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Changes in Methodist Hymnody during the Eighteenth and Nineteenth Centuries. Submitted by Roland Hind, B.A., M.Litt. for the degree of M.A.

At first the singing was either unaccompanied, led by a choir of Charity Children, with the Parish Clerk as precenter; or accompanied by an instrumental band. Tunes were florid, with much faulty verbal accentuation. Taste reached its nadir 1770-1840. Style became superficial, boisterous, with repeats and fugal imitations; the melody and harmony were crude, deriving from nineteenth century Italian opera. There was slavish adoration and adaptation of the great classical composers. In the mid-nineteenth century, through the influence of the Oxford Movement, there were surpliced choirs; prose chants were sung and there were tentative attempts at plain-song. Tunes were like part-songs. There was also a better type of more sophisticated composer who produced good melody and sober harmony. Religious music in America was far behind that of England, much of it being crude and vulgar; catchy gospel-songs were prevalent. Unskilled composers wrote revivalist tunes with choruses. Later a more contrapuntal style was adopted, with broad melody (often in vocal unison with free harmony), a wide gamut and free rhythm. At the turn of the century, the Yattendon Hymnal pointed towards the English Hymnal. Songs of Syon was austere. The Oxford Hymn Book included many tunes by S.S. Wesley.

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CHANGES IN METHODIST HYMNODY DURING THE  
EIGHTEENTH AND NINETEENTH CENTURIES.

Submitted by Roland Hind, B.A., M.Litt.

The Graduate Society.

For the degree of Master of Arts.

April 1968.

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EIGHTEENTH AND NINETEENTH CENTURIES.

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## LIST OF ABBREVIATIONS

B.B.C.	The B.B.C.Hymn Book
C.H.	The Church Hymnary (Presbyterian, Revised 1927)
H.C.H.	Handbook to the Church Hymnary (Moffatt)
H.C.H.S.	Handbook to the Church Hymnary - Supplement (Patrick)
C.O.D.M.	Concise Oxford Dictionary of Music
C.P.	Congregational Praise
C.C.P.	Companion to Congregational Praise (Parry & Routley)
D.A.B.	Dictionary of American Biography
E.H.	The English Hymnal
E.P.	The European Psalmist
Frost	English & Scottish Psalm & Hymn Tunes c1543-1677.
Grove	Dictionary of Music & Musicians, 3rd edition with Supplement (Grove-Colles)
H.A.M.	Hymns Ancient and Modern
H.D.M.	Harvard Dictionary of Music (W.Apel)
H & S	Hymn Tunes and Their Story (Lightwood)
H.S.B.	Hymn Society Bulletin
J.T.S.	Journal of Theological Studies
M.H.B.	The Methodist Hymn Book
A.T.	Additional Tunes (in the Methodist Hymn Book)
M.M.H.B.	The Music of the Methodist Hymn Book (Lightwood)
O.H.B.	The Oxford Hymn Book
P.W.U.	Praises with Understanding (A.S.Gregory)
R.A.M.	Royal Academy of Music (London)
S.H.	Somerset House
S.P.	Songs of Praise
S.P.D.	Songs of Praise Discussed (Dearmer & Jacob)
Y.H.	The Yattendon Hymnal

I. THE BACKGROUND LEADING TO THE EARLY NINETEENTH CENTURY.

Congregational singing in the late eighteenth century suffered from a general listlessness and apathy, and was coarse almost to irreverence. The inferior doggerel of Sternhold & Hopkins was made worse by the unrhythmic drawl of the syllabic tunes. In towns the church praise, what little there was of it, was mostly confined to the few charity children seated around the organ. Some churches had barrel-organs; these had a repertoire of at least thirty tunes and several voluntaries in common use.<sup>(1)</sup> Elsewhere the music was directed by the parish clerk who used a pitch-pipe, without any choir; or there might be a cello or a serpent. There was an extraordinary variety of stringed and wind instruments - banjo, bass-horn, bassoon, bass-viol,

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1) Boston: "Church and Chamber Barrel-Organs", pages 19-20.

clarinet, concertina, cornet, cornopean, double-bass fiddle, drum, fife, flute, flutina, French horn, oboe, seraphine, triangle, side-drum, trombone, vamphorn and violin.<sup>(1)</sup> Also the baritone, keyed bugle, flageolet, harp, ophicleide, piccolo and various sax-horns and drums were in occasional use. In "Sketches by Boz"<sup>(2)</sup> Captain Purday

"says that the organist ought to be ashamed of himself; offers to back himself for any amount to sing the psalms better than all the children put together, male or female". ("Our Parish II The Half-Pay Captain")

The Charity Children had an annual gathering in St Paul's Cathedral which continued from 1704 to 1877, and which impressed Haydn in 1792 and Berlioz in 1851. The church instrumental bands were replaced by organs in the mid-19th century. In the mid-18th century<sup>(3)</sup> the organist had only to play three voluntaries (which were usually unsuitable operatic overtures and dances) and a metrical psalm. The psalms were chanted in the cathedrals but were read without music in the parish churches. Burney (1728-1814) hated hymns and metrical psalms and all congregational singing; it was lined-out and elaborated with grace-notes. Where the lining-out was discontinued, the organist would play interludes

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- 1). MacDermott: "Sussex Church Music", page 35
  - 2). C. Dickens (1836). J.S. Curwen "Studies in Worship Music" 1st Series, page 26.
  - 3). Scholes: "The Great Dr Burney", Vol. I, Chapter vi, pages 59-61.

(usually in a very trivial style) between the verses. At Köln the organ played an interlude at the end of each line of the hymn<sup>(1)</sup> - a practice which still continues in Germany. The interludes between verses have never been entirely discontinued in England. Burney's own organ pieces were poor; he published two hymn-tunes, "Fordwich" and "Dartmouth", in the "Psalmodia Evangelica" compiled by Thomas Williams (1789); their style is typical of the late eighteenth and early nineteenth centuries.

Before 1800 there had been a general prejudice against hymn-singing in public worship; Churchmen and Nonconformists alike sang little except a few metrical psalms. The strong and distinctive "Old" Psalm Tune had largely been forgotten and discarded during the eighteenth century. The few original sixteenth century psalm-tunes which did remain in use were C.M. or D.C.M., whereas Dr. N. Livingston and Sir Richard R. Terry<sup>(2)</sup> have demonstrated the great variety of metres and rhythms in the 1635 Scottish Psalter. The earlier psalm-tunes were not in uniform rhythm but had long notes in varied positions in the different parts. Long before the nineteenth

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1). Fay: "Music Study in Germany" pages 119-120.

2). "The Scottish Metrical Psalter of AD 1635" (1864)

"A Forgotten Psalter" (1929): "Calvin's First Psalter" (1932)

"The Scottish Psalter of 1635" (1935) See music example pages 183a - 183.1

century the exact and peculiar rhythms were carelessly treated until they disappeared, all the notes becoming equal minims (except for the cheapening addition of grace-notes). Whereas the "Old" Psalter tunes such as "London New" (M.H.B.224) and "York" (M.H.B.347) were austere, by the late eighteenth century the melody had become more enterprising and the harmony more commonplace, with the use of triple time, flourishes and repetitions of words. The better type of eighteenth century tune had broad melody and straightforward vigour, and has been retained to the present day, e.g. "Wareham" (M.H.B.109), "Adeste fideles" (M.H.B.118), "Easter Morn" (M.H.B.204), "Truro" (M.H.B.272), "Helmsley" (M.H.B.264), "Richmond" (M.H.B.305), "Carey's" (M.H.B.349), "Warrington" (M.H.B.389), "Irish" (M.H.B.503), "Abridge" (M.H.B.550), "Duke Street" (M.H.B.784), "Crucifixion" (M.H.B.A.T.28). But the worse type of tune was rough, ranting and florid. During the eighteenth century the English hymn-tune had seriously degenerated; and many popular but inappropriate secular melodies were used.<sup>(1)</sup> During the nineteenth century, psalmody in its strict sense declined rapidly in England; some metrical psalms are still in common use but are generally not distinguished from hymns. A similar decline took place in the Reformed Churches on the Continent.

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1). H.C.H. page xxiv.

The meretricious decoration of rhythm with turns, triplets and passing-notes and with some unhappy and turgid harmony was characteristic of the period.<sup>(1)</sup> J.S.Curwen thought that the long notes were slovenly gathering-notes.<sup>(2)</sup> After 1800 a crude lack of sensitiveness to verbal accentuation, dull rhythms of equal notes, and phrases of similar unvaried length and accent became increasingly customary. Equal notes were used in Rippon's Collection, Cheetham's Psalmody, the "Union Tune Book", H.A.M. (1861 and later) and most other collections. It was W.H.Havergal who revived the original long notes in his "Old Church Psalmody" (1847), followed by C.Steggall in his "Hymns with Proper Tunes" (1849). These unequal notes were restored in the better sort of twentieth century books such as Y.H. (1899), E.H. (1906), O.H.B.(1908), S.P.(1925), C.H. (Revised 1927) and the various editions of the "Public School Hymn Book".

Hymns were introduced to the Nonconformists by Watts, Doddridge and Wesley and to the Anglicans by Newton and Toplady. Sir George Dyson points out<sup>(3)</sup> that the Methodist Revival stimulated a greatly needed improvement in the Church

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- 1). See Frost: "English & Scottish Psalm and Hymn Tunes", pages 389-392 for "Tallis's Canon". See Music Example, page 5a, for "York" as published in 1828 and in 1844.
  - 2). "Studies In Worship Music" 1st Series, page 290.
  - 3). "The Progress of Music" page 36.

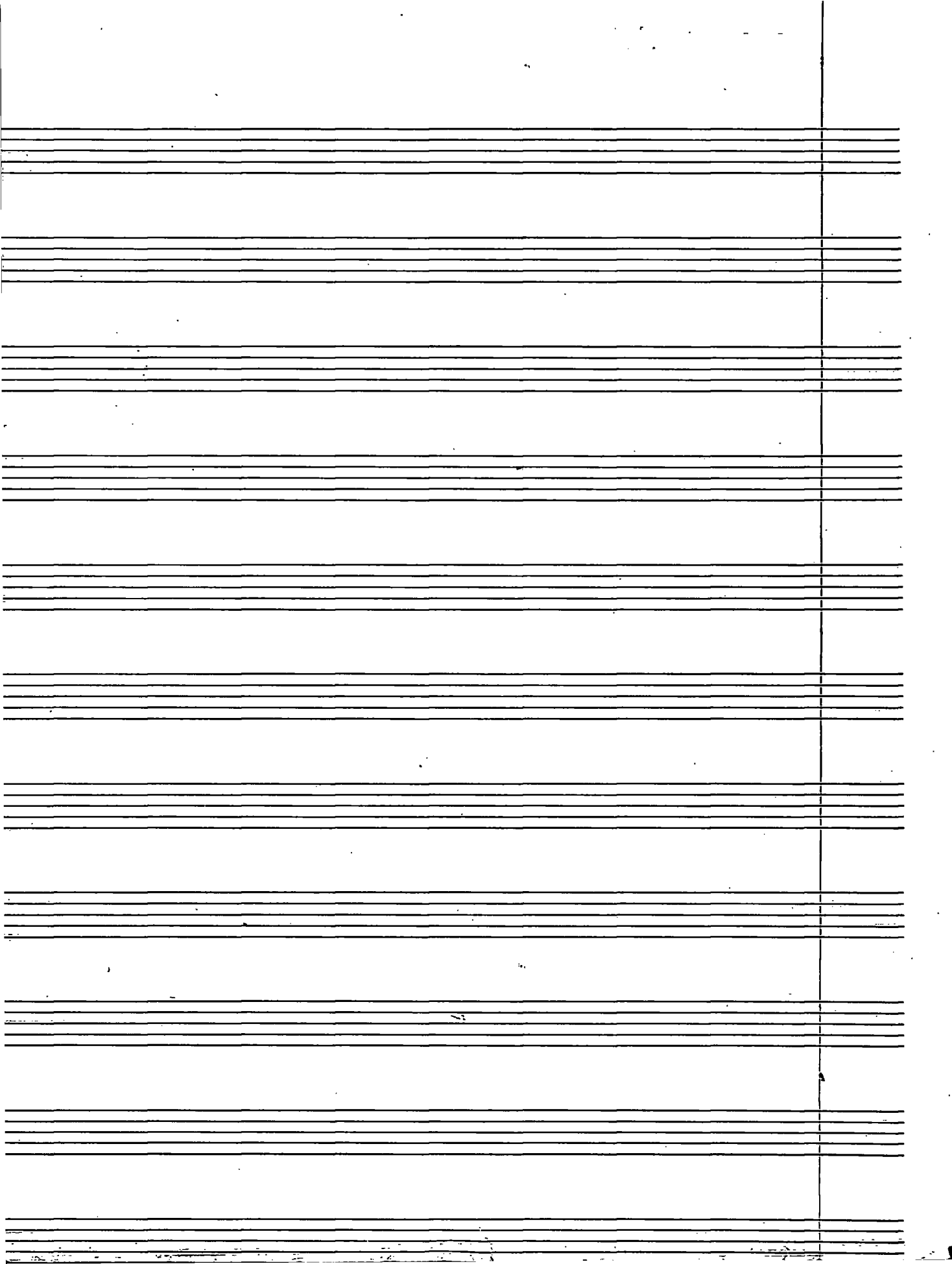
"York" (M.H.B. 347) as in Gandy's "Psalmody" (1828). (5a.)  
The Revd. S.W. Gandy was vicar of Kingston-cum-Richmond.

This extract is as printed in Lightwood: H & S, page 277.

Handwritten musical score for "York" (M.H.B. 347) in G major, common time, marked "Slow". The score consists of four staves: Treble, Bass, Treble, and Bass. The notation is dense with many notes and rests, including some handwritten annotations like "4p" and "7p".

"York", as published in 1844, began thus:

Handwritten musical score for the beginning of "York" as published in 1844. It consists of two staves: Treble and Bass. The Treble staff is marked "Full" and has a "tr" (trill) annotation above the first measure. The notation is simpler than the previous extract.





of England, but that it led unhappily to the crude ineptitudes of later revivalist tunes. The hymns of Watts and Wesley resulted in a new kind of congregational singing, which in turn produced a new kind of tune, not as dignified and solid as the "Old" Psalm tune, and at its worst becoming florid and secular in style. In the "Cyclopaedia" (1802-1820) edited by Abraham Rees, D.D., Burney says (under "Liturgy") that the Methodists love "light, airy and familiar music", and "ballad and barrel organ tunes, out of the street, adapted to their hymns". (1)

There is a considerable difference in the style of "Victorian" hymn tunes of, say, 1840 (which are blatantly boisterous and flamboyant), 1870 (which exhibit euphonious suavity or chromatic sentimentality or weak insipid monotony) and 1900 (which initiate an entirely fresh style). The accession of Queen Victoria may be taken as a watershed in English Church music; the overwhelming dominance of Handel began to show some sign of abating. Classical composers like Haydn, Mozart and Beethoven had widened the scope of both vocal and instrumental music and had given it clearer definition of form. The late eighteenth and early nineteenth century was a period of blind adoration of Handel, especially

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1). Scholes: "The Great Dr Burney", Vol.II, chapter LVIII, page 199.

of his oratorios (above all of "Messiah"); even throughout the whole nineteenth century the influence of four foreigners, Handel, Haydn, Mendelssohn and Gounod, remained very considerable. The period 1770-1840 represents the nadir of all English Church music. Secular music from the classics and from part-songs was adapted to hymns, often with much repetition of the words. Conventional librettos were arranged from Biblical texts. The Revd. Rowland Hill used Arne's tune "Rule Britannia" to an arrangement of James Thomson's words, as an early nineteenth century hymn, from which I quote a typical stanza:

When Jesus first at Heaven's command  
 Descended from His azure throne,  
 Attending angels joined His praise,  
 Who claimed the kingdoms for His own.  
 Hail, Immanuel. Immanuel we'll adore,  
 And sound His fame from shore to shore.

It is a bad practice to arrange excerpts from the great masters which were designed for instruments and not for voices, or for secular purposes such as opera. Not all good music is suitable as church music. It is not good to carve a few bars from a classical master and turn them into a hymn-tune. Yet such arrangements were common throughout the century and are still being used in the music for Sunday School anniversaries, Whitsun Festivals and the like, especially in the north of England. "The Crown of Jesus", a Roman Catholic book still largely used, consists mainly of arrangements, although the

late Sir Richard R. Terry waged a crusade for a better standard of religious music in that Church. The Revd. T. Helmore harmonized Gregorian Tones and Latin plainsong in his "Hymnal Noted": but in 1875 the "Music of the Appendix to the Hymnal Noted" (also called the "St Alban's Tune Book") goes to the other extreme by deriving hymn-tunes from all sorts of sacred and secular sources. Some years ago I was present at a Sunday School anniversary in South Yorkshire at which a truncated poem was set to the Minuet from "Berenice", and a hymn with refrain to a theme in Schubert's A. Minor Quartet (Op. 29).

This slavish imitation was prevalent in the church music (including that of the Methodists) of the early nineteenth century. The "florid" sham-Handelian legacy of the late eighteenth century merged into an operatic style in hymnody, following nineteenth century Italian taste, as formerly it imitated the baroque Italian taste typified by Corelli and especially by Handel. Dr Samuel Arnold (1740-1802), organist of Westminster Abbey, who composed "Leamington" (M.H.B. 465) and "Arnold's" (M.H.B. 736),<sup>(1)</sup> made an anthem from Arne's overture to "Artaxerxes" - see "Arlington" (M.H.B. 372). Arnold & Calcott's "Psalms" (1791) included "Arnold's" (M.H.B. 736) and "Pleyel" (M.H.B. 555). "Hindley" (M.H.B. 1876 ed., hymn 264)

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1). The harmony of "Arnold's" in M.H.B. (1876), which was altered in M.H.B. (1904), is restored in M.H.B. (1933).

is an arrangement from the march in Handel's "Scipio". "Samson" (M.H.B.418) is from the chorus "Then round about the starry throne" in the oratorio of that name; the original is in key F; in M.H.B.(1933) it is lowered a tone; this 1933 edition is nearer to the original in line 3 than is the 1904 edition (hymn 385); but the 1904 edition is nearer to the original in line 4 than is the 1933 edition. A few out of many other arrangements may be mentioned: "Sardis" is from the theme of ~~Handel's~~ <sup>Beethoven's</sup> "Romance in G" for violin and small orchestra, Op.40. M.H.B.555 is from the slow movement (Andante & variations) of Pleyel's Quartet, Op.7, No.4, and "Mount Sion" (M.H.B.390) is from another of his instrumental quartets. "Foundation" (M.H.B.133) is an arrangement by H.J.Gauntlett from the 104<sup>th</sup> Symphony in D, "Otterbourne" (M.H.B.710) is from a slow movement, "Austria" (M.H.B.16) is from the "Emperor Quartet" composed in 1797, "Petition" (M.H.B.527) is from the chorus "God of Light" in "The Seasons" - all by F.J.Haydn. Dr J.Alcock (1715-1806) who was organist of Lichfield Cathedral(1749-1760) published the "Harmony of Jerusalem" (1801), a collection of 106 hymn-tunes which consisted largely of adaptations. K.H.MacDermott<sup>(1)</sup> refers to a hymn-tune adapted from the Andante of Beethoven's Pianoforte Sonata in A.Flat (Op.26).

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1). "Sussex Church Music of the Past" page 75

It was a very decadent period; the editors include in their compilations the very tunes to which in their prefaces they object - the "fuguing" or mis-named "Old Methodist" tunes. The doxology and "Hallelujah" were common and very threadbare codas to hymns in this period, a stale convention which possible began with the anthems of Henry Purcell.

Naturally some better tunes also were produced during this time, among which may be mentioned:

"Kilmarnock" (M.H.B.50); a good pentatonic tune - albeit with a monotonic alto - which was composed c1823 and published in "Parochial Psalmody: A New Collection of the Most Approved Psalm Tunes" (J.P.Clarke, 2nd edition, 1831). C.H. supplies a faux-bourdon on it. Neil Dougall, the composer, was born at Greenock in 1776. Turning to music after a naval accident in 1794, he conducted a singing class, and composed some hundred hymn-tunes. He died at Greenock in 1862.

"Attwood" (M.H.B.293); an adaptation of an anthem written in 1831 by Thomas Attwood (1765-1838) who was a pupil of Mozart and organist of St Paul's Cathedral. Sir W.H. Hadow says it shows good rhythm - (but it is perhaps a little too difficult for the average congregation). (1)

"Russia" (M.H.B.901); written in 1833 by Alexis Feodorovich Lvov who was born at Reval in 1799 and died at Kovno in 1870 (not 1871 as stated in M.H.B.). He was Director of Music at the Imperial Court.

"Hyfrydol" (M.H.B.380); written by Rowland Hugh Pritchard c1830, published in "Halelwiah Drachefn" (1855). Except for one note, it is within the compass of a fifth. The Harmony in C.H. and B.B.C. is better than in M.H.B. Vaughan-Williams has an organ prelude on it. Pritchard (1811-1887) composed hymn-tunes and anthems, and edited various collections including "Cyfaill y Cantorion" ("The Singers' Companion") 1844.

"St Columba" (M.H.B.51) from George Petrie's Collection is probably of this period.

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1). In "Hymn Tunes" (C.M.S.Occasional Papers).

"Brynhyfryd" (M.H.B.896) by John Williams of Dolgelly;  
published in John Parry's "Peroriaeth Hyfryd" (1837).

A typical book is:

"A Collection of Psalm Tunes, Intermixed with Airs adopted as such from Haydn, Purcell, Handel, Corelli &c. Set for four Voices, for the use of Choirs and Families" (S.Webbe jr. 1808).

Handel's air "He shall feed His flock" is adapted to a verse of 666688 and called "Messiah".

"Hanover" (M.H.B.8) is attributed to Handel.

"Falcon Street" (M.H.B.680) is called "Newton".

"St Mary" (M.H.B.175) is attributed to Dr Croft.

"St Magnus" (M.H.B.72) is called "Nottingham"

"London" (M.H.B.224) is attributed to Dr Croft.

"Easter Morn" (M.H.B.204) is attributed to Dr Worgan.

"Leasowes" is a L.M. arrangement from Haydn's "With verdure clad"; it has a curious jump from women's to men's voices. See Music Example page 11a.

"Rockingham" (M.H.B.182) is called "Caton"

"Adeste fideles" (M.H.B.118) is used as a L.M. for T.Ken's morning hymn (M.H.B.931).

"Halton" is a L.M. arrangement of Haydn's "The heavens are telling".

"Hindley" is an arrangement from the March in "Scipio", Act I, Scene 1.

"Burford" (M.H.B.193) - which first appeared in Cheetham's "Psalmody" (1718) - is called "Walton" and attributed to Purcell.

"Uffingham" (M.H.B.570) is called "Evening Hymn".

"Grosvenor" (M.H.B.576) is called "Christmas Hymn".

"Wirksworth" (M.H.B.364) is called "Barton"

"Carey's" (M.H.B.349) is called "Woburn".

"Duke Street" (M.H.B.784) is called "Honiton".

"Irish" (M.H.B.503) is called "Dublin"

"A Collection of Psalm Tunes"(S. Webbe jr. 1808)

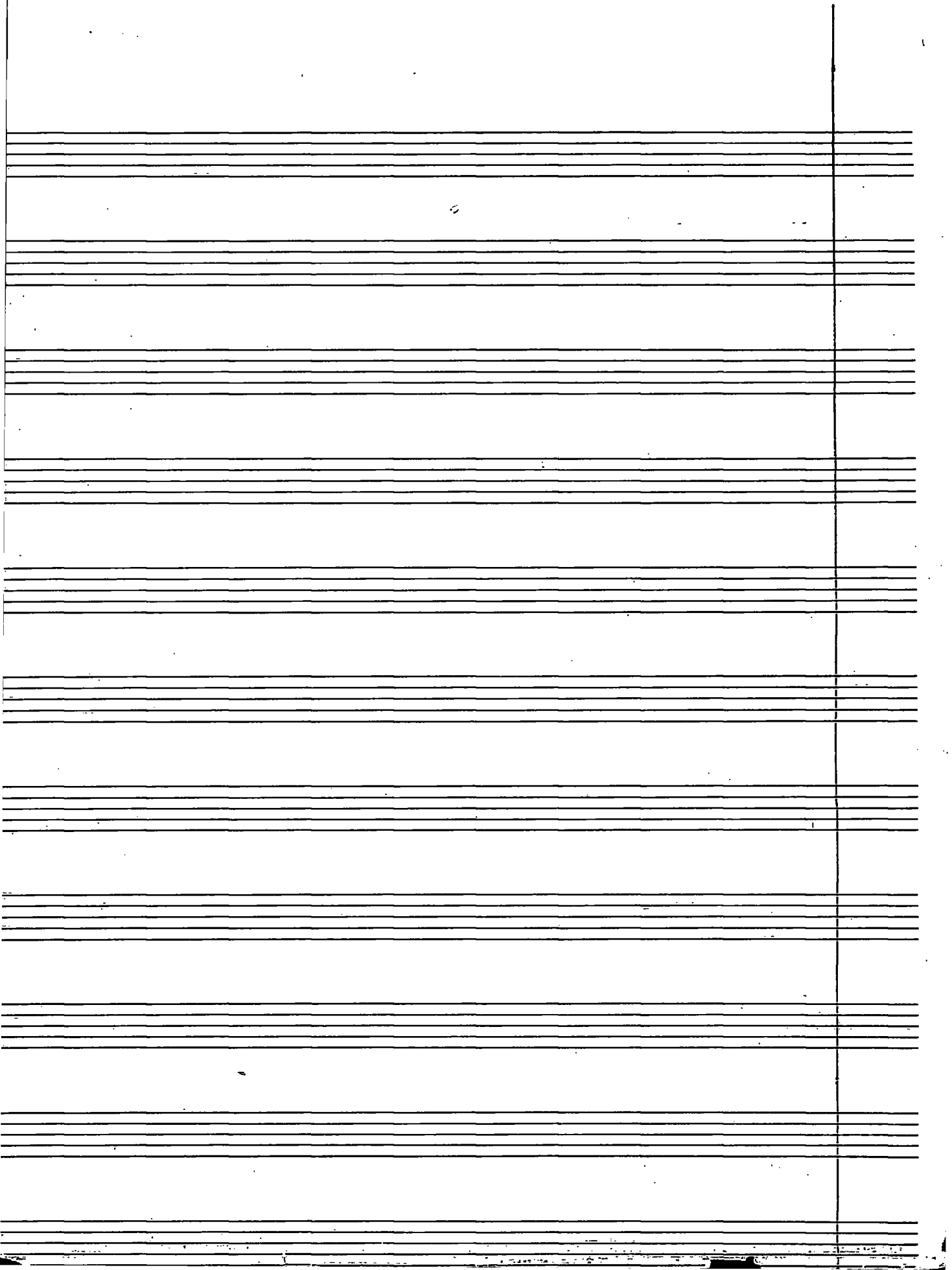
"Leasowes". L. N. Haydn.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It begins with a treble clef, a B-flat key signature, and a 6/8 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The lower staff is in bass clef with a B-flat key signature. It begins with a bass clef, a B-flat key signature, and a 6/8 time signature. The bass line starts with a quarter note G3, followed by eighth notes A3, Bb3, and C4. The system concludes with a double bar line.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, featuring eighth notes and quarter notes. The lower staff continues the bass line, including some chords and rests. The system concludes with a double bar line.

The third system of musical notation consists of two staves. The upper staff continues the melody, showing some triplet-like rhythms. The lower staff continues the bass line with chords and rests. The system concludes with a double bar line.

The fourth system of musical notation consists of two staves. The upper staff continues the melody, ending with a double bar line. The lower staff continues the bass line, also ending with a double bar line.





"Austria" (M.H.B.16) is called "Cheadle"

"Old 124th" (M.H.B.912) is called "Montagu".

TUNES WITH REPEATS.

The so-called "fugal" tunes became the fashion, with imitative points of music. The tune would be longer than the words, involving the repetition of a line or parts of lines in each verse of a hymn; often by one voice-part only at first, the others successively joining in until all sing together at the end. J.S.Curwen says that such tunes were usually composed by Nonconformist amateurs, being an imitation in miniature of oratorio style, and that "tunes which repeat the last line are inevitably more emotional, more declamatory, more robust than the tame syllabic tunes".<sup>(1)</sup> But when the tune fitted the syllables badly the results became ludicrous and caused more amusement than devotion - cf. the village choirs described in George Eliot's "Scenes of Clerical Life" and in Washington Irving's "Sketch Book". K.H.MacDermott quotes<sup>(2)</sup> from Adam's "The Psalmists's New Companion", wherein the first verse of Psalm CXXVII (Sternhold & Hopkins) is thus printed: "Ci, Cities and Holds, Ci, Ci, Cities and Holds to watch and ward". The syllable "Ci" has a minim to itself in one bar, and in another it has a dotted minim with a rest after it. In verse 3 of the same Psalm occurs: "Of his great lib, of his great lib, of, of, of his great liberality", Psalm LXII has:

1). "Studies in Worship Music". 1st Series, page 310.

2). MacDermott: "Sussex Church Music" pages 84-85.

"And the little, little, little, little, little, little, little, hills!".  
 R.B.Daniel<sup>(1)</sup> quotes "I love to steal:/// awhile away"; "And  
 bow-wow-wow before Thy throne". Other grotesque results of  
 such repetitions were:

His bow-wow-wowells yearned with love.  
 O God, what boots :///: it to sing on.  
 O, stir the stu :///: the stupid hearts of men.  
 O, what a mess:///: O what a messenger of love.  
 I've caught my flee :///: I've caught my fleeting breath.  
 O catch the flee :///: the fleeting hour.  
 He's our best bul :///: He's our best bulwark still.  
 Bring down sal :///: bring down salvation from the skies.  
 A sac :///: a sacrifice to Thee.  
 O for a man :///: O for a mansion in the skies.  
 My poor pol :///: my poor polluted heart.  
 O take Thy mourning pil :///: O take Thy mourning pilgrim.  
 A cop :///: a copy, Lord, of Thine.

The Revd. Robert Seagrave M.A., a Methodist vicar, wrote words  
 in 1742 which, when sung to the tune "Dartford" (c1780), were  
 thus repeated:

Rise, my soul, and stretch thy wings,  
 Thy better portion, better portion trace;  
 Rise from transitory things, rise from transitory things  
 Tow'rds heaven thy native place, tow'rds heaven thy  
 native place.  
 Time shall soon this, time shall soon this, time shall  
 soon this earth remove;  
 Rise, my soul, and, rise, my soul, and, rise, my soul,  
 and haste away, rise, my soul, and haste away  
 To seats prepared above.

The following extract is from Fraser's Magazine (September 1860):

The particular choir in our own church we recollect well  
 to this day, and some of their most striking tunes. We  
 used to listen with mingled awe and admiration to the  
 performance of the 18th Psalm in particular. Take two  
 lines as an illustration of their style:

"And snatched me from the furious rage  
 Of threatening waves that proudly swelled."  
 The words, "and snatched me from", were repeated severally

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1) Daniel: "Chapters on Church Music" page 12

by the trebles, the altos, the tenors, and the bass voices; then all together sang the words two or three times over; in like manner did they toss and tumble over "the furious rage", apparently enjoying the whirligig scurrying of their fugues, like so many kittens chasing their own tails, till at length, after they had torn and worried that single line, even to the exhaustion of the most powerful lungs - after a very red-faced bass, who kept the village inn, had become perceptibly apoplectic about the eyes, and the bassoon was evidently blown, and a tall thin man, with a long nose, which was his principal vocal organ, and who sang tenor, was getting out of wind - they all, clarionet, bassoon, violoncello, the red-faced man, the tall tenor, and the rest, rushed pell-mell into "the waves that proudly swelled".

These tunes were not regarded favourably by the Methodist leaders; John Wesley condemned them because of their "vain repetitions" which were contrary to Scripture. They were most prevalent from 1785 to 1835, but their use survived much later and is not yet altogether extinct. Some tunes in general use today were originally of this kind, but have been re-arranged and re-harmonized so that the separate entry of the parts has been abolished, thus avoiding the incongruous possibilities which might ensue where the repetition involved only part of a line.

Tunes from the eighteenth century have recently been revived in several Church of England and Free Church hymn books. Some eighteenth century tunes were very elaborate - almost like short anthems (though of inept style and poor quality). When different voices entered with points of imitation, often with banal crudity, it caused different words to be sung simultaneously - this especially aroused the opposition of John Wesley, who wrote:

The ancient composers studied melody alone: the due arrangement of single notes: and it was by melody alone, that they wrought such wonderful effects. Ever since harmony was introduced, ever since counterpoint has been invented, as it has altered the grand design of music, so it has well nigh destroyed its effects".(1)

As late as 1805 such tunes were banned by the Methodist Conference (but without any effect). There are many in Rippon's "Collection", especially in the later editions, and in "British Psalmody" (1844).

A more austere sort of the same method was in the "Tunes in Reports" of the older Scottish psalters;<sup>(2)</sup> singing different words at the same time was also a result of cross-rhythms due to syncopation, as in such tunes as the "Old 132nd" (O.H.B.152). By comparison the later Victorian tune lacks vital rhythm and interesting melody, for which it attempted to compensate by harmonic colour. Anyhow the old "fuguing" tunes cannot be so successful today with smaller choirs, depleted congregations and more moderate religious expression.

#### What are the "Old Methodist" Tunes?

At the beginning of the nineteenth century the "Old" psalm-tunes had fallen out of use; the tunes generally employed were: "Burford" (M.H.B.193), "St Magnus" (M.H.B.72), "St Ann" (M.H.B.878), "St James" (M.H.B.307), "Bedford" (M.H.B.155), "St Mary" (M.H.B.175), "Suffolk" (the debased form of Tallis's Canon), "Carey's" (M.H.B.349), "Bishophthorpe"(M.H.B.107) and a

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- 1). J.Wesley: "Thoughts on the Power of Music" (Inverness June 9, 1779) J.S.Curwen Op.cit pages 68-69.
  - 2). See music example pages 183, b-c, e-g.

few others of similar style. (1) "Westminster New" (M.H.B.463) had been written by Dr James Nares and published in Dr Riley's "Parochial Harmony" (1762) set to Psalm XXIII.

The mis-called "Old Methodist" tunes do not belong to the period of the Methodist Revival and were not the tunes used by the early Methodists. They belong to the period 1780-1850, and many of them to 1825-1840, which was the very worst period of musical taste (the worst of these tunes would not have been possible even in the late eighteenth century, for such as "Zalmonah" are earlier and their style is not so bad).

"Eccles" M.H.B.97) is by a Methodist but dated c1850 - Richard Boggett was born at Kippax near Leeds c1810 and became a Wesleyan choirmaster; he published "An Original set of Psalm and Hymn Tunes", and died in 1879 at Tadcaster.

"Sovereignty" (M.H.B.365) is by John Newton, a Methodist of Nottingham, but dated c1835; he was born in 1802; at first a Congregationalist, he led a Methodist choir c1830, and in 1834 took charge of the Methodist New Connexion choir. He died at Nottingham in 1886. (2) He published various collections of psalmody. "Sovereignty" was written for S. Davies's "Great God of wonders" in J. Newton's "The Pilgrim" (1834). It displays all the peculiar faults of the 1830 period: runs in thirds or sixths over a tonic or dominant bass; its repeats and florid vulgar style are apt to induce thoughtless bawling on the part of the singers. Obviously from its date it cannot be an "Old Methodist" tune, nor is it the sort of tune that Wesley would have commended.

"Confidence" (M.H.B.370), originally called "Ely" and in some books called "Accrington", was also written c1835; it is by William Moore who was born at Manchester in

- 1). Lightwood: "Hymn Tunes and their Story" pages 269-270.
- 2). Checked at Somerset House.

1811, became an organist and choirmaster in that district, and died in 1880. The harmony has been altered in M.H.B. (1933) - cpw. M.H.B. (1876) hymn 896.

"Reuben" (M.H.B.718) is dated c1840.

"Diadem" (M.H.B. A.T.6) is by a Methodist but dated 1838; James Ellor lived at Droylesden near Manchester; he died in America in 1899. It was written, originally in 6/8 time, for Perronet's "All hail the power" (M.H.B.91) - a typical example of the rude style of the period. Dr Routley (1) quotes it as an example of how Methodism went wrong with "fugal" tunes, florid melodies and inept harmonies - yet this sort of thing was not exclusively Methodist, though it is true that some metres in Methodist books are too jaunty for solemn and devout worship.

These rollicking tunes, with naïve melody excessively ornamented, crude harmony, turns and runs, such as "Eyethorn", "Eschol", "Canton's", "Desert" or "Lyngham" (M.H.B. A.T.8), "Worcester" were not peculiar to Methodism either in authorship or in congregational use. If they were not so much used in the Church of England, that was rather because hymns were not yet much used in that Church, but only metrical psalms. These tunes were mostly produced by uneducated choirmasters and local amateur musicians of various denominations. A considerable number was composed by Sheffield Anglicans such as Rogers (organist of St James's Church), Robert Bennett (father of W.Sterndale Bennett) with his innumerable arrangements of Handel and other great composers, and the Revd. Thomas Cotterill who, though he won a notable victory for hymns of "human" composition, allowed them to be propagated with a debased type of tune. These early

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1). "The Church and Music", pages 161, 184.

Victorian tunes became thought of as "The old tunes", whereas they were merely the then familiar ones and only a generation old; they had popular associations but no intrinsic merit; they would not have been approved by John Wesley. While such tunes admittedly did become popular among Methodists of that later generation, they had great vogue in other denominations also - among Baptists, Congregationalists, the Church of England and the Roman Catholics. Of the four most prolific and the worst composers of these ranting tunes, such as "Denmark", "Galilee", "Lonsdale", "Jubilee", two - W.Mather and R.Rogers - belonged to the Church of England, one - S. Stanley - was a Congregationalist and one - J.Leach - a Methodist. Examples are E.Harwood's "Grosvenor" (M.H.B.576) published c1786, Milgrove's "Harwich" (M.H.B.66), "Hart's" (M.H.B.748) and "Mount Ephraim" (M.H.B.424), all published in "Sixteen Hymns as they are sung at the Countess of Huntingdon's Chappel in Bath" (1768, in 3 & 4 parts). Radiger's "Praise" (M.H.B.487) is dated 1790, "Devizes" (M.H.B.560) is by I.Tucker (1761-1825) a Baptist precentor in Wiltshire; it was published in "Sacred Music" (c1796) and was once a very popular tune. "Monmouth" (M.H.B.428) is by G.Davis, a Baptist, who published "Sacred Music" in 1800 - the early Methodists used the "Old 113th" (M.H.B.584) for this hymn. "Tranquillity" (M.H.B.1904, Appendix 14) and "Madrid" (M.H.B.375) by William Matthews (1759-1830), of Ilkeston and Nottingham, are both dated c1796. J.Moreton of the Lady Huntingdon's Connexion published fifty original tunes in his "Sacred Melody" (1796) including "Eglon" (M.H.B.1904, Appendix 29). S.Stanley,

a Congregationalist, was born in Birmingham in 1767 and died there in 1822. He was an innkeeper and a cellist, and for many years the precentor at Carr's Lane Chapel. He published: 1800. "Nineteen Psalms, Hymns and Charity Hymn Tunes". c1796/1802. "Twentyfour Tunes in Four Parts, composed chiefly for Dr Watts's Psalms and Hymns". 1825 (posth.) "Sacred Music, comprising two new Psalm and Hymn Tunes". 1830 (posth.) "Psalm and Hymn Tunes" (3 Volumes).

They represent the vigorous, unrestrained and rather vulgar type of tune which had such a vogue at the turn of the 18th/19th century. "Kent" was in M.H.B. (1904) hymn 29. Six of his tunes are in M.H.B.(1933), all of which were in his "Twentyfour Tunes in Four Parts":

M.H.B. 301 "Simeon"; called "Mount Moriah" in Cheetham and ascribed there to Clarke.

M.H.B. 341 "Shirland"; in Cheetham's book and in Tomlin's "Psalms and Tunes" (1813). It is called "Bolsters" in a "Selection of Sacred Music" (1840) published for the Irish Presbyterians. It has fussy runs in thirds.

M.H.B. 386 "Wilton" (called "Milton" in Cheetham - presumably a misprint). It is especially unsuitable for the mystical and contemplative words of Charles Wesley's hymn, for which S.S.Wesley's "Hereford" has been set in "The School Book of the Methodist Church" (1950) and elsewhere.

M.H.B. 387 "Warwick"; it is called a tune "never before published" in "Sacred Music" by Dr Edward Miller (1802). I quote the slightly more florid version from Greenwood's "Psalmody" - see Music Example, page 19a.

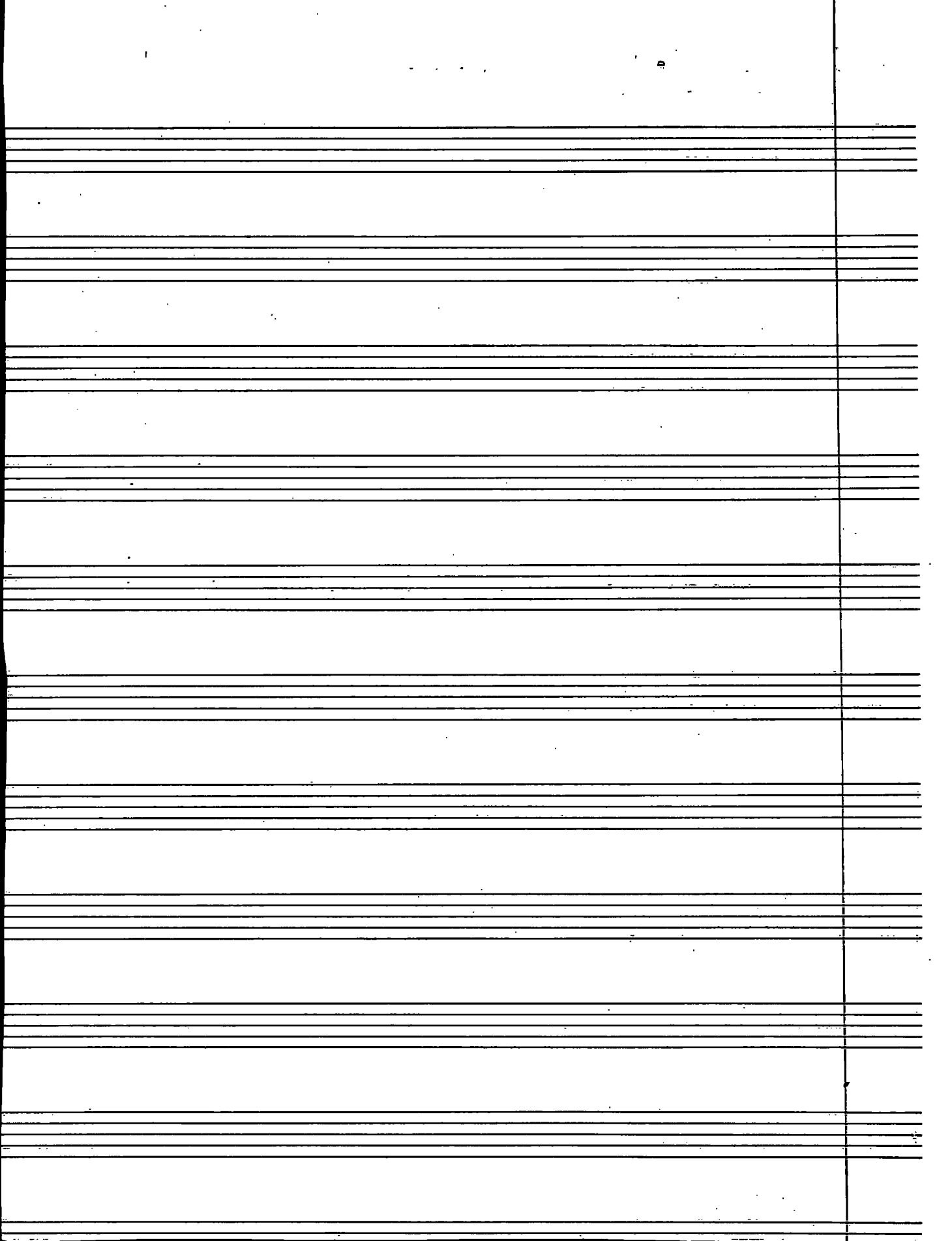
M.H.B. 397 "Calvary"; this was in Cotterill's 1831 edition and in Cheetham. In S.Stanley's "Twentyfour Tunes" it was in Key C. Its style is typical of the boisterous hymntune of its period, and is most unsuitable for Miss Burke's hymn to which it is set in M.H.B. It is weakened by similar modulations at the ends of lines 2 & 4, and the last two lines are very characteristically banal. It is in H.A.M. (1904).

M.H.B. 814 "Doversdale"; in Miller's "Appendix" (1800). In



Samuel Stanley's "Warwick"(M.H.B.387) as in Greenwood's "Psalmody".

The image shows a handwritten musical score for Samuel Stanley's "Warwick". The score is written on two systems of staves. Each system consists of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various note values, rests, and dynamic markings such as 'p' (piano). The first system contains two measures, and the second system contains two measures. The music is written in a clear, legible hand.



Cotterill (1831) and in Waite it is called "Stonefield" and is rather more florid with more quavers.

Thomas Jarman, a Baptist choirmaster, was born at Clipstone, Northants in 1776 and died there in 1861; he wrote over 600 hymntunes and issued many collections including "The Sacred Harmonican", "The Northamptonshire Harmony" and "The Devotional Melodist". M.H.B. A.T.8 "Lyngham", originally called "Nativity", was published in his "Sacred Music" (c1803). It is typical of the noisy ebullient tunes of the period, with characteristic repeats. Robert J.V.Wylie says<sup>(1)</sup>

Let some of my readers attend a typical Lancashire Wesleyan gathering and hear Charles Wesley's "O for a thousand tongues to sing" to the tune "Nativity" (Jarman). This is a combination of hymn and tune which Methodists not only sing, but sing with all their might and main, and feel all the better for it. For spontaneity of feeling, a rush and fervour which bears the soul aloft, it stands pre-eminent.

In a broadcast by the Glasgow Orpheus Choir on its fortieth anniversary in April 1945, the late Sir Hugh Robertson included this tune (also called "Desert") and seemed to suggest in his remarks that it was an "Old Psalm-Tune".

John Eagleton (1785-1832), a Methodist lay preacher, then a Congregational minister, published "Sacret Harmony" (1816) and "A Manual of Hymns"; M.H.B.79 "Justification" was in his "Sacred Harmony"; it is in Cheetham's Psalmody. J.Howgate of Manchester published two books of "Sacred Music" (c1820) which included "Worsley" (M.H.B.270) and "Oldham Street" (M.H.B.236), which in Cheetham and Cotterill is called "Trinity" and had dotted passing-notes. William Arnold was a Methodist choir-master in Portsmouth; he published "Original Psalm and Hymn 1). Wylie: "Old Hymn Tunes" (1924) page 36

Tunes (c1801), a set of fiftyseven tunes which have runs in thirds and repeats. It includes "Job" (M.H.B. A.T.14) set in C.Major, which has a clumsy repetition in the last line:

"And make the greedy And make the greedy sea restore".

It is attributed to Arne in Cheetham's book and in the "Companion to the Hymn Book" (sc. Primitive Methodist). "Sarah" (M.H.B. A.T.2) is in Cheetham's book, set in B.flat. "Josiah" (M.H.B.699) is set in E.flat; here, and in Cheetham, the metre is 76.76.76.76 with the last two lines repeated; a line of music (for women) in the original has been omitted in M.H.B. See Music Example, pages 21a-21b. "Euphony" (M.H.B.173) was published in 1850 by Henry Dennis (1818-1887), a Baptist. He wrote the tune as a L.M. - the last two lines being repeated. James Leach, a Lancashire Methodist (1762-1798) issued "A New Sett of Hymns and Psalm Tunes" (1789) and "A Second Sett" (1797) which includes "Egypt" (M.H.B.543) and "Watchman" (M.H.B.585). His tunes were published by Curwen in 1888; they are characterized by turns and slurs.<sup>(1)</sup> Thomas Clark (1775-1859), a choir-leader in Canterbury, published many sets of hymn tunes and edited the music of several hymnbooks. "Crediton" (M.H.B.565) is in his "Second Sett"(1807) set to Psalm VIII. In Cheetham's book it is called "Stoney Stratford". Many of his original tunes are in the imitative fugal style, often shallowly boisterous, and with runs for a couple of lines of text, in thirds over or under a tonic or dominant pedal which may extend

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1). See Grove, III, page 120.

"Josiah" by W. Arnold of Portsea. The metre is 76.76.76.76.  
with the last two lines repeated. cpw. M.H.B.699.

"Josiah"(continued).

Women.

← (slc)

over five bars; and there are the conventional repeats.

"Cranbrook" is in his first "Sett" (1805), a coarse tune which has fittingly been taken to secular rather than sacred use (in "Ilkla Moor baht 'at"). It was originally set to P.Doddridge's "Grace, 'tis a charming sound" and was popular with many denominations in England and America. "Calcutta" also had a vogue; it is in the "Companion to Hymn Book" (sc.Primitive Methodist) 392, page 152, and in M.H.B. (1904) Appendix 34. It combines every fault and ineptitude of the period: fussy and boisterous runs in thirds and sixths, repeats, the tritest tonic and dominant harmony, inverted pedal, arpeggios and crude accentuation. (See Music Example, page 22a.) Much of this florid and superficial style was directly due to the decadent influence of late Italian opera. Unfortunately the type became overwhelmingly predominant; not only the older psalm-tunes, chorales and plainsongs, but even the eighteenth century tunes as well, suffered from adaptation to the nineteenth century influence. Many such tunes have since been pruned, re-arranged and re-harmonized, so that their original characteristics are not easily recognizable now. Though at the end of the nineteenth century this type of tune had largely been relegated to mission halls, some of them have since been re-introduced in E.H. and S.P. as well as in M.H.B. (1933); their use has not yet died out - or it is being deliberately revived. In 1945 at a praise festival in a large Methodist church in the north of England, the following tunes were chosen and sung with enthusiastic





22b.)

"All hail the power": The coda of "Coronation", arranged with the air in the top part, appears thus:

And crown Him, crown Him  
Crown Him, Lord of all, crown Him,  
Lord of all,  
Crown Him, Lord of all, and

Handwritten musical score in 2/4 time. The score consists of three systems of staves. The first system has a vocal line in treble clef and a piano accompaniment in bass clef. The second system continues the vocal line and piano accompaniment. The third system shows a vocal line and piano accompaniment, ending with a double bar line. The lyrics are written below the vocal lines.

approval: "Lyngham" (M.H.B. A.T.8) and these three from the "Gosforth Tune Book". "Daisy Hill", "St John's", "Maria".

The fact remains that whatever the tunes available in M.H.B.(1933), the actual choice of hymn-tunes, psalm-chants, responses, anthems and voluntaries generally dates about 1850.

Ubiquitous in the psalmody books of this period (beginning with Collyer's Collection (1812) was E.Harwood's setting of A.Pope's "A Dying Christian to his Soul" of which the first line is "Vital Spark of heavenly Flame". Pope wrote it in 1712, based on the deathbed verses of the Emperor Hadrian:

Animula vagula, blandula,  
Hospes comesque corporis,  
Quae nunc abibis in loca?  
Pallidula, rigida, nudula,  
Nec (ut soles) dabis joca?

Edmund Harwood was born in 1707 at Hoddleson near Blackburn - not at Hoddesdon, Herts, as sometimes stated; he resided at Liverpool and died in 1787. His "Vital Spark" is set in three parts in his "A Set of Hymns and Psalm Tunes in Three and Four Parts". He published two tune-books c1786 which included "Grosvenor" (M.H.B.576) and Madan's "Denmark".

Walker's "Companion" (c1810) was much used; it is in four-part open score, the air in the tenor. "Hayes" is in a more florid form than M.H.B.55; it includes "Cranbrook"; "Egypt" is a little more florid than in M.H.B.543. Perronet's "All hail the power" (M.H.B.91) is set to "Coronation" - an imitation of the last page of Handel's chorus "Sing unto God" ("Judas Maccabaeus") making an extremely florid tune with repeats and a coda of runs in thirds: see Music Example page

22b. "Richmond" (M.H.B.1) is called "Mount Calvary", part of the last line is repeated several times, and the tune is attributed to "Dr Hawes". (It is actually by the Revd. Thomas Haweis).

Rippon's "Selection" was first provided with music in 1791, edited by Thomas Walker. In 1811 the eighth edition was a "Companion" in Walker's own name; it is prefaced by "Lessons on the musical rudiments"; it is in open score with the air in the tenor.

