his sojourn here; and the health, strength, and beauty of both depend not on the working of one function merely, but on the combined exercise of all,—in the free and invigorating circulation of the life-blood throughout every limb, impelled by that Divine Power in whom “we live and move, and have our being.” This must ever recur forcibly to the mind of the zealous churchman in contemplating any fabric of more than ordinary beauty dedicated to the worship of God. Be it the very finest *ideal* of all that our excellent contemporary enforces with so much ability;—be it the fulfilment of the dream of Engelbert de Berg, or one of our own unsurpassed cathedrals restored to all its pristine splendour and correctness of internal arrangement: let the pillars resemble some stately forest, or lofty avenue of trees; let their capitals be adorned with the leaves of the vine, or the oak; let the glories of the garden be rivalled, so that it might be said

“Nor herb nor floweret that glistened there,

But was carved in the cloister arches as fair;”

let the palaces of nature be outvied, and the balsamic pillars of her caverns be equalled in grandeur; let the lofty vaulted arch suggest itself as the “jet of a mighty fountain;” let the structure be what F. Von Schlegel would liken to “some magnificent natural crystallization,” let it have, as he also says, that “deeply expressive, yet tranquil mystery, the joyous loveliness and animation, which fill every beholder with reverence and admiration;” let it be, in short, according to Coleridge “a petrification of our religion;”—what were this perfection, supposing it attainable in these days—what were it but a lifeless abstraction without the due performance of that worship for which it offers such glorious facilities and incitements. We are not insensible to the silent preaching of church architecture, which not only by its imitation of the beauties of nature, but by its mysterious symbolism of Christian truth, brings the mind into converse with God the Creator, the Redeemer, the Sanctifier, and into fellowship with the General Assembly of the Faithful. We could wish it were more the practice among us to value the sacred stillness of the House of Prayer, breathing from our hearts the poet’s beautiful line—

“Come, then, expressive silence, muno His praise.”

The “silence in heaven about the space of half-an-hour” at the opening of the seventh seal, as told in the Apocalypse, is the highest warrant for the impressiveness of still meditation; but this, be it noted, was after the sublime anthems of the “great multitude which no man could number,” and of the angels who stood round about the throne. When the full combination of the resources of the Church is brought into play, every art connected with the worship of God will be duly used and appreciated, and the



visitor to Westminster Abbey, be he *virtuoso* or *religioso*, will not have his meditations interrupted by the mercenary appeal of the verger—"Wish to see the chapels, Sir?"—but only by the more frequent performance of the public offices of devotion; and to describe what broke his reverie, may use the words of the poet—

"As the slow procession moved along,  
Still to their hymn, as if in symphony,  
The regular footfall sounded; swelling now  
Their voices in one chorus, loud and deep,  
Rung o'er the echoing aisle; and when it ceased  
The silence of that huge and sacred pile  
Came o'er the heart."

We have been induced to make these reflections, in responding to our fellow-labourer's call to union, from our conviction of the necessity that equal attention should be bestowed on all the accessories of the service of the sanctuary; and this, if it needed strengthening, is supported by observing on the one hand fine churches with the meanest performance of public worship, and hearing, on the other, good choral services in buildings wholly unworthy of the sacred purpose to which they are devoted. We are also glad of the opportunity of guarding *ecclesiologists* and *archeologists* generally against the temptation to regard church architecture, either as a mere science or as an antiquarian amusement; and in doing this we scruple not to protest against the impropriety of one, so highly illustrious in station, and estimable in moral worth, having recently visited one of our noblest cathedrals as a mere architectural curiosity, without attending divine service—having come to gaze on the beauty of "the temple" without bending the knee to "Him that dwelleth therein." Such conduct is, alas! but too much in accordance with the Court customs of the day. Time was, even in the supine days of not more than half a century ago, when the sovereign and his consort regularly attended the Chapel Royal, St. James's, on Wednesdays and Fridays during Lent; mourning was generally worn by the Court, on Good Friday at least, and theatres were closed during the whole Quadragesimal Fast. The *Court Circular* has lately told a different tale. To return to our immediate subject. Let us remember that if the glorious fabric for God's service vie with the majestic forest, it should resound with the "forest's choral minstrelsy;" if it be an embodiment of the fountain of living waters, it should have the fountain's gushing melody; if it resemble the Titanic caves of Staffa, it should re-echo "the voice of a great multitude, as the voice of many waters, and as the voice of mighty thunderings, saying, Alleluia, for the Lord God Omnipotent reigneth." We cordially respond to the observations of our able ally; and while he shall go on his way round Zion, and "mark well her bulwarks, set up her houses," in the fulfilment of his motto "*Donc templam refeceris*," may we pursue the even tenor of our path, according to our Shilboleth, "*Læt Thy priests, O Lord, be clothed with righteousness, and let Thy saints sing with joyfulness.*" Be it his to restore the old waste places to the beauty of holiness, and build the walls of Jerusalem; and be it our privilege to say, that we "went with the multitude, and brought them forth into the House of God; in the voice of praise and thanksgiving, among such as keep holy-day."

## MUSICAL RESOURCES OF WORCESTER

To the Editor of the Parish Choir.

SIR,—I believe that, in addressing to you the following letter, I am calling your attention to that which is somewhat out of your ordinary line; but, when I consider the close connection which exists between sacred and secular music, and remember that the development of secular ever tends, in the hands of the Christian musician, to the perfection of sacred, I venture to hope that my communication may, if you think fit to place it before them, prove interesting to your readers.

I have another reason, too, for thinking that my communication may be acceptable, inasmuch as I am quite sure that you would rather praise than blame: and as some six months since, you inserted a letter from a correspondent conveying no slight censure on the state of Church music here, I feel convinced you will be glad to insert mine, a letter of praise, on Worcester *secular* music.

With respect, however, to your former correspondent's letter, I will just say, that the shortness of my stay has prevented me from visiting the parish churches of this city, but, that all I have heard in answer to my frequent enquiries, has tended to confirm your correspondent's judgment; and I am the more disposed to rely on his statement, because my own experience of the Cathedral Service bears out completely his judgment on that point. In fact, when I came to read your correspondent's letter, which I had not seen when it first appeared, but which was pointed out to me after I had formed my own opinion of the Cathedral Service of Worcester, his opinion so exactly coincided with mine that I could almost fancy he had had a prophetic glimpse of what, some six months' after, I should write in my diary. This coincidence, joined with the evident wish of your correspondent to say all the good he could, has disposed me fully to rely on the justice of his comments on those things which I myself have not known.

Having received an invitation to pass a short time in Worcester, I eagerly embraced the opportunity of a sojourn in a cathedral town, new to me. It was thus that I was enabled to attend a performance of Madrigals given on Wednesday last, by the Worcester Harmonic Society, in the New Music Hall, under the conduct of Mr. Done, the organist of the Cathedral, and musical director of the Society. The number of the singers on this occasion was about ninety, and almost all, I am told, are engaged in the various branches of trade. They meet twice a week for musical practice, and to their regular and steady perseverance, coupled with the untiring energy, and the taste and skill of their director, we, the audience, owe the treat we then had.

The programme of the evening was:—

CHORUS. "God save the Queen."  
MADRIGAL. "Soldiers, brave and gallant be." *Gustoldi*.  
(1596.)

MADRIGAL. "Lady, see on every side." *Luca Marrenzio*. (1570.)

MADRIGAL. "In going to my lonely bed," *Edwardes*.  
(1560.)

GLEE. "Blow, gentle gales." *Sir H. R. Bishop*.

CHORUS. "Lutzow's Wild Hunt." *Weber*.

RECIT. and AIR. Mr. Stoye—"Behold, along the dewy grass." (From "The Seasons.") *Haydn*.  
MADRIGAL. "Down in a flow'ry vale." *Festa*. (1541.)

MADRIGAL. "Queen of the World." *Luca Marenzio*. (1587.)

MADRIGAL. "Awake sweet Love." *Dowland*. (1587.)

SONG. Mr. Stoye—"Then away, for the bright vision closes." ("Non piu andrai." From "Figaro.") *Mozart*.

MADRIGAL. "Ladies, I fain would warn ye." *Feretti*. (1576)

MADRIGAL. "Who shall win my lady fair?" *R. L. Pearsall*. (1845.)

SOLI and CHORUS. "Rule Britannia." *Dr. Arne*.

I think all will admit that it would not have been easy to select a better set of Madrigals to sing before a mixed audience. Those chosen for Wednesday unite grandeur with the purest melody and harmony. Each one of them is a composition perfect in its own style, and, as each *has* its peculiar style, there is ample variety. Thus, Gastoldi's Madrigal is martial and spirit stirring, while Edwardes's is tender; Marenzio's "Queen of the World" is majestic; Pearsall's "Who shall win" is sprightly; and so forth.

It is impossible to speak too highly of the admirable rendering of these excellent compositions on this occasion. I have never heard Madrigals sung with better taste, nothing was wanting. Energy, grace, delicacy in the *piano*, and spirit in the *forte*; all were as they should be, and the truth, in time and tone, perfect. The singers showed themselves familiar with all they sang, and thoroughly capable of appreciating it. They seemed to know the compositions by heart. The only exceptions to this were in the cases of Marenzio's "Lady, see on every side," and Dowland's "Awake, sweet Love," which were inserted but a few hours previous to the performance, in consequence of the sudden illness of a gentleman who was to have sung two songs. Not that these were badly sung, far from it, but I must admit that they did slightly fall short of the perfection with which the others were rendered.

The next most gratifying thing to the good performance was the good reception. It was delightful to find a large and mixed audience (I calculate about 700 were present, as the Hall was quite full) so thoroughly appreciating and enjoying this, the best style of vocal music. The following Madrigals were called for a second time, with vehement applause:—"In going to my lonely bed," "Lutzw's Wild Hunt," "Down in a flow'ry vale," and "Who shall win my lady fair," besides "Rule Britannia."

The glee and songs, the insertion of which was necessary to avoid over fatiguing the Madrigal singers, were sung in a style very creditable to those who took part in them; so also the *soli* of "Rule Britannia." Mr. Stoye is one of the lay clerks of the Cathedral, and, in the glee, two of the younger members of the sacred band took part, and, by the pure and tasteful delivery of their respective parts, evinced the exceeding care which has been taken in their training by their master, Mr. Donc. We all know what labour and patience are necessary in an instructor, to bring a boy to sing even moderately well, but, believe me, Mr. Editor, the singing of these two boys was far *above* mediocrity. Mr. Stoye was heartily *encored* in the song from "Figaro."

The only source of regret I have in the recollection of this performance is the knowledge that the sacred music of the parish churches in Worcester contrasts so unfavourably with the secular music of the Music Hall. And whose fault is this—that, in a city so musically disposed, the Church fares so ill? Indeed, I fear the parochial clergy do not all they can in the matter. May a change of spirit speedily arise. May we all, here and elsewhere, know, and in our practice bear witness, that all human learning and all human art can only rightly be cultivated when cultivated to God's glory—that the end of all secular studies and pursuits is to learn how to use to the best our tastes and faculties in God's immediate service—that the Christian's practice of secular music is to fit him to join with due skill in the musical portion of the service of the sanctuary.

I am, Sir, your obedient servant,

L. H. R.

Worcester, April 13, 1849.

### CHANTING THE PSALMS.

THE following hints have been proposed for the instruction of the parishioners of Stroud, and have been found useful, we are assured, in promoting the object in view. It is one mode of accentuating, though we should hesitate to recommend its indiscriminate adoption:—

An explanation of a mode of pointing the Psalms on the principle that chanting is simply reading in tune; and consequently, that the same rules which apply to the one apply also to the other, so far as the adaptation of music to English words will admit.

#### EXAMPLE :

1 2 3 4  
"For the Lord . hath | pleasure in his people :

5 6 7 8 9 10  
and | helpeth the me ck-hearted."



