

LIBRARY OF PRINCETON  
APR 22 1937

GLORIA IN EXCELSIS DEO.



The

Parish Choir

or

Church Music Book

Published by the Society for Promoting Church Music.

LONDON:

John Olivier, 59, Pall Mall.

18

VOLUME I.

LONDON :  
HARRISON AND CO., PRINTERS,  
ST. MARTIN'S LANE.



INDEX.

	Page		Page
Law (Archbishop), Remarks on Chanting the Psalms	16	Organists and Schoolmasters, remarks on	79, 90, 115,
Lecture on Church Music, by the Rev. W. H. Cope	130	combining the Offices.....	136, 147, 154
LESSONS IN SINGING.....	35, 45, 53, 68, 76, 97 and 111	PLAIN RULES, by which Persons who do not	
Letter from a Dissenter .....	145	understand Music may be taught to sing	57, 65 & 81
London Choir Association.....	173	the Responses .....	— —
Meaning of Prayer Book Words .....	142 & 162	Plea for the Division of the Morning Service .....	40
Merbecke (John), his Book of Common Prayer	15 & 74	Posture of the People during certain parts of Divine	
Modern Mutilations of the Gregorian } 102, 109, 118, 169		Service .....	178
Psalm Tones .....		Practice of beginning the Service with a Hymn or	
Morning Service, a Plea for its Division .....	40	Anthem .....	155
Musical Festivals in Churches .....	49	PRAYER BOOK WORDS, remarks on their meaning	142, 162
Names and Positions of the Notes .....	35	Proposed Plan for training Choirs .....	99
NOTICES OF BOOKS :		PSALMS, short Notes on Chanting them .....	6
— Anthems and Services .....	56, 80, 100 & 116	Psalm Tunes, remarks on the objectionable character	
— Burns's Edition of the Psalter.....	179	of many in use .....	31
— Christian Remembrancer.....	138	PSALMODY, Practical Hints on its Congregational	
— Chollerton .....	80	use .....	95, 127 & 152
— Church-Warder .....	80	— Remarks on uncongregational.....	147
— Church of the Scriptures, and the Duty of		— Impediments to its improvement in	
the Laity in relation to it .....	180	Parish use .....	113
— Correspondence on the Choral Service be-		Public Worship, Conversation upon .....	17 & 25
tween the Bishop of Chester and the		Refractory Village Choirs .....	137 & 145
people of Bollington .....	180	Report on Church Music in the Diocese of Durham	135
— Cox's Prayer Book Epistles, paraphrased		RESPONSES, on Chanting the Responses.....	41 & 47
in Verse .....	32	— on saying the Responses aloud, in one tone	107
— Dawson's Elements of Music.....	139	— on the practicability of a Choral Response	108
— Analysis of Musical Composition .....	180	Rules suggested for Choral Societies.....	23
— Foster's Edition of Judas Maccabeus.....	180	St. George's, Hanover Square, Parochial Schools ....	177
— Gauntlett's Comprehensive Tune Book.....	137	Sharp (Dr. Granville) Directions for Chanting.....	44
— Goss and Turle's Services, Ancient and		Short Notes on Chanting.....	6, 14 & 82
Modern .....	8	Singing at Funerals in Country Parishes .....	19
— Harmonia Sacra Familia .....	100	SOCIETY FOR PROMOTING CHURCH MUSIC, its na-	
— Jone's Guide to the Celebration of Matins	79	ture and objects .....	1, 124 & 131
— Novello's Musical Times.....	139	Spirit of Divine Worship .....	3 & 9
— Editions of the Messiah and the		Tallis's Harmonies, their value .....	5
Creation.....	100	Te Deum, the Ambrosian Form, as published in the	
— On the Reverence due to Holy Places .....	80	Parish Choir .....	148
— Oxford and Cambridge Review .....	139	Time in Singing.....	76 & 97
— Pelzer's Order of Morning and Evening		Tone, on the use of the Word in Church Music.....	66
Prayer .....	80	Tones and Semitones.....	45 & 53
— Plumstead's Observations on Church Music	39	Value of Tallis's Harmonies .....	4
— Punctuation reduced to a System .....	179	Vocalisation .....	111
— Rimbault's Edition of Tallis's Service .....	116	Uniformity in Divine Worship .....	9
— Shadows of the Clouds, by Zeta .....	180	WATTS, Notice of the late Rev. W. Watts .....	179
— Short Anthems and Intraits .....	138	Weekly Communion in Westminster Abbey.....	154
Obstacles to the Improvement of Choirs .....	165	Westminster Abbey and the alterations in the Interior	157
Old Church Tunes.....	108 & 112	Wetenhall (Bishop) on Singing the Creed .....	12
Opinions of an American Clergyman on the English		— on Chanting the Services .....	43
Cathedral Service .....	142	Why the early Christians worshipped towards the East	16
Order for Daily Prayer .....	117, 124 & 133	Word to our Friends and Critics .....	37
Organists, a Prayer to be used by them before Divine		Worship in Spirit and in Truth.....	38
Service .....	121		
— and Church Music .....	5		

# The Parish Choir;

OR,

## Church Music Book.

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

No. 1.]

PUBLISHED MONTHLY.

[FEB. 1846.]

### The Society for Promoting Church Music.

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

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

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

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

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

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

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

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

\* *Mediocriter docti in plano cantu.*

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

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

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

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

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

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

Everybody must see, that if we wish to repair

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

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

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

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

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

\* II. Samuel, xxiv. 24.

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

### The Spirit of Divine Worship.

"Surely the Lord is in this place."

*Genesis, xxviii. 16.*

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

religious men of whom we ever read in ancient times.

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

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

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

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

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

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

#### VALUE OF TALLIS'S HARMONIES.

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

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

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

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

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

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

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

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

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

C.

### Organists and Church Music.

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

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

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

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

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

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

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

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

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

## II.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

But, judging from their performance, some

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

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

X.

### How to Begin.

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

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

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

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

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

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

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

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

M.

#### Notices of Books.

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

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

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

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

C.

#### DR. CROTCH ON PSALM TUNES.

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

#### To Correspondents.

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

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

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

# The Parish Choir;

OR,

## Church Music Book.

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

No. 2.]

PUBLISHED MONTHLY.

[MARCH, 1846.

### On Uniformity in Divine Worship.

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

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

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

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

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

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

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

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

B.

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

ON CHANTING THE CREED; AND ON GENERAL PRINCIPLES.

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

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

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

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

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

F. I have been to service at the Abbey.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

\* See also, Colossians i. 12.

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

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

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

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

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

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

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

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

X.

#### BISHOP WETENHALL ON SINGING THE CREED.

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

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

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

His discharge of the pastoral office was earnest and assi-

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

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

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

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

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

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

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

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

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

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

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

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

A single chant goes to one verse.

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

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

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

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

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

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

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

C.

### Short Notes on Chanting.—No. 2.

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

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

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

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

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

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

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

Now, to decide this question, let us see what

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## CHURCH MUSIC IN AUSTRALIA.

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

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

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

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

## CHURCH SERVICE IN THE FOURTH CENTURY.

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

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

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

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

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

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

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

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

#### WHEN BENEDICITE SHOULD BE SUNG.

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

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

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

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

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

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

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

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

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

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

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

ACOUSTES.

#### To Correspondents.

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

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

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

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

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

# The Parish Choir;

OR,

## Church Music Book.

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

No. 3.]

PUBLISHED MONTHLY.

[APRIL, 1846.]

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

ON PUBLIC WORSHIP; AND ON THE ECCLESIASTICAL CHANT.

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

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

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

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

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

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

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

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

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

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

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

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

*Mrs. B.* That is it.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*B.* The Lessons.

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

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

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

X.

#### Singing at Funerals in Country Parishes.

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

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

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

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

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

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

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

11.

## CONCERTS IN CHURCH.

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

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

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

## CHURCH SERVICE IN FRANCE.

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

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

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

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

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

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

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

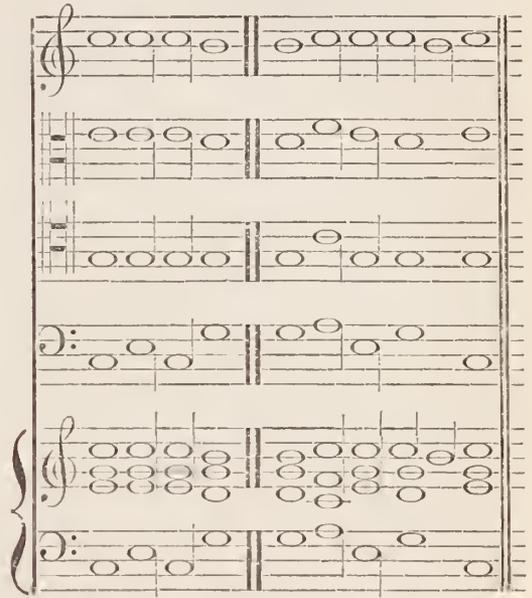
But because the rhythm of these verses is not so distinctly marked as that of the Psalms, and because some of the words occurring near the end of each close of the verse are not easy to divide so as to secure a distinct accentuation, we give the anthem divided for chanting; and we print a single chant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

C.

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

### Chant for the Easter Anthem.

PELHAM HUMPHRYS.



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

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

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

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

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

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

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

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

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

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

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

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

### On the Formation of Choral Societies.

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

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

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

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

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

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

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

### SUGGESTIONS FOR RULES.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## DR. CROTCH ON DIFFERENT STYLES IN MUSIC.

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

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

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

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

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

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

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

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

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

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

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

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

"Less winning soft, less amiably mild."

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

## ON FAULTS IN CHANTING.

*To the Editor of the Parish Choir.*

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

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

## To Correspondents.

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

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

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

# The Parish Choir ;

OR,

## Church Music Book.

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

No. 4.]

PUBLISHED MONTHLY.

[MAY, 1846.]

Conversations on the Choral Service. — No. 3.

ON THE GREAT OBJECT OF PUBLIC WORSHIP.

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

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

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

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

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

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

B. To say our prayers, to be sure.

Mrs. B. And likewise to receive instruction.

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

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

B. What then is ?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

B. Everything, in fact, to be chanted.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"Cum gratia and privilegio Regiæ Majestatis."

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

#### ON DIVIDING THE VERSES IN CHANTING.

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

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

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

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

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

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

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

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

### ABUSES IN HYMN SINGING.

*To the Editor of the Parish Choir.*

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

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

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

London, April 6th, 1846.

ANTIPHONUS.

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

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

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

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

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

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

*To the Editor of the Parish Choir.*

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

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

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

TUNES OF A SOLID AND ECCLESIASTICAL CHARACTER.

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

LIGHT AND INFERIOR.

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

LAX AND SECULAR.

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

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

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

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

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

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

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

To Correspondents.

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

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

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

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

# The Parish Choir ;

OR,

## Church Music Book.

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

No. 5.]

PUBLISHED MONTHLY.

[JUNE, 1846.]

Conversations on the Choral Service.—No. 4.

ON CHANTING THE PSALMS.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*B.* Is it not Popish?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### Lessons in Singing.

#### ND. I. NAMES AND POSITIONS OF THE NOTES.

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

A. Because Notes represent sounds.

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

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

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

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

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

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

A. Not accurately.

Notes, then represent accurately the sound which constitute music.

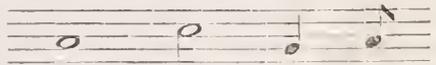
Q. How are these notes formed? Of what shape are they?

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

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

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

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



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

A. Five lines and four spaces.

Q. How are they numbered?

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



LINES.

SPACES.

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

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

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

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

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

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

[Class sing the low C.]

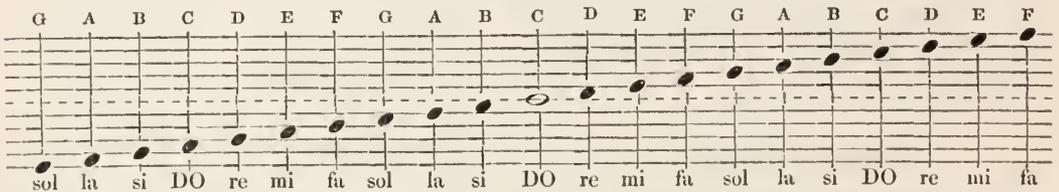


There you have it written down on the dotted line, with the boys' voices above and the men's voices below. So that we have here a *regular set of sounds, measured from one particular sound, and a regular set of notes representing those sounds, measured from a particular note.*

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

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

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



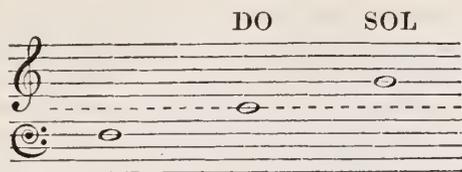
*Q.* I find in one staff notes with the same names lying on different lines and spaces from what they do in the other: for instance, in one staff I find G, or SOL, placed upon the second line; in the other upon the fourth space. How am I to know the difference? How am I to tell which is the men's staff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

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

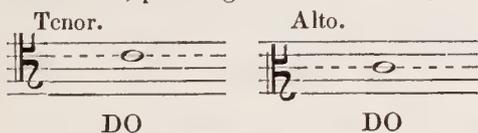
a remnant of the old English F; putting the two dots on either side the fourth line, to shew that every note falling on that line is F, or FA, the fifth below DO.

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

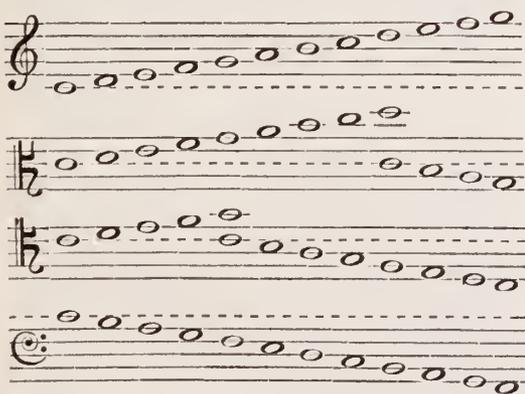
\* This *o* is to sound like the *o* in open, doe, so; not like the verb *do*.



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



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



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

### A Word to our Friends and Critics.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### Notices of Books.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*To the Editor of the Parish Choir.*

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

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

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

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

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

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

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

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

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

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

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

### To Correspondents.

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

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

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

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

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

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

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

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

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

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

# The Parish Choir;

OR,

## Church Music Book.

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

No. 6.]

PUBLISHED MONTHLY.

JULY 1846.

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

#### ON CHANTING THE RESPONSES.

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

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

*F.* Pray tell me why.

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

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

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

*B.* Certainly not.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*B.* In what points do you mean?

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

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

#### BISHOP WETENHALL ON CHANTING THE SERVICE.

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

\* This expression deserves attention. Ed.

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

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

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

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

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

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

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

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

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

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

Lessons in Singing.

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

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

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

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

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

The distance from SOL to LA is a tone.

[Sound si.]

The distance from LA to SI is also a tone.

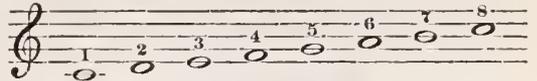
[Practice SOL—LA—SI, SI—LA—SOL, with the instrument. Then SI—DO, several times over.]

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

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

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

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



Q. What, then, is a SCALE?

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

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

A. No: some are only half the distance.

Q. Which are they?

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

Q. What are the intervals between these called?

A. Semitones.

Q. What are the other intervals called?

A. Tones.

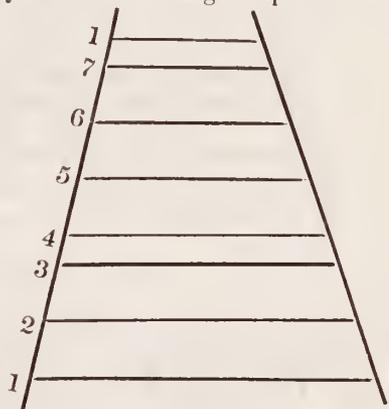
[Endeavour to make the pupils understand clearly that tones and semitones are not sounds, but distances between sounds,—distances which are passed over in silence. A mile is not a place, but the distance between two places.]

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

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

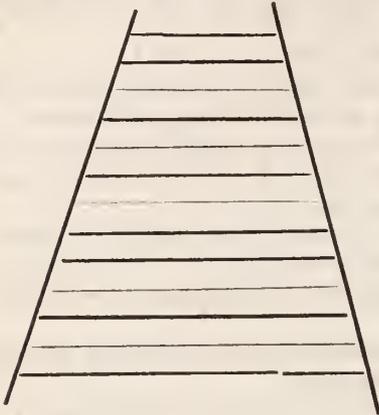
Q. And where the tones?

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

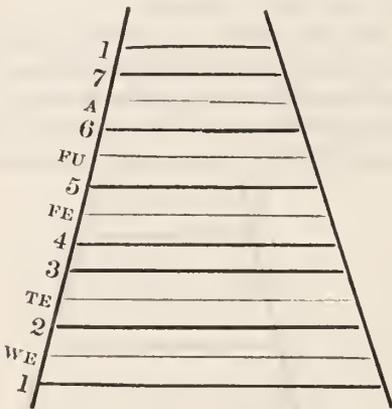


You see clearly that the distance from the third to the fourth step, and that from the seventh to the first above it, are only half as long as the distances between the other steps; and besides, if you think a little, you will find that

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



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



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

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

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

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

A. ZA\*.

Q. Sing it thus:—6 ZA 6—6 ZA 7.

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

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

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

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

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

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

T.