"George's" is an adaptation of "Nicolaus" (M.H.B.587).

"St Anne" (M.H.B.878) is in triple time.

Madan's "Denmark" is set to Watts's "Before Jehovah's awful throne" (M.H.B.3).

C.Wesley's "Praise the Lord" (M.H.B.14) is set to "Dartford" thus:

Praise the Lord who reigns above,  
And keeps his courts and keeps his courts below;  
Praise the God of holy love, praise the God of holy love,  
And all his greatness shew and all his greatness shew;  
Praise him for his noble deeds,  
Praise him for his, praise him for his, praise him for  
his matchless pow'r:  
Him from whom all, Him from whom all, Him from whom all  
good proceeds  
Let earth and heaven adore.

"New Jerusalem" is M.H.B.294 ("Sion").

"London" (M.H.B.224) is attributed to Croft.

Harwood's "Vital Spark" is included.

"Georgia" is arranged from "Judas Maccabaeus" as in M.H.B.943).

"Eaton" is more florid than in M.H.B.750.

"Messiah" is a C.M.arrangement of the air "I know that my Redeemer liveth".

"Prospect" is the usual traditional tune to Ben Jonson's "Drink to me" from "Celia".

Doxology to "Hart's" in Walker's Companion to Rippon(1811).

Alto

Praise :::

2nd

Air

Halle lu jah praise the Lord Halle lu jah Praise the Lord Praise the Lord

Praise

::: :::

Praise the Lord Halle lu jah Praise the Lord

Praise :::

Hide me O my Saviour hide me Till the doom of life is past. Safely into the  
 haven guide. O receive, O receive, O receive my soul at last.

From a Book of Psalmody, edited by J.B. Sale(1837):-

Quoted by Lightwood, H & S. page 99.

Jesus Christ is risen today Hallelujah Hallelujah our triumphant

holy day Hallelujah Hallelujah Wholesately on the cross

Hallelujah Hallelujah Suffered to be deemed our loss

Hallelujah Hallelujah Hallelujah, Hallelujah

"Hart's" has a "Hallelujah" coda - see Music Example page 24a.

"Hotham" is more florid than in M.H.B.479; I quote part of the melody - Music Example, page 24b.

A maladroit mixture of a hymn with music from Handel and Beethoven is included in "A Book of Psalmody" (1837) by J.B. Sale<sup>(1)</sup> - see Music Example, page 24b.

### JOHN WESLEY'S and other Early Methodist Tune Books.

The tunes now in M.H.B. (1933) which were also in John Wesley's Tune-books are:

Eight Psalm-tunes: "Hanover" (M.H.B.8). "Bedford" (M.H.B.155). "St Mary" (M.H.B.175). "Burford" (M.H.B.193). "Angels' Song" (M.H.B.384). "St Matthew" (M.H.B.824). "Tallis's Canon" (M.H.B.943). "Old 113th" (M.H.B.584), which was a favourite tune of John Wesley for Watts's "I'll praise my Maker" (M.H.B.428).

Eight adapted German chorales: "Amsterdam" (17). "Savannah" (87). "Old German" (200), - a firm favourite. "Irene" (233). "Winchester New" (274). "Marienbourn" (357), - perhaps debased from "Bremem" (504). "Vater unser" (683). "Love-feast" (713) - it may be based on a folk-dance.

Four adapted eighteenth century secular tunes: "Old 23rd" (361) - this is not a psalm-tune, nor was it in any psalmody book until 1752; it was in "Melopeia Sacra" (1721) in a much more florid form than in M.H.B. "Traveller" (376) was extremely florid. "Jericho Tune" (819). "Athlone" (A.T.12) - see Grove III, page 677.

Twelve other eighteenth century tunes: "Leoni" (15). "Derbe" (262). "Helmsley" (264), which was also in Madan's 1769 Collection, and in the 1792 Lock Hospital Collection. "Carey's" (349). "Easter Morn" (204) - called "Salisbury Tune" in the Foundery Collection - it probably started the florid tendency in hymn-tunes. "Hotham" (479). "Invitation" (496) - called "Devonshire" in O.H.B.251. "Irish" (503). "Kettering" (600). "Chimes" (722). "Crucifixion" (A.T.28). "Builth" (874).

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1). Lightwood, H.&.S, page 99.

To these may be added a few which were actually used by the Wesleys and the first Methodist Societies: "Old Hundredth" (2). "Nun danket" (10). "Wareham" (109). "Gopsal" (247). "St Pancras" (794).

Consider the tune-books themselves:

A Collection of Tunes, set to Music. As they are commonly Sung at the Foundery. 1742.

This had fortytwo tunes with melody only, of which twenty are in M.H.B. (1933):-

"Jericho" (819) set to "Commit thou all thy griefs" (507).

"Bromswick Tune" (i.e. "Hanover, 8).

"Herrnhut. Tune" (i.e. "Savannah", 87).

"Salisbury Tune" (i.e. "Easter Morn", 204); see Music Example page 26a.; set to "Christ the Lord is risen". It began a new and lively style which later degenerated; it was first published in "Lyra Davidica" (1708), a book which has 24 tunes engraved in two parts, including "In dulci jubilo" (143), "Wachet auf" (255), "Ein' feste Burg" (494) and "Wurtemberg" (207)

"Love Feast" (713), set to "Come, and let us sweetly join" (748).

"Fetter Lane. Tune" (i.e. "Wirksworth", 364).

"St Mary's Tune" (175).

"Bedford Tune" (155, in triple time).

"St John's Tune" (i.e. "Burford", 193).

"St Matthew's Tune" (824); see Music Example page 27a.

"Angel's Hymn Tune" (384)

"Cannon Tune" (943); set to "Jesu, Thy blood" (370).

"Clark's Tune" (570), i.e. "Uffingham".

"Amsterdam" (17).

"Playford's Tune" (i.e. "Vater unser", 783).

"Swift German Tune" (i.e. "Winchester New", 274).

"Marienbourn" (357) - there is little resemblance between the "Foundery" and the M.H.B. versions, and neither is much like "Bremen" (504), their probable origin.

"Old 113th" (M.H.B.584); John Wesley sang this tune on his deathbed to Watts's "I'll praise my Maker" (M.H.B.428).

"Cripplegate Tune" is the "Old 81st" (not in M.H.B.)

"Crucifixion Tune" (M.H.B. A.T.28); this is the genuine and authentic tune set in the "Foundery" Book for "And can it be" (M.H.B.371).

I quote seven of the tunes from the "Foundery" book (1742)- see Music Example, pages 27a - 27b.

John Frederick Lampe was born at Helmstadt, Saxony in 1703, came to England in 1725 and died at Edinburgh in 1751. He published:

"Hymns on the Great Festivals and other Occasions" (1746).  
This book has twentyfour tunes in two parts, including "The Invitation" (M.H.B.496), set to "Sinners, obey" (M.H.B.346), and "The Triumph of Faith", i.e. "Dying Stephen" (M.H.B.411a).

"Harmonia Sacra", compiled by Thomas Butts, c1754; 2nd edition c1760; after the publication of J.Wesley's "Sacred Melody" (1761), the 3rd edition was issued c1770 as a congregational hymn & tune book; it was superseded by J.Wesley's "Sacred Harmony" (1780). It includes the following twentyeight tunes which are in M.H.B.(1933): "Old German" (200), "Wirksworth" (364). "Savannah" (87). "Salisbury" i.e. "Easter Morn" (204). "Lambeth" i.e. "Lovefeast" (713); the second and fourth lines of the verses fit awkwardly to this tune:

1). Come and let us sweetly joyn  
Christ to praise in, Christ to praise in hymns  
divine

Give we all with one accord  
Glory to our, glory to our common Lord.

2). Sing we then in Jesus name  
Now as yester, now as yesterday the same  
One in every age and place,  
Full for all of, full for all of truth and  
grace.

"Windsor" (237). "St James" (307). "St Ann" (878).  
"Edmonton" i.e. "Bedford" (155). "Reading" i.e. "Walsall"  
(281). "Burford" (193). "Invitation" (496). "Angel's  
Song" (384). "Canon" (943) - a mutilation of Tallis's  
tune, without any canon. "Babylon's Streams" (480).  
"Uffington" i.e. "Uffingham" (570). "Old Hundredth" (3).  
"Builth" (874). "Frankfort" i.e. "Winchester New" (274)



The "Foundery Collection"(1742) includes the following seven tunes - which are therefore a sample of those used by the early Methodists:-

"Salisbury Tune" i. e. "Easter Morn"(204).

Musical notation for "Salisbury Tune" (Easter Morn) in G major, 4/4 time. The melody is written on a single staff with a treble clef. It begins with a G4 quarter note, followed by a series of eighth and quarter notes, including a prominent melisma on the G4 note in the fourth measure. The piece concludes with a double bar line.

"St Matthew's Tune"(824).

Musical notation for "St Matthew's Tune" in G major, 3/2 time. The melody is written on a single staff with a treble clef. It features a series of dotted half notes and quarter notes, with a melisma on the G4 note in the fourth measure. The piece concludes with a double bar line.

"Canon Tune"(943).

Musical notation for "Canon Tune" in G major, 4/4 time. The melody is written on a single staff with a treble clef. It consists of a series of quarter and eighth notes, with a melisma on the G4 note in the fourth measure. The piece concludes with a double bar line.

"Leipsick Tune"(not in M. H. B. 1933).

Musical notation for "Leipsick Tune" in G major, 4/4 time. The melody is written on a single staff with a treble clef. It features a series of quarter and eighth notes, with a melisma on the G4 note in the fourth measure. The piece concludes with a double bar line.

"Amsterdam Tune"(17).

Musical notation for "Amsterdam Tune" in G major, 4/4 time. The melody is written on a single staff with a treble clef. It consists of a series of quarter and eighth notes, with a melisma on the G4 note in the fourth measure. The piece concludes with a double bar line.



in six 8's. "Marienbourn" (357). "King's" i.e. "David's Harp" (340).

"Old 112th" (683). "Carey's" (349). "Old 104th Psalm Tune" (i.e. "Hanover" 8). "Amsterdam" (17). "Old 113th" (584). "Jericho Tune" (819). "Abington" (i.e. "Maccabaeus" 213).

Evidently John Wesley disapproved of Butts's publication, so he issued:

Select Hymns with Tunes Annexed Designed Chiefly for the Use of the People called Methodists. (1761); 2nd edition 1765, 3rd edition 1770.

In the Preface he writes:

"Harmonia Sacra" though it is excellent in its kind, is not the thing which I want. I want the people called Methodists to sing true, the tunes which are in common use among us.... This therefore I recommend preferable to all others.

The first part consists of 149 "Select Hymns"; the second part is called "Sacred Melody" and has a short introduction of elementary vocal instruction; there is also a page carrying Wesley's noted seven "Directions". It has some 140 tunes, including many German chorales, and adaptations from Handel and others. The following are in M.H.B. (1933):-

"Old German" (200) - this was a firm favourite.

"Brentford" (i.e. "Wirksworth" 364).

"Savannah" (87).

"Salisbury" (i.e. "Easter Morn" 204).

"Love Feast" (713) - set to "Come let and let us sweetly join" (748).

"Burford" (193) - in triple time.

"St Matthew" (824).

"Cannon" (943) - set to J.Wesley's translation; "Jesu, Thy blood and righteousness" (370). See Music Example page 32a.

"Invitation" 496), set to "Sinners, obey..."(326).

"Angels' Song" (384), set to "Father, if justly..." (284).

"Tally's" (i.e. "Hanover" 8) set to "O what shall I do" (420).

"Old 113th" (584); set to Watts's "I'll praise my Maker" (428).

"Babylon" (480) - in triple time.

"Chimes" (722); set to Watts's "Come, Holy Spirit" (292).

"Sion" (294); set to "Away with our sorrow" (648).

"Builth" (874).

"Marienbourn" (357); set to "Lo, God is here" (683). It may be a debased version of "Bremen" (504).

"Frankfort" (i.e. "Winchester New", 274, in triple time).

"Olivers" (i.e. "Helmsley", 264, set to "Lo, He comes". See Grove sv. "C.T.Carter" & "Catley". G.E.P.Cartwright in the "Musical Times" (March 1901) writes that "Helmsley" can be traced to Arne's opera "Thomas and Sally" (Dublin 1743) wherein the tune is called "Country Dance". This is probably the source of the tune "Guardian Angels" to which Crawford refers in Grove. From "Guardian Angels" came the versions "Olivers" (1765) and "Helmsley" (1769).

"Bradford" (i.e. "Uffingham", 570); set to "Jesu, Thy boundless love" (430).

"Handel's March" (i.e. "Jericho Tune", 819); set to "Soldiers of Christ" (484).

"Hotham" (479); set to "Jesu, Lover" (110).

"Carey's" (349); set to "Thee will I love" (445).

"Old 112th" (683); set to "Thou hidden love" (433)

"Amsterdam" (17); set to "God of unexampled grace" (191).

Surely these, beyond any others, as expressly declared by Wesley himself, can properly claim to be called the "Old Methodist" tunes - and not those so-called, but composed two or three generations later, of which the majority were composed by non-Methodists.

"Sacred Harmony or a choice Collection of Psalms and Hymns. Set to Music in two and three parts for the Voice, Harpsichord and Organ" (1780).

This is more florid than Wesley's previous two tunebooks; the great majority of the tunes are also in Butts's "Harmonia Sacra"; such tunes as "Cheshunt" (set to "The voice of my beloved sounds") and "Denmark" (set to "Before Jehovah's awful throne") show that the debasement of taste has already arrived. The following tunes are in M.H.B. (1933):

"Derby" (262); set to "Away with our fears" (278).

"Bradford" (i.e. "Uffingham", 570).

"Brentford" (i.e. "Wirksworth" 364).

"Savannah" (87)

"Maccabees" (213); set to "Christ the Lord is risen" (204).

"Hotham" (479); set to "Jesu, Lover" (110).

"Burford" (193).

"Chimes" (722); set to Watts's "Come, Holy Spirit" (292).

"Olivers" (i.e. "Helmsley", 264).

"Cannon" (943); set to "Jesu, Thy blood" (370).

"The God of Abraham" (i.e. "Leoni" 15).

"Invitation" (946); set to "Sinners, obey" (326)

"Angel's Song" (384); set to "Father, if justly" (284).

"Athlone" (A.T.12); a favourite tune with John Wesley - it is an adaptation of "My little black rose" (see Grove, III, page 677).

"Sion" (294).

"Builth" (874).

"Marienbourn" (357).

"Frankfort" (i.e. "Winchester New", 274); set as six 8's in triple time.

"Carey's"(349), set to "Thee will I love"(445).

"Old 112th"(683); set to "Thou hidden love"(443).

"Tally's" (i.e."Hanover", 8); set to "O what shall I do" (420).

"Amsterdam" (17); set to "God of unexampled grace" (191).

"Old 113th" (584); set to Watts's "I'll praise my Maker" (428).

"Handel's March" (i.e. "Jericho Tune" 819); set to "Soldiers of Christ" (484) in fifteen 8-line stanzas.

Among the adaptations (not in M.H.B.) are "Arne" from the tenor aria in "Artaxerxes": "Water parted from the sea"; and "Westminster" from Henry Purcell's "Fairest Isle".

The early and original Methodist tunes were austere as first written, without the vulgar decorations which were added to them about the turn of the 18th/19th century. Tunes like "Hotham" (479), "Harwich" (406), and "Byzantium" (382) had become very florid with the passing of time, until M.H.B. (1876) was published (which had three Anglican editors), in which the tunes became sober and restrained again - a tendency of the later nineteenth century as evidenced in H.A.M.

In 1831 a "Supplement" was added to the 1780 Methodist Hymn Book; it included many hymns by Watts. Several unofficial tunebooks were produced to go with it; the official one was the 1822 edition of "Sacred Harmony" edited by Charles Wesley jr. In his preface Charles Wesley admires the old psalm-tunes and denounces contemporary collections which "deluged the Connexion with base, dissonant, unscientific and tasteless compositions".

"Wesley's Hymns (1780) with Supplement (1831) and Companion of Tunes" (1841).

This book has 228 tunes; the alto and tenor parts (both

with the C clef), are in separate staves above the 4-part setting. Three suitable tunes are given in the Index to each hymn (except to a few of Peculiar Metre for which only two tunes were available). It has an Introduction with an analysis of the different metres, which even today might still be considered useful; there is a chapter on chanting. There are many florid tunes by Leach (nothing could be more restless than his "Rest", page 168) and by Lampe, Stanley, T.Clark; Madan and other similar tune-writers. It includes:

"Wednesbury" (page 214); John Wesley when an old man, at Whitehaven, said this was his favourite tune.

"St George's" (i.e. "Nicolaus" 587 - Hermann's "Lobt Gott") - here ascribed to J.S.Bach.

"Hindley" - a S.M. arranged from Handel's "Scipio".

"Creation" - arranged from Haydn's "The heavens are telling".

"Patmos"; a 7.7.7.7. adaptation from Handel's Berenice".

"Hotham" (479) in its florid form.

"Romanza"; an arrangement from Beethoven's Op.40, later usually called "Sardis".

"Maccabaeus", from Handel's oratorio.

"Rapture"; an adaptation of "And if all those endearing young charms".

Tallis's Canon, without any canon.

"Resurrection" (Handel); i.e. "Gopsal" (247) in its original key D.Major, and with the correct melody (wrongly given in M.H.B.1933); set to "Arise, my soul"(386).  
"Fitzwilliam" (Handel)

"Dalston"; cpw "Ascalon" (115). This first appeared in Rippon's "Selection" (1806), and is probably by Aaron Williams. See M.M.H.B. pages 91, 349.

I quote the last four of these tunes - see Music Example pages 32a-32b

"Cannon" (M. H. B. 943) as in John Wesley's "Select Hymns with Tunes Annext". (1761).

Musical notation for the hymn "Cannon". It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The melody is written in a simple, rhythmic style with quarter and eighth notes.

"Evening Hymn" in C. Wesley's "Wesley's Hymns with Supplement & Companion of Tunes" (1822)

Musical notation for the hymn "Evening Hymn". It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The melody is more complex than the first hymn, featuring many beamed eighth and sixteenth notes.

"Fitzwilliam" in C. Wesley's "Hymns & Companion" (1822)

Musical notation for the hymn "Fitzwilliam". It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The melody is in a more flowing, lyrical style with many beamed eighth notes.



32b). Charles Wesley: "Wesley's Hymns with Supplement & Companion of Tunes" (~~1839~~).

"Resurrection"

Handwritten musical score for the hymn "Resurrection". The score is written on four systems of two staves each. The first system includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a vocal line and a piano accompaniment line. The second system continues the melody and accompaniment. The third system shows a change in the piano accompaniment with a 9-measure rest. The fourth system concludes the piece with a double bar line.

"Dalston" as in G. Wesley: "Wesley's Hymns with Supplement & Companion of Tunes" (~~1839~~).

Handwritten musical score for the hymn "Dalston". The score is written on two systems of two staves each. The first system includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a vocal line and a piano accompaniment line. The second system continues the melody and accompaniment.

Another publication with the same purpose was a "Collection of Tunes" by Thomas Hawkes, revised in 1833 by George Gay, a Wiltshire organist. It was intended for all the hymns in the 1831 Methodist book, i.e. John Wesley's 1779 edition with the later Supplement. It has over five hundred tunes, many of them florid with grace-notes and passing-notes, "fugal" entries for the different voices and runs in thirds. Some have a "Hallelujah" doxology. Comparatively few of these tunes are in other books, though their style is typically contemporary. Presumably the majority are by local tune-writers: 77 by William Besley, 44 by Joel Thorn, 39 by John Jones, 32 by John Heath and 23 by Samuel Gill.

"Harrington" (M.H.B.413) is called "Lansdown".

"Messiah" is a C.M. adaptation of the aria "I know that my Redeemer liveth".

"London" (M.H.B.224) is attributed to Dr Croft.

"Old Hundredth" (M.H.B.3) is attributed to M.Luther.

"Birmingham" (M.H.B.686) is called "Ezekiel".

"Evening Hymn" is the contemporary version of Tallis without any canon.

"Babylon's Streams" (M.H.B.480) is in triple time and attributed to Ravenscroft.

"Conquest" is an adaptation of "O Father, whose Almighty power" ("Judas Maccabaeus").

"Praise" (M.H.B.487) is called "Robinson".

"Zauberflote" is Mozart's tune (M.H.B.572).

"Hanover" (M.H.B.8) is attributed to Handel.

"Adeste fideles" (M.H.B.118) is called "Portuguese New".

"Hamburgh" is a L.M. adaptation of the Minuet from Handel's "Berenice".

Edward Miller (c1731-1807) was a pupil of Dr Burney, and for half a century the organist of Doncaster Parish Church; he took the Mus.Doc. degree at Cambridge in 1786. He published:

1774 & 1790 "The Psalms of David set to music".

1791 "Thoughts on the present performance of Psalmody in the Established Church of England addressed to the Clergy".

1801 "The Psalms of Watts & Wesley for three Voices for the Use of Methodists".

1802 "Sacred Music". (250 tunes).

His "Psalms of David" (1790) has only one "Old" psalm-tune; it included some of his own tunes, among which is "Rockingham" (M.H.B.182), which is an adaptation of the tune "Tunbridge" in "Psalmody in Miniature" (c1780), a book which was a condensation of Aaron Williams's "Universal Psalmist" (1764) (1) "Rockingham" was first set to Watts's "When I survey" in Mercer's "Church Psalter" (1854), then in H.A.M. (1861).

The following extracts from the preface to his 1790 edition give some light on the condition of Church psalmody at the end of the eighteenth century:

Dr Burney, in the Third Volume of his History of Music, page 60, says, "The greatest blessing to lovers of music in a parish church is, to have an organ in it sufficiently powerful to render the voices of the clerk, and of those who join in his outcry, wholly inaudible, Indeed all reverence for the Psalms seems to be lost, by the wretched manner in which they are usually sung; for instead of promoting piety and edification, they only excite contempt and ridicule in the principal part of the congregation, who disdain to join, though they are obliged to hear, this indecorous jargon". Dr Watts, in the preface to his translation of the Psalms, says, "It were much to be wished, that all congregations and private families would sing, as they do in foreign Protestant churches, without reading line by line".

It is generally allowed (especially by some of our most eminent divines) that this part of our service, equally

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1). Lightwood: H. & S pages 271-273.

with the reading Psalms, ought to be performed standing. Many there are, and particularly those of rank and eminence, who do not join at all in this high act of devotion, or do it with the utmost indifference, "irreverently sitting while they address their God with the Voice of supplication."

"The new melodies, or tunes that are introduced into this book, it is hoped, will be found neither so dry, nor uninteresting as some of those in mere counterpoint of the antients, nor so ballad-like and indecorous as many which are now sung in the tabernacles of modern Methodists. 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. The version of Tate and Brady, used in this book, is generally allowed to be much superior to that of Sternhold and Hopkins; in whose Version there are numerous stanzas which give offence, and excite ridicule."

Miller advocates congregational hymn practices. He has slightly edited the length of the notes and rests in order to secure a juster verbal accent. In 1805 he published "Dr Watts's Psalms and Hymns set to New Music", with tunes by W.Mather, S.Stanley, J.Leach, A.Widdop and with many arrangements; it included "Byzantium" (M.H.B.342) and "St Swithin" (M.H.B.368). Most other tunebooks until 1840 were practically reproductions of this one. Operatic and ballad airs were ousting the older and more dignified tunes - many of the mis-called "Old Methodist" type were in common use in the Church of England. This book was re-issued with an Appendix, by Williams & Boden, with c50 original tunes.

William Edward Miller (1766-1839), son of Dr Miller of Doncaster, was a violinist and a pupil of Cramer. He composed tunes for the religious revival in Sheffield c1796. In 1799 he became a Methodist minister and never touched his violin again.

In 1805 he edited:

"David's Harp, Consisting of about Three Hundred Tunes adapted to Mr Wesley's Selection of Hymns. One Hundred of which Tunes are Originals composed expressly for this Work by Edward Miller Doctor in Music and his Son W.E. Miller with an Appendix containing Pieces for the Practice of Societies of Singers. Also Adapted for domestic use at the Pianoforte on a Sunday Evening."

This was the most important of the Methodist tunebooks between 1789 and 1876. Only one of his own tunes in it has survived - "Truro" (M.H.B.628). Besides Miller and his father, the chief tune-writers in the book were Leach, Mather and Stanley. It includes "Byzantium" (M.H.B.342), "Adeste fideles" (M.H.B.118), "Pleyel" (M.H.B.555), "Sicilian Mariners" (M.H.B.765). In the preface he says that "Harmonia Sacra" (arranged by T. Butts and published some forty years previously) has unclassical melodies and incorrect harmonies:

"It is to be lamented that lately, among the Methodists, a light, indecorous style of Music has frequently been introduced, diametrically opposed to the genuine tones of sacred harmony. Many persons, destitute of scientific knowledge and merely possessing a good ear, think themselves qualified to compose hymns, and have them performed in their chapels; but these compositions expose their authors to ridicule by the frivolity and indecency of their music. A number of these effusions have lately been brought over from America. From all these considerations the Methodist body have thought it absolutely necessary to publish a more correct and copious selection of proper music than has hitherto appeared, equally remote from the tasteless subtleties of dry harmonists as from the wild rhapsodies of modern pretenders."

In 1840 Charles Kemble issued a "Church Psalmody", with 141 tunes, 11 chaunts and a doxology. The preface declares that the tunes requiring a senseless repetition of the words are abandoned, as the exclusion of such tunes seems to be the first necessary step to an improvement in Church psalmody.

"Evening or Suffolk" (in two variations) is naively attributed to "Tallis or Brentbank".

"Angels" is in the adapted, not the original, rhythm.

"Job" has its repeat in the last line (in spite of the preface).

"Montgomery" (M.H.B.311) is called "Bloomsbury"

"Winchester" (M.H.B.274) is in triple time and rather florid.

"York" is somewhat altered and attributed to G.Milton.

"St Magnus" (M.H.B.72) is called "Nottingham"

"Palatine" (M.H.B.24) is called "Psalm 72".

"St Mary" (M.H.B.175) has dotted passing-notes and is called "an old German melody by Rathiel".

"Nicolaus" (M.H.B.587) is called "St George's" and attributed to J.S.Bach.

"Hanover" (M.H.B.8) is attributed to "Handel, or more probably Dr Croft".

"Austria" (M.H.B.16) is called "Vienna".

"Easter Morn" (M.H.B.204) is attributed to "J.Carey".

"Wirksworth" (M.H.B.364) is called "Aylesbury".

"Bithynia" (M.H.B.431) is attributed "From an Old Latin Service".

William Mather (1756-1808) was organist at the St Paul's and St James's churches, Sheffield. In 1805/6 he published

"Sacred Music. In an Easy Style for the Children of Charity Schools".

Besides 26 psalm and hymn tunes, it contained chants, responses and 6 anthems, including "Luther's Hymn" with trumpet interludes and Pergolesi's anthem "O Lord, have mercy on me". The Advertisement says:

"I have presumed to add a chorus to that beautiful Anthem from Pergolesi, to the same Words, and in the same Stile as near as I could, because I thought they would prove acceptable to Choirs in general, in the manner I have done them."

Many of the tunes are marked "Lively", others "Chearful". In several is a line for two parts in thirds; often the last line of the verse is repeated. In some, the sopranos or tenors are divided. Grace-notes are common. Mather is addicted to the contemporary fashion of runs in thirds or sixths, with a tutti in the final line of the verse, and with repeated lines of the text. One anthem (solo, semi-chorus and chorus) is "For Girls", of which the last verse (embellished with trills and runs) is:-

"Daughters of poverty, cease, cease Your tears,  
Daughters of poverty, cease, - cease Your tears, No more  
let Notes of plaintive sorrow flow, cease, cease Your  
tears, No more let Notes of plaintive sorrow flow.  
Dispel your anxious weak foreboding tears, Dispel your  
anxious weak foreboding tears, And change for gratitude  
the tale of woe, And change for gratitude the tale of  
woe. Charity within these walls O'er Nature holds her  
sway...." etc.

And an Anthem "For Boys" proclaims:-

"What ill attend on infancy, By hapless poverty  
depressed, by hapless, hapless poverty depressed. Pale  
want expands her raven wings And fosters darkness in  
the breast...." etc.

"Attercliffe" (M.H.B.333). Mather did not name his tunes; this one is called "Nottingham" in Cheetham's book; and "Sheffield" in PlBrown's "Companion to the Hymn Book" (sc.Primitive Methodist) and in C.H. In Fawcett's "Melodia Divina" it is called "Medfield" or "Bliss". In Cotterill (1831) it is called "Bethphage" and the crotchets are not dotted. In M.H.B. (1933) they are dotted, as in the original - which appeared in the Appendix of Edward Miller's issue of Watts's "Psalms". In M.H.B. (1904) these dots are wrongly omitted and the tune altered in melody and harmony. In S.P. (1931) the harmony is by M.Shaw. In Mather's book the tune is marked "Lively", and set to the Sternhold & Hopkins version of Psalm XXIII.

"Canada" (M.H.B.807). This is set by Mather to Watts's Psalm XIX, in key A, and the rhythm is slightly more florid than in M.H.B. In Waite's Book it is called "Burnley"; in Cheetham's it is called "Mather's Morning Hymn".

See Music Example page 39a for Mather's arrangement of Pleyel.

Robert Bennett (1788-1819). He was a chorister at King's College, Cambridge, became organist at Sheffield Parish Church; and was the father of W.S.Bennett. Among his tunes is "Hensbury" (M.H.B.104); in R.A.Smith's "Sacred Music" (1828 edition) it is called "Eastgate"; in Cheetham's book it is called "Bemmet's" (presumably a misprint). It is in the typical early 19th century style - though its runs in thirds and sixths over a tonic or dominant bass are disguised in M.H.B. (1933)

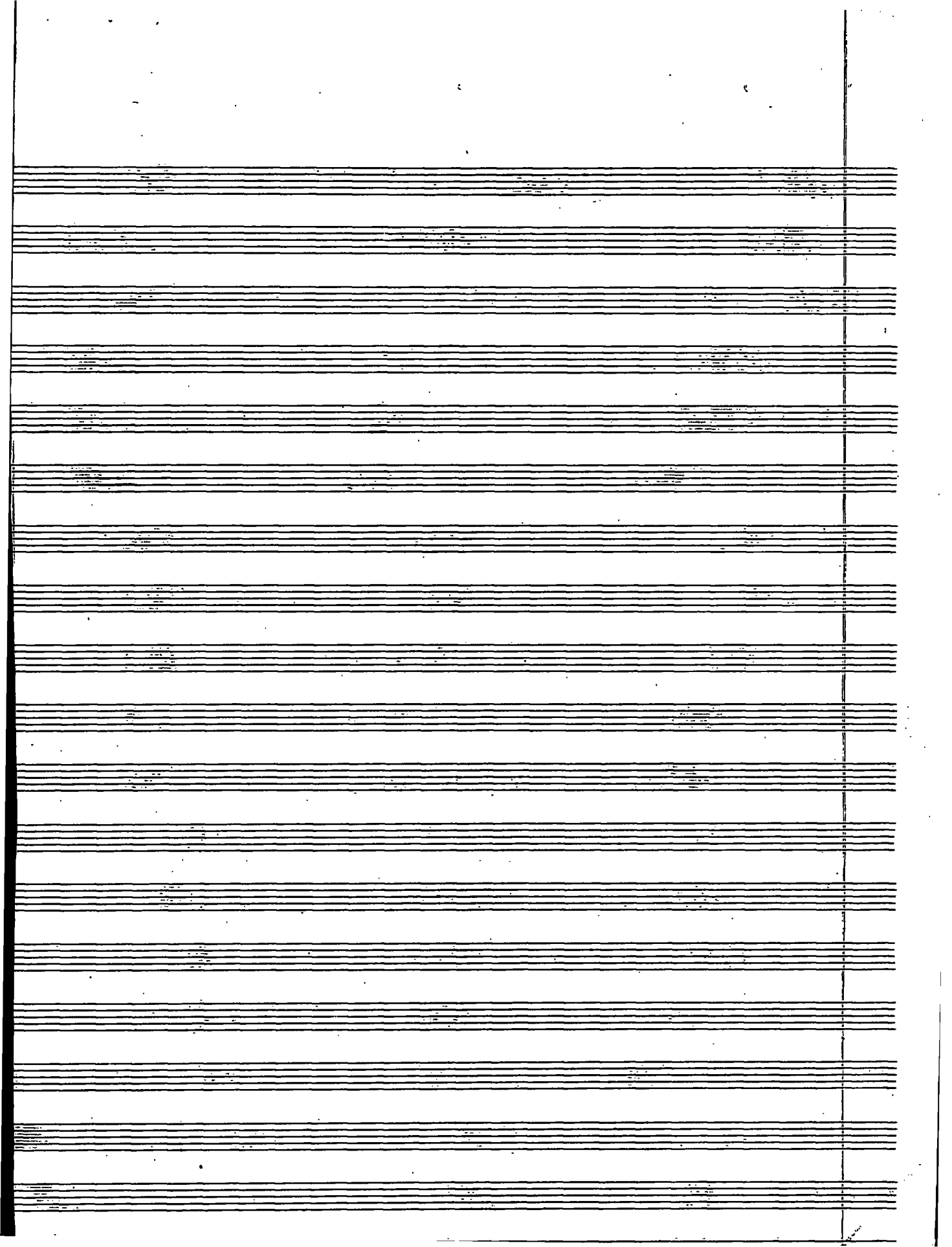
Another of the Sheffield hymn-tune writers was T.Campbell whose "The Bouquet" (1825) of twentythree original tunes, all having botanical names, included "Sagina" (M.H.B.371); some suppose this to be a typical "Old Methodist" tune, but its date shews that it was unknown to the early Methodists. The genuine and authentic Old Methodist tune for this hymn "And can it be" is "Crucifixion", as set in J.Wesley's "Foundery" tunebook (1742). (M.H.B. A.T.28).

Thomas Greatorex (1758-1831); he studied with Pleyel and others in Holland and Italy, was organist at Carlisle Cathedral, Newcastle Cathedral and Westminster Abbey, and was a professor at the R.A.M. Among his publications were "Parochial Psalmody" (1823) and "A Selection of Tunes" (1829). His books had very florid writing with many trills; "Tottenham" (M.H.B.383) is an anonymous tune in his "Parochial Psalmody"; it may be assumed to be his own composition; in this book "St John's" is an adaptation of "O Father, whose Almighty power"; (Handel's "Judas



Mather, in his "Sacred Music", set Addison's Psalm XCVI (M.H.B.413) to "A favorite Air of Pleyel's harmoniz'd":-

This is a handwritten musical score for a multi-voice setting of Psalm XCVI. The score is written on 24 staves, organized into six systems of four staves each. The notation includes various clefs (treble and bass), a key signature of one flat (B-flat), and a common time signature (C). The music features a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. There are several instances of figured bass notation, with numbers like 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.



Maccabaeus") and "Norton" an adaptation of "What though I trace" (M.H.B.561). (Handel's "Solomon")

John Beaumont became one of John Wesley's preachers; he died in 1822. His tune "St Ignatius" (M.H.B.747) was in his "The New Harmonic Magazine" (1801). John Grimshaw died in 1819; his tune "Heaton Norris" (M.H.B.429) is set in E.Flat in his "Twentyfour Hymns" (1810). Zerubbabel Wyvill (1763-1837) composed "Eaton" (M.H.B.750), published in 1802. It was set as a L.M. with the last two lines repeated, and called "Hymn for Morning Service". For the original, see H.A.M. (1909) page 578 - it is in H.A.M. (1904); there is a variant in the psalmody books of Cheetham and Mercer. Johann Gottfried Schicht (1753-1823) was head of the Thomas Schule in Leipzig. "Zu meinem Herrn" (M.H.B. 577) is in his "Allgemeines Choralbuch" (1819). Carl Gotthelf Glaser (1784-1829) wrote "Azmon" (M.H.B.485) in 1823. Joseph Jowett M.A. (1784-1856) was rector of Silk Willoughby in Lincs; His tune "Kerry" (M.H.B.754) is in his "A Manual of Parochial Psalmody" (1832).

The nadir of degradation was probably touched in the compilation of Robert Rogers, the organist of St James's Church, Sheffield; psalmodies later in the nineteenth century were tamer but not so vulgar - they might be uninspired but they were not indecent. But the general style of 1820-1825 has an Italian floridity with appoggiaturas, grace-notes, chromatic and other passing-notes, and runs in thirds over a drone which resulted in truly horrific hymn-tunes. Rogers published (c1833) "Sacred Music.... including a variety from the works of Handel, Haydn, Mozart, Beethoven, Pleyel, &c.....

to which are added several Original Tunes". The majority of the contributions are by Sheffield organists - Rogers himself, J.Hudson, W.Mather and J.Bottomley.

"Almeida" is probably an arrangement from Pleyel; so also is "Creed Lane".

"Maccabaeus" is from Handel's chorus "O Father, whose Almighty power".

"Persia", "Galatea" and "Mamre" all appear to be arrangements from Handel; "Messiah" is from his aria "I know that my Redeemer liveth"; there is one from his Op.40. "Redemption" is an incredible arrangement by Rogers of "Worthy is the Lamb". "Peaceful Source" and "Mantua" are arranged from Haydn; there is an arrangement of "The heavens are telling", and two from Mozart and another from Corelli.

"Helmsley" (M.H.B.264) is attributed to M.Madan.

There are doxologies to Hudson's tunes "Halifax" and "Weston".

"Eastern Star" has  $2\frac{1}{2}$  bars - 11 notes - for the preposition "to"

I quote a number of extracts from Rogers's book in Musical Examples pages 41a-41c.

John Fawcett settled in Bolton, Lancashire in 1825; he died in 1867. His tunes are characteristic of the period, noisy and bustling, with runs in thirds over a stagnant bass (or with the other parts silent - especially in the penultimate line) and "fugal" imitations. Most of the tunes were named after places in Lancashire and West Yorkshire. He made over a dozen compilations of hymn tunes, including "Melodia Divina" (1841). This has adaptations arranged by Fawcett from Handel, Haydn, Mozart, Beethoven, Mendelssohn, Corelli, Arne, Avison, Weber and Spohr.

"Creation" is from "The heavens are telling".

"Leyden" is from "With verdure clad".

"Helmsley" (M.H.B.264) is called an "Ancient Gaelic Air".

"Handel's Hymn" is from "I know that my Redeemer liveth"

Music

From Robert Rogers: "Sacred Harmony" (c1833).

"London New" (M.H.B. 224) is called "Foundling", attributed to Ravenscroft, and arranged thus:

Handwritten musical notation for "London New" (M.H.B. 224). It consists of two staves. The top staff is in treble clef with a common time signature (C). The bottom staff is in bass clef. The music features a series of eighth and sixteenth notes, with some rests and bar lines.

Similarly, Croft's "St Anne's" (M.H.B. 878) is arranged thus:

Handwritten musical notation for "St Anne's" (M.H.B. 878). It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef. The music features a series of eighth and sixteenth notes, with some rests and bar lines.

A line of "Devizes" (M.H.B. 560) is in thirds thus:

Handwritten musical notation for "Devizes" (M.H.B. 560). It consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The bottom staff is in bass clef. The music features a series of eighth notes, with some rests and bar lines.

"Lebanon" has a run of thirds over an <sup>unenterprising</sup> ~~unimpassioned~~ bass:

Handwritten musical notation for "Lebanon". It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef. The music features a series of eighth notes, with some rests and bar lines.

"Chatsworth" contains this line:

Handwritten musical notation for "Chatsworth". It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The bottom staff is in bass clef. The music features a series of eighth notes, with some rests and bar lines. There are markings 'p.' and 'org.' below the bottom staff.

"Maze Pond" by Dr Parsons is in typical poor style:

Handwritten musical notation for "Maze Pond" by Dr Parsons. It consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The middle and bottom staves are in bass clef. The music features a series of eighth notes, with some rests and bar lines. There is a marking 'f' below the bottom staff.

41b).

From Robert Rogers: "Sacred ~~Harmony~~ <sup>Music</sup>" (c1833).

"Sheffield" by R. Bennett is another similar production:

"Sabbath" contains this line:-

"Egypt" by S. Wigfield:-

It includes E. Harwood's "Vital Spark"; it was a favourite "anthem" with the village choirs of the 19th century, but was omitted from most official church hymnbooks by the middle of the century.

"Ashley" has a conventional doxology refrain, with too much similar motion, and general crudity:-

*Allegretto*

Handwritten musical score for "Ashley". It consists of two systems of music. The first system has a treble clef and a key signature of one sharp (F#). The melody is written in a simple, repetitive style. Below the treble staff, the lyrics are written: "Glorv honouŕ pouer powe Be unto the hand for ever Jesus Christ is our Redeemer". The second system continues the melody with the lyrics: "Hallelujah Hallelujah Hallelujah Praise to God".

Glorv honouŕ pouer powe Be unto the hand for ever Jesus Christ is our Redeemer

Hallelujah Hallelujah Hallelujah Praise to God

"St John" by Leach - the ubiquitous thirds again in this line:

Handwritten musical score for "St John". It consists of two systems of music. The first system has a treble clef and a key signature of one sharp (F#). The melody is written in a simple, repetitive style. The second system continues the melody with a similar pattern of notes.

"Salvation" has this doxology after every verse:

Handwritten musical score for "Salvation". It consists of two systems of music. The first system has a treble clef and a key signature of one sharp (F#). The melody is written in a simple, repetitive style. Below the treble staff, the lyrics are written: "Glorv honouŕ pouer powe Be unto the hand for ever Jesus Christ is our Redeemer Hallelujah". The second system continues the melody with the lyrics: "Hallelujah Hallelujah Hallelujah Praise ye the Lord".

Glorv honouŕ pouer powe Be unto the hand for ever Jesus Christ is our Redeemer Hallelujah

Hallelujah Hallelujah Hallelujah Praise ye the Lord

A line from "Tranquillity" by Matthews; no wonder that the lower women's part was called "Singing seconds" (i.e. thirds).

Handwritten musical score for "Tranquillity". It consists of two systems of music. The first system has a treble clef and a key signature of one sharp (F#). The melody is written in a simple, repetitive style. The second system continues the melody with a similar pattern of notes.

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The image displays a series of 18 blank musical staves, arranged vertically. Each staff is composed of five horizontal lines. The staves are separated by small gaps and are positioned on the right side of the page, with a vertical line running along their right edge. The page is otherwise blank, with some faint text at the top.



"Animation" (by J.Fawcett) has runs of thirds over a pedal.

"Georgia" is an adaptation of "See the conquering hero comes".

"Sidon", and a slightly different form called "Tenterden" in this same book, are adaptations of Beethoven's "Romance in G." (Op.40); in some other books it is called "Sardis".

"Heber's" is an adaptation of Mendelssohn's "Lieder ohne Worte" No.9.

"Dudstone" (four 7's) is an adaptation from the Andante of Beethoven's Pf.Sonata, Op.14 No.2.

"Cranbrook", "Dartford", Madan's "Denmark", "Calcutta" are included, as is Harwood's "Pope's Ode" with its thirds over a pedal, and numerous other infelicities.

I quote several extracts from Fawcett's "Melodia Divina", see Music Examples, pages 42a-42b.

"Christian Psalmody for Congregational Use....Dedicated (by Permission) to his Grace the Lord Archbishop of York"(1831).  
Compiled by the Rev. Thomas Cotterill.

This has over 200 tunes; the chief contributors are S.Mather, Wm. Mather and T.Cotterill himself.

"London New" (M.H.B.224) is attributed to Dr Croft.

"Emmanuel" (i.e. "Miles Lane" M.H.B.91) is attributed to B. Milgrove.

"St Mary's" (M.H.B.175) is attributed to Rathiel.

"Windsor" (M.H.B.237 - from Tye's "Acts of the Apostles") is attributed to G.Kirby.

"Easter Hymn" (M.H.B.204) is attributed to H.Carey.

"Ephesus" is arranged from Beethoven's "Romance in G", Op.40.

"Angel's Hymn"; the rhythm and melody are adapted as in M.H.B. 384.

"Denmark"; this typical "ranter" one of the worst and most ludicrous examples of the period - is not in a Methodist but in a Church of England book - though, of course, Methodists lapped up this kind of thing as avidly as did people of other denominations. See Music example pages 43a-43c

"Job" (M.H.B. A.T.14) is attributed to "Dr" Arnold.

"Missionary" by Walker has the usual 3rds over a pedal.

Musical score for "Missionary" by Walker. The score consists of two staves, treble and bass clef. It features a series of chords and melodic lines, with a double bar line and repeat dots indicating the end of a section.

The Dead March ("Saul") is arranged as a L.M. hymn-tune; the first three verses as a duet, the fourth verse tutti.

Musical score for "The Dead March (Saul)". The score is arranged in two systems. The first system is labeled "DUET" and the second system is labeled "Tutti". The score includes treble and bass staves with various musical notations, including notes, rests, and dynamic markings. A "Syn" marking is present in the second system.

From Fawcett: "Melodia Divina"(1841).

"Evening Hymn"(M. H. B. 943). To the usual "uncanonization,"  
quoted above, page 32a, Fawcett adds a symphonic interlude

Handwritten musical score for "Evening Hymn" (M. H. B. 943). The score is written on two staves. The upper staff is marked with a treble clef and a key signature of one sharp (F#). The lower staff is marked with a bass clef and a key signature of one sharp (F#). The music consists of a series of chords and melodic lines. There are handwritten annotations: "sym" in the upper left and "trabato" in the middle left. The piece concludes with a double bar line.

"Liurey" is Fawcett's adaptation from Mozart's (so attributed)  
"Twelfth Mass". As set here to "Come, Thou long expected Jesus,"  
it is an outstanding example of what NOT to do with the words.

Handwritten musical score for "Liurey" (an adaptation of Mozart's "Twelfth Mass"). The score is written on multiple staves. The upper staves are marked with a treble clef and a key signature of one sharp (F#). The lower staves are marked with a bass clef and a key signature of one sharp (F#). The music is complex, featuring many chords and melodic lines. There are handwritten annotations: "sym" in the lower left and "trabato" in the middle left. The piece concludes with a double bar line.

"Creation", arranged from Haydn's "The heavens are telling", is set to Addison's version of Psalm XIX ("The Spectator" No.46, 23rd August 1712); see M.H.B.44.

Laban, attributed to Guilleaume Frank. This is the "Old 124th" of Bourgeois-Goudimel (M.H.B.912). It is called "Basle" in Mercer's Psalmody.

"Judgment" is the "Nun freut euch" used by J.S.Bach, W.S.Bennett and many others (M.H.B.71). It is called "Luther's Hymn" in Waite, and "Altdorf" in Mercer (1864); it has a trumpet obbligato in Cheetham's Psalmody.

I quote several extracts from this book: see pages 43a-43d.

"Cheetham's Psalmody". New edition by J.Houldsworth (late organist of Halifax Parish Church), with Appendix by Dr J.V. Roberts (organist, Parish Church, Halifax); 1832. Supplement arranged by J.H.Frobisher (organist of the Parish Church, Halifax), 2nd edition 1855.

"Wainwright" has a line of organ interlude in the middle, then women's voices in thirds and sixths, with four parts for the last line.

"Edwinston", "Mather's Hymn", "Calcott", "Stonefield", "St Martin", "New London", "Arabia", "Devizes", "Shirley", "Ascension", "Whitby", "Daventry", "New Greenwich", "Portugal", "Delamain", "Dismission", "Variety", "Westmoreland", "Lenton", "Wigan", "Day of Trial", "Monmouth", "Worsley" all have runs in thirds over a pedal, mostly for women's voices.

"Haydn" (an adaptation of one of his Slow Movements) is "Otterbourne" (M.H.B.710).

"Job" (A.T.14) is attributed to Arne.

"University" (M.H.B.49) is attributed to Harwood.

"St Mary" (M.H.B.175) and "London New" (M.H.B.224) are attributed to Croft.

"Bedford" (M.H.B.155) is attributed to Coombs; for the original rhythm see O.H.B.246, E.H.83.

"Cranbrook" is set as a S.M.

"Luther's Hymn" (M.H.B.71) has a trumpet obbligato after every line. (Presumably the allusion is to the angel's trumpet-call at the end of the world, since the tune was usually set to the hymn "Great God, what do I see and hear". The last piece is "Vital Spark" (Harwood).

From T. Cotterill: "Christian Psalmody"(1831).

"Messiah". C.M.

When Christ victorious from the grave ascended up on high

He gave to all His saints a pledge That they should never die

The inept harmony is glaring in the third line of "Chatsworth" by Matthews:-

"Galilee", Haydn, (L.M.) shows similarities with Mozart's PianoForte Trio in G. (K 564), 2nd Movement.

"Lonsdale"(D.S.M.) is attributed to Corelli, and set to a metrical version of Psalm CIII. Part of it is similar to John Davy's "The Bay of Biscay", in phrase-shape and two cadences.

"Denmark" by Madan, is set to Watts's "Before Jehovah's awful throne"(M.H.B.3).

Before Jehovah's awful throne ye nations bow with sacred joy

Know that the Lord is God alone He can create and He destroy

## "Denmark" (continued).

*p. Affettuoso*

His sovereign power without our aid made us of clay and formed us  
 men and when like wandering sheep we straggled He brought us to His fold a-

*f. Allegretto*

gain He brought us to His fold again we'll crowd the gates with thankful  
 songs, high as the heavens our voices raise and Earth and Earth with her ten  
 thousand thousand tongues shall fill thy courts with sounding praise shall fill thy courts with

*p*

sounding praise shall fill shall fill thy courts with sounding praise praise *maestoso* wide

*1<sup>st</sup> 2<sup>nd</sup> 3<sup>d</sup>*

wide as the world is thy command vast as Eternity Eternity thy love

Firm as a rock thy truth must stand when rolling years shall cease to  
 move shall cease to move when rolling years shall cease to move when

continued on page 43a.

"Denmark" (concluded).

rolling years shall cease to move

"Jubilee". Arranged from Handel by R. Bennett (father of W. S. Bennett, and organist of Sheffield Parish Church). This extraordinary plagiaristic hotchpotch is incredible, nevertheless a fact. It is included also in Rogers's book. It is set to Montgomery's hymn (M. H. B. 829).

*Allegretto*

Hark the song of jubilee loud as night thunders roar or the freshness of the sea

When it breaks up on the shore Hallelujah Hallelujah For the Lord

God omnipotent shall reign Hallelujah Hallelujah let the word Echo round the

earth and main Hallelujah Hallelujah Hallelujah Hallelujah

Hark the sound from the depths up to the skies wakes some beneath around All creation's

harmonies See Jehovah's banners forth scattered the sound He speaks! 'tis done

"Jubilee" (concluded).

pp *And the Kingdoms of this world are the Kingdoms of His Son* *And the Kingdoms of this world*

*are the Kingdoms of His Son* *He shall reign from pole to pole to pole with illimitable*

*sway* *He shall reign when like a scroll yonder heavens have ~~been~~ away* *Then the end beneath His*

*rod, man's last enemy shall fall* *Hallelujah Hallelujah Halle*

*lujah* *Hallelujah* *Christ in God God in Christ is*



John Greenwood (1795-1837) published his "Psalmody" in 1838; many of its tunes have imitative entries, repeats, runs in thirds followed by a tutti, and choruses. The place-names of the tunes are mainly from the north of England, especially from West Yorkshire and South Lancashire. They include Harwood's "Vital Spark", Madan's "Denmark", "Comfort", "Daisy Hill", "Wheat and Tares". "Hindley" is an adaptation of Handel's March from "Scipio", and "Invitation" from Haydn's aria "In verdure clad". "Luther's Hymn" (M.H.B.71) has trumpet interludes. For "Warwick" (M.H.B.387) see Music Example, page 19a.

Several publications towards the end of the nineteenth century still show a nostalgic longing for the ranting type of tune, with the mistaken notion that they are "Old Methodist".

"Old Methodist Tunes. Intended to illustrate a lecture entitled "Stories of Old Methodist Hymns." Arranged and compiled by the Rev. Alfred Roebuck (1887). This comprises 25 so-called "tunes of early Methodism".

"New Portugal", i.e. "Adeste fideles" (M.H.B.118) is unhappily set to Watts's "Praise ye the Lord" (M.H.B.79).

"Eyethorn" has repeats and busy runs against a tonic pedal.

"Worcester" has fugal imitations in the parts, and repetitions in the words.

"Underbank" has parts sung against tonic and dominant pedals, and repeats; set to "Behold the Saviour" (M.H.B.193).

"Cornhill" has repeats and imitations, set to "Commit thou all thy griefs" (M.H.B.507).

"Lonsdale"; see Music Example page 43a.