Each verse in the Psalms is divided into two parts by the colon (:). The time of stopping at this point depends on the sense; it is a common error to dwell too long upon it, as if it had the same value as in reading.

The notes numbered 1 and 5 at the commencement of each part of the chant are called *reciting* notes, whose duration of sound depends on the number of words *recited* to them. The upright line ( | ) shows where they terminate.

The notes numbered 2, 6, and 8 are *accented* notes, which, as a *general* rule, are sung to those words which require most emphasis or expression. The flat line ( - ) placed under one or more syllables shows where these notes occur. Thus No. 2 is sung to the word *pleasure*, in preference to the unimportant word *in*, as is the usual mode of pointing. The number of flat lines under one or more syllables denotes the number of notes to be sung to the same.



These should be pronounced smoothly and quickly. Thus the word *meek* is sung to the two notes 8 and 9.

The tie (—) indicates that the two syllables so connected are to be sung to one note. The double tie (—), that three syllables are to be sung to one note. Thus the two words "in his" are sung to

one note, No 3. Here, as in the case of a flat line under two or three syllables to be sung to one note, (See numbers 2 and 6,) special care should be taken that there be no hurrying, since there is no such thing as a fixed time in chanting.

The dot (•) shows where breath should be taken, when required, in order to prevent pauses in the middle of words, or in other unsuitable places, such as between an article and its noun, or at the upright line, which is generally regarded as the breathing-place, whether the sense allows of it or not: when breath is not required, the dot is used merely as a short pause, as after the invitatory exclamation "O" in the following verse, "O • sing unto the Lord • a | new song: for He hath | done marvellous things."

The reading-stops are the other breathing places, which, if also strictly attended to, will greatly help to sustain the voice by affording more opportunities for taking breath.

The object which the above system has in view is to assist the Chanter in singing "with the spirit and with the understanding also." It has frequently been felt difficult to do this according to the common rules of chanting, which make sense subservient to music; and since the Church only appoints where each verse shall be divided, leaving the other points of division open to discretion, it is hoped that this deviation from the general practice will not be considered altogether unwarrantable or presumptuous, but may assist, in some measure, in rendering the delightful work of praise more harmonious, reverent, and devout.

G. P.

*The Parsonage, Stroud,  
February, 1849.*

#### MUSICAL BURIAL SERVICE AT BERLIN CATHEDRAL.

THE Musical Service for the Burial of the Dead is still used, we find, in the Lutheran Church in Germany. At the funeral of the lamented Prince Waldemar at Berlin Cathedral, on the 28th ultimo, the Service was conducted with great solemnity. It was attended by all the Royal Family of both sexes, by the Diplomatic corps, by the Ministers and Officers of State, by deputations of the Chambers, by the officers of the garrison, and by a detachment of the regiment of guards (dragoons), of which the illustrious deceased had been commander. The Royal Family having taken their places, the choir commenced the hymn, 'Jesus is my trust,' accompanied by the organ, a powerful and noble-toned instrument. Then followed the liturgy for the dead, chanted by the dean and choristers. This being terminated, the officiating clergyman recited the appointed prayers, and finished with the benediction, in which impressive allusion was made to the merits of the deceased Prince.

#### ON SINGING IN THE COMMUNION OFFICE.

MANY persons still retain a serious suspicion of any Clergyman who attempts to bring back any neglected Catholic usage of the Church. In some counties the custom of singing the Canticles at Morning and Evening Prayer has so long been obsolete, that most serious difficulties had to be overcome before it could be restored; and so it is universally, even at the present time, with the hymns in the Communion Office, which many pious and well-meaning persons have so long been accustomed to hear read, that they do not like any attempts at introducing a higher and loftier style of praise.

It must therefore be a source of gratification to those who advocate its restoration, to find that they are supported here by one who deservedly exercises a great influence over those from whom the objections generally comes:—speaking of the "Gloria in excelsis Deo," Mr. Bickersteth says, "the concluding hymn of praise is the following sublime thanksgiving, '*Glory be to God on high, &c.*'"

"This hymn seems to unite the seraphic praise of the glorified hosts above, with the deep abasement of the contrite heart on earth. We here copy the example of our Saviour, who sang an hymn after the institution of the Lord's Supper. Oh! that we had a due sense of our privileges as sons of God, and our prospect as heirs of glory, with what rapturous emotion, joined to deep humility, should we sing this song."

How different such language as this from the practice of those, who, professing to hold the same religious views with Mr. Bickersteth, coldly suffer these angelic hymns to be read over from one year's end to another, and esteem it a sign of an inclination to Popery in any clergyman who endeavours to introduce proper and fitting music into any part of the Communion Office,—*except in the only place where it is not required, before the sermon.*

ANGLO-CATHOLICUS.

#### THE COMMUNION HYMNS.

*To the Editor of the Parish Choir.*

SIR—Among the places where the Communion Hymns are sung, I omitted in my last letter to mention St. Mark's College. As, however, (I regret to add) the Holy Communion is celebrated there only on the second Sunday in each month, besides the greater festivals, and that of St. Mark, the Sanctus (after the Preface) and the Gloria in Excelsis are only sung on these occasions. On other Sundays and Holidays the Nicene Creed is of course sung, and on these days the Sanctus was, until of late, also sung, but only by way of Introit, according to the corrupt practice of most of our cathedrals. Now, however, the place of the Introit is more correctly supplied by a Psalm. The Communion Hymns are sung on the greater Festivals in Christ's Church, Hoxton, and, I believe, in one or two parish churches in the east end of London\*.

I am, &c.,

Y.

\* In my letter in the March number of the *Parish Choir* (p. 152) "sung for three centuries," should have been printed "sung there for centuries."

## PRAYERS FOR CHORISTERS.

THE CHORISTER'S PRAYER BEFORE DIVINE SERVICE.—O Lord, open thou my lips, that my mouth may shew forth thy praise; and purify my heart, that I may worthily magnify thy glorious name, through Jesus Christ our Lord. Amen.

THE CHORISTER'S PRAYER AFTER DIVINE SERVICE.—Grant, O Lord, that what I have said and sung with my mouth, I may believe in my heart; and what I believe in my heart, I may stedfastly fulfil, through Jesus Christ our Lord. Amen.

## ON COMMENCING THE SERVICE WITH SINGING.

THE introduction of a psalm or hymn at the beginning of the Service is quite inconsistent with the whole theory and arrangement of this office of the Church. No praise can be rightly offered until we have confessed our sins, received sentence of absolution, and called on God as our Father. Hence, we may learn the importance of being in time for the commencement of the Service; for if we have excluded ourselves from the confession at the beginning of the Service, we shall not be fitted to take our part in its praise or thanksgivings.—*Townsend's Christian Pilgrimage.*

## ANGEL'S WORK.

—The idea is a *natural* and a *happy* one that the work of a chorister on earth is that of an angel in heaven. "Thy holy angels always do Thee service." And it is the service of the heavenly choir, which rest not day and night singing, "Glory to God in the highest." This sentiment has been adopted and illustrated in an interesting little tale entitled "Angels' Work, or the Choristers of St. Mark's,"\* recently published, from which we make the following extract at its opening scene:—

"It was Holy Innocents' Day, in the year of grace 1846, when two boys from St. Mark's Choral School were playing on the high-road of one of the towns on the Oxford road. The day was clear and bright; the sun shone on the hoar-frost, and glistened in the drops of rain, which melted and hung on the trees, moistening the passer-by with a gentle shower; the robin, sweet bird, sung his plaintive note, a dirge over the fast closing year, so full of melody, that we have half uttered a wish to hear him when our own life was closing. The loud ringing laugh of the boys, as they ran and gambolled on the road, was quite a contrast to the unbroken quiet of the country—they were bright as the day, for they knew little of the troubles of life. When men talked about them, they wondered if they were like school troubles—something like them, only harder to bear patiently; but the boys were happy because it was a holiday. All Saints days are holidays at St. Mark's school, and happy days, because they begin them with prayer and praise to God.

"While the lads were resting on a stile, after a long race an old man passed them on his way to a neighbouring village where he had work. He bent under the weight of a heavy basket of tools; and as he heard the merry voices

of the boys, he envied them their happy enjoyment of the day. Poor man! he knew nothing of Saints days. He had but one thought—how to make money; and he found many disappointments in his desire of gain. Money does take to itself wings and fly away, unless it is well gotten.

"A nice idle life boys!" said the old man; "what do you do?"

"Angels' work, sir," said Charles Simmons, the eldest of the two boys, "and George Slater helps me."

"Angels' work! angels' work!" said the old man; "I never heard of that work before. I hope you do it as angels do."

"I hope so," said Charles; and the old man went on his way. The boys looked along the road after him.

Charles said to George, "I'll offer to carry his tools; he is an old man. Master, master!" he called out. The old man stopped. "Shall we carry your tools?" They ran up to him for his answer.

"Yes, and welcome," said he; "for I am very tired, and not so young as I once was." The old man lifted the basket from his shoulders. "There," said he, drawing a long breath, "there it is, and it is a heavy one, I tell you." He stood before them, a fine grey-headed old man. "Now, lads," he said, "let me share the work between you. One must take one handle of the basket, and one the other. It will ride light between two. Thank you, boys."

"When they were started, the old man said, 'It's harder work than angels do, boys, isn't it?'"

"No, master," answered Charles; "nothing is so hard in this world as angels' work; for they who do it must live holily, or perish everlastingly."

"You are a strange boy," said the old man. "What do you know about angels' work?"

"What my Bible, read in the church and taught in the school, teaches me," said Charles.

"What is that, lads?"

"Singing praise to God, that is angels' work," said Charles. "Have you never read the Revelations of St. John the Divine?"

"It may be that I have; but I do not remember anything about angels' work."

"St. John heard the voice of many angels round about the throne of God, and the number of them was ten thousand times ten thousand and thousands of thousands, who said with a loud voice, 'Worthy is the Lamb that was slain, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing!' and every creature which is in heaven, and on the earth, and under the earth, and such as are in the sea, and all that are in them, he heard, saying, 'Blessing, and honour, and glory, and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.'"

"But that was in heaven. What have boys like you to do with heaven?"

"A great deal I hope, master. We do heavenly work on earth, it is true that we do angels' work."

"And who pays you, then?" said the old man; "what wages do you get? I should very well like the work, if it is easy, and good pay."

"Master, we have food and clothing, and therewith, our master says, we ought to be content. He reads to us of our duties from the Holy Book, and tells us that God feeds the young ravens which call upon him."

"There is no pay for angels' work—no pay at all!—that will not suit me."

"Yes, we shall have treasures in heaven, if we do our work well; treasures, where neither rust nor moth doth corrupt, and where thieves do not break through and steal."

"Have you any of these treasures, or do you know where I can get them, for I very often lose my money? and are they real treasures that I can see, and clothes that I can wear, clothes that the moth will not eat? Look how the moth has eaten this jacket. I laid it up for many

\* London: JOHN HENRY PARKER.



years, and I had saved a good bit of money, and the Bank broke.' The old man sighed. 'I will give you a good reward to tell me of such treasures—just say it again—' where neither rust nor moth doth corrupt, and where thieves do not break through and steal,' said he, slowly; 'those are treasures for me.'

"For us all I hope," said Charles.

"They were now at a pretty lane, which led to Davey's farm. 'Here we are,' said the old man, 'nearly at the end of our journey. I am going to the white house by the holly hedge. You are good boys, and have done a kindness in helping an old man; God reward you!'

"You are welcome; in our heavenly Master's name we carried it. I told you, good master, we were the boys who did angels' work.'

"Very true; you have been my good angels to-day.'

"The old man raised his basket once more on his shoulders, with the help of the boys; he staggered beneath its weight, and bidding them good-bye, was soon at the farm.