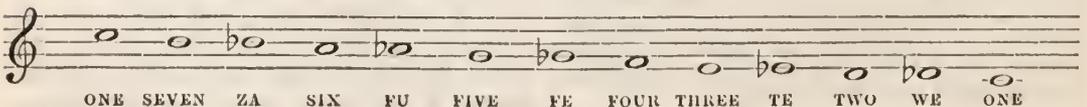
\* The A pronounced broad (zah)

ERRATUM IN NO. 1 OF THE LESSONS.

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



or,



### On the Responses.

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

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

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

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

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

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

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

### DEFECTS IN THE CATHEDRAL SERVICE.

(From a Correspondent.)

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

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

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

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

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

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

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

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

### To Correspondents.

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

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

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

# The Parish Choir;

OR,

## Church Music Book.

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

No. 7.]

PUBLISHED MONTHLY.

[AUGUST, 1846.]

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The *Worcester Guardian* of April 25th says,

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

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

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

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

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

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

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

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

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

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

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

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

This feeling is not, perhaps, always satisfied as

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

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

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

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

Lessons in Singing.

No. III. THE SCALE, *continued.*

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

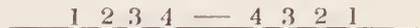
[Refer the Class to the first of the three figures in Lesson No. 2, and let them sing the scale from it, up and down. Then let the scale be sung from memory, without the figure.]

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



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

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



[Sing these.]

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

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



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

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

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

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

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

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

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

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

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

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

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

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

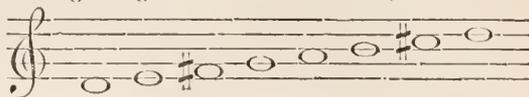
RE — MI —  $\sharp$ FA — SOL  
1 · 2 · 3 — 4

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

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

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

the beginning of the staff; not thus,



but thus

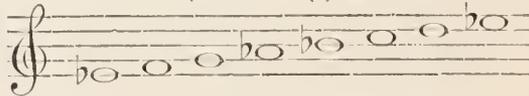
Scale of RE (D).



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

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

thus; scale of MI (E) flat—



or thus



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

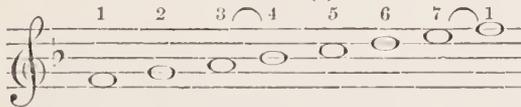
4th, is a semitone; right. LA to SI, a tone; SI to DO *sharpened*, a tone; DO sharp to RE sharp, tone; ♯ RE to MI, semitone.

Scale of MI (E) natural.



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

Scale of FA (F).



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

Scale of SOL (G).



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

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

Scale of LA (A).



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

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

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



T.

## ON SOME IMPEDIMENTS TO THE IMPROVEMENT OF PAROCHIAL PSALMODY.

To the Editor of the Parish Choir.

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

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

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

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

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

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

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

I remain, Sir,

Your obedient humble servant,

May 8th, 1846.

THETA.

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

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

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

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

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

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

HOWEL'S Letters.

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

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

#### To Correspondents.

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

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

W. E. is thanked for his obliging communication.

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

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

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

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

# The Parish Choir;

OR,

## Church Music Book.

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

No. 8.]

PUBLISHED MONTHLY.

[SEPTEMBER, 1846.

### PLAIN RULES,

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

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

This divides itself into two branches,—

I. Chanting the Prayers and Responses.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Low Tone.	Intermediate Tone	RECITING TONE.	High Tone.
-----------	----------------------	-------------------	------------

Whole Tone.      Semitone.      Whole Tone.

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

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

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

2 . 3 4 . 5      5 . 4 3 . 2 .

[To be continued.] 1865 C.

Conversations on the Choral Service.—No. 6.

ON CHANTING THE PRAYERS: ITS ANTIQUITY AND UNIVERSALITY.

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

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

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

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

*B.* Where will you begin?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

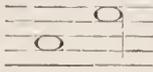
“*Thirdly.* This manner gives still a higher dignity, solemnity, and a kind or degree of sanctity to divine worship, by separating it more, and setting it at a farther distance from all actions and interloquents that are common and familiar; chanting being a degree and advance in dignity above the distinct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

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

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

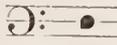
ON CLEFS.

THE characters called notes, of themselves, only serve to represent DURATION of sound; place them on

a staff,  and any person can readily perceive that the second is higher than the first, at the same time its *form* shows it to be only half its length.

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

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

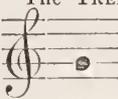
The BASE CLEF is so placed on the staff that the *fourth* line passes between the dots  —all notes placed on that line are called F, and represent sounds in *unison* with the first F, *left* of the middle C of the Pianoforte; it also indicates that the music written in this clef should be played by instruments,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

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

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

\* Referring to the Puritans, whose peculiarity of intonation is matter of history.

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

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

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

 if that note was brought within the compass of the

staff, thus,  or thus, 

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

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

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

Of late it has been the practice to write the Tenor and Counter-tenor parts in the G clef, and distinguish these by printing the word Tenor or Alto before the clef; the word Bass is also printed before the Base clef, and the word Treble or Air before the upper part. It certainly is not necessary to print the word Bass before the lowest part, for as yet that has always been written in the Base clef; but although the Air is always written in the Treble clef, it is necessary thus to distinguish it when the other parts are written in the same clef, because some publishers place it on the staff next to the Base, and others place it in the upper staff. If the Air were always placed on the staff next to the Base, it would be easier for players on the Pianoforte to read, and would save writing a separate part for them.

When the Tenor and Counter-tenor parts are written in the Treble clef many notes must be written on ledger lines below the staff, if the *real* sounds are

represented,  in which case they would interfere with the notes in a lower staff, particularly if these

should require to be written in ledger lines above the staff; but, in order to avoid the inconveniences of ledger lines, they are written in the staff

 and at the beginning of the book probably it

is stated that these parts are "to be sung an Octave lower than written." So the notes represent one sound and another is sung—we may say the notes and voice are not in unison.

It is not an uncommon thing (particularly where there are Choirs) when the upper parts are all written in the Treble clef, for three Flutes or three Violins to take these parts, whilst a Violoncello plays the Base: should there be but *two* such instruments, it rarely happens that either plays the Air, they take the "more scientific part," and scientifically play the Tenor and Counter-tenor parts; these parts being *written* an octave higher than they ought to be, consequently, are *played* an octave higher than they ought to be.

The Counter-tenor part is now called the ALTO; Alto and Tenor are synonymous terms, therefore two separate parts ought not to be named by words that have the same meaning: this mistake has arisen in consequence of the Tenor or Alto parts for Instrumental music always being written with the C clef on the third line, and the C clef only being placed on the fourth line to avoid the use of ledger lines in the music written for base instruments. The music for instruments with key-boards, similar to the Pianoforte is never written in the C clef.

If terms are necessary in addition to the Clefs, the following table will show how they may be appropriately used.

<i>In English.</i>	<i>In French.</i>	<i>In Italian.</i>	<i>In Italian.</i>
Treble.	Dessus.	Soprano.	Soprano.
Counter-tenor.	Haute-taille.	Contre-tenore.	Contre-alto.
Tenor.	Taille.	Tenore.	Alto.
Base.	Basse.	Basso.	Basso.

It is not necessary to add any of the above terms when the parts are written in their proper clef.

C. D.

MR. DAVYS ON THE CHORAL SERVICE AT PETERBOROUGH.

MR. OWEN DAVYS has lately published an interesting little "Guide to Peterborough Cathedral," which we are induced to notice, because it contains in the appendix a very fair account of the objects and constitution of a Cathedral Establishment. When we add that it is written by a son of the excellent Bishop, and dedicated to the Dean of Peterborough, and that it contains a very candid statement of the present deficiencies in the manner of conducting the choral service in that Cathedral, may we not think that there is some hope of a reform ere long?

The *object* of the establishment, is well shewn in

the following extract from the Statutes by which it is, (or ought to be) governed; namely,

"That supplications and prayers may be constantly offered up in our Church decently and in order, and the praise of God every day celebrated with singing and thanksgiving."

The *functionaries* to carry out this object, were:

"The dean, six residentiary canons\*, eight minor canons, one deacon, one master of the choristers, one organist, eight lay clerks, and eight choristers. All these were constantly to be present at service-time in the choir; but on feast days, the grammar scholars (of the cathedral school) and their masters were also to attend, wearing surplices, 'who,' say the statutes, 'shall carefully perform that part of the service directed to them by the Precentor,' from which it may be distinctly inferred, that it was requisite for the grammar boys to have a knowledge of the art of singing, as well as the choristers."

The service was to be celebrated after the manner of other cathedral churches; "but what" continues Mr. Davys, "were to be the characters and acquirements of the persons to whom the important charge of conducting these services was committed?" This question is answered by the statutes in the following words.

"As well those eight priests, whom we call the Minor canons, as the eight lay clerks, as also the Deacon who shall read the Epistle, (*all of whom we have appointed to sing the praises of God in the church of our cathedral,*) shall be as much as possible learned men, of good fame, and upright conversation, and skilled in singing."

The Choristers were to be "boys of a tender age, clear voices, and apt in singing," and were intended to receive a good education at the cathedral grammar-school under the eyes of the dean. It was a part of of the dean's office to "be" mindful that the divine services be devoutly celebrated, that sermons be preached on the days appointed, *that the boys be profitably instructed*, &c. Accordingly, the choristers were educated at the Chapter School, till within these few years, "when on account of some trifling difficulty which occurred, relating if we mistake not, to the classes which the choristers should occupy," their progress in learning being somewhat impeded by their attendance in the Church, "it was hastily determined that they should not receive a classical education under the eye of the dean and chapter." But "the great disadvantages of the present arrangement are daily becoming more and more obvious; for as the education and behaviour of the boys is not attended to by those connected with the establishment, during the hours when they are not at the cathedral, it cannot be matter of surprise that their conduct is sometimes not so good as it ought to be when they are there; and besides, as a knowledge of the classics is not required, a much lower grade of boys are elected to the office of choristers than the statutes intended. It is indeed much to be hoped, that this abuse amongst others, will shortly be corrected by those who occupy responsible situations at Peterborough."

One of the Minor canons is elected to the office

\* Altered by the Ecclesiastical Commissioners, to four canons residentiary, twenty-four honorary canons, and a number of minor canons, not more than six, nor less than two.

of *Precentor*, whose duties are thus described in the statutes :

"It shall be the office of the precentor in a decorous manner to direct the psalm-singers in the church, to raise his voice in singing above the rest, and, as it were, to be their leader, that no discord may arise in the singing. Moreover, faithfully and without any deceit, he shall note down the absence of the dean and canons at the time of divine service, and that of all those who minister in the choir; and every fifteen days shall faithfully report the same in the Chapter House, before the dean and canons."

Mr. Davys is forced to confess, that the service is not now performed as it was intended to be, and traces many of the defects to the fact, that the minor canons are not required to sing their parts; in consequence of which, the entire symmetry and solemnity of the services are destroyed. Perhaps it is hardly fair to select any one department for censure, when many others seem equally deficient, but yet it is difficult to conceive,—knowing even what we do, of the careless and sacrilegious customs bequeathed to us by the Georgian Era,—how the very objects and uses of the establishment can have been so far lost sight of, both by those who hold, and those who give the appointment, that a precentor who cannot sing could be found in any cathedral.

But it is most gratifying to know that the present holders of cathedral offices are bestirring themselves to get rid of that unhappy state of things, which in the last generation made the choral service in many instances famous only for slovenliness, and which in the present day justifies so many objections against it, on the ground of its want of devotion and reverence. Mr. Davys speaks of incipient reforms at Peterborough, and many tidings reach us from other quarters of improvements with which we hope soon to cheer our readers. Certainly very little improvement can be hoped for in parish churches, until the mother and pattern church sets the example of obedience to her own statutes, and obedience to the rules of the prayer book.

#### ON THE PRESENT EMPLOYMENT OF CHARITY CHILDREN AS CHORISTERS.

*In a Letter to a London Incumbent, from one of his Parishioners.*

REVEREND SIR,—I gladly avail myself of your permission to lay before you a few considerations touching the employment of the present race of charity children, as choristers in the parish church.

It will be in your recollection that when I waited upon you in company with a few of my neighbours, to call your attention to the unmusical manner in which the Psalmody is conducted, and to offer to do anything that lay in our power towards effecting a moderate reform, you thanked us for the interest we took in the subject; and expressed your own opinion of the desirableness of some improvement, but alleged many reasons why you could not take, nor sanction any steps for that purpose, at present.

To all those reasons we have no reply to make, but that the case is in your hands; that you are set over us by Providence as our "spiritual pastor and master;" and we will not cavil at your decision.

But there was one observation that you made

respecting the charity children which I most earnestly beg you to reconsider. It was to the effect, that even if you *could* agree to *any* improvements in the singing at the parish church, you could not agree to such as would displace the charity children from their present office, as the choristers of the congregation. Whether more parts of the service were to be sung, or whether those parts now sung were to be sung better, still no improvement could be permitted by you, with which the children could not keep pace.

I hope you will not think me overstepping my proper relation if I venture some arguments against this your opinion.

And I would begin by saying, that where a congregation consists, as yours does, of some few people of title, many opulent merchants, eminent professional persons, and rich tradesmen, all of them well educated and of tolerably refined habits, it does seem inconsistent that the very poorest, and most ignorant persons in the parish, should be chosen as the exponents of their praises and thanksgivings.

I speak under correction, but I believe there is authority, and certainly reason, for the remark, that the praise of God is in itself of more dignity and importance than the prayers of man, or the instruction of man. Surely then it cannot be consistent to have the prayers and lessons and sermon delivered by a learned and highly educated clergyman, and the praises of God drawled out by the unharmonious voices of almost untaught children. It cannot be said that such hymns and hymn tunes as we often sing, are fair offerings and representatives of the intellect, and good taste of the congregation.

You told us, that the praise of God was most fitting to come from the mouths of innocent children; quoting a beautiful passage from the 8th Psalm to that effect; you said it was expedient that children should be made to feel an interest in the service; and that in making them sing the psalms you employed a means of education; that you thereby inculcated a habit of praising God; and made the Church service not only a means of advancing their religious feelings, but also what might be called a *school of refinement*.

To these sentiments, as general principles, I not only bow as your parishioner, but assent from my inmost reason. But I must respectfully urge, as a practical man, that the course you advocate is not the one to promote this sense of refinement; even if it promotes the sense of religion.

Some of the radical members of the House of Commons are perpetually talking about measures for promoting good taste amongst the lower orders. They vote money for laying out parks, and purchasing pictures for the National Gallery; they want to have the British Museum and places of the same kind thrown open on Sundays, so that the *operative* (or *workman* as he used to be called,) may lounge in them, and imbibe lessons of morality and good taste from Grecian Statues, and collections of butterflies.

In much the same spirit they demand that the cathedrals be thrown open; not, be it observed, as houses of prayer, but as historical monuments, as national edifices, as places where lessons may be learned of the sublime and beautiful; to which, if the operatives are admitted often enough, they will lose their propensity for cutting off the noses of marble cherubs, carving their names, and other acts of petty mischief.

There can be little doubt but that these popular legislators are as right in contending for some additional means for humanizing the lower orders, as they are wrong in seeking such means in mere contemplations of the sublime and beautiful, apart from the inculcation of religion; of that real gentleness, meekness, and courtesy, which are "fruits of the Spirit;" and without which, civilization would but make us polished sensualists, like the ancient Greeks.

But surely it would be justifiable to combine both of these ideas; to inculcate the love of the sublime and beautiful; but to gratify that love in the service of the Almighty, from whom whatever is beautiful and good is derived, and to whom it ought to be offered.

To return to the charity children; let us fairly inquire whether the present system is well calculated to advance either their religious feelings, or their degree of civilization and refinement.

On the former of these points, the advancement, namely, of their religious feelings, I am almost afraid to say what I think, for fear of giving offence. When I see, Sunday after Sunday, in hot sunshine, or in rain and snow, the long stream of these poor children trooping past my house, headed by Mr. Beadle in the pride of office; then mounting up into the gallery, where they are half stifled by the exhalations of the people and the heat that ascends from the gas; their poor little heads nodding with excusable drowsiness, at a length of service of which adults complain, I am tempted to ask whether their love for the house of God is likely to be much enhanced? Most probably they fancy themselves very important personages, who confer a great favour on the congregation by singing their psalms for them\*. But I forbear to dwell on this point. I will only now shortly consider, whether the present is the best system of making the church service a "school of refinement," hand in hand with Christian teaching.

You take a mob of children from the lowest courts and alleys in the parish; their dialect, the *slang* of the streets; their leading musical ideas picked up from itinerant organ-boys, and from common ballad-singers. (I only wish you would go into Leicester Square or Hanway Yard, and listen to the beastliness, the disloyalty, the ridicule of everything good and noble which proceeds from these wretches, and is eagerly listened to by the crowd of boys who are your Sunday choristers.) The style and tone of the ballad-singer is what the poor children import into the church, (the hour or two of imperfect musical instruction which they receive during the week has no power to counteract it,) and whether they sing a drowsy old psalm tune, or attempt an operative new one, the style and tone are essentially those of the ballad-singer, and of the slang conversation of the street and alley.