"Desert" ("Lyngham" A.T.8) set to "Come, O Thou all-victorious Lord" (M.H.B.347).

"Invitation", a L.M. adaptation of "In verdure clad".

"Rothsay", a S.M. which repeats the last two lines of words.

"New Street", with many repeats, is set to "Come on, my partners" (M.H.B.487).

"Eschol", "adapted from a Hebrew chorus", is set to "Depth of mercy" (M.H.B.358).

"Majesty" (M.H.B.1904, Appendix 26; P.M.H. Appendix 1089) is set to "Arise, my soul" (M.H.B.368) with repeats.

"Crucifixion", a L.M. with "fugal" imitations and repeats.

"Creation", an adaptation of "The heavens are telling".

"Canton" has fugal runs and repeats, set to "Sow in the morn"  
(M.H.B.599).

"Derby" has imitative repeats, set to "Jesus shall reign"  
(M.H.B.272).

"Calcutta" (see Music Example page 22a) is set to "Lord,  
dismiss us" (M.H.B.693).

"Wheat and Tares"

"Dismission" has a doxology-chorus.

About this period, W.J.Harvey wrote "Hymns and Tunes of Long Ago: A Service of Song for Sunday Schools".

Its twenty tunes include "Nativity" (A.T.8), "Ashley" (Madan), "New Creation" (from Haydn), "Arabia" (M.H.B.602), "Cranbrook" (Clark), "Lydia" (M.H.B.92), "Denmark" (Madan), "Praise" (M.H.B.487), "Hensbury" (M.H.B.104), "New York" (i.e. "Chimes" M.H.B.722), "Calcutta" (Clark) and the "Evening Hymn" (the usual corruption of Tallis's Canon, M.H.B.943).

"The House of God. A Service of Song, consisting of Old Methodist Hymns set to Old Methodist Tunes, arranged by the Rev. Allen Rees. No organ. Three Violins (Two First and one Second), Violoncello, Double Bass, two Clarionets, and a Bassoon".

"Denmark" (Madan); this tune has consecutive 8ths and 5ths, runs in thirds, florid demi-semiquavers and repetitions of words; it contains everything bad of the style of its period. (See Music Example, pages 43a-43c)

"Josiah"; it has an unresolved 7th and overlapping parts. (See Music Example, pages 21a-21b.)

"Praise" (altered in M.H.B.487); it has a monotonous bass, then the bass part alone; the upper parts are in continuous 3rds or 6ths; then the soprano and alto together only; and repeats of words. (Date 1790).

"Job" (altered in A.T.14) has the usual repetition of words; and the tenors are silent for a line.

"Burnham" (Clark) has fugal repetitions and runs in 3rds and 6ths. So also has "Knaresboro'" by Leach.

"Cranbrook"; could anything more devastating to the atmosphere of divine worship be conceived?

"Mount Ephraim" by Milgrove (M.H.B.424).

"Missionary"; see Music Example page 42a.

"Justification" (M.H.B.79), written in 1816 by J.Eagleton, a Congregational minister.

"Comfort" (P.M.H.1071); Rees states it to be by Handel - the opening phrase is reminiscent of the "Messiah" chorus "Lift up your heads". See Music Example, page 46a.

"Oatlands" (Clark), has soprano alone, then soprano and alto in thirds, then four parts; and verbal repetitions.. So also has "Auburn" by Lawson.

"Nativity" ("Lyngham" A.T.8), written by T.Jarman, a Baptist, in 1803.

"Sicilian Mariners" (M.H.B.765); the soprano and alto run in 3rds.

Pope's Ode "Vital Spark"(E.Harwood); it was almost as popular in this period as "Hallelujah" and "Worthy is the Lamb" ("Messiah"). it has soprano and alto quavers and semiquavers alone in 3rds, and also over a tonic bass. It has verbal repetitions, and is full of musical clichés and phrases reminiscent of well-known classical works.

"The Centenary Tune Book. A Selection of Old Methodist Tunes" (Rogerson & James. 1897).

The Preface says that they are "the best and most popular old Methodist tunes" - published at the centenary of John Wesley's death; but they are just the type against which he fought a losing battle all his life. They are not old at all, but were written in the nineteenth century, after his death; and many of them were not composed by Methodists.

F.James, Mus.Bac., L.R.A.M., writes an introduction in which, after an utterly inadequate and unappreciative reference to pre-Reformation music, he supports, as a sort of devil's advocate, the rampant kind in this book - though he makes serious admissions in noting several characteristics of this type:

"Repetitions of one or more lines of the hymn.., the only real objection is that in some cases they make incomplete and occasionally absurd sense, particularly in such tunes as repeat half a line. But the majority of tunes containing repetitions, if properly wedded to words, produce no bad effect."

He continues that another characteristic is the fugal or rhythmical imitations which occur in the various parts, doubtless owing to Handel's influence. He confesses that the composers of Old Methodist Tunes were rarely cultured musicians,

"Comfort" , in "The House of God"(A.Rees). (46a.  
Also in the Primitive Methodist Hymnal(1889), No.1071.

Rees sets it to "Thee, Jesus, full of truth and grace"  
(M.H.B.519), which produces an infelicitous repetition in  
verse 1, line 4: "And mag, and maghify...."

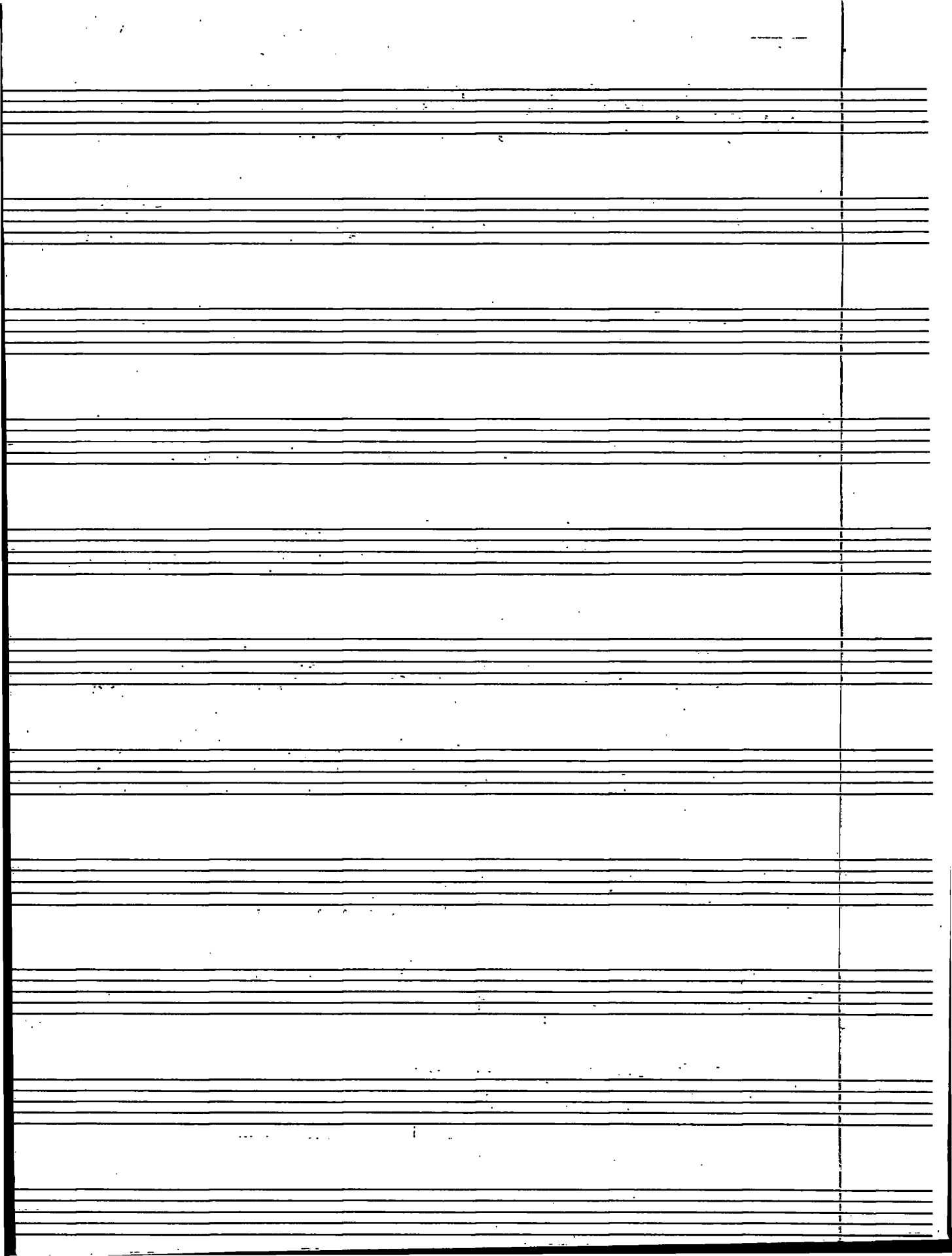
Handwritten musical notation for the first system, featuring a treble and bass clef with a key signature of two sharps and a 4/2 time signature.

Handwritten musical notation for the second system, continuing the piece with treble and bass clefs.

Handwritten musical notation for the third system, concluding the piece with treble and bass clefs.

From "Isis and Osiris"; cf "Fulda"(M.H.B.323).

Handwritten musical notation for the fourth system, featuring a treble and bass clef with a key signature of one flat and a 3/2 time signature.



but were usually leading singers in chapels. Their lack of musical education caused many unfortunate errors in harmony.

The book has 157 tunes, including "Cranbrook", "Calcutta", "Diadem" (A.T.6), "Lyngham" (or "Nativity" A.T.8), "Praise" (M.H.B.92), "Devizes" (M.H.B.560), "Shirland" (M.H.B.341), "Reuben" (M.H.B.718), "Sovereignty" (M.H.B.356), "Sagina" (M.H.B.371); many of the remainder are extreme examples of the style - even worse than in Rogers's Anglican book. Nearly a hundred of these tunes have no composer's name attached; of the rest, ten are by Clark, eight by Leach, five by Fawcett and four by Arnold.

Among other tune-writers of this period who are included in M.H.B.(1933) are A.R.Reinagle ("St Peter" 99), J.Daniell ("David's Harp" 404), C.Hutcheson "Stacathro" 102), W.L.Viner ("Dismissal" 693); and there are over twenty anonymous tunes of varying quality, one of which is "Fulda" (323).

"Fulda" was in Vol.2 of Gardiner's "Sacred Melodies" (6 Vols. 1812-1815). In Cotterill's 1831 edition and in C.H. it is called "Walton" and attributed to Beethoven - no connection has been traced. A variant in the (Primitive Methodist) "Companion to the Hymn Book" is called "Beethoven". The Musical Times (January 1948) points out the similarity of the opening phrase of this tune to the introduction to "O Isis and Osiris" in Mozart's "The Magic Flute": see Music Example page 46a. W.Gardiner was an amateur musician who assembled garbled fragments from masses, symphonies, quartets, minuets and operas of the great classical composers. He actually constructed an oratorio "Judah" (1821) with selections from Haydn, Mozart and Beethoven, strung together by his own connecting passages.

#### LINING-OUT.

In 1644 the House of Lords passed an Ordinance that metrical psalmody should be the only music allowed in any place of worship.

"But for the present, where many of the congregation cannot read, it is convenient that the minister, or some fit person appointed by him and the other ruling officers, do read the psalm line by line before the singing thereof." (1)

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- 1). Dickinson: "Music in the History of the Western Church", pages 269-270.  
Scholes: "The Puritans and Music", page 265.

In the Preface to his "Whole Book of Psalms" (1677); Playford refers to the Sternhold & Hopkins Version in Ravenscroft's 1621 Psalter and says:

"But time and long use hath much abated the wonted reverence and estimation it had for a hundred years after their establishment. The Reasons whereof, as I conjecture, are chiefly these: 1. The faults that some find with the translation: 2. The dislike that others have for the Tunes: and 3. The ill custom of Reading every line by itself before they sing it."

The lining-out was usually done by the parish clerk in the Church of England and by the Precentor elsewhere. It destroyed both the literary and the musical sense but was a necessary practice when hymnbooks were scarce and expensive, and the majority of the congregation was unable to read the words. Thus Watts's hymns needed to be suitable for being announced line by line and sung by illiterates; in the Preface to his "Hymns" (1720) he says:

"I have seldom permitted a stop in the middle of a line, and seldom left the end of a line without one, to comport a little with the unhappy mixture of reading and singing, which cannot presently be reformed."

Without this care in punctuation, a possible absurd result might be:

Precentor: "The Lord will come, and He will not"  
(repeated, as sung, by the congregation).

Precentor: "Keep silence, but speak out".  
(repeated by the congregation).

However, in the nineteenth century it became more usual to read two lines at a time. John Wesley approved of giving out two lines at a time; the custom continued until very late, both in Methodism and in the other Churches. In 1844 the Methodist Conference recorded:

"Mode of Giving out Hymns.

Complaints having been made that, in some of our chapels, the novel practice has been introduced of reading and singing a whole verse of a hymn at once, instead of our usual and regular plan of giving out successive portions of verses, the Conference hereby records its serious disapproval of this innovation, as being inconvenient and injurious, especially to the poorer classes of our fellow-worshippers, and not generally conducive to edification." (1)

In 1860 the Methodist Conference recorded:

"Lining of Hymns.

Resolved that the Conference hears with regret of increasingly numerous cases of departure from our long-established custom of giving out the verse in successive portions; not only because that practice appears to be more conducive than any other to the ends of devotion, especially on the part of the poor, but also because any interference with our ordinary modes of worship is on many accounts undesirable. And, while we are unwilling to urge the discontinuance of the latter practice where it has long existed, the Conference instructs the Ministers of the Body to discourage, by all prudent means, its introduction in other places." (1)

By this time, each verse of the hymn was read out as a whole; and by 1890 the first verse only. The clerk or precentor used a pitch-pipe, or was supported by an instrumental band. The barrel-organ was often used in smaller churches; it has two or three wooden rollers, each with ten or twelve tunes (often including some secular ones); sometimes there were several stops. The bellows were operated by a crank in the spindle which turns the barrels; the whole apparatus is played by turning a handle - the tempo of former days must have been extremely slow: it is quite impossible to turn the handle quickly enough to play the hymns at a modern speed. There are many barrel-organs still remaining in southern English churches,

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1). J.S.Curwen: Op.cit, page 62.



chiefly in East Anglia and the West country. Only a few of them are now used; one of those still in regular use is at Shelland near Stowmarket in Suffolk, which has three barrels, each with twelve tunes. It was built c1810 and has six stops: Open diapason, Stopped diapason, Principal, Twelfth, Fifteenth and Tierce. The full organ ought therefore to sound very bright; but the late Mr Robert Armstrong, the parish clerk (who had played it from 1885 until his death in 1935) said when demonstrating it to me in 1934: "I have had the same two out for years; I am not one for fiddling with the stops".

"The great popularity which these automatons enjoyed in English churches during the 18th and 19th centuries was a principal cause of the deplorable state of organ music in England."(1)

Nevertheless the remark by J.S.Curwen<sup>(2)</sup> may still have some pertinence today:

"Barrel organs did not play wrong notes; they kept to the tunes which the congregation knew; and when they played the tune over it was always possible to recognize it!"

In the sixteenth century, organ-playing was one of the "Eightyfour Faults and Abuses of Religion"<sup>(3)</sup> nor was it universally approved in the twentieth. In 1823 a Congregational deacon in Manchester resigned over the intrusion of an organ, and the Rev.J.Adamson issued a pamphlet in which he said:

"Instruments of music were never used, even among the Jews, in the ordinary worship of the Sabbath Day. When they were used in the worship of God, they were accompanied with

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- 1). H.D.M. page 432.
  - 2). "Studies in Worship Music", 1st Series page 182.
  - 3). Scholes: "The Puritans and Music", pages 230, 336-339.

Sacrifice and dancing. Hence advocates for it in the New Testament churches, to be consistent, ought to dance as well as play.

Instrumental music was neither admitted into the Apostolic churches, nor into those that succeeded them for more than seven hundred years.

It is a custom derived from the idolatrous church of Rome. The churches which made the greatest progress in reformation laid instruments of music entirely aside. Instruments of music should never be admitted into a place of worship, because wherever they are admitted they produce a train of the most lamentable evils." (1)

A similar concern was felt within Methodism. Wesley and many of his followers regarded musical instruments, especially organs, in places of worship with disfavour: it is recorded<sup>(2)</sup> that Wesley said "I have no objection to their being there so long as they are neither seen nor heard". String and wind instruments were common in Methodist chapels, but it was not until 1820 that Conference allowed organs in even the largest chapels. The Chapel in City Road, London was opened in 1778 but it had no organ until 1882. To this day the organ has never been used during the ordinary sessions of Conference; the tunes are pitched by the official precentor. Various Conferences passed resolutions as follows:-

1780. "No organs should be placed anywhere till proposed by Conference, and no voluntaries to be played during the time of divine service".

But Laycock<sup>(3)</sup> points out that Temple Street Chapel, Keighley, had an organ from 1777; and John Wesley preached there as late as 1782, so he must have known of its existence, and there is

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1). See C.C.P. page xxxii.

2). J.S.Curwen. Op.cit. page 73.  
"The Choir Magazine", May 1953; but see Scholes: "The Puritans and Music", page 348.

3). "Methodist Heroes"

no record of any disturbance - half a century before the disruption caused by the Leeds organ.

1797. "Let no organ be placed anywhere, till it be proposed at the Conference."

1805. "Let no instruments of music be introduced into the singers' seats, except a bass viol, should the principal singer require it."

The only hymn books to be used are those authorised and printed by the Methodist Bookroom.

"Let no Pieces, as they are called, in which recitatives, by single men, solos, by single women; fuguing (or different words sung by different voices at the same time) are introduced, be sung in our chapels."

(The bass-viol was the only instrument that had official recognition; the pitch-pipe was much used where no instrument was available. At Norfolk Street chapel, Sheffield, a bass fiddle was their only musical instrument until the first organ there was built in 1860).

There are to be no musical festivals of "selections of sacred music"-"in which performances, the genuine dignity of spiritual worship is grossly abused, under the pretence of getting money for charitable purposes."

1808 "We desire that all our Preachers will strongly urge on their congregations the propriety and importance of standing while they sing the praise of God."

"The Conference judge it expedient to refuse after this present year their sanction or consent to the erection of any organs in our chapels."

"Where organs have already been introduced, the Conference require that they shall be so used as not to overpower or supersede, but only to assist our congregational singing; and that they shall be considered as under the control of the Superintendent or of the officiating Preacher for the time being, whose right and duty it is to conduct every part of the public worship of God. Let no voluntaries be played during the time of Divine service: and let all the rules respecting singing and instrumental music, which were made at the Sheffield Conference in 1805, and published in the Minutes of that year, be uniformly enforced."

In 1826 an organ was placed in Brunswick Chapel, Leeds, by the authority of the Trustees; this led to much disturbance throughout the country, and eventually a thousand members and three or four thousand adherents left Methodism. Various officials, lay preachers and members of Leeds Methodism announced that they were forming "a distinct Christian community under the denomination of Wesleyan Protestant Methodists". In the northern parts of England the organ was linked with popery in many minds, and there was a genuine fear that it would hinder spiritual work. James Sigston, a schoolmaster, and other laymen were the leaders of the Wesleyan Protestant Methodists, who held their first annual Assembly in 1829. In 1836 they joined with the Wesleyan Methodist Association; this later amalgamated with the Wesleyan Reform body to become "The United Methodist Free Churches". I conclude this section by summarizing the objections to instrumental music in public worship, as published by Daniel Isaac in 1827:

"Vocal Melody; or, Singing the only music sanctioned by Divine Authority in the Public Worship of Christians".  
(York)

The Preface states:

"The author objects to instrumental music in the house of God....The arguments in this little tract are directed against instruments of all kinds. Organs are undoubtedly the worst: because they make most noise, nearly drown the voice of those who sing, and render the words quite unaudible. Bass instruments are the least objectionable: because they do not interfere with the air of the tune, nor prevent the words which are sing being pretty distinctly heard. Since, however, they are all unlawful, they ought all to be laid aside."

He argues that instruments in the Old Testament were restricted to the priestly office, and to the sacrificial service only, and to the central Jerusalem Temple only; and that as these have no place under the Gospel, it cannot be used as a precedent for Christians. He further maintains

that the New Testament refers only to vocal and not to instrumental praise.

He quotes the "Apostolic Constitutions", Book VIII, Chapter 32: "If any come to the mystery of godliness, being a player upon a pipe, a lute, or an harp: let him leave it off, or be rejected".

In his Homily on I Samuel XVIII, 1-9, Calvin writes: "Instrumental music, we maintain, was only tolerated on account of the times and of the people, because they were as boys, as the sacred Scripture speaketh, whose condition required these puerile rudiments. But in gospel times, we must not have recourse to these, unless we wish to destroy the evangelical perfection, and to obscure the meridian light which we enjoy in Christ our Lord."

Knox removed the organs from the churches of Scotland.

John Wesley, on one occasion, when he had been preaching in a church, observes:

- "I was greatly disgusted at the manner of singing:
1. Twelve or fourteen persons kept it to themselves and quite shut out the congregation.
  2. These repeated the same words, contrary to all sense and reason, six, eight or ten times over.
  3. According to the shocking custom of modern music, different persons sing different words at one and the same moment; an intolerable insult on common sense, and utterly incompatible with any devotion."

Minutes of Conference 1768:

Beware of formality in singing, or it will creep in upon us unawares. Is it not creeping in already, by those complex tunes, which it is scarce possible to sing with devotion? Such is, "Praise the Lord, ye blessed ones". Such the long quavering hallelujah, annexed to the Morning Song tune, which I defy any man living to sing devoutly. The repeating the same words so often, (but especially while another repeats different words, the horrid abuse which runs through the modern church music), as it shocks all common sense, so it necessarily brings in dead formality, and has no more religion in it than a Lancashire hornpipe."

Minutes of Conference 1800:

Can anything be done to prevent, what appears to us a great evil: namely, bands of music and theatrical singers being brought into our chapels, when charity sermons are to be preached? Let none in our connexion preach charity sermons, where such persons and such music are introduced,"

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## II. THE MID-NINETEENTH CENTURY

"Church music in the nineteenth century presents a bewildering mixture of the good, bad and indifferent, of decay and revival....but an enormous amount of the finest music - much of it practicable for the parish church - goes unheard, while too much that is unworthy is still performed." (1)

During the mid-century the Wesleyan Methodists used Booth's "Wesleyan Psalmist" (1843,1857,1873), Mason's "A Companion to the Wesleyan Hymnbook" (1847), "Wesleyan Hymns" (1859), Sugden and West's "Westminster Tune Book", Dobson's "Tunes New and Old" and the "Wesley Tune Book" by Hiles; the first tunebook

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1). Alec Robertson, "Sacred Music", pages 66, 70.

authorized by this Church was in 1877. The music of the Primitive Methodists was supervised in 1889 by William Heslop of Darlington, Dr George Booth of Chesterfield and Henry Coward of Sheffield. The United Methodists used Rippon's book, then "The Union Tune Book" (1842, 1854); in 1864 they published "The Methodist Tune Book" (a companion to the hymnbook of the Methodist New Connexion). Later came two more collections, which were combined in 1889. Nonconformists generally, (including the Methodists) used various editions of "The Bristol Tune Book". But the usual condition of church instrumental and choral music in the country, in both Anglican and Nonconformist worship, was poor; this was reflected in the expression of Church Praise, including the hymns and their tunes, in the Methodist as well as in the other Churches. De Quincey wrote in 1840: "There is accumulated in London more musical science than in any capital in the world" and yet "the psalmody in most parishes is a howling wilderness."

In 1847 only five Cambridge Colleges had a choral Service and several of the Cambridge Colleges had no organ. For practically two centuries since 1662 there was little church music performed except in the cathedrals and colleges, and even cathedral music was in a poor state. Instead of performing Elizabethan polyphony or contrapuntal anthems and motets, they introduced pieces from oratorios. The Daily Offices were slovenly and careless; the art of prose chanting was virtually

lost. No cathedrals except Durham and Exeter had a sung Eucharist; the music of the Chapels Royal was chiefly an exhibition of instrumental brilliance. Church music was corrupt and artificial; clergy and people were passive listeners instead of active worshippers. The praise in churches generally was limited to metrical psalms and perhaps a few hymns, and not many hymn-tunes were commonly known by congregations; the congregational tradition which had begun at the Reformation had disappeared. Though there was much good poetry and fine music produced during the nineteenth century, most of it was outside the boundaries of the Church, which was content with many very ordinary hymns and a great many inferior hymn-tunes.

"The hymn-book output of the 18th century is....more to be commended than the bulk of 19th century production. A notable exception, however, resulted from the rise of interest in Plainsong and the Chorale which occurred in England about the middle of the 19th century and which introduced into the hymnal an element of vitality and musical excellence long overdue. This was the real achievement of 19th century English hymnody and helps us to forget a little the ensuing pallid reflections of romanticism that characterize the hymns of the Victorians. The 18th century hymn may have been at times dull, but it has never been charged with musical feebleness or sentimentality." (1)

The changes wrought by the Oxford Movement and by the Plainsong revival had an important effect, helping to bring about a gradual modification of approach, indirectly but ultimately, in Methodist hymnody too. The Oxford Movement brought the choir into the chancel from the west gallery, favoured boy sopranos instead of women and girls, and introduced the organ.

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1). H.D.M. page 347.



It developed prose chanting, though this was regarded by some people as Popish and it aroused considerable opposition - in ordinary parish churches the psalms had been read. Dr Jebb issued "The Choral Responses and Litanies of the Anglican Church" (1847-1857). There began a prolific production of hymns and hymn-tunes to meet a growing liturgical sense among High Churchmen. Even small parish churches began to have surpliced choirs and tried to copy the cathedral service; there was a general revival of parish church music. In 1840 there were only three surpliced choirs in London - at St Paul's Cathedral, Westminster Abbey and the Chapel Royal (St James's Palace). In 1842 the Temple Church inaugurated a choir of some fourteen voices, including six boys, to do the regular cathedral Service. By 1888 there were five hundred surpliced choirs in London alone. Hook, the Vicar of Leeds, had a professional choir with full daily choral Services. The modern sort of parish church choir came into being only through the Oxford Movement which, though primarily doctrinal, undoubtedly helped to improve musical standards, fostered by such men as Garrett, Gore-Ouseley, Goss and Hopkins. Choral celebration of the Eucharist with the Gloria, Sanctus, Benedictus and Agnus Dei became more usual. The florid tunes of the earlier part of the century were discouraged, and even the Anglican chant was found wanting and Gregorian music encouraged, in the course of a great liturgical revival.

The Plainsong revival in England is usually dated from Richard Redhead's psalter "Laudes Diurnae" (1843); Anglican chanting and plainsong both developed during

the latter half of the century, though with difficulty and not altogether satisfactorily. In 1844 Pickering published a facsimile of Merbecke's "Book of Common Praier Noted" - though the editing of plainsong was to continue upon mistaken methods for a very long time. "A Concise Explanation of the Church Modes" was issued in 1848. The Rev. T. Helmore published his "Manual of Plainsong" in 1849, followed by "The Psalter Noted" (1849) and "The Canticles Noted"; probably the earliest application of plainsong to English metrical texts was his "Accompanying Harmonies to the Hymnal Noted". Part I (1851) has a preface explaining modal music; there are 105 hymns and 8 antiphons, including "Jam lucis orto sidere" (M.H.B.925), "Jesu dulcis memoria" (M.H.B.106), "Vexilla Regis prodeunt" (M.H.B.184) - J.C. Bridge arranged this with metrical bars in M.H.B.(1904), "Veni Creator Spiritus" (M.H.B.779), "Urbs beata Hierusalem" (M.H.B.702), "Dies Irae" (M.H.B.646). Part II (1858) contains "Splendor Paternae gloriae" (M.H.B.932), "Veni, veni Emmanuel" (M.H.B.257), "Corde natus" (M.H.B.83), "Adeste fideles" (M.H.B.118), "O amor quam ecstaticus" (M.H.B.62), "Gloria, laus et honor" (M.H.B.84), "Cantemus cuncti" (M.H.B. Canticle 4), "Salve, festa dies" (M.H.B.212), "Veni, Sancte Spiritus, et emitte" (M.H.B.287), "Annue Christe saeculorum Domine" (M.H.B.641), "The Tune Book used at St Alban's Holborn" (1866) was intended for more popular congregational singing and was drawn upon as a source by many later Victorian hymnbooks; its melodies were weak and its harmony chromatic; it supplied the music for the "Appendix Noted". It had 250 hymn-tunes with some Gregorian hymns and antiphons; the tunes are without names; many of the original rhythms are "minim-ized" in the 19th century manner. "The Alter Hymnal" (1885) had music edited by A.H. Brown for churches with a sung Communion Service. Brown's own contributions were numerous but of poor quality; the book contained some German and Plainsong tunes, but very few Psalm Tunes or older English tunes. "The Office Hymn Book" (1890) was a liturgical supplement to H.A.M., which had plainsong and modern tunes, and some adaptations of secular themes. E.H.(1906) edited by P. Dearmer, Lacy and Vaughan-Williams, was associated with the liberal Anglo-Catholics; its plainsong accompaniments were much improved. The "Gregorian Association" was founded in 1871 and the "Plainsong and Mediaeval Society" in 1888. The London Gregorian Choral Association commenced festival services in St Paul's Cathedral in 1870. The study of plainsong was furthered by the Rev. H.G. Palmer (1846-1926); he pointed the Psalms to Gregorian Tones in "The Sarum Primer" (enlarged edition 1916). "A Manual of Plainsong" by Briggs, Frere and Stainer (1902) was a revision of Helmore's work in "The Psalter Noted" (1849).

Some 19th century editors had actually introduced chromatic harmonies into plainsong in order to make it popular; some choirs objected to unison singing; the notation then used was not easily read by those who were accustomed only to the five-line staves with F.&G.clefs; and the singing was slow and heavy, as if the notes were actual minims in measured time. The correct usage was found and propagated by the Solesmes Benedictines at the end of the century, and pointing according to their method was published by G.H.Tremenheere in "The English Psalter" (1915).

The restoration of plainsong and ancient hymnody in church worship was advocated by HENRY LASCELLES JENNER who was born at Chiselhurst in 1820; educated at Harrow and Cambridge and ordained in 1843. He was the first Bishop of Dunedin, N.Z. 1866-1870. He received the LL.B. degree in 1841 and the D.D. in 1867; he died at Preston-next-Wingham, near Sandwich, Kent in 1898. He versified the Church Catechism as hymns for children. "Quam dilecta" (M.H.B.677); written for Dean Bullock's hymn in H.A.M. (1861).

RICHARD REDHEAD was interested in the Oxford Movement and in Gregorian music. He was born at Harrow, Middlesex in 1820; was a chorister at Magdalen College, Oxford, organist at Margaret Street Chapel, Westminster and at St Mary Magdalene's, Paddington, 1864-1894. These, like some dozen London parish churches, actually had choir schools as did cathedrals - not just "church schools". Among these were St Peter's, Eaton Square and St George's, Hanover Square. He set the Canticles and Psalms to Gregorian Tones, published (with Canon Oakeley) in his "Laudes Diurnae" (1843); he was a leader of the musical side of Anglo-Catholicism. He died at Hellingley, Sussex in 1901. His tunes are named according to the numbers given them in his "Church Hymn Tunes ancient and modern, for the several seasons of the Christian Year" (1853 - not 1835 as stated by Lightwood). He also published  
 "Church Music" (1840)  
 "A Plain-song Psalter"  
 "Hymns for Holy Seasons"

"The Celebrant's Office Book"

"Ancient Hymn Melodies and Other Church Tunes, as used at All Saints' Church, Margaret Street" (1859)

"The Parish Tune Book" (1868).

"The Book of Common Prayer with Ritual Songs"

"The Cathedral Church and Choir Book".

"Laus Deo" (M.H.B.13): "Redhead No.46" or "Dresden". An arrangement from a German source; published in his "Church Hymn Tunes".

"Redhead No.66" (sometimes called "Metzler"). In his "Ancient Hymn Melodies" (M.H.B.160).

"Redhead No.47" (M.H.B.358); sometimes called "St Dunstan". In his "Church Hymn Tunes". His use of the diminished 7th here is excellent.

"Redhead No.76" (M.H.B.498); sometimes called "Petra"; in "Church Hymn Tunes".

"Redhead No.4"; an extremely dull arrangement of the "Veni, Creator Spiritus" (see M.H.B.779). In his "Church Hymn Tunes".

"St Victor" (M.H.B.567); in his "Ancient Hymn Melodies".

"Orientis Partibus" (M.H.B.87) is his arrangement of a twelfth century plainsong, a French traditional melody which first appeared in an Office for the Circumcision, written by Pierre de Corbeil, Archbishop of Sens, who died in 1222.

It was associated with the hymn "Orientis partibus adventavit asinus, Pulcher et fortissimus, Sarcinisc aptissimus", celebrating the ass which carried the Blessed Virgin.

"Jesu Redemptor omnium" was sung at Beauvais and Sens during the Fete de l'ane which commemorated the Flight into Egypt. For the Beauvais MS melody with refrain and coda, see H.C.H. pages 115-116; S.P.D. pages 99-100.

ARTHUR HENRY BROWN was influenced by the Oxford Movement and helped in the revival of the Gregorian chant in Anglican worship, as a contrast to the contemporary cloying style. He was born at Brentwood, Essex in 1830, and died there in 1926; he was organist there and at Tunbridge Wells and Romford. He thus describes early nineteenth century church music:

"When at the age of ten and a half years I became organist of Brentwood Church, my instrument possessed only one manual, five stops and no pedals. This was placed in a west gallery, and was supported on either side by a choir

of National School children, the boys on the one side and the girls on the other. The music was that of the "Mitre" hymnbook, and between each verse of the hymns interludes were played, which not infrequently disconnected the sentiment of the words."

He published:

"Accompanying Harmonies for the Gregorian Psalm Tunes".

"Metrical Litanies for Use in Church".

"Hymns of the Eastern Church".

"The Anglican Psalter"

"Divers Carols for Christmas and Other Tydes of Holy Church!"

1874/5 "The Gregorian Canticles and Psalter".

1877 "Anglican Canticles and Psalter".

1880 "A Century of Hymn Tunes".

1885 "The Prayer Book Noted with Plainchant".

He edited "The Altar Hymnal" (1885) and wrote some 700 hymn-tunes and carols, of which six are in M.H.B.:

"Tiltey Abbey" (302)

"Purley" (369). In H.A.M. (1861).

"Saffron Walden" (439). Composed for Charlotte Elliott's "O holy Saviour, Friend unseen" in "The Hymnal Companion" (1890).

"Holy Rood" (492); in "The Bristol Tune Book" (1863).

"Dies irae" (646).

"St Anatolius" (951); composed for Neale's "The day is past", in a Collection of nine tunes published in 1862, and in H.A.M. (Appendix 1868).

Sir John Stainer supported the use of plainsong in church worship: (1)

"I feel very strongly that the beautiful Plain Song versicles, responses, inflections, and prefaces to our prayers and liturgy should not be lightly thrown aside. These simple and grand specimens of Plain Song, so suited to their purpose, so reverent in their subdued emotion, appeal to us for their protection. The Plain Song of the prefaces of our Liturgy as sung now in St

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1). E. Dickinson: "Music in the History of the Western Church" pages 342-343.

Paul's Cathedral are note for note the same that rang at least 800 years ago through the vaulted roof of that ancient cathedral which crowned the summit of the fortified hill of old Salisbury. Not a stone remains of wall or shrine, but the old Sarum office-books have survived, from which we can draw ancient hymns and Plain Song as from a pure fount. Those devout monks recorded all their beautiful offices and the music of these offices, because they were even then venerable and venerated."

But he goes on to say that they are not the same when set to English words - they fit the structure of their Latin texts.

But many musicians were opposed to plainsong, and it had also the disadvantage of being regarded with theological party bias: Anglo-Catholics favoured its suggestion of continuity with the ancient church; Evangelicals disliked it because of its association with the Roman Church. A few plainsongs were in H.A.M. (1861); none were in the "Hymnal Companion", nor in "Church Hymns" until 1903.

Barnby in the preface to a High Church book "The Hymnary" (1872) calls plainsong

"an ancient and severe style of music, almost devoid of interest save what is known as antiquarian. Against this tendency it is necessary to say but little. The evil will remedy itself. It would be as natural to expect members of the English Church to pray in a language which they did not understand, as to suppose that they would long continue to offer their sacrifice of praise through the medium of a style of music the idiom of which has long since died."

Jebb in his "The Choral Service of the United Church of England and Ireland" (1843) refers to this movement as

"this scrupulous regard, not to the excellencies but to the defects of antiquity".

Dykes in the "Organ World" (September 1, 1888) writes:

"I am not speaking a word in disparagement of the old Gregorian chants. Their varying rhythms and quaint cadences

I dearly love. To hear them well and intelligently sung and accompanied is to myself a great treat. But it is mere blind idolatry which refuses to see the practical value of the other system of chanting - first, more legitimate variety than Gregorians; secondly, they present fewer difficulties: 1) Less difficulty in pointing; and 2) less difficulty in accompanying.

1) Less difficulty in pointing:- The rhythms and metres of the Gregorian chants are so different, that a psalm pointed to suit one chant will not suit another. These changes of rhythm are very pleasing, but create great practical difficulties; for you cannot have your Psalter pointed once for all and then select your chants. You must have each psalm pointed for its own chant. This cripples one very much. 2) But the difficulty in accompanying is also great. The structure of most of the chants is really inconsistent with such a tonal system as the laws of harmony demand, and, therefore, how best to clothe them with organ harmonies is a great problem. Take, for instance, the fourth tone. Who really knows how to harmonize this? And to hear an unskilled organist labour through it, with harmonies utterly crude and irrational, is no small penance to musical ears. I have occasionally heard the Gregorian chants very finely accompanied. But generally the practical difficulties which attend their successive rendering are so imperfectly overcome, that the psalms, which should form one of the most delightful parts of the service, become a very "pain and grief". The choir and congregation may bawl out at the top of their voices; still, one too often feels that the music is not such as the words of the sweet Psalmist merit, nor such as is fit for an offering to God. Now, the Anglican system obviates both the difficulties I have mentioned.

In connection with harmony, I must not omit to notice another advantage which our English chants possess. Being written in modes which invite harmony, they are naturally susceptible of it. Now, harmonized music is essentially Christian. It is of an intrinsically higher order than unisonous, and surely pure vocal harmony is the most appropriate music for the sanctuary, and the most perfect and fitting offering to Him from whom all harmony proceeds. Why the Psalms, which should be the most delightful part of our ordinary morning and evening offices, should always be condemned to be sung (sometimes, I should say, howled) in unison I cannot tell. We are bound to look for music which will suit congregational worship - music simple, broad, and susceptible of harmony. It is because so much of the mediaeval plainsong, with its long vocal flourishes and wearisome multiplication of notes to one syllable, is so unsuited for congregational use, that I regret to see the attempts made to introduce so much of it into our services, especially into the Communion Office. A single priest or

small choir of men singing in unison, accompanied, as we often hear them abroad, with an ophicleide, may perform such music well enough, and not without effect. But to attempt to force music of this character on a congregation of English worshippers, is, I am convinced, a great and serious mistake. I know nothing more wearying, more utterly painful to musical ears, than to hear some of these modern and most ill-judged adaptations. I forbear to specify instances. So, again, there is something fascinating in singing a hymn-tune with a pretty Latin title, and written in square notes; and I freely own that not a few of these revived Latin tunes are well worthy of adoption, susceptible of pure harmony, simple, vigorous, and pleasing, and that most of them possess an interest for the antiquarian and musician; but I must express my candid opinion with regard to the majority of them, that to inflict them on a congregation is sheer, downright cruelty. To wed hymns to archaic strains, uncouth, unrhythmical, inharmonious, devoid of all power to move the people's hearts, is a great error.

Samuel Sebastian Wesley had a strong objection to Gregorian chants. He wrote in 1849:

"Some people would reject all Music but the unisonous Chants of a period of absolute barbarism - which they term "Gregorian". All is "Gregorian" that is in the black diamond note. These men would look a Michael Angelo in the face and tell him Stonehenge was the perfection of architecture."

To a pupil who had leanings towards Plainsong he wrote:

"Your question about Gregorian tones has caused me much pain. I thought I had made a better musician of you, I am sorry for this. I beg to assure you that I am a musician, a Protestant, and yours truly, S.S.Wesley.

Henry Smart in the preface to "A Choral Book" says:

"Musical taste must indeed be at the lowest ebb in any who can prefer the meaningless and uncouth "Plainsong of the Church" to any other combination of sound whatever.

English Psalmody has, undoubtedly, many faults; but I hold it to be the far wiser course to endeavour to correct these by narrowing the selection of tunes and imparting a more vigorous tone to their harmonisation than to attempt to supplant it by a style of music utterly barbarous in itself, antagonistic to the grammatical structure of our language, and so wholly opposed to the feeling of the people that it can never come into general use, except on the incredible



supposition of a second universal ascendancy of the Church which invented it."

Hullah says in the preface to his "Whole Book of Psalms":

"We, starving ourselves in the midst of plenty, are to return to the meagre resources of art in the days of St Gregory".

Macfarren in "Six Lectures on Harmony" (1867) refers thus to plainsong:

"Those well-meaning men who would resuscitate its use in the Church of England evince mistaken zeal, false antiquarianism, illogical deductiveness, artistic blindness, and ecclesiastical error".

Mendelssohn refers to the "Tenebrae" which he heard at the Papal Chapel:(1)

"I cannot help it, but I own it does irritate me to hear such holy and touching words sung to such dull, drawling music. They say it is canto fermo, Gregorian, etc. No matter. If at that period there was neither the feeling nor the capability to write in a different style, at all events we have now the power to do so; and certainly this mechanical monotony is not to be found in the Scriptural words. They are all truth and freshness; and, moreover, expressed in the most simple and natural manner. Why, then, make them sound like a mere formula? And, in truth, such singing as this is little more. The word "Pater" with a little flourish, the "meum" with a little shake, the "ut quid me" - can this be called sacred music? There is certainly no false expression in it, because there is none of any kind. But does not this fact prove the desecration of the words? A hundred times during the ceremony I was driven wild by such things as these; and then came people, in a state of ecstasy, saying how splendid it had all been. This sounded to me like a bad joke, and yet they were quite in earnest".

#### THE STYLE OF RELIGIOUS MUSIC, c1860-1880.

The enlarged emotional and technical resources provided by the great composers from Bach to Wagner were not really

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1). "Letters from Italy & Switzerland" (translated by Lady Wallace). page 182.

suitable for use in the limited form of the hymn-tune or for its strictly religious purpose. Though chromaticism is justifiable for the sake of modulation, luscious chords should be only sparingly used for their own sake. Both the melody and the harmony should be mainly diatonic, and transient modulations merely for the sake of harmonic colour should usually be avoided. (For an atrocious skit by John S. Curwen,<sup>(1)</sup> see Music Example, page 67a). "Moscow" (M.H.B.880) goes to E.Minor in bar 12 - but S.S.Wesley in "The European Psalmist" (no.548) repeated the identical major harmonies. (2) Favourite chords used by Victorian composers were the Diminished 7th, the Augmentated 6th, the Neapolitan 6th and the Dominant 13th; this sort of decorative ornamentation is meretricious in a hymn-tune. E.Prout says that a plain, diatonic and dignified style is far more suited to the service of the Church than the sentimental writing, with cloying chromatic harmony, which is to be seen in some of the modern examples of so-called sacred music. Both secular and sacred music in the nineteenth century largely consisted in vertical chordal harmony, chiefly based on the tonic and dominant, with sickly-sweet chords instead of independent parts. There was little horizontal contrapuntal sense or appreciation of modal harmony such as is found among the Tudor composers. Hymn-tunes became like part-songs in which the other parts were a mere accompaniment to a melody.

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1). Curwen Op.cit. pages 264-266.

2). See G.W.Stubbings in "The Choir", February 1947.

John Curwen writes: (1)

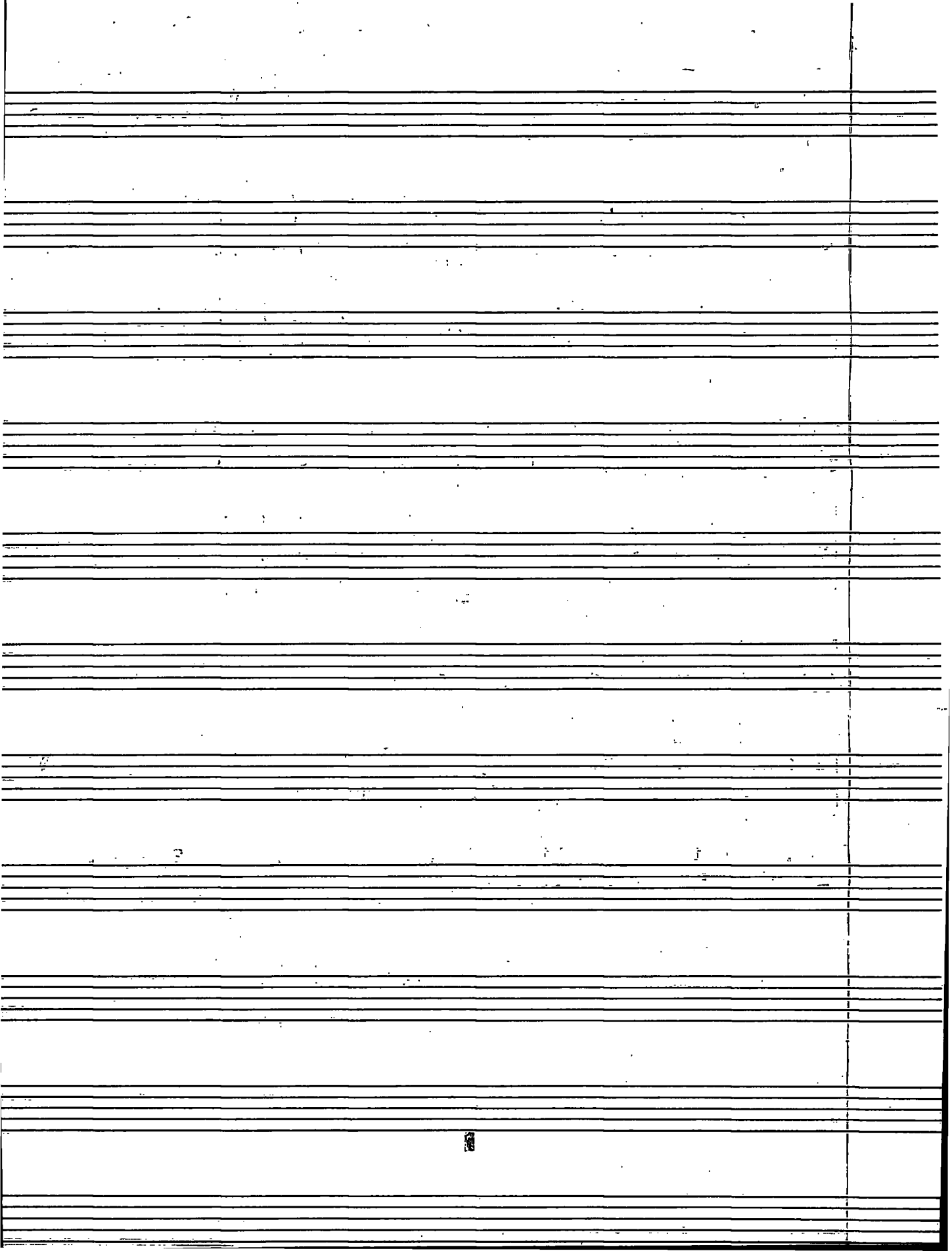
"This is the reductio ad absurdum of the extreme chromatic style. The piece is intended as a caricature and the contrast of the harmonies with the old melody is ridiculous; but passages may be found in recent hymntunes every bit as bad."

Handwritten musical notation for the first system, featuring a treble and bass clef, a key signature of two sharps (F# and C#), and a 4/2 time signature. The notation includes various notes, rests, and accidentals.

Handwritten musical notation for the second system, continuing the piece with treble and bass clefs, two sharps, and 4/2 time signature.

Handwritten musical notation for the third system, concluding the piece with treble and bass clefs, two sharps, and 4/2 time signature.

1). "Studies in Worship Music", 1st Series, pages 264-266.



Sir Henry Hadow said:<sup>(1)</sup>

"Little sentimental part-songs were introduced into hymnbooks in the later nineteenth century which paid no regard to the dignity and beauty of the Church service".

The verses were feeble, the tunes pretty, after the style of the mid-Victorian ballad-song, or were imitations of Handel, or adaptations of the classics (especially of "Messiah"). In a good hymn-tune the melody should have individuality, good shape with bold definite curves, a climax, and should sound clear and convincing - not empty or monotonous - when sung without harmony. A broad and dignified tune which is simple and straightforward and suitable for worship can easily be sung in unison. It should not insist with wearisome iteration on a repetition of the same note but should be fluent and flexible, with strong vigorous movement. It should not be trivial or catchy; its rhythm should be severe rather than dance-like and should fit the words as closely as possible. Many fine German and Psalter rhythms were transformed into mechanical uniformity and regularity; the long notes were reduced, and there supervened the "tyranny of the bar-line". The arrangements of the classical masters still continued: "Hayes" in M.H.B.(1876) No.712 and the P.M.H.(1889) No.90 to Watts's "He dies, the Friend of sinners dies", is from the

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1). Church Music Society: Occasional Paper 5.

Andante of Beethoven's Op.14, No.2. "The Musical Times" (October 1863), reporting on the Norwich Festival writes:

"We enter our protest against a piece of musical patch-work which was perpetrated....This was a selection from a number of "Stabat Maters", by composers of different dates and styles, put together so as to appear like an entire work, a piece of workmanship which no artistic mind could tolerate, whatever might be the intrinsic beauty of the separate fragments."

Consider some of the tune-books published during the latter half of the nineteenth century:

"Companion to the Hymn Book" (i.e., Tunes suggested for the Primitive Methodist Hymn Book, 1853). Edited by Philip Brown.

The preface says:

"Tunes of first-class merit have only been selected; except that a few others have been introduced out of deference to the tastes of persons to whom long usage and associations have rendered them great favourites.

Within the last twenty years, psalmody has undergone a great change. Fugue tunes, and those which repeat much, and many others formerly popular, are now seldom heard in many congregations, having been supplanted by chaster selections. Ravenscroft's collection, published in 1621, would, with some minor alterations, be a fair sample of present requirements.

Regretting the present comparative disuse of the minor Key, I have restored it to the prominence which it held in the invaluable collections of olden times. Out of the 98 tunes in the fore-named edition of Ravenscroft, 55 are in the Minor Key; and of the 130 tunes published in Mr Wesley's "Sacred Harmony", 35 are Minors; thus proving, when compared with collections in modern use, that the Minor was more in favour formerly than now."

"The Union Tune Book" (1854). Edited by T.Clark and J.I.Cobbin for the Sunday School Union. This has 483 tunes and 37 chants; there are numerous florid tunes such as "Comfort" (sometimes called "Jerusalem" or "Antioch"), "Piety", "Calcutta", "Cranbrook".

"Bonn" is an arrangement from Beethoven's "Prometheus" Overture.

"New Creation" is arranged from Haydn's "The heavens are telling".

"Georgia" is from "Judas Maccabaeus"

"Harborough" is a C.M. arrangement from Handel's "O thou that tellest".

"Eightyfour Church Tunes". Selected and Harmonized by Charles Edward Horsley (1857).

The preface proclaims his laudable purpose of eschewing tunes written originally for secular purposes, such as Rousseau (A.T.26) and "Helmsley" (M.H.B.264), and the arrangements from Beethoven, Weber and other masters, so prevalent in his day. He recommends the Tudor composers, the Lutheran chorales, and later English musicians such as Croft, Boyce, Green (sic), Howard and Blow. He has "been compelled to restore many tunes, which had been corrupted by the introduction of turns and leading notes, to their original form" - he quotes Tallis's Canon: nevertheless his "restored" version is not at all like the original nor is it a canon.

"Wesleyan Hymns" (1859). This is a book of tunes only, intended for use with Wesley's Collection of Hymns with Supplement (1830/1831).