"They looked after the old man, without speaking, until they saw him go in at the door, and then they turned their steps homeward.

"Charles, why did you not tell the old man what we did? You told him a story, did not you? I am sure he did not understand what we do every day.'

"Very likely," said Charles; 'but I told him the truth. I would not tell a story in jest when he asked what we did. I said, angels' work. Are we not choristers? and did we not confess our sins to God this morning in the Confession, and after that, praise God in the psalms and hymns? This is angels' work, for it is praise to Almighty God.'

"Yes," said George; 'but angels sing in heaven, and we sing only in church.'

"Only in church, George! The church is the temple of God; angels are the heavenly choir, who join with saints in praising God. They are called the Church triumphant, because they have overcome and can suffer no more; we sing on earth, and are of the Church militant. It is one great family to which we belong, therefore what I told the old man was strictly true,—we do angels' work.' . . .

## TESTIMONIAL TO AN HONORARY ORGANIST.

A NUMEROUS meeting of the congregation of St. Thomas's Church, Crookes, Sheffield, was lately held in the national school-room there, for the purpose of presenting to Mr. William Smith, jun., solicitor, a testimonial expressive of their appreciation of his valuable services as honorary organist of that church. The testimonial consisted of an elegant tea service of plated manufacture, consisting of a tea-pot, coffee-pot, sugar-bason, cream-ewer, and salver. The Rev. F. Owen, the incumbent, was deputed to present the plate to Mr. Smith, whom he addressed at some length in very appropriate terms.

"Amongst the many other talents," he observed, "which Mr. Smith possesses, that of music is one, and he has devoted that valuable talent to the service of Crookes. For a period of more than three years his vocal or musical powers have been in active exercise. It is well known that for that period the congregation of Crookes has been indebted entirely to the services of a strictly amateur choir for the due performance of the choral part of the service. I might here allude with grateful respect to other individuals as well as Mr. Smith who took a lead in the choir. I may look upon Mr. W. Pielkslay as the originator of it. It was he who first secured the valuable assistance of the ladies, to whose persevering devotion to the work they took up we are all so deeply indebted. It

cannot be forgotten with what zeal they braved many a time wind and rain in order that the church might not be left without their services, which were truly indispensable."

Mr. Smith made a suitable reply. In the course of his remarks, he said—

"I may be allowed also to take this opportunity of explaining how it was that I came to undertake the duties of organist and teacher of the choir. Some years ago, before I came to reside in Sheffield on the completion of professional studies in London, having as you know considerable predilections for music, I could not but have my attention directed to the state of congregational music in the church of which I am, however unworthily, a member. What a wretched limping thing it is, instead of the voices of a congregation joining together in one hearty yet solemn burst of song like to 'the meeting of many waters.' . . .

. . . I here found, within my own district, an opportunity of putting into practice an idea which had long lain dormant in my mind; and it appeared to be my duty to embrace it. For all acts of usefulness should, like charity, begin at home. I have not much sympathy for that benevolence which rushes to the four corners of the earth for the sphere of its exercise, neglecting the more pressing and immediate wants of home. Let a man first do his duty within the circle of his own family; then let him attend to the wants of his neighbourhood; then of his town; then of the land he lives in; and if his benevolence be so active and so warm as to require a still wider range, why there is the whole inhabited world before him, where to choose. And that, I humbly conceive, is the only true cosmopolitanism."

Mr. Smith has realized all this, we believe, in his own case. The cause of Church Music, we have reason to know, is highly indebted to him. And in addition to the pleasure we have in noticing this well-earned testimonial which he has received, we are encouraged by the hope that our publication of so praiseworthy an example may not be without its influence in other quarters.

## MUTILATION OF THE CHORAL SERVICE AT YORK MINSTER.

A CORRESPONDENT complains that in the Sunday Morning Service at York Minster, the Litany is not sung by either priest or choir, "but only read throughout, the choristers gabbling the responses with a truly wonderful rapidity;" that the *Amens* in the Communion Service are similarly slurred over; that the Nicene Creed is not sung; and that there is no procession of the clergy and choristers, but that they "drop in" at intervals in the most slovenly manner. His remarks refer especially to Easter Day, which was undistinguished by any fitting choral celebration, high festival though it be, only two of the vicars choral having condescended to be present. The singing of the Litany, it appears, is forbidden by the Dean, on the miserable plea of its *lengthening the service!* It is to be regretted that there is not in that great cathedral establishment any of the zeal and fidelity for the honour of God's house which was lately displayed with such happy effect at Bristol. We are much obliged to our friend who has written to us upon this subject, and should esteem a fuller account of the doings—or rather, it is to be feared, mis-doings—at York Minster.

## CHORAL EXHIBITIONERS.

WE rejoice to find that the Council of King's College, London, have resolved to appoint twelve sons of gentlemen belonging to the learned professions as choral exhibitors in their school. "They will receive a free education in the school (including the necessary musical instruction), during good behaviour, and so long as their services can be made available in the Chapel Choir. It will be their duty to take part in the daily afternoon service, as well as in the morning and afternoon services of Sunday. A decided preference will be given to the sons of clergymen. Candidates are not required to have received any previous musical training, but none need offer themselves who have not promising voices."

Such are the published terms of the appointments, which are certainly liberal, and likely to be both acceptable, and mutually advantageous. It is a movement in the right direction, and may be hailed, we trust, as the harbinger of a better system in our collegiate institutions generally, in which Church Music shall, as it ought always to have done, occupy that prominent position its importance so imperatively demands.

IRREVERENT ADAPTATIONS.—"One of the most reprehensible acts to which the Reformers resorted in their hatred of Popery, was that of adapting vulgar verses to Church tunes, and thus associating with ludicrous images, or with something worse, melodies which had formerly been held sacred. It is related of Whitfield that he, making a better (?) use of the same device, fitted hymns to certain popular airs, because, he said, there was no reason why the devil should keep all the good tunes to himself."—*Southey's Doctor.*

## A PLEA FOR PARISH CLERKS.

To the Editor of the Parish Choir.

SIR,—Parish clerks appear to be a doomed race. Not only in your widely-spreading pages, but in almost every other Church periodical, we find arguments, and, to some extent, just ones, for the abolition of their office, or at least of their most public functions. It is said, truly enough, that they ought to lead the people in the psalmody, which they do not, and cannot do; and, on the other hand, that they arrogate to themselves the sole right of saving the responses, and the alternate verses of the psalms, which they ought not to do. Therefore, in many new churches, there is either no parish clerk at all, or at least there is not one of those self-important functionaries sitting in a dwarf-pulpit under the reading-desk, in semi-clerical costume, and drawing the eyes and attention of the congregation by his affected way of reading, who form the *ideal* of parish clerks in most London churches.

What we wish to see in the parish clerk is a person well skilled in singing, acting as leader of the choir and congregation in their common praises and confessions; and giving the tone or pitch for the chant, or *loud voice*, in which they are directed to say their responses. If such a clerk were in holy orders, so much the better, as we should then be sure that

the duties of the office would be executed with zeal and good taste, and in a religious spirit.

Not to digress, however, Sir, the object of my communication is this. There are some churches in which efforts are making to render the congregational portions of the service something like what they ought to be. As an instance, I will name All Saints' Church, Paddington, of which the Rev. Mr. Steventon is incumbent, because it is to this that the following remarks chiefly apply. In this church there is no parish clerk visible. There consequently is not the accustomed solitary loud voice reading the verses of the psalms alternately with the minister. The congregation, however, who ought to say them aloud, do not do so, but only mutter or whisper them indistinctly. But, strange to say, the choir, which consists of a dozen or twenty respectable young persons of both sexes, placed modestly and unobtrusively under the organ, is as neglectful of its duty in this respect as the congregation is. The consequence is, that one-half of the psalms is read aloud by the minister, the other half (like the dumb stroke of a muffled peal of bells) is merely whispered in a confused unintelligible murmur.

Now, Sir, it used to be an argument against chanting the psalms, that the poor, and ignorant, and blind—in fact, all those who cannot read—could by no possibility understand what was going on. This is not true as regards chanting; but it is true as regards their muffled way of reading the psalms; and I beg therefore to suggest, through the medium of your pages, that if the psalms are not chanted or sung aloud, they ought at least to be said aloud in a bold monotone; and that if this be not done, 'twere better to keep the old parish clerk.

I beg to add, that the service at the church I mention is celebrated very devoutly and reverently, and that care seems to be taken with the singing, though, when I was there, they had not got so far as to be able to chant the *Te Deum*. I beg to subscribe myself, Sir, your constant reader, and

ONE WHO LOVES THE SOUND OF THE  
London, March, 1849. HUMAN VOICE.

## CATHEDRAL SERVICES.

To the Editor of the Parish Choir.

SIR, I rejoice most heartily, as I am quite sure you and all other good Churchmen will do also, at the late decision of the Gloucester and Bristol case, with regard to the innovations lately introduced in Bristol cathedral. Would that the Dean and Chapter of Rochester could also be induced to restore the service in their cathedral to its original form, and not to mutilate the beauty and chill the devotion of a service in other respects so excellently performed. I do not know a cathedral in England (Canterbury excepted) where the service is more devotionally performed, in every respect but the one unfortunate blemish, than Rochester cathedral. The music is taken great pains with, and one of the most gratifying circumstances is the great attention to the service, and general good behaviour of the choristers and lay-vicars. I am grieved to say that this is but too scarce in cathedrals. How often do we see but a scanty attendance, especially of lay-clerks, and those



few who may be present, evidently unmindful and forgetful whose presence they are in, and whose praises they sing! This is a thing which might easily be remedied, and I think a few lines in your excellent publication might have some effect.

It is a curious coincidence that in all cathedrals or collegiate churches in which reading has been substituted for chanting, the change has been brought about by university men. At Bristol, for instance, the Dean, Master of Corpus Christi College, Cambridge, introduced the change; at Rochester, it was, I am informed by credible authority, brought about by the Provost of Oriol College, Oxon; and it has been also introduced, as the Dean of Bristol says, at Christ Church College, Oxon, and King's and Trinity Chapels, Cambridge. What can be the reason of this? Sincerely wishing that the service will be soon restored all over England, I am, Sir, yours respectfully,

Z.

Shoreham, March 7, 1849.

## ENCOURAGEMENT TO CHANTING.

*To the Editor of the Parish Choir.*

SIR,—As you have quoted a remark or two of mine on the subject of chanting, I beg further to say a word of encouragement to those who wish to sing the songs of Zion, instead of reading them, but have been hitherto deterred, from the supposed difficulty of accomplishing their wish. The difficulties are purely imaginary as I can testify from the little experience I have had. What appeared like mountains in the distance, have become mole-hills on a nearer approach. I did not originally contemplate the chanting of the psalms, thinking it would be quite impracticable, and even presumptuous, for country villagers to dream of. But having commenced chanting the *Venite*, and one or two of the canticles on the 12th day of the month, I was so struck with the absurdity of reading them on the following Sunday, that I determined to chant the psalms at least on the 19th day of the month, if on no other day. I need not add, that this beginning gave me encouragement, and I was unwilling to read psalms again. My parishioners also expressed their approbation, and we now go on very pleasantly. Such a happy change has there been from fiddles and clarionets, and vile metrical tunes, to the song of the Church, that I am enabled really to enjoy Church music. Once I was almost silent, and fancied I had no ear; now I am enabled to lead one part of the choir in the noble Gregorian Tones; and, instead of being a listener, join in a hearty burst of praise. The Gregorian Tones, I think, are the only chants suitable for general singing; and though I have been using one or two of the single chants in the *Parish Choir*, have at last discarded them for the ancient Tones. Our choir consists chiefly of boys, the sons of Crispin, and girls, all belonging to the school; we cannot, therefore expect much refinement; but, at any rate, an animated and hearty response, in alternate song, is infinitely better than a few half-muttered and discordant words, or a duet between the clergyman and parish clerk. I am, Sir, yours, &c.,

A SUBSCRIBER.