What then becomes of your "school of refinement?" a school in which the scholars are the teachers? They bring the refinement of the street ballad-singer, and take it away with them; and they annoy the well-educated part of the congregation with it; but they themselves learn nothing better.

But if you were to take a dozen boys who had been properly trained in music, and as many men, (it is *men* who are wanted; the public praises of the

Church ought to be uttered by *men*, not by women and children,) and employ them as your choir, I humbly anticipate that then something might be learned. Suppose your new choir were employed firstly and principally to lead the voices of the congregation in the responses and in some of the simplest chants, (such as the Gregorian,) a kind of music *simple* enough for the uneducated to join in, and *good* enough to *interest* the most highly educated, (provided they have the real religious feeling,) and suppose that in the second place they were employed to sing once in every service an anthem by some standard old master, (not for the people to join in otherwise than mentally, for it would be too difficult; but for them to listen to, and lift up their hearts to God). If this were done, the charity children, who at present have no model besides their own depraved intonations, would at once have something better to imitate; their ears are acute enough, and they would soon be able to follow the lead of the choir; and then *refinement* might make its way from the church into the streets, instead of vulgarity being brought from the streets into the church, as is the case under the present system. The poor children might thus be tempted to sing like educated people; whereas now, educated people have to sing after ignorant and tuneless children.

The charity children, instead of hearing only their own voices, would have correct pronunciation and musical tone to copy from; and there would be placed in your hands at once a powerful machine for stirring up a wholesome feeling of emulation. Certain of the best behaved amongst them might be selected to fill vacancies amongst the choristers; here would be a stimulus to good behaviour! And the choristers, when their voices break, might be apprenticed to some respectable trade.

But it may be said, where are the funds to come from? This is a question I will not enter on now. I am content to lay before you reasons for concluding that the charity children are not fit to be our choristers at present; that it would be for their own benefit if they were enabled to follow a good choir; and that this course would tend more to the glory of God and the good of man. I remain, Reverend Sir,

Your most obedient Servant,

A MEMBER OF THE SOCIETY FOR PROMOTING  
CHURCH MUSIC.

BOOKS RECEIVED.—The MESSIAH, in Vocal Score, with accompaniment, arranged by Vincent Novello. To be completed in twelve monthly numbers.

\*.\* Excessively cheap, and beautifully printed.

#### To Correspondents.

We regret that the want of space prevents us replying to the questions of several Correspondents, but they shall be noticed next month; when our friends the Organists also shall not be forgotten.

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

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

\* See a clever pamphlet, by Mr. Plumstead, published by T. B. Sharpe.

# The Parish Choir;

OR,

## Church Music Book.

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

No. 9.]

PUBLISHED MONTHLY.

[OCTOBER, 1846.

### PLAIN RULES,

by which Persons who do not understand Music, may be taught to sing the Responses.

(Continued from p. 58.)

HAVING accustomed the ear to the four tones of the tetrachord, and their relative intervals from each other, and specially from the reciting tone, the next thing to consider is the way in which these tones are used in chanting the service. And, in doing so, we shall for the present set aside the Litany, the first part of which (*i. e.*, as far as the Lord's Prayer) is sung to a *chant* peculiar to itself, and therefore does not follow the rules for the rest of the service, and consider only the Morning and Evening Prayer.

The simplest use of any of the tones of the tetrachord is, evidently, that in which the reciting tone is maintained throughout a prayer or clause; *i. e.*, when the whole prayer is said on the reciting tone, without change or inflection of any kind.

But in the cases in which changes or combinations of the tones occur, as it has been said that "inflections of the voice" (*i. e.*, changes from the reciting tone to any other tone of the tetrachord), "occur (for the most part,) at the end of the prayer, response, or clause," and as the voice may be inflected from the reciting tone to any of the other three tones, or may return to it after such inflection, it is evident that

There are four terminations (or endings) used in chanting the service, corresponding to the four tones of the tetrachord.

I. *The first ending is on the high tone.* This ending (and the simplest form of inflection,) is when we rise from the reciting tone to the high tone (*i. e.*, from 4 to 5), and end upon it. Thus, (if the reciting tone be fixed on G, as in the Services printed in this work),



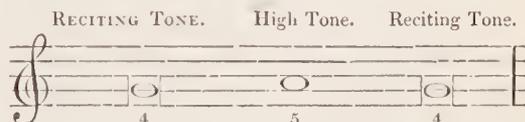
EXAMPLE. The Priest's versicle:

Praise ye the Lord.

4 - - 5

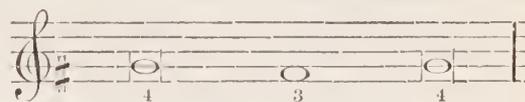
In which the first three words are said on the reciting tone (4), and the last word on the high tone (5).

II. *The second ending is on the reciting tone,* and occurs when we return from the tone to which we have inflected to the reciting tone, and conclude on it. Thus—



Or,

RECITING TONE. Intermediate. RECITING TONE.



EXAMPLE. The Priest's versicle:

O God make speed to save us.

4 - 5 4 - -

In which the first words may be said on the reciting tone (4), the word "*speed*" on the high tone (5), and the last words on the reciting tone.

The first clause of the second verse of the Gloria Patri, "*and ever shall be*": in the harmonized responses (see p. 28 of the Music), and the *Amens* throughout the harmonized responses, are examples of the second form of this ending above given.

III. *The third ending is on the intermediate tone;* and is generally formed by falling from the reciting tone to the low tone on the last syllable but one, and then rising to the intermediate tone for the last word. Thus,—

RECITING TONE.      Low Tone.      Intermediate.

EXAMPLE. The response:

And take not thy Holy Spirit *from us.*  
 4       -       -       -       -       -       2       3

In which all the former part is to be said on the reciting tone (4), the word "from" on the low tone (2), and the last word on the intermediate (3).

IV. The fourth ending is on the low tone; it is always formed by changing from the reciting tone to the low tone and ending on it. Thus,—

RECITING TONE.      Low Tone.

EXAMPLE. The response:

And make thy chosen people joy-ful.  
 4       -       -       -       -       -       2

In which all except the concluding syllable is to be said to the reciting tone (4), and the last syllable to the low tone (2).

The third and fourth endings are those which occur most frequently in chanting the service. They are used for the versicles and responses after the Creed in the Morning and Evening Service, for all the versicles and responses after the Lord's Prayer in the Litany, and for the suffrages which follow; and, generally, for the responses in all the Occasional Offices; and their application (*i. e.*, which of the two is to be used,) is regulated by the following GENERAL RULES.

Whenever the versicle or response ends with a word of one syllable the third ending is to be used.

Whenever the versicle or response ends with a word of two or more syllables the fourth ending must be used.

EXAMPLE. The responses given as examples of the third and fourth endings will illustrate the application of the general rules.

EXCEPTION. The third ending is used for the last clause of the "Gloria Patri" when it occurs in the Litany only, though it ends with the word *Amen* of two syllables.

World without end. *A-men.*  
 4       -       -       2       3

This is the only exception to the general rules.

In a few instances, the first syllable of a versicle or response is said on the low tone, instead of on the reciting tone, and the person or persons chanting rise to the reciting tone on the second syllable\*.

The instances in which this occur, are:—

1. The versicle,

*O God, make speed to save us.*  
 2   4       -       5   4       -

In which the first syllable, *O*, is usually taken on the low tone (2); the voice is raised to the reciting tone on the next syllable; and the rest of the versicle is said (as before explained,) with the second ending.

2. In the Priest's address:

*The Lord be with you,*  
 2   4       -       -       -

and the people's answer:

*And with thy Spirit,*  
 2   4       -       -

whenever they occur, the reciting tone (4) is taken on the second syllable, and maintained until the end; the first syllable in each case being said on the low tone (2).

N.B. For the musical notation of the examples throughout this article, refer to the Responses printed in No. VI. of the *Parish Choir*.

(To be continued.) 1881 C.

### On the use of the word TONE in Church Music.

THE word TONE is often used by writers on Church Music in a way that is not very intelligible to beginners; thus, for instance, we hear of *Gregorian Tones* for the Psalms; moreover, the melodies to which the responses are set, were called *tones* in the last number of the *Parish Choir*; therefore we think it right to examine the various meanings of the word *tone*, so that we may clearly see how it obtained its present use in Church music.

1. First of all, the word in the original Greek denotes *tension*, or *intensity*, or *stretching*, or

\* Anciently, in many instances throughout the services, the first syllable of each clause of the prayers was taken, as above, on the low tone, the voice rising a minor third to the reciting tone for the remainder of the clause—this was a considerable help and relief to the chanter; and is, indeed, almost the natural inflection of the human voice; as may be observed by attentively listening to any one (a child especially,) reading for any considerable length of time. It is, however, now disused, except in the instances above named.

bracing; and in this sense it is sometimes used in the present day, especially by physicians, who say, for example, such a man's nerves have no *tone*; that is, are not well braced, are not *strong*; and anything that braces is called *tonic*.

2. But since a string when stretched is easily made to sound, and since the more it is stretched the higher the sound it gives out, so the word *tone* was naturally taken to signify *sound*, or rather the kind or quality of sound yielded by any particular instrument. And this is the meaning which it has in common conversation; when people, for instance, speak of the mellow tones of a flute, the deep tones of the organ, &c.

3. We may next glance at the metaphorical sense in which the word is sometimes used; for, as a high tone proceeds from a tightly-braced and rigid string, and a low tone from a string that is loose and not so well-braced, so we are accustomed to speak of a *high tone* when referring to strict principles, firmness of purpose, inflexible honour, and so forth; and of a *low tone* when referring to looseness, laxity, or weakness of principles or conduct. So again, we are accustomed to speak of the *mellow tone* of a picture, that represents a quiet, twilight scene, and conveys to the spectator the idea of repose.

4. Next let us come to that sense in which the word *tone* is used in modern scientific music; namely, to signify *not sounds*, or notes, but *distance or interval between sounds*; or *difference in the pitch of sounds*, or difference in the intensity with which any given strings are strung. Thus, the difference, or distance, or interval between *do* and *re* is called a *tone*; between *mi* and *fa*, a *semitone*; the distance or interval between *do* and *fa* is a *perfect fourth*; and a perfect fourth, if measured, may be reckoned to consist of two *tones* and one *semitone*, &c., &c.

5. In the next place, the word has been used by ecclesiastical writers, to signify neither sound nor interval, but a *scale*, or *gamut*, or *mode*, or *system of sounds*. Now, modern musicians speak of but two *modes* or *systems* of sounds, in which all modern music is composed; and these are the major diatonic scale and the minor. Not so the ancients; for they had many other systems of sounds in which they composed their melodies, such as the Dorian, Phrygian, Lydian, and others. Now we read that Gregory the Great,

Bishop of Rome, in the seventh century, revised the whole system of Church music, and chose certain of the old *modes*, as the *scales* to which Church melodies were to conform. And these *modes*, *scales*, *gamuts*, or *systems of notes*, were called *tones*; *toni ecclesiastici*. Thus he took the old Dorian *mode* or *tone*, which is a scale beginning with *re* (D), and ascending by diatonic intervals, D, E, F, G, A, B, C, D, (all the notes being natural, no flats or sharps,) and this he called the **FIRST TONE**. Thus also, he took the old Lydian mode, which is a scale beginning on F, and ascending by natural notes to F, an octave higher, and called it his *fifth tone*; and so on with others.

Thus then, we repeat, the word *tone* was used to denote a *scale*, or *mode*, or *gamut*, and there were eleven of such scales, each distinguished by its own number, 1st, 2nd, 3rd, and so on. Let the reader sing to himself the natural notes from F to F, without B flat, and he will form an idea of the old Lydian mode or fifth tone, in which many beautiful chants and hymns were composed, which are happily still in existence.

6. In the next place let us trace how the word *tone* came to be employed in the sense of what we call a *chant* for the psalms; which seems to have happened in this manner. The before-mentioned St. Gregory not only settled the *scales*, or *gamuts*, or *tones* in which, and according to the laws of which, all Church music should be composed, but he collected all the chants, hymn-tunes, responses, and anthems, purifying them from their corruptions, and arranging them according to the tones or scales to which they belong. In particular he arranged the ancient *chants*, or melodies to which the psalms were sung, and set them in the first eight tones or scales. Thus the following chant is composed in the Lydian mode, which in his arrangement is the fifth; consequently the words "fifth tone" were written over it, to shew to which of the tones it belonged; and when it was to be used, it was sufficient to mark **TON. V.**, to show what was intended.

## Ton. V.

Lord, thou hast } re-fuge { from one } to a - no-ther. . .  
 been our } } generation }

But in process of time, by an easy corruption, instead of saying that these melodies were *in* such and such tones, people called them *the* tones themselves; and so the ‘Gregorian Tones for the psalms’, really mean the ancient chants arranged *in* the ancient tones or modes; and when people are said to chant a psalm *to* any tone, it is meant that they chant it to the authorized melody written *in* that tone. And as the chants for the psalms were written in the first eight tones so the idea became prevalent that there were but eight tones. And one source of immense perplexity has been, that writers who have professed to explain the Gregorian Tones have confounded the psalm chants written *in* the tones, with the tones, or musical gamuts in which they were written.

We may add, that as the tones or modes, and the music composed in them were arranged by Gregory the Great, so they were called *Gregorian*; but that much other music, of far later date (in fact most Church music down to the 15th century), is also called Gregorian, because professedly written after his rules.

7. In the same manner the name *tone* has been given to many other old Church melodies written *in* the tones. Thus, when we spoke in the last number of the *Parish Choir*, of the TONES FOR THE RESPONSES, we meant the old authorized melodies to which the responses are sung. And thus, the word *tone* is used in the sense of any old Church melody.

Whilst upon this subject, we may refer to some other nearly allied words. Such as the word *tonic*, which is used in modern music to signify the *key note* of a scale. The word *tune*, which is a mere corruption of *tone*. The word *tenor*, which originally signified what is now called the *tune*, or *melody*, or *cantilena* of a composition; although, in the present day, the melody is generally assigned to *treble* voices, and the so-called tenor is a subordinate part. And lastly, the word *intonation*. This is used by foreign writers in the same sense as we use the word *chant*; that is, to signify the recitation of the prayers, responses, psalms, &c., to various tunes composed in the old Church tones. Some late English writers have introduced the word *intone*, instead of *chant*, or *sing*; and we meet with expressions such as these: “The clergyman

*intoned* the prayers;” “The Litany was *intoned* on G,” &c., &c., but this seems to be an unnecessary innovation, for why should we not adhere to the words *sing* or *say*, as used in the Prayer Book? The word *intonation* is also commonly used by English writers to designate the first few notes of the psalm chant, which ought to be, and in some few churches are, sung by the priest alone, in his capacity of precentor and leader of the congregation. X.

Lessons in Singing.

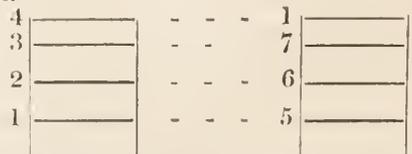
No. IV. THE SCALE.—INTERVALS.

BEFORE leaving the subject of the scale, I wish to teach you in what way the different scales are connected with each other, and in what order they follow each other; and also to give you a rule, by which, on seeing the signature of any scale or tune, you may know in what key it is written.

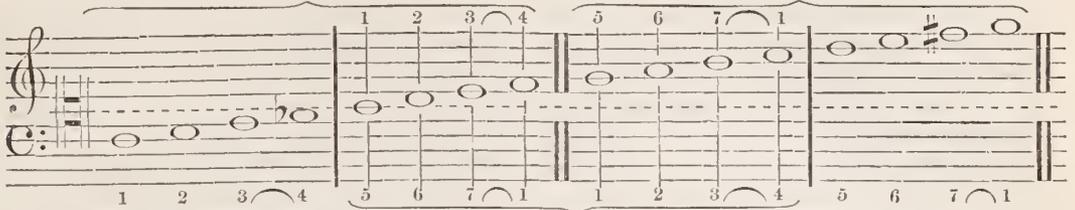
Every scale, you will observe, may be divided in half, and the two parts, when put side by side, are exactly alike; that is, they consist each of four notes, standing at the same respective distances from one another. I will write down the two halves (or tetrachords, as they are called by musicians,) of the scale of DO (C), one beneath the other, thus—

1                      2                      3                      4  
 --- Tone.    --- Tone.    --- Semitone.  
 5                      6                      7                      1  
 --- Tone.    --- Tone.    --- Semitone.

or thus, side by side, using our old figure of the ladder.