It has a general introduction on the history of psalmody and brief notices of composers and tunes. It advocates the revival of the older forms of psalmody as in Havergal's "Old Church Psalmody", Gauntlett's "Comprehensive Tunebook", Waite's "Hallelujah", Curwen's "People's Service of Song", Binney's "Congregational Church Music" and Hatley's "Free Church Psalmody". It objects to a boisterous ranting like "Calcutta" being sung to a solemn hymn "On the Last Judgment". It prefers simple syllabic tunes without chromatics, such as "French" (M.H.B.625), "St Ann's" (M.H.B.878), "Windsor" (M.H.B.237), "St Mary's" (M.H.B.175), "Hanover" (M.H.B.8), "Lewes" (M.H.B.609) and "York" (M.H.B.347). It desires more use of the minor key - about one-fifth of this compilation are minor tunes. It sets Tallis's Canon in two versions, one the contemporary "Evening Hymn", the other the "Original" - yet the latter, though soberly syllabic, still has no canon.

"Worms" is an adaptation of the chorale "Ein' feste Burg".

"The Wesleyan Sunday School Tune Book" (1858). Revised and harmonized by A.J.Hubbard (who probably compiled the "Companion")

The preface states: "It is important that the tunes should be sung in harmony" - but this would scarcely be possible unless schools had considerably more senior scholars than is usual today, who also had some ability to read music. "Due attention has been paid to the fact, that children love cheerful music" - but it includes E.Harwood's setting of Pope's "Vital Spark" and the like. The harmony is in three parts.

Angel's Hymn (M.H.B.384) is printed in equal crotchets in 2/4 time.

"Hursley" (M.H.B.942) is called "Abbeville", a "French Protestant Melody".

"Elberfeld" (M.H.B.906) is called "Mendelssohn" - doubtless because it is in the oratorio "St Paul".

"Robin Adair" is adapted and called "Edinburgh".

"Hayhurst's Original Psalmody" (1867). By John Hayhurst, harmonized by L.W.Whalley (both of Clithero). It has some pieces as ludicrous as those in Rogers's book: I quote "Christmas Hymn" (Music Example pages 71a-71b); and "The Orphans" (Music Example page 71b.) The words of this last are:

#### The Orphans.

We're kneeling on thy grave, mother, the sun has left it now,  
And tinges with its yellow light, yon glad hill's verdant brow,  
Where happy children sport and laugh, with thom we used to play,  
We cannot mingle with them now, since thou wert borne away.

We're driven from our home, mother, the house we loved so well,  
We wander hungry, houseless oft, while strangers in it dwell;  
And seek our bread from door to door, sad, comfortless and lone,  
Ah, mother, when you went away, our happiness was gone.

We pass our cottage door, mother, for still we call it ours,  
We linger by the garden wall, and see our own bright flowers;  
And peep into the window, where the shadow of the blaze,  
Of hearth-light flickered on the wall, ah, so like other days.

No glad hearth have we now, mother, to kneel at eventide,  
No mother's eye beams over us, in tenderness and pride;  
But daily at this spot we meet, our bitter tears to blend,  
And pour out all our heart-felt grief, unto the Orphan's friend.



"Christmas Hymn. Joyful all ye Nations rise"

The image shows a handwritten musical score for a Christmas hymn. It consists of ten systems of music, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the notes. The music is written in a clear, legible hand. The lyrics include: "Hark! Hark! the lowly all angels sing - Hark! the lowly angels sing", "Glo- ry in the highest heav'n", "Peace, peace on earth and good will to men", "Joyful all ye nations rise", "Joyful all ye nations", "Christ is born in Beth - le hem", and "with the angels' host proclaim".

Hark! Hark! the lowly all angels sing - Hark! the lowly angels sing  
Glo- ry in the highest heav'n  
Peace, peace on earth and good will to men  
Joyful all ye nations rise  
Joyful all ye nations  
Christ is born in Beth - le hem  
with the angels' host proclaim

"Christmas Hymn" (continued).

Christ is born in Bethlehem

Christ is born in Bethlehem

born in, Christ is born in Bethlehem

Christ is born in Bethlehem

Allegro

Christ is born in Bethlehem

The Orphans.

The Orphans.

Andante

The Methodist Sunday School Hymn & Tune Book (1879) has a good many American "gospel" hymns, and arrangements from the classical masters.

"Hymnal Companion to the Book of Common Prayer" (E.Bickersteth 1870); the "Musical Times" review in 1871 says:

"Internal evidence points irresistably the fact that it is the work of amateurs".

But it remained very popular, and the 1877 edition (with music supervised by J.T.Cooper and E.J.Hopkins) was noticed more favourably; Dykes and Gauntlett had the largest number of tunes in it. It included adaptations from Mendelssohn's "St Paul", Handel's "Berenice", Mozart's "Twelfth Mass", from Beethoven; and several other arrangements of a similar kind.

"Hymns and Songs for Mission Services" (Methodist; 1887). Many of the tunes are boisterous, with repeats and choruses; and there are many American gospel-songs. Runs in 3rds and 6ths over a pedal are in several of the tunes; among the "ranting" ones are "Calcutta", "Buckley" with imitative entries and repeats, "Cranbrook", "Majesty". The repeats in "Comfort" are absurd in the second and fourth verses:

"And Je, and Jesus". "And ev, and everlasting".

"Oatlands" has one syllable held for two bars by the soprano while the alto sings a whole sentence.

Watts's fine hymn "There is a land" (M.H.B.649) is deplorably travestied with a ridiculous chorus in "Never part again".

"Augustine" (M.H.B.638) is attributed to Peter Abelard

"Portuguese Hymn" (M.H.B.118): the tune is attributed to Mazzinghi, and set to "gospel" verses.

"Emmanuel" is a C.M. arrangement from Beethoven's Op.16, 3rd Movement.

"Kendal" (usually called "Sardis") is arranged from Beethoven's "Romance in G", Op.40.

"Evangelist" is a C.M. arrangement from Mendelssohn's chorus "How lovely are the messengers" ("St Paul").

"Sherborne" is from a 4-part song "The Vale of Rest" by Mendelssohn.

"Weber" is arranged from the opening chorus in "Oberon".

"The Primitive Methodist Mission Hymnal" (1895) has 400 hymns of which well over half are American gospel-songs with choruses, by Kirkpatrick, Doane, Lowry, Bliss, Whyte, McGranahan, Kidd, Stebbins, Mason, Root, Sankey, Sweney, Bradbury, Main and others; and there are some tunes with weakly chromatic harmony by such writers as J. Walch and Caleb Simper.

"The Primitive Methodist Hymnal with Tunes" (1889). Edited by Dr George Booth, J.P., harmonized by Henry Coward.

It has no prose chants, except "Troyte No.2" for "The strain upraise"; it includes the "Te Deum" in F by William Jackson of Exeter. The preface states:

"To make the book more complete a comprehensive list of old favourites, not set to words, has been included in the Appendix. Some tunes are inserted which a severe taste would reject, but as these are wedded to the hymns and hallowed by old associations, it was thought their exclusion would have been a source of regret to many, not only on sentimental grounds, but because of the inherent vitality which they evidently contain."

This is a just claim, so far as the late 18th century and even early 19th century melody goes; their harmony was poor, but many of the melodies were rhythmic and vital (hence their revival in E.H. and S.P.) - whereas those of the mid-and late 19th century were tame and insipid.

The Primitive Methodist Sunday School Hymnal with Tunes. (1901)  
 Edited by G.Booth; musical editor H.Coward.

The preface states:

No apology is offered for the inclusion of so large a number of so-called "Old Tunes". They were sung with holy fervour by the fore-fathers of the Connexion, and their descendants still derive great spiritual delight and benefit from their use; and although they may not reach a high musical standard, yet a tunebook intended for use in our schools, prayer meetings and other services would undoubtedly be incomplete if they were omitted. The compilers of the hymnbook included several hymns of American origin, and the usual tunes sung to them are of necessity inserted. The somewhat crude harmonies are, speaking generally, printed as written by the composers, for it was thought that re-arrangement would answer no useful purpose and might cause confusion. Adaptations from popular works of authors have been avoided as much as possible, but it was thought to be unadvisable to omit them entirely.

Of the tunes:

Dykes has 21, Sullivan 16, Coward 15, Gauntlett 12, E.J.Hopkins 9, Mann 9, Maker 6, Barnby 8, Smart 6, Elvey 5, W.H.Monk 5, C.Vincent 5, Calkin 4, S.S.Wesley 4, Brown 4, Peace 3, T.R. Matthews 4, W.H.Havergal 3, F.R.Havergal 4, Simper 3, Stainer 3, Stanley 3, Walch 2, The American composers include: L.Mason 9, Bliss 7, Sherwin 4, Sankey 5, Doane 4, Bradbury 3, McGranahan 3, Vail 2, and one each by Hanby, Hews, Kingsbury, Kirkpatrick, Lowry, Perkins, Root, Tomer, Webb and Woodbury.

"Gildas" (i.e. "St Augustine" M.H.B.638) is "attributed to Peter Abelard".

"Innocents" (M.H.B.842) is called "Old Litany, 16th century".

"Nottingham" (A.T.19) is attributed to Mozart.

"Bavaria" is arranged from Mozart's Pianoforte Trio in G.

"Sardis" is arranged from Beethoven's "Romance in G for Violin" Op.40.

"Hayes" is arranged from Beethoven's Andante, Op.14, No.2.

"Bonn" is arranged from Beethoven's Symphony II, first theme.

"Fertile Plains" is an arrangement by Goss of "Shall I in Mamre's fertile plain" from Handel's "Joshua".

"Come unto me" is arranged from the aria in Handel's "Messiah".

"Thorner" and "Sherborne" are arrangements from Mendelssohn.

"Weber" is arranged from the opening chorus in "Oberon".

"Holstein" is also an arrangement from Weber.

"Fleury" is an arrangement from Rossini.

Robert Jackson was born at Oldham in 1840 (checked at S.H.) as correctly stated in Cowan & Love; not in 1842 as stated in M.H.B. and C.C.P. He studied at the R.A.M. and was organist at St Peter's Church, Oldham for 46 years; he died at Royton near Oldham in 1914. He wrote numerous hymn-tunes, including:

"Angelus" (M.H.B.297); written for Canon Ellerton's "When the day of toil" (M.H.B.975) for a Sunday School Festival at Oldham; M.H.B.(1904) says in 1885, M.M.H.B. says in 1888.

"Ashburton" (M.H.B.871); published in "The Bristol Tune Book" (1881).

"Frentham" (A.T.3), written for Baker's "O perfect life of love" (M.H.B.190), published in "Fifty Sacred Leaflets" (1888). The harmony is very chromatic.

"The Oldham Psalmody: A Collection of Old Psalm Tunes". Arranged, Harmonized and edited by Clarence Hudson, R.C.M., F.G.S., Choirmaster of the Wesleyan Chapel, Delph. (1891).

This has 128 tunes, of which the largest contributor is Hudson himself. Most of them are of the "fugal" repeating type; at times the words of a clause, and even the syllables of a word, are intersected by rests in the music; the accentuation is often faulty; there are many runs of quavers. His editing includes consecutive octaves, similar motion across the bar-lines, tonic and dominant pedals and chromatics. See Music Example, pages 75a-75c).

Joseph Lees was organist at the Parish Church, Oldham; he published a setting of the Lord's Prayer in D.Flat major; it has poor accentuation, a static bass and much chromatic and trite harmony. This setting is still in very general use among the Nonconformist churches.

Both Anglican and Nonconformist hymn-tunes used the operatic idioms, which became more flaccid and enervating as the nineteenth century proceeded. Instead of the older Psalter tunes and folk music, which had been almost completely

From C. Hudson's "The Oldham Psalmody" (1891).

"Banks".

Come, let us join our cheerful songs

"Splendour".

Their great a-y-mal pro-claim

"Crucifixion".

They ever last, they ever lasting arms of love

"Christianity".

The powers of, the powers hell surround

"Parker's Traveller".

And west- to till the break of day

"Satisfaction".

Whom mercy shall unshaken stay

"St Luke".

Combined to seek the things above

"Grand Shepherd".

are fed on, are fed on thy bosom reclined

"Cossin".

Rise, rise in to the, Rise, rise into the, Rise, rise in to the life of God.

An example of C. Hudson's sentimental use of the Diminished 7th is in "Rest" (set to Neale's "Art thou weary" M. H. B. 320).

His equally sentimental "Dowston Castle" for Baring-Gould's "Now the day is over" (M.H.B. 944) had formerly an immense popularity; it is a series of chromatic and other passing-notes on a static bass.

A musical score for two staves, treble and bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 3/2. The melody in the treble clef consists of a series of chromatic and other passing notes over a static bass line in the bass clef. The piece concludes with a double bar line.

Another use of chromatic chords is in his "Childhood":-

A musical score for two staves, treble and bass clef. The key signature has two flats (Bb, Eb) and the time signature is 3/2. The melody in the treble clef features chromatic chords and passing notes, while the bass clef provides a static accompaniment. The piece ends with a double bar line.

His "Thanksgiving" is an instance of combinations of static parts, sentimental chromaticisms, abrupt modulations and similar movement at the bar-lines.

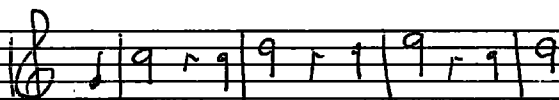
A musical score for two staves, treble and bass clef. The key signature has two flats (Bb, Eb) and the time signature is 3/2. The score is divided into three systems. The first system shows the beginning of the piece. The second system shows a modulation to a key with one flat (Bb, Eb). The third system shows further chromatic movement and modulation. The piece concludes with a double bar line.



From C. Hudson's "The Oldham Psalmody" (1891)

"Delph Hill".

As so often, this "hocket" is merely to provide for the quaver runs of a busy but meaningless bass.



*Hin Three in One and One in Three*

"While shepherds watch'd their flocks" (M. H. B. 129). In C. Hudson's "Psalmody" it is called "Bethlehem's Plain". This tune by Robert Jackson, here "revised and re-arranged by Joseph Lees, Organist, Paish Church, Oldham" is still popular to this day in Oldham and district. It continues the early 19th century habit of "repeats" and fragmentary "fugal" imitation by two voices only. There is too much similar movement, especially across the bars; too much monotone, especially in the tenor. The accent is incongruously wrong on the first four entries of the last line, but is rectified - whether by design or accident - on its last repetition. There are too many full closes. See the similar tune by A. Northrop ("Bethlehem", M. H. B. 959) written for these words.



J. Barnby's tune for Baring-Gould's "Now the day is over"  
(M.H.B.944). It shows why Barnby's day is now over.

The image shows a handwritten musical score for piano, consisting of two systems of two staves each. The key signature is G major (one sharp) and the time signature is 4/2. The first system begins with a piano (p) dynamic marking. The notation includes various rhythmic values such as quarter notes, half notes, and dotted half notes, along with rests and accidentals. The second system begins with a forte (f) dynamic marking. The score is written in a clear, legible hand, with some corrections and markings visible throughout.

forgotten, there supervened empty and tawdry music, or catchy revivalist tunes imported from America which were jaunty in rhythm and utterly unskilled in harmony. In the same period, Lutheran and Roman Catholic music were no better; Roman Catholic music abroad was vitiated by an operatic style, while in England it was sentimental. The "Motu Proprio" (1903) of Pope Pius X declares in Par.6:

Among the different kinds of modern music that which appears less suitable for accompanying the functions of public worship is the theatrical style, which was in the greatest vogue, especially in Italy, during the last century....Besides the intrinsic structure, the rhythm and what is known as the conventionalism of this style adapt themselves but badly to the requirements of true liturgical music.

Dr Routley says:(1)

"Perhaps the improvement of Roman Catholic taste in church music is to be seen at its most impressive in the music of the Cathedral of Westminster, where the work of the late Richard Runciman Terry (1865-1938) has had such good success. But the process of reviving the taste of so far-flung a community as the Roman Catholic church, which suffered not a little from the diseases we have noticed as afflicting Protestant Church music in England is necessarily a slow process."

Sir Henry Hadow wrote:(2)

"There has probably been no form of any art in the history of the world which has been so over-run by the unqualified amateur as English Church music from 1860 to 1900. Many of our professional musicians at this time stood also at a low level of culture and intelligence and were quite content to flow with the stream, so that our Service books, and still more our Hymn books, were filled with dilutions of Mendelssohn, reminiscences of Spohr and, worse than either, direct imitations of Gounod. About 1895 we were perhaps at our lowest ebb. This music was deplorably easy to write, it

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1). "The Church and Music", pages 196,198.

2). "Church Music", pages 23-24, 28.

required little or no skill of performance, it passed by mere use and went into the hearts of the congregation, it became a habit like any other. We have a habit of admitting to the service of the Church compositions by men who have no qualifications which would win them acceptance".

No doubt there is a better musical taste today in the churches generally, than there was in the Victorian era, yet it remains precarious rather than well-established; for in the average church, whatever the printed repertory available, the hymn-tunes, chants, responses, even the anthems and voluntaries, date mostly from the mid-nineteenth century. A good hymn is no small achievement: the words must be sufficiently poetical and yet of common usage; they must be united to the right and worthy tune and yet one which is singable by an ordinary congregation. For, respecting the use of music in worship, there is the same dilemma as with the literary standard of hymns: if we make the force of its emotional appeal the only standard, we open the door wide to music of the most worthless kind; if we apply an aesthetic or artistic standard, the music may appeal only to the minority which has some musical culture and training.

Hymns Ancient and Modern (1861).

This was regarded as a High Church ritualistic book, since it contained individual Office hymns and was arranged in accordance with the Church Seasons; but it exercised an immense influence not only on Anglican but on Methodist as on all other hymnody. It was planned by men who were inspired by the ideals of the Oxford Movement, seeking to recapture

the heritage of the mediaeval Church and its liturgy; it was intended to be a Companion to the Book of Common Prayer; it assigned "proper" tunes to certain hymns. The "Protestant" books were the "Hymnal Companion" (1870), "Church Hymns"(1874) and "The Oxford Hymnal"(1898). "Hymns Ancient and Modern" swept the country and had an enormous effect on the practice of hymnody, of which it enlarged the scope by introducing mediaeval tunes, German chorales and Welsh melodies (though Welsh "traditional" music is not usually modal, but in the modern major or minor key and probably recent.)

The book's popularity was largely due to J.B.Dykes who had seven tunes in the 1861 edition including "Nicaea" (M.H.B.36), "Melita"(M.H.B.917), "St Cross" (M.H.B.187); twentyone tunes in the 1868 edition including "Gerontius" (M.H.B.74) and fiftyseven tunes in the 1875 edition (which was a somewhat dull book). Its harmony was commonplace and its melodies lacked strength and robustness, yet it was probably this inferior "Victorian" style which made it the most popular hymnbook in the Church of England. Dykes, Stainer and Monk have a large part in nearly all the generally used hymnbooks, including M.H.B. Their tunes are more used than any others; many of them have become practically "Proper" to certain hymns - as "Nicaea" for Heber's "Holy, holy, holy" (M.H.B.36) and "Melita" for Whiting's "Eternal Father" (M.H.B.917). They were powerfully influenced by Mendelssohn and to some extent by Spohr and Gounod, so that their tunes were not virile but produced pretty-pretty effects.

The quality of hymn-tunes in the latter half of the nineteenth century gradually declined; they became useful but unenterprising; the melodic and contrapuntal lines were dull and static; the harmony was sentimentally chromatic; the verbal accentuation was thoughtless. The music most generally accepted was insipid; people found the "Old" Psalm tunes too massive and stark, and the eighteenth century tunes too

exuberant, so that they turned to tunes with weak melody and easy harmony; the Psalms and their early tunes were neglected (except by the Presbyterians) for the sake of hymns, and for lighter tunes often in triple time.

The Rev. Sir HENRY WILLIAMS BAKER was the Chairman of the Compilers of H.A.M.(1861); he was born in London in 1821 and educated at Cambridge; in 1851 he became Rector of Monkland, Leominster, Herefordshire, where he died in 1877.

"Stephanos" (M.H.B.320), composed for Neale's "Art thou weary" in H.A.M. Appendix (1868). The harmony is by W.H.Monk - 20 of the 24 alto notes are the same D.

"St Timothy" (M.H.B.926); he wrote the tune to his own words "My Father, for another night", for H.A.M.(1875); the harmony is by W.H.Monk.

WILLIAM HENRY MONK was born in Brompton, Kensington<sup>(1)</sup> in 1823 and became an Anglican organist in several London churches; in 1847 he became Director of the Choir at King's College, London, in 1849 Organist and in 1874 Professor of Vocal Music there. In 1852 he went to St Matthew's, Stoke Newington, where he established a daily choral service with a voluntary choir, using Gregorian music.

He was early drawn to the Oxford Movement and preferred simple music with unison singing; as a High Churchman he sought for reverence and solemnity with the avoidance of secular associations in worship; he did not favour the old-time singing-gallery with charity children and a band of instruments; he desired congregational singing according to the Book of Common Prayer with chanting. He edited the later issues of "The Parish Choir", a monthly magazine for the "Society for promoting Church Music" which advocated the suppression of concerts in

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1). Checked at S.H.

churches and opposed the employment of female choristers; prayers were to be intoned not spoken; the congregation was to sing in unison; metrical psalms and hymns were discouraged, choir festivals were encouraged. (Nevertheless the Oxford Movement provided much stimulus to hymn-singing).

With Hullah, Monk was a pioneer of the popular singing-class. He received the Mus.Doc. degree at Durham in 1882; he died at Stoke Newington in 1889. He wrote various church music and was versed in hymnology.

He edited the hymnbook psalter and chants of the Church of Scotland; in the "Book of Anthems"(1875) for that Church his preface says:

"The great majority of the pieces in this Collection are capable of being joined in by any congregation of average musical culture. Our psalmody will not become what it ought to be till greater interest is taken in the meetings for congregational practice".

He also edited "The Book of Common Prayer with Plain Song and Appropriate Music"; various issues of Dr H. Allon's "Congregational Psalmist", H.A.M.(1861, 1868, 1875, 1889).

He contributed some fifty tunes to H.A.M. and arranged many of the others; they are quite congregational in style though some are rather dull; but they avoid the chromatic sentimentalism of the period; their melody is simple and smooth, their modulation easy, their harmony diatonic. He avoided secular tunes, and the paltry type found in the "Sankey" and "Crown of Jesus" collections.

"Victory" (M.H.B.215); the whole of this tune is by Monk, except the 13th bar - though it is adapted from part of the "Gloria Patri" of a "Magnificat"(1591) by G.P. da Palestrina; it was in "The Parish Choir" edited by Monk in 1851. For H.A.M. (1861) he used the first three phrases of his former adaptation, adding a cadence for the "Alleluia" refrain, and music for the introductory three "Alleluias" (not included in M.H.B.) The melody of the first phrase is used in the tenor of the second phrase, and again in the soprano of the third phrase. Except for the first chord of the third phrase, the melodic outlines of all the parts are exactly the same

as Palestrina's, the only change by Monk being in the tonality.(1) The music of the "Gloria" is in H.A.M. (1909), hymn 148, page 212; and M.M.H.B. page 157. For Sir R.R.Terry's criticism of Monk's procedure, see H.C.H.S. pages 14-15.

- "Herrnhut" (also called "Crüger", M.H.B.245). Originally in Crüger's "Gesangbuch"(1640); arranged by Monk for H.A.M. (1861); the fifth line is entirely by Monk (and is better than the original).
- "Ascension" (M.H.B.221); a more joyful, vital, enterprising tune than many of his others.
- "Evelyns" (M.H.B.249); in H.A.M.(1875). A good straightforward diatonic tune.
- "Beverley" (M.H.B.258); written for this hymn in H.A.M.(1875). It is a pedestrian composition - especially at the seventh line, which is very commonplace harmony.
- "Ravenshaw"(M.H.B.308), Monk's arrangement for H.A.M.(1861); it is probably a 15th century carol tune, "Ave Hierarchia" - see H.C.H. page 73, P.W.U. page 211. It was in "Ein neu Gesengbuchlen" (1531), the earliest German hymnbook of the Bohemian Brethren, edited by Michael Weisse; and was set by J.S.Bach in "Choralgesänge" to "Gottes Sohn ist kommen".
- "St Ethelwald"(M.H.B.581); an excellent strong and virile tune.
- "Unde et memores" (M.H.B.586); in H.A.M.(1875). It has a restricted melody and a monotonous alto and bass. Its reflective placidity becomes boring with repetition.
- "Alleluia perenne" (M.H.B.671); in H.A.M. (1868).
- "St Matthias" (M.H.B.692); written for this hymn in H.A.M. (1861). It is rather sentimental (like the words), and has too many tonic cadences.
- "St Philip" (M.H.B.725); composed for Neale's "Come, Thou holy Paraclete" in H.A.M. (1861).
- "St Constantine" (M.H.B.734); a simple and tranquil tune, as befits the hymn. In H.A.M. (1861).
- "All things bright" (M.H.B.851); in "The Home Hymn Book" (1887).
- "Eventide" (M.H.B.948); written (in ten minutes) for this hymn in H.A.M.(1861); with these words it makes a simple appeal to popular sentiment. But it has bad accentuation, a monotonous alto and stagnant parts.

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1). See G.W.Stubbings in "The Choir" (May 1945).



"Hursley" (M.H.B.942), arranged by Monk from "Grosser Gott, wir loben dich" (7.8.7.8.7.7.), a German-Swiss melody by Peter Ritter, Kappelmeister to the Grand Duke of Baden.

JOHN BACCHUS DYKES was born at Hull in 1823 and in 1843 went to Cambridge, where he was a pupil of Walmisley. He was ordained in 1847, and in 1849 became a Minor Canon and Precentor of Durham Cathedral. In 1861 he received the Mus.Doc. degree from Durham University, and the following year became Vicar of St Oswald's, Durham. In 1863 he conducted the first choral festival in Durham Cathedral; he was a High Churchman who did not value ritual or ceremonial for its own sake, but who rejoiced in large-scale and competent music in church. He died at Ticehurst, Sussex (not at St Leonard's as stated in M.M.H.B.) in 1876.

He wrote some three hundred very popular hymn and carol tunes and some anthems. He had seven tunes in H.A.M. (1861), more in 1868 and again more in 1875, fiftysix in 1889 and fiftyeight in 1916/22. His tunes were reduced to thirtyeight in 1904, to thirtyone in 1950 - more than any other composer: Monk comes second with sixteen, Stainer and Nicholson have fifteen each.

Dykes still remains in favour in most hymnbooks - five are in the B.B.C. book (1951) - evidently he was able to write hymn-tunes which were successful in practice, and, like those of W.H.Monk, they have considerable capacity for survival. After all criticism the ultimate fact remains that his tunes gained immediate acceptance and remain popular because they are easily singable by congregations of ordinary people. His widow collected and published 276 of his tunes, with an introduction by Dr G.C.Martin. His melodies have no difficult intervals; they were prone to have repeated notes, often at

the beginning of the tune - a common custom at this period. Though not a great musician he had much facility in the smaller forms of musical writing.

He produced easily singable rhythms; his harmony was conventional in a style influenced by Mendelssohn and Spohr - that of the part-song which requires four voices: thus his "St Andrew of Crete" (not in M.H.B.) repeats one note (an inverted dominant pedal) eleven times in the beginning of the upper part. In 1865 he wrote "Lux benigna" (M.H.B.1904: hymn 624; H.A.M.1950: hymn 298) for Newman's "Lead, kindly Light" (M.H.B.612). It has too many full closes, too much dominant 7th, a rather stagnant bass, an inferior suspension at the end (the final tonic in the bass should have commenced immediately on the strong accent), a touch of chromaticism, and its rhythm is not broad and massive enough for good congregational singing. His "Dies irae" (not in M.H.B.) needs the resources of a choir because the modulations are too awkward for an average congregation (exceptional for Dykes). He was addicted to an excessive use of the dominant discords such as the 7th and 13th and often showed a stagnant bass (frequently a tonic or dominant pedal). These are typical weaknesses. Good tunes need not necessarily have active inner parts, but when the bass part is stagnant it becomes a more serious fault. Nevertheless Dykes's part-writing is not so sluggish as that of some of his contemporaries; even more sentimental religious music can be found in Viennese Masses by Schubert, Hummel and Neukomm; and the French church music by Gounod and others has lifeless rhythm and extremely chromatic harmony. (1)

C.H. Phillips says: (2)

"The melodies of Dykes's hymns are always good, and with some simple harmonic changes might be accepted by any musician."

(But such changes would not be accepted, indeed would be most strongly resented, by most congregations. If the harmony is really so bad, it were better to choose or to write another tune altogether.)

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- 1). See A.J.B. Hutchings: "In Praise of John Bacchus Dykes" pages 2, 3, 5.
  - 2). "The Singing Church", page 158.

The tunes of Dykes were emotional and had - like those of W.H.Monk - a seductive charm for his generation. His religious devotion was expressed with sentiment in even his best tunes because the words themselves invited such treatment, and his musical language suited the mood of the mid-nineteenth century; possibly he was the first to use such expression in his hymn-tunes, though his liturgical music was not sentimental. Professor T.F.Tovey said that Dykes was "the author of our treacliest Victorian church music"<sup>(1)</sup> The Victorian hymn-tune (with special reference to Dykes) was defended by Dr H.C.Colles at a meeting of the Salisbury Diocesan Organists' Association (though he considered that words should have the tune to which they were originally set). The melodies of Dykes were specifically illustrative of the words of the hymn, especially of the first verse or even the first line or two. Yet though expert in catching the precise meaning of the opening words, he was unable to continue this sensitivity throughout the hymn. His facility in grasping the meaning of the initial phrase was notable; yet after a good start the melody often deteriorated, as in "Gerontius" (M.H.B. 74), "St Drostane" (M.H.B.192) and "Melita" (M.H.B.917). Yet it is not invariable that his good beginnings to tunes have poor endings. He yielded too easily to the temptation to use the increased musical resources of his time, which were too

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1). "Essays in Musical Analysis", Vol. VI, page 28.

elaborate for a miniature form such as a hymn-tune. The vocabulary of Beethoven, Mendelssohn and Chopin was now available, but Dykes had not the musical ability for extended composition. His sentiment is usually in his melody; not in his harmony, in which he did not often use chromatic notes except as necessary for modulation. His tunes were not only full of popular appeal, but often indispensable. Dr E. Routley says: (1)

"With all his faults, we have generally been unable to improve upon him. He met the mind of his age with great sympathy and success and devotion".

Dykes has twentysix tunes in M.H.B. (of which twentytwo were in H.A.M.); he still remains the largest contributor to M.H.B.

"Rivaulx" (M.H.B.38); written for this hymn in Grey's "Hymnal for use in the English Church" (1866). It begins with repeated notes. Sir Henry Hadow said that it weakly loses value as it proceeds. (2)

"Gerontius" (M.H.B.74), composed for this hymn in H.A.M. (1868). It starts well but falls away - the climax is at the end of the first line, and there is a stagnant bass at the beginning.

"Dominus regit me" (M.H.B.76), composed for this hymn in H.A.M. (1868); the tune is named from the Vulgate Version of Psalm XXIII. The melody is good, but there is a stagnant bass in the last line.

"Hollingside" (M.H.B.110); in H.A.M. (1861). Named after Dykes's residence in Durham. It is a good diatonic melody, not sentimental.

"Vox dilecti" (M.H.B.154b.), written for this hymn in H.A.M. (1868). It has a fine strong finish, and expresses the antiphonal effect of the verses.

"St Aelred" (M.H.B.167), composed for this hymn in Chope's

- 1). H.S.B. II,3 (July 1948); II,5 (January 1949).
- 2). In "Hymn Tunes" (Church Music Society, Occasional Paper 5) and in "Music in Church" (Report of the Archbishops' Committee, 1951).

- "Congregational Hymn and Tune Book" (1862). The melody is only moderate but is helped, as often in the later nineteenth century, by the harmony. It originally ended in the minor key and in common time (as in E.H. App.62); this was altered (not for the better) to triple time and major close in H.A.M.(1868), as in M.H.B.. The attempt to picture the scene in sound is very obvious.
- "St Cross" (M.H.B.187), written for this hymn in H.A.M. (1861). It is a very beautiful and reticent tune with fine rhythm and diatonic harmony and an excellent ending.
- "St Drostan" (M.H.B.192); written for this hymn in Chope's "Congregational Hymn and Tune Book" (1862). The good start is not maintained: the last two lines are not nearly so good as the first two.
- "St Godric" (M.H.B.269); written for Watts's "Lord of the worlds above" (M.H.B.678) in Chope's "Congregational Hymn and Tune Book" (1862); the tune ends well.
- "St Cuthbert" (M.H.B.283); written for this hymn in H.A.M.(1861). Though diatonic throughout, it is one of his most sentimental tunes; the bass is lethargic.
- "Calm" (M.H.B.285); also called "Ilkley" or "Vespere"; composed for Keble's "Sun of my soul" (M.H.B.942); it was contributed anonymously to "The Leeds Hymn Book" (1868) in 8.8.8.4. metre, set to a hymn by Montgomery:  
 There is a calm for those who weep,  
 A rest for weary pilgrims found:  
 They softly lie and sweetly sleep  
 Low in the ground.  
 It was also in "Church Praise" (1883).  
 It is a tiresome insipid tune with a poor melody involving dreary repetition, beginning with repeated notes; the rhythm is trite. As set in M.H.B. to the Rev.A.H.Vine's "O breath of God", it has the wrong accent at the beginning of every line.
- "St Agnes" (M.H.B.289), written for Caswall's "Jesu, the very thought" (M.H.B.108) in Grey's "Hymnal for use in the English Church" (1866). It has the wrong accent at the beginning of every line both for this hymn and for Dr Reed's to which it is set in M.H.B. It begins with repeated notes.
- "Come unto Me" (M.H.B.328); written for this hymn in H.A.M. (1875); it has quite a good ending.
- "St Bees" (M.H.B.432); in Chope's "Congregational Hymn and

- Tune Book" (1862) and H.A.M.(1875). The rhythm is poor, there is too much dominant 7th in the harmony, and the tonic note is repeated in the melody, needing harmonic support. Its tawdriness is mentioned in "Music in Church" (Archbishops' Report", 1951).
- "Horbury" (M.H.B.468), written at Horbury, a village near Wakefield, in 1859. Though it has no chromatic note (except for change of key) the tune is sentimental and dull. A revised harmony is in H.A.M. (1904 & 1909), hymn 474.
- "St Hilary" (M.H.B.497); in "The Bristol Tune Book" (1863).
- "St Werbergh" (M.H.B.534); in Chope's "Congregational Hymn and Tune Book" (1862).
- "Beatitudo" (M.H.B.604b); written for H.A.M.(1875). It has weakly chromatic harmony, especially towards the end of the tune, including the diminished 7th. It has the the wrong accent for H.Bonar's verses.
- "St Oswald" (M.H.B.664); written for "Praise the Lord" (M.H.B. 13) in Grey's "Manual of Psalm and Hymn Tunes used in the parish church of St Michael, Houghton-le-Spring" (1857) in which it is called "St Bernard". The poor harmony - twenty of the thirty alto notes are on the same D - is castigated in "Music in Church" (Archbishops' Report 1951); the tenor and bass parts also are extremely monotonous and stagnant. A fresh harmony is given in H.A.M. (1904 & 1909) hymn 313, and in "Hymns of the Kingdom", hymn 179.
- "Alford" (M.H.B.828), in H.A.M. (1875). It has a halting rhythm and too many chromatic 7ths.
- "Strength and Stay" (M.H.B.875); written for Canon Ellerton's translation of Ambrose's "Rerum Deus tenax vigor", in H.A.M.(1875). The melody is good; a less chromatic harmony is in H.A.M. (1904 & 1909) hymn 14; (1950) hymn 17.
- "Melita" (M.H.B.917), composed for this hymn in H.A.M. (1861). It has a splendid beginning but deteriorates, although the last line is almost the same as the first, but in reverse order. It is amazing, and amusing, to note that the F sharp in the tenth bar of the melody used to be admired for its "piercing and plaintive emphasis"; evidently it caused the Victorian ear to thrill with poignant pathos. Emotional associations and religious sentiments have immutably joined this tune to this hymn.
- "St Anatolius" (M.H.B.951b). written for this hymn in Chope's "Congregational Hymn and Tune Book" (1862).

"Almsgiving" (M.H.B.969); written for this hymn in Monk's edition of Bishop Wordsworth's "The Holy Year" (1865); it was in H.A.M. (1868). The melody is good, but, as not infrequently with Dykes, the accentuation is wrong. The last two bars should be sung in stricter tempo than is usual with many congregations; as the metre and the sense require the accent on the first syllable of "givest", congregations naturally treat it as being the first beat of a bar, and this entails lengthening the remaining notes. "The Moravian Hymnbook" (1914) begins the last line of words on the third beat of the previous bar, and "giv-est" occupies a full bar with a semibreve and a minim.

"Requiescat" (M.H.B.976); composed for this hymn in H.A.M. (1875). The bass is stagnant (generally a tonic or dominant pedal).

Sir JOHN STAINER was born at Southwark, London in 1840; he was a chorister at St Paul's Cathedral 1848-1856; in 1856 he became the first organist at St Michael's College, Tenbury; in 1859 organist at Magdalen College, Oxford; in 1860 organist of Oxford University; in 1862 he succeeded Goss at St Paul's Cathedral, where he raised the standard of performance of church music. In 1881 he became Principal of the National Training School of Music (which became the R.C.M. in 1882). He founded the Oxford Philharmonic Society; in 1882 he followed Hullah as Inspector of Schools; he was organist to the Royal Choral Society (1873-1888), and President of the Musical Association in 1889. In 1889 he succeeded Gore-Ouseley as Professor of Music at Oxford. He graduated F.R.C.O., Mus.Bac. (1859) and Mus.Doc. (1865) at Oxford. He received the Mus.Doc. (1885) and D.C.L.(1895) from Durham University, and was knighted in 1888. He died in 1901 at Verona (not at Oxford as sometimes stated, though he was buried at Oxford). He published "Hymn Tunes" (1900); they were mostly his own. In the preface he

writes:

"The true estimate of a hymn-tune cannot be found by principles of abstract criticism, or by any internal evidence that it exhibits an artist's handicraft. There is a something, indefinable and intangible, which can render a hymn-tune, not only a winning musical melody, but also a most powerful evangeliser. Much the same may be said of many of our most valuable words of hymns. They would fail to satisfy the artificial requirements of the learned poet, but they uplift the heart and emotions as if by some hidden magic. Alas for the day if such a powerful spiritual influence should ever be lightly set aside in order to make room for words and music intended to teach the higher laws of poetry and a cold respectability in music".

He edited "The Cathedral Psalter", the "St Paul's Cathedral Chant Book", the "Cathedral Prayer Book" (1891); this had a barred 4-part version of Merbecke, with a harmonized Lord's Prayer and an accompaniment to the "Comfortable Words".

Sir Richard R. Terry defends Stainer's setting of Merbecke's "Creed" and "Gloria", in that it was not plainsong and therefore could have both harmony and notes of various length. (1)

In 1898 he edited the music of the Scottish "Church Hymnary"; it included fifteen of his own tunes.

His harmony was influenced by Mendelssohn and Spohr; nevertheless he knew much of J.S. Bach; at St Paul's Cathedral he introduced oratorios and Passion music with full orchestration. He was a fine extempore organist, an able choirmaster and a musicologist. His cathedral music and cantatas lower the standard of taste because of the triviality and poverty of their musical ideas, in subjects which should have dignified treatment. Whereas Gounod's "Redemption" is theatrical, Stainer's "The Crucifixion" is second-rate and dated. Yet at that

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1). "A Forgotten Psalter", page 66.



time "The Crucifixion" was the only Passion music within the capacity of small town and village choirs - hence its popularity. Stainer was intensely religious and he wrote for the church of his own day as it then was. Later came A.Somervell's "The Passion of Christ" (of which the later choruses are practically mere hymn-tunes), B.Harwood's "Sacrifice Triumphant" (which is good and useful and contains many hymns and plainsongs), C.Wood's "Passion according to St Mark" and M.Shaw's "The Redeemer" (both of which have good but sufficiently simple music for ordinary church resources). Stainer's music lacks the high inspiration merited by his verbal texts, which include some of the most splendid passages from the Greater Prophets, Job, the Epistles, Revelation and the Apocrypha. Stainer's musical originality was not so strong as his literary judgement. Yet some of his tunes were not so bad as was made out by Dr Martin Shaw some fifty years ago, and two of them are included in the B.B.C.Hymn Book (1951). In later life Stainer regretted the style and quality of many of his publications which were produced to meet the desires of the contemporary clergy and church officials, as is testified by Dr E.H. Fellowes:(1)

"Stainer dealt with unusual subjects. As resident Professor, Stainer did much for music in Oxford....In 1900 he told me how deeply he regretted that much of his church music had been published, for he realised in later days that it no longer gave him satisfaction; and he feared that it might create a misleading impression of his standard of taste in years to come. He said he was much encouraged as a young man to write his anthems to meet popular demand. He was then a poor man and they paid him handsomely. It was one of the more harmful by-products of the Oxford Movement. He was one of the finest organists of his time, and without exception, the best choir-trainer."

"Te Deum laudamus" (M.H.B.20); in "The Day School Hymnbook" (1896).

"Credo" (M.H.B.148); composed for this hymn in H.A.M.(1875). The Victorian composer was apt to change from the minor to the major key for dramatic effect.

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1). "Memoirs of an Amateur Musician", pages 56-57, 83.

- "Love Divine" (M.H.B.183); in H.A.M.(1889); a poor pedestrian tune.
- "Charity" (M.H.B.290), composed for this hymn in H.A.M.(1868).
- "Cross of Jesus" (M.H.B.318); from "The Crucifixion" (1887).
- "Magdalena" (M.H.B.522); in H.A.M.(1868).
- "Rest." (M.H.B.825); set to this hymn in H.A.M.(1875); written for the London Church Choir Association Festival at St Paul's Cathedral (1873) when it was set to J.Wesley's translation of Tersteegen's hymn "Thou hidden love" (M.H.B.433).
- "In memoriam" (M.H.B.839); in H.A.M.(1875).
- "Evening Prayer" (M.H.B.844); based on the opening theme of Beethoven's "Andante in F". In the "Church Hymnary"(1898).
- "Rex Regum" (M.H.B.888); set to a Jubilee Ode by the Rev. Dr H. Burton which was sung by children at the Albert Hall in 1887. At Stainer's suggestion Burton wrote these words "O King of kings" in order to perpetuate the tune for ordinary use.
- "Sebaste" (M.H.B.937); composed for this hymn in H.A.M.(1875).
- "St Francis Xavier" (M.H.B.980); written for Caswall's "My God, I love Thee" (M.H.B.446), in H.A.M.(1875).
- "Amor Dei" (M.H.B.728); this tune from a Bremen hymnbook is as adapted by Stainer for the "Church Hymnary" (1898).
- "The Seven-fold Amen" (M.H.B.985 V.), from a "Choir-Book for the Office of Holy Communion" (1873).

In M.H.B. there are arrangements of Naumann's "Dresden Amen" (M.H.B.985 III), and of the "Responses" to some of the Commandments. M.H.B. Chant 76, Responses No.3, is Stainer's adaptation of Merbecke's Responses to the Commandments in the "Book of Common Praier Noted" (1550).

JOSEPH BARNBY was born in York in 1838 and was a Minster chorister there (1846-1852); he studied at the R.A.M. (1854-1856) and won the Mendelssohn Scholarship. He was organist at several London churches, and in 1871 went to St Anne's, Soho, where he established annual recitals of J.S.Bach's "St John" and "St Matthew" Passions. He became Conductor of the Royal

Albert Hall Choral Society in 1872. He was Director of Music at Eton 1875-1892, Principal of the Guildhall School of Music 1892-1896, Conductor at the R.A.M. 1886-1888 and at the Cardiff Festivals in 1892 and 1895. He held the F.R.C.O. and F.R.A.M. diplomas and was knighted in 1892; he died at Westminster, London in 1896.

In 1872 he produced Bach's "St John Passion" for the first time in England, at St Anne's, Soho, and from 1873 annually with full orchestra. He produced Handel's "Jephtha" in 1869, Beethoven's "Mass in D" in 1870, and revived the "St Matthew Passion" which he performed in Westminster Abbey in 1871 with a chorus of 250 and orchestra of 50 - its first performance in any English cathedral or abbey. In 1883 he conducted the London Musical Society in Dvorak's "Stabat Mater" which had been composed in 1876 and was new to England. In 1884 he introduced Wagner's "Parsifal" to England in a concert version. In 1892 he directed Dvorak's "The Spectre's Bride" at Leeds. Such works by Bach and Dvorak were little known at the time. He published his own "Hymns and Tunes" in 1869 and 1883. He edited the music of the second edition of "The Hymnary" in 1872, "The Cathedral Psalter" (1873), "The Congregational Mission Hymnal" (1890), "The Congregational Sunday School Hymnal" (1891) and "The Home and School Hymnal" (Free Church of Scotland, 1893).

"The Hymnary" was a High Church book; in it 50 tunes are by Barnby, and several marked "Anon" are by him also; H. Gauntlett and H. Smart were the other chief contributors. Any tune written before the 19th century is called an "Old Melody". This book was attacked by Dr G.B. Arnold of Winchester Cathedral at the Church Congress in 1873; he said that H.A.M. had many good tunes but more bad harmonies, and that "The Hymnary" was even worse, unworthy of the Church: its tunes merely written "to go with a swing".

Barnby is chiefly remembered today for his weak part-songs and over-suave church music; he was much influenced by Gounod whose sugary sentimental style he continued. See Music Example, page 75d. His church music is shallow with trivial harmony, yet he could write effectively for voices. He was facile in composing popular and pleasant short pieces such as "Sweet and Low". He thought that a good hymn-tune should satisfy both the ordinary worshipper and the musician, and that it should be simple; but his own hymn-tunes never became popular like those of Dykes, Stainer, Gauntlett, Monk, Elvey and Redhead. His tunes were used by Nonconformists

more than by Anglicans. H.A.M. had 14 in 1889, 3 in 1904 and 4 in 1950. E.H. has 3, S.P. has 1, O.H.B. has 1, B.B.C. has none; C.H. has 11, C.P. has 7; M.H.B. had 42 in 1904, and 16 in 1933.

- "St Olave" (M.H.B.1905); in the "Congregational Mission Hymnal" 1899).
- "Laudes Domini" (M.H.B.113); in H.A.M. (1868); a fair example of the light melodious Victorian style.
- "Bethlehem" (M.H.B.125)
- "Salve, festa dies" (M.H.B.212); in H.A.M. (1889).
- "Just as I am" (M.H.B.394); in the "Home and School Hymnal" (1892).
- "Springtide Hour" (M.H.B.425). In the "Methodist Sunday School Tune Book" (1881).
- "St Chrysostom" (M.H.B.438); in the "Musical Times" (December 1871) and in Novello's "Hymnary" (1872). It shows the part-song style; the melody at the end is poor, depending on the harmony - the tune goes into the inner parts. This was a defect also of Dykes, Monk and Stainer in their poorer tunes which depended on sweetness of harmony rather than on strength of melody.
- "Alverstoke" (M.H.B.474); in his Collection of original tunes {1883}, and in the "Methodist Free Church Tune Book" (1892).
- "Cords of Love" (M.H.B.622); the harmony has an excessive use of a static bass.
- "Cloisters" (M.H.B.729); composed for this hymn in H.A.M.(1868).
- "Cheshunt College" (M.H.B.737).
- "O perfect Love" (M.H.B.777); arranged from his anthem which was written in 1889.
- "For all the saints" (M.H.B.832); originally called "St Philip", composed for this hymn in "The Sarum Hymnal" (1869), and in H.A.M.(1875). In O.H.B. and elsewhere it is called "Pro omnibus sanctis".  
Sir H.Hadow in "Church Music" (1926) reckons it amongst "the worst church music"; and in "Hymn Tunes" (Church Music Society, Occasional Paper 5) he pointed out that its accents are all wrong for the words at the beginning of the lines. The tunes of Stanford ("Engelberg" in H.A.M.1904 & 1909), and of Vaughan-Williams ("Sine nomine" in E.H.1906) are vastly superior, paying far

greater attention to the words than Barnby does. The first word of each verse (except in verse 2) is unimportant; Barnby ignores this and has a strongly accented chord for each initial word: "FOR all the saints", Vaughan-Williams has accented it "For all the SAINTS", and re-arranged the melodic line for those verses which need it. Barnby's melody is feeble and his inner parts are weak.

"The Blessed Rest" (M.H.B.945). In the "Home and School Hymnal" (1892).

"The Golden Chain" (M.H.B.961); written for Gill's "We come unto our fathers' God" (M.H.B.71), in key F, in "The Congregational Church Hymnal" (1887). Each part is too monotonous.

"The Blessed Name" (M.H.B.971); in "The Congregational School Hymnal" (1891).

Jakob Ludwig Felix MENDELSSOHN BARTHOLDY was born in Hamburg in 1809; he was a pupil of Moscheles. He was greatly influenced by J.S.Bach, whose music he helped to introduce to England (as did S.S.Wesley). In 1829 in Berlin he gave the "St Matthew Passion" its first performance since 1740; this began the Bach revival in Berlin. He died at Leipzig in 1847 and was buried in Berlin.

He wrote fine organ, orchestral and vocal music, but his great influence had an unfortunate effect upon English music; he was adulated almost as much as Handel had been, and his attractive and romantic style led to feeble imitations; his second-rate followers wallowed in weak and cloying harmonies and created a taste for superficial music which is still present in church circles. Though he exercised inventive originality, his genius did not create a new style but re-asserted good principles; he was brilliant from youth, but did not develop greatly.

In 1841 James C.Dibdin, an Edinburgh musician, was preparing his "Standard Psalm-Tune Book" and wrote to Mendelssohn asking him to compose a Long Metre Psalm-tune for it. Mendelssohn replied:

"I thank you very much for your kind and flattering letter and enclose the page of your album, on which I have written a little Prelude for the organ. I am sorry I could not write exactly what you required me to do, but I do not know what a Long Metre Psalm-tune means, and there is nobody in this place at present to whom I could apply for an explanation. Excuse me, therefore, if you receive something else than you wished."

"St Paul", Düsseldorf & Liverpool (1835/6); London (1837). The contrapuntal treatment of the choruses, and use of chorales, are due to the influence of J.S.Bach.

"Lobgesang", Leipzig & Birmingham (1840); London (1843). A choral symphony which is of less inspiration than his oratorios.

"Hear my Prayer"; for soprano solo, choir and organ. (London 1845).

"Elijah", Birmingham (1846); London & Manchester (1847). The music, though continuous in form, is very unequal and not comparable with Handel's "Messiah"; some of it declines into conventional religious gentility; the first part is superior to the second, and the last five numbers are an anti-climax. But the choruses are powerful and varied, with striking rhythms and vivid characterization; there is strong dramatic effectiveness in the clashing urgency of the antiphony between the solo-prophet and the chorus-crowd. Mendelssohn was a great master in polyphonic choral technique; this caused him to rival the popularity of Handel in England, and did much to revive choral composition and performance in this country.

"Berlin"; (called "Bethlehem" in C.H., "Mendelssohn" in S.P. and "St Vincent" in Chope's book). It is arranged from Chorus No.2 in his "Festgesang", Op.68 (Leipzig 1840). Mendelssohn wrote that the tune would never do for sacred words, but only for gay and popular words. Previous tunes for this hymn had been: "See the conquering hero" from "Judas Maccabaeus", or "Lasst uns erfreuen" (M.H.B.28), or "Easter Morn" (M.H.B.204). The original was arranged for this hymn in 1855 by W.H.Cummings, and was published in 1856, and in Chope's "Congregational Hymn and Tune Book" (1857).

"Contemplation" (M.H.B.796); an original chorale by Mendelssohn (No.2 in his "Psalm XIII").

"Elberfeld" (M.H.B.906); Mendelssohn's setting in "St Paul" of "Allein Gott in der Höh sei Ehr" (1539), which was an adaptation of a "Gloria" (1524).

"Intercession" (M.H.B.735); composed in 1865 by William Hutchins Calcott (1807-1882), published in the English Presbyterian "Psalms and Hymns" (1867). The last two lines are from "Elijah" No.19.

CHARLES FRANCOIS GOUNOD was born in Paris in 1818; he won the Grand Prix de Rome from the Paris Conservatoire in 1839; he resided in England 1870-1875; and died at St Cloud in 1893. His music is expressively picturesque but has much pious sentimentality - sometimes reaching real pathos, or mystical and visionary; at other times pretentious, or sensuous and voluptuous. He was a gifted and popular composer whose mellifluous melodies were warm and seductive, yet sincere. Well-known small pieces are "Nazareth", and the "Meditation" ("Ave Maria"); the latter is

"a very lamentable piece in which Bach's first prelude of the Well-tempered Clavier is mis-used as a harmonic background for a highly sentimental melody" (1)

His other works include:

- 1842 "Requiem Mass"
- 1849 "Messe Solennelle" (Birmingham 1867).
- 1855 "St Cecilia Mass"
- 1863 "Reine de Saba"
- 1882 "The Redemption" (Birmingham). A morbidly mystical trilogy; it was theatrical, sentimental and immensely popular.
- 1884 "Mors et Vita" (Norwich; Birmingham 1885).