## CHANTING THE PSALMS.

*To the Editor of the Parish Choir.*

SIR,—I beg to thank you for the late excellent numbers of the *Parish Choir*, particularly that containing observations on the mutilation of the service at Bristol, and an admirable reply to the Archbishop's "discouragement of the choral service," to every word of which I cordially assent. I am especially grateful for such communications, as they support those who are endeavouring to raise the service above the puritanical level to which they would reduce it,—amongst others, myself. The *Parish Choir* being thus placed in the hands of persons favourably inclined to Church Music confirms them in their views, when a prejudiced friend or relative would dispose them to doubt their correctness.

I own that, like other mortals, I am not always free from prejudice, and confess that I have derived more benefit and information from Gauntlett's small Psalter than I at first anticipated. Still I think it too elaborate for general parochial use, and a good selection of the most genuine forms of the Gregorian Tones, with fewer slurs in the adaptation, would perhaps be better for this purpose. Would you favour us in your next with the Gregorian, with a few observations on the accent of all of them. I have now in use, or have used, eight out of nine Tones, but the fourth seems rather difficult to adapt to the psalms. Perhaps the most pleasant form is found in Spencer's *Hymnal, Nunc Dimittis*, verse 1.

I am, yours, &c.

February 12, 1849.

A COUNTRY VICAR.

[Our respected correspondent will see that his wishes are fully gratified in the present number.

[ED.]

## Notices of New Works.

*The Sequential Book of Church Music.* London: F. PITMAN; and J. OLLIVIER.

THE object of this publication is to apply the system of sequentialism to Church Music. Many of our readers may probably require to be told that the principle of this sequential system is that of treating every sound as having an absolute value, rather than as so many mere casualties, or one but the accident of another, as is now in a great measure done with sharps and flats. The author, with much truth, contends that every key or sequence is every whit as natural as that of C major, and that therefore it is impossible to call the seventh in that key (B) a natural, and the seventh (F) in G, a sharp, though it may be a semitone higher than F natural. Thus would he give every note its own designation, so as to render unnecessary the relations hitherto assumed. The inventor has exercised great ingenuity in providing for the practical exigencies of such a system; and his theory is doubtless a sound one; but the great difficulty will be in bringing it into practice. This application of it to Church Music is an experiment of considerable importance, as calculated to

facilitate both choral and congregational singing. The book before us is No. 1 of a series designed to furnish, by degrees, all the music that is requisite for a becoming celebration of Divine Service; and in order that the circumstances of different congregations may be fairly consulted, almost every number is to be complete, as to the necessary variety, as far as it goes. Here we have single chants, and common metre tunes; and chants and anthems will appear together in succeeding numbers. It is prefaced by a practical essay on Church music, in which there are many sound views and useful suggestions.

*Church Psalmody; a Manual of the most sterling Psalm and Hymn Tunes, chiefly in the Old Church style.* Selected, Harmonized, and partly Composed, by CHARLES STEGGALL, of the Royal Academy of Music, and Organist of Christ Chapel, St. Mary-le-bone. London: C. COVENTRY.

WE should be disposed to pronounce a most favourable opinion of this selection of Psalm and Hymn Tunes, upon its own merits. It is long, indeed, since we have met with one having much of it so thoroughly of the good old Church style; but knowing, as we happen to do, the difficulties which Mr. Steggall has had to contend with in preparing it, so as to adapt it for the almost inhospitable region for which it was primarily, though we hope by no means exclusively designed, we must express our highest admiration of the undertaking. The too prevalent aversion for the legitimate Church song has met him at every turn, in his efforts to contribute to the improvement of Church Music. The Choral service, or even the chanting of the psalms, he has so far found quite impracticable in the congregation with which he is connected. But experiencing the want of a book containing tunes of a sound Church-like character, and in sufficient variety to suit the metrical psalmody and hymnody in use, he has here provided one which cannot fail to be acceptable in many a similar case to his own. It was his original intention, he states in his interesting prefatory remarks, to confine himself to the incomparable chorales of Ravenscroft, Luther, &c., or tunes composed on those models; "but at the solicitation of several professional friends, and with a view to the more general circulation of the work, he has been induced to insert a few of more questionable character, which, having become associated in the minds of some with certain words, they are as yet unwilling to part with." This is to be regretted—the yielding to such a motive is likely, indeed, to be a check to improvement, by furnishing a further means of persisting in the wrong course. But with this exception, for which allowance is to be made, the work is highly commendable; and as "a manual of the most sterling Psalm and Hymn Tunes, chiefly in the old Church style," may be adopted with advantage in many a congregation, and by introducing such tunes, prove a first step towards inducing them to make their "voice of praise and thanksgiving" in all respects what it ought to be.

*A Selection of the most celebrated Choruses from Handel's Oratorio of Israel in Egypt.* By CHARLES STEGGALL, Organist of Christ Chapel, St. Mary-le-bone, and Student of the Royal Academy of Music. London: COVENTRY.

THESE celebrated chorusses of Handel's "Israel in Egypt" are arranged from the full score for the organ, with pedal obligato. Such a selection, so arranged, was much wanted; and this will be welcomed, we are persuaded, by both organists and amateurs.

### To Correspondents.

We are obliged to postpone, for want of room, Part II, of Martini, "On the Music of the Hebrews in the Temple."

Neither the "Order for Morning Prayer," nor the "Order for Evening Prayer," will admit of any such use of the Morning or Evening Hymns, as  $\Delta$  alludes to. It is opposed, moreover, to the spirit of the Service.

*Plain Chant of the Preces.*—One of our contributors, to whom we referred the elaborate letter of "S," replies, "I believe the modern uses of Winchester, Durham, &c., to be corruptions of that which was established at the Restoration, and which was itself, as Mr. Dyce says, but a corruption of what was established at the Reformation. If we ask what is the plain chant for the preces, we must reply, Marbecke's version, so far as it is in accordance with the old Sarum Books. What the difference may be between Marbecke and the Sarum Books, I have at present no materials for determining; but probably in this, as in most other points, his fidelity may be relied upon."

No. IV. of the *Parish Choir*, for which there are a great many applications, is reprinting: stamped copies of Nos. V. and VI. may still be had.

G. G.—A Mass, by Dr. Tye, has been published by the Musical Antiquarian Society. The Anthem, "O praise God in his Holiness," is not by Robert White, of the 16th, but by Matthew White, in the 17th century; it is published by Masters, and is for eight voices. Respecting old Flemish Music, write to M. Hanieq, publisher of Malines.

*A Village Curate.*—Burney's and Hawkins's History of Music; Kiesewetter's History; Dyce's Edition of the Common Prayer; we believe Dr. Rimbault has promised a book which will throw great light on the History of Church Music at the Reformation.

We beg to state, that the harmonies by Tallis to the 1st Tone, given in our last Number, and said to be quoted from Barnard, appeared in an edition of Tallis's "Order of Daily Service," edited by Mr. John Bishop, of Cheltenham, and published in 1843. Nevertheless they were copied in this instance from Dr. Rimbault's preface. We regret the difference between these gentlemen, but cannot enter into it.

H. S.—No B  $\flat$  can occur in the 1st Tone except as a license. We shall give a festal form of this Tone, and show how mere flexibility can be obtained, without B  $\flat$ . The other suggestions shall be taken into consideration.

A variety of communications must unavoidably stand over for want of space.



## Conversations on the Choral Service. No. 10.

(Concluded from *Parish Choir*, Vol. II. p. 146.)

A SHORT REVIEW OF THE WHOLE SUBJECT.

*Mrs. B.* I am afraid that we have almost tired you with our discussions of the *Choral Service*; but before we quit the subject altogether, there are two or three points I should like to have cleared up.

*B.* Suppose we were to take a hasty view of it, from beginning to end, and compare the choral service with the common way, and see how they differ, and how the differences can be explained. Now, to begin with, the first thing that strikes me as a difference, is the elevated voice, or chant, in which the minister who performs the service chorally, says the introductory sentences and exhortation. What is the use and meaning of this?

*F.* Regarding its *use*, think of the increased clearness with which the voice can reach to the remotest end of a large church filled with worshippers. Regarding its *meaning*, recollect what Dr. Bisse said about its "giving still a higher dignity, solemnity, and a kind or degree of sanctity to divine worship, by separating it more, and setting it at a higher distance from all actions and interlocutions that are common and familiar." Recollect, too, that the people will soon have to join the minister in the public confession, and in the Lord's Prayer; that they will likewise soon have to make their public response, "And our mouth shall show forth thy praise." Now this fact, which appears on the very face of the Prayer Book, viz. that the people are to utter a common public united response in a loud voice, and that in order to do this without confusion and discord, they must use a common tone of voice; this will supply another, and a very sufficient meaning, for the elevated tone used by the minister. It is the tone of common public prayer—a tone in which all may join, where all ought to join—a tone different from the common tone of private discourse or of preaching, in which of course only one voice can join, or is meant to join.

*B.* Now we come to the Canticles and Psalms, which are commonly only *read*; but which in the choral service are sung or chanted.

*F.* The difference, here, between the choral and the common way, is fast disappearing. In most churches, I think, they now sing the Canticles; and it is to be presumed that they will sing the Psalms also, so soon as a majority of the population are sufficiently educated to join in them. If they are so educated, I cannot see one reason against singing what are by their very nature songs.

*B.* After the Lessons and Canticles, come the Creed, and Lord's Prayer, and Suffrages.

*F.* If you agree that the people are to say these together aloud after the minister, or in turns with the minister, I do not see how you can object to their saying them in a common voice, or chant.

*B.* But then we come to the Collects and prayers, the chanting of which is more strange and offensive to people of the old school, than the chanting of any other part.

*F.* Strangeness passes off by use. Offensiveness ceases when a thing, after fair trial, is found to be reasonable and useful. Now suppose a clergyman with a keen musical ear; suppose, too, that the

people have, as they ought to do, made a hearty *Amen*, in a loud, united, musical tone. Would not very Nature prompt him, without thinking about it, to begin the next prayer in the same tone as that in which the people left off; more especially if the same thing were repeated a dozen times?

*B.* That gives a reason for the musical tone, certainly; but still the very serious objection against singing of prayer remains to be answered.

*F.* Since we find that not only the prose and metrical versions of the Psalms of David, but the *Te Deum*, and all hymns used by all denominations of Christians over the world, contain prayers which are always sung, I do not think we are called upon to defend a thing which others do as well as we; and to those who profess, as members of the English Church, to value the Litany, and who yet object to have it sung, we may remark, that if it had not been sung, we never should have had it at all. It was composed to be sung, and was sung from the first.

*B.* Be it right or wrong in itself, still chanting is not so satisfactory to most minds as good impressive reading.

*F.* Of course it is not satisfactory, unless consonant with what seems to be good reason. Now the best way of coming to a satisfactory conclusion on this point is to ask oneself, whether the tones borrowed from the pulpit or the bar—tones used in arguing with, or in teaching, our fellow-creatures—are in themselves more consistent with the idea of prayer than one continued supplicating voice, like the chant.

*Mrs. B.* Now, spite of all your explanations, I have some objections to urge. Is it not a sufficient argument against the choral service, that it is unpopular, and that people do not like it?

*F.* This may be a very valid argument against introducing it in places where the people do not like it; but surely it cannot be worth anything as regards the merits of the thing itself. I know it is quite parliamentary to say, "that the minds of the people are not prepared" for such and such a thing; or that public opinion is against it; and so forth; but if it is not the business of statesmen, it is of religious men, to teach the "minds of the people" what is right, and to educate "public opinion" in favour of the right; not to surrender a truth because it happens to be unpalatable.