It is clear that by calling the 1, 5, or the 5, 1, you may make either half part of a new scale. You may take the lower of the two parts, and make it the upper half of a scale that shall lie below it, or you may take the higher of the two parts, and make it the lower half of a scale that shall lie above it: thus,—



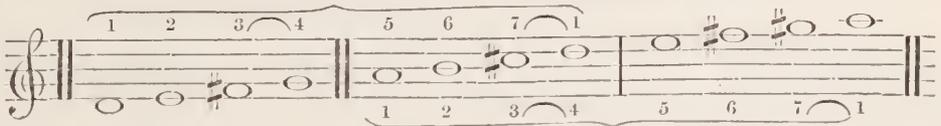
Here you have your original scale of DO (C,) written in the middle, divided into its tetrachords, together with two *new* scales, containing each one-half, or tetrachord, of your original scale; but one of them beginning (having its key-note,) five notes, or a fifth, *below* DO,

DO — SI — LA — SOL — FA  
1 2 3 4 5

the other a fifth *above* it.

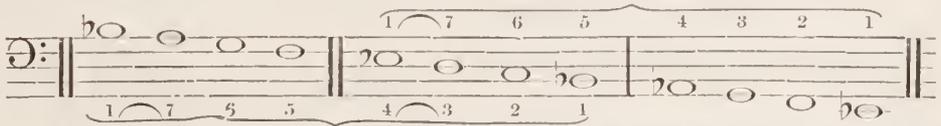
DO — RE — MI — FA — SOL  
1 2 3 4 5

Now you will observe, that to make the distances in these two new scales fall in their proper order, I have had to sharpen one note (FA,) in the scale that begins a fifth above DO, and flatten one note (SI) in the scale that begins a fifth below it. If I were to take the next tetrachord, that which begins with RE, and write another above that, in order to make the scale perfect, I should have to sharpen *two* notes; if the next, that beginning with LA, I should have to sharpen *three* notes,



or if I were to go down the other way, and add a tetrachord below that beginning with FA, with a view to make a scale of the two together, I

should have to flatten two notes; if another still lower down, three notes.



Hence I get a general rule about the keys with flats and sharps, namely, that they proceed in a regular order *by fifths*; only that the sharps move on by *fifths above*, the flats by *fifths below*; the one going upwards, the other downwards. Thus the key of SOL, a *fifth above* DO, the middle note, has *one sharp*; RE, a fifth above SOL, *two sharps*; LA, fifth above RE, *three sharps*; MI, fifth above LA, *four sharps*; SI, fifth above MI, *five sharps*. Again, FA, a *fifth below* DO, *one flat*; bSI, a fifth below FA, *two flats*; bMI, fifth below bSI, *three flats*; bLA, fifth below bMI, *four flats*, and so on.

hold of it, with a view to make it the starting-point, from which to reckon, as a general rule, all distances whatsoever. Do this attentively: remember by what note the first sound in the scale is represented, and measure from this the distances of the other notes; and you will soon find it to be of the greatest possible assistance to you in making out a tune. Each note will then represent to your eye its own particular sound, which you will have no great difficulty in expressing.

This rule will help you to find out the key-note of any tune from its signature, until you are able to do it at first sight, and without any help; which you will be, I hope, soon. For this is of great importance. The first thing you ought to do, when any music is put before you to be sung, is to find out the key-note, and get a firm

Let us now try whether we cannot make out some of the distances which occur most frequently, and sing the notes correctly between which they come.

Q. What are these distances commonly called in music?

A. Intervals.

Q. What intervals have we chiefly practised hitherto?

A. Tone and semitone.

Q. I am now going to show you some longer intervals than these, which we shall often meet with in music, and which we must learn to hit exactly with the voice.

You remember that in counting intervals you are to reckon both the note or sound you start from and the note or sound you go to. Thus from 1 to 2, a tone, is also called a *second*, and from 7 to 1, a semitone, is also called a *second*; but the tone is a *major* (or greater) *second*, the semitone a *minor* (or lesser) *second*. From 1 to 3, a third; and so is from 6 to 1, but the latter is a *minor* (or lesser) third; the other a *major* (or greater) third. 1 to 4 a fourth, and so on.



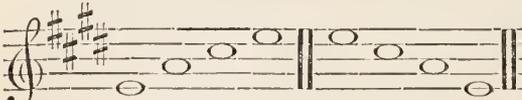
Q. In what key is this written? Name the intervals it contains.

Now I will sound RE, which you must call 1, and sing the notes that follow, up and down.



[Let the tune of this be learned by the Class, looking carefully at the notes, while they sing the figures as above.]

We will practise now a fresh set of intervals in another key.



[The key-note (E) to be sounded. The class then to sing 1, 4, first, with the help of the intermediate notes (2, 3,)]



hurried rapidly over, thus:



and then the exercise as it stands, without any intermediate notes.

Let this be frequently repeated, until the tune is learned.]  
The figures which you sing to those notes, point out their respective distances *above* the key-note. You must not, however, suppose that the note which is, for example, a fifth above the key-note, and which you call 5 in all cases, will therefore be a fifth below it as well. It is but a fourth, as you will find by counting. There is an easy way of knowing what an interval will

be when *inverted*, that is, when its lower note is placed an octave higher, or its higher note an octave lower:

[Give examples on the board to show the meaning of the "inversion of intervals."]

And that is, to bear in mind that the two numbers (that of the original interval as it stands, and the same when inverted,) added together, must make up *nine*. Thus, a 7th above will be a 2nd below; a 3rd above, a 6th below; a 5th below, a 4th above; and so on.

I will now ask you to sing the same exercises in a new way, that I may see whether you have them perfect.

[Let the class be separated into four companies, so as to sing the following exercises *in canon*, that is, all singing the same notes, but beginning one after the other; the first company beginning alone, the second company following them, as soon as they (the first) get to the second line; the third starting after the second, and the fourth after the third, and then all continuing together.]

1	5		1		2
3	1		2		3
1	3		3		4
5	1		4		1

or

thus,

1	6		1		2
4	1		2		3
1	4		3		4
6	1		4		1

### Church Music in Canada.

THE following extract from that very instructive and interesting little work, the *Memoirs of a Missionary in Canada*, may not be without its practical application at home. We are fully convinced that much better singing would be now heard in our churches, if chants, and not hymn tunes, had been cared for. But, as things stand, the clergy seem often to have regarded church music merely as an *interesting appendage to*, and not, as it is in reality, an *important inherent part* of the English Liturgy. And thus *Selections* of nine hundred and ninety-nine *popular* hymns and hymn tunes are to be found in some churches, where the Psalms appointed to be sung are coldly read over from one year's end to another, without even an attempt at chanting.

"Before I and the dissenting preacher, or, as he was more commonly designated, the opposition minister, came to the settlement, there were no divisions among the people; and if they were not in reality all of one heart and of one mind, they certainly were so to all outward seeming. They all attended the ordinary services of the Church; they even had their children baptized by my predecessor. Now, however, there was naturally a great change. A separation immediately took place, and we felt the effects of it, in one particular at least, very sensibly. All who were in the habit of singing in the congregation went out from us in a body, and left us totally destitute of that interesting appendage to our service, the psalmody. To that alone I am now referring, and not to any portion of the service itself. The singers were, in fact, all dissenters, with the exception of two or three, who might have been at a loss themselves to say exactly what they were; and dissenters in general are much more attentive to their singing than we are. It may be given as a reason for this, that it is actually a part, and a very important part too, of their *services*. But when we take into consideration the chants and anthems, may not the same, and even more, be said of it in reference to our services? Also, thousands have joined the ranks of the dissenters, who at first attended their meeting-houses only to hear their beautiful singing: whereas, if the *sacred music*, so naturally belonging to our services as to constitute an *inherent part* of them, had not been so lamentably neglected, these same persons would have heard much more beautiful singing in their own Church. Passionately fond of music as I am, and especially sacred music, it will easily be imagined how severely I felt the loss, and how anxious I was to repair it. I spared neither labour, nor pains, nor expense. I got teachers from a distance, for I could find none on the spot. I succeeded, two or three times, in getting up quite a little band of singers; but, somehow or other, when the teacher went away, they either fell off one by one, or the leader was absent, or they broke down, or something else happened, and the singing was given up. Again and again I attempted to accomplish this object, but always failed.

"My exertions had hitherto been confined to psalmody alone. After my repeated failures the thought occurred to me that I might perhaps be more successful with the chants. I made another effort, and succeeded completely. We first got up the 'Venite,' and then the 'Jubilate,' and afterwards the 'Te Deum,' &c. I discovered the cause of all my former difficulties. These chants being the same every Sunday, every Sunday added to our choir. Many naturally chined in, as the simple music became familiar to them, till nearly all the congregation united; whereas, before, while the singing was confined to the psalmody, the singers were under the impression that we must have a great variety of tunes—the metres, indeed, require this to a certain extent—and in attempting to keep up this variety they committed blunders occasionally, became abashed and frightened, and at last broke down altogether. But now they were strengthened by constant accessions to their number; their confidence was restored, and they sang well, if not tastefully: so well, indeed, that on the Bishop's holding a confirmation at my church, about the time they were at their best, his Lordship declared that he had never in his life heard better singing in a country church."

### DR. BISSE ON CHANTING THE PRAYERS.

*Continued from PARISH CHOIR, No. VIII. page 61.*

BUT in this ancient usage, though the cheerful joyfulness, dignity, and efficacy of the voice be principally manifested, yet the evenness of it was also intended: not the melody only, but moreover the equality of pronunciation was consulted. The manner of chanting directed by St. Athanasius, was such as to be *vicinior pronunciandi quam canenti*. Which manner our own Church described, as well as directed, in a former rubric, which thus appointed, "That in places where they do sing (or in choirs) there shall the Lessons be sung in a plain tune, after the manner of distinct reading, and likewise the Epistle and Gospel." Whence I observe, that according to the intention of our Church, the manner of chanting should be reduced and regulated to the ancient *planus cantus*, which, as interpreted by that rubric, is after the manner of distinct reading. And though there may be allowed a greater liberty in chanting the prayers than the lessons; yet there too the injunctions (*Eliz.* 49,) direct "That there be a modest and distinct song so used through all parts of the common prayers in the Church, that the same may be as plainly understood as it were read without singing." The end propounded in both is the edification of the people, to which is recommended, by the one a *plain*, by the other a *modest* chanting, as being more distinct, rather than if accompanied with much modulation of the voice, wherein choirs are apt to exceed, as being most pleasing and acceptable. Insomuch that the restitution and continuance of that manner of chanting, which was directed by St. Athanasius even in the Psalms, has been the desire of the judicious, as it was of St. Austin, at least in the prayers; *who made the reader of the Psalm use so slight an inflexion of the voice, that it was more like speaking than singing.*

Nevertheless, at the close of each prayer or collect, a certain modulation, inflexion, or change of voice, such as is accustomed, is both necessary and becom-

ing; becoming, because being placed upon that constant close, through *Jesus Christ our Lord*, or the like, it is a proper testimony that we *rejoice in God our Saviour*; necessary, because it serves as a public sign or warning to the choir to join in the approaching *Amen*. For the same reason is it also necessary, in chanting the versicles and responses distributed throughout the Liturgy. This modulation of the voice of the priest has the same use, and is of the same necessity, in our cathedral worship, as the cadence or other variation of it is, when he only says or reads the service in our parochial churches.

Wherefore seeing in this usage of chanting both the melody and equality of pronunciation are comprehended, as I have shewn the melody thereof to have been intended for those higher reasons, viz. 1. As an emblem of the delight; 2. Of the cheerfulness of our Christian profession; 3. As giving to divine worship a greater dignity; and, 4. A greater efficacy and power to edification; so I shall subjoin some reasons of no small weight, why the equality of it was likewise consulted.

(*To be continued.*)

## FLUTE PERFORMANCES IN CHURCH.

*To the Editor of the Parish Choir.*

MR. EDITOR,—I have come down to spend the autumn at my cousin Hornbeam's in this neighbourhood; and, of course, attend the parish church. The school children sing very nicely, and I think the congregation would sing too, if a few simple tunes were always employed, which all would know and sing together\*, for I hear one and another joining in now and then. Most of the psalm tunes used (for they sing nothing else here,) are of a plain and old character, yet, Mr. Editor, the children are led by a man with a flute, who, for some time before the service begins, plays various tunes on his flute, not those afterwards sung during the service, but very light ones, running up and down the scale, and containing all sorts of odd passages; some of them I remember to have heard our servant in London humming, who was brought up among the dissenters; she told me they were used for their hymns at meeting-houses.

I have always been in the habit of remaining some while on my knees when I enter church, not only to say my preparatory devotions, but also thinking that to be the fittest time and place to offer up petitions both for myself, and those for whom I ought to pray; and when I sit down, I usually open my Bible or Prayer Book, or at any rate endeavour to fix my thoughts on the services about to be performed; yet, Sir, anything of the kind is quite impossible here, for the flute-player breaks in with *such odd tunes*. Why, Mr. Editor, a Sunday or two ago he played "The heavens are telling," as the overture, as I call it; and it was so disguised, and played so out of time, that it almost made me angry.

I do wish you would put in an article about it in the *Parish Choir*, or that you would do something which would induce the clergyman here to put a stop to these performances before service, and I really do

think the children would sing much better without the flute player, for I observe that he often plays very much out of tune, and then he throws the children out of tune too.

I did not know who to speak to, or what to do, about this dreadful flute-playing; but I went with my cousins to call at a neighbouring clergyman's the other day, and I took up the last number of the *Parish Choir* which was lying on his table, and it struck me directly that if I were to write to you on the subject, you might help me to put a stop to this dreadful flute-player's preliminary performances.

I remain, Mr. Editor,

Your humble servant,

Dorset, Sept. 21st.

LUCY LOVEQUIET.

## To Correspondents.

*To Organists.* We have received so many communications with this signature, and all of them so much to the same purport, that we may combine our answers into one paragraph. We may begin by repudiating the idea that any disrespect was intended by *Theta*, when he called the organist a *functionary*, or when he said that he had no nice sense of *ecclesiastical propriety*. For, alas! this sense of propriety as regards Church music has been so entirely lost both by the clergy and by musical professors (and they are only now beginning to have faint ideas of it), that it would be very unfair to throw the blame on the organist alone. We cannot in justice blame organists for introducing secular music into the church, if their spiritual superiors have sanctioned it.

Most of our correspondents say, with great truth, that it is impossible to expect young men of talent to devote their lives to Church music, unless they are adequately remunerated. We say so too, and we always have spoken in favour of giving organists a salary that will enable them to do their duty with spirit. But we may observe further, that in the present state of feeling, any young man who would entirely devote himself to Church music, and work at it in a religious spirit, would soon reap enough both of emolument and reputation.

We have received very many suggestions, as to the expediency of founding an Institution, where young men could study the organ, and Church music, under competent professors, and under some degree of collegiate discipline. This we earnestly hope may be accomplished ere long. But for the present, we beg to inform such of our readers as have consulted us as to the best method of procuring a knowledge of Church music, as distinguished from *operatic* music, that we have been in communication with a gentleman who has devoted his life to the *true Church style*, and who is willing to begin by instructing a class of half-a-dozen students, on moderate terms. Such students are of course expected to know the rudiments of music. Clergymen or organists who wish for fuller particulars, are requested to write to the Editor.

We may call the attention of our readers to a book which Mr. Ollivier has opened, in which organists desiring situations may register their names.

Donations and Subscriptions to the Society for promoting Church Music are received by the Treasurer, W. F. Low, Esq., 67, Wimpole Street; by the Bankers, Sir Claude Scott and Co., Cavendish Square; and by the Publisher, Mr. Ollivier, 59, Pall Mall.

Communications for the Editor of the *Parish Choir*, books for review, &c., may be forwarded to Mr. Ollivier. Any other communications respecting the Society may be addressed to the Hon. Sec., Robert Drutt, Esq., 39a, Curzon Street, Mayfair, London.

\* The *Gregorian tones*, sung in unison, would apparently just meet the requirements of our fair correspondent, and bring out the latent cantatory powers of the congregation.—EDIT.

# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 10.]

PUBLISHED MONTHLY.

[NOVEMBER, 1846.]

### Conversations on the Choral Service.—No. 7.

ON THE CHANT FOR THE PRAYERS;  
ITS AUTHORITY IN THE ENGLISH CHURCH.

*Mrs. B.* In our last conversation, you told us a great deal about the antiquity of the custom of chanting prayers, but now I should like to hear something about the authority for using it in our Church; because, as I have said before, many people think it a superstitious custom that is barely tolerated, and not authorized.

*F.* When a Roman Catholic calls ours a new Religion, and asks where it was before Luther, what is the proper answer to give him?

*Mrs. B.* Why, that ours is not a new religion, but the genuine old religion of the Apostles, purified from the corruptions which Rome engrafted upon it.

*F.* Exactly. And with the old religion, we have also the old Liturgy, the framework of which, as well as much of its very substance, have come down to us from the apostolic age; and with the old Liturgy we wish to retain also that old way of using it, which is commonly called the chant, and which has likewise come down from the Apostles' days. The English Reformers did not make a new Church, and did not make a new Liturgy, though they purified both from much superstition; neither did they abolish the old way of using the Liturgy, though that, too, they greatly purified and simplified. I argue, then, that since the old musical way of celebrating divine service was not abolished by the English Reformers, that therefore there is full authority for it to the present day.

*B.* But taking the Prayer Book and Rubrics as they stand now, do you think they authorize it? Not a syllable can I find about chanting the prayers.