"Gounod" (M.H.B.928). Published in Barnby's "The Hymnary" (1872). It has a stagnant bass in the 4th and 5th lines.

LOUIS SPOHR was another who helped to increase the facile weaknesses of the later Victorian period. He was born at Brunswick in 1784, and died at Cassel in 1859. His style was monotonous with cloying chromatic harmony; its sugary

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1). H.A.D. page 63; for a contrary view see "The Choir", October 1955, page 181.

sentimentality does not bear much repetition. Among his works may be mentioned:

"Die letzten Dinge" (Düsseldorf), which was produced at Norwich as "The Last Judgment".

"Des Heilands letzte Stunden" (Cassel), which was produced at Norwich as "Calvary"; several clergymen publicly protested against its performance, but it was repeated in Norwich and London.

"The Fall of Babylon" (Norwich).

"Spohr" (M.H.B.580). Edward Taylor prepared an English version of "Des Heilands letzte Stunde" entitled "The Crucifixion", but it was called "Calvary" when given at Norwich; in it is a Solo and Chorus: "Though all Thy friends prove faithless", from which J. Stimson arranged an anthem to the words "As pants the heart" (Psalm XLII); the opening of this anthem has become this hymn-tune.

"Lebanon" (M.H.B.602); sometimes called "Flensburg". It is from the Andante in F of the Quartet in A Minor by Spohr (Op.58, No.2). H.J.Gauntlett arranged it as a hymn-tune in "The Comprehensive Tune Book" (1851), wherein it is called "Bedford Chapel".

Sir Henry Hadow says<sup>(1)</sup> that religious music may have any of three faults:

1. Over-emphasis upon technique.
2. Lack of dignified reverence owing to theatricality.
3. Enervating sentimentality and facile prettiness.

The influence of Spohr, Gounod and Mendelssohn brought out the third of these faults in the hymn-tunes of Stainer, Sullivan and Barnby.

Three other foreign tune-writers may be mentioned here:

CHRETIEN URHAN (1790-1845);

"Rutherford" (M.H.B.637); for the original see Love,<sup>(2)</sup> page 289;

1). In "Church Music", page 15.

2). In "Scottish Church Music".



H.C.H. page 202; M.M.H.B. page 371.

This tune is Dr Rimbault's arrangement in "Psalms and Hymns for Divine Worship" (1867), from a Collection of French Protestant hymns with music: "Chants Chrétiens" (Paris 1834), wherein it is set to Cantique 52, "Eternal o mon Dieu j'implore ta clémence" and assigned to Urhan, who has two tunes in the book. It is too chromatic - C.H.Kitson called the tenor of the third line a "slimy" progression.

CHRETIEN BOST (1790-1874) was an evangelical minister in Geneva.

"Normandy" M.H.B.417) is Cantique 19, set to "Oui pour son peuple Jésus prie", in "Chants Chrétiens" (1833); Bost has seven tunes in the book.

BERTHOLD TOURS was born at Rotterdam in 1838; he came to England in 1861, and was organist at the Swiss Church, Holborn. He died at Fulham, London in 1897.(1)

He wrote popular Services, anthems and songs, influenced by the style of Gounod. Most of his hymn-tunes were published in Barnby's "The Hymnary" (1872).

"Tours" (M.H.B.835). Written in key F in 1872, published in "The Hymnary"

"Deventer" (M.H.B.932); written for "The Hymnary" (1872).

WILLIAM STERNDALE BENNETT was born in Sheffield in 1816, the son of Robert Bennett who wrote "Hensbury" (M.H.B.104). He was a chorister at King's College, Cambridge (1824-1826), then studied at the R.A.M. He visited Leipzig in 1836, 1840 and 1842. In 1837 he became a Professor at the R.A.M., and was Professor of Music at Cambridge 1856-1875. In 1866 he became the Principal of the R.A.M. He was given the degree of Mus.D. Cambridge in 1856, and was knighted in 1871. He died at St Marylebone, Middlesex in 1875.

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1). See H.S.B. II, 3 (July 1948).

Bennett admired Mendelssohn, and his music was thereby influenced, being popular, refined, fluent and graceful, and showing skill and facility in form and proportion. He helped to bring J.S.Bach's music into England; he founded the Bach Society in 1849 (it was dissolved in 1870). In 1854, with the Bach Society, he conducted the first English performance of the "St Matthew Passion". He was the conductor of the Philharmonic Society 1856-1866; and the conductor of the first Leeds Musical Festival, in 1858. His last important composition was "The Woman of Samaria" (Birmingham 1876); but the music was feeble and conventional, and the work was not successful.

In 1862/4 he and Otto Goldschmidt (the husband of Jenny Lind) published "The Chorale Book for England" - the musical edition of C.Winkworth's "Lyra Germanica".

"Russell Place" (M.H.B.14); in Maurice's "Choral Harmony" (1854). It would be better in 4/2 than in 2/2 time; and the crossing of the S. and A. parts at the ends of lines 2 and 4 is most awkward for a congregation (which usually has no tunebooks, but words only) - naturally the higher note sounded by the organ is taken to be the melody.

HENRY THOMAS SMART (1813-1879) was the nephew of Sir George Smart - not his brother as stated by Blom.<sup>(1)</sup> After various posts as organist he went to St Luke's, Old Street (1844-1864) and to St Pancras Parish Church (1864-1879).

At St Luke's he trained his choir to sing entirely from memory; at St Pancras he had no choir, but a score of boys to lead the unison singing of the congregation of 2000; the Psalms were not sung; but to the Canticles and hymns he extemporized an accompaniment of varied harmonies for the different verses. He told J.S.Curwen: "When a new tune has to be learnt I generally manage to bring it on four consecutive Sundays....The prelude that I sometimes play before giving out a tune is very short; never more than three bars."<sup>(2)</sup>

There were no congregational practices. He adopted the current custom of preludes to the hymn-tunes and interludes between the verses. On the one hand he considered tunes like "Miles Lane" (M.H.B.91) to be vulgar, on the other he disliked the tunes of J.B.Dykes as being too chromatic and effeminate; he preferred the tunes of

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1). "Music in England", page 169.

2). J.S.Curwen "Studies in Worship Music" 1st series, page 359.

Samuel Wesley and S.S.Wesley. He used a slow tempo for hymn-tunes: 45 for the "Old 100th", 60 for "Hanover", saying "fast singing is the essence of vulgarity". He transposed tunes so that the melody never rose above E. Flat. He extemporized three voluntaries in each Service. In later life he became quite blind.

His music is agreeable but not of the highest quality; his vocal writing shows much care for proper accentuation. He was greatly influenced by Spohr and Mendelssohn. In the preface to his "A Choral Book" (1856) he writes: "Many of the melodies have been, probably, much corrupted by long use. The extent to which they are impure, however, would now be very difficult to ascertain; and I have therefore taken the least objectionable versions I could procure, that were at the same time at all reconcilable with the prevailing traditional habit of singing them. There are also several melodies in this collection of which I by no means approve; but since, in spite of their demerits, it seems probable that they will always continue in congregational use, I thought it best to admit them - clothed, however, in such a style of harmony as might, in some degree, compensate for their original meanness or triviality of character....Several of the tunes are harmonised in two different ways....A few of the melodies appear in unison supported by an independent organ part."

For the United Presbyterian Church of Scotland he edited the music of "The Presbyterian Hymnal" (1877).

"Regent Square" (M.H.B.12b); in "Psalms and Hymns for Divine Worship" (1867). This very good tune may perhaps be named from the Presbyterian Church in London; yet it should be noticed that Smart himself resided in Regent Square while he was organist at St Pancras.

"Seraphim" (M.H.B.27); in "Psalms and Hymns for Divine Worship" (1867).

"Coldrey" (M.H.B.95); in "Psalms and Hymns" (1867).

"Rex Gloriam" (M.H.B.223); in H.A.M.(1868)

"Lancashire" (M.H.B.245); set to Heber's "From Greenland's icy mountains" (M.H.B.801) in Blackburn in 1835 for a Non-conformist Festival on the tercentenary of the Reformation. In "Psalms & Hymns" (1867). It uses the Victorian custom of a partly stagnant bass,

"Misericordia" (M.H.B.353); composed for this hymn in H.A.M. (1875); a good and shapely melody.

"Everton" (M.H.B.601); in "Psalms and Hymns" (1867).

"Nachtlied" (M.H.B.623); in "The Hymnary"(1872); it has a stagnant start.

"Pilgrims" (M.H.B.651); written for this hymn, published in H.A.M. (1868).

"St Leonard" (M.H.B.818); in "Psalms and Hymns" (1867).

"Heathlands" (M.H.B.924); set to Lyte's "God of mercy" (M.H.B.681) in "Psalms and Hymns" (1867); it is a very good congregational tune.

"Moseley" (M.H.B.925); in "The Book of Common Praise" (1876).

JAMES WALCH (1837-1901) was a pupil of Henry Smart. Sawley is a village in West Yorkshire about 12 miles north of Accrington.

"Sawley" (A.T.9); written in 1857, published in 1860. It is too chromatic.

EDWARD JOHN HOPKINS was born in Westminster in 1818, and was a chorister of the Chapel Royal 1826-1834; an organist in London 1834-1843; then he became organist at the Temple Church (1843-1898), where previously the only music had been a mixed quartet for psalm tunes, all the rest of the service being said. In 1842 a choral service was established there with a surpliced choir of twelve boys and six men. Hopkins was a good extempore organist; he received the Lambeth D.Mus. in 1882. He died at Camden Town, St Pancras in 1901.<sup>(1)</sup> His music was pleasing and melodious. He edited "The Temple Choral Service Book" (3 Vols.) which contained some of his own tunes and some arrangements. He also edited M.H.B.(1876) after Gauntlett's death; "The Free Church of Scotland Hymnal"

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1). Checked at S.H.

(1882), "Church Praise" (1882) for the Presbyterian Church in England, "The Temple Psalter" (1883), and the "Congregational Hymnal" (1887) which was the first hymnbook with tunes published by the Congregational Union. The largest contributors of its tunes were E.J.Hopkins and J.B.Dykes. The books chiefly used previously by Congregational Churches were Dr Allon's "Congregational Psalmist" and "The Bristol Tune Book" (1863, 1876, 1881). Hopkins has six tunes in M.H.B.

"St Hugh" (M.H.B.103); set to Cowper's "There is a fountain" (M.H.B.201) in R.R.Chope's "Congregational Hymn and Tune Book" (1862). The harmony is rather chromatic.

"Artavia" (M.H.B.149); written for this hymn in "The Congregational Church Hymnal" (1887).

"St Raphael" (M.H.B.315); in Chope's book (1862) called "St Giles", but re-named by Hopkins in his "Temple Church Choral Service" (1867).

"Eilers" (M.H.B.691); a tedious tune with re-iterated rhythm and poverty-stricken harmony averaging hardly more than one chord in a bar; published in Brown-Borthwick's "Supplemental Hymn and Tune Book" (3rd edition 1869). It was originally written for unison voices with varied accompaniment for each verse - this form appears in the original and revised editions of the Baptist Church Hymnal and in the "Public School Hymn Book". Hopkins harmonized it for four voices for the "Bradford Tune Book" (Appendix 1872). Another 4-part arrangement by Sullivan was in "Church Hymns" (1874) and in Allon's "Congregational Psalmist" (1875). M.H.B.(1904, hymn 644) has a different harmony.

"Children's Voices" (M.H.B.834), composed for this hymn in "Church Hymns with Tunes" (1874).

"Epiphany" (A.T.31); in Chope's book (1862), composed for Heber's "Brightest and best" (M.H.B.122).

ALEXANDER SAMUEL COOPER (1835-1900), a pupil of E.J.Hopkins and a London organist.

"Charterhouse" (M.H.B.416)

WILLIAM JACKSON was born at Masham, Yorkshire in 1815; in 1852 he went to Bradford and founded a pianoforte and music business; he was a church organist and an extremely versatile practical musician. He was chorus-master for the triennial festivals; and conductor of the Bradford Old Choral Society, the Bradford Festival Choral Society, the Keighley Musical Union, the Bradford Choral Union (a male voice choir which was dissolved in 1860) and the Bradford Orchestral Society. His compositions included the oratorios:

"The Deliverance of Israel from Babylon" (Leeds, 1845)  
 "Isaiah" (Bradford 1851).

He harmonized "The Bradford Tune Book" which was published in 1863 by Samuel Smith of Bradford (not to be confused with Samuel Smith of Windsor who composed "Ruth", M.H.B.673). The preface says:

"The congregation should not be content to sing by ear alone; there should be constant, united, regular, preparatory practice. Singing in harmony should be inculcated; the aim should be to make our choirs co-extensive with our congregations; every pew should be a bona fide singing pew, and every occupant an efficient member of the grand choir."

Jackson died in 1866 in Bradford and was buried there; and has a memorial in Masham churchyard.

"Evening Hymn" (M.H.B.938); in "The Bradford Tune Book" (1863).

SAMUEL SMITH was born at Eton in 1821; was a chorister of the Chapel Royal; and from 1861 organist of Windsor parish church. He died at Windsor in 1917. He published:

"Psalms and Chants" (1860)  
 "A Selection of Chants" (1865).

"Ruth" (M.H.B.673). This tune is not by Samuel Smith of Bradford (as stated in Dr J.Sutcliffe Smith's "Life of William Jackson the Miller Musician"). It was composed for Monsell's "Earth below is teeming" (M.H.B.966) in "A Selection of Psalm and Hymn Tunes" published privately by Samuel Smith of Windsor in 1865. It was set to How's "Summer suns" in Novello's "Parish Choir Book" No.521 and in "Church Hymns" (1874). It has a mechanical rhythm, a stagnant bass and poor harmony.

ARTHUR SEYMOUR SULLIVAN was born at Lambeth, Surrey in 1842; became a Chapel Royal chorister, and won the first Mendelssohn Scholarship in 1856. He studied at the R.A.M. and in Leipzig; and was a pupil of T.Helmore, J.Goss and W.S.Bennett. In 1867 he and Sir George Grove discovered important compositions of Schubert in Vienna. He was a Professor at the R.A.M., and received the Mus.Doc. degree from Cambridge in 1876 and from Oxford in 1879. He conducted the Leeds Festivals in 1880 and 1898. He was knighted in 1883; and died at Westminster, London in 1900, and was buried in St Paul's Cathedral.

He wrote a score of light operas between 1867 and 1893, many of which gained brilliant success - for this was the true bent of his genius. His sacred music has practically fallen out of use today. Some of his songs, though popular, are extremely weak.

1869 "The Prodigal Son", conducted by himself at Worcester.

1873 "The Light of the World", an insipid work produced at Birmingham.

1880 "The Martyr of Antioch", at Leeds. Gilbert's text is based on Dean Milman's poem upon St Margaret (1822). "The Musical Times" criticised it for its lack of continuity, and its style which was too light for its sacred theme. Sullivan lacked the dramatic power for the weighty situations of this story - he was much more at home with short lyrical numbers. Professor E.Walker said the work was mildly pleasant, but alternated between dullness and vulgarity.

1886 "The Golden Legend", based on Longfellow's text, conducted by himself at Leeds. It was considered to be graceful music with rhythmic tunes, skilful harmony and enjoyable choruses; after fifteen years (in 1901) it was still praised by Sir A.Mackenzie. The chorus "O gladsome Light", still sung as an anthem, sounds empty and invertebrate; and the whole work today seems pretentious.

In 1874 Sullivan edited "Church Hymns with Tunes" (S.P.C.K.) to which he contributed twentysix original tunes and some arrangements; in the preface he writes:

"Adaptations from popular works are, as a rule, much to be deprecated, as presenting original compositions in a garbled form only. But exceptions may occasionally be made with advantage, and the Editor accepts without any very grave apprehension, the responsibility of such an arrangement, for instance, as "Come unto Me" (Hymn 351), the original melody, which it closely follows, being so linked with the feeling of the words, that separation would seem almost unwarrantable." This was an adaptation, in equal crotchets, of Handel's aria, for Dix's hymn (M.H.B. 328).

None of his church music is of the best class; it shows prettiness and superficiality. His real and very considerable talent was in catchy music, light and popular, humorous and sentimental, genial but trivial; but this is unsatisfactory in hymn-tunes. He composed easy-flowing melodies, but his sacred music is without dignity. Among Victorian composers he was supremely gifted in secular melody combined with good harmony and expert orchestration; and his choral numbers were designed with a masterly knowledge of broad effects. He created a real and lasting revival in English light opera; but his sacred music is thin and sugary and has none of the vitality of his secular music. He used the repeated note too much: "The Lost Chord" re-iterates a note thirteen times.



In this he shows the influence of Mendelssohn and Gounod on their least satisfactory side - though his best work shows the influence of Schubert, and even to some extent of Wagner and Berlioz. A.T. Davison says:<sup>(1)</sup>

"Sullivan confided to the hymnal and to the choir most of the material he found too artistically impoverished to be included in his operettas."

It is pointed out<sup>(2)</sup> that the hymnbooks with the more advanced taste in musical standards have little use for Sullivan, though he is still well represented in the Victorian type of compilation:

"The Church Hymnal for the Christian Year" (1917) has 34 of his tunes.

"The Congregational Hymnary" (1917) has 26 tunes and 5 arrangements.

C.P. (1951) has 5 tunes and 2 arrangements.

C.H. (1927) has 17 tunes.

M.H.B. (1933) has 15 tunes.

H.A.M. (1950) has 3 tunes and 2 arrangements.

E.H. has 3 tunes.

S.P. has one tune.

He had ability for effective orchestration with smooth workmanship. He had a fertile and natural melodic sense, issuing in fluent and finished light music. His vocal writing was admirable - his tunes are simple, lucid and elegant, and his orchestral writing shows gaiety. To his pupils, he gave this unexceptionable teaching:<sup>(3)</sup>

"The great fault of modern hymn-tunes is that they are too much in the character of part-songs. The finest hymn-tunes are those that are the plainest, and full of broad, strong effects. A hymn-tune is not for the choir but for the congregation, and it should therefore be what everyone can sing. Congregations do not sing in parts; therefore the melody is all-important. Chromatic harmonies in lower parts are weakening and incongruous.

1). "Church Music", page 61.

2). H.S.B. II, 7 (July 1949)

3). See "The Musical Herald", December 1, 1900.

Speaking for myself, as I get more experience, I find it best not to do it. People say that to write melodiously and simply is to pander to the popular taste. Not so; it is doing what is consistent and right. Rely for effect on good shape of melody."

"Ever faithful" (M.H.B.18); in "Church Hymns with Tunes" (1874).

"Noel" (M.H.B.130); the first four lines are adapted, the last four are original (though the last two lines imitate the first part, leaving only lines 5 & 6 original - and the harmonization of the first four lines). See:  
The carol "Dives and Lazarus", a variant on the tune of the Mummers' Carol "A glorious angel from heaven came", used in Sussex after the play "St George".  
M.H.B.154, "Kingsfold".  
Bramley and Stainer's "Christmas Carols"  
"Oxford Book of Carols", Appendix.  
Miss Broadwood's "English Country Songs".  
E.C.H.S. page 7.

"Valete" (M.H.B.346); in "Church Hymns" (1874); composed for Faber's "Sweet Saviour, bless us" (M.H.B.692).

"Constance" (M.H.B.423); in "The Christian Hymnal" (1873) and in "The New Church Hymn Book" (1874).

"In memoriam" (M.H.B.506); adapted from the opening movement of his "In Memoriam Overture", written in 1866 in memory of his father. (Originally in key C Major). It was arranged for this hymn of Lyte's in H.A.M. (1875). It is a monotonous tune, showing cheap sentimentality.

"Leominster" (M.H.B.542); adapted from a part-song by G.W. Martin in the "Journal of Part Music" (Vol.II. 1862), entitled "The Pilgrim Song". This was arranged by Sullivan for "Church Hymns" (1874). The melody is monotonous and the harmony is feeble.

"Homeland" (M.H.B.654); Sullivan's earliest hymn-tune; in "Good Words" (1867).

"Nearer Home" (M.H.B.658). Also called "Woodbury", "For ever with the Lord", or "Montgomery". From the (American) "Choral Advocate" (1852). originally it had a refrain, as in M.H.B. (1876 hymn 944). S.P.D. calls it "a dreadful tune". It is Sullivan's arrangement of Woodbury for this hymn of Montgomery's; it has monotonous melody and weak harmony.

ISAAC BAKER WOODBURY was born in Beverley, Massachusetts in 1819; he was a friend of G.F.Root and edited many psalmody tune-books. He died at Columbia, South Carolina in 1858 (not at Charleston as stated in D.A.B.).

"Lux Eoi" (M.H.B.706); in "Church Hymns" (1874). It has a well-shaped form and mobile harmony.

"Coena Domini" (M.H.B.731); in "Church Hymns" (1874).

"St Gertrude" (M.H.B.822); composed for this hymn in "The Musical Times" (December 1871); and in Barnby's "The Hymnary" (1872). It makes some slight use of double counterpoint; but it has too many re-iterated notes and the bass is commonplace.

"Samuel" (M.H.B.848); composed for this hymn in "Church Hymns" (1874) in unison with organ accompaniment. Sullivan wrote the 4-part version for "The Presbyterian Hymnal" (1877).

"Golden Sheaves" (M.H.B.964); written for this hymn in "Church Hymns" (1874).

"Bishopgarth" (M.H.B.964); written for W.W.How's Diamond Jubilee Hymn (1897) - as was Burton's hymn (M.H.B.888). Bishop How was asked by the Prince of Wales for a hymn for the sixtieth anniversary of the Queen's accession; Sullivan was asked to compose the music and wrote this tune. It has weak chromaticisms in the tenor. The fourth note of the melody in lines 1, 2 & 4 was originally F for both soprano and alto (not A for soprano as in M.H.B.)

"Safe Home" (M.H.B.977); in "The Hymnary" (1872).

In "Church Hymns" (1874) Sullivan has arranged "St Ann" (M.H.B.878) with a different accompaniment for each verse; and "Commandments" (M.H.B.667) is arranged as a L.M. in crotchets throughout.

HENRY ARTHUR MANN was born at Norwich in 1850, where he was a cathedral chorister; he became organist at Beverley

Minster in 1875, at King's College, Cambridge (1876-1929)

and to the University of Cambridge in 1897. He received the

F.R.C.O. (1871). Mus. B. (1874), Mus.D. (Oxon) in 1882.

He edited the music of "The Church of England Hymnal" (1895), and of "Hymns of Prayer and Praise" (1921). He was an authority upon the music of Handel and his contemporaries; for voluntaries he preferred Handel, Mendelssohn, Rheinberger, Widor and Merkel.

He died at Cambridge in 1929 (not in 1930 as stated in M.H.B. and M.M.H.B.)

"Stanley" (M.H.B.168); written for this hymn in M.H.B. (1876).

"Lasus" (M.H.B.705); in "Twelve Popular Tunes"(1874). The last chord in bar 14 is a German Sixth, not used for modulation but for harmonic colour only - a typically nineteenth century decoration.

"Nichomacus" (M.H.B.711); in "Twelve Popular Tunes". The alto and bass are too monotonous and the harmony too chromatic.

"Angels' Story" (M.H.B.856); composed for this hymn in "The Methodist Sunday School Tune Book" (1881).

"Worship" (M.H.B.862); written for the "Methodist School Hymnal" (1910).

Other contributors of this period to M.H.B. included three eminent choral conductors and educators, who were great pioneers in stimulating singing-classes throughout Great Britain: J.Mainzer, J.P.Hullah and H.Coward; and the following, whom it is unnecessary to treat here in any further detail, because their characteristics are the same as have already been dealt with in the previous discussion in this chapter:- F.C.Atkinson, J.M.Bell, T. Bairstow, F.G.Baker, E.Barker, O.R.Barnicott, J.B.Birkbeck, G.F.Blanchard, T.Blockley, W.Blow, E.Booth, W.Boyd, J.C.B Bridge, E.W.Bullinger, W.H.Cooke, J.W.David, R.W.Dixon, S.J.P.Dunman, R.H.Earnshaw, J.W.Elliott, A.Ewing, C.Garbutt, S.Grosvenor, W.H.Hart, G.Herbert, F.A.J.Hervey, H.J.E. Holmes, F.E.W.Hulton, W.Hurst, G.Jefferson, J.P.Jewson, J.D.Jones, S.F.Jones, C.W.Jordan, J.Langran, H.T.Leslie, W.Lloyd, G.A.Löhr, C.H.Lovett, W.D.Maclagan, J.McMurdie, F.C.Maker, G.W.Martin, T.R.Matthews, J.H.Maunder, R.Mellor, H.L.Morley, J.Mountain, R.W.Newman, A.Northrop, E.J.Orchard, W.Owen, A.L.Peace, C.H.Perrot, E.V.Pieraccini, W.Pitts, C.H.Purday, W.Sandys, C.C.Scholefield, J.H.Sheppard, W.Smallwood, H.P.Smith, W.A.Smith, J.Summers, J.F.Swift, J.F.Thrupp, M.Tiddeman, A.E.Tozer, E.C.Walker, T.Wallhead, W.Youens.

There are also some two dozen tunes in M.H.B. from this period which are anonymous; they are nearly all of poor quality, being either jingling and jerky, or weak and insipid; some are "gospel" ditties with choruses, from America.

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### III. THE MORE SOPHISTICATED TUNE-WRITERS.

The more cultivated and educated type of hymn-tune composer tended during this period to produce rather staid tunes with syllabic notes and somewhat square rhythm; these had good melody and sober harmony, still similar to the old psalm-tune. The aims advocated by some, for improving church praise, were: that congregational praise should be in unison, the melody clear and distinct, the compass within easy vocal limits; and that metrical psalm-tunes should be in common time (as being more solemn than triple time). These were set forth in the periodical "The Parish Choir" (1846-1849). The names of the Wesley family are as confusing as those of the Bach family; the following may be mentioned here:

BARTHOLOMEW WESLEY. Rector of Charmouth in Dorset in 1640, and of Catherston c.1650.

His son JOHN was educated at Oxford and became Vicar of Winterborn. They both became Nonconformists and were ejected in 1662.

John's son SAMUEL was educated at Exeter College, Oxford (1683). He preferred the Church of England to Nonconformity and broke away from his friends who were Dissenters. He used much tobacco and snuff - but his son John (father of Methodism) wrote: "Use no tobacco - it is an uncleanly and unwholesome self-indulgence. Use no snuff." He prohibited it to his preachers; and John's nephew SAMUEL (the musician) wrote verses against snuff-taking. The first-named SAMUEL was born in 1662, took his M.A. at Oxford, and became Rector of Epworth; he died in 1735. Some of his verses were included by his sons John and Charles in their first volume of "Hymns and Sacred Poems", such as "Behold the Saviour of mankind" (M.H.B.193). Samuel contended all his life that a man ought not to enter the ministry until he had made a study of music, and was in some measure prepared to instruct his people in it. He had nineteen children, including:

SAMUEL WESLEY. M.A. (1690/1 - 1739), who was a High Churchman and a headmaster at Blundell's School, Tiverton. Whilst he was a pupil at Westminster School, his father (Samuel of Epworth) wrote to him:

" I hope you understand the Cathedral Service - I mean, understand what they sing and say. If we do understand the service, and go along with it, we shall find Church music a great help to our devotion. We are not to think God had framed man in vain an harmonious creature; and surely music cannot be better employed than in the service and praises of Him who made both the tongue and the ear."

JOHN WESLEY M.A. (1703-1791), the fifteenth child, and the father of Methodism.

CHARLES WESLEY M.A. (1707/8 - 1788); the third and youngest son, and the hymn-writer. He had eight children, including the two musicians CHARLES (1757-1834) and SAMUEL (1766-1837).

This Samuel's children included CHARLES WESLEY D.D., Sub-Dean of the Chapel Royal; ELIZA WESLEY, organist at two churches, and SAMUEL SEBASTIAN WESLEY (1810-1876).

A relative, GARRETT COLLEY WELLESLEY (1735-1781) was Professor of Music at Dublin; he became the Earl of Mornington in 1760. cf. M.H.B.Chants 24 & 45.

Another connected relation with the Wesleys was the Revd. Sir Frederick A. Gore-Ouseley, Professor of Music at Oxford, and founder of St Michael's College, Tenbury.

CHARLES WESLEY; the eldest son of the hymn-writer, was born at Bristol in 1757. Before he was aged three, he could play any tune he heard, in just time, on the harpsichord, adding a correct bass to it. He became an excellent performer on both organ and harpsichord. He and his brother Samuel were the most remarkable musical prodigies of the eighteenth century. They gave annual Subscription Concerts at their father's house in Marylebone from 1778/9 until 1785, in which they themselves were the chief performers, playing organ duets and other music. The concerts were attended by Church dignitaries and by the titled rank and fashion of the day. The music included their own original compositions, and works by Handel, Corelli, Geminiani and Scarlatti. This venture caused some alarm in Methodism, and their uncle John went in full canonicals, on three occasions, to see and hear for himself. He records:

"I spent an agreeable hour at my nephews', but I was a little out of my element among lords and ladies. I love plain music and plain company best."

Charles frequently played the organ and harpsichord before George III at Windsor - practically always Handel's music, to which the king was very devoted; and Samuel played there once. But their father desired that they should not obtain Court preferment, so Charles junior declined the position of organist at St George's Chapel, Windsor; he went also to play before the king at Buckingham Palace. Later, the Wesleys

Two of Charles Wesley's set of six hymn-tunes for  
Lady Huntingdon.

(112a.)

No. III. (cpw. "Luckington" M.H.B. 5b.)

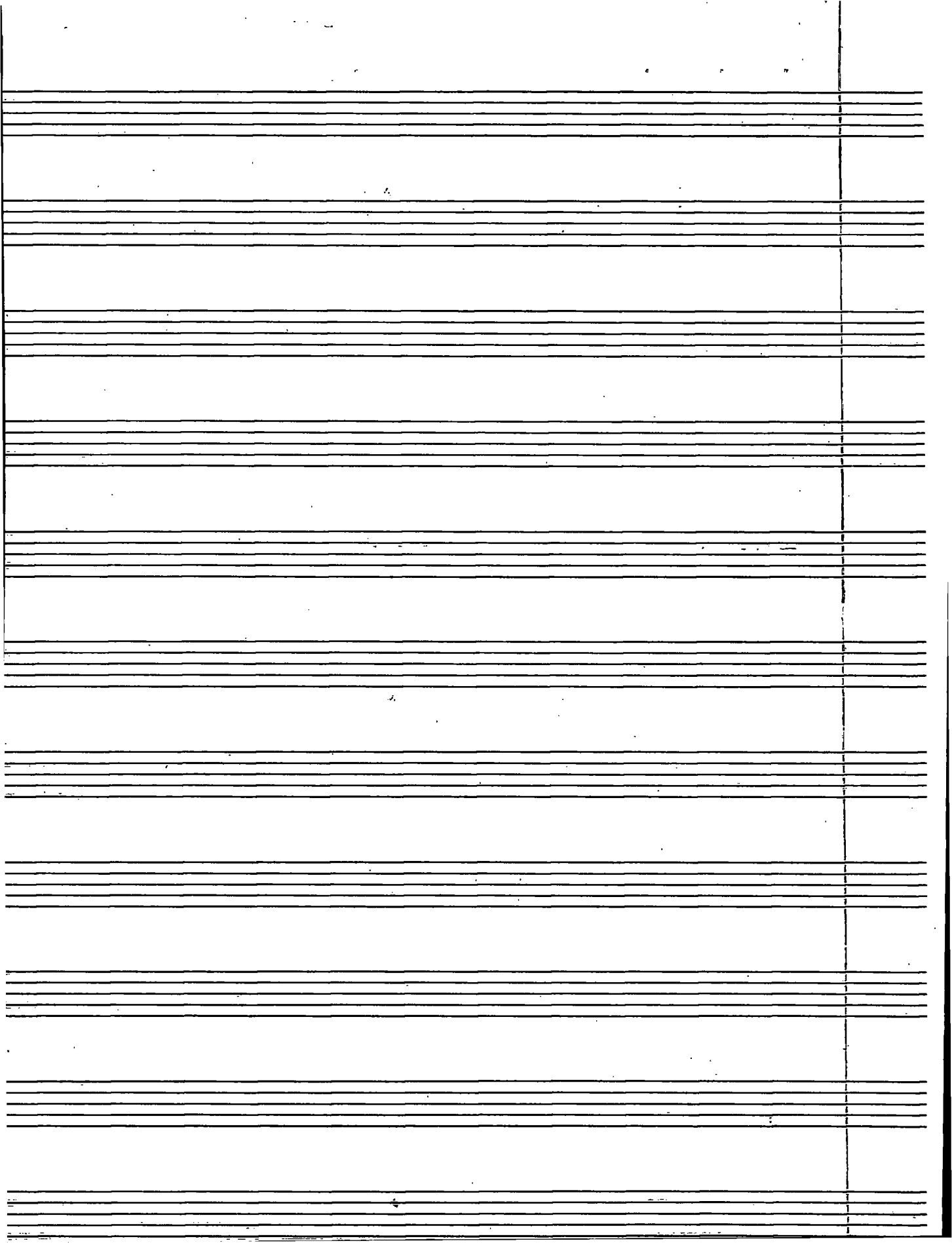
*Andante maestoso*

6 6 5/5 3 x 65 47 65 4 4+

No. IV. (This is "Berkshire" M.H.B. 48 - originally called  
"Leicester").

6 6 x 6 6 6 6/4 5/4 6 63





acquired Handel's own harpsichord. Charles junior was a Handel enthusiast, but, unlike his brother Samuel, was not interested in J.S.Bach. Their father decided that his sons should adopt music as a profession, and De Quincey says that they ranked for many years as the chief organists in Europe. But Charles was aged fifty-nine before he obtained a permanent organ post; he was refused the position of organist at St Paul's Cathedral, because of the prejudice at that time against his family name. He became organist at several London churches; and died, a bachelor, in London in 1834.

John Wesley's "Sacred Harmony" (1780) had 152 tunes, Charles junior edited a revised issue in 1821/2, omitting some unworthy tunes, and adding a figured bass throughout. The preface deplors that the melodies in "Sacred Harmony" have fallen into disuse and their place taken by light and vulgar compositions, Simplicity and gravity ought to be preferred, not complex and noisy music.

Charles Wesley has two tunes in M.H.B. (1933):

"Berkshire" (48) - not by Samuel Wesley as printed in some early editions of M.H.B. It appeared in "The Psalmist a collection of Psalm and Hymn Tunes" (1835-1843), where it is called "Leicester". The editor was Vincent Novello. "Berkshire" is the fourth of a set of "Six Hymns", composed at the request of Lady Hintington; in two parts (figured). Hymn III of the group is set to Milton's version of Psalm LXXXI - its first four bars have the same melody as "Luckington" (M.H.B.5b). See Music Example page 112a.

"Epworth" (originally called "Loughton"); in Part III of "The Psalmist", published in 1838. In M.H.B.366 this tune of Charles Wesley is as arranged by his brother Samuel. (1)

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1). See S.P.D. page 137.

SAMUEL WESLEY? younger son of the Revd. Charles Wesley, was born in Bristol in 1766. When aged seven he played occasionally for the service at St James's Parish Church, Bristol. Before he was aged five, he learned words by poring over Handel's oratorio "Samson", and by this time he knew all the airs, recitatives and choruses of "Samson" and "Messiah", both words and music. He wrote two oratorios: "Ruth" when aged eight (which was highly commended by Dr Boyce), and "The Death of Abel" a few years later - they were at least as good as the work of most of his adult contemporaries. In his 'teens he gained distinction as an extemporaneous performer upon the organ and pianoforte, and was also a good violinist. He lived for a time in Bristol and in Marylebone. In 1787 an accidental fall into a street excavation affected his nerves and health through severe concussion and injury to his skull, leaving him with erratic and eccentric habits; he suffered from despondency and instability for some seven years. He had a long struggle against illness, distress and poverty; he developed personal idiosyncracies and was very outspoken; often he clashed with the clergy. He was a strenuous worker, but he hated and despised the teaching of music as a profession - he would have preferred a literary career. He was the best English organist of his day, being especially unrivalled as a brilliant improviser; he excelled with the fugues of Handel and Bach. He died at Islington in 1837 - not in 1834 as stated in H.A.M. (1909); 1834 was the date of the death of his brother Charles.

Hymn 1. The Invitation. Handel

Sinners obey the Gospel word Hadst to the supper of my Lord; Be

wise to know your gracious Day; All things are ready come away.

# 6 6 5 4 #

Hymn 2. Desiring to Love. Handel.

O love divine how sweet thou art; When shall I find my longing heart all  
 taken up in thee? I thirst, I faint, I die, to prove the  
 greatness of redeeming love the love of Christ to me

Hymn 3. On the Resurrection. Handel.

Rejoice the Lord is King your Lord and King adore mor-

5 2 4 2 6 6 4 3

lets give thank and praise, And Triumph ever more lift

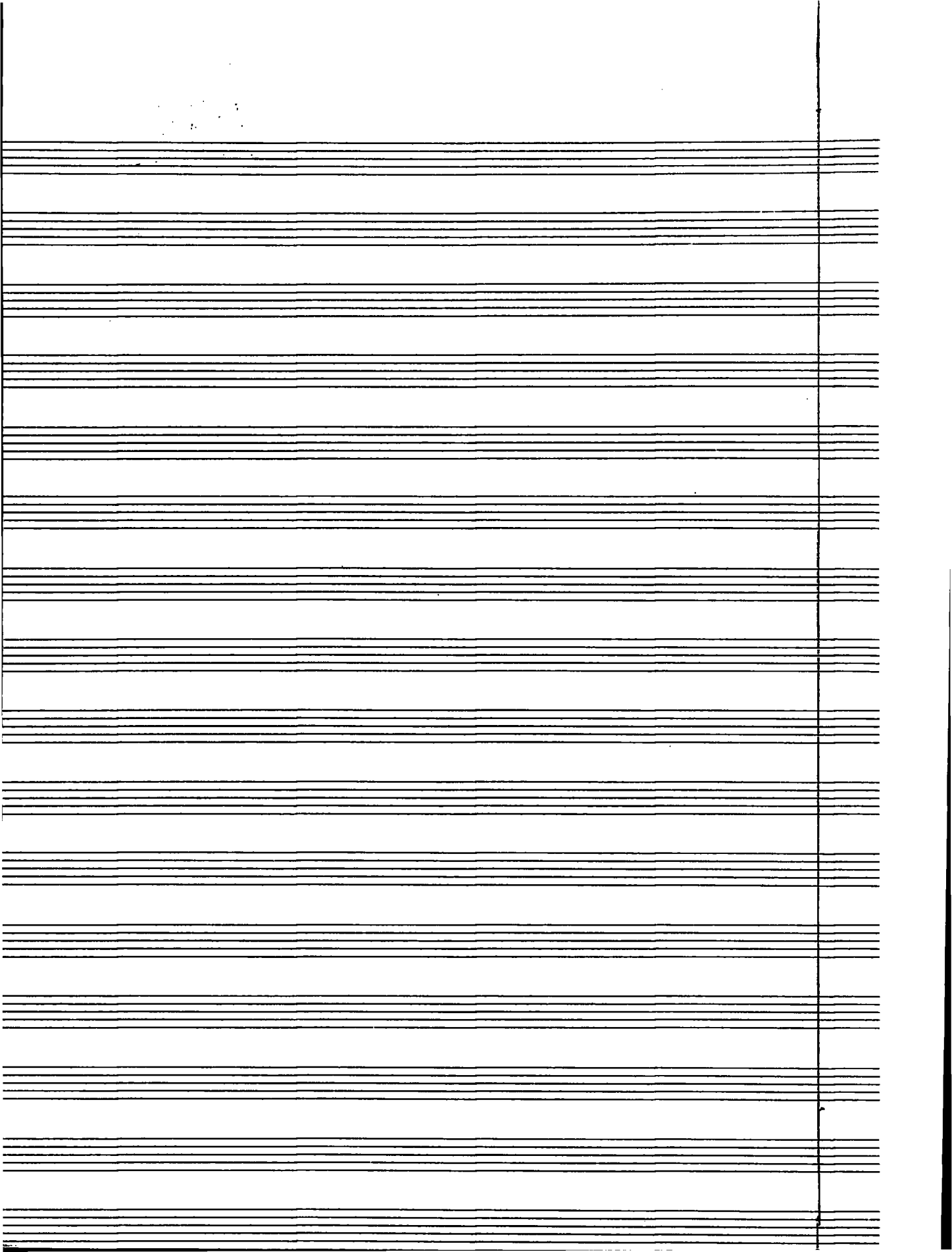
6 6 6 6 #

up your heart lift up your voice Rejoice again I say re-

5 6 6 6 6 6 4 3

voice.

6 6 5 6 6 4 3



In 1811 he was conductor and solo organist at the Birmingham Festival, which included "Messiah", "The Creation" and his own organ concerts.

Church music received no encouragement from the Church at that period; and his works were left in neglect. He was never offered any permanent organ appointment until quite late in life, although he and his brother were the greatest organists of their time; for a period he was deputy organist at Bath Abbey, and when aged fifty-eight he held a poor position as organist in Camden Town, which he held for six years. He opened many organs with recitals, and was soloist and accompanist at oratorio and other concerts at Convent Garden, including the second performance in England of "The Creation" (1800).

In 1826 he discovered three original hymn-tunes in Handel's own hand, in the Fitzwilliam Museum at Cambridge, all set to the words of his father Charles Wesley:

Words: 1). "Sinners, obey the Gospel-word" (M.H.B.326).  
 2). "O Love Divine, how sweet Thou art" (M.H.B.434).  
 3). "Rejoice, the Lord is King" (M.H.B.247).

Tunes:	<u>Original Title.</u>	<u>Modern Title.</u>
1).	The Invitation	1). Cannons (E.H.66).
2).	Desiring to Love.	2). Fitzwilliam.
3).	The Resurrection.	3). Gopsal (M.H.B.247).

In M.H.B. 247, the crotchet in the penultimate line of the melody should be E, not F. (This mistake occurs also in M.H.B. (1876 & 1904); and the last two notes of the first bar of the last line should be minim and crotchet (not two minims).

The Music Examples, (pages 114a-114c) are from:

The Fitzwilliam Music, never published. Three Hymns, The Words by the late Revd. Charles Wesley, A.M. of Christ Church College, Oxon; and Set to Music by George Frederick Handel, faithfully transcribed from his Autography in the Library of the Fitzwilliam Museum, Cambridge, by Samuel Wesley.

These three tunes were published in 1827, and later were included in the "Companion to the Methodist Hymn Book"; all are in Mann's "Church of England Hymnal".

In 1793 Samuel Wesley married Charlotte Louisa Martin; but a few years later they were legally separated. They had three



children: Charles, John William and Emma Frances. Some six years after his separation, Samuel Wesley made an illegal union with his housekeeper, Sarah Suter; among his children by her were Samuel Sebastian Wesley, Robert Glenn (organist at City Road Wesleyan Chapel, London), Matthias Erasmus (Treasurer of the College of Organists), and Eliza (organist at two churches). He died in 1837 in Clerkenwell and was buried, where his parents, sister and brother had been, in the graveyard of Marylebone Church.

In 1834, at the Concert of the Sacred Harmonic Society, he accompanied the anthem "All go unto one place" which he had composed upon the death of his brother Charles. In 1836 he contributed to the first number of "The Musical World" an article entitled "A Sketch of the state of Music in England, from the year 1778 up to the present time". Among his Church music are many fine anthems, motets, antiphons, Masses and Services for both the Anglican and Roman rites. He was attracted to early Church music, especially the Gregorian, and was dissatisfied with the simple music of the Methodist chapels; he was a great advocate for a full choral Service; he often deputised for his friend T. Attwood at St Paul's Cathedral. His own compositions were creative and original, especially his choral work.

In 1826/7 he gave a series of Lectures, in the course of which he said:

Frequently the Vicar or Rector of a parish (who is so far from being either a judge or a lover of music, considers it only as an expensive noise) assumes supreme authority over the arrangements of the organist, and exacts from him passive obedience and non-resistance. He often prescribes (and sometimes proscribes) the Voluntaries, directs their style, and limits their duration. I know an instance of a minister peremptorily declaring that the organist should on no pretence whatever draw more than a certain number of stops; and another where an organist of consummate judgment, and of the highest celebrity, was warned not to exceed one minute and a half in the length of his voluntary.

By Church Music I mean certain musical sounds applied to sacred words, having always reference to the Adoration of the Supreme Being, to His Attributes, to Religious

Truths, or to our own future state of existence. Its construction and manner of introduction into public performance will be considered by a reflecting mind as no trifling subject of discussion. Let grand sacred music be performed always in a dignifying manner, and in a splendid one wherever possible. Let no musical nonsense be interspersed, nothing unworthy of the Sanctuary. No ballad tunes with sacred words to make them pass for Solo Anthems. In short, to quote that excellent advice of the Apostle, Let all things be done decently and in order.

(Neither of these points has lost its pertinence, even today).

In 1828 he published:

Original Hymn Tunes, adapted to every metre in the collection by the Rev. John Wesley, A.M. Late Fellow of Lincoln College, Oxford. Newly composed and arranged for Four Voices, with a separate accompaniment for the organ or piano forte, by Samuel Wesley.

Its Preface includes the following:

The old Version of the English singing Psalms, composed by Thomas Sternhold, John Hopkins and others of the same Date, extends only to six Metres; and it is needless to animadvert on the homeliness of their Versification, which has been long justly branded as pure Doggerel. Take the following Specimen from the 50th Psalm, 5th Verse (4th line).

Eat I the Flesh  
of great Bulls and Bullocks?  
Or drink the Blood  
of Goats or of the Flocks?  
Offer to God  
Praise and hearty Thanksgiving,  
and pay thy Vows  
Unto God everliving.

What is termed the new Version, by Tate and Brady, has also six Metres, and contains some hundreds of Lines, more approximating towards Poetry than the other, but yet every good Judge of it will frankly own, that the Majority of the Verses is poor, flat, and prosaic.

Then he quotes from John Wesley's Preface to his "Selection of Hymns", and continues:

It occurred to my Mind long ago that a Set of Tunes appropriate to all the several Metres, (which amount to twenty six in this excellent and valuable Collection) has hitherto been wanting. The late Charles Frederick Lampe, a Native of Germany, and an accomplished Musician, at the Solicitation of my Father, the Revd. Charles Wesley, who had an extreme regard for him, furnished an admirable Set of Tunes, fitted to several of the Metres,

Samuel Wesley(1766-1837).

I quote nine of his tunes which may be compared with those in M.H.B.

"Ridge", set to Watts's "Come ye that love the Lord"(M.H.B. 410a) has a slightly altered harmony. S.Wesley's 1828 tune is as follows:-

Handwritten musical score for the hymn "Come ye that love the Lord". The score is written on four systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various note values, rests, and bar lines.

For those who object that "Helmsley" (set to Gennick = C. Wesley's "Lo, He comes with clouds descending", M.H.B. 264) is not a suitable kind of tune for a hymn, Samuel Wesley's tune hereunder may provide an alternative:-

Handwritten musical score for an alternative hymn tune. The score is written on two systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various note values, rests, and bar lines.

Samuel Wesley (1828): "Lo, He comes with clouds descending"  
(concluded).

A musical score for a piano piece. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music features a melody in the treble staff and a supporting accompaniment in the bass staff. The piece concludes with a double bar line.

Samuel Wesley's tune (1828) for C. Wesley's "Come on, my partners in distress" (M. H. B. 487) would be a useful alternative to Radiger's "Praise" as set. (I have added ~~some~~ a few slurs as implies by the words).

A musical score for a piano piece, consisting of three systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The music features a melody in the treble staff and a supporting accompaniment in the bass staff. The piece concludes with a double bar line and a final chord.

Samuel Wesley's tune for "Come, Holy Ghost, all quickening fire" by Charles (or John) Wesley (M.H.B.553) - instead of "Tarsus" by Goss - is as follows (since the words are not included here, I have added some slurs as suggested by them).

Samuel Wesley's tune to Charles Wesley's "Love divine, all loves excelling" (M.H.B.431).

O.H.B.(148b) has set another of Samuel Wesley's tunes - "Chichester" - to these words.

Samuel Wesley's tune to "Love divine"(continued).

Musical score for Samuel Wesley's tune to "Love divine" (continued). The score is written on two systems of staves. The first system consists of a treble clef staff and a bass clef staff. The second system also consists of a treble clef staff and a bass clef staff. The music is in a common time signature and features a variety of note values and rests.

Samuel Wesley's setting of Charles Wesley's "Come, let us anew"(M. H. B. 956).

Musical score for Samuel Wesley's setting of Charles Wesley's "Come, let us anew" (M. H. B. 956). The score is written on three systems of staves. The first system consists of a treble clef staff and a bass clef staff. The second system also consists of a treble clef staff and a bass clef staff. The third system consists of a treble clef staff and a bass clef staff. The music is in a 3/8 time signature and features a variety of note values and rests. There are slurs and repeat signs in the score.

Samuel Wesley's tune to Charles Wesley's "Come, and let us sweetly join"(M. H. B. 748). Because the words are not here included, I have inserted slurs as seems appropriate to them.

Musical score for Samuel Wesley's tune to Charles Wesley's "Come, and let us sweetly join" (M. H. B. 748). The score is written on two systems of staves. The first system consists of a treble clef staff and a bass clef staff. The second system also consists of a treble clef staff and a bass clef staff. The music is in a common time signature and features a variety of note values and rests. There are slurs and repeat signs in the score.

Samuel Wesley's tune to "Come, and let us sweetly join"  
(continued).

Samuel Wesley's tune for Charles Wesley's "Come, Thou  
 everlasting Spirit" (M. H. B. 765). As the words are not here,  
 I have added slurs in accordance with them.

Samuel Wesley's tune for "Come, Thou everlasting Spirit"  
(continued).

Musical notation for Samuel Wesley's tune for "Come, Thou everlasting Spirit" (continued). The score is written on two staves, treble and bass clef, in a common time signature. The melody is in the treble clef, and the bass line is in the bass clef. The piece concludes with a double bar line and a final chord.

Samuel Wesley's tune to Charles Wesley's "Ye servants of  
God" (M. H. B. 426).

First system of musical notation for Samuel Wesley's tune to Charles Wesley's "Ye servants of God" (M. H. B. 426). The score is written on two staves, treble and bass clef, in a 3/8 time signature. The key signature has two sharps (F# and C#). The melody is in the treble clef, and the bass line is in the bass clef.

Second system of musical notation for Samuel Wesley's tune to Charles Wesley's "Ye servants of God" (M. H. B. 426). The score is written on two staves, treble and bass clef, in a 3/8 time signature. The key signature has two sharps (F# and C#). The melody is in the treble clef, and the bass line is in the bass clef.

Third system of musical notation for Samuel Wesley's tune to Charles Wesley's "Ye servants of God" (M. H. B. 426). The score is written on two staves, treble and bass clef, in a 3/8 time signature. The key signature has two sharps (F# and C#). The melody is in the treble clef, and the bass line is in the bass clef.

Fourth system of musical notation for Samuel Wesley's tune to Charles Wesley's "Ye servants of God" (M. H. B. 426). The score is written on two staves, treble and bass clef, in a 3/8 time signature. The key signature has two sharps (F# and C#). The melody is in the treble clef, and the bass line is in the bass clef. The piece concludes with a double bar line and a final chord.



and which in the Author's Time were in high Estimation and general Use.

Probably a Portion of them may yet be occasionally sung in some of the various Congregations; but I rather believe, that the greater Part of them has grown into Disuse, and very inferior Strains substituted and practised in their Stead.

In the Time of Lampe, (the excellent Composer before mentioned) it was not a customary Practice for an English Congregation to sing Psalms or Hymns in separate Parts, but almost always in Unison only; Since which, the Cultivation of the Harmony united with the Melody has been gradually increasing: I have accordingly set the latter in four parts, suiting the several Divisions of the human Voice; viz: Treble, high Tenor, lower Tenor and Bass; and have employed only the G and F clefs throughout, which are universally known to all who can read Music; excluding altogether the C Clefs, which are less so.

When the late Joseph Haydn (one of the brightest Luminaries in our musical Hemisphere) happened to be present in St Paul's Cathedral, during the Service annually performed at the Meeting of the several Charity Schools, he was heard to declare, that he had "never witnessed Effects of the simple sublime in Music, equal to those of that vast Multitude of Voices singing together in Unison".