*Mrs. B.* Then you mean to say, that it is not likely that clergymen would introduce the choral services into their churches, unless gradually, and unless the congregation were fit to receive it.

*F.* To get up a good choral service *must* be a gradual process; and in fact, cannot be done efficiently in a parish church unless the people are willing and able to take their part.

*Mrs. B.* But supposing only one or two persons find it a stumbling-block, and that their conscience is so seriously offended, that they feel themselves obliged to quit the Church, and join some dissenting body, rather than hear the psalms or prayers chanted?

*F.* I will answer you with this sentence out of Hooker. "The common conceit of the vulgar sort is, that whensoever they see anything which they dislike and are angry at, to think that every such thing is scandalous, and that themselves in this case are the men concerning whom our Saviour spoke in so fearful a manner, saying, 'Whosoever shall scandalize or offend any one of these little ones which

believe in me,' (that is, as they construe it, 'Whosoever shall anger the meanest and simplest artizan which carrieth a good mind, by not removing out of the Church such rites and ceremonies as displease him,') 'better he were drowned in the bottom of the sea.' But hard were the case of the Church of Christ if this were to scandalize."

If the choral service were established by the choice of the minister and of the congregation, any persons who did not like it, ought in common fairness to yield to the voice of their pastor, and the wishes of the majority of their fellow parishioners.

*Mrs. B.* Several of the rubrics are quoted in favour of choral usages. Now is it not fair to suppose that these are mere remnants of popery left by our Reformers either by oversight, or else as an artifice, in order to preserve some resemblance to the old service, and so to conciliate the Romanists?

*F.* Either supposition is incompatible with the fact that the Prayer Book was most bitterly scrutinized by the Puritans, and finally revised in Charles the Second's time, a century and a quarter later than its first composition.

*Mrs. B.* But is it not objectionable to have anything in common with Romanists, which we can dispense with?

*F.* Every honest and reasonable man endeavours to follow the rule of conscience and of reason. He does not refuse to do anything good, because bad men happen to do the same. If such a rule of contrary were acted on in ordinary life, it would lead people into such endless folly and mischief, that they would soon see the absurdity of it. It is, unluckily, acted on in matters of religion, and yet people shut their eyes to the absurdity and mischief of it.

*Mrs. B.* How is the rule of contrary acted on in religious matters?

*F.* One party of Christians lays great stress upon preaching, and delights in long extempore sermons. Another, by way of contradiction, affects to slight preaching. Romanists, at a particular period, loved metrical psalmody; Protestants took it up; and then the Romanists held it as a thing heretical, and abhorred it. One section of Christians delights in an exuberance of ornament for their churches; another, by way of contradiction, worships in places ostentatiously naked and bare. One section of Christians prefers chanting the psalms to the singing of metrical hymns; therefore another sings hymns with the greatest devotion, but looks upon chanting the psalms as objectionable. Now such a line of conduct as this is not manly, it is not rational; it only leads into one superstition in order to shun another. We surely ought to seek out what is right, and follow that; and rejoice if others, even our enemies, do the same: not commit absurdities ourselves, because our enemies happen to be in the right.

*Mrs. B.* I have yet another objection. Your whole argument from beginning to end is, that the people ought to join in the service; and that a choral mode of celebration is a full development, as it were, of this principle; and that the very idea of the choral service is the idea of a whole congregation singing together. Now then, this strikes me as a great anomaly—namely, that cathedrals, where the service is always choral, are the churches where the congregation do not and cannot join in any of the singing.

*F.* Let us analyze this objection. We must, in

the first place, make a distinction between cathedral and collegiate churches, and parish churches. In cathedral and collegiate churches, the congregation, strictly speaking, consists of a corporation of clerical and lay choristers, whose office it is to celebrate Divine Service with the aid of the finest music. They have this duty to do, quite irrespective of the presence of any other persons. Whatever be the shortcoming of other persons in other places, "in these great temples the morning and evening sacrifice is never intermitted—it is offered day by day, as the lamb under the Law." The ministers, then, of this daily service, to whom music is as familiar as their mother tongue, may well be expected to use the highest style of music; but they who attend to join in their devotions have no right to complain of this: they are not obliged to go to the cathedral. It is true that the responses and psalms should be sung to melodies in which all present can join; and so they generally are; but the canticles, anthems, and hymns in the Communion Office ought reasonably to be of the very highest style of Church Music, in which persons not musically proficient cannot join, except mentally. Now in a parish church the case is different; there the music, excepting the anthem, should be such as the people—I mean the fustian jackets—can readily understand and join in. To import the most difficult cathedral chants and music for the canticles, is, I cannot help thinking, a mistake; yet it is not a new mistake, for in churches where they sing metrical hymns only, they often invite the congregation to join in hymn-tunes which are quite as abstruse and impracticable as any anthem.

*Mrs. B.* But the anthem—why should there be any part of the music that the congregation cannot join in?

*F.* It is but reasonable that in "quires and places where they sing," (that is, where there are any persons who can sing artistically, or who can sing better than those untaught persons who sing merely by ear,) that there they should sing to the praise and glory of God, in the highest style of music they can reach, to enhance both their own devotion and that of the listeners. If this be wrong, then the act of listening to sacred music under any circumstances must also be wrong. If the religious sentiments may be excited by hearing sacred music in Exeter Hall, why not in church? The duty of praising God by the highest efforts of musical art is consonant with the constitution of the human mind, and is directly enforced by scripture.

*B.* Well, Mr. Felix, it would be ungrateful if we were to deny that these conversations have afforded us some gratification; and as an honest man, I must confess that I have learned that we ought never to condemn anything off-hand, as a mere childish absurdity, without seeing whether it has some reason to stand upon. We may not agree with all your sentiments, yet we must admit that the Choral Service is successfully shown not to be the mere superstitious nummery we once thought it. But I suspect that what with people who positively hate and suspect Church Music, and what with the still greater number who are utterly indifferent on the subject, any process of reformation will be a very uphill game.

*F.* One great object will be attained, if people,



although they may not care for, or even may positively dislike, Church Music, will yet cease to suspect and malign those who do love it. I suppose it is impossible for any one who has no musical ear, and no degree of musical education, to conceive of the enthusiasm with which Ecclesiastical Music is regarded by those who have a taste for it. In their minds, music blends itself naturally with every sentiment; prayer and praise, grief and joy, seem expressed with but half their force if musical accent be wanting. But I grant that musical people ought to allow to others the indulgence they claim for themselves; and ought not to accuse others either of religious apathy, or of disaffection to the Church, merely because they oppose Church Music; when, after all the real cause is a simple want of musical taste. Musical or not musical, there is room enough in the Church for us all. X.

#### BISHOP HORNE ON THE USE OF CHURCH MUSIC.

If music in the Jewish Church served to enliven devotion and elevate the affections, why should it not be used to produce the like effect among Christians? Human nature is the same, and the power of music is the same: why should there not be the same application of one to the other, for the same beneficial end, under both dispensations? Vocal music ceased not with the law: why should we suppose that instrumental music was abrogated with it? Surely the trumpet may still be blown upon our feast day: the singers and players on instruments may still make their voices to be heard as one, in blessing and thanking the Lord God of Israel, the Redeemer of his people.

That which is commonly affirmed of nature (whatever is meant by the word) may with truth and propriety be affirmed of the God of nature, that He "doth nothing in vain." To the element of air He hath given the power of producing sounds; to the ear the capacity of receiving them; and to the affections of the mind an aptness to be moved by them when transmitted through the organs of the body. The philosophy of the thing is too deep and wonderful for us: we cannot attain unto it! But such is the fact: with that we are concerned, and that is enough for us to know. The end and design of so curious an apparatus are most evident. Sound was intended to be the vehicle of sentiment, and should be employed in the conveyance of such sentiments as may instruct, improve, purify and exalt the mind; such as, when received and retained, may inspire resolutions, and produce actions, tending to the glory of God and the good of mankind. How can this purpose be more effectually answered than it is, when the most beautiful and sublime passages of Holy Writ, set to the finest music, are heard outwardly with our ears, and ingrafted inwardly in our hearts? What can we have—what can we desire more upon earth!

#### MARTINI ON THE MUSIC OF THE HEBREWS IN THE TEMPLE.

[PART II.]

It is, then, probable that the Holy Hebrew chant, contained within the limits of the Diatonic scale, only admitted melodies fixed and suitable to the Divine gravity of the Temple, the greater part of which melodies we may believe to have been of the Dorian Tone or Mode,—that being the most serious and severe,—not however excluding the other Tones or Modes, the Phrygian, the Lydian, the Mixo-Lydian, and others expressing the different affections.

To support our suppositions it cannot be impertinent to collect from the Sacred Volume, and the expounders of it, whatever may assist us in our undertaking, which at first may appear too arduous. And, indeed, it does appear a difficult task which we undertake, to raise the present ecclesiastical chant for the Psalms to the dignity of a very ancient origin, and to prove that it is essentially the same as that born under David, and established by Solomon in the first dedication of the magnificent Temple he had erected.

The royal institution of these holy rites is certainly much to our advantage, and particularly in regard to the singing,—as their songs, like their Ministry and Orders, were to be unchangeable. And so they remained, the slight changes common to everything human not making any essential difference in their nature, so that the first chants, which were always used in the celebration of the great feasts, we must believe to have remained in full vigor till the captivity under Nebuchadnezzar, which brought the first destruction of the Temple, and the dispersion of those venerable things on which account it was celebrated.

The only relics of the Temple that they could retain, the psalms, songs, and melodies of the Hebrew chant, were never, in all their desolation, allowed to go into oblivion.

Only their solemn and public use can be said to have ceased\*. This appears from Psalm cxxxvii. in which we read—"By the waters of Babylon we sat down and wept," &c. Whether these expressions were uttered by prophetic spirit from the mouth of David nearly 500 years before the captivity, as some commentators affirm, or whether, as others maintain, they were composed as a solace to the afflicted Hebrews during their actual captivity,—it is certain they form a convincing argument in favour of our theory. For if the Hebrews retained their musical instruments, and amidst their sorrows and afflictions replied to their conquerors, not that they had *forgot-ten* the songs of Zion, but that they had not courage to sing them in a strange land, we may conclude that these were the very same songs that had been in use from the first establishment of the holy rites of the Temple, and that they were faithfully preserved during the seventy years of this grievous captivity.

Having returned from this captivity they immediately began to rebuild the Temple, and then the walls of the city, and re-established their ancient service, and, to accompany the pomp of the sacrifices, the daily and solemn use of music and singing. What better testimony could we have, of this resto-

\* P Calmer. Commentar. 20. Ps. cxxxvi. 5.

ration than that given us by Nehemiah and Ezra, who describe what they saw with their own eyes, and had forwarded by their own zeal? They give the exact number of the Israelites who, in the first year of the Emperor Cyrus left their captivity and returned to Jerusalem under the conduct of Zerubbabel, and among these we are expressly told there were 148 singers, the descendants of Asaph, and besides their men and maid-servants, they had other 245 singing-men and singing-women; the principal heads and directors of these are given by name\*.

What a proof is this of what in other places is clearly shewn, that the use of their sacred chants, in private if not in public, had been maintained in an uninterrupted manner throughout the whole of the Babylonish captivity. Nehemiah goes on to describe the grand solemnity with which the dedication of the new city was celebrated in the 20th year of Artaxerxes, and after giving the names of those who were the chief of the Levites and directors of the chants, he says,—“And the chief of the Levites, with their brethren over against them, to praise and to give thanks, according to the commandment of David the man of God, ward over against ward.” (Neh. xii. 24.) And “at the dedication of the wall of Jerusalem, they sought the Levites out of all their places, to bring them to Jerusalem . . . for the singers had builded themselves villages round about Jerusalem,” (vv. 27, 29.) “Then I appointed two great companies of them that gave thanks . . . with the musical instruments of David, the man of God,” (vv. 31 and 36.) “According to the commandment of David and of Solomon his son; for in the days of David and Asaph of old, there were chief of the singers, and songs of praise and thanksgiving unto God.” (vv. 15, 16†.) If they so observed the dedication of the walls, who will say that at the re-establishment of the holy ministrations of the Temple, the singers did not resume the same system of chants which we are told were constituted at the first institution?