*F.* As for the word *chant*, that is quite a

modern term, applied to the singing of such parts of the service as are not in metre, and used, amongst other things, to express that carefully regulated tone in which the prayers ought to be *said*. The *word* is of no consequence.

*B.* Well, but I can only find that the prayers are to be *said*, or *read*; and besides, there is a rubric which implies that even the Psalms are to be *read*; for instance, the rubric before *Venite exultemus* says, "Then shall be *said* or *sung* the Psalm following; except—on the nineteenth day of every month, when it is not to be *read* here, but in the ordinary course of the Psalms."

*F.* I know that this and other rubrics are quoted by some of the opponents of Church Music, under the idea that the words *read* and *say* are to be taken in their modern sense, and in contradistinction to *singing* or *chanting*. So let us go into the subject a little; and let us recollect that the only fair way to interpret these or any other directions is, to take them in the sense in which the framers of them meant them to be understood. Now look at the Prayer Book. We find the minister directed to *read* the introductory sentences; to *say* what is written after those sentences; and to *pronounce* the Absolution: the Lord's Prayer is to be *said*; *Venite* and *Te Deum* to be *said* or *sung*; *Gloria Patri* to be *repeated* after the Psalms; the Lessons to be *read*; the Creed and Litany to be *sung* or *said*; the Psalms in the Burial Office to be *read*: and so on. But now, if we look a little more closely, we shall find that two or three of these terms are sometimes used in reference to one and the same thing. For instance, the rubric, which you have just quoted, which orders *Venite* to be *said* or *sung*, in the very next clause, says that it is to be *read*. Look, too, at the rubric before the Apostle's Creed. That says, "Then shall be *sung* or *said* the Apostle's Creed—except only on such days

as the Creed of St. Athanasius is appointed to be *read*." But if you turn to the rubric before the Athanasian Creed itself, you find it there ordered to be *sung* or *said*. So that the very same thing is ordered in one sentence to be *sung*, and in another to be *read*. Now as these directions cannot by any possibility be supposed to be contradictory one of another, the conclusion is irresistible, that the words *read* and *sing* are not used as opposites; but that *reading* may mean chanting, or singing, or *musical reading*, as it is expressly called by some old authors.

Do you want further proof of this? Then look at this older edition of the Prayer Book. Here you see the Lessons are ordered to be *sung*, but how? why, after the manner of distinct *reading*. Look, too, at Queen Elizabeth's Injunctions to the Clergy, issued in 1559. In these it is commanded that "a modest and distinct *song* be used in all parts of the Common Prayer, in the Church." From these instances it is evident that the *singing* of the Lessons was considered one kind of *reading*; and that the mode of *saying* prayers was called a modest kind of *song*. Now when we consider further, that the terms *say* and *sing*, in reference to divine service, were in use in Acts of Parliament and elsewhere long before the Reformation, and that there was at that time an established way of saying or singing every part of divine service, the only inference to be drawn from the various terms used in the rubrics seems to be, that every part of the service was to be said, read, sung, rehearsed, recited, pronounced, or used, in the manner in which they were and always had been accustomed to be said, read, sung, and so forth\*.

*B.* It is a pity the directions seem so loose.

*P.* This looseness, as you call it, is a simple consequence of the fact that the right way of celebrating every part of divine service was so well known when the rubrics were written, that minute directions seemed unnecessary. "Then shall follow the Psalms"—Can we believe that the men who penned this rubric, could have dreamed of any way of using a psalm but singing it if possible? If the programme of a public dinner were to say, "Then will follow a song," would

there be any doubt as to singing that? No; the getters-up of convivial and political meetings are wise in *their* generation. They know how the subtle power of music can stir the feelings; and they use it, too: it is only churchmen that neglect it. No one dreams of coolly speaking or preaching a song, unless it be a psalm to God.

*B.* True, it seems an incongruity; but I suppose our Reformers discouraged Church Music for some good reason; lest it should lead to Popery, and formality, or some reason of the kind.

*P.* Now let us take the opportunity of disposing, once for all, of the fiction that the English Reformers hated Church Music, or were indifferent to decent forms and observances. And the same facts and documents, that serve for this purpose, will shew also what must have been that manner of celebrating Divine Service which was meant by the words say, sing, read, and so forth. In the very commencement of the English Reformation, in 1544, the Litany was no sooner translated into English, than it was set to a simple form of the old music, by Archbishop Cranmer. This was the first part of the Common Prayer Book that was used in the vulgar tongue, and the chant to which Cranmer set it has been used with it ever since to this day, and is now publishing in the *Parish Choir*. In the year 1550, the entire Prayer Book, including Versicles, Responses, Canticles, Collects, and Athanasian Creed, together with all parts of the Communion Office, including Creed, Offertory, *Sanctus*, *Gloria in Excelsis*, Collects, and Anthems; and the Burial Service also were set to the old music, by John Merbecke; and I may observe that the Versicles and Responses published in the *Parish Choir* are taken from his book. That John Merbecke was an ardent reformer, as well as a most exemplary character in other respects, there is most abundant testimony to show. He was a profound student of Holy Scripture, to which he wrote out a Concordance with his own hand; and for this pious work he and some others were seized by the tyrannical Government of the day, and were condemned to be burned. His companions were actually burned, but Merbecke escaped through his good character and conduct; and to his honour be it said, he escaped without recanting his religious opinions, which he retained to the last, and many a bitter book did he write against

\* Unless distinctly specified to the contrary, as in the case of the Lord's Prayer, which was ordered to be said with a *loud* voice; not secretly, as before the Reformation.

Popery. He lived almost to the end of Elizabeth's reign "singing merrily and playing on the organs," as his biographer expressly says. So here we find a zealous Reformer, one who scarcely escaped the fire, who hated Popery, and had good reason to do so, but yet thought it no Popery to love the ancient Christian way of using our Apostolic Liturgy with music. In his book, of which I have just related the contents, he says expressly that therein "is conteyned so much of the Order of Common Prayer as is to be sung in Churches," which includes everything now chanted, and more. Passing over Mary's dismal reign, we find Queen Elizabeth as soon as she came to the throne issuing Injunctions both to the clergy and laity by the authority of Parliament and with the advice of the Privy Council, one of which is so remarkable that I will presently read it at length; not merely because it shews that the *modest and distinct song* must have been then universally considered the common and orthodox way of saying prayers, but also because it shews the futility of the idea that the Choral Service was considered a thing *sui generis*, distinct from the *parochial* service, and confined to Collegiate and Cathedral Churches, as some late writers assume. On the contrary, this Injunction plainly implies that Parish Churches were to have the Choral Service whenever they could, and that therefore such Parish Choirs as had endowments were to retain them still. Thus without referring to DAY'S *Service Book*\*, to Tallis's works, or Farfant's or any other of the illustrious chain of Church composers, or to the customs of Cathedrals, (degenerate though they now be), the intention of the Reformers of the English Church as to the Choral Service, is I think incontestibly proved; and it is no fault of theirs, if their intentions have been neglected, or perverted, or denied through the apathy and worldliness, and loose principles of later times.

B. But if the Reformers were really not averse to Church Music, whence arose the impression, that they were so?

P. Instead of Reformers, you ought to say Puritans. There were many men no doubt of great zeal and piety, who wished for such a violent change as should do away with all semblance of the old Church order, including the

office of Bishops, and whose great object was to make everything as unlike Popery as possible, not caring whether they threw away good, so as they got rid of imagined evils. Whether we have not reason to be thankful that these men were resisted by the Government and the Bishops, and the more prudent Reformers, I will leave any one to say who knows what the present state of religion is in those parts of Europe where their views were fully carried out. But I will say, that I know nothing in the history of civilized man much more humiliating than the childish, peevish, frivolous objections that these Puritans,—pious, zealous, and intelligent, as many of them were—used to raise against everything that was established by authority in the Church. Such were their objections to the alternate chanting of the Psalms—(or tossing the Psalms to and fro like a Tennis-ball as they said)—and their objections to playing on organs, on the plea that instrumental music was carnal, formal, Popish, and Judaical. And it is worthy of notice that such of the clergy as held Puritanical principles, though they hated the chanting of prayers, and other parts of the Church Service in its regular established order, yet they would do the very same thing in another way; for they sung prayers, creeds, and even the ten commandments, after they had turned them into metre and rhyme. If you want to know more of the Puritans, and their objections to our Liturgy, let me refer you to NEALE'S *History of the Puritans*, and you shall judge them by the words of their own mouths. I do not think we need say more on the legal or technical objections against the Choral Service. X.

#### QUEEN ELIZABETH'S INJUNCTION RESPECTING CHOIRS AND CHURCH MUSIC.

"Item, Because in divers Collegiate, and some Parish-Churches heretofore, there have been Livings appointed for the maintenance of men and children to use singing in the Church, by means whereof the laudable service of Musick hath been had in estimation, and preserved in knowledge: the Queen's Majesty neither meaning in any wise the decay of any thing that might conveniently tend to the use and continuance of the said science, neither to have the same in any part so abused in the Church, that thereby the Common-prayer should be the worse understood of the hearers, willett and commandeth, that first no alterations be made of such assignments of Living, as heretofore hath been appointed to the use of singing or Musick in the Church, but that the same so remain. And that there be a modest and distinct song so used in all parts of the Common-prayers in the Church, that the same may be as

\* Of which an account is given in *Parish Choir*, No. IV.

plainly understood, as if it were read without singing, and yet nevertheless for the comforting of such as delight in Musick, it may be permitted, that in the beginning, or in the end of the Common-prayers, either at Morning or Evening, there may be sung an Hymn, or such like song to the praise of Almighty God in the best sort of melody and Music that may be conveniently devised, having respect that the sentence of the Hymn may be understood and perceived."

Lessons in Singing.

No. V. TIME.

You ought now to be able to make out a tune from the notes without much difficulty.

I will write down a short tune, which you must try to sing for me.



[Sound the key-note, (F) and let the class sing the tune, first by figures, then by notes.]

music-book, it would probably be written somewhat differently; thus—

But if you were to meet with this tune in a

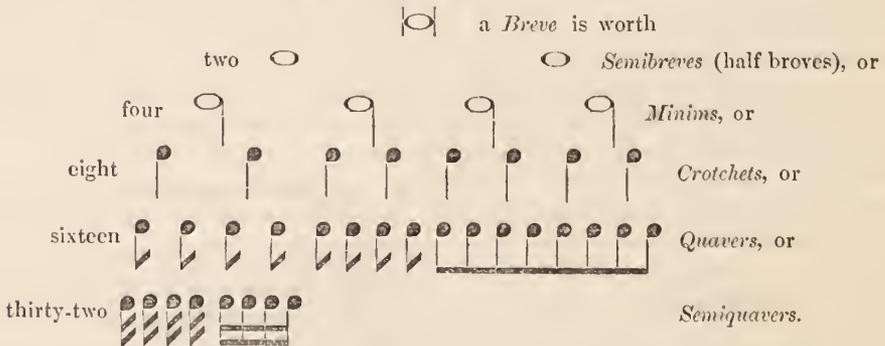


or thus—



Now attend carefully, and I will explain to you the reason. Notes, you know, represent sounds. But sounds are of different length or duration; some longer, some shorter than others. If, then, the notes which represent them were all exactly alike, you would not know which to make either long or short; which to dwell upon, or which to sing sharply and quickly. Hence

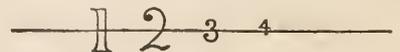
the notes are made of different shapes, in order to represent that difference of length, in order to mark the respective value of the sounds for which they stand; to show what each is worth, and how long it is to be made, in comparison with the rest. And according to their different shapes, they have different names, thus—



In other words, there are six different kinds of notes commonly used in Church music, each of which notes is half as long as the one next before it;

a breve being equal to two semibreves,  
 a semibreve " " two minims,  
 a minim " " two crotchets,  
 a crotchet " " two quavers,  
 a quaver " " two semiquavers:  
 and wherever I turn notes into figures, I shall

have to make those figures differently, in order to express the relative value of the sounds; thus—



which we may call double-lengths, single-lengths, half-lengths, and quarter-lengths. The tune we have just sung I should write by figures in this way—

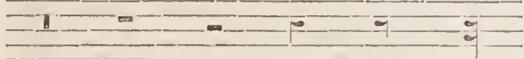


showing that the sounds represented by the doubled figures are to be twice as long as the others.

In addition to the notes, which represent sounds, there are certain marks or signs which denote silence, and are called **RESTS**. Each note has its corresponding rest, which, wherever it is used, shows that you are to remain silent during the same length of time that the note itself would occupy, if it were there. I will write down the different rests beneath the notes to which they correspond.



Breve. Semibreve. Minim. Crotchet Quaver. Semiquaver.

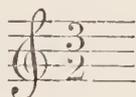


[Let the class be well practised in the shape of the notes and rests, so as to learn accurately their meaning and relative value.]

But now, looking once more to our tune, you will observe that, besides the notes being of different shapes, the tune itself is divided here and there by lines drawn down the staff. These lines are called **BARs** or *bar-lines*, and they are meant to help you in measuring the **TIME** more exactly, and also to keep you all together, when many have to join in the same piece of music. You see that they mark out the tune, or piece of music, into equal portions; which portions are themselves also called **BARs**; while at the beginning of the tune or movement is placed a particular sign, to show you *how many* counts or beats you are to reckon in each bar. These counts or beats, in singing, are to be marked with certain motions of the hand, which is called **BEATING TIME**.

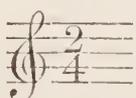
Thus, suppose you see at the beginning of a tune this sign **C** or **C**, it stands for **COMMON TIME**, and means that you are to have an *even number* of beats (four, generally), in every bar of the tune or movement before which it stands; that in each space marked off by the bar-lines you are to make four even beats. Again, if you

see at the beginning of a piece of music the figure 3, with another figure beneath, it stands for **TRIPLE TIME**, and will show you that you must count *three* in every bar, while the lower figure points out what kind or quality of notes you are to count. The figure 2 put under a 3 in this way, will stand for minims; the figure 4, when similarly placed, for crotchets; and so on.

Thus the sign  means that you are to count *three minims* in each bar.

This  that you are to count *three crotchets*.

Sometimes you meet with this sign.

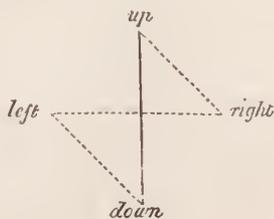
 which shows that you must reckon at the rate of *two crotchets* in each bar.

And sometimes with this,

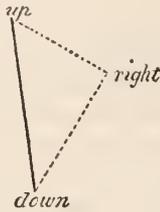
 which stands for *six quavers* in a bar.

You understand now the meaning of the different shapes of the notes, of the bars and bar-lines, and of the sign which is placed at the beginning of a tune, after the signature; we must learn next how to *beat time*, or mark it with the hand.

The best way, when you have to count four in a bar, is to make the first of the four beats, or "down beat," with the fingers of the right hand upon the open palm of the left: the next, moving leftwards; the next, across from left to right, and the last beat of the bar, upwards, as in this figure.



In beating triple time, you move the hand down, right, up; thus—



And in both cases, you are to make your beats at equal intervals, resting firmly and steadily at the different points, and then passing from point to point as quickly as possible.

[Let the class practise this, making the beats while saying the words, down, left, right, up, &c., until it is done with evenness and precision. The opportunity may be taken to point out which are the *accented* parts in each bar, those which require a somewhat greater stress to be laid upon them, viz., at the 1st and 3rd beats in common time, and at the top in triple time. Let them mark this stress pronouncing the beats, *down*, left, *right*, up; and again, *down*, right, up, &c.]

Now let us apply this to practice.



In the example each bar contains one breve, or two semibreves, or four minims. For each minim, therefore, you beat one, for each semibreve two, for each breve four. Observe, it makes no difference which way the stems of the notes are turned, whether up or down. I may do whichever suits my own convenience. Observe the two thick lines that come after the fourth and eighth bars of the passage. They are called **DOUBLE BARS**, and mean that a certain portion of the tune or movement is concluded. The

*dots* placed before the last double bar show that the tune is to be repeated. The sign placed over the last note is called a *pause*, and means that you may pause, or dwell upon, the note at pleasure. The mark  $\frown$  which you find in two places, is called a *slur*, and shows that the notes over which it comes are to be sung smoothly; generally to one syllable. You must bear this in mind, when you come to sing *words* to the tune, which we will do presently; but first let us learn the tune well by figures.



[When this is done perfectly, the class may sing to it the words of the Evening Hymn, still beating time with the hand.] T.

### WORSHIP IN SPIRIT AND IN TRUTH.

“The hour cometh, and now is, when the true worshippers shall worship the Father in spirit and in truth: for the Father seeketh such to worship Him. God is a spirit: and they that worship Him, must worship Him in spirit and in truth.”—*Sr. JOHN* iv. 23.

THESE words have been sometimes understood, as dispensing altogether with external worship. But it is evident that this is a most perverse interpretation of our Lord's language.