In Conclusion, let me be permitted to observe, that in the following Collection of original Melodies, there will be found neither a fastidious Affectation of Novelty, nor a pedantic Display of Science; no Attempt to seduce Attention from the Expression of the Melody by chromatic or eccentric Harmony; the primary and grand Aim has been to produce universal Utility in the Advancement and Encouragement of devotional Singing in a Stile perfectly easy to all who can attain the Intervals of a common Psalm Tune.

This book had thirty-eight tunes. He was particular about the correct accent being given to the words, and in some tunes he has added, at the end, alternative bars of music, to suit the varying accent of the different verses. See Music Example, pages 117a-117f).

He has two tunes in M.H.B.:

"Ridge" (M.H.B.410); from his "Original Tunes" (1828).

"Doncaster" (M.H.B.685); originally called "Bethlehem". From his "Original Tunes", and in J.B.Sale's "Psalms and Hymns for the service of the Church" (1837).

Samuel Wesley had been led towards J.S.Bach's music by G.F.Pinto (1785-1806) and by an essay by A.F.C.Kollmann; he promoted the latter's somewhat poor translation, into English, of Forkel's "Life of Bach". S.Wesley was one of the first Englishmen to realise Bach's greatness; and although he did not under-rate Handel, he furthered Bach's music in this country against the current apotheosis of Handel. He gave many concerts at the Surrey Chapel, which included much of J.S.Bach's music.

In 1878 William Reeves published twentyfour "Letters of Samuel Wesley to Mr Jacobs, organist of Surrey Chapel, relating to the introduction into the country of the works of J.S.Bach, edited by his daughter Eliza Wesley." These letters were written over twenty years before Mendelssohn's first visit to England - though Mendelssohn has been credited with initiating the Bach revival - and forty years before the Bach Society was founded. From 1808 Jacob helped S.Wesley in this movement. Another helper was Karl Friedrich Horn who was born in Saxony in 1762; he settled in London, became organist at St George's, Windsor in 1823, and died there in 1830. He gave S.Wesley a copy of Bach's "Wohl-temperirtes Klavier", and jointly they published an English edition (1810-1813), and arrangements of Bach's organ trios. In 1812 S.Wesley played the whole of the Forty-eight Preludes and Fugues at one sitting; it was at his "Musical Morning Party" in Hanover Square that the five-part motet "Jesu, meine Freude" was first sung in England; and he advocated the tuning of keyboard instruments to Equal Temperament.

SAMUEL SEBASTIAN WESLEY, the eldest of the three children of Samuel Wesley and Sarah Suter, was born in London in 1810. He became a chorister of the Chapel Royal, and during his 'teens was organist in three London churches. In 1832 he became organist at Hereford Cathedral; he conducted the "Three Choirs" Festival at Worcester in 1833 and at Hereford in 1834. He married the sister of the Dean of Hereford in 1835, in which year he became the organist at Exeter Cathedral. In 1842 he was appointed organist at Leeds Parish Church, where he established a full daily choral service. In 1843 and 1849 he officiated at the Birmingham Festival. In 1849 he became organist at Winchester Cathedral, and from 1850 at Winchester

College. In 1865 he became organist at Gloucester Cathedral. He conducted the "Three Choirs" Festivals in 1865, 1868, 1871 and 1874 (but he was not a good conductor). In 1875 he was organist at the Worcester Festival. From 1873 he received an annual Civil List pension; he died at Gloucester in 1876 and was buried at Exeter. The centenary of his birth was celebrated in Westminster Abbey by a memorial service on June 29, 1910, at which eight of his anthems were sung.

He was eccentric and reserved, yet kind and sympathetic. He was opposed to the Tonic Solfa system, and also to Gregorian chant. His church music seemed to his contemporaries to be so original as to go beyond the bounds of propriety. His massive style, with original modulations, was looked at askance by W.Crotch and W.H. Havergal; but he set a new direction in church composition. He was famous for his marvellous extempore playing - after the psalms, before the anthem, and at the end of the service; he executed masterly improvisations with adventurous harmonic developments. He was the foremost English organist of his day, the finest exponent of organ-playing and the best composer of church music; but he was ignored by his ecclesiastical employers. E.H. Fellowes estimated him to be the greatest English musician between Purcell and Elgar; and C.V.Stanford refers to the great gifts of the Wesleys and their right to a prominent place in the history of the nineteenth century:(1) "Musicians have too long ignored their influence upon the modern renaissance in England, of which they were as undoubtedly as they were unconsciously the fore-runners. The genuine English school, to which they gave the strongest impulse since Purcell, bears upon the face of it the impress of their incentive." Soon after the mid-century, a weekly choral Eucharist spread over the country, and there began a marked revival in the music of parish churches; yet the standards of taste were poor, represented by the weak and sentimental imitators of Gounod and Spohr. S.S.Wesley brought the choir from the west gallery to the chancel, with surplices, and trained boys for his Anglican chants.

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1). Stanford: "Studies and Memories", page 208.

He was a master of cathedral music and the protagonist for its reform, fighting for high ideals against much apathy and official stupidity, and much opposition from vested interests. He wrote and spoke in advocacy of the restoration of the intentions of founders, and the reform of musical conditions in cathedrals - conditions which began to improve, partly as a result of his agitation, and partly as a result of the Oxford Movement. He had many quarrels with deans and chapters on behalf of the improvement of choral establishments, and was vigorous for the removal of abuses. In 1844 he lectured on Church Music at the Liverpool Collegiate Institute. In the Preface to his "Service in E" (1845), entitled "The English Cathedral Service, its Glory, its Decline, and its designed Extinction", he considers that it is not sufficient for a cathedral organist to have been a choirboy or deputy organist: he must know something of the higher departments of musical science. Lay choristers should give more attention to self-culture, and the musical taste of the clergy must be improved. In 1849 he published:

"A Few Words on Cathedral Music and the Musical System of the National Church, with a Plan of Reform."

In this he says:

No cathedral possesses a competent musical force; none have sufficient singers for a daily antiphonal service. The clergy are the irresponsible directors of cathedral music, and the highest order of musical professors are never consulted. Cathedral music suffered through the tyranny of Henry VIII, then through the spoliations of the Puritanical clergy who preferred sermons to singing

(except for metrical psalms which were lined out); during the Civil War and Commonwealth, organs and choir music were destroyed. The plan should provide for sufficient choirmen with adequate stipends, who should be required to attend rehearsals.

It is necessity, not choice, that has driven our finest musicians to compose for the theatre, or to occupy their time in tuition, as affording the most lucrative return, instead of giving their attention more immediately to what is known to be a higher department of the art, i.e. ecclesiastical music. Each cathedral should have its musical copyist.

Painful and dangerous is the position of a young musician who, after acquiring great knowledge of his art in the Metropolis, joins a country cathedral. At first he can scarcely believe that the mass of error and inferiority in which he has to participate is habitual and irremediable. He thinks he will soon reform matters, gently, and without giving offence; but he soon discovers that it is his approbation and not his advice that is needed. The choir is "the best in England" (such being the belief at most cathedrals), and, if he give trouble in his attempts at improvement, he would be, by some Chapters, at once voted a person with whom they "cannot go on smoothly", and "a bore". He must learn to tolerate error, to sacrifice principle, and yet to indicate, by his outward demeanour, the most perfect satisfaction in his office, in which, if he fail, he will assuredly be worried and made miserable. If he resign his situation, a hundred less scrupulous candidates soon appear, not one of whom feels it a shame to accept office on the terms, and his motives being either misunderstood, or misrepresented wilfully, or both, no practical good results from the step. The illusive and fascinating effect of musical sound in a Cathedral unfortunately serves to blunt criticism, and casts a veil over defects otherwise unbearable. No coat of varnish can do for a picture what the exquisitely reverberating qualities of a Cathedral do for music. And then, the organ. What a multitude of sins does that cover." (1)

In this Plan he suggests that the minimum number of lay singers at one Cathedral should be fixed at twelve, with the addition of a few competent volunteer members. He considers it absolutely necessary that there should be a Musical College

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1). S.S.Wesley: "A Few Words...." (1849). Reprint by Hinrichsen Edition Limited, pages 5, 10-12, 30-31, 56-57, 68, 72.

for the efficient training of Cathedral Organists and Singers, every Cathedral being required to contribute to its support.

#### The Cathedral Organist

"should in every instance be a professor of the highest ability - a master in the most elevated departments of composition - and efficient in the conducting and superintendence of a choral body", and he should be properly paid.

In 1853/4 S.S.Wesley published:

"Reply to the Inquiries of the Cathedral Commissioners relating to the Improvement in the Music of Divine Service in the Cathedral".

In this he attacked the deplorable condition of cathedral music in the mid-nineteenth century: some cathedrals had Sunday services with charity children as the only choir, no instrument except a cello, and no choral Service - even the hymn-tunes being taken at sight on the spur of the moment.

"It seems impossible to meet with any performance of choral service at present without witnessing much that is calculated to offend a just taste; and I feel constrained to declare that I have but too often heard cathedral service so performed as to suggest the idea that it were better to abolish music than to continue the abuse of so beautiful an art on occasions of any direct appeal to the Deity. The fact, I think, of music in all its importance at cathedrals being essentially under the guidance of capitular bodies, is enough to account for the deficiency for which the cathedral service is remarkable."

The officials responsible, especially the precentors, were ignorant and unskilled in musical matters.

The first thing to be considered is not the performance of choirs but the musical composition. Good singing and organ-playing cannot give dignity to bad musical composition. As for the choir, accuracy of style is more important than numbers; this requires a Music School. There are not enough singers in cathedrals to do the music adequately, and they are too poorly paid.

Voluntary augmentation of choirs might do more harm than good. The organist needs to be a fine composer as well as a fine player, but he is not properly recognized or remunerated. Musical art progressed steadily till the Reformation, but most modern church music is unworthy - worse in its composition even than in its performance. The deficiency is due to the fact that the Church offers no encouragement to the best musicians.

In this connection we may note that C.V.Stanford complained of the trammelled position of the man who is responsible for the performance of the music and who is, perhaps, in many cathedral bodies the only representative of thoroughly trained knowledge of the subject - the organist. Organists were troubled by lack of proper rehearsals and by the life-tenure of the choir-men, some of whom were aged and had naturally lost their singing powers. The "Musical Times" of 1869 refers thus to cathedrals in general:

Minor canons without voices or the slightest ear, whose intoning is consequently a most painful infliction; Organists who cannot play and Choirmasters who cannot teach. Add to these singers who cannot sing, and you have as striking examples of gross mismanagement as can be conceived."

The amelioration of the conditions for choirboys was achieved by Miss Maria Hackett, who published "A Brief Account of Cathedral and Collegiate Schools" (1827). She gave "The Gresham Prize" for services or anthems with words from the Bible or Book of Common Prayer. She visited every cathedral in England and Wales; and died aged 91 in 1874.

S.S.Wesley composed organ works - voluntaries, fugues, psalm-settings, two Services; after a long period of decline, he improved the English Service with original and independent organ accompaniments. He was one of the

chief pioneers in creating the modern Service with its passages for solo voices, and verses for quartet or trio. His arias are very dramatic, and are similar in scope to those of Handel and Bach. His "Service in E." (1845) was more elaborate than any previous daily Service - comprising Te Deum, Jubilate, Sanctus, Kyrie, Credo, Magnificat and Nunc Dimittis; though a virile and beautiful setting, it is somewhat disjointed. Probably his best music is in his anthems, although the longer ones are scrappy, having disconnected short movements without any continuous development. His earlier anthems were too much like oratorio in style, but later he cultivated a more contemplative approach. His cathedral anthems were virtually short cantatas of several movements, with sections for chorus, verse and solo; they rather lacked cohesion and were without that concentration which is required in the planning of an extensive work. His recitatives are not unduly dominated by Handel's influence, but are English in style. His careful verbal accentuation and phrasing showed literary as well as musical sensitivity; his music was closely associated with the Bible and the Book of Common Prayer, and his treatment of language in relation to melody had a strong influence upon C.H.H. Parry's later church cantatas, in its accommodation of the melodic shape to the rhythm of the prose text. His melody and harmony for voices with organ could be daringly modern in progression, with unexpected modulations - yet his music was always churchly in character. He raised the anthem to the highest standard of artistic form, and re-animated it when it had become mechanical and conventional; in particular he was the first to write independent organ accompaniments for the choruses. He treated his choral music with fine imagination as well as technical resource - though he was too prone to write 8-bar phrases with a Full Close.

He advocated Mean Tone Temperament for church organs; in 1863 he wrote: "The practice of tuning organs by equal temperament is, in my humble opinion, most erroneous." The renowned organ of St George's Hall, Liverpool, built in 1855 to his specification was, by his instructions, tuned unequally - and W.T. Best so played on it for twelve years before he could take advantage of a re-building to have it altered. Yet some of S.S. Wesley's own compositions, such as the anthem "The Wilderness", surely imply equal temperament, and must have sounded very strange when accompanied on instruments tuned in the way he preferred; and much music written since his day would be scarcely possible with unequal tuning. Like his father, he was devoted to J.S. Bach; he also admired Mendelssohn. He played Bach's



"St Anne Fugue" On the organ at St Stephen's, Coleman Street, in 1827. Though the G.Compass was an impediment to the study and performance of J.S.Bach's organ works in England, yet S.S.Wesley advocated the G compass for the organ and opposed any lower extension of the pedal-board. In 1871 he produced the "St Matthew Passion" for the first time at the "Three Choirs" Festivals (at Gloucester) - with only one full rehearsal available.

Few of his hymn-tunes have become popular (unlike those of his contemporaries Gauntlett, Dykes and Monk). He wrote many good and well-harmonized melodies, in the style of cathedral music and in impeccable taste - they were solid and closeknit, and often used contrapuntal technique and unusual harmonies which were far in advance of his time. Unlike the prevalent trend of his day, he used chromatics not sentimentally but advisedly, either as a means of experimental modulations or as being essentially integral to the melody itself. His more daring and forward-looking tunes were ignored in the nineteenth century, during which his poorer and more conventional tunes were used. He fared somewhat better in the twentieth century, e.g. his setting of "Hereford" has deservedly come into general use for C.Wesley's "O Thou who camest from above".

The number of his tunes included in various hymnbooks is:

H.A.M. (1861) - 0 (1889) - 4 (1904) - 11 (1916) - 18.  
 (1939) -13 (1950) -13 (including harmonizations).

The Hymnary (Barnby 1872): 15.

M.H.B. (1877): 1. (1904): 3. (1933): 10.

E.H. (1906): 4. (1933): 4.

S.P. (1925): 1. (1933): 2.

The Moravian Hymnbook: 30.

The Presbyterian "Church Hymnary" (Revised 1927); 22.

Congregational Hymnary: 4

C.P. (1951): 8, plus two harmonizations.

O.H.B.(1908) uses 43 of his original tunes and many harmonizations, including those which were, though unfamiliar, his best.

Ten of his tunes, but only of moderate quality, are in M.H.B. (1933):

"Wetherby" (M.H.B.217); in E.P. (1872).

"Alleluia" (M.H.B.267); in H.A.M. (1868). This tune and "Aurelia" became very popular in the nineteenth century, but they are not in his best style. The melodic climax is in the first half of the tune.

"Aurelia" (M.H.B.701); written in 1864 for Keble's "The voice that breathed o'er Eden", at Winchester. In the same year he edited the Rev.Charles Kemble's "Selection" with 150 tunes, of which 33 were his own, including "Aurelia" set to Neale's "Jerusalem the golden" - the name being taken from the Latin of the original text. It was first set to Stone's "The Church's one foundation" in H.A.M. (1868). It was sung at the Thanksgiving Service in St Paul's Cathedral in 1872. The tune is commonplace and drab, with too many repeated notes inducing stagnancy. Dr Gauntlett criticized it as "secular twaddle....inartistic, and not fulfilling the conditions of a hymn-tune".

"Bowden" (M.H.B.298); in E.P.(1872).

"Faith" (M.H.B.365); in Kemble's "Selection" (1864).

"Harewood" (M.H.B.702); written at Exeter. It was in C.D. Hackett's "National Psalmist" (1839), and in H.A.M.(1868). It builds up to a good climax in the last line. In the original, the last note of line 3, and the first note of line 4, are equal semibreves. It is spoiled in M.H.B. (as in most compilations) by the inversion of the tenor and alto.

"Memoria" (M.H.B.536); composed for C.Wordsworth's "O Lord of heaven and earth and sea"; it was in "The Hymnary" (1872).

"Radford" (M.H.B.667); composed for this hymn in "Church Hymns" (1874).

"Wrestling Jacob" (M.H.B.339); in E.P.(1872), in which the tune begins on the 2nd beat of the bar (as correctly copied in O.H.B.162), not on the 4th beat as in M.H.B.

"Egham" (M.H.B.950); the harmony is by S.S.Wesley; the tune is attributed by Dibdin (in 1852) to Turner.

S.S.Wesley edited the music of the Revd. James Gabb's "The Welburn Appendix of Original Hymns and Tunes", to which he contributed 22 tunes (10 of which are in E.P.)

After over twenty years' preparation, he published in 1872:

"The European Psalmist."

This has 615 hymn-tunes, 4 Sanctuses, 4 Kyries, 48 Single Chants (of which 15 are by S.S.Wesley), 51 Double Chants (of which 13 are by S.S.Wesley), 6 Anthems (4 by S.Wesley and 2 by S.S.Wesley), 1 Introit, 1 Benedicite, 1 Morning Service (Te Deum, Jubilate, Magnificat & Nunc Dimittis). 130 of the hymn-tunes are by S.S.Wesley and there are 160 harmonizations by him; and 70 harmonies by J.S.Bach.

"Vom Himmel hoch" (M.H.B.42) is called "St Thomas".

"Eisenach" (Mach's mit mir), (M.H.B.47) is called "Rotha".

"Old Hundredth" (M.H.B.2) is in triple time.

"Winchester New" (M.H.B.983) is in triple time.

"Angels' Hymn" (Song 34, M.H.B.384) is given in the 19th century arrangement - all the older rhythms are thus altered in this book.

"Erhalt uns, Herr" ("Turk and Pope", M.H.B.903) is called "Greitz".

"Bremen" ("Wer nur den lieben Gott", M.H.B.504) is called "Lubeck".

"St Magnus" (M.H.B.244) is called "Nottingham".

"Nicholaus" ("Lobt Gott ihr Christen alle gleich", M.H.B.587) is set as a C.M. and called "St George".

"St Flavian" (M.H.B.43) is called "Rievaulx".

"Palatine" (Song 67, M.H.B.24) is called "Pembridge".

"Bedford" (M.H.B.155) is set in triple time (as in the original).

"Chimes" (M.H.B.722) is called "Sheldon".

"Falcon Street" (M.H.B.680) is called "Silverton".

"Huddersfield" (M.H.B.554) is in common time with equal notes, and called "Middleham".

"Doncaster" (M.H.B.685) is called "Bethlehem" (as originally).

Klug's "Wär Gott nicht mit uns diese Zeit" is doubtfully attributed to Luther, and called "Eisleben".

"Ein' feste Burg" (M.H.B.494) is called "Coburg".

"Ratisbon" (Jesu, meine Zuversicht, M.H.B.493) is called "Saxony".

"Stuttgart" (M.H.B.242) is called "Hawes".

"Old 104th" (M.H.B.45) is called "Poole".

"Old 112th" (Vater unser im Himmelreich, M.H.B.683) is called "Hamburg".

"Innsbruck" (M.H.B.946) is called "Herrnhut".

"Adeste fideles" (M.H.B.118) is called "Portuguese" and attributed to J.Reading, 1675 (as generally in 19th century hymnbooks)

"Nun danket" (M.H.B.10) is called "Marck"  
 "Wachet auf" (M.H.B.255) is called "Vareil"  
 "Herzliebster Jesu" (M.H.B.177) is called "Picardy"  
 "Elberfeld" (Allein Gott in der Höh, M.H.B.906) is called  
 "Augsburg".  
 J.S.Bach's setting for "Befiehl du deine Wege" (see M.H.B.507)  
 is called "Dinant"  
 J.S.Bach's setting for "Wir Christenleut" is called "Herzburg".  
 J.S.Bach's setting for "Warum betrubst du dich" is called  
 "Krefeld".  
 "Lobe den Herren" (M.H.B.64) is called "Eupen"  
 "Simplicity" (Song 13, M.H.B.178) is called "Tanfield"  
 "Dettingen" (Es ist das Heil, M.H.B.694) is called "Cleves"  
 "Jesu, meine Freude" (M.H.B.518) is called "Herford"  
 "Luneburg" (M.H.B.663) is set as 7.8.7.7. and called "Munster".  
 "Leoni" (M.H.B.15) is called "Judah".  
 "Passion Chorale" (M.H.B.202) is called "Dresden".  
 "St Mark" (Liebster Jesu, wir sind hier, M.H.B.752) is called  
 "Corale".  
 "Culbach" (M.H.B.757) is called "Oppeln"  
 "Pleyel" (M.H.B.555) is called "German Hymn" (as usually in  
 the 19th century).  
 "Spire" (M.H.B.624) is in triple time, and called "Rochelle".  
 "Salzburg" (M.H.B.227) is called "Fowey"  
 "Unser Herrscher" (M.H.B.53b) is called "Edgerton"  
 "Austria" (M.H.B.16) is called "Emperor's Hymn or Vienna".  
 "Croft's 136th" (M.H.B.26) is called "Minster"  
 "Easter Morn" (M.H.B.204) is attributed to Henry Carey, 1708.  
 "Gopsal" (M.H.B.247) is called "Stanmore". (Handel's hymntune  
 "Chandos" is also included in this book).  
 "Stabat Mater" (M.H.B.185) is called "All Souls"  
 "Yorkshire" (M.H.B.120) is called "Leamington or Dorchester".  
 "Greenland" (M.H.B.476 - an adaptation from a Mass by J.M.  
 Haydn) is called "Salzburg".  
 "Innocents" (M.H.B.842a) is called "Durham".  
 "Hursley" (M.H.B.942) is attributed to M.Haydn and called  
 "Mentz".

The Moravians exercised a strong influence on early Methodism, and while in theology the relationship became antipathetic, in hymnody it was not merely sympathetic but of signal formative importance. The La Trobe Family had a paramount influence on Moravian hymnody (as the Wesley Family had on Methodist hymnody). The Revd. Benjamin Latrobe was born in Dublin in 1725 and educated in Glasgow. He

became a Moravian minister, and translated several German hymns for the Moravian Hymn Book. He died in 1786.

His eldest son, the Revd. Christian Ignatius Latrobe, was born at Fulneck near Pudsey in 1758 (not in 1757 as sometimes stated), where the English Settlement had been established in 1748; he died at Fairfield near Liverpool in 1836. He became a minister of the United Brethren; he published "Hymn-Tunes sung in the Church of the United Brethren" (Revised, with Appendix, in 1826). In the Preface it is stated:

The usual interludes between the lines should be short, suited to the contents of the hymn sung, leading gently and insensibly into the succeeding line.

The tunes include thirty-eight which are in M.H.B.

His own tune "Fulneck" (M.H.B.440) was in Seeley's "Devotional Harmony" (1806), which contained many chorales. In this book it is called "Marylebone". The original triple time is retained in the "Moravian Liturgy" (1914).

His friend the Revd Lewis Renatus West was educated at Fulneck and eventually became pastor of the Moravian Church at Tytherton, Wilts., where he died in 1826. He wrote "Tytherton" (M.H.B.385).

The Revd. Peter Latrobe, elder son of C.I.Latrobe, was born in London and educated at Fulneck. He edited the English Moravian Tune Book - the original 1789 compilation consisted almost entirely of chorales. He died at Berthelsdorf near Herrnhut in 1863.

His own tune "Fairfield" (M.H.B.39) was written in 1852 and published in the Revd. Peter Maurice's "Choral Harmony"; the tune is here set to P.Gerhardt's "Give to the winds thy fears" (M.H.B.507).

The Revd. John Antes Latrobe M.A., the younger son of C.I. Latrobe, was born in London in 1799 (not 1792, nor 1795, as sometimes stated). He was educated at Oxford; became Vicar of

- of St Thomas's, Kendal (1840-1865), and Canon of Carlisle in 1858; he died at Gloucester in 1878. He published:
- 1832 "Instructions of Chenaniah: Plain directions for accompanying the Chant or the Psalm Tune".
- 1841 "Selection of Hymns" (including many of his own).
- 1850 "Sacred Lays and Lyrics"
- 1831 "The Music of the Church considered in its various branches, congregational and choral; an historical and practical treatise".

This book contains observations which are not at all out of date today; he prefers to the low state of Church music, especially in the country: a "combination of bad taste and ignorance". He says there are two kinds of psalmody, "inspired hymns versified, and uninspired hymns". "Sternhold & Hopkins" is accurate but crude; "Tate & Brady" is smooth but less sound in its interpretation. If the clergyman ventured to introduce a few hymns, he was at once denounced as methodistical, his character as a true son of the church was questioned, he had a notification from his bishop of disapprobation, he was charged with a breach of ecclesiastical discipline, and all this backed by a hint of the possible construction of the offence into a contempt for the royal authority, which, it was asserted, had enjoined the commonly received versions. But he argues that the Church of England had already introduced hymns of human composition into its services, e.g., the Te Deum and Trisagion; and he quotes Hooker's discrimination between Old Testament Psalms and New Testament songs such as the Magnificat, Benedictus, Nunc Dimittis, "which concern us so much more than the songs of David, as the Gospel touches us more than the Law, and the New Testament than the Old Testament; being discoveries of Christ already present, whose future coming, the other psalms did but fore-signify. They are sacred hymns which Christianity hath peculiar to itself".(1)

J.A.Latrobe points out - as did the Revd. Thomas Cotterill - that no authority has been given, or attempted to be given by any of our kings to any of our versions. An allowance has been indeed granted for the

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1). Hooker: "Ecclesiastical Polity", Book V, 40.

old and new version to be printed and used, but no command. Both old and new versions claim in the title page the privilege of being allowed to be sung.

"Sternhold & Hopkins" has undergone so many alterations and corrections, that there is a wide difference between the present and that which gained the approving seal of our sixth Edward.

It is highly necessary to conjoin with the psalms, either human compositions, or versifications of some portion of the New Testament. In fact, from the earliest ages of the Church, hymns of human composition have been in constant use in public services. Moreover, by a reference to almost all editions of the Book of Common Prayer, it is plain that the adoption of psalms was not designed to excel hymns even of a metrical form, Both the old and the new versions have, as an appendix, versifications of passages from the New Testament, and hymns for particular occasions; among which one of the most beautiful was composed by a dissenter (Sacramental Hymn, Doddridge).

Latrobe regrets that there is no standard and common hymnbook (this attained to its nearest fulfilment in 1861, thirty years later); if a visiting worshipper has no hymnbook, he must depend upon the assistance of the clerk.

The plan of breaking a verse into lines is unquestionably an unhappy one; but the very evil complained of obliges it to be adopted. Still the indistinct and unintelligible manner in which the words are too frequently mumbled, does not greatly facilitate the meaning. Part may be comprehended, part guessed at, and part lost. This is the more probable, where the clergyman, sacrificing the limited powers of his people to the connexion of the poetry or melody, requires the whole verse, sometimes of eight lines, to be read at once. Few can tax their memories to retain it. The practice of splitting verses into parts by giving out lines of hymns, is not the less unfortunate that it is in many cases necessary. It involves frequently a sacrifice both of the interests of the tune, and the meaning of the verse. Not only is it seldom that two lines contain an entire sentiment, but sometimes the third line is absolutely necessary to complete the sense. It is a better method to sing the psalm without reading the line betwixt, everyone having a book. This custom is adopted by the United Brethren in their liturgical services; and, as they possess a standard hymn-book, it is attended with no inconvenience.

Latrobe suggests some good rules for both words and tunes, which still remain pertinent today:

Words: Avoid colloquial expressions and rough rhymes.

Avoid too high-sounding and poetical epithets, metaphors and allegories; the best type of allegories are scriptural, clear and precise.

Avoid inappropriate metres, especially jumpy and secular ones (although Luther and Wesley made a virtue of thus "borrowing from the Devil").

The style should seek to approximate to that of the Bible and Liturgy.

Tunes: The character of the tune should accord with the sanctity of the place and occasion. It should not be light or frivolous; not loud and boisterous; nor noisy and rapid. It should allow the most untutored of the congregation to join in.

It should not have secular associations - which often amount to impious parodies.

Do not mutilate a more extended piece from the masters, either sacred or secular, obliging it in contempt of its original design, to usurp, in a cramped and altered form, the place of the genuine psalm-tune. Nothing can be more wanton and needless, than the efforts made to accommodate the works of great masters to a purpose not originally contemplated. Respect to the memory of the dead ought to be some check to this restless and ill-judged interference - as with Handel's "I know that my Redeemer liveth", Haydn's "The heavens are telling", etc. Avoid also fugal imitations and divisions of parts, which are more suited to the skill of practised choirs than to the congregation, and to the larger scope of an anthem than to the confines of the verse of a hymn (thus enforcing an embarrassing repetition of lines, words, and even of syllables): e.g., "Our poor polluted heart" becomes repetitions of "Our poor Pol"; and they interrupt the sense of a passage.

Latrobe was also well-advised in suggesting the avoidance in hymn-tunes of light runs, sudden transitions, ornamental flourishes, rapid movements and otiose repetitions. In his day it was the fashion to intersperse trumpet calls between the lines of the tune "Luther" (M.H.B.71) set to the hymn "Great God, what do I see and hear, the end of things created". While he is correct in stating that a good tune will bear repetition without injury, nevertheless not more than one new tune should be introduced into any one service - and it should be frequently repeated at short intervals in succeeding services.

He is right, too, in saying that the tunes should be suited to times and seasons. Sternhold & Hopkins had psalm-books



with words and music; this was no longer in vogue when Latrobe issued his book in 1831 (nor, unfortunately, is it the invariable usage today). Bedford asserts in his "Abuse of Musicke" that to secure a suitable variety, "tunes were composed in common time for common occasions, others affected a triple time with thanksgiving, and others a slower measure with semi-breves for mournful occasions".

Wharton objected to metrical psalmody, and Dr Johnson to devotional poetry in any form; Dr Burney objected to congregational singing; mainly because of the musical ignorance of the common people; because they have not study, practice and experience; hence there is drawling and bawling: "Why is all the congregation to sing, more than to preach, and to read prayers?"

Mason, precentor of York, in his "Essays on Church Music" (1795), recommends doing away with bars except at the ends of lines, and regulating the length of the notes to an iambic metre. This would seem, at first thought, a somewhat enlightened attempt at speechrhythm: BUT, he prefers "the mechanical assistance of the cylindrical or barrel organ to the finger of the best parochial organist" - so as to ensure strict metrical rhythm. (1) Latrobe is no doubt correct in stating that this system cannot be applied to a metrical tune: "Whatever metrical inflections or pauses are applied to a psalm-tune, must remain. They cannot be varied according to the dictation of a musical or poetical taste. In fact, no human invention can possibly render music, designed for congregational performance, perfectly subservient to words. This is unquestionably a defect; but it is woven into the very nature of parochial psalmody. It is vain to expect the various and discordant voices of an undisciplined multitude to accommodate themselves to the delicate, and in some cases hardly perceptible, inflexions, requisite to give a sentence its full natural effect."

(Dr Robert Bridges used the same argument in his pamphlet, issued by the Church Music Society in 1912) - Mason was merely substituting  $3/4$  for  $2/2$  time, as with "Bedford" (M.H.B.155) and similar tunes; he was not foreshadowing the modern speech-rhythm of the B.B.C. Epilogue.

Another sidelight upon the German custom, which had been partly copied in England, is Latrobe's definition: "Interludes are short extempore passages between the lines (of the metrical psalm or hymn), intended to lead the mind gradually by gentle passing-notes from one chord to another, so as to remove the abruptness of sudden transition".

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1). J.S.Curwen: Op.Cit page 36.

The Preface to the Tune Book of the United Brethren states:  
 "If in any hymn two lines are so connected together,  
 that the usual pause between them would injure the  
 sense, the interlude should not hinder the singer from  
 proceeding without delay".

Interludes were not generally used in the Church of England  
 in his day; but a coda at the end of each verse was very  
 usual. Latrobe advocates making music an indispensable part  
 of clerical education - so that the clergyman would be able  
 to supervise and assist the choir and organist, to the marked  
 improvement of village psalmody.<sup>(1)</sup>

WILLIAM CROTCH was born at Norwich in 1775 and died at Taunton  
 in 1847. He was organist of Christ Church, Oxford (1790-1807);  
 Professor of Music and Organist of St John's College, Oxford  
 (1797-1806); first Principal of the R.A.M. (1822-1832). He  
 took the Oxford degrees of Mus.B.(1795) and Mus.D.(1799). His  
 music imitates Handel in a dull, decorous manner; it is pleasant  
 but not of great dignity; graceful but not original. In 1833  
 he wrote:

"The introduction of novelty, variety, contrast,  
 expression, originality, etc., is the very cause of the  
 decay so long apparent in our Church music." (2)

He declared: "Music may be divided into three styles - the  
 sublime, the beautiful and the ornamental"; his own would be  
 in the third style. It was probably this feeling which led  
 him to reject S.S.Wesley's anthem "The Wilderness" for the

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1). J.A.Latrobe: Op.cit. pages 2, 4, 82, 185, 189-193,  
 195-199, 201-205, 207-209, 217, 223, 227, 229-231,  
 233-235, 359.

2). Bumpus: "History of English Cathedral Music", pages  
 369-370.

## Gresham Prize.

In 1836 he edited "Psalm Tunes, Selected for the Use of Cathedrals and Parish Churches", in which he extols the "Old" Psalm Tunes, yet reluctantly includes "Irish" (M.H.B.503), "Abridge" (M.H.B.519), "Mount Ephraim" (M.H.B.424), "Hanover" (M.H.B.8), as the better sort of a bad style. In a footnote to "Hanover" he says: "With the slightest alterations and the use of slurs this tune might be used in the long metre, but the abundant use of slurs constitutes the worst style of psalmody".

"St Michael" (M.H.B.377); a shortened form of Psalm CXXXIV (Bourgeois) in Day's "Psalter" (1562), which originally appeared in "Pseaumes octante trois" (Geneva 1551). M.H.B. 377 is Crotch's arrangement in his 1836 Selection.

ROBERT ARCHIBALD SMITH was born at Reading, Berkshire in 1780; in 1800 he went to Paisley, where he became Precentor of the Abbey Church in 1807. Here he began a new era in the music of the Scottish Church by improving the singing of the choir, and giving recitals of sacred choral music mostly without instrumental accompaniment. In 1823 he went to St George's, Edinburgh, where he was Precentor until his death in Edinburgh in 1829. He inculcated quiet and expressive music instead of harsh, noisy and drawling singing. His own music is simple, delicate, tender, even tinged with melancholy, but was always refined, graceful and elegant; he passed off some of his own fine tunes as traditional ones. His successive Collections of psalm-tunes were:

1820. "Sacred Harmony for the Use of St George's Church, Edinburgh". The Preface says:

"We have no wish to encourage the ranting airs which prevail so much in some Dissenting Chapels in England, and which are so apt to please those who are unacquainted with what may be called the proprieties of Music." Part I includes some arrangements from the classics, e.g. "Messiah", and promises more in Part II from Haydn, Mozart, Beethoven and others. The tune "St George's, Edinburgh" signed A.T.

(presumably the Revd. Dr Andrew Mitchell Thomson, the minister there) is again coming into frequent use in Scotland.

1825. "Sacred Music for the Use of St George's Church, Edinburgh".

1828 "The Sacred Harmony of the Church of Scotland".

1829. "Edinburgh Sacred Harmony for the Use of Churches and Families".

"Selma" (M.H.B.54); set to Psalm LXVII in his "Sacred Music" (1825). He said it was his arrangement of an old Arran melody, but quite possibly it is his own original composition; it is a pentatonic tune: during the 18th and early 19th centuries many tunes were invented in the pentatonic scale and attributed to a Scottish origin. The pauses at the end of the 3rd line are a misprint - it should be as in M.H.B.470.

"St Lawrence" (M.H.B.823); in his "Devotional Music, Original and Selected" (1810); this includes 24 tunes of his own.

FRANCIS VINCENT NOVELLO was born in St Marylebone, London in 1781, and died in Nice in 1861. (One of his eleven children was Clara Novello). He was organist of the Portuguese Embassy (1797-1822), edited and arranged oratorios and operas, published cheap editions of the musical classics and of old church music, encouraged choral music, and helped Samuel Wesley in support of J.S.Bach's music in England. Among his publications were:

"The Psalmist". This was in four parts, each with 100 tunes (1835-1844).

The Preface to the third edition (1846, with 105 tunes provides a remarkably sound history of church music, in the course of which the chorale and psalm tunes are praised.

"It is to be regretted, however, that sterling compositions of this kind have, of late years, failed to obtain that popularity to which they are entitled, in consequence of the productions of a class of men, who would have been much better employed in learning to sing and appreciate what men of genius had already composed, than in obtruding their own crude, dissonant and tasteless performances upon the public in their stead; which they have done in a way that has tended to degrade the popular taste and to deprive this delightful part of public worship of

its due solemnity, as well as every other attraction it originally possessed. The apparent simplicity of the genuine Psalm Tune seems to have seduced these persons into the serious mistake of supposing themselves capable of composing in that style, and the still more grievous error of imagining that they could improve upon it. But it is a lamentable fact, that many of the compositions referred to, which have unfortunately gained an extensive popularity, prove their authors to be not only destitute of Musical knowledge, but equally incapable of appreciating that spirit of devout and humble reverence which should ever characterize our devotional engagements....with regard to singing as a part of the worship of God. In the Congregations of the Established Church there exists a lamentable indifference to its performance as a duty.....an apathy which is inconsistent with the fervid and sublime character of the other parts of their public service. On the other hand, the Wesleyans and Dissenters have too generally degraded its quality, by the admission of light and trivial Music.

The Preface praises Lampe's selection for Wesley's "Sacred Harmony": the Compilers "Have deemed it necessary to yield so far to the present taste in psalmody as to include in their Selection some of those tunes, whose principal claim to insertion will be found in their existing popularity. When a repetition of the words from the middle of the line has been necessary (such as to make the most solemn and expressive poetry ridiculous), they have added a bar or two to carry on the line, or have struck out such repetition altogether.

There will also be found a few specimens from the works of the great Masters, which, although not intended for the purpose to which they are here applied, will be regarded as highly expressive of the solemnity and fervour of devotional Poetry.

The addition of the words to a psalm tune can only be necessary when Fugues and Imitations occur, and awkward repetitions or omissions of parts of a line become necessary; and all such tunes are excluded from this Selection, whatever may be their merit as musical compositions, as being unsuited to the purposes, and at variance with the simplicity, of congregational worship".

In this book:

- "London New" (224) is attributed to Dr Croft.
- "Nicolaus" (587) is called "St George's" or "Leeds".
- "Chimes" (722) is attributed to Whitton.
- "St Magnus" (72): the melody is considerably altered, and put in  $3/2$  time.
- "Binchester" (419) is re-arranged by S.Wesley and called "Northampton".
- "100th Psalm" (3) is attributed to Luther.

"Rockingham" (M.H.B.182) is called "Caton"

"Pleyel" (555) is called "German Hymn" and arranged as  
L.M.

"Evening Hymn" is a florid version of M.H.B.943, without  
the canon.

"Old 124th" (912) is called "Israel"

"Hanover" (8) is called "Psalm 104" and attributed to  
Handel.

Twelve organ interludes are provided.

WILLIAM HENRY HAVERGAL was born at High Wycombe, Bucks, in  
1793; was educated at Oxford and ordained in 1816. He retired  
to Leamington in 1867, where he was joined by his daughter  
Frances Ridley Havergal (who wrote "Trust" M.H.B.521, and  
"Hermas" M.H.B.820). He died there in 1870.

In 1859 he published 100 original hymn-tunes, for which  
his models were Handel and Corelli. He objected to tunes  
like "Helmsley" (M.H.B.264) and "Mariners" (M.H.B.765)  
as being unsuitable music for worship. (Yet "Helmsley"  
has defied all attempts to suppress it.) J.S.Curwen  
refers to it in "Studies in Worship-Music": "The vitality  
of this old tune is remarkable year by year, in spite of  
the jeers and loathing of organists, it re-appears with  
the first Sunday in Advent in a hundred churches".(1)

Havergal also partly objected to those like "Abridge" (M.H.B.  
550) and "Rockingham" (M.H.B.182), in triple time, which  
slurred a syllable over two notes. In the "Prefacory Remarks"  
to his "Old Church Psalmody" he says:

"The efforts of modern editors have tended to obliterate  
all that is old and good, and to introduce whatever is  
new and bad. These efforts commenced about a century ago.  
They increased as the century advanced. Till Dissenting  
bodies began to publish Collections of Tunes, the many  
local collections, printed by country Churchmen, generally  
contained a majority of the old and good. But, the plague  
of sing-song, glee-like, not to say, nothing-like,

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1). J.S.Curwen: op.cit.

productions, has spread into almost every part of the Established Church. Some are altogether vicious and injurious: while others are of little value. The chief fault of this class of Collections is not merely the introduction of questionable tunes, but the spoiling of good tunes by inconsistent harmonization. Modern harmonies are set to ancient melodies. The harmonies are such as were purposely avoided when the melodies were composed. This fault perpetuates other faults; especially the fault of not preserving a distinction between what is secular, and what is ecclesiastical in style. The date of Thomas Ravenscroft's Psalter, 1621, may be reckoned as the zenith of those times. Simple and easy in their phrases, and always syllabic in their partition, they are never vulgar, insipid, or boisterous; the distinctive character of such old tunes is the only suitable style for large and mixed congregations.

He goes on to commend a good melodic progression in each part; he frowns upon the use of the  $6/4$ ,  $6/4/3$  &  $V7$  chords; he advocates the use of more tunes in the minor key (concluding with the Tierce de Picardie); he objects to tunes in triple measure; he abhors appoggiaturas in the melody, and requires proper preparation and resolution of discords; he mentions the greater rhythmical freedom of the oldest tunes: "It was not till Playford's era, about 1670, that the old church-tunes began to be written with equalized notation". He writes the first and last note of each line of the tunes in this book as semibreves - but recommends that they should be elastic.

Then follow notes on various tunes; including:

"Tallis' Canon": "The editor of John Wesley's "Foundery Collection" in 1742, seems to have been the first person who published it in a corrupted form. The canon was quite lost sight of in all the modern corrupted versions".

He gives "Bedford" (M.H.B.155) in its original rhythm, and remarks: "The melody, though in triple time, has no instance of a semi-breve split into two slurred minims. That device is modern, which the old psalmists never adopted."

"St Mary" (M.H.B.175) he calls "Hackney" and gives it in  $3/2$  measure.

"Song 67" (M.H.B.24) he calls "St Matthias".

"Old 104th" (M.H.B.45) - he gives the last line in ~~the original~~  $4/2$  rhythm.

"Angel's Song" (M.H.B.384); he gives the full version, with the original rhythm.

"Croft's 136th" (M.H.B.26) is called "Psalm 148th".

"Bithynia" (M.H.B.431b) is called "Salsburg", and attributed to Michael Haydn, 1800.

W.H.Havergal had three tunes in M.H.B.:  
 "Adoration" (58). "Baca" (391). "Consecration"(400).

The results, however, of his attempted reform were but slow and meagre, and congregations continued to cling to their "old favourites".

JOHN GOSS was born in 1800 at Fareham, Hampshire; in 1827 he became a professor at the R.A.M. In 1838 he succeeded Attwood as organist at St Paul's, where he remained until 1872; he was Composer to the Chapels Royal (1856-1872) and was knighted in 1872. He received the Cambridge degree of Mus.Doc. in 1876; and died at Brixton, Lambeth, Surrey in 1880.

He wrote various choral music; his style was influenced by Handel; but though his music was occasionally grand, it was mostly sedate and uninspired. Yet though not original or vigorous, it was very useful and practicable for voices, combining technical skill with a sweet and graceful sincerity. Thus his large output was varied and uneven in quality, some of it being quite excellent. He followed Dr Crotch in recovering music from the past, and also in purifying the current style of music, though - like J.B.Dykes - he was apt to repeat one note, needing harmony.

With Turle, he issued "Cathedral Services, Ancient and Modern".

He also edited:

"Parochial Psalmody" (4 Vols. 1827), comprising tunes of the older solid type; with none of his own.

c1838. César Malan's "Hymns of Redemption".

1841 "Chants, Ancient and Modern" - it has a double chant which is an adaptation of the Allegretto from Beethoven's Symphony VII.

1856/7. The music of Mercer's "Church Psalter & Hymn Book" (1854), with mainly German chorales and "Old" Psalm tunes it was re-arranged in 1864.

The 1854 Preface stated that it was "for families to



practise at home", and observes that Cosin (Bishop of Durham) "never forbade the singing of the metric psalms in the Cathedral, but used to sing them himself with the people at morning prayer". Thomas Mace commended the excellent singing of (apparently metrical) psalms by immense congregations in York Minster in 1644. Bishop Jewell stated in 1560: "not only the Churches in the neighbourhood, but in the towns far distant, began to vie with each other in the same practice. You may now sometimes see at St Paul's Cross, after the service, 6000 people, old and young, of both sexes, all singing together and praising God". Roger Aschem declared at Augsburg in 1551: "Three or four thousand singing at a time in a church of this city is but a trifle". And in Hawkins's History we read: "the time is hardly beyond the reach of some persons living, when psalmody was considered a delightful exercise", and "a passenger on a Sunday evening, from St Paul's to Aldgate, would have heard the families in most houses in his way occupied in singing psalms".

Metrical psalms are included in the ordinary hymn section. Triple-time tunes are retained, such as "Rockingham", "Irish", "Abridge"; but not florid or secular ones; and they are mostly syllabic. Harmonies such as in "Eisenach" have been simplified - and those of J.S.Bach discarded; some harmonies from Havergal's "Old Church Psalmody" have been included.

"Gopsal" (M.H.B.247) is called "Handel's 148th" - as it still was in Sullivan's "Church Hymns with Tunes" (1874).

"Old 124th" (M.H.B.912) is called "Balse" - would this be a misprint for "Basel"? or "Basle"?

"Pleyel" (M.H.B.555) is called "German Hymn".

"Luther" (M.H.B.71) is called "Altorf" - a misprint for "Altdorf"?

"Yorkshire" (M.H.B.120) is called "Dorchester"

2 "Berlin" (M.H.B.117) is called "Jesu Redemptor"

"Martyrdom" (M.H.B.201) is called "All Saints"

"Farrant" (M.H.B.539) is called "Gloucester"

"Carey's" (M.H.B.349) is called "Surrey"

"Passion Chorale" (M.H.B.202) is called "Bernburg"

"Ratisbon" (M.H.B.493) is called "Heidelberg"

"Sleepers, wake" (M.H.B.255) is called "Hernhutt".

"Winchester New" (M.H.B.274) is called "Crasselius"

"Mamre" is in six 8's, and has the same first line as

"Saul" (M.H.B.6) and "Arundel" (O.H.B.232).

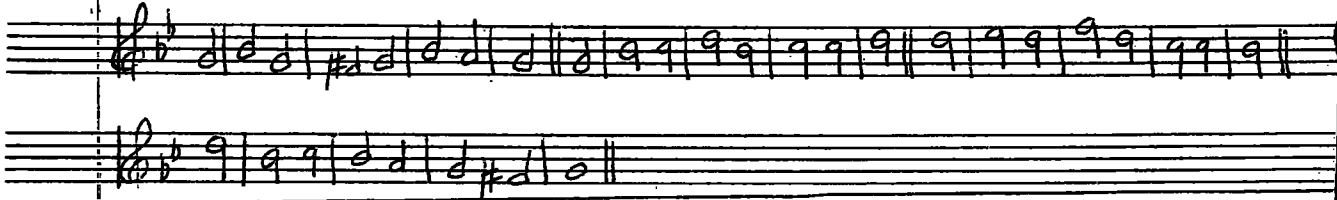
"Bedford" (M.H.B.155) is in triple time, as in the original

The first  $1\frac{1}{2}$  lines of "Lichfield" are the same as in

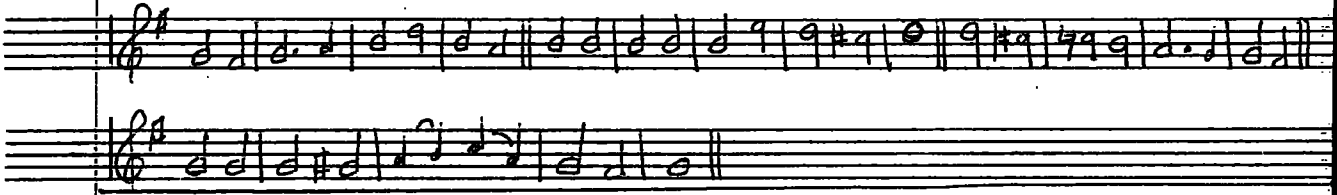
"Stabat Mater" (M.H.B.287).

Extracts from Mercer's "Psalmody"  
(Goss 1864).

"Spires" is an adaptation of Luther-J. S. Bach. (See M. H. B. 903: "Erhalt' uns Herr, bei deinem Wort"):



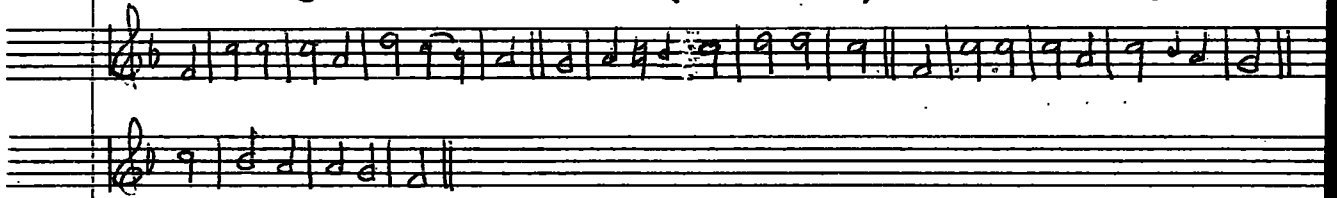
"Smyrna" is an awkward adaptation of Beethoven's "Romance in G." for violin and orchestra, Op. 40.



"Berlin" (10.10.10.10.) set to "Abide with me" (M. H. B. 948) is from Mendelssohn's "Songs without Words", No. 9: Op. 30 No. 3.



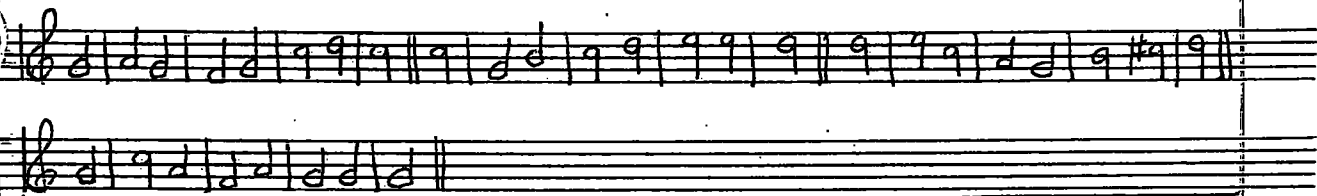
"St George's" is "Nicolaus" (M. H. B. 587) made into a C.M.



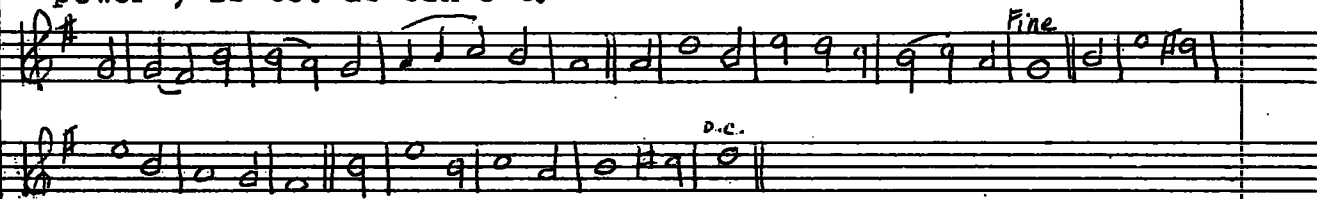
"Philadelphia" - presumably a corruption of "Meine Hoffnung" (M. H. B. 70).