We know from the testimony of Ezra, an eyewitness, that in the second year from the return of the Israelites to Jerusalem, after having laid the foundation of the new Temple, “they set the priests in their apparel, with trumpets, and the Levites, the sons of Asaph, with cymbals, to praise the Lord, after the ordinance of David, king of Israel,” that is, as the Gloss. Ord. explains, with the system established and ordered by that king. The holy writer continues—“And they sang together by course in praising and giving thanks unto the Lord, because He is good, for his mercy endureth for ever toward Israel. And all the people shouted with a great shout when they praised the Lord, because the foundation of the house of the Lord was laid, . . . and the noise was heard afar off,” (Ezra iii. 10, 11, 13.) And is not this the very same festal pomp with which Solomon celebrated the dedication of the first magnificent Temple 400 years before? See the exact account of it in 2 Chron. vii. 6. “And the priests waited on their offices; the Levites also, with instruments of music of the Lord, which David the king had made to praise the Lord, because his mercy en-

dureth for ever, when David praised by their ministry; and the priests sounded trumpets before them.” (See also Chron. v. 13.) Compare this account in the Chronicles, with what has before been cited from Ezra, and see the same rites, the very same psalmody, the same pomp and ceremonies in each of these celebrations.

It is true that at the dedication of the Temple, which took place in the 6th year of the reign of Darius, Ezra makes no express mention of chants or of music, but he relates that “the children of Israel, the priests and the Levites, and the rest of the children of the captivity kept the dedication of this House of God with joy, and offered at the dedication of this House of God 100 bullocks, 200 rams, 400 lambs; and for a sin-offering for all Israel, 12 he-goats, according to the number of the tribes of Israel.” (Ezra vi. 16, 17.) But we know the law of King David, that no victim should be offered to God without the harmonious accompaniment of psalms and of chants was still in force. We are assured in 2 Maccabees, 1 Chron. containing the account of this dedication, that all the time of the sacrifices there was singing of psalms, and we are even told the name of the chief singer, Jonathan, who began the chant, whilst the rest answered thereto (see vv. 18, 23, 30). We know that at this rebuilding and dedication, the sacrifices were re-established, and the Levites were assigned their respective offices in the service of the Temple, in the same manner it had been before the captivity; and among these ministrations, that of the singers was certainly not the last, for by the royal edict of Artaxerxes, published in the 7th year of his reign, they and the priests were expressly declared free and exempt from any tax or tribute. (See Ezra vi. 18, and vii. 8, 13, and 24.)

With the same solemnity, many years after Ezra and Nehemiah, Judas Maccabæus celebrated the dedication of the new altar which that glorious hero of the Hebrew nation had raised to the honour of the True God, after having purged the Temple from all the profanations introduced by the King of Antioch. The account given in the sacred text is worthy of being here quoted. “Now on the five-and-twentieth day of the ninth month, which is called the month Casleu, in the hundredth forty-and-eighth year, they rose up betimes in the morning, and offered sacrifice according to the law upon the new altar of burnt offerings which they had made! Look at what time and what day the heathen had proffered it, even in that it was dedicated with songs, and citherns, and harps, and cymbals. Then all the people fell upon their faces, worshipping and praising the God of Heaven, who had given them good success, and so they kept the dedication of the altar eight days, and offered burnt-offerings with gladness, and sacrificed the sacrifice of deliverance and praise.” (1 Macc. iv. 52—56.) That is, as the Gloss. Ord. explains, “with praises and with psalms they glorified God, and with alternate chants they excited in each other pleasure and delight.” With the same pomp with which it was established and observed by the whole nation, they continued each year on the recurrence of that day, to celebrate this festival, which was honoured by the divine presence of our Lord Jesus Christ, in the last year of His precious life upon earth, as is attested by the Evangelist St. John, (x. 22, 23,) and until the last destruction of the Temple, it was con-

\* Nehem. vii. 44, 67, and xii. 1—8.

† The whole chapter should be read.



stantly observed with the same solemn rites, as in former days, for which we have the testimony of the Hebrew Josephus. Observe, then, the Hebrew chant for the Psalms successively transmitted from father to son from the time of David and of Solomon, till past the half of the first age of the Church.

### THE SOLEMN PREFACES.

*To the Editor of the Parish Choir.*

SIR,—As the publication of the Solemn Prefaces in the Communion Office (referred to in my letter which appeared in a former number) has just issued from the press of Mr. Masters\*, I am anxious to be allowed to say a few words in reply to certain objections which have been made to their general adoption.

Mr. Jebb (whose authority is appealed to†) having observed (*Choral Service*, p. 504) that in all choirs, the chanting ought to be resumed “at the *Sursum Corda*” (with which the Preface commences in the Church of England), proceeds to state that “unhappily, through the coldness of these latter times, the choral accompaniment has ceased in all but a few of our collegiate churches, as Durham, Exeter, and Worcester,” adding that “the Versicles” (i. e., the *Sursum Corda*, &c.), “according to the Durham use, are chanted upon one note; and that the responses are in harmony, with a slight modulation.” He goes on to observe, that “in the missal, the recitation of the Preface by the priest is to a varied melody, changing with each of the principal festivals,” while “the custom of the Church of England has been to preserve a monotone throughout the Communion Service.” In confirmation of the propriety of this custom, an appeal has been made in the January number of the *Parish Choir* to the work of Marbeck, who is there described as “the only authority which the English Church possesses for the tonal celebration of the portion of our ritual given by him, which in the Prefaces is the simple monotone, and which has been made “generally accessible” by its publication in the first volume of the *Parish Choir*. In the same article the preference is even given to the monotone over the varied melody, from the “simplicity” of the former, and “the majestic effect” which it produces, from its contrast to the varied tones of the *Sanctus*; and an objection is further raised to the varied melody, inasmuch as it is the same music to which the Preface is set in the Roman missal. This last-named fact is undoubtedly true. The varied melody is found in the Roman as well as all the ancient missals and sacramentaries of the Western Church; but (what is of more importance) so are the Prefaces themselves, as well as the greater portion of our Liturgical offices; and in respect to the musical notation, Marbeck has adopted, directly from the missal, all the other choral portions of the service, as the Creed, Offertories, Communions, Agnus Dei,

Kyrie Eleison, and Lord's Prayer\*. Why Marbeck has made an exception in the case of the Prefaces, I am at a loss to account for, unless it be from the cause assigned by Mr. Jebb (p. 259), viz., that “Marbeck's book is merely the record of some particular use,” or, as he has observed in another place (p. 336), that it is “merely elementary.” On these grounds I cannot bring myself to consider everything which I find in the valuable document of this distinguished organist as a binding authority. Nor has he been universally followed, even in respect to the Prefaces, for he has retained the monotone in the versicles and their responses (*Sursum Corda*), as well as the remainder of the Prefaces; and we have already seen that these versicles are sung in Durham, with a “slight modulation”—the “strange tunes,” doubtless, “so far as priest and answer goeth,” in this very portion of the service, the employment of which formed one of the charges against the excellent Bishop Cosin, while he held the office of Dean of that cathedral†. I believe, also, that the fact of the case will be found to be, that Marbeck's book, however great its value, slept unnoticed for centuries in the English Church, and that it was first rendered accessible by Mr. Dyce's edition, published by Burns in 1843. And so far from his authority having been followed, I believe it to be an unquestionable fact, that not even the monotone of Marbeck has been retained in any of our cathedral or collegiate churches, but that wherever the *Sanctus* was sung after the Preface, the Preface itself was, and continues to be, read after the common colloquial mode, making the contrast between it and the *Sanctus* complete. Such is, I have ascertained, the practice of St. George's, Windsor, and such appears to be that of Durham also, judging from the work recently published by the organist of that cathedral. Allow me to add here, that the *Parish Choir*, in the publication referred to, has so far in one instance departed from Marbeck's authority, as to recommend the use of the monotone in imperfect choirs, in the Lord's Prayer, instead of the varied melody to which alone it is set in Marbeck. Now I do not object to this; I only claim the same liberty with regard to the Solemn Prefaces. This is precisely what Mr. Dyce has done in his edition of Marbeck, now in very general use. He has substituted the varied melody for the monotone. But he has furnished the chant for the common Prefaces only, still assigning the monotone to such parts as were proper. He has, however, in his edition of the Scotch Communion Office, published by Burns in 1844, added the varied tones for the Proper Prefaces also, and it was with a view of rendering these more generally accessible, as well as making them as perfect as possible, in adapting them to the Book of Common Prayer, that the manuscript was placed in your hands. You must not suppose, however, that they are my own composition or adaptation, for I am no musician, though a great admirer of Church Music. On this account I should prefer not entering into the question of the advantage in point of taste

\* The Prefaces in the Office of the Holy Communion, with their ancient Chant, adapted by the Rev. John L. Crompton, M.A., preceded by an historical notice. London: published by Joseph Masters. 1849.

† *Parish Choir*, vol. II. p. 132.

\* The same number of the *Parish Choir* contains the *Dies Iræ*, as translated by Mr. Irons, both the music and words of which are taken directly from the Roman missal.

† Testimony of Richard Hutchinson, singing-man and organist of Durham. See *Hierurgia Anglicana*, p. 38.

which the monotone may be supposed to possess over the varied melody in the instance in question. I should therefore prefer leaving this point to Church musicians to discuss, although I need scarcely say how much I myself prefer the varied melody. I cannot persuade myself that it would be an improvement to substitute the monotone for the recitative of the ancient tragedy or the modern oratorio, by way of increasing the contrast between it and the chorus. And believing that I am supported in the same sentiment by the authority of Church musicians in general I cannot avoid wishing success to the publication of Mr. Masters. But I trust that in all such cases, we may never lose sight of the rule of St. Augustine, "In necessariis unitas, in dubiis libertas, in omnibus caritas."

Allow me to add, that I never for a moment intended, as has been inferred, to approve of commencing the singing of the *Sanctus* with the words "Therefore with angels." My own practice is the reverse. I merely meant to say, that the common but erroneous practice which I joined with you in condemning, had been sanctioned by the authority of at least one of the old Church composers, and the usage of one of the four collegiate or cathedral churches (Windsor), in which the Communion hymns have continued to be sung. I might have added that at the coronation of King Charles the First, the *Sanctus* (probably composed by Dr. Child) commenced with the "Ideo cum angelis\*."

I am, Sir, &c. W.

#### CHURCH MUSIC ON THE LABRADOR.

WE have, on several occasions, had the pride and pleasure of noticing that our publication had made its way into far distant lands, and was found useful in promoting and improving the musical services of the Church in our colonies. It appears, by the following extract from the Bishop of Newfoundland's journal, that it has penetrated to the Labrador; and we would fain hope, that even in that bleak and inhospitable region, it may aid in introducing Church Music worthy of those solemn services of the Sanctuary which are part and parcel of the ecclesiastical system it has been the object of the Bishop's visitation to have established there:—

"Mr. Saunders, who has been living here (St. Fraser's Harbour) one and twenty years, was married in England last winter, and brought out his lady in June. I believe she is the first lady who ever visited this coast, and as far as I know, is the only female who has come from England to dwell on the Labrador. . . . Mrs. Saunders has brought a piano, as great a novelty as herself on the Labrador, and she kindly played for us some Church music. She has in her possession the first volume of that useful publication, the *Parish Choir*."—*Church in the Colonies*, No. 21, published by the Society for the Propagation of the Gospel, and the Society for Promoting Christian Knowledge.