The worship of the Gospel is, indeed, much more spiritual than that of the Law. But to say, that the worship of the Gospel should be only spiritual, and that no external worship is required therein, is repugnant, not only to the practice and usage of the Christian religion, in all ages, but also to the express ordinances of the Gospel itself. For what are the sacraments of the New Testament? Are they not rites, wherein and wherewith God is served and worshipped? The consideration of the Holy Eucharist alone would be sufficient to confute such an interpretation. For is not the commemoration of the sacrifice of Christ's death upon the cross, in the symbols of bread and wine, an external worship? And yet with this rite hath the Christian church, in all ages, beginning with that of the Apostles,

been accustomed to make her solemn address of prayer and supplication to the Divine Majesty, even as the Jews did under the elder dispensation, with their sacrifices and burnt offerings. As for bodily gestures and postures, we know that our blessed Lord Himself lifted up his sacred eyes to Heaven, when He prayed for Lazarus; and that He fell on His face, when He prayed in His agony. And we know, also, that His Apostles and disciples were accustomed always to “bow the knee unto the Father of our Lord Jesus Christ.”

When our Lord tells us, therefore, that we are to worship God *in spirit and in truth*, we are to understand Him, not as forbidding external worship, but only as teaching us to perform that worship aright, by regarding it as a sign, or expression of our reverential fear of God. The “people” of God, are not to “draw near Him with their mouth, and with their lips honour Him,” while they have “removed their heart far from Him;” but they are to worship Him *in spirit*, *i.e.* with their understandings enlightened, their wills subdued, and their affections sanctified, by the blessed influences of the Holy Spirit; and *in truth*, *i.e.* according to that full revelation of God, which is contained in the scriptures of truth.—*From the Rev. ROBERT ANDERSON'S Practical Exposition of the Gospel according to St. John*, vol. i., p. 176.



*On the Reverence due to Holy Places.* By the Author of "Remarks on English Churches." Third Edition. MURRAY.

\*.\* An admirable book, that ought to be in all school and choir libraries. The remarks on Church Music are most judicious.

*Chollerton: a Tale of our own Times.* By a Lady. J. OLLIVIER.

\*.\* A religious tale, cleverly told, from which many a lesson of humility and self-denial may be learned. The writer appears to advocate the celibacy of the clergy, but (when her sex is considered,) it will not be wondered at that this part of her aim is happily a failure. We hope to meet another day with more tales by the Authoress of "Chollerton."

*The Order of Morning and Evening Prayer; with the Musical Notation pertaining to the Liturgy and Services of the Church of England.* Edited by F. PELZER. METZLER & Co., 37, Great Marlborough Street.

\*.\* A cheap and nicely printed little work, a transcript, we believe, of the choral service as now used at Exeter. There are one or two mistakes in the *plain chant* of the responses and litany, but notwithstanding these, it is very gratifying to see a work of this kind brought out for popular use, by a gentleman who, like Mr. Pelzer, is engaged in the instruction of large classes in singing, on a system something, we presume, like that of Wilhem. We have seen testimonials to Mr. Pelzer's success as a teacher, from several clergymen in the West of England; although, to our horror, one clergyman classes that sickly melody, *Rousseau's Dream*, with the *Old Hundredth*, and the *Gloria Patri*, as an example of Church psalmody.

*The Church Warder, and Domestic Magazine*, Nos. I. and II.

\*.\* A promising little periodical, intended to caution Churchmen against the errors of dissent and Romanism. We hope the succeeding numbers will be *practical* rather than controversial; showing members of the Church how much they err by their lukewarmness and neglect of prayer, instead of dwelling on the too palpable defects of her adversaries.

*Services and Anthems*, Nos. V. and VI. BURNS.

\*.\* Every number contains some first-rate compositions, almost unattainable heretofore. But we hope the Editors will be most cautious in altering the text of the old masters. To our minds, the faithful transcript which we have given of Okeland's Anthem in the *Parish Choir*, No. IV. (though it has one or two technical faults,) is infinitely more solemn than the copy given of it in No. V. of the work before us; and we have not met with a single person who is not grieved at Dr. Gauntlett's "new setting" of Adrian Batten's anthem, *Deliver us, O Lord*. He has altered its fine poetical rhythm into a perfect *drawl*; he has taken away the old Doric vigour of the opening phrase, by putting in B flat; and has completely unnerved its harmony (vide word *God*), by substituting F for D in the bass. To our taste, Batten wants none of Dr. Gauntlett's *improvements*.

### To Correspondents.

We have to apologize to many of our friends for not noticing or inserting their communications; but with our limited space, we often find it impossible to do either.

J. F.—Certainly the Organ should be used strictly as an accompaniment to the chant. The last note before the colon should *not* be held down like a long note at the end of a psalm-tune. None of the notes or syllables should be

drawled; and the only *time* to be observed is that which is necessary for the distinct and devout recitation of the words. When one syllable has to be sung to three or more notes of a chant, (as the word *thy* in the second verse of *Nunc Dimittis*, or the word *of* in the *Te Deum*, &c.,) shorten the notes as much as possible; but the most correct way is to leave out the reciting note altogether, and sing only as many of the inflected notes as correspond to the number of syllables. We will say more on this point in an early number.

*Cantor*.—Some of the pieces in Burns's *Anthems and Services* would do very nicely for voluntaries; and some numbers of Novello's *Cathedral Voluntaries* would also be useful.

*A Subscriber*.—The tune "Arabia" is to be found in the *Singing Master*, No. V., Taylor & Co. The Edition of the Prayer Book referred to, (1603,) is not scarce. It contains the Rubric directing the Lessons to be sung in plain tune. Moreover, the psalm-tunes at the end are worthy of notice, both because their melodies are for the tenor, and because they show how the rhythm of many fine old tunes has been corrupted in the last two centuries.

*A Dissenter* need not be so angry at Janey Lovequiet's letter. We have no wish to offend Dissenters, but yet we do not see why we need at all mince matters when speaking of the most disastrous influence which they have exercised on Church Music, from the days of the Reformation to the present; first, by opposing the authorized Church Music; then, by substituting that maudlin style of hymn-tune, the prevalence of which makes metrical psalmody almost hateful to persons of good taste. Vile as are the tunes heard in many churches, they are less vile than those used by many congregations of Dissenters, from whom in fact they were originally derived; and therefore, we think it our duty, and not a lack of charity, if we caution Churchmen against any tunes whatever that have been popular amongst Dissenters during the last century. In support of our remarks, let us refer to a publication called "The Hymn Tune Book, containing a selection of seventy popular Hymn and Psalm Tunes: Fifth Edition, 1843." Here is a book, edited by a Dissenter of the highest respectability, with whom, to his praise be it said, the present movement in favour of popular musical instruction originated; and what do we find in it? 1st, sterling old tunes so debased that their authors would not own them; 2ndly, hymn-tunes of modern date, decorated with such titles as *Hephzibah*, *Martin's Lane*, *Contemplation*, *Gabriel New*, &c., &c., all of a whining, semi-litigious character, and as surely indicative of an unwholesome state of religious feeling, as are the operative masses and *Are Marias* of the Roman Catholics; and lastly, acknowledged secular tunes, some entire, some mutilated and garnished with new names. Thus we have *Rousseau's Dream*—a jig from Corelli, under the new name of *Lonsdale*—*Tom Moore's Hark the Vesper*—*Avison's Sound the loud timbre!*—*Drink to me only alias Prospect*—besides sundry adaptations of *Blow, Warder, blow, All's well*, &c. under other names. Against such things as these we think it our duty to lift up our voice, since we know that unhappily in some quarters there is far too great a disposition to copy from the meeting-house, and we must not allow Tom Moore to be smuggled into the Church by any such means.

NOTICE.—It is proposed to make the December number of the *Parish Choir* a double one, so that we may insert an extra quantity of music, and some communications that are sadly in arrear.

Communications for the *Parish Choir*, books for review, &c., may be forwarded to the Editor, care of Mr. Ollivier, or to the Hon. Sec., Robert Druitt, Esq., 39a, Curzon Street, Mayfair, London.

# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 11.]

PUBLISHED MONTHLY.

[DECEMBER, 1846.

### PLAIN RULES,

by which Persons who do not understand Music, may be taught to sing the Responses.

(Continued from p. 66.)

In chanting the Litany we must divide it into two parts: the first extending from the commencement to the Lord's Prayer, the second, from the Lord's Prayer to the end.

The rules for chanting these two portions are quite different, though, of course, no division or pause is made in chanting.

"The first part," as we have already observed, "is sung to a chant peculiar to itself," the latter part follows the general rules for chanting the rest of the service.

RECITING TONE. Intermediate. Low Tone. High Tone.



But evidently, though two other notes are introduced in the first part, the chant is the same, the first and last notes of that part are the same in both forms, and in the last part there is no difference whatever.

The rule for the simplest form is this:—

The first clause of the verse is chanted on the reciting tone (4) except the last syllable, which is taken on the high tone (5): the concluding clause is also chanted on the reciting tone until the last two syllables before the last *emphatic* syllable: the first of which is taken on the low tone, the next on the intermediate, and the last emphatic syllable and any others which may follow it are taken on the reciting tone.

#### EXAMPLE.

Son of God : we be - seech Thee to hear us.

4 - 5 4 - 2 3 4 -

And observe, the chant for the Litany is sometimes sung all through by the Priest and repeated by the people; sometimes the first half is chanted by the Priest, and the chant is finished by the people.

The musical notation of it is as follows (keeping the reciting tone on G)—



Sometimes the first part assumes a slightly different form, thus—

RECITING TONE. Low Tone. Intermediate. RECITING TONE.



in which the words "Son of" are sung to the reciting tone (4), the last word in the clause, viz. "God," to the high tone (5): the words "we beseech" are sung to the reciting tone, the word "Thee" to the low tone, the word "to" to the intermediate, and the reciting tone is again taken for the last emphatic syllable "hear" as well as for the word "us" which follows it.

For the last emphasis in the clause being plainly on the word "hear," the two syllables next before that (viz., the words "Thee to") will by the rule be the inflected ones.

In the second form of the Litany chant the number of tones in the first part is the same as in the second part, *i. e.*, the reciting tone followed by three inflected tones, and therefore the rule for it will be something like the rule for the second part of the chant, viz., to inflect

at the last syllable but one before the final *emphasis* of the clause.

The rule, then, for the tones in the second form is as follows—

Keep the reciting tone (4) until the last two syllables before the last emphatic syllable of the clause; chant the first of these two syllables on the intermediate (3), the second on the low tone (2), and rise to the high tone (5) for the emphatic syllable, and any which may follow it.

The second part being exactly the same in both forms of the chant, the last part of the former rule applies to both.

EXAMPLE.

O Lamb of God; that takest away the sins of  
 4 - - - - - 3  
*the world,*  
 2 5

Grant us Thy peace  
 4 2 3 4

In which the whole of the first clause, except the last three words, is sung to the reciting tone, the word “*of*” to the intermediate, “*the*” to the low tone, and the last emphatic syllable “*world,*” to the high tone; the last part follows the second part of the former rule.

For in this example the last emphasis being on the last word in both clauses of the verse, the last two syllables before that are inflected.

Let us repeat the two forms of the chant in the numbers denoting the tones:

(I.) 4 — - - 5 : 4 — 2 3 4

(II.) 4 — 3 2 5 : 4 — 2 3 4

N.B. The mark — signifies that the reciting tone is to be kept on for as many words or syllables as may be required according to the rules.

To which of these two forms any verse of the Litany is to be sung is decided by these GENERAL RULES.

*When the Priest sings the whole verse throughout and the people repeat it, the first form is always used.*

*When the Priest sings the first clause of the verse and the people complete it, the second form is always used.*

EXAMPLES. The first four verses of the Litany which are first said by the Priest and then repeated by the people, are sung to the *first* form.

In all the verses from that beginning “Remember not, O Lord,” to that beginning “That it may please Thee to give us true repentance,” the Priest says the first clause of the verse; this, however, being incomplete until the people finish it by the response, the second form is therefore used; the Priest singing the first half, and the people the last half of the chant.

As the last four verses before the Lord’s Prayer do not contain syllables enough to be sung to the Litany chant throughout, they are sung to the last part of it. Except the verse “O Christ, hear us,” which evidently contains only two syllables before the final emphasis “*Hear,*” these by the rule are both inflected syllables, and therefore are taken on the low tone and intermediate, according to the rule for the chant, thus—

O Christ, hear us.  
 2 3 4 -

This completes the first part of the Litany, or that which is sung to the Litany chant, the remaining portion may be explained in a very few words, as it is regulated, as we have already said, by the usual rules for chanting.

The Lord’s Prayer which follows is sung on the reciting tone without inflection; the versicles, prayers, and suffrages, which succeed are all sung according to the general rules for chanting the service (see p. 66), concluding with the first or second ending as the syllabic termination may require.

The prayer “We humbly beseech Thee, O Father,” with the prayers that follow are sung on the reciting tone, as the collects in the Morning and Evening Prayer.

(To be continued.) C.

Short Notes on Chanting.

No. III.

In the first and second Numbers of the *Parish Choir*, we gave a few short notes on the proper method of chanting the Psalms. These we wish to recapitulate and enlarge upon, by way of introduction to the Canticles, printed in the present number.

We showed that the chant was a *musical way of reading*, or “a recitation in a musical tone



eschew the vice of *gabbling* in chanting, because it is this which has given rise to the inveterate prejudices which many well-meaning persons have against the choral service.

The chanting of a Psalm should flow on in a regular, smooth, unbroken, stream. An old writer says, "Let it be done with a grave, sonorous, masculine voice; with equal rhythm; let all begin together, led by the precentor; let all pronounce every syllable together; all observe the *point*, and all close together; *no one shall dare* to begin before, or to drag after the others."

It would be well if certain singers who are fond of *suspending* the last notes of a chant would attend to this. But we may observe that it is *impossible* that all the voices can keep together, and enunciate every syllable distinctly together, if the Psalms are sung at the pace which is common in many churches.

There is one other fault in chanting which is sometimes observable. It is the making a metrical *jingle* by singing two or three similar sets of syllables one after the other, in a *singsong* manner thus:

O come | let us | sing un | to the | &c.

Who remembered us | when we | were in | trou-ble.

My | soul doth | mag-ni | fy the | Lord, &c. &c.

In these and other instances the reiteration of *trochees*, that is, the alternation of long syllables with short ones, is very disagreeable.

We spoke further of the controversy between the advocates of monosyllabic and of polysyllabic chanting; and observed that it seems to be best to take one syllable to each of the inflected notes *as a general rule*. This plan gives us at all events the advantage of a *rule* to fall back upon in doubtful cases. If it is too widely departed from, there will be danger of false accent, and *jingling*; and if adhered to too rigidly, without any variation, it occasions incongruities, and sacrifice of sense to system.

When we say that chanting is *musical reading*; and when we agree in the opinion that chanting ought as much as possible to have the same accent and emphasis as *good reading*, we certainly do not mean what is commonly called *impressive emphatic* reading; that is to say, a kind of oratorical enunciation, such as is used in preaching, or in reading an animated tale or drama. For this is evidently not the style in which the Psalms should

be read, as a congregational act of homage to God. If a congregation are really to unite with their minister and with each other, in praising God with their lips, they must all use the same tone; and chanting is to be considered merely as an ornament and improvement upon this tone. The *tone* in chanting is varied, but the accent and rhythm and time should be the same as if one tone only were used.

Yet we are afraid that some systems of dividing the words in chanting have been built upon what is called *impressive reading*; and hence a great source of diversity and confusion; because this *impressive* reading is really reading in a kind of tune; and scarce any two impressive readers would place their emphases alike.

We would urge all lovers of Church music, to seek uniformity in chanting; and this can only be done by sacrificing individual notions and conforming to authority. We have therefore made it our study to follow as far as we can the rules that seem to have guided the persons who first set the English service to music, since they were doubtless well acquainted with the laws of the legitimate chant, and able therefore to accommodate English words to it properly.

There is one practice which we find universally adopted by Merbecke, and which we think very worthy of restoration. It is this: when there are very few syllables in either half of a verse; as for instance, "thy salvation," in the second half of the second verse of *Nunc Dimittis*; "but one God," in the Athanasian Creed &c., not to spin out one of these syllables to three or more notes, but at once to reject the reciting note, and sing as many only of the inflected notes as may be necessary. For instances, refer to those verses of the Canticles as they are given in the present Number. (Series A.)

It will be seen, for example, that the syllable *Thy* in the second verse of *Nunc Dimittis A* is not to be sung to the reciting note at all, but to the first of the inflected notes. Likewise in the Litany, the short verse, "O Christ, hear us," is set to the last three notes of the chant only, and the reciting note is omitted. (Vide No. X.)

We are aware of the great objection to such a proceeding, viz.: that it would require a great deal of study and arrangement between the organist and the singers; every psalm and canticle,

in fact, which had any short verse, would have its own laws. But we write for those who are inclined to take trouble in rendering Church Music as perfect as possible.

## X.

On the Gregorian Tones, and their adaptation to English Psalmody

WE give, in the present Number, the Canticles arranged to be sung with the *Gregorian Tones*, and we wish to say a few words explanatory of these ancient compositions, for the benefit of those who may be as yet quite unacquainted with them. In a future Number we hope to give a more detailed account of them.

The melodies commonly called *Gregorian Tones for the Psalms*, are certain very ancient *reciting-tunes*, or *chants*, as we now call them.