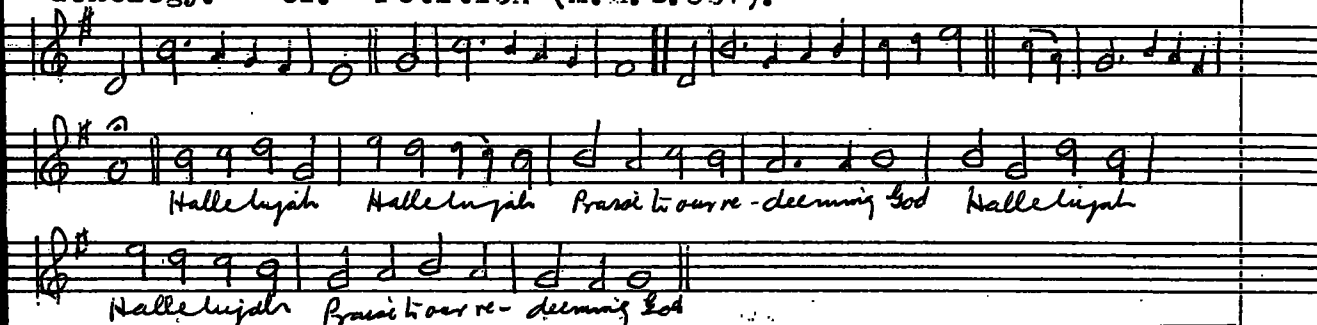
"Veni Creator"(M.H.B.779) is set out in metrical barred minims as a L.M.



"Maccabaeus" (from Handel's chorus "Father, whose almighty power") is set as six 8's.



"Moriah" is from the chorus "God of Light" in Haydn's "The Seasons". Mercer appends a conventional refrain and doxology. cf. "Petition"(M.H.B.527).



"Wittenburg"(7.6.7.6.D) is a variation of "Nun danket alle Gott"(M.H.B.10), set to Heber's "From Granland's icy mountains"(M.H.B.801).



The first line of "Glastonbury" is the same as in  
 "Tallis's Ordinal" (M.H.B.304).  
 "Salisbury" has a chorus (Doxology & Hallelujah) - as  
 was common in the period.  
 "Hatfield" (M.H.B.134) is called "Nuremburg"  
 "Innsbruck" (M.H.B.946) is made into 8.8.6.D.  
 "Innocents" (M.H.B.842) is called "Durham", and set to  
 the original form of the words "Much in sorrow" by H.  
 Kirke White (M.H.B.488).  
 "Kingston" (M.H.B.55) is called "St Jude's"  
 "Pastor" (M.H.B.466) is called "Lincoln".  
 "Ewing" (M.H.B.652) is called "Bernard"  
 "Leoni" (M.H.B.15) is called "Jerusalem"  
 "Huddersfield" (M.H.B.554) is called "Colchester".  
 "Munich" (M.H.B.659) is called "Königsberg" (see "Elijah"  
 No.15).  
 "Rendez à Dieu" (M.H.B.756) is called "Navarre".  
 "Ein' feste Burg" (M.H.B.494) is called "Worms".

Mercer's extremely popular Psalmody is not free from  
 infelicities - see Music Example (from the 1864 edition),  
 pages 142a - 142b).

Goss has seven tunes in M.H.B.:

- "Praise my Soul!" (12) Composed for this hymn, in two forms:  
 In D for vocal unison with varying organ for each of the  
 five verses.  
 In E for 4-part voices.  
 The unison portion in M.H.B. is from the first of these;  
 the harmony portion in M.H.B. is a revision of the second  
 of these, as in "Church Hymns" (1874).
- "Tarsus" (65); in Hackett's "National Psalmist" (1840).
- "Oxford" (124); in Bramley & Stainer's "Carols" (1870).
- "Armageddon" (617); set to "Onward, Christian soldiers" (M.H.B.  
 822) in the "Appendix" to Mercer's psalter (1872); it is  
 adapted from a German melody by Reichardt (1853). (1)
- "Bevan" (740); in the Revd. Peter Maurice's "Choral Harmony"  
 (1854).
- "Bede" (869); written for Heber's "Brightest and best" (M.H.B.  
 122); arranged from the duet "Cease thine anguish" in  
 Handel's "Athaliah", Part II, Scene 3. (1733).

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1). See H & S, pages 336-337; H.C.H. page 176.

"St Cyprian" (902); in "Tunes New and Old" (1876).

JAMES TURLE? a pupil of Goss - who also was influenced by the style of Handel - was born in 1802 and died at Westminster in 1882. He was organist at Westminster Abbey (1831-1875).

He published several psalters, and with Edward Taylor "The People's Music Book" (1844).

E. Taylor (1784-1863) was Gresham Professor of Music; a native of Norwich, where he conducted the Festivals in 1839 and 1842. He wrote "The English Cathedral Service, its Glory, its Decline and its destined Extinction" - a very similar title to that of S.S. Wesley's lecture. (1)

"Westminster" (M.H.B.73); in V. Novello's "The Psalmist" (part II, 1836), where it is written in key D and called "Birmingham".

"Atonement" (M.H.B.181); Turle's arrangement (1865) of a 16th century German tune.

HENRY JOHN GAUNTLETT was born at Wellington, Shropshire, in 1805.

The date 1806, given in an early edition of Grove and many other works, is incorrect. In the Birth Records of Wellington occurs:

Henry John, son of the Rev. Henry Gauntlett, Curate of this parish, and Arabella his wife; born July 9th, baptised July 28th, 1805.

He was an organ pupil of Samuel Wesley, and became a fine extempore player. He introduced the pedal organ into England, and advocated its compass being extended down to C for the playing of J.S. Bach's fugues. He was an esteemed friend of Mendelssohn, and played the organ for "Elijah" at Birmingham in 1846. He was organist at Dr Henry Allon's Union Chapel, Islington (1852-1861); they published "The Congregational Psalmist" for their weekly congregational practice - every

1). See above, page 124.

member of the class had a music copy and an anthem book. He received the Lambeth degree of Mus.Doc. in 1842/3 - the last previous time this degree had been given was by Archbishop Sancroft to John Blow in 1677. He died at Kensington in 1876. He wrote some ten thousand hymn-tunes, using a straight-forward diatonic style with a good melodic sense and simple harmony; but though some of his tunes are very successful - eight of them are included in the 1951 B.B.C. Hymn Book - others are dull and uninspired. He had a sound musical judgement, and helped to improve the style of congregational tunes, returning to a simplified harmony instead of the shakes, graces and turns so prevalent in his day. He edited many tunebooks, including:

1845/1852 "The Church Hymn & Tune Book" (with the Rev. William John Blew).

In 1858 Blew wrote a Letter to the Rev. William Upton Richards entitled: "Hymns and Hymn Books, with a few words on Anthems". In this he states that the authority for having hymns in a public service is in the rubric:

"In quires and places where they sing, here followeth the Anthem". (Book of Common Prayer, 1662).

Blew argues that anthems and hymns are identical, whether prose or verse, whether rhymed or not. He points out that Sternhold & Hopkins's "Old" Version was "permitted" or "allowed", not enjoined. He recalls that hymns by George Wither (1623), George Sandys (1636), Tate & Brady, and others were all used without official objection. He advocates that hymns should be drawn from ancient and mediaeval liturgies and breviaries, both English and Continental. He objects to false rhymes - and even lack of assonance - in some verses; and also declares:

"The grand defect of almost all Hymnbooks, used in churches, as well those which are mainly original as those for the most part translated and compiled, appears to be this; namely, the want of oneness between the language of the Collects and Psalms of the old Common Prayer, and that employed for their newer Hymns. Sometimes it almost looks and sounds like another dialect".

1842 & 1852 (with the Rev. John J. Waite) "The Hallelujah, or, Devotional Psalmody".

J.J. Waite (1808-1868) was a blind Congregational minister at Hereford. He held psalmody classes in many parts of the country, averaging some 600 in class. He refers to the poor condition of psalmody in many churches; ministers tolerate the tunes as a mere necessary evil, in which they take no interest themselves. The clerk may be a poor reader with a poor repertory of tunes, may sing out of tune and out of time, and use the worst type of repeating tunes. Sometimes the clerk would choose better, but has to yield to the wishes of wealthy uneducated people in the congregation.

The 1842 edition says:

"Every family should possess a copy of the tunes used by the congregation with which they worship; and every individual should endeavour to obtain an intimate acquaintance with such parts of them as are best adapted to his voice."

The musical editor of this issue was James Foster, who was born in Bristol in 1807, became an organist at the Bristol Tabernacle, and died at Clifton in 1885. His tune "Pembroke" (M.H.B.282) was in this book. His name is correctly given as James in the text of M.M.H.B., but incorrectly as John in the index of M.M.H.B. and in the index of M.H.B.

In Waite's 1842 edition (which is not "figured"):

"Messiah" is an adaptation of Handel's aria (No.45), C.M. in common time.

"Chimes" (M.H.B.722) is called "New York"

An adaptation of "Binchester" (M.H.B.419) is called "Northampton".

"Angels' Hymn" (M.H.B.384) is in common time and attributed to Croft.

A mutilation of "Tallis's Canon" is called "Evening Hymn".

"Pleyel" (M.H.B.555) is called "German Hymn".

"Savannah" (M.H.B.87b) is called "Geneva".

"Austria" (M.H.B.16) is called "Haydn's Hymn".

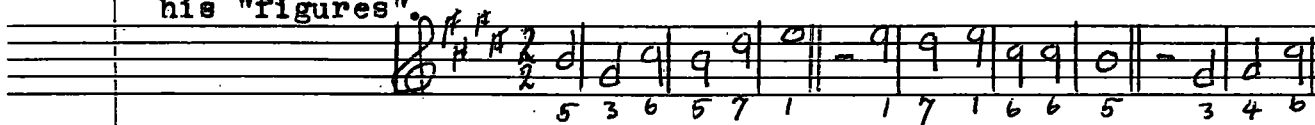
"Bithynia" (M.H.B.413b) is called "Benediction" and attributed to M. Hayden (sic).

"Hanover" (M.H.B.8) is attributed to Handel.

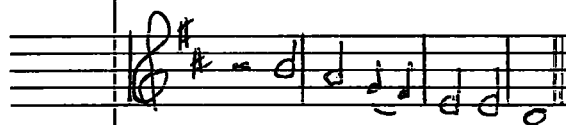
An adaptation of "Passion Chorale" (M.H.B.202) is called "St Alban's"

Gauntlett edited the later edition, with "figured Vocal Score". Waite's "figures" are not from the root of the chord; but the major tonic is 1, supertonic is 2, mediant 3, etc. - a kind of numerical sol-fa (minor tonic is 6). To these figures he adds "S" for sharp, and "F" for flat. He prints in open score, using only the G and F clefs: with the melody in the top part. He advocated that the congregation should be taught to sing in parts; he calls his voices, not S.A.T.B., but:

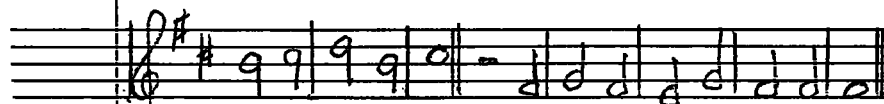
"Huddersfield"(M.H.B.554) is called "Durham" and written in minims. This is the only example in which I include his "figures"



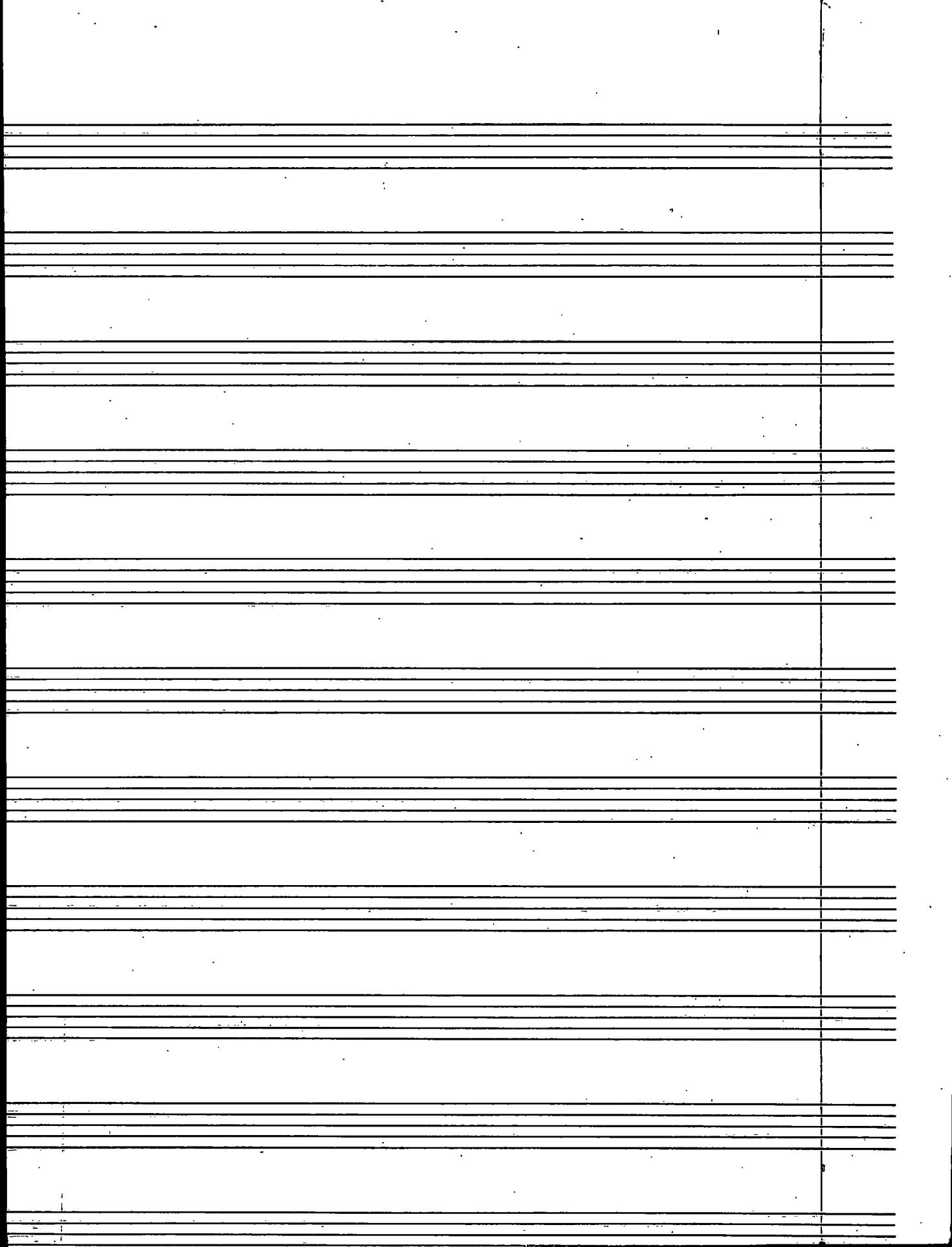
"Westminster"(S.M.) is really Boyce's double chant in D: as in M.H.B. Canticle 34B. It also has some similarity with "Swabia"(M.H.B.599).



The "Passion Choral"(M.H.B.302) is written as L.M. and called "Spires":







Women and children with high voices.

Women and youths with low voices.

Men with high voices.

Men with low voices.

The tunes in his book were severer in type than was usual in that period; he objected to triple time in hymn-tunes, and altered "Bedford" (E.H.83) and others to common time. He says:

"The use of the Triple-time Tune for the Iambic verse is objected to by many because of its greater complexity, its inferior adaptation to an intelligent and impressive delivery of the hymn, and its consequent tendency to engage the mind in the music more than in the meaning. Those by whom this objection is not felt may find some of the best examples of this class of tune placed by themselves at the end of Common and Long Metres. These tunes may afford good practice for the Class, even where it is felt undesirable to use them in the Congregation. That by means of a good Psalmody Class our Congregations may easily acquire the power of singing these tunes in full harmony, I have not the slightest doubt."

In this later edition:

"Wirksworth" (M.H.B.364) is written in equal minims and called "Aylesbury".

"Canada" (M.H.B.807b) is written in equal minims and called "Burnley".

I quote some extracts from this book: see Musical Examples, page 146a.

Gauntlett was a student of Gregorian music and an advocate for its use: he introduced Gregorian music into the "Congregational Psalmist". He edited the music of "Tunes New and Old" which was published unofficially for the Wesleyan Methodists in 1864 by John Dobson (1814-1888) of Richmond, Surrey; and he was an editor of the "Wesleyan Hymn and Tune Book" (1876). Gauntlett died in February 1876 whilst the early proofs were in the press.

(He was succeeded by George Cooper, organist of the Chapel Royal, but he died in the same year. E.J.Hopkins then offered his services, which were accepted.

Gauntlett had declared:

"I should much like to see more of the real use of music - its teaching power, teaching in psalms and hymns, than at present appears in this selection as far as I see it."

"Before choosing tunes, it is well to be put in tune."

"The best way of discovering bad metal is that of having some real gold before the eyes, and asking the question, Will this tune teach the hymn?"

He has 16 tunes and several adaptations in M.H.B.(1933):

"Houghton" (7); written for R.Grant's "O worship the King" (8).

"Jeshuran" (68) has too much tonic and dominant, and too many full closes at the ends of the lines.

"Dura" (135); the tenor part is monotonous, and the rhythm unenterprising.

"St Albinus" (216); a simple and direct tune of good quality.

"Triumph" (226); diatonic and singable; but though vigorous, discontinuity is caused by the full close in bar 8.

"St George" (248); sometimes called "St Olave"; a very good tune with a clear melodic outline.

"Ardwick" (278); the metre produces a secular rather than a sacred impression.

"Ascension" (410); this tune has a suitably strong rhythm.

"Deliverance" (411); like so many of his tunes, this is a plain tune in C major; but it is pedestrian, and marred by the recurrent full closes at the ends of the lines.

"University College" (488); a tune which is well-known and well-liked.

"Laudate Dominum" (502); this, quite a good tune, was set to R.Grant's "O worship the King" (8).

"St Fulbert" (604); though good in many ways, its inner parts are poor. In Blew's "Church Hymn & Tune Book" (1852) it was named "St Leofred".

"St Alphege" (652); a good, simple and popular tune.

"Newland" (853); without much positive character, this tune would be suitable for any words. The inner parts are very monotonous.

"Irby" (859) for the original setting, see the "Musical Times" (December 1902). It was in "Christmas Carols, Four

Numbers" (1849) for solo with pianoforte accompaniment. It was put to this hymn in "Hymns for Little Children" (1858). It was then harmonized for H.A.M. (1861), when it was called "Irby". It is a spontaneous air, but the harmony has too many full closes.

"Springfield" (972) is probably by Gauntlett; it was originally 7.7.7.7. and appeared, named "Stowell", in his "The Comprehensive Tune Book". It appeared anonymously in its present form in the Rev. Peter Maurice's "Choral Harmony" (1854).

"Foundation" (133b); is Gauntlett's adaptation from F.J. Haydn's Symphony in D.

"Lebanon" (602b); Gauntlett's adaptation from Spohr's String Quartet, Op. 58, No. 2, Slow Movement.

"Malvern" (803); a much altered version of Gauntlett's tune "Dorchester" which appeared in "The Hallelujah" (1849). For the original, see M.M.H.B. page 433.

GEORGE ALEXANDER MACFARREN was born in Westminster in 1813, became a professor at the R.A.M. (1834) and Principal (1876); he was Professor of Music at Cambridge (1875-1887) and was knighted in 1883; he received the Mus.Doc. degree from Oxford, Cambridge and Dublin. He became blind about 1860, and died at St Marylebone in 1887.

His musical compositions, though of sound workmanship, were commonplace and uninspired; while he eschewed the vulgarity and banality so prevalent in his time, his persevering work remained dull and insignificant.

His sacred oratorios or cantatas were:

1873 "St John the Baptist" at Bristol; objections to its performance in Gloucester Cathedral had been raised the previous year.

1876 "The Resurrection" at Birmingham.

1877 "Joseph" at Leeds.

1883 "King David" at Leeds.

1884 "St George's Te Deum".

He edited Handel's "Belshazzar" (1847), "Judas Maccabaeus" (1885), "Jephtha" (1858).

Among his Lectures were:

1869. Four Lectures on "Sacred and Secular Art as exemplified in Music" at the London Institution.

1866. A Lecture on "The Music of the Church of England" at the Royal Institution. In this he said:  
 "The contributions to psalmody by persons of little musical education, or with none, began early in the last century, and have tended seriously to vulgarize and emasculate this noble branch of Church music. The misappropriation of the Glee style of writing to church composition has done equally much to deteriorate the music special to the cathedral. The adaptation of irrelevant words to music from the florid Masses of composers of later times, from Oratorios, and from instrumental works, has perverted the composer's designed expression, which is the highest quality in music, and has thus degraded the Art and its influence."

In the "Musical Times" (1867/1868) he makes this criticism:  
 "Precentors who were not musicians, have appointed jubilant, brilliant, nay light and trivial settings of the service, to be performed on Fridays, and even on special fast days. Precentors who were not musicians, have appointed penitential, gloomy, lugubrious settings of the service to be performed on the most festal holy days. Precentors who were not musicians, have appointed exceptionally long settings of the service to be performed on occasions when the psalms extended beyond the average length, when the lessons also lasted beyond the usual time, and when the Anthem, likewise, was extraordinary in its proportions. Precentors who were not musicians have appointed anthems, the text of which was of a mournful character, to be performed on feast days; and anthems, of which the text was redolent of joy and aspiration, on days of humiliation."

He opposed Curwen's Tonic-solfa system, and opposed also the Plainsong movement of the Rev. T. Helmore. In 1867 (admitting the value of simple unison congregational singing, but on modern lines) he writes:

"Gregorian melodies dazzle - though they can never honestly satisfy - some hearers, by the grand sound of their being sung in unison by entire congregations; for it is to be noted that, in Churches where the use of this class of music has been within recent years introduced, the practice of singing among the people is much more general than in the majority of other establishments. I have proposed that the advantage of

this grand sound to be given to natural melodies - melodies, I mean, constructed upon those harmonic principles which are the natural laws of musical government. Were this proposal realised, the crude, calculated artificialities, which impose upon some admiring votaries by the massive sonority of their performance, would fall, must fall instantly out of favour with all who compared the uncongenial asperity of the one with the sympathetic beauty of the other, and who came to the comparison in true musical sincerity; free from the prejudices of Latinity and anti-artistic formularities. Thus would be accomplished a method of chanting the Psalms, I think, so attractive that Gregorianism, Pagan, Popish, barbaric, crude Gregorianism, would pale away before its lustre."

Macfarren has three tunes in M.H.B.: "Cripplegate" (592); "Lux prima"(733); "Dedication"(957).

FREDERICK ARTHUR GORE OUSELEY was born in Westminster in 1825 and ordained in 1849. At Oxford he took the Mus.Bac.degree in 1850, Mus.Doc, in 1854. He was also Mus.Doc. of Durham, Cambridge and Dublin. In 1855 he became Professor of Music at Oxford, until his death in 1889.

He undertook his duties with able and conscientious zeal, introducing a viva-voce test for degrees - though there was as yet no written test, but only the production of an exercise such as a cantata (for his own Mus.Bac. he had submitted the cantata "The Lord is the true God"); a written examination was introduced in 1862, and two written examinations were instituted in 1870.

Among his annual Lectures were: "English Cathedral Music", "History and Construction of the Organ", "History of Organ Music". He was appointed Precentor of Hereford in 1855 and Canon of Hereford in 1886; he died there in 1889.

He was not only a cultured aristocrat but a serious scholar, a musicologist who did much original research. He composed an immense amount of sincere and reverent sacred music with correct craftsmanship but unimaginative style - anthems, services, cantatas, carols, hymn-tunes, chants, organ and orchestral music. One of his oratorios, "The Martyrdom of St Polycarp" (1854/5) was the exercise for his Mus.Doc. degree at Oxford, in

which the soprano solo was sung by Arthir Sullivan-  
 who also sang the principal treble part at the Consecration Service of the Tenbury Church & College. Ouseley edited much Church music, including:

"A Collection of Cathedral Services by English Masters of the 17th and 18th Centuries" (1853).

"A Collection of Anthems for Certain Seasons and Festivals" (1873).

"The Sacred Compositions of Orlando Gibbons" (1873).

With Dr E.G.Monk he edited "Anglican Psalter Chants" (1876) and "The Psalter Pointed for Chanting"; and he helped W.H.Monk with H.A.M. (1861).

He was a brilliant organist, a remarkable player of extempore fugues. He disliked Gregorian music on the one hand, as being "unsuitable to the English language"; and 19th century sentimental hymn-tunes on the other. Speaking in 1872 at a Church Congress in Leeds, he included a short section on Hymns, and instanced as inappropriate "La Suisse au bord du lac" (M.H.B.651a), sung to an English hymn, and asked:

"How can such tunes - in 6/8 time, in tripping measure, in secular style, with associations of secular and even amorous and questionable words, - how can such tunes conduce to devotion? How can they enhance the perfection of sacred art? How can they fail to degrade that which they seek to exalt? How can they result in aught but the disgust and discouragement of all musical churchmen, the misleading of the unlearned, the abasement of sacred song, the falsification of public taste, and (last, but not least) the dishonour of God and His worship?" (1)

The great mission of his life was the improvement of English Church worship, especially in sacred music. Towards this ideal, in 1854 he founded the choral school at St Michael's College, Tenbury, for the study of cathedral music and to provide two

full choral services daily. By 1856 it was established for the musical training of clergy and organists in cathedral music of the highest quality. It anticipated by two generations the Royal School of Church Music and its College of St Nicholas.

F.W.Joyce remarks:<sup>(1)</sup>

"To illustrate the condition of country choirs in the neighbourhood when St Michael's was first built, it may be mentioned that in one church, only a few miles off, it used then to be the custom for a barrel-organ to play the hymn-tunes for the required number of verses. No one sang, but the people read the words silently to themselves!"

His valuable collection of music books (especially 16th century Services and anthems), treatises and MSS now stands as one of the most important music libraries in existence. He has two tunes in M.H.B.:

"Woolmer's" (662); in H.A.M. (1861).

"St Gabriel" (940); in H.A.M. (1868).

The Oxford Movement had its effect not only on congregational music within the Established Church, but had considerable influence outside it; the enlarged field of hymnody stimulated a fresh kind of musical composition by the late nineteenth and early twentieth century tune-writers, coming through the channels of scholarship - beginning as early as Gore-Ouseley and extending as far as Vaughan-Williams, It is noteworthy that a very important development was connected with the new interest in ancient church history, and in the seventeenth century divines, leading to the translation of Latin and then of Greek Christian hymns by J.M.

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1). "The Life of Sir F.A.Gore-Ouseley", page 161.



Neale and others, and to original hymns by such writers  
as J. Keble.

Other tune-writers, of a similar accomplished type, who  
are included in M.H.B. are:

J.S.Anderson, P.Armes, T.Attwood, T.E.Aylward, J.Booth,  
J.B.Calkin, E.S.Carter, A.S.Cooper, R.F.Dale, G.J.Elvey,  
F.Filitz, M.B.Foster, G.M.Garrett, W.B.Gilbert, W.H.  
Gladstone, F.X.Gruber, L.G.Hayne, T.Hewlett, H.Hiles,  
W.Horsley, F.E.W.Hulton, H.S.Irons, K.Kocher, H.Lahee,  
A.Legge, G.Lomas, A.F.Lvov, A.C.Mackenzie, J.McMurdie,  
G.C.Martin, E.G.Monk, H.S.Oakeley, W.Owen, J.Parry,  
R.L.de Pearsall, S.Reay, J.Richardson, E.F.Rimbault,  
J.Roberts, C.Steggall, R.P.Stewart, O.J.Stimpson,  
T.Turton, C.J.Vincent, G.F.Vincent, G.E.C.Willing,  
H.Wilson.

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#### IV. AMERICAN HYMN-TUNE COMPOSERS.

Methodist hymnody has been considerably affected by American influences. American compositions have been adopted, particularly in revivalist quarters; various hymnbooks have included American "gospel" hymns with choruses, for use not only in special "missions", but as customary in regular and ordinary church services. Further, a great many of the Sunday School hymns and tunes produced by American composers have been brought into common usage in Methodism generally. A review of the background will help to provide a proper perspective by which these matters may be more fully appreciated.

There were some seventy editions of "The Bay Psalm Book", the last of which appeared in 1773. The early settlers had no thought or opportunity for the improvement of church music; tune-books were scarce, few could read music, and singing degenerated sadly. In New England, c1720, it was noticed that the tunes, being learned only by ear, had diminished to about half-a-dozen, such as "Litchfield", "York", "Windsor", "St David's", "Martyrs", and these were so mutilated that the psalm-singing was a mere disorderly noise.(1) So many graces had been introduced that the tunes became unrecognizable; the graces differed so much that no two congregations sang a tune in the same way; and for lack of knowledge of the notes, the various members of a congregation did not keep together.(2)

The original issue of the "Bay Psalm Book" had no music, and the few tunes then in use were sung by rote. Even the "Bay Psalm Book" had been opposed as an innovation - the objections were answered by the Rev. John Cotton in a tract entitled "Singing of Psalms a Gospel Ordinance" (1647). Ainsworth's version was used until 1640, and continued in and near Salem until 1667, and at Plymouth until 1692. In 1698 the ninth edition of "The Bay Psalm Book" had 13 tunes, in two parts; the fourteenth edition in 1709 had 12 tunes with melody only. It may be noted that in 1699 the Brattle Square Church decided that the psalms should be sung without reading them line by line.(3) The music had improved, on the whole, during the nineteenth century. Lowell Mason raised the standard (or at least he prevented it from falling into abysmal depths) - but many tune-books kept to Victorian composers such as Dykes and Barnby (who nevertheless were infinitely superior to the "gospel-song" writers). In the mid-century the flowing tunes of the eighteenth century had become debased with too many runs, roulades, repeats and other decorations, applied even to the stateliest of the old tunes, such as the "Old 100th" and "Tallis's Canon" - the latter, when extravagantly ornamented, being called "Brentwood". The return to simplicity was influenced by S.S. Wesley, Havergal, Goss and Gauntlett. Mason's influence was

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- 1). N.D.Gould: "History of Church Music in America", pages 33-36.
  - 2). Scholes: C.O.C.D.M. page 291.
  - 3). W.A.Fisher: "Notes on Music in Old Boston", pages 3-4.

intermediate; he had a genuine gift of melody and his tunes were always eminently singable, though they had a certain sentimentality and even naïveté. But his work had real value in a transitional capacity. America, in the nineteenth century, was far behind England in musical quality - though the standard was better in Canada than in the United States. The older generation still avoids music which it finds difficult because unfamiliar; and in America, hymns and tunes may be reckoned to be some forty years behind those of Great Britain. In the twentieth century there was a revival of J.S. Bach's and similar chorales, of plainsong, folk-tunes, the "Old" Psalm-tunes, and of seventeenth and eighteenth century tunes, as well as the use of modern styles.

The early Puritans in America would not allow an organ or any instrument in church services. Towards the end of the eighteenth century a cello was customary; some used a pitch-pipe or tuning-fork; then other instruments were gradually adopted. As late as 1800 there were less than a score of church organs in New England; in 1814 the singing in Park Street Church, Boston, was still accompanied by a flute, bassoon and bass viol; in 1845 the Hanover Street Church still used a clarinet, ophicleide and double-bass. In the early nineteenth century the usual music in the churches was supplied by clarinet, serpent and double-bass with a precentor. But in progressive churches with organs, the choir was a large and properly organized body in a singing school, with a good paid singing teacher; previously, solo-singing was not allowed in churches, for fear of theatrical affectation. When "fuguing" tunes began to be disapproved, in the early nineteenth century, an equally unfortunate fashion was substituted, of adapting hymn-tunes from the secular works of the classical masters. About the same time, anthems began to be used, and the Harvard University Choir possessed "Thirty Anthems" (1814), a collection which included many works by Handel, Purcell, Croft, Clark, and Byrd. The first organ was assembled in 1714, the second in 1745, but there was much opposition to them.(1) In Massachusetts, organs were denounced by John Cotton and by Cotton Mather; in 1771 a Congregational church refused to accept the gift of an organ, which then went to an Anglican church.(2)

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- 1). Fisher: Op.cit. page 7.
  - 2). R.M.Stevenson: "Patterns of Protestant Church Music". page 17.  
P.A.Scholes: "The Puritans and Music", pages 246-248, 250.

The Rev. John Tufts of Newbury, Massachusetts, in 1712 published an "Introduction to the Art of Singing"; it had 28 hymn-tunes (none of them "fugue" tunes) with rules for singing; it was in 3-part open score with the initial letters of the old solmization imposed upon a 5-line stave.(1) He travelled about, organizing singing-schools and lecturing on psalm-singing. This movement of singing "by rule" (i.e. by notes and not by ear) was supported by the Revs. Thomas Dymmes of Bradford, Mass., Solomon Stoddard of Northampton, Mass., Nathaniel Chauncey of New London, Connecticut, and Thomas Walker, M.A. of Roxbury who in 1721 published "The Grounds and Rules of Musick explained, or an introduction to the art of singing by note." This book refers to the major and minor as "the sharp key" and "the flat key". It is mostly in 3-part harmony in old notation, but a few tunes are in 4-part harmony with the melody in the tenor; it has a commendatory preface by various Puritan ministers. In 1764 Joseph Flagg published "A Collection of the best Psalm Tunes, in 2, 3 and 4 parts". (2) It was chiefly the Puritan ministers who advocated singing-schools for psalmody, and the elderly conservative lay people who opposed them. Hymns (as distinct from metrical psalms) were not generally used in America until the mid-eighteenth century; but the addition of hymns to the metrical psalms brought changes to the tunes, and the formation of choirs and singing-societies. Some singing schools for congregations provoked intense opposition at first, but flourished later.(3) In the late eighteenth and early nineteenth centuries, the choirs of the various churches in the smaller towns and rural communities united into societies for weekly practices, in Boston, with the newer psalm-tune collections. In the early nineteenth century, Boston publishers often reprinted English books which had no copyright in America; two of these may here be mentioned:

"The Old Colony Collection of Anthems".

This had eleven items, including works by Purcell, Wanley, Kent, Williams, Mason, Handel, Nares, John Stevens and Boyce.

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- 1). N.D.Gould: "History of Church Music in America" (Boston 1853), page 37.
  - 2). Fisher: Op.cit. page 10.
  - 3). E.H.Pierce: "The Rise and Fall of the Fugue-Tune in America"; "The Musical Quarterly", Vol.XVI(1930), page 214.

"Sacred Melodies" (1818); compiled by Oliver Shaw. This had two pieces by Handel, three by Haydn, one by Mozart, two by Beethoven (one being an arrangement of the Romance in G for violin & orchestra, Op.40.) In Boston, Mass. on June 13, 1810, a concert included "Trumpet Concerto in which will be introduced Pleyel's Celebrated German Hymn" (cf. M.H.B.555). In a concert in Boston in 1817, one item was Pleyel's "German Hymn" with Variations by Latour for piano and flute. Thus the Vienna classics became known in church choirs as well as in concert halls.

It is thoroughly unsatisfactory to make an exception of "mission" tunes to everything else that has been professed, and to contradict agreed principles by allowing "this type" of bad music, Late in the nineteenth century, the "gospel" hymn became very popular in religious praise, not only in revival meetings, but even in regular public worship; both in verse and in music they reached the lowest standard imaginable. The popular evangelists propagated their own hymnbooks, in which weak sentimentality and egoism were matched with ranting tunes; as a whole, revolting to the recently-acquired and precariously maintained better taste of the congregations. Thus "religion" comes to be associated with bad art, crude theology and unhealthy emotionalism. The vogue which a certain type of cheap and vulgar tune gained in some revivals, has led to the belief that this is the only kind of music suitable for mission services; but it need not be so - the music can be of a robust and edifying character.

The slower and more solemn psalm-tunes were driven out in New England, and a new ear-tickling and irreverent music dominated worship. As late as 1846, the tune required the following:

And ever in this calm abode  
 May Thy pure Spirit be - rit be,  
 And guide us on the narrow road  
 That terminates - minates in Thee.

The fugue-tune in America began c1850 in New England and spread to the south and near-west. It exhibited bare 5ths, consecutive 5ths, over-lapping parts and other defects; it probably originated with William Billings. A minority, however, tried to avoid the seductive "fuguing" tunes, and a better movement began to progress. Fugue tunes were not produced by L.Mason and his associates. Undoubtedly the original source was in England, where such composers as T.Clark, Stanley, W.Arnold, Leach, and Sheffield organists like Mather, Rogers and R.Bennett used a great deal of this sort. A book by T.Williams of London was published in Newburyport in 1769; it contained the first fuguing tunes ever seen in America (such as the 34th Psalm) which were the forerunners of all later similar music. In the later nineteenth century there was a deplorable decline in sight-singing and in church choirs, and the congregations could no longer sing fugue-tunes effectively. WILLIAM BILLINGS was the first American hymn-tune composer; he was born in Boston in 1746 and died there in 1800. He published

1770. "The New England Psalm Singer" - with 120 tunes and several anthems.

1778. "The Singing Master's Assistant" (an abridged version of his 1770 book). This was his most popular publication, and generally known as "Billings's Best". I quote the tune "Chester": see Musical Example, page 160a

1781. "The Psalm-Singer's Amusement, Containing a number of Fuguing pieces and Anthems" - 15 hymn-tunes and 9 anthems.

Extract from "Continental Harmony" (Wm Billings), 1794.  
 Quoted by Edwin Hall Pierce in "The Rise and Fall of the  
 "Fugue-Tune" in America. ("The Musician Quarterly", Vol.  
 XVI. 1930, page 222.

salvation o the joyful sound tis pleasant to our ears

A

a sov'reign balm for



W. Billings (continued)

A sovereign balme for every wound a sovereign balme for every wound a  
 A sovereign balme for every wound a sovereign balme for  
 sovereign balme for every wound a cordial for our fears a  
 every wound a cordial for our fears a sovereign balme for every wound a  
 cordial for our fears a cordial for our  
 every wound a cordial for our fears a cordial for our  
 sovereign balme for every wound a cordial for our  
 cordial for our fears a cordial for our  
 fears fears  
 fears fears  
 fears fears  
 fears fears

1786. "The Suffolk Harmony"

1794. "The Continental Harmony" - see Musical Example, pages 160a-160b.

He taught a singing-class; his style was crude - yet was a reaction from the previous dull style of psalm-singing. When the British forces occupied Boston he paraphrased Psalm 137 thus:

"By the rivers of Watertown we sat down and wept, when remember thee, O Boston."(1)

and he wrote this original hymn:

1. Let tyrants shake their iron rod,  
And Slav'ry clank her galling chains,  
We fear them not, we trust in God,  
New England's God for ever reigns.
2. Howe and Burgoyne and Clinton too,  
With Prescot and Cornwallis join'd,  
Together plot our Overthrow  
In one Infernal league combined.
3. When God inspir's us for the fight,  
Their ranks were broke, their lines were forc'd,  
Their Ships were shatter'd in our sight,  
Or swiftly driven from our Coast.
4. The Foe comes on with haughty Stride,  
Our troops advance with martial noise,  
Their vet'rans flee before our Youth,  
And Gen'rals yield to beardless Boys.
5. What grateful Off'ring shall we bring,  
What shall we render to the Lord?  
Loud Hallelujahs let us sing  
And praise his name on ev'ry Chord.

THOMAS HASTINGS was born at Washington, Litchfield County, Connecticut in 1784; from 1832 he was a Presbyterian choir-

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1). N.D.Gould; Op.cit. page 48.

Master in New York, where he died in 1872. He received the Mus.Doc. degree from New York in 1858. He wrote 600 hymns and 1000 hymn-tunes, and issued 50 volumes of music. In 1844 he joined L.Mason and W.B.Bradbury in editing psalmody collections, and advocated improvements in church praise. Sankey used many of his tunes. He devoted many pages, in all his earlier works, to the rudiments of vocal music. His publications include:

1816 "Musica Sacra"

1830 "The Union Minstrel for Sabbath Schools"

1831/2 "Spiritual Songs for Social Worship" (with Lowell Mason). This was published as a counter influence of Joshua Leavitt's "Christian Lyre" (1831) which had many catchy gospel-songs and popular secular tunes. Hastings and Mason in their Preface deplored the prevalent use of "current love-songs, the vulgar melodies of the street, of the midnight revellers, of the circus and the ballroom - in special seasons of revival".(1) The Preface to the fourth edition (1836) again depreciates and opposes the low standard of tunes for mission services. Its own tunes were simple, dignified and worshipful, mostly in 2 or 3 parts in open score. Near the end of the book are thirteen "Hints to Laymen, and to the Clergy". No. 10 is: "The practice of lining the psalm, as it is called, would nearly destroy the effect of these simple melodies. The practice is a great injury to psalmody, under any circumstances; but here it would be particularly detrimental to the interests of devotion. Ought not a practice which seems to have originated in the want of books, and the ignorance of letters, to be abandoned, in such an age of improvement as our own?" An adaptation of "Liebster Jesu" (M.H.B.752) is called "Nuremburgh". "Lewes" (M.H.B.609) is called "Georgetown".

1834, 1849. "The Mother's HymnBook"

1836. "The Christian Psalmist", 2 Vols. (with William Patton. Usually called "Watts & Select".

1). L.F.Benson: "The English Hymn", page 379.

1840. "The Sacred Lyre".
1850. "Devotional Hymns and Religious Poems"
1856. "Sacred Praise".
1858. "Church Melodies" (with his son, Thomas S. Hastings).  
This was the first American book to have the hymn and its tune on the same page. Like the "Plymouth Collection" (1855) it aimed to secure congregational singing in public worship - many congregations used to sit unconcerned during church praise, and had fallen into the habit of leaving the choir to do all the singing.

His tune "Plymouth" (M.H.B.551) is from his "The Manhattan Collection" (1837).

LOWELL MASON was born at Medfield, Mass. in 1792. From 1812 to 1827 he was choirmaster, organist and School superintendent at an Independent-Presbyterian church in Savannah, Georgia; in 1827 he moved to Boston, where he was organist of Dr Lyman Beecher's church, of which the choir gained a national reputation. From 1827 to 1832 he was President of the Handel and Haydn Society, which was largely recruited from church choirs, and its concerts devoted almost entirely to church music. Mason was its musical director and leading spirit, conducting choral rehearsals and concerts.

This Society began in 1815; in 1818 it gave the first complete performance of an oratorio ("Messiah"); in 1821 it published Mason's first collection of music; in 1879 it gave the complete "St Matthew Passion".

In 1832, with the help of G.J.Webb, Mason established the Boston Academy of Music.

George James Webb was born in Wiltshire, England in 1803 and went to Boston, America, in 1830; he was an organist, a teacher on the staff of the Boston Academy of Music and conductor of its concerts; in 1840 he became President of the Handel and Haydn Society. He died at Orange, New Jersey in 1887. He wrote and edited much music including:

- 1834 "Scripture Worship"  
 1840 "The Massachusetts Collection of Psalmody".

With L.Mason he compiled  
 1845 "The Psaltery"  
 1848 "The National Psalmist"  
 1850 "Cantica Laudis"

In 1830 Webb composed "Morning Light" (M.H.B.821); it was published in "The Odeon, a Collection of Secular Melodies" by Webb and Mason (1837), wherein it is set to "'Tis Dawn, the lark is singing". It is called "Goodwin" in "Cantica Laudis". It was first used as a hymn-tune in "The Wesleyan Psalmist" (1842); in some hymnbooks it is called "Webb".

In 1834 the Academy organized a choir which performed sacred music, oratorios and cantatas; this choir was disbanded in 1840; the Academy had a national influence for some fifteen years, and ceased existence in 1848.

In 1837 Mason studied in Wurtemberg and Switzerland, meeting Pestalozzi in Zdrich; he was in England 1851-1853, where he was recognized as an authority, and lectured frequently on congregational singing and musical education. He gave valuable help in the tune-book "Congregational Church Music" (1853) by his lectures in the Weigh House, London, which were favourably noticed in Spencer Curwen's "Studies in Worship Music". (1880).

In 1853 he settled in Orange, New Jersey, where he died in 1872. In 1855 he received the degree of Mus.Doc. from New York. He compiled religious and educational collections, and conducted musical conventions and teachers' institutes - he emphasized the importance of teaching music-teachers how to teach. Many of his forbears and descendants were musical, over a period of two centuries, covering six generations.

"He was for twentyfive years the central figure of a period of musical progress which was unique because of its national scope" (1)

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1). E.B.Birge: "History of Public School Music in the United States", page 19.

He held that music is not an end in itself, but its highest and best influence is moral; it is not merely an entertainment or a means of support, but should be cultivated as a means of elevating the whole life of the people. This he sought in three ways:

- 1). By improving church music.
- 2). By infusing into the youth of the land a taste for musical culture.
- 3). By introducing vocal music into the common school curriculum. (1)

Among Mason's very numerous publications may be mentioned:

- 1821 "The Boston Handel and Haydn Collection of Church Music". In this, Mason reharmonized tunes from the classical masters as hymn-tunes; it had 253 psalm and hymn tunes, many derived from Beethoven, Haydn, Mozart; and 17 anthems.
1829. "The Juvenile Psalmist"; the first book with music for Sunday Schools in America.
1831. "Church Psalmody" (with David Greene). It had 454 psalms and 731 hymns (of which 421 were from Watts). But it disregarded the authors' texts - it deleted or altered them in the supposed interests of music.
1832. "The Choir; or Union Collection of Church Music", with many arrangements from Haydn, Mozart, Cherubini, Nauman, Marcello, Mehul, Hummel, Winter, Weber, Rossini and other eminent composers.
1835. "The Boston Academy's Collection of Church Music"; this includes many adaptations from the great composers. It has only one tune by W. Billings; and it has Madan's "Denmark", set to Watts's "Before Jehovah's awful throne" (M.H.B.3). It also includes "Holly" (M.H.B.414) - called "Holley" in C.H., by George Hews (1806-1873), an organist and music teacher who lived and died at Boston. It is full of weak chromaticisms.
1839. "The Modern Psalmist"

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1). A.L.Rich: "Lowell Mason", pages 60-62.

Christ- the Lord, risen today Hallelujah Hallelujah our triumphant holy day

Solo Chorus Solo

Hallelujah Hallelujah He endured the cross & grave Hallelujah

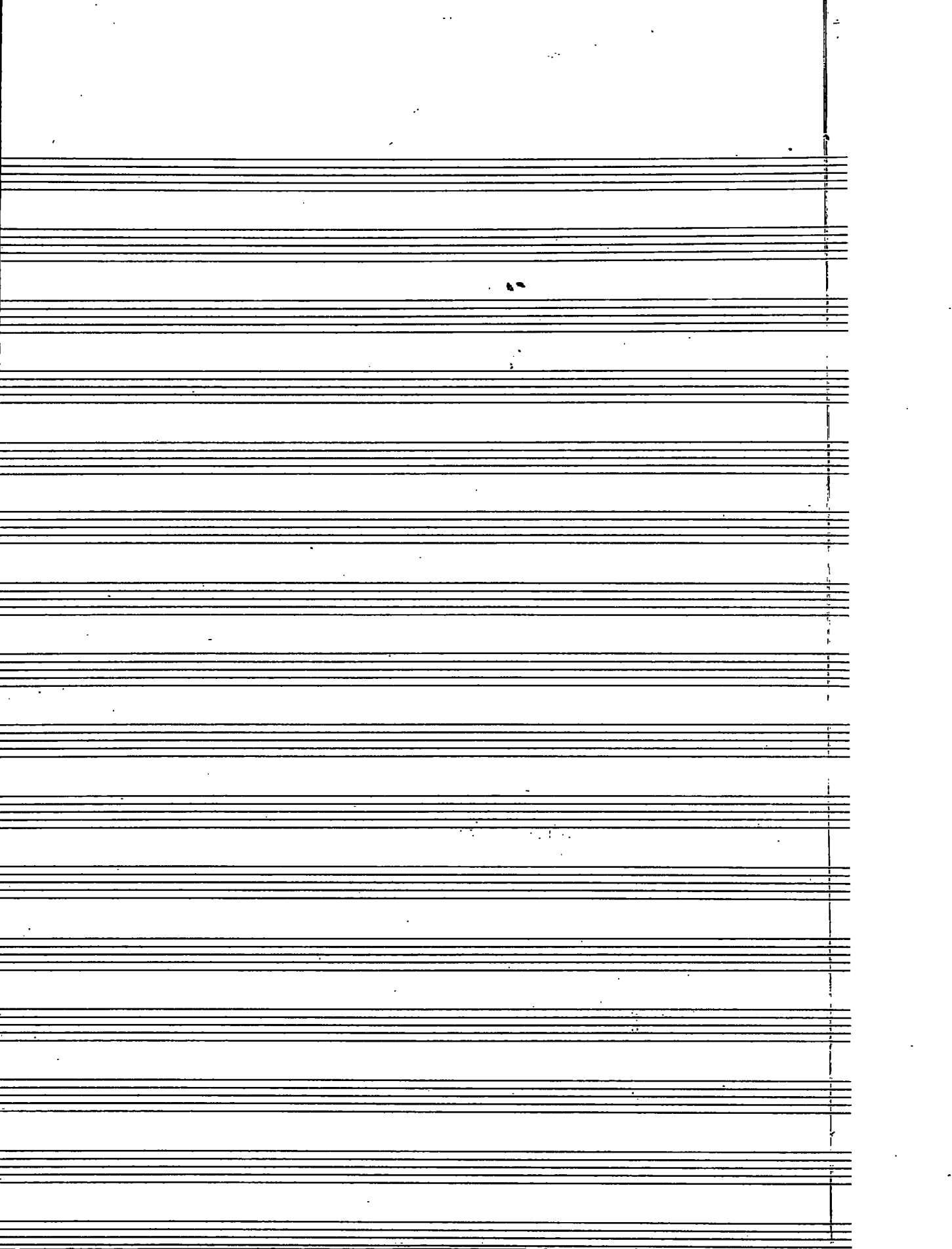
Chorus Solo Chorus

Sumus to redeem us Hallelujah Hallelujah Hal

Hallelujah Solo Chorus

Coda for last stanza only

hallelujah Hallelujah





1841. "Carmina Sacra". In this, "Tottenham" has a Hallelujah from Handel; see Musical Example, page 165a.
- 1841 "The Harp, A Collection of choice Sacred Music; derived from the compositions of about one hundred eminent German, Swiss, Italian, French, English and other European musicians; also original tunes by German, English and American authors". (with his brother T.B. Mason).  
TIMOTHY BATTLE MASON was born at Medfield, Mass. (not Midfield as in M.M.H.B.) in 1801. He was founder and conductor of the Cincinnati Handel and Haydn Society, where he died in 1861 (the dates in M.H.B. 449 are wrong, being those for his brother, Lowell Mason).  
 "Eden" (M.H.B. 449), originally called "Montgomery"; in his "The Sacred Harp" (1836). It has a tendency to weak chromaticism.
1853. "Musical Letters from Abroad: including detailed accounts of the Birmingham, Norwich and Dusseldorf musical festivals of 1852".  
 He visited Germany, France, Holland, Belgium and Great Britain; and makes the following remarks:  
 At a Baptist Church in London, the precentor read a whole stanza which was then sung by the people, until the whole hymn was sung.  
 He considered the performance of the Sacred Harmonic Society, in Exeter Hall, to be very inferior, especially as compared with the German choral concerts.  
 At Dr Binney's Church (The Weigh House) there was no choir; the congregation, led by a precentor, sings not only hymns but chants and simple anthems. The congregation stands for singing. (Mason's tunes were introduced to England in Binney's "Congregational Church Music" 1853).  
 At a Wesleyan chapel in Birmingham, a choir of 200 children sang in two parts (the girls the upper and the boys the lower); they attempted to sing too difficult music as loudly as possible, including the "Hallelujah Chorus".  
 He comments on the poor state of congregational singing in Scotland, largely owing to the lack of organs and choirs.
1854. "The Hallelujah".
1859. "The Sabbath Hymn and Tune Book for the Service of Song in the House of the Lord" (with A.E. Park and A. Phelps). Commonly called "The Andover Book".

(posth.) "Song in Worship, An Address." "This contains a brief history of congregational singing and suggestions for its most effective use.

His valuable library comprised over 8000 printed works, several hundred manuscripts, and included 700 volumes of hymnology and some 16th and 17th century theoretical works; it was presented to Yale College after his death.

Mason believed that a good natural "capacity for music is much more common than is generally supposed: musical talent is wanting in only a few". He followed the principles of Pestalozzi, and Nägeli of Zürich; many of the latter's manuscripts were bought by Mason, who found "Ripon" (M.H.B.564) among them. He visited many European schools, to study their musical instruction courses, and he became the pioneer in training teachers of school music in America, holding conventions in various parts of the country. He was an able propagandist for musical appreciation, like Curwen, Mainzer, Hullah and Waite in England; his methods were similar to those of Curwen: the movable Doh, and melody-making and instrumental performance by class instruction. The aim was, to put things before signs, practice before theory, principles before rules. The pupil should have a practical knowledge of the realities before the names or symbols are given, or definitions required. Music cannot be understood from any description that can be given in words - real knowledge of it can only come from living actions. Pupils are to acquire a real knowledge of things through their own observations and experience, or action. The teacher is not to teach by mere explanation, assertion or declaration; teaching consists so little in telling, and so essentially in doing, that it is only by doing that a complete idea of the reality may be conveyed.