\* "Ideo" not "igitur cum angelis,"—as quoted in the *Parish Choir*, is the phrase used in all the ancient sacramentaries and missals, and in the Latin Book of Common Prayer, authorized by Queen Elizabeth for the use of the universities.

#### THE ANCIENT CHURCH MELODIES.

"THE genuine ancient melodies of the Gregorian Song," says the correspondent of a monthly periodical, "(all the musicians in the world may speak and write against my assertion as much as they please) are positively inimitable. They may be copied and adapted, God knows how, to other words: but to compose others their equals in value cannot be done, nor is any one known who has done so. I do not insist on the fact, that the greater part of them were the work of the primitive Christians, and that some derived their origin from the ancient synagogue, when art, if I may use the expression, was in the freshness of its life. I do not insist that many of them were the works of St. Damasus, St. Gelasius, and particularly St. Gregory, Pontiffs specially enlightened by the Divine Spirit for their task, and that others came from the most learned and holy monks who flourished in the 3th, 9th, 10th, 11th, and 12th centuries. . . . I do not insist upon any of these in particular, but I say, that from all taken together the result is, that the ancient Gregorian song possesses a charm at once admirable and inimitable, a fineness of expression that words cannot describe, a power over the feelings, an easy and natural flow, ever fresh and new, ever youthful and full of beauty, that neither grows old nor falls on the taste; while, beginning from about the middle of the 13th century, may be said to date the commencement of the stupid, insignificant, disgusting, harsh, and tuneless modern melodies, which have continued ever since to be heard up to the present time."

#### ACCOUNT OF DR. SHEPHARD.

JOHN SHEPHARD was one of the great band of church musicians who flourished at or just subsequently to the period of the Reformation. He was educated as a chorister of St. Paul's Cathedral, London, under Thomas Mulliner, then master of the boys; at a period when the choral school of that church enjoyed a great and a deserved reputation, not only as a nursery for church musicians, but also as a seminary of sound and religious education. In 1542 he was appointed Master of the Choristers (*Informator Choristarum*) of Magdalen College, Oxford; and seems to have taken the degree of Doctor in Music in that University in the year 1555. He had been at that time a student in music for twenty years, according to the statement of Anthony Wood\*; who adds, that he had seen some Church music of Shephard's in six parts, in MS. books, which at that time were in the music-school at Oxford. The fine anthem which we give in the present number is extracted from Day's Service Book, which also contains another anthem of Shephard's composition†. We have not been able to discover the date of his death, but it most probably occurred before the commencement of the 17th century.

\* Fasti Oxon : i. 80.

† Although an organ accompaniment is furnished (as usual) with this composition, it will be found, like many others of its kind, to have a better effect in performance with the voices left entirely unaccompanied by an instrument.



## LECTURE ON ANTHEM MUSIC.

BY REV. J. W. TWIST.

A GRATIFYING proof, not only that people begin to take a warm interest in the Church's "service of song," but that they can really appreciate sound ecclesiastical music, was exhibited at Hampstead on Wednesday evening, the 9th ultimo. On that occasion, the Rev. J. W. Twist, M.A., of Queen's College, Oxon, at the request of the incumbent and parochial curates, delivered a public lecture at Hampstead, on the Anthem Music of the Church. The room was crowded with the families of the principal residents of the parish and neighbourhood, who not only listened to the whole lecture with marked attention, but gave unequivocal marks of sympathy with the Rev. Lecturer, when he spoke of the importance of this branch of the service of the Church, and expressed his earnest wishes for a restoration, in parish churches, of the Choral Service in all its dignity and impressiveness.

The Rev. Lecturer traced, in a masterly manner, the progress of ecclesiastical music from the very earliest periods. He showed, by an interesting argument that St. Ambrose had probably caught the self-same strains which once resounded in the temple at Jerusalem, and reduced them to a simple form and complete system, for the service of the Christian Church. Nor did he omit to remind his audience of the claims of Gregory the Great to the gratitude of posterity, for his further improvements in ecclesiastical music. In illustration of this part of his subject, the Ambrosian *Te Deum*, as given in the *Parish Choir*, the hymn *Iste Confessor*, and the ancient antiphon *Ait Lako*, were creditably sung by the amateur choir who gave their assistance on the occasion. The Lecturer then continued the history of English anthem music through the various composers, from Tye and Tallis down to the time of Purcell; concluding with some just remarks on the modern oratorio. In referring to the latter style of composition, Mr. Twist made some valuable observations on the defects of what may be called this dramatic and now most popular style of Church Music; while at the same time he rendered a just homage to the genius of Handel.

In conclusion, the Lecturer forcibly impressed on his hearers that if Church Music is ever again to be composed in a style at all comparable to the grandeur and majesty of that of the age of Farrant and Gibbons, it can only be so when the taste and reverent Church feeling of the members of the Church are such as to demand that style of composition. When men *feel* like true Churchmen, and realize in some degree the majesty of Him to whom the praises of the Church are offered, they will no longer be contented with the light operative style of music, which, until the late partial revival, has superseded the solemn and devotional strains in which our forefathers praised God. It needs only a generation of

*true Churchmen* to raise up a race of composers to emulate those great authors of sacred music who are the glory of the English Church.

Not the least interesting part of the lecture was that in which Mr. Twist touched upon the improvements which St. Ambrose introduced, by simplifying the intricacy of the Greek theory of music. This is a subject on which very little is known, except to a few musical antiquarians. We think much information might be afforded by some one conversant with the subject, who would take the trouble to write some intelligible articles on this subject. There is another point also on which we require information; and that is the music now in use in the Greek Church. We have heard it asserted by a gentleman who has spent some time among the Nestorian Christians in Mesopotamia, that there is a striking resemblance between the music in their churches and the Gregorian music of the orthodox Church in the West. This is an interesting matter, on which we should be glad of some information.

We were happy to hear that the choir by whom the illustrations were given, at Mr. Twist's lecture, was formed of the members of the "Hampstead Sacred Choral Institution." Such societies deserve every encouragement. Every parish priest who desires to improve the singing in his church should lend them his countenance. The anthems illustrating the lecture were sung in a manner highly creditable to a non-professional choir, composed almost entirely of young tradesmen and mechanics, who most laudably find their recreation after the toil of business in the practice of ecclesiastical music, rather than in the idle and often debasing amusements which form the relaxation of too many others. Among the anthems Tye's "Sing to the Lord," Tallis's "If ye love me," Gibbons's noble anthem, "Hosanna to the Son of David," and Rogers's "Teach me, O Lord," were given with great taste and feeling. We hope we may not be considered officious in giving a word of advice to such associations as the Hampstead Choral Society; and that is, that they confine themselves, for the most part, to these noble anthems of the Church, without being ambitious of performing the more popular music of the oratorio. The former is almost always within the compass of their abilities; the latter requires instrumental accompaniments, and superior talents for the execution of the solo parts, which are seldom to be met with among provincial musical societies.

We do not think that any clergyman desirous of fostering the taste for sound Church Music in his parish can possibly do better than prefer a request to Mr. Twist to condescend to repeat his lecture in their parishes. One hearing of his admirable lecture will do more good than a volume of treatises written for the purpose of recommending ecclesiastical music to the public.

DURHAM CATHEDRAL.—We are glad to learn that the Dean and Chapter of Durham have resolved to appoint no one to the situation of Minor Canon of their Cathedral in future, who is not qualified, by the possession of those musical attainments which are requisite for an efficient discharge of the duties of the sacred office.

## A DEDICATION FEAST IN A COUNTRY CHURCH.

To the Editor of the Parish Choir.

SIR,—I have just returned from a visit to a country church, in which I was gratified at witnessing a successful attempt to introduce a choral service. The church is situated about twenty-five miles from London, and I was informed of a remarkable circumstance connected with it, namely, that it is the only new church in the Diocese of the Bishop by whom it was consecrated, in which the most essential part of the office—the Holy Communion—was celebrated at its consecration six years since. From the peculiar blessings which have since followed the administration of the holy rite, we may, I trust, safely conclude that the prayers then offered up in presence of the sacred memorials of the one great sacrifice have been heard and accepted\*. I shall now endeavour to give a brief account of the ceremony. Matins having been sung at half-past nine, the celebration of the Eucharist was announced for a quarter before twelve, before which time a considerable number of the neighbouring clergy and gentry had assembled at the Parsonage, from which a procession was formed consisting of about twenty Priests and Deacons, who walked to the church two and two, vested in cassocks, surplices, stoles, hoods, and square caps. Last of all walked the Epistoler—the Gospeller—and the Celebrant. The Deacons wore their stoles over their left shoulder, and the Priest his, crossed over the breast. The church was decked with the choicest flowers of the season, and round the chancel arch were the words in large capitals, "The Lord is risen indeed." The altar was adorned with an antependium and super-frontal of richly embroidered white† silk, and the communion-cloth, covering the upper part of the holy table only, its ends reaching to the ground, was edged with a border of rich lace. On the super-altar was a cross between two lighted candles, together with vases of white flowers, and on the floor of the sanctuary were also placed candles of large size, but unlighted; probably designed for matins and evensong. The holy vessels were placed in a niche with a canopy, and over them was

\* Although there are still some parts of England, as well as this diocese, in which the Holy Communion at the consecration of churches continues to be omitted—a corrupt practice of scarcely thirty or forty years' standing—I am happy to find that the instances are daily becoming less. The custom of celebrating the communion has been restored in Winchester and many other dioceses. The only foreign or colonial Bishops who are said to omit it, are, I believe, those of Gibraltar and Jerusalem. In the cathedral of the former, I understand, the communion is administered but once a month, by which our Church is discredited in the midst of a Roman Catholic population. At the (so-called) consecration of the Anglican Church in Jerusalem, at which we are assured several Roman Catholic Priests assisted, the holy communion was omitted. It need create no surprise that even the Armenian Monophysite Patriarch (who was specially invited) refused to attend.

† In No. 34 of the *Parish Choir* (p. 103), it is said that white is the colour for naticities. It should have been added—and all festivals having immediate reference to our Blessed Lord, as Easter, &c. In other respects the colours vary in different branches of the Church, the Roman usages being different from the Gallican, &c., &c.

spread an embroidered veil. On the clergy's entering the church, the congregation, amounting to about four hundred, rose, when a voluntary from Haydn was played on the organ. I observed that the men were all placed on the right hand, and the women on the left, according to primitive usage. These consisted chiefly of the poor inhabitants of the parish. The clergy upon their arrival in the chancel arranged themselves on either side, stall-wise, while the celebrant moved forward to the altar followed by his two assistants. The service now commenced at the Gospel corner. The Responsals were those of Gibbons. The Nicene Creed was sung in monotone only, owing to the inexperience of the rustic choir, which consists of a few men and boys, natives of the parish, but they are now learning to chant it to some simple music supplied by a neighbouring clergyman. The sermon was preached by one of the City of London Incumbents, and has been since published. After the sermon, a Gloria Patri was sung, composed by a clergyman of a neighbouring diocese. The offertory was not sung, but while the clergy offered, which they did in pairs, kneeling at the altar, an offertory was played on the organ. The offerings of the people were collected by four Deacons in embroidered velvet purses, and laid in the basin. When the Priest had humbly presented them, the Gospeller uncovered the holy vessels containing the elements, and [having spread the corporal] brought them to the Priest, who made a separate oblation of each, and laid them on the corporal. The chalice was next covered with its pall. I noticed that at the *Preface* ("Lift up your hearts,") all rose, some kneeling (correctly) at the *Sanctus*\*. This was sung to an ancient piece of music, harmonised by Gibbs. Then followed the consecration, the Celebrant standing before in the midst of the altar. There were about two hundred and fifty communicants, several of whom were in smockfrocks. They all came up (first the men and then the women) in the most regular, orderly, and reverential manner. Not one of the non-communicants, children or adults, retired during the administration, nor was there any pause or other form (as is too often the case) introduced, intimating that they might do so. The *Gloria in Excelsis* having been sung to the same cadences which are used in St. Mark's College, and the remains of the "consecrated elements†" having been solemnly consumed, the procession moved to the Parsonage in the same order as before, when the congregation left the church to proceed to a good plain dinner, provided for them at three o'clock, by the Vicar, in a large barn adjoining the parish church, which is a few miles distant. At five o'clock the vesper bell was heard summoning them to evensong at the parish church. The anthem "O how amiable are thy tabernacles," was sung after the third collect. I might give an account of the cakes and tea, and excellent speeches which followed, but as your readers are, perhaps, too fastidious to recognise any connection between these and the performance of the Church service, I shall take the liberty of concluding my letter here.