The reason why they are called *tones* was fully shewn in the October number, page 66.

Many writers claim for these melodies a very high antiquity indeed. In fact, they believe them to be the original tunes to which the Psalms were sung in the Jewish temple, and that, having been preserved throughout the Babylonish captivity and the troublesome times which followed, and having been honoured by being sung by our blessed Lord and his apostles, they were handed down to the early Christian Church; and that having been revised by St. Ambrose in the fourth century, they were finally arranged and settled by St. Gregory in the seventh. And truly there is no reason for denying that these melodies, which have descended to us from St. Gregory's time, through a period of twelve hundred years, may have been handed down to his time from that of David and Asaph, with little or no alteration in their essential characters.

In the fourth century, St. Ambrose is said to have reformed the whole system of Church Music, and to have selected four of the old Greek *modes*, or *tones*, or *gamuts*, as the scales to the laws of which Church Music was to conform. We may suppose, therefore, that he took the old chants, and arranged them in these four modes, and pruned them from any ornaments incompatible with them.

The four modes selected by St. Ambrose were

the Dorian, a diatonic scale running from middle D (*Re*) in the bass staff up to its octave; the Phrygian, a scale running from E (*Mi*) to E; the Lydian, a similar scale in F (*Fa*) (without B flat); and the Mixolydian, from G (*Sol*) to G.

We recommend the student of Church Music to sing over these scales, or run them over with an instrument, and to accustom himself to consider them to be *scales*, or *modes*, as truly as our major and minor scales are.

St. Gregory added to each of these four modes, a dependent, or borrowed, or *plagal* mode; the original or Ambrosian modes being called *authentic*, or superior. Every octave consists of a *fifth*, and a *fourth*. Each *plagal mode* was formed by taking the lower fifth of the authentic, and adding a fourth below that. Thus the authentic Dorian ran from D to D; and the *plagal* Dorian or Hypodorian, from A to A, consisting of a *fifth*, from D to A; and a fourth below that, from A to D.

The improvements effected by St. Gregory, caused the whole system of Church Music to be called Gregorian, as we shewed in the October number.

The ancient Psalm melodies are eight in number; the first, third, fifth, and seventh, being written in the *authentic* or Ambrosian tones, and the second, fourth, sixth, and eighth, in the modes which are *plagal*, or derived each from the preceding authentic mode.

There are other ancient modes, such as the Æolian, but we have nothing to do with these now.

The eight *Gregorian Tones for the Psalms*, then, are eight melodies or chants, each written in one of the old Church modes or tones, and agreeing very much in their general characteristics.

Each consists of these parts, viz.: 1st, of a preliminary inflection called the *intonation*. This, however, in chanting Psalms, is only used by the priest in giving out the first verse: but in chanting the Canticles on Sundays and feast days it may be used at the beginning of every verse; 2ndly, of a *reciting note*, which is also called the *dominant*. This is always the same in both parts of the chant; 3rdly, of a *medial inflection* or *mediation*; 4thly, of a *cadence* or *close*.



great their "tunefulness" when sung heartily by *Parish Choirs*, we doubt whether they can ever become, strictly speaking, *congregational*. Our object is to enable, not only *Parish Choirs*, but *Parish Congregations*, and especially the poor, to sing the praises of God in the words which the Church provides for them. With this view we recommend the Gregorian as the best of psalm-chants, not only because they breathe of the fervent piety of the early Christians, but also because they were adopted and sanctioned by the English Reformers, and because, from their antique simplicity, their manly and dignified tone, and their entire difference from all common and profane music, they are the most congenial to the character of our ancient and Apostolic Liturgy. We believe, too, they can be sung with great ease by uneducated persons, through the simplicity and boldness of their melodies.

At the same time, it can hardly be expected that they will meet the taste of those who have so long been accustomed to the very different character of our *modern* chants. All that we ask of our readers is, not to reject them at first sight, but to make a fair trial, where the opportunity may offer, whether they are not better adapted to our acknowledged congregational wants, than anything that has since been substituted for them. We shall be well content to abide by the issue. From instances that have come to our knowledge, we know that they are both relished and appreciated by the poor; and we are not without hope, that where their true devotional character is recognized, by trial and experience, they will be eagerly adopted by those whose tastes are more fastidious.

X.

### On the Adaptation of the Gregorian Tones to English Psalms.

1. THE chant should be led by the officiating minister, who should sing the first half of the first verse, with its intonation; the congregation joining in the second half of the verse, and singing the remainder of the psalm or canticle. The remaining verses of the canticles should be said *with* the intonation on Sundays and feast days, *without* it on common days.

2. They should be sung *antiphonally*; that is to say, by turns; the clergyman, with one side of the congregation singing *one* verse, and the other side of the congregation the next. Or they may be sung by the priest and congregation alternately, there being ancient authority for both practices. The antiphonal or alternate way of singing takes away all feeling of monotony.

3. They should be sung rather slowly (especially on feast days), so that all the voices may go well together.

4. They should be sung aloud (not be muttered), and by the whole congregation, including a good proportion of men, and should decidedly not be attempted by a few charity children only.

5. They should be sung in unison, with an organ accompaniment. If sung in harmony, the harmonies should be sung by a few skilled voices only, whilst the mass of the people should still sing the melody.

6. Particular attention should be given to make a *rise*, either in the mediation or cadence, on an accented syllable, if possible.

7. In the second, fourth, fifth, and eighth Tones, *the rise at the mediation is to be made on the last accented syllable*. If the *last* syllable is accented, the rise is to be made on it; and be it remembered, that the last syllables of Hebrew names are always considered as accented. Any syllable at the mediation *after* the accent, is sung to the reciting note. (See *Venite A*, and compare the setting of the accented words, Lord', earth', hearts', &c. with *giving*, and *made' it*. See also the words *Isra-el'*, *us'*, and *proph'ets*, in *Benedictus*.) The fall before the rise in the fourth Tone may be omitted in short verses. (See *Athanasian Creed*, verse 4.)

8. The rise at the mediation of the third Tone should be made on an accented syllable, leaving at least three other syllables before the colon: which are to be sung either plainly to the reciting note, or else with an inflection downwards, as in *Deus miseratur*.

9. The rise at the mediation of the seventh Tone, should be made as that of the third.

10. The rise at the cadence of the fifth Tone should be on an accented syllable. (See word *redeem'ed* in *Benedictus* )

X.

On the Series of Canticles now Published.

THE following pages contain two series of the Canticles, or Hymns, sung at Morning and Evening Prayer.

The first series is marked *A*, and comprises *Venite, Benedicite, Benedictus, Jubilate, Magnificat, Nunc Dimittis, Cantate Domino, Deus misereatur*, and the *Creed of St. Athanasius*, set to Gregorian chants, and intended to be sung in unison by a whole congregation, accompanied by the organ.

The second series is marked *B*, and comprises *Venite, Benedictus, Jubilate, Magnificat, Nunc Dimittis, Cantate*, and *Deus misereatur*, set to some of the best of the more modern chants. These are also intended to be sung in unison—that is to say, every one should sing the melody;—and for this purpose they have been transposed, so as to bring their notes within the compass of voices in general. But, of course, they may be sung in harmony if preferred.

The melody to be sung is put in one line at the top of every page, and the accompaniment at the bottom. Every syllable is arranged under the note it is to be sung to, and no syllable is to be carried on and sung to more than one note, unless such notes are connected by a slur; or, unless the syllable in question has its letters spread out. Thus in *Nunc Dimittis B*, verse 2, the syllable “Thy” need not to be sung to the reciting note, but only to the note over it; and in *Nunc Dimittis A*, verse 2, the syllables “eyes have seen,” are only to be sung to the *si, sol, la* over them, and the *la* between *si* and *sol*, is to be left out. On the contrary, the word *bless* in *Deus misereatur, A*, verse 1, is to be sung to the two slurred notes over it.

The first syllable that departs from the reciting note is marked with a (').

*Of Series A.*—*Venite* is set to the 8th Gregorian Tone, which has always been a favourite Psalm tune in the English Church. The first two notes, or *intonation*, need only be sung by the clergyman in giving out the first verse, except on high festivals, when they may be sung throughout. It will be noticed that there are three verses, viz., the 2nd, 5th, and 9th, which have an unaccented syllable just before the colon, and in which the voice falls after rising. The last

note but one at the cadence should be rather strongly accented.

*Benedicite* is given as set by Merbecke to the *Irregular* or *Peregrine* Chant. The 18th and 27th verses should be noticed as differing slightly in their phraseology from the rest. Four different accompaniments are provided, so as to lessen the chance of weariness in singing this long canticle.

*Benedictus* is also given as set by Merbecke. The initial intonation may be sung to every verse on Sundays and feast days;—at other times each verse may commence with the reciting note. The difference at the mediation between the accented and unaccented inflections should be noticed, and the Hebrew names be pronounced clearly and openly. The *a*'s in Abraham should be open like *a* in father. The word *forefathers* must not be pronounced *four fathers*, as it generally is. The first of the inflected syllables at the cadence should be well accented, as in *re-deem'*-ed, &c.

*Jubilate* is set to the 2nd Gregorian Tone. The remarks on the mediation apply to this case also. The singers should accent the *sol* in the cadence, and be careful not to sharpen the *mi*, which would destroy the bold jubilant character of the melody.

*Magnificat* is given as set to the first tone by Merbecke; except that certain ornamental notes are omitted from the recitation. It will be noticed that the reciting note is omitted in the second part of the 4th verse, and of both verses of the *Gloria*, as they have but few syllables.

*Nunc Dimittis* is likewise given with Merbecke's adaptation of the 7th tone to it. The mediation of the second verse contains all the essential notes of the chant, *sol, si, sol, la*;—the *si* and *sol* being both strongly accented; and the *la*, which intervenes in the other verses being a mere passing note. The cadence of the 1st and 3rd verses is more prolonged and ornamented than that of the other verses\*.

*Cantate Domino* is set to the 8th tone; and *Deus misereatur* to the 3rd. At the mediation and cadence of the latter are two notes slurred, and any single syllable under these should be sung to both of them.

\* The usual Musical Editor of the *Parish Choir* wishes it to be understood that this is Merbecke's version, accurately followed, and that he is not responsible for it.

The Creed of St. Athanasius is printed as Merbecke set it to the 4th tone. The 3rd, and 5th, and in short, nearly one-half of the verses have an accented note just before the colon. Verse 4 has a simpler form of mediation, one non-essential inflected note being omitted. In the second half of verses 11 and 14 the reciting note is omitted; and in verses 16 and 18 one of the inflected notes likewise. There are six organ accompaniments so as to suit the different lengths of these verses.

For these, and for the accompaniments to most of the other chants in this series, we have to thank Mr. Charles Child Spencer, a gentleman whose knowledge of ancient Church Music is most profound. We have borrowed the remainder from the Rev. N. A. Janssen's work on the Gregorian Chant\*.

We have published Merbecke's settings of the above Canticles, not merely because they show the rational way in which the music should be adapted to the words, but also in order to exhibit to our readers the very music which was used and sanctioned by the Reformers of the English Church.

*Of Series B.*—*Venite* is set to what is commonly called "Tallis's chant," which is in reality one of the chants in the first tone, and has two inflected notes at the mediation, and four at the cadence. The reciting note should run on smoothly without accent or jerking, till the medial inflection is arrived at;—*la, sol, la*; not *la, lá, sol, la*, as it is commonly sung. The first verse is arranged at the cadence as Boyce gives it, and this is the true method; but we have divided the other verses as it is now generally sung.

The other Canticles in this series require no comment, except that the chants ascribed to Farrant, and Turner (*Jubilate*) are clearly modifications of the first Gregorian tone, and Blow's chant is nothing more than the first tone without the medial inflection (*vide* p. 86) as sung to this day to the first verse of *Magnificat* in Latin. Most of these chants will be found in score in *Parish Choir*, No. II.

\* The reader should consult Mr. Spencer's work on the Church Modes, published by Novello; and M. Janssen's *Vrais Principes du Chant Gregorien*, published by Hanicq of Malines, may also be studied with advantage.

It may be remarked that the last Canticles both of Morning and Evening Prayer end on F or G., which are convenient notes for the minister to use in saying the Creed.

*Te Deum* is not included in either Series; because its verses are so irregular, that every one of them requires an especial adaptation of the music, and we purpose, very shortly, to publish a simple and ancient strain to which it may be sung more easily than to a chant.

Some observations on the Uses of Unison Singing, and on Modern Mutilations of Gregorian chants must be deferred till the next number.

X.

### The Anthem

PRINTED in the present Number occurs in DAY'S *Service Book* (see *Parish Choir*, No. IV., page 28) with the following words:

Praise we the Lord, at all times;  
Let our mouths say well by the Lord, at all times;  
That our souls may be rejoiced by the Lord, at all times;  
Meek men shall hear and rejoice in the Lord, at all times.

The four bars before the double bar, containing the two first Hallelujahs, have been prefixed, in order to avoid beginning with the clause "*for unto us*," without any word or sentence preceding; and the anthem has been transposed from the key of D to G minor; with these exceptions (and the adaptation of the present words, which seem to fall in peculiarly well with the music), no alteration whatever has been made either in the melody, harmony, counterpoint, or the distribution of the parts.

Of Robert Haselton, or Hasynton, the composer, we have not been able to obtain any particulars, except that, of course, as his anthem appears in Day's collection, he flourished before or at the commencement of the reign of Elizabeth.

### MR. FLOWERS ON CHANTING.

THE following observations on Chanting from the pen of an eminent English musician, Mr. F. Flowers, are worthy of attention. They are taken from the *Literary Gazette*, July, 1844.

"We must, in the offset, own ourselves surprised that the clergy of the Church of England should suffer to be sung, in the solemn worship of that Church, the sublime sentences of the Psalmist in a senseless and often absolutely low style of pronunciation. We have, for instance, heard charity children (who usually lead the singing in our parochial churches) sing *Rolly* Ghost instead of *Holy* Ghost: they will

add or omit the final letter of a word; and their language is often any thing but English. It would not, we think, be unworthy of the clergy, were they to superintend the wording of the chants themselves, and make it a part of their duty to see and hear that the children of the National Schools pronounced the language distinctly, and in such a manner as to preserve the meaning of what they sing.

"Many manuals on chanting have been published; and, unfortunately, all of them which have fallen under our notice are better contrived to assist in promoting a false taste in the wording of this species of music than in correcting it. The error of these manuals arises from their having *strokes* between syllables, these strokes meaning to represent bars. Bars in music do not impede the progress of time: they are only used to proportionate musical ideas in conjunction with time.

"The following is a brief illustration of the method of these manuals on chanting:—

"My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour. For he hath regarded: the lowliness of his handmaiden."

"Any one seeing these strokes would naturally stop at the left hand of them, instead of giving the accent at the right hand of the strokes; and thus in the Magnificat the syllables *ni, re, re, li,* are prolonged.

"There is another error, which custom only sanctions: we refer to indiscriminately cramming in words at the end of each section of the melody of a chant, when a regular distribution of them would be more in accordance with the solemnity of the words.

"No word or syllable should be more irregularly sung, either in the middle or the end of a sentence, than is necessary to a good reader. Should there happen to be a word or syllable for a note, it would, undoubtedly, be in better taste to give either of them the value of the note or melody, in preference to running and cramming syllables together.

"Amongst the evils of pronunciation in chanting, *ever shabby* instead of *ever shall be* is in the list of them, and one which ought to be avoided.

"The great beauty of chanting is, to have the words *carefully divided and distinctly heard*; bearing in mind that *the more rapidly they succeed each other, the thinner the tone will be*. To hear *full and open tones on words is most pleasing*; but it is little more than useless to sing words if no decided sound be produced on them. It would be tenfold more agreeable to hear a melodious voice reading the splendid words of the Psalmist, than to listen to singers affecting to produce musical sounds by forced means."

#### ST. AUGUSTINE'S OPINION OF CHURCH MUSIC.

At other times, shunning over anxiously this deception, I err in too great strictness, and sometimes to that degree as to wish the whole melody of sweet music, which is used in David's Psalter, banished from my ears and the Church's too. And that mode seems to me safer, which I remember to have been often told me of Athanasius, Bishop of Alexandria, who made the reader of the Psalm utter it with so slight an inflection of voice, that it was nearer speaking than singing. Yet, again, when I remember the tears

I shed at the Psalmody of the Church, in the beginning of my recovered faith, and how at this time I am moved not with the singing, but with the things sung, when they are sung with a clear voice and modulation suitable, I acknowledge the great use of this institution. Thus I fluctuate between perils of pleasure and approved wholesomeness, inclined the rather (though not as pronouncing an irrevocable opinion) to approve of the usage of singing in the Church, that so, by the delight of the ear, weaker minds may rise to the feeling of devotion. Yet, when it befalls me to be more moved with the voice than the words sung, I confess to have sinned, and then had rather not hear music.—St. AUGUSTINE'S *Confessions*, Bk. x. 33, 50.

#### ON COMBINING THE OFFICES OF ORGANIST AND SCHOOLMASTER.

To the Editor of the Parish Choir.

MR. EDITOR,—Many Clergymen in this part of the country have tried to commence the Choral Service in their churches, but have from some cause or other been compelled to abandon their object (at least for some time), and to allow the Service to be coldly read as usual.