He wanted music to be an essential element of education in America; he was the first to introduce music as a subject in the school curriculum, beginning at Boston; through his strenuous efforts against official reluctance he won a general acceptance of his methods. At first, some private schools were more receptive to the idea of musical education for children than were the public (i.e. municipal) school authorities. He said: "Children must be taught music as they are taught to read" - which was a radical idea in that day; there had been an absolute apathy in America respecting musical education. (1)

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1). A.L.Rich: Op.cit. pages 13, 65, 68-70.

There can be no doubt that Mason's work led to a great advance; he was the inspirer of a more cultured church music in America; certainly he stemmed the popular tide which was descending to worse things - in relation to the circumstances of his time and environment, his influence was really for good. His compilations were superior to anything of the time, and considerably superior to most of the later American hymn-tune books. He was an ardent and magnetic advocate of congregational singing. Dr A.Reed reported (1) that:

"The singing generally, and universally with the Congregationalists, is not congregational. It is a performance entrusted to a band of singers, more or less skilful. You have the sense of being a spectator and auditor; not of a participant; and this is destructive of the spirit of devotion."

Mason, Hastings and Webb reformed the neglected condition of church praise, by lectures, writings, singing classes for children and choirs.

Many of the tunes in their compilations were of their own composition; they were simple but sound, and produced in a genuinely devout spirit. They tried to withstand the encroachment of popular but debased revivalist tunes, which threatened to engulf the sober and balanced expression of worship. Mason led the movement from inferior verse and music, towards better hymns and tunes; he was the leader of American psalmody reformers: but he was not a great composer. His own music was straightforward, with invariably plain diatonic settings, many of which are still used in America today; almost every hymnal of the last hundred years contains at least a few of his hymn-tunes; they have smooth rhythm but are without originality; they have correct harmony but few modulations; he showed no contrapuntal skill - the inner parts are often static. We should not agree

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1). In "A Narrative of the visit to the American Churches by the deputation from the Congregational Union of England and Wales" (1835).

with Breed & Boyd<sup>(1)</sup> who refer to Mason as "one who beyond all others deserves to be called the Modern Palestrina; and with whom the perfected hymntune is at last introduced." Some of his tunes were adapted from classical composers or from plainsong originals.

"Harlan" (M.H.B.238); composed for this hymn in 1831, originally called "Olivet"; published in "Spiritual Songs" (Hastings & Mason). For its original form see M.M.H.B. page 173.

"Boston" (M.H.B.674); in "The Boston Handel & Haydn Society Collection" (3rd edition, 1824), where it is called "Hamburg". The harmony in M.H.B. has been revised.

"Ottawa" (M.H.B.780); in the Index of the Primitive Methodist Hymnal Supplement (1912) it is - not inappropriately - called "Wailing" (a misprint for "Waiting").

"Missionary" (M.H.B.801); written for this hymn in 1824; sometimes called "Heber". Published in the Handel & Haydn Society Collection (9th edition).

"Bethel"; in the "Sabbath Hymn & Tune Book" (1859), written for Mrs S.F.Adams's hymn "Nearer, my God, to Thee" in 1856. It was in the Primitive Methodist Hymnal (1889, No.557).

HEINRICH CHRISTOPH ZEUNER (1795-1857) was organist to the Handel & Haydn Society, of which he was President in 1838. Among his publications was "The American Harp" (1832); this includes "Castle Street", or "Luther's Chant" (A.T.13).

In 1855 the Rev. Henry Ward Beecher edited "The Plymouth Collection", with 367 tunes supervised by JOHN ZUNDEL (who wrote "Love Divine", M.H.B.431). The words were sometimes altered, as in Newman's poem (M.H.B.612) which in the "Plymouth Collection" begins:

Send kindly light amid th'encircling gloom  
And lead me on.

The Introduction, by H.W.Beecher, states:

Not the least excellent are the popular revival melodies, which, though often excluded from classic collections of music, have never been driven out from among the people. Because they are home-bred and

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1). "The History and Use of Hymn Tunes".

Popular, rather than foreign and stately, we like them none the less. In selecting music, we should not allow any fastidiousness of taste to set aside the lessons of experience. A tune which has always interested a congregation, which inspires the young, and lends to enthusiasm a fit expression, ought not to be set aside because it does not follow the reigning fashion, or conform to the whims of technical science. Tunes may be very faulty in structure, and yet convey a full-hearted current that will sweep out of the way the worthless, heartless trash which has no merit except a literal correctness.

Harriet Beecher Stowe (sister of H.W.Beecher) wrote of the meeting-house of her childhood:

But the glory in the execution of those good old billowy compositions called fuguing tunes, where the four parts that compose the choir take up the song, and go racing around one after another, each singing a different set of words, till at length, by some inexplicable magic, they all come together again, and sail smoothly out into a rolling sea of harmony. I remember the wonder with which I used to look from side to side when treble, tenor, counter, and bass, were thus roaring and foaming, and it verily seemed to me as if the psalm were going to pieces among the breakers, and the delighted astonishment with which I found that each particular verse did emerge whole and uninjured from the storm.(1)

In 1853, visiting Scotland, she writes:

The Meeting in Dundee was in a large church. When they came to sing the closing hymn, I hoped they would sing "Dundee"; but they did not, and I fear in Scotland, as elsewhere, the characteristic national melodies are giving way before more modern ones.(2)

IRA DAVID SANKEY (1840-1908). In Scotland there was a great deal of questioning about both solo-singing and hymns of human composition, as well as about organ accompaniment; on coming there, Sankey said:

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- 1). Fields "Life and Letters" pages 8-9.
  - 2). Fields op.cit. page 189.

"It was with some difficulty that I could get the people to sing, as they had not been accustomed to the kind of songs that I was using."

He found Miss Campbell's "What means this eager anxious throng" (M.H.B.152) the most effective; his own favourite songs were Miss Clephame's "There were ninety and nine" (M.H.B.334) and the Rev.W.O.Cushing's "O safe to the Rock" (M.H.B.499). Moody and Sankey were supported by Dr H.Bonar, who wrote hymns for them, e.g. "Rejoice and be glad" (M.H.B.230).

Musical considerations corroborate the condemnation of the Van Alstyne and Sankey type of hymn: their tunes are no better than the words which have received various strictures. The melodies are unimaginative, and the harmony consists of static blocks of fussy crotchets and quavers, crudely built on a stagnant tonic-and-dominant bass part. Their ignoble quality is betrayed by the fatal ease with which they are so prone to be parodied - a distressing degradation which could never occur to the dignified language of the English Bible or the Book of Common Prayer. Moody once requested Sankey not to sing "Bringing in the sheaves" again, lest it should set the young people dancing - a just comment on the unfitness of that sort of ditty for reverent public worship.

"Jesus, I will trust Thee" (M.H.B.171); from "Gospel Songs" (1881).

"Beneath the cross of Jesus" (M.H.B.197), published in "Gospel Hymns"

"The ninety and nine" (M.H.B.334); the tune was sung extempore to these words, in Edinburgh - the result is only what might be expected; it shews that Sankey was not good at improvising.

"It passeth knowledge" (M.H.B.436); in "Gospel Hymns".

"Shelter" (M.H.B.499); published in "Welcome Tidings"; the harmony is poor.

"Trusting Jesus" (M.H.B.517); in "Gospel Hymns".

ISAAC BAKER WOODBURY (1819-1858); he composed simple hymn-tunes, including "Nearer Home" (M.H.B.658), published in "The Choral Advocate" (1852). In 1850 he published "The

Dulcimer"; in its Preface he says:

"An entirely new feature is added, which cannot be found in any other work of the kind. The "Oratorio of Absalom" has been arranged and composed expressly for this work. It comprises many of the classical gems from other oratorios and selections from the masses and concerted works of Haydn, Hummel, Beethoven, Rossini and other eminent composers. The accompaniments will be found simple and capable of being performed by amateur musicians that have not had much experience in this style of music."

Other American composers found in M.H.B. are: P.Bliss. W.B. Bradbury. C.C.Converse. W.H.Doane. W.G.Fischer. B.R. Hanby. E.Hartshough. W.J.Kirkpatrick. F.J.Knapp. R.Lowry. J.McGranahan. H.P.Main. T.E.Perkins. D.B. Towner. The tunes of these writers are puerile, sentimental or catchy, with a feeble melodic line. The harmony, naïve and unskilled, banal and impoverished, shows the usual faults of this type of composition, a mechanical and stereotyped, or a jaunty, rhythm, with stagnant bass and too many full closes.

In 1871 was published "Christian Praise" - a poor book with degraded tunes, arrangements from classical Masses, oratorios, symphonies, operas; and with good tunes altered and mutilated. Many such books had inept harmony - practically all tonic - and - dominant, especially the "gospel-song" type; and there were many amateur hymn-tune "composers". Philip Philips edited "The American Sacred Songster", "Song Ministry", "The Voice of Song". They were best-sellers both in America and in England, and did much to vitiate musical taste; they were propagated especially by the Salvation Army and the Church Army; e.g. "Church Songs" (1884) by the Revs. S.Baring-Gould and H.F.Sheppard; "Hymns and Choruses for Church Missions" (1885). In 1895 was published, in England, "The Primitive Methodist Mission Hymnal" with tunes. The Preface says:

Care has been taken to include a goodly number of such old (sic) hymns as are general favourites with our people. A considerable number of the hymns have been selected from various publications which have attained

considerable popularity in this Country and in America. There is a fairly large proportion of American "gospel-hymns" in the "Methodist Sunday School Tune Book" (1911) - the "School Book of the Methodist Church" (1950) is entirely different. The solo-and chorus feature lowers the standard of congregational worship, and it usually discloses the musical incapacity, in harmony and counterpoint, of the writers. It is harmful to separate the old standard hymns from their dignified tunes and to connect them with paltry melodies; sometimes to take the unwarranted liberty of adding a jingling chorus, an alien and unmusical refrain which alters the whole character of the author's verses, "Gospel-song" compilations have disseminated a depraved musical idiom in which reverence and solemnity are undermined.

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## V. THE LATE NINETEENTH CENTURY.

In the mid-nineteenth century, religious music in this country was at its nadir; popular taste was then at its lowest ebb of degradation and corruption, and was satisfied with church praise of debased quality. D. F. Tovey castigates:

"The style the average Englishman likes: that is to say a style compounded of the religious and theatrical idioms of French, Italian and Jewish music of the mid-nineteenth century. That compound is English in so far as the general recipe for it is not to be found in any other country" (1).

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1). "Essays in Musical Analysis", Vol. II, page 143.

Much popularity was accorded to such works as Sullivan's "The Lost Chord" and "The Golden Legend", Cowen's "The Children's Home" and "The Better Land", Stainer's "The Crucifixion", and to even more paltry cantatas. In the late nineteenth and early twentieth centuries there was an enormous expansion of hymn-singing. There were many hymnbooks in the Church of England, owing to its extreme width of doctrine and its considerable variety of taste in hymn-tunes. (The Church of England has never had an authorized hymnbook - though the possibility was discussed by Canon Twells at the Church Congress of 1894). English music in general had a renaissance at the turn of the century; Parry's "Prometheus Unbound" (1880) and "Blest Pair of Sirens" (1887) initiated a revival in the style of vocal music, and recovered the forgotten effect of massive choral writing, as in Blake's "Jerusalem" (c1915). He and Stanford, aided by A.C.Mackenzie, B.Harwood and C.Wood, were emancipated from the influence of Spohr and Gounod and even of Mendelssohn, and were uncompromising in their pursuit of a different and higher standard.

We may "bless polytonality for having removed from the modern musician all possibility of the chromatic slush that started with poor honest, broad-minded Spohr and drew its glistening snail-track over the chords - lost, stolen and strayed - of later nineteenth century music".(1)

Parry and Stanford still used Victorian resources, but in a fresh, healthy and imaginative manner, with more thoughtful skill. Tunes of a greater variety and strength were produced

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1). D.V.Tovey: Op.cit. Vol.IV, page 173.

by C.H.H.Parry (Clinton" M.H.B.145, "Laudate Dominum" M.H.B. 426, "Intercessor" M.H.B.911); by R.R.Terry ("Highwood" M.H.B. 254, "Doxford" M.H.B.805); by Walford Davies ("Vision" M.H.B. 260, "Christmas Carol" M.H.B.508); by M.Shaw ("Marching" M.H.B. 616, "Purpose" - unison with a canon - M.H.B.812, "Little Cornard" M.H.B.815); and G.Wood ("Cambridge" M.H.B.639). The great classical hymn-tunes, including those of the early eighteenth century, with which the efforts of Dykes, Barnby and Stainer could not compete, were being rediscovered. There was a return to simplicity and reverence - though the music was not so massive as of old. Earlier and purer forms of mediaeval and Reformation melodies, such as the "Songs" of O. Gibbons (M.H.B.24, 86, 178, 458, 469, 501, 507) - but M.H.B. 384 has not yet been restored to its true rhythm; English and Welsh Traditional melodies; the chorale settings of J.S.Bach and French Church Tunes were sought out; the original rhythms of the "Old" Psalm Tunes, especially with their long notes, were restored; descant and faux-bourdon were used, and modern tunes specially written for unison singing, with sweeping melodies and a wide gamut; free rhythm (as exemplified in J.Ireland's "Love Unknown" M.H.B.144), unequal bars or the omission of bar-lines. A few plainsongs are adapted to modern use in M.H.B. without appreciable distortion: "Com-mandemens"(667), "Adoro Te"(691), "Quem pastores"(894). True appreciation of just verbal accentuation had been shown by S.S.Wesley, and this was continued by Parry, Stanford and later composers; thus some of the children's hymns could be

taken in speech-rhythm, at one beat per bar: "The Story of Jesus" (M.H.B.857), "Westridge" (M.H.B.841), "St Wilfrid" (M.H.B.174). There was greater freedom in harmony: K.G.Finlay's pentatonic tune "Glenfinlas" (M.H.B.838) ends with a plagal cadence, and H.W.Davies's "God be in my Head" (M.H.B.405) and P.C.Buck's "Gonfalon Royal" (M.H.B.882) end on the dominant (until the final "Amen").

JOHN FREDERICK BRIDGE was born at Oldbury, Worcestershire in 1844; he was organist at Manchester Cathedral; and at Westminster Abbey, where he found that although the choirboys practised daily, so far as the men were concerned, "he did not find that the laudable customs of the Abbey included any rehearsals". He was knighted in 1897 and died at Westminster in 1924<sup>(1)</sup> - not in 1927 as stated twice in M.H.B., and in M.M.H.B. He edited the M.H.B.(1904) tunebook, but not with a forward-looking approach. His compositions were not particularly distinguished; he has six tunes in M.H.B.(1933), and is responsible also for the arrangement of some of the "Responses" to the Commandments at the end of this book. "Spean" (M.H.B.122); named after the river in Inverness-shire; his death is wrongly dated at this hymn as 1927. "Shaftesbury" (M.H.B.203); in J.Dobson's "Tunes New and Old" (1864). "Oldbury" (M.H.B.179); named after his birthplace. The change from minor to tonic major is awkward, not to say impracticable for ordinary congregational singing. His death is wrongly dated at this hymn as 1927.

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1). Confirmed at S.H.

"Good Shepherd" (M.H.B.334); originally named "Ninety and Nine", written for the "Methodist Free Church Hymns with Tunes" (1889); he altered its name in M.H.B.(1904).

"Crossing the Bar" (M.H.B.640); written for Tennyson's funeral service in Westminster Abbey (1892).

"Lothian" (M.H.B.786); written for this hymn, in M.H.B.(1904).

CHARLES HUBERT HASTINGS PARRY was born at Bournemouth in 1848; he was Professor of Music at Oxford (1900-1908); Mus.D. of Cambridge, Oxford and Dublin; was knighted in 1898, became a baronet in 1903, and died at Rustington, Littlehampton, Sussex in 1918. Among his publications are:

1886 "Studies of Great Composers"  
 1893,1896 "The Evolution of the Art of Music"  
 1902 "Oxford History of Music", Vol.III (17th century).  
 1909/1910 "J.S.Bach"  
 1911 "Style in Musical Art"  
 1911 "College Addresses"

He assisted Sir George Grove with his "Dictionary of Music and Musicians", to which he contributed several articles. He was a pioneer of the renaissance of English music (influenced somewhat by W.Boyce, but especially by S.S.Wesley); and at his best with choral masses accompanied by orchestra. This was a new and sincere polyphonic writing - not on the formal patterns of the older oratorios and their choruses, but growing directly from the poetic idea of the words. His choral music was of masterly construction and high quality, in which the form was more important than the colour, and the themes than the treatment. He was finely inspired in choosing and illustrating noble words, especially those which invite large choral volume and powerful climax, as in the cantatas and motets of his later years. He was remarkably successful in fitting the texts to music which perfectly corresponded in the accent and rhythm of natural speech. He was chiefly influenced by J.S. Bach, Wagner and Brahms, whom he resembled in his gift for melody - though his excellent workmanship was a little austere. His style was spacious and dignified, noble and serious, strong and thoughtful, and consummate in its cumulative effects. In much of his composition, the tune fits the words so exclusively that it cannot

easily be transferred. His appeal only to the highest feelings is illustrated by these extracts which I have collated from his works, because they are relevant to the quality and style of hymn-tunes as well.

"One specially gifted with insight, who has trained his gifts by study and contemplation, should offer what is elevating and inspiring. But the big uncultivated public does not like the exertion of long continuous attention. It takes generations to purge out the baser products, although the higher qualities do ultimately survive. Fine art of any kind persists in defiance of unfavourable conditions, and its appreciators are always in a minority.

The best work can only be the product of conviction. Although the things which please superficially soon pall, yet the higher qualities continue to attract the best minds of successive generations, and they correct the shortsightedness of the public at an ephemeral moment. In Wagner's case, the very hostility of the public drove him in upon himself, and induced him to take delight in the highest exercise of his powers.

The best music presupposes a capacity in the hearer for continuous and alert attention. The multitude who do not understand, carry all things before them for a time by weight of numbers. But in the end quality tells against quantity. The undeveloped mind likes music which is constantly pretty or exciting or sentimental. It likes a mosaic of fashionable and attractive phrases, to which it is well accustomed. The art which is highly organized, closely knit and finely developed is of no use to it. The adequate and progressive composer must steel his heart to lack of general appreciation, and the acceptance of hardship and difficulty. A man is strengthened by the necessity of being self-dependent.

The reactionary influences of the audience upon style, are greater in music than in any other art or in literature, because a general refusal to give ear, or an inability to understand a work of musical art, means practical extinction. Hence the taste of the public deteriorates, for few composers have the firmness and determination of character to maintain their independence, and to give what they know to be good, rather than what they think will please. Folksongs were beautiful, simple, sincere and healthy. Modern music-hall tunes are brazen and inane, gross and blatant.

The sincere composer must have the audience in his mind's eye, not to gain its applause, but to gain its attention, he must not ignore its standard of receptivity. A composer should speak for himself, and not say merely what the audience wants to hear and in the manner it wants to hear it."

Among his very voluminous compositions were:

- 1887 "Blest Pair of Sirens", in 8 parts with orchestra; a good and broad devotional work which was used for the Queen's Jubilee celebrations
- 1888 "Judith" (Birmingham); the most popular but least distinguished of his oratorios. The hymn-tune "Repton" is set in most modern hymn-books to Whittier's "Dear Lord and Father" (M.H.B.669); it is a ballad air in this work.
- 1891 "De Profundis" (Hereford). Psalm CXXX for soprano solo, 3 choirs and orchestra.
- 1902 Coronation Anthem: "I was glad when they said unto me".
- 1903 "War and Peace" (Royal Choral Society")
- 1911 "Te Deum in D" (Coronation, Westminster Abbey).
- 1916 "Jerusalem"; Blake's verse is in M.H.B., but not the tune, which is in many other hymnbooks.
- 1916-1918 "Songs of Farewell". Six unaccompanied motets; they are religious but not liturgical, and exhibit a massive yet tranquil spiritual dignity; they are comparable with the works of J.S.Bach and Brahms.

He has six tunes in M.H.B.:

- "Clinton"(145); in "The Songs of Praise" (1876).
- "Pilgrim Brothers"(252); an adaptation by Sir F.Bridge for M.H.B.(1904), from Parry's Symphonic Ode "War and Peace" (1903), of which the words and music were both his own.
- "Laudate Dominum" (426); the final chorus from his anthem "Hear My words, O ye people", composed in 1894 for the Festival of the Salisbury Diocesan Association. In C.H.(168) the more vital and varied use of the cadences for "Amen" are retained, and there is a unison verse with free organ accompaniment; this is used also in H.A.M.(1916, with 2nd Supplement), hymn 308, for H.W.Baker's "O praise ye the Lord".
- "Intercessor" (911); in a modal style. Set in H.A.M.(1904) to Miss Greenaway's "O Word of Pity" (M.H.B.240).
- "Jubilate" (984); in "The Hymnal Companion"
- "Marylebone"(A.T.32); written for M.H.B.(1904.)

CHARLES VILLIERS STANFORD was born in Dublin in 1852; he was organist at Trinity College, Cambridge (1873-1892); conductor of the Cambridge University Musical Society from 1873 for some twenty years; Professor at the R.A.M. from 1883 for nearly forty years; conductor of the London Bach choir (1885-1902); Professor of Music at Cambridge from 1887 for over thirty years; in 1887 he became conductor of the Royal College of Music orchestra; in 1898 conductor of the Leeds Philharmonic Society and conductor of the Leeds Festival (1901-1910). He received the degree of Mus.Doc. from Oxford in 1883 and from Cambridge in 1888, and was knighted in 1901. He died at St Marylebone, London in 1924 and was buried in Westminster Abbey.

He was a supreme writer of solo-songs with pianoforte accompaniment, seeking for aptitude for the voice with perfection of detail, and that the poetry (not the music) should be the first consideration, and that the emotions should be expressed clearly and briefly. His brilliant inspiration was conveyed through excellent craftsmanship; and his sincerity of purpose never compromised with inferiority of quality. He was a versatile and prolific composer, with imaginative invention and a polished style. Though influenced by Brahms and Wagner, he was imbued with the romantic charm of Irish folksong. His church music has been considered inferior to his secular choral works, nevertheless he was a fine church musician, and was in English style the successor to S.S.Wesley. He and C.H.H.Parry broke away from the deficiencies of the nineteenth century manner and, supported by A.C.Mackenzie, ushered in the reforms which marked the close of the Victorian period and revived English music. In his harmony, dominant and diminished sevenths are less used, and the minor triads more used. His basses move actively, whereas previously they had been very apt to be stagnant (many hymn-tunes started the whole first line with an unchanged tonic in the bass - apparently a convention of the period). Stanford eschews the tonic-and-dominant rut of the nineteenth century type of church music, and brings a fresh spirit into its dullness. He says (1) that the conventional hymn and tune "represents for the church the equivalent of the royalty ballad for the concert room;

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1). "Pages from an Unwritten Diary", pages 310-311



they degrade religion and its services with slimy and sticky appeals to the senses, instead of ennobling and strengthening the higher instincts. They are flashy enough to seduce the untutored listener and to spoil his palate for wholesome and simple fare: much of the latest comic song will temporarily extinguish the best folk-tune".

In his Church Services he paid particular regard to verbal rhythm, to simplicity and economy of musical form and content; the result is reverent and satisfying. He exhibited (like C.H.H.Parry and Robert Bridges) a subtle feeling for true and just verbal accentuation; he had also a high literary sensibility for the text; some of his Services used plainsong sources.

"St Columba" (M.H.B.51); his arrangement of a traditional Irish melody (which may be a nineteenth century tune); in the (Irish Episcopal) "Church Hymnal" (1874). He wrote also an organ prelude on this tune.

"Orient" (M.H.B.132); in Novello's "Christmas Carols"(1894).

"St Patrick" (M.H.B.392); arranged by Stanford.

"Slane" (M.H.B.632); arranged by Stanford; mainly pentatonic, ending in a plagal cadence with the Added Sixth.

RICHARD RUNCIMAN TERRY was born at Ellington, Northumberland (not at Morpeth nor at Newcastle as sometimes stated), in 1865. He held a choral scholarship at King's College, Cambridge, where he was the pupil of C.V.Stanford and A.H.Mann, and learned the high standards of unaccompanied singing with small choirs of boys' voices. Having joined the Roman Church in 1896, he became music-master at Downside Benedictine Abbey,

Bath, where he did much music, mainly unaccompanied, by Byrd, Taverner, Philips, Palestrina, Pergolési, Vittoria, Arcadelt and Tye. In 1898 at Downside they sang three masses of Palestrina, part of one by Tallis, and motets by Palestrina, Tye, Byrd, Tallis, Farrant, Vittoria and Moreira. In 1899 they sang Byrd's Mass for five voices - probably its first performance since the Reformation three centuries before. He was Director of the Westminster Cathedral Choir (1901-1924); he received the degree of Mus.D.(Dunelm); was knighted in 1922, and died in Kensington in 1938.<sup>(1)</sup>

The Tudor composers - representatives of the great sixteenth century polyphonic period - were re-discovered in the early twentieth century. For a quarter of a century R.R.Terry revived this unaccompanied vocal music by Fayrfax, Tye, Taverner, Tallis, Byrd, Philips, Whyte, Mundy, Morley, Parsons, Diering, Shepherd and such early English musicians as had written for the Latin ritual; at Westminster Cathedral he established the musical tradition for the whole of the Roman Liturgy in England. He wrote five Masses and one Requiem for the Roman Liturgy. He edited much sixteenth century English and other polyphonic music from manuscripts at Oxford and in the British Museum, including the writings of Tallis, Whyte and Mundy which had not been touched since the Reformation; together with shanties, folk-songs and carols. His publications include:

- 1931 "The Music of the Roman Rite"
- 1929 "A Forgotten Psalter"
- 1932 "Calvin's First Psalter"
- 1933 "Two Hundred Folk Carols"

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1); Checked at S.H.

Some examples of metrical variety which  
R.R. Terry quotes from the 1635 Scottish Psalter.

(183a.)

Psalm II.

Three staves of musical notation for Psalm II. The first staff begins with a treble clef, a key signature of one flat (F major), and a 2/4 time signature. The second staff continues with a 4/4 time signature. The third staff continues with a 3/4 time signature, a 2/4 time signature, and a 3/4 time signature. The music consists of quarter and eighth notes, with some rests and a fermata at the end of the third staff.

Psalm VII.

Three staves of musical notation for Psalm VII. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The second staff continues with a 4/4 time signature, a 3/4 time signature, and a 2/4 time signature. The third staff continues with a 3/4 time signature, a 2/4 time signature, and a 3/4 time signature. The music consists of quarter and eighth notes, with some rests and a fermata at the end of the third staff.

Psalm ~~CXXI~~ CXXVI.

Three staves of musical notation for Psalm CXXVI. The first staff begins with a treble clef, a key signature of one flat (F major), and a 4/4 time signature. The second staff continues with a 4/4 time signature, a 3/4 time signature, and a 4/4 time signature. The third staff continues with a 3/4 time signature, a 4/4 time signature, and a 4/4 time signature. The music consists of quarter and eighth notes, with some rests and a fermata at the end of the third staff.

Psalm CXXI in the Geneva Psalter (closely followed in the  
Scottish Psalter). In Mode VIII, Iambic 8.6.6.8.7.7.

Two staves of musical notation for Psalm CXXI. The first staff begins with a treble clef, a key signature of one flat (F major), and a 4/4 time signature. The second staff continues with a 4/4 time signature. The music consists of quarter and eighth notes, with some rests and a fermata at the end of the second staff.



Psalm XVIII (concluded).

the workers of my wealth my refuge buckles and my shield

trust the workers of my wealth my refuge buckles and my shield

trust the workers of my wealth my refuge

whom I trust The workers of my wealth my refuge buckles

The workers of my wealth my refuge buckles and my shield

shield the home of all my health

The home of all my health

buckles and my shield the home of all my health

and my shield the home of all my health

O the home of all my health

I add some extracts from "The Scottish Metrical Psalter of A. D. 1635" (N. Livingston, 1864):  
 "Old 113th": "Ye children who do serve the Lord"; also in Köppli's "Psalmen und Geistliche Lieder" (Strasburg 1537) and Kethe (Scottish 1561). See M. H. B. 584.

Treble

Contra

Tenor

Bassus

183d.)

"Old 113th"(continued).

Handwritten musical score for "Old 113th" (continued). The score consists of 12 systems of staves. Each system has four staves: two treble clefs (top two) and two bass clefs (bottom two). The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The first system begins with a treble clef and a key signature of one flat. The notation is dense and fills most of the page.

"Old 113th"(concluded).

(183e.

A musical score for a piece titled "Old 113th" (concluded). The score consists of ten staves. The first four staves are in treble clef, and the last six staves are in bass clef. The key signature is one flat (B-flat). The music is written in a style that appears to be a hymn or a church tune, with a mix of quarter, eighth, and sixteenth notes. The piece concludes with a double bar line on the tenth staff.

Psalm 113 in Reports (Scottish 1635).

A musical score for a piece titled "Psalm 113 in Reports (Scottish 1635)". The score is arranged in four parts: Treble, Contra, Church Part Tenor, and Bassus. Each part is on a separate staff. The Treble part is in treble clef, while the other three parts are in bass clef. The key signature is one flat (B-flat). The music is written in a style that appears to be a hymn or a church tune, with a mix of quarter, eighth, and sixteenth notes. The piece concludes with a double bar line on the fourth staff.

P. T. O.

## Psalm 113 in Reports, (Scottish 1635); continued.

A musical score for a piece titled "Psalm 113 in Reports, (Scottish 1635); continued." The score is written on 16 staves, organized into four systems of four staves each. The notation is a form of early keyboard or lute tablature, using diamond-shaped notes on a six-line staff. The key signature is one flat (B-flat), and the time signature is common time (C). The music is written in a single melodic line across the staves. The notation includes various note values, rests, and accidentals (sharps and flats). The piece concludes with a double bar line at the end of the 16th staff.



Psalm 113 in Reports (Scottish 1635), ~~concluded~~ (183g.)  
concluded.

The image displays a handwritten musical score for Psalm 113 in Reports, Scottish 1635. The score is arranged in 12 staves, organized into three systems of four staves each. The notation is a form of early musical shorthand, likely a type of tablature or shorthand notation, using various symbols such as circles, diamonds, and vertical lines on a five-line staff. The first staff of each system begins with a clef and a key signature (one flat). The music concludes with double bar lines and repeat signs at the end of each system.

183h).

Psalm 118: "Give to the Lord all praise and honour" (Scottish Psalter 1635); from the French Psalter 1543 "Rendez à Dieu louange et gloire". Also in Marbant's (English Psalter 1562) and John Craig (Scottish Psalter 1564). See M. H. B. 756.

~~Tribble.~~

Contra

Tribble

Bassus

Psalm 118 (Scottish Psalter 1635), concluded.

Musical notation for Psalm 118, consisting of four staves. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, typical of a Scottish psalter setting. The first staff begins with a treble clef and a key signature of one sharp (F#).

Psalm 124. Whittingham: "Now Israel may say, and that truly" (1560 & tune), Scottish 1635. cf M.H.B. 912.

Musical notation for Psalm 124, including vocal parts and instrumental parts. The vocal parts are labeled as Tribble, Contra, Tenor, and Bassus. The instrumental parts are shown on staves below the vocal parts. The notation includes various note values and rests, typical of a Scottish psalter setting. The first staff begins with a treble clef and a key signature of one sharp (F#).

Psalm 124 (Scottish 1635), concluded.

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef (C4). The bottom staff is in bass clef. The music is written in a style characteristic of early printed music, using diamond-shaped note heads and stems.

"Gulross" (Common Tune in Scottish Psalter 1635). This is correctly given in G. H. 353. The tune is not present in any part of M. H. B. 446, where the top line is the Tribble, not the Church Part.

The second system is titled "Tribble" and consists of five staves. From top to bottom, the staves are labeled: Tribble (treble clef), Contra (alto clef), Quintus (alto clef), Church Part. Tenor (alto clef), and Bassus (bass clef). The music continues in the same style as the first system.

The third system consists of five staves of music, continuing the piece. The staves are arranged in the same order as the second system: Tribble, Contra, Quintus, Church Part. Tenor, and Bassus. The piece concludes with a double bar line at the end of the fifth staff.

Psalm 44. "Our eares have heard our fathers tell",  
(Sternhold). Scottish Psalter 1635. In the Genevan Psalter  
1556, retained in the Scottish Psalter 1564.

Treble

This musical score is arranged in four systems, each containing four staves. The parts are labeled as follows:

- Treble:** The top staff of each system, starting with a treble clef and a key signature of one sharp (F#).
- Contra:** The second staff, starting with a contra clef (C1) and a key signature of one sharp.
- Tenor:** The third staff, starting with a tenor clef (C4) and a key signature of one sharp.
- Bassus:** The bottom staff, starting with a bass clef and a key signature of one sharp.

The notation consists of diamond-shaped notes with stems, typical of early printed music. The score concludes with a double bar line and repeat signs at the end of each system.

183.1.)

<sup>11514</sup>  
"Old ~~1434~~" (Scottish Psalter 1635).

In Köpfl's "Psalmen und Geistliche Lieder" (1537, Strasburg) set to Luther's "Vater unser im Himmelreich"; in the Scottish (1561) to Kethe's "The man is blest that God doth fear". Ravenscroft describes it as High Dutch. cf. M. H. B. 683.

Tribble

Contra

Tenor

Bassus

The style of his hymn-tunes was transitional between the 19th and 20th centuries. Fortysix of his tunes were in the "Westminster Hymnal"(1912) which he edited. In its Preface he says:

"Some of these tunes are good, some are indifferent, and some bad. But it has been felt that since those of the last-named class have been - for one generation at least - bound up with the pious associations of so many holy lives, this is hardly the occasion for their suppression. They have therefore been retained, although this retention cannot be justified on musical or other artistic grounds. Alternative tunes have been provided to most of them."

Seven of his tunes (including "Highwood") are retained in the Westminster Hymnal" (1939).

"Highwood" (M.H.B.254); written for Mrs Gurney's "O perfect Love" (M.H.B.777).

"Doxford" (M.H.B.805); written for this hymn.

"Sannox" (M.H.B.887); an adaptation from a 1777 Gesangbuch.

For some examples of metrical variety which Terry quotes from the 1635 Scottish Psalter, see Music Example, pages 183a-183.1).

ROBERT BRIDGES (1844-1930) had highly sensitive discrimination in rhythmic feeling; he wrote in 1911:<sup>(1)</sup>

Let no one think that the Church can put the artistic question on one side. There is no escape from art; art is only the best that man can do, and his second, third fourth or fifth best are only worse effects in the same direction, and in proportion as they fall short of the best, the more plainly betray their artificiality. To refuse the best for the sake of something inferior of the same kind can never be a policy; it is rather an

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1). Published in a pamphlet by the Church Music Society in 1912, and in "Collected Essays XXI-XXVI" (1935), pages 64, 70-72.





uncorrected bad habit, that can only be excused by ignorance; and ignorance on the question of music is every day becoming less excusable. Music being the universal expression of the mysterious and supernatural, is capable of uniting in common devotion minds that are only separated by creeds, and it comforts our hope with a brighter promise of unity than any logic offers.

There should be some services periodically in which the music and hymntunes are all good. Any society for the improvement of Church music can deal only with the worthier music; it should not meddle with the unworthy sorts. To a certain extent, the artistic form of the hymn-tunes renders them independent of the grammar of the words, i.e. the accented notes in the tune need not always require a corresponding accent in the words. I think that the intelligent hymn-singer is getting much too squeamish on this head. I do not find that an occasional disagreement between the accent of words and of music offends me in a hymn. A fine tune is an unalterable artistic form, which pleases in itself and for itself. The notion of its giving way to the words is impossible. The words are better suited if they fit in with all the quantities and accents of the tune, but it is almost impossible and not necessary that they should. Their mood is what the tune must be true to; and the mood is the main thing. If the tune also incidentally re-inforces important words or phrases, that is all the better, and where there are refrains, or repetitions of words, the tune should be designed for them; but the enormous power that the tune has of enforcing or even creating a mood is the one invaluable thing of magnitude which over-rules every other consideration. Music cannot be equated item for item with verse. A melody is a whole, and the notes which are its units retain none of their meaning when isolated - unlike the individual words which are the units of the verse. It is wrong to raise an expectation which is bound to be often disappointed, and thus provoke a critical attitude incompatible with religious emotion. Of course the opposite is true of chanting, the essence of which is, that it should follow the speech-rhythm, and becomes absurd when treated as a hymn-tune.

No precentor who has ever instructed a choir in good chanting would suppose it possible for a congregation to join in such singing. No one can sing the psalms who does not know them by heart.(1)

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1). Ibid, page 134.

On the other hand, Dr Bridges raises consideration of the question; when poets write a hymn expressly for a particular tune - which has a regular and inflexible arrangement of accents in every verse - why do they not take care to avoid irregularity of accents in different verses of the poem? Often the first verse fits the tune, but some of the other verses do not. Elsewhere he made the shrewd criticism that the musical people would rather listen, and those unmusical would all rather sing - which has a large measure of truth.(1)

In C. Wesley's "O Thou who camest from above" (M.H.B.386), Dr Bridges says "inextinguishable" (verse 2) cannot be sung (but it is commonly sung without difficulty, or any ill sound or effect). So he altered the word to "ever-bright, undying", Bickersteth also tried altering it.

Richard Hooker wrote: (2)

In church music, curiosity and ostentation of art, wanton or light or unsuitable harmony, such as only pleaseth the ear and doth not naturally serve to the very kind and degree of those impressions which the matter that goeth with it leaveth, or is apt to leave in men's minds, both rather blemish and disgrace that we do than add either beauty or furtherance unto it.

Dr Bridges eloquently re-inforced this theme:

And if we consider and ask ourselves what sort of music we should wish to hear on entering a church, we should surely, in describing our ideal, say first of all that it must be something different from what is heard elsewhere; that it should be a sacred music, devoted to its purpose, a music whose peace should still passion, whose dignity should strengthen our faith, whose unquestioned beauty should find a home in our hearts, to cheer us in life and death; a music worthy of the fair temples in which we meet and of the holy words of our liturgy; a music whose expression of the mystery of things unseen never allowed any trifling motive to ruffle the sanctity of its reserve. What a power for good such music would have. (3)

1). Ibid, page 28.

2). "Ecclesiastical Polity", Fifth Book, XXXVIII, 3.

3). "Collected Essays". ~~XXI~~ - ~~XXVI~~, page 65.

He contended that the tune is more important (within reasonable limits) than the words, because the best words can be spoiled by bad music, and unworthy words can become improved by good music. This principle was corroborated by W.T. Stead:<sup>(1)</sup>

Luther was one of the first to mark the great truth that the tune is more important than the words. With him the tune was first, the words second. Luther fashioned the words to the tune. The rhythm of the song was always in his ear as he worked on it. He carefully fitted the syllables to the notes. In certain places it is seen that he did violence to the language to fit it to the exigencies of the music.

Dr Bridges remarked that all old tunes should be harmonized in the manner of their time, and the long initials and finals of the lines retained. The tunes of Tallis and Gibbons should neither be neglected nor re-arranged. Bourgeois used the alternation of long and short notes in his rhythm, as in "Windsor" - see Music Example, page 188a. He contributed "A Practical Discourse on Some Principles of Hymn-singing",<sup>(2)</sup> which revived the tunes of the Genevan Psalter in their original rhythm.

Pursuing his pioneering reforms in the choice of hymn-tunes, and style of rhythm and harmony, he published "The Yattendon Hymnal" (1899) with one hundred hymns for 4-part open score unaccompanied singing, using the treble, alto, tenor, and bass clefs, ostensibly (and surely optimistically?)

1). "Hymns that have Helped", Introduction, page 12.

2). J.T.S. (October 1899); separately published at Oxford in 1901.

for a village choir; the tunes were mostly from the Genevan Psalter, and none of them later than the early eighteenth century. His standards for the music were J.S.Bach, Bourgeois<sup>(1)</sup> J.Clark, O.Gibbons and T.Tallis; the book also used H.Lawes and Croft. His co-editor was the Oxford Professor H.E. Wooldridge (1845-1917), and he was helped also by W.Barclay Squire, C.Wood, J.S.Liddle, P.C.Buck, M.B.Foster and G.H.Palmer. "The Yattendon Hymnal" was highly important but never popular; it brought a striking challenge to the inferior hymnody of the nineteenth century, which Bridges criticized for its profuse use of pathetic chords which have a deleterious effect upon the emotions. The book had immense influence upon scholarly research, and upon some later compilations, especially "The English Hymnal" (1906); "The Oxford Hymn Book"(1908) too was compiled largely on these principles. The Preface says:

"Among the old melodies which it is the chief object of this book to restore to use, some will be found which will be quite new to the public, while others will be familiar though in a somewhat different form. The greater number of these old tunes are, without question, of an excellence which sets them above either the enhancement or ruin of Time, and at present when so much attention is given to music it is to be desired that such masterpieces should not be hidden away from the public, or only put forth in a corrupt and degraded form.

- 1). "Collected Essays XXI-XXVI", pages 50-52:-  
 "A French musician named Louis Bourgeois, whom Calvin brought with him to Geneva in 1541, was an extraordinary genius in melody; he remained at Geneva about 15 years, and in that time compiled a Psalter of 85 tunes, almost all of which are of great merit, and many of the highest excellence. (But they should be restored to their original form). They are masterpieces which have remained popular from the first, and the best that can be imagined for solemn congregational singing. The difficulty is to find words to suit their varied measures. These tunes in dignity, solemnity, pathos and melodic solidity leave nothing to desire."

Extracts from "The Yattendon Hymnal"  
"Windsor"; set by G. Kirby in Este'e Psalter(1592).

Handwritten musical score for 'Windsor' in G major, 4/4 time. The score consists of six staves. The first staff is the treble clef melody. The second staff is the alto clef. The third staff is the tenor clef, with the word 'Air' written above it. The fourth staff is the bass clef. The fifth and sixth staves are a keyboard accompaniment in G major, with the right hand on the upper staff and the left hand on the lower staff. The piece concludes with a double bar line and repeat signs.

Tallis's Canon (M. H. B. 943).  
 One of nine tunes composed for Archbishop Parker's "Whole  
 Psalter" (metrical, c1567); set to Psalm 67.  
 cf. Frost No. 316, pages 389-392.  
 It was set to T. Ken's Evening Hymn(1709) in 1732.

Handwritten musical score for Tallis's Canon in G major, 4/4 time. The score consists of four staves. The first staff is the treble clef melody, with 'Can' written above the first measure and 'Dec' above the eighth measure. The second staff is the alto clef. The third staff is the tenor clef, with 'Can' written above the first measure, 'Dec' above the eighth measure, and 'Can' above the thirteenth measure. The fourth staff is the bass clef. The piece concludes with a double bar line and repeat signs.

Tallis's Canon (concluded).

The image shows a musical score for Tallis's Canon (concluded). It consists of five systems of staves. Each system has a vocal line (treble clef) and a lute line (alto clef). The notation includes various rhythmic values such as minims, crotchets, and quavers. There are several double bar lines with repeat signs. Above the vocal line, there are markings 'Dec' and 'Can' indicating different sections or ornaments. The score concludes with a final double bar line and repeat sign.

The Yattendon Hymnal.

(188c.

H. Isaak: "Innsbruck" (c1490-1500), originally in Georg Forster's "Teutscher Liedlein" (1539), to "Isbruck, ich muss dich lassen". In 1598 it was adopted for sacred words: "O Welt, ich muss dich lassen"; and in the 17th century to P. Garhardt's "Nun ruhen alle Wälder" (M.H.B. 946).

The image displays a handwritten musical score for the hymn 'The Yattendon Hymnal'. The score is organized into ten systems, each consisting of three staves. The top staff of each system is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The music is written in a simple, clear hand, with notes, rests, and bar lines clearly visible. The key signature is one flat (B-flat), and the time signature is common time (C). The score begins with a treble clef and a key signature of one flat. The first system contains four measures of music. The second system contains four measures. The third system contains four measures. The fourth system contains four measures. The fifth system contains four measures. The sixth system contains four measures. The seventh system contains four measures. The eighth system contains four measures. The ninth system contains four measures. The tenth system contains four measures. The score concludes with a double bar line and repeat dots.

Innsbruck(concluded).

1st 2nd

The first system of music for 'Innsbruck' consists of four staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a whole note chord (F, Bb, D) followed by a double bar line and a repeat sign. The second staff is in alto clef with a key signature of one flat and a common time signature. The third staff is in tenor clef with a key signature of one flat and a common time signature. The fourth staff is in bass clef with a key signature of one flat and a common time signature. The piece concludes with a final chord (F, Bb, D) and a double bar line.

"Nun ruhen alle Wälder"; in "Musae Sioniae Michaelis Praetorii"(1610).

The second system of music for 'Nun ruhen alle Wälder' consists of two systems of two staves each. The top system has a treble clef and a bass clef, both with a key signature of one flat and a common time signature. The music is written in a simple, homophonic style with quarter and eighth notes. The bottom system also has a treble clef and a bass clef, both with a key signature of one flat and a common time signature. The music continues in the same style. The piece concludes with a final chord and a double bar line.



The origin of this book was my attempt, when precentor of a village choir, to provide better settings of the hymns than those in use. Where the hymn has to be translated from a foreign language, some reconstruction is generally inevitable, and it can follow no better aim than that of mutual enforcement of words and music. The words owe a courtesy to the music; for if a balance be struck between the words and the music of hymns, it will be found to be heavily in favour of the musicians, whose fine work has been unscrupulously altered and reduced to dulness by English compilers, with the object of conforming it in rhythm to words that are unworthy of any music whatever. The chief offenders here are the protestant reformers, whose metrical psalms, which the melodies were tortured to fit, exhibit great futility and wantonly spoil fine music. The book is intended to encourage unaccompanied singing. A choir that cannot sing unaccompanied cannot sing at all; and this is not an uncommon condition in our churches, where choirs with varying success accompany the Organ."

I give extracts from Y.H. which show the original rhythm and harmony of tunes which are in common use today (Music Example pages 188a-188d).

The Yattendon Hymnal at the end of the nineteenth century initiated profound changes which were continued into the turn of the century by "Songs of Syon", H.A.M.(1904) and "The Oxford Hymn Book", and which had a far-reaching effect on the style and scope of all subsequent English hymnody, including, of course, Methodist hymnody.

SONGS OF SYON (1904), edited by the Rev.G.R.Woodward, Dr C.Wood and the Rev.G.H.Palmer. Woodward had accomplished much research in hymnology and mediaeval carols. The book included unaccompanied plainsong, early liturgical hymns, Lutheran tunes, much of J.S.Bach, English, Scottish and French Psalm tunes. Although not much used itself, Songs of Syon has exercised great influence as an excellent source-book. I give extracts (Music Example, pages 189a-189b).

Old French Psalter and other foreign tunes were set to many double-rimes and feminine endings, hence were often altered to suit English words. Thus "Dix"(M.H.B.681) is an adapted rhythm from "Treuer Heiland, wir sind hier"(Trochaic 7676776). Kocher's melody is dated 1838.

"Gottes Sohn ist kommen". 6. 6. 6. 6. 6. 6. M. Weisse 1531.  
cf. M. H. B. 308.

"Gottes Sohn ist kommen"(concluded).

Handwritten musical score for the piece "Gottes Sohn ist kommen" (concluded). The score is written on two staves, the upper staff in treble clef and the lower staff in bass clef. The key signature is one flat (B-flat major or D minor). The music consists of six measures. The first measure features a melodic line in the treble clef starting on G4, moving to A4, Bb4, and C5, with a dynamic marking of *p*. The bass clef accompaniment starts on G3, moving to F3, E3, and D3. The second measure continues the melody in the treble clef (D5, C5, Bb4, A4) and the bass clef accompaniment (C3, B2, A2, G2). The third measure shows the melody in the treble clef (G4, A4, Bb4, C5) and the bass clef accompaniment (F3, E3, D3, C3). The fourth measure continues the melody in the treble clef (Bb4, A4, G4, F4) and the bass clef accompaniment (B2, A2, G2, F2). The fifth measure shows the melody in the treble clef (E4, D4, C4, B3) and the bass clef accompaniment (E2, D2, C2, B1). The sixth measure concludes the piece with a final chord in the treble clef (G4, Bb4, C5) and the bass clef accompaniment (G2, B1, C2, D2). The score ends with a double bar line.

HYMNS ANCIENT AND MODERN (1904) was the result of immense scholarly research; upon it was based the "Historical Edition" (1909) issued anonymously by Dr Frere; it had many new hymns and tunes, and many exclusions; and the texts were brought nearer to the originals. C.V.Stanford and C.H.H.Parry helped with the music. There was a full representation of the ancient Sarum Office Hymns for the Church Seasons and Festivals, with their Proper tunes; the tunes of Bourgeois, Gibbons and some from the eighteenth century were re-introduced. The great merits of this 1904 edition caused its utter failure; it deleted the worst type of "mission" tunes (a section which is always musically retrograde in any hymnbook) - a reform which was one of the factors in the book's unpopularity.

Two evils have beset the modern Protestant hymnal: the editorial obsession that the music must be familiar, and that the traditional partnership between certain texts and tunes must be preserved. Devotion to this policy has resulted in the perpetuating from generation to generation of many texts and much music of inferior worth. The average quality of denominational hymnals is not high, but in recent years three books of outstanding merit have appeared, namely, "The English Hymnal", the "Oxford Hymn Book" and "Songs of Praise." (1)

THE ENGLISH HYMNAL (1906) was edited by P.Dearmer (who has at least three hymns in M.H.B.), R.Vaughan-Williams (who contributed fine tunes in the modern idiom such as "Down Ampney" (M.H.B.273) and "Sine nomine" M.H.B.832) and Martin Shaw (who

has six tunes in M.H.B.) It was a great landmark in English hymnody; it had a liberating influence and provided fresh insights; it militated against the usual weak imitations of Spohr, Gounod and Mendelssohn; it restored the original rhythms of many of the Old Psalter tunes. It followed in the steps of the Yattendon Hymnal and Songs of Syon, and included plainsong, French Church melodies, German chorales, French, Swiss and Scottish Psalm Tunes, English 16th-18th century tunes (including some by Tallis, Gibbons and the Tudor musicians, folk tunes, English and Welsh traditional melodies. THE OXFORD HYMN BOOK (1908); the musical editor was Dr Basil Harwood, organist of Christ Church. The Preface states:

We have endeavoured to present the tunes in an authentic shape, though we have not felt bound invariably to reject all modifications of the original text. The harmonies to plainsong tunes are for accompaniment only. The old English tunes were written in free time, and in the older harmonized psalters were printed without bars, with the melody in the tenor. We have transferred it to the treble; but the harmony has been strictly kept, and where possible we have simply transposed the parts. Our guiding principle has been to look for tunes of a broad and dignified character; to avoid harmony of a luxurious and chromatic type; we have not used any adaptations from modern secular melodies. We have taken the fine tunes and harmonizations of Samuel Sebastian Wesley from the "European Psalmist"; many of these are curiously little known. The words of some few hymns are so closely associated with a particular tune that it seems reasonable to admit the tune though it appears to us below the standard; when we have done this we have left the composers to speak for themselves, and not attempted to improve their harmony.

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VI. LIST OF BOOKS.

- J. Alcock. "Harmony of Jerusalem" (1801)
- H. Andrews. "Westminster Retrospect" (1948)
- W. Apel. "Harvard Dictionary of Music" (1946)
- Arnold & Calcott. "Psalms" (1791)
- A. L. Bacharach. "The Musical Companion" (1940)
- H. C. Banister. "George Alexander Macfarren" (1891)
- W. A. Barrett & G. H. Beard. "The English Church Composers" 1892, 1899.
- L. J. de Bekker. "Black's Dictionary of Music & Musicians" (1924).
- J. R. S. Bennett. "The Life of William Sterndale Bennett" (Cambridge 1907).
- L. F. Benson. "The English Hymn" (1915).
- E. B. Birge. "History of Public School Music in the United States". (Boston 1928)
- E. Blom. "Music in England" (Pelican. Revised ed. 1947)
- N. Boston. "Church and Chamber Barrel-Organs!" (Lyndesay G. Langwill, 19 Melville Street, Edinburgh 3. 1967).
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