I am, &c.,

W.

\* The usage of the Catholic Church in all ages has been to use a reverential posture at the *Sanctus*. This custom is founded on Isaiah vi. 2, 3.

† See Rubrics at the end of the Communion Service.



## RUSTIC CHOIRS.

WE had the pleasure of noticing in a former number the successful efforts which had been made in the formation of a rustic choir at Horndon, in Essex; and we are gratified to find that in the neighbouring parish of Orsett, the most laudable endeavours are being made to promote the "service of song" in the Church. A small collection of anthems, &c., has been printed for the use of the choir and congregation at Orsett, a copy of which has been kindly sent us, and for a beginning we think it is highly creditable. "They are printed and distributed," says our correspondent, "throughout the parish church, simply that 'he that occupieth the room of the unlearned may say Amen' in his heart; though of course a general joining with the voice is not expected. The canticles are chanted simply, and the psalm-tunes are such as most or all can join in. We are but an unmusical neighbourhood, and our humble attempts and arrangements would not be sufficiently interesting to be detailed," &c. So writes the honorary organist of the parish, to whom, we believe, much of the credit of it all is due. It is another instance of what may be done with even a rustic choir, and in "an unmusical neighbourhood." Of their performances we of course cannot speak; but the selection of anthems is a very judicious one, and if they can perform them tolerably, they certainly set an example which might be followed with advantage in many even of our metropolitan churches.

## MR. CLARK ON THE RISE OF THE MUSICAL PITCH.

A PAMPHLET was published three or four years since by Mr. Richard Clark, a veteran lay vicar choral of Westminster Abbey, in which he gives some curious illustrations of the rise in the pitch of musical instruments which has occurred of late years. Mr. Clark has the good fortune to possess a tuning-fork (A), which belonged to Handel. He also possesses a bell, supposed to be about 600 years old, which came from a monastery in Spain, and the note of which corresponds exactly with Handel's fork A; and he shows that the old bell at Westminster Abbey, which was given to that abbey in 1430, and recast in 1599, gives D natural, exactly in accordance with the pitch of Handel's fork and of the Spanish bell.

On the other hand, he shews that the pitch used at the Philharmonic and the Opera is a tone, or a tone and a half, above what it was in Handel's time; and "the pitch having been so much strained and forced above the natural compass of the voice, to accommodate, shew off, and make the instruments brilliant, neither treble, contratenor, tenor, nor bass, can sing with effect the pieces allotted, and originally composed in that particular key, without, as it were, straining their eyes out of their heads." "Vocal music," continues Mr. Clark, "never gave more delight or more satisfaction than when the pitch was a whole tone lower than it is at the present time. It is frequently remarked, we shall never have Handel's music sung as it was by Madame Mara. Why? it may be asked. Because it is fashionable, and expected that singers must attempt fiddle-passages, therefore have no command over their voices. Such face-straining and screaming certainly surprizes, but makes no lasting

impression on the ear or the feelings, which was the case in Mara's time."

Two questions here arise: which are thus stated and answered by Mr. Clark:—

"I have heard it asked, How did the bass voices in the time of Orlando Gibbons sing down to double E, and in the time of Purcell sing up to F and G, and down to double D? I answer, that the bass in the time of Gibbons very rarely was required to sing above the sixth line C, and therefore, not being forced at the top, could always command double E and D below.

"In regard to Purcell's composition, a voice had been formed by nature in the person of Mr. Gosling, of Canterbury, who was, on the 25th of February, 1578, sworn Gentleman Extraordinary of the Chapel Royal, for whom Purcell composed all his bass songs and anthems.

"Dr. Boyce, it is understood, composed most of his beautiful, but very high, anthems for old Mr. Bellamy, who had a very high bass voice. Mr. R. T. S. Stevens, also composed many of his glees for Mr. Leete's fine deep bass voice. Dr. Callcott composed that beautiful glee, 'With sighs, sweet Rose,' for Mr. W. Knyvett. Mr. Horsley composed that grand and noble composition, 'Cold is Cadwallo's tongue,' for that truly great English singer, that orator in music, Mr. Bartleman; and many other compositions could be adduced in the same way. These composers had already the voices formed, and adapted their compositions beautifully to the compass of those several voices. But these singers could not sing the same compositions a note and a half higher than the key in which the music was originally composed for them; the singers would thereby be much distressed, and probably the compositions spoiled."

## DISUSE OF THE CHORAL SERVICE AT LINCOLN CATHEDRAL.

WE regret to learn that there is something sadly amiss as respects the Choral Service in Lincoln Cathedral. A correspondent of the *Guardian* makes an exposure which no true friend of the Church can fail to deplore. "A friend of mine," he observes, "a beneficed clergyman of this diocese (whose name and address, as well as my own, I enclose), informs me that on Wednesday last he attended the usual daily morning prayers at Lincoln Cathedral, and to his surprise found no choral service performed, though lay clerks and choristers were present; the organ was silent—prayers, lessons, and even litany, all 'read,' and that not in the most careful and reverent manner possible. Might I, therefore, be allowed to ask by whose authority the statutes of the Cathedral of Lincoln have been violated? Long enough have we grieved on account of the *disgraceful character* of her choral worship, and the irreverent (not to say indecent) manner of her officials; but if her statutes are to be broken, we have, thank God, a remedy which the true-hearted Churchmen of Bristol found available for teaching even a Dean his duty." Yes—there is, it has been shown at Bristol, a *remedy*; and we trust there are true-hearted Churchmen in Lincoln, also, who will not shrink from making a vigorous effort to apply it. We should be glad if any of our friends in Lincolnshire would give us a full account of the services in their cathedral.

## CHURCH MUSIC IN SYDNEY, N.S.W.

WE see by the *Sydney Guardian*, that the Committee of the Choral Society at that place have made arrangements for the establishment of a School of Music. Its leading object is set forth as follows:—

“To secure to the children of the Church choirs, and others, an uniform system of instruction in the rudiments of vocal music, embracing musical notation, time, correct intonation, distinct enunciation, practice of scales, solfeggi, intervals, &c.; such instruction in fact, as shall qualify them for taking their part in the offices of Divine Service with decency and seemliness, to the greater edification of the congregation and more truly to the glory of God.”

The Choral Society itself, we learn, is “in the most strict sense of the word, a handmaid to the Church—keeping up a standing choir of singers sufficiently proficient to execute with decency the ordinary musical portions of Divine Service;” and the School is intended to train boys for the Church choirs, so as to furnish a supply, duly qualified, as they may be wanted. The system thus pursued by our Australian brethren is highly commendable, and may be imitated with advantage in their mother church, in this the mother country.

## THE CHURCH SERVICE AT BRISTOL CATHEDRAL.

THE Dean and Chapter of Bristol have declined to enter the decree of the Lord Bishop, as Visitor, relative to the Choral Service, in their book of statutes, on the plea that it would be on their part to accept it as a new statute, “which the statutes they were sworn to obey prohibit them from doing.” It is strange that they did not think of those statutes, “which they had sworn to obey,” when they dared to violate them by mutilating the Choral Services. They have now, however, passed the following injunction:—

Ordered that “The celebration of the choral service in the Cathedral Church be upheld and maintained according to the usages and customs of the said cathedral” by the choristers, men and boys, under the guidance of the precentor, as prescribed by the statutes; that with respect to the celebration of the other parts, viz., the prayers and the litany, the Minor Canons be enjoined to pay strict attention to the rubrics of the Book of Common Prayer, in compliance with the Act of Uniformity. That a copy of the above resolutions be forwarded by the Chapter Clerk to the Bishop of Gloucester and Bristol.

The rubrics of the Book of Common Prayer enjoin the Prayers and Litany to be *said* or *sung*, which, in any case, does not admit of their being metrically read or preached, as is too generally the case; the *saying* of the Prayers in monotone, and the singing of the Litany, as well as the chanting of the Psalms and Canticles, has always been the rule in our cathedrals; and the disuse of this custom is a palpable contradiction of the spirit of our Liturgy. We shall await with anxiety, therefore, the further proceedings of the Canons of Bristol.

## THE DAILY SERVICE AT BRIGHTON.

To the Editor of the *Parish Choir*.

SIR,—I am happy to be able to inform you that some of the anomalies which I pointed out in your 37th number, as existing in St. Paul's, Brighton,

have been corrected. The Holy Communion is now celebrated on all Sundays and holidays. The west door is the *only* entrance on week days; and the Priest, at Matins and Evensong, no longer appears to be “worshipping the people.” The Church is to be consecrated on St. Peter's Day, when it is to be hoped that the whole service will be performed in the choir, and further improvements introduced.

I am, Sir, &c., W.

## REV. W. ROMAINE ON CONGREGATIONAL SINGING.

THE neglect of it (singing of psalms) as an ordinance, has led many people entirely to neglect it. I have scarce ever seen a congregation in which every one joined in singing. This is a very great abuse, because it is defeating the end of God's ordinance. He commanded psalms to be sung for mutual edification. It was to be the service of the whole Church. All were to join; whereas amongst us it is performed by some few, and they are sometimes set by themselves in a singing-gallery, or in a corner of the church, where they sing to be admired for their fine voices, and others hear them for their entertainment. This is a vile prostitution of Church Music, and contrary to the letter and spirit both of the Old Testament and also of the New.

## Notices of New Works.

*Historical Notices of the Office of Choristers.* By the REV. JAMES EDWIN MILLARD, B.A., Head Master of Magdalen College School, Oxford. London: Masters.

THESE Notices of Choristers are well worthy of the consideration of all who have to do with, or are in any way interested in, the choirs of our cathedrals and churches. “This author believes,” the preface informs us, “that much of the neglect to which they are subject in some places, results from a positive ignorance of the position which choristers were intended to occupy. Those,” it is added, “who believe that they ought to be *ex officio*, an inferior class of society, may learn a lesson from the facts here recorded; for they will scarcely persist in attaching the idea of degradation to an order which has contributed, not sparingly, to the ranks of bishops, confessors, and martyrs.” This is all undeniable. Next to the minister of religion himself, its choristers ought to take rank, and be trained and treated accordingly. We commend the little work before us more especially to the attention of the clergy. It is dedicated to the Lord Bishop of Oxford, of whom the author says, that “the interest which his lordship is known to have displayed in the welfare of the choir, once under his direction as Dean of Westminster, seems to warrant his doing so with peculiar propriety.” We believe the Bishop of Oxford does take a lively interest in the choral services of the Church, and only wish that all our Prelates did the same.

## To Correspondents.

We purpose carrying out the suggestion of *Clericus* as early as possible.

The interesting article on Church Music in Worcester, by *Anglo Catholicus*, did not reach us in time for the last number, and we are again obliged to defer its publication for want of room.