Now, I apprehend there are three points of which these gentlemen never think, and they are, 1st., That their aim has been to reach a higher degree of perfection than can be had *except from professionals*. 2nd., They never dream of singing or chanting *themselves*. And 3rd., they have not *Daily Service*.

It is almost an impossibility to teach the boys in these parts such a knowledge of Music, as is required to *sing* the pieces placed before them. Nor do I believe such a knowledge absolutely necessary for the services of our Church, *if we chant to old tunes*, and choose the music she has appointed for centuries.

I have some boys under my direction who do not know one *note* from another—yet they *chant* the Psalms *distinctly* and *clearly*; and there is not any part of our service that *should be chanted* which is neglected.

These boys are, of course, in the chancel, whilst I am at the organ at the west end.

My *greatest* helper has been the clergyman; for, besides its being his duty, when he chants the boys receive in part his confidence, and therefore chant much more cheerfully.

But, above all others, to perfect chanting, *we must have Daily Service*.

The habit of *clear* and *distinct* chanting is only gained by having a familiarity with the *words to be chanted*.

I was *eight weeks* in preparing *eight* boys for this duty; nor did we spend more than *one hour* per day.

I did not set them singing chants at the first, but taught them some simple melodies, for the purpose of *finding their voices*, and *breaking them of their provincialisms*.

When I found they had confidence in themselves, I heard them read the Psalter through, correcting mistakes, &c. I then repeated with them the first Psalm in tone, and so on with the rest. When we had no service in the church, I always *chanted* what prayers we used in school; thus getting them *accustomed* to their duties.

We have had the church opened for twelve months, and there is not a child in the school but what can chant *all the responses* and all the hymns. Of course the Psalms are left to those who can read.

I have in my school, children to the number of fifty, boys and girls, and all these voices *make the people join* with them.

Perhaps I may have thrown out a suggestion to some one—if so, I shall be happy.

I remain your obedient servant,

A SCHOOLMASTER AND ORGANIST.

Near Northwich, Nov. 10th, 1846.

#### ON DISSENTERS' MUSIC.

AT the request of a correspondent, who thinks we were rather too hard upon Dissenters in regard to the music of their congregations in our last Number, we insert the following extract from an article in the *Christian Remembrancer* for September, 1841. After mentioning the cold and spiritless way in which the service is too often celebrated in our churches, the writer continues:—

“Such being the case, can we wonder that Dissenters find a greater charm in the lusty hawling of a congregation, no matter how unimtable it be, and their feelings more warmed and excited by its hearty earnestness, than in the coldly correct reading of Psalmus with us? Is it any matter for surprise if they seek elsewhere that food for the flame of devotion which the Church denies to them? We have heard some Churelmen ridicule the Psalm-singing propensities of Dissenters, but we may depend upon it, their propensity is a Catholic propensity; which, had the Church been true to herself, they would never have sought to gratify beyond her pale. It has been said, and with great appearance of justice, that most of our modern sects have originated in some departure of the Church from Catholicity. Some Catholic truth has fallen into oblivion; some practice declined; and the Church, too securely resting on the stability of her foundation, and neglecting the cravings of her children, has been punished for her neglect by their desertion. She has denied them the food they sought, and they have forsaken her, and wandered in search of it beyond the fold of Christ. That very propensity to Psalm-singing—that habit of exciting devotion by hymns and sacred songs, now unhappily characteristic only of Dissenters, was *peculiarly characteristic of the earliest followers of Christ*. It was so of the Church in her best days; and had she continued in this respect Catholic, her erring children would never have had the opportunity (the honour may we term it?) of maintaining that fragment of forgotten Catholicity. It is related that in Pagan times many infidels, who in the end became converts, were in the first instance attracted by the music of Christian temples; and we do not see why in these days, the same argument should not be employed; the Church might become even more attractive in that respect to many who are at present kept aloof by her cold and lifeless formality. . . . . The Catholic system, fully carried out, makes provision for all the doctrines, the practices, the opinions, the tastes, the sentiments, in search of which men have become Sectarians. . . . . If we held out to Wesleyans,

Independents, or Presbyterians, an active, heartfelt, energetic, and stirring music of the Church, we may rest satisfied that they would soon feel how superior the Catholic hymnody or psalmody is to any of its counterfeits; they would find in it all the excitement they seek, without making the sacrifices its attainment now costs them.”

#### DR. BISSE ON CHANTING THE PRAYERS.

*Continued from PARISH CHOR, No. IX. page 72.*

Now this evenness or uniform tenor of pronunciation used in our cathedral service was introduced and continued for these three reasons:—

FIRST, By necessity. For the great extent and amplitude of our cathedral churches, being greater than that of *Solomon's temple*, which yet was called a *palace for the Lord God*, obliges the voice of him that officiates therein to put forth its strength. For the extent of the voice must bear a proportion to that of the house, so as to be heard throughout the congregation; which would be impracticable, were the reader allowed to alter it by variable cadences. For to let down the voice, would be to lose it through the vastness of the sanctuary. Whereas in chanting, the voice is, as I observed, enabled to be much stronger, as well as more melodious. Upon this very reason our Church grounded the fore-mentioned rubric, wherein it appointed the “Lessons with the Epistles and Gospels to be sung in a plain tune in choirs or places where they sing.” Why? The preamble of the rubric is, “to the end that the people may the better hear.”

The same reason of necessity ought to be supposed in all the other rubrics which make the same appointment of singing or chanting; inasmuch as it is as impossible for the people to pray without hearing the prayers, as to edify without hearing the lessons. On the reverse, if the distance and difficulty thence arising of hearing in cathedrals induced a necessity of chanting the prayers, which by constant use become so familiar to the people, that hearing them but in part they can supply the whole; it held much stronger for the same usage in the lessons, with which the people are not, cannot be, so well acquainted.

As this custom was introduced by necessity, so is it, SECONDLY, Commended by uniformity. For in choirs, as the voice of the priest keeps one uniform tenor, so the voices of the congregation, of young and old, though of a different pitch or elevation, are obliged, at the public answers of *Amen*, and other responses, to conform to it, so as to keep the same tenor or tone, or to be unisons to it; which, in the language not of harmony only, but of Scripture itself, is said to be *as one*, because making *one sound to be heard* in the temple. Which concord and correspondence of voices kept up in choirs, cannot be obtained in parochial churches, where every voice, in pronouncing the *Amen*, and making the responses, is allowed its proper tone, which differs in us no less than the features of the countenance. To cover which disagreement the people are appointed to accompany the minister in the Confession, and to answer in *Amen* and responses only with an humble voice; there being one appointed to perform the same parts with a more audible distinct pronunciation. Surely it was in choirs chiefly that the

description of St. Jerom, could be verified, that the pronouncing the *Amen* resembled the sound of thunder. But another reason of equal strength with the former for this manner in cathedral worship, which ought to be the most perfect and glorious, is,

THIRDLY, Thereby to prevent the imperfections of pronouncing in the reader, as well as to cover the disagreements of voice in the congregation.

We admire, and very justly, a preacher who *rightly divides*, and as rightly delivers, *the word of truth*. But if rarity raises admiration, a good reader is as much to be admired, and no less to be esteemed, than an eloquent preacher. For as his office is equally high and holy, so in the performance of it he edifies as much by his propriety, as the preacher by his oratory. But from whence this scarcity, and therefore rarity of good readers in the house of God? From no less cause than the great difficulty of the work. For to read well, by placing the due emphasis upon words, varying the voice with the signification of each, poising it with the importance of that signification, exalting it with the most material and expressive, remitting it with the ornamental and expletive, to observe the length, order, and form of sentences in a period, and to distinguish and terminate them by proper rests and cadences; these, with other decencies of pronouncing, require in readers no common learning and judgment, as well as happiness of voice and justness of ear: talents which meet but in few, or can be expected to meet; and when they do, they cannot be well executed or observed by the reader in places where they sing, through the usual greatness of the house, wherein rather strength of the voice is required, than proprieties to be expected. For which cause the forecited rubric appointed even the Lessons, Epistles, and Gospels to be sung in a plain tune, as the Prayers were, that is, to be read in one even pronunciation, a rule to the observing of which the generality could attain, and in observing of it would probably read well, and without it would as probably offend by improprieties; though some few masters, in pronunciation, might excel and read better in the ordinary way. But at the last revival of our Liturgy at the Restoration, at which many useful rubrics were added, this remarkable rubric was struck out and cancelled, for reasons unknown, and therefore not to be judged of. Notwithstanding, I must be excused if I commend the former appointment of it, though I condemn not the abrogation. For in the worship of God, which ought to be perfect as He is perfect, since nothing ought more to be avoided and provided against than improprieties and mistakes; therefore in framing rules preventive of such, the probability of an offence ought to weigh much more than the possibility of an excellence.

There remains one objection, or rather scruple, to be answered, of some devout and well-affected members of our Church; who, though approving the manner of chanting the service in general, yet cannot well understand, with what propriety the Litany can be appointed to be sung with the organ and set to musical tunes; a form of supplication, which, consisting of invocations, deprecations, obsecrations, and intercessions, all framed in the most pathetic manner and in the most moving order, seems composed to the intent that herein the Church might *pour out her complaints before God, and shew him of her trouble* through all the scenes and degrees of adver-

sity. And can these, which are all the ingredients of fear and distress, be the subjects of harmony?

But the answer, though in appearance difficult, is very easy. For they consider not, that harmony being adapted to all human passions, is no less seasonable in cases of grief and tribulation, than of rejoicing and prosperity; being able by suitable solemn airs to open and express the affections of a troubled mind, as well as to quiet and pacify them; and therefore in grief is not a comforter only, but also an interpreter. We find that the very sounds or tones of some instruments are so wholly adapted by nature and appropriated to mournful occasions, that they seem invented and born, if I may so speak, as man himself, for trouble. Not but the tones of all instruments may be thus changed and applied: the organ which is a comprehension of all, may literally be *turned into the voice of them that weep*.

We find likewise that the Church hath always had proper hymns composed for fasts as well as festivals; hath had anthems for martyrdoms, and dirges for funerals. Look into the book of Psalms, which by their title as well as appointment are to be sung in the sanctuary; some are penitential,—psalms of sorrowing, as well as others of praise and rejoicing. And in many of these latter there are mingled some strains of sorrow and penance, some confessions of sin, some intercessions, some obsecrations. Nay, in that hymn of glory, the *Te Deum*, wherein, O Lord, “day by day we magnify thee,” how pathetic are those supplications, which beginning from the versicle, *Vouchsafe, O Lord, &c.*, to the end, serve to close and (as it were) to crown that seraphic hymn. Now those repeated supplications in the Litany, *Good Lord, deliver us*, and those intercessions, *We beseech thee to hear us, good Lord*, and those alternate versicles towards the conclusion, consist all of the same matter, and when sung, are sung in a more solemn manner than those in the fore-mentioned daily hymn. And therefore the same objection lies rather against this, yea, against most of the hymns composed by holy men of old, against many psalms given by inspiration. We all confess, that in these compositions for mourning or penance, as well as for thanksgiving and joy, the manner should be constantly suited to the matter, and the sound to the sense; which if observed, they too must mutually confess, that it is highly servicable not only to express, but to express the same conceptions, to pour out the same supplications, in the most forcible, most available manner.

### To Correspondents.

Will H. O. favour us with his own comments on female and theatrical singers in Church?

R. C. H. refers us and our readers to Chap. xv. of *LAW'S Serious Call*, for some excellent remarks on chanting or singing of Psalms in our private devotions. We have already quoted from this author, and hope to do so more largely.

The Series of Single Chants will be completed in our next Number.

London:—Printed by THOMAS RICHARD HARRISON, of No. 45, St. Martin's Lane, in the Parish of St. Martin in the Fields, in the County of Middlesex, Printer, at his Office, No. 45, St. Martin's Lane, in the Parish and County aforesaid; and published by JOHN OLLIVIER, at No. 59, Pall Mall, in the Parish of St. James, Westminster, in the said County.—Tuesday, December 1, 1846.

# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 12.]

PUBLISHED MONTHLY.

[JANUARY, 1847.

### On the Book of Common Prayer.

#### ARTICLE I.—ON THE USE AND AUTHORITY OF FORMS OF PRAYER.

THE Church, in all ages, has been accustomed to worship God in a set form. Ought not this to be proof sufficient, both of the propriety of the practice, and of its necessity? Ought it not to be a sufficient answer to those who would uphold the opposite fashion of making God's public worship *extempore*, to say, with St. Paul, on a somewhat similar occasion, "We have no such *custom*, neither the churches of God." (1Cor. xi. 16.) The Apostle evidently regarded that declaration to be conclusive; and no doubt it ought to be so still with all fair and impartial thinkers. What has been universally practised by the Church, a fair mind would naturally argue, I can't help thinking must be right, while that which sprung up, comparatively speaking, only the other day, is very likely to be wrong.

But, unfortunately, we live in times when long-established usage has not, in this point, at least, that degree of weight which it ought to have. Men are too fond of making their own opinion the sole judge of right and wrong; and hence, while they agree generally as to the *duty* of offering public prayer and praise to Almighty God, they differ very much as to the *manner* of performing it. Many dissent from the Church's view altogether, considering the practice of praying out of books to be contrary to the spirit of Christianity, and holding that the great beauty of public prayer consists in the novelty and freedom which those congregations have who are not bound by such restrictions. It seems needful, therefore, that the Churchman should be enabled to meet such persons on their own ground, and shew the *reasonableness* of that service which he reveres and loves, from arguments such as they themselves will be disposed to recognise. Therefore, before going to the consideration of that particular form, in which, for so many generations, it has been our great privilege to address God, we propose making some few observations on the advantage of forms generally.

Let us ascertain, in the first place, what is the great end and object of our acts of public worship. We

should do wrong to regard them as meant solely, or even principally, to advance our own spiritual good. This is indeed a blessing vouchsafed by God upon their due performance. Still it is granted simply as a privilege annexed to certain conditions. We meet together in obedience to His command, to perform a public and solemn act of homage to His Divine Majesty, that His honour and glory may be promoted among men. Now, bearing this in mind, that it is for *His own glory* that we then approach to the footsteps of His Throne, we must surely be anxious, as well that our own addresses be becoming in themselves, as that they be offered with due reverence and care; that, as we should not venture to present an address to *earthly* kings and rulers without much care and preparation, so to the great King of Earth and Heaven it would be an insult, rather than an honour, to give utterance to whatsoever thoughts, and in whatever language, might chance to come uppermost. For who that knows what man's heart really is, will be prepared to assert that its free and unpremeditated outpourings, tainted with all its deceitfulness and infirmity, not to say with its evil lusts and longings, can possibly be an offering acceptable to God? If, even in our *private* devotions, where we *are* encouraged to pour out our hearts before God, it be needful, as most of us find, to have a form of prayer before us, in order to guide our petitions, lest they should wander to things unlawful or unbecoming, how much more in our *public acts*, lest God should be shamed by the impicity or inadvertence of His own worshippers? "If ye offer the blind for sacrifice," the prophet Malachi asks, "is it not evil? Offer it now to thy governor, and see whether *he* will be pleased with thee, or accept thy person, saith the Lord of Hosts."

It is plain, therefore, that, in respect of *His own honour*, to advance which the whole Creation was called into being, and to advance which we assemble together in His house of prayer, God requires, both in our addresses themselves, and the words which express them, at least as much reverence and decorum as we are wont to pay to those whom we honour and respect upon earth.

But suppose we consider the point, secondly, with

reference to the worshipper himself. The general direction given by Holy Scripture on this head is, that we should "pray with the spirit, and pray with the understanding also" (1 Cor. xiv. 15); that is to say, that we should give both *heart* and *mind* to the office in which we are engaged. That we should *know* both to whom we are praying, and what we are praying for; and also that we should earnestly *desire* that for which we are asking. Now, in listening to a prayer that we never heard before, nobody can deny that the *mind* is actively engaged; it is endeavouring, in the first place, to comprehend what is uttered, and in the next place, to determine whether it can agree in the sentiments expressed. The *mind* of the hearer is as much engaged as when he is listening to one preaching; but what becomes of the *heart* all this time? Before it can have turned the last uttered sentence into a wish, another comes; and so either the hearer must lose some new sentiment, by lingering on that which was expressed last, or else he must give up all thoughts of raising his heart to God, and be content to follow and admire the speaker. In either case, there is no prayer, properly so called, since the two essential constituting parts of prayer—the spirit and the understanding—are not then acting together.

Whereas, when we have a set form of sound words before us, the soul has but one work to attend to. The *understanding* already appreciates the words; what remains is for the *spirit* to go along with them; for the affections and devotions to join in the supplication which minister and people thus pour forth in common to the Throne of Grace.

Nor should we omit to mention, thirdly, that the purity and orthodoxy of the Church also demand a set form of prayer and praise, lest, through ignorance or carelessness, anything contrary to the faith be uttered before God, or offered up to Him in the course of her public services. Were prayers left to the judgment or the taste of individual ministers, our present lamentable diversities of doctrine would, doubtless, be a thousand-fold increased. The peculiar opinions of individuals would thus be forced upon us, whether we liked them or not; and when we know how faineful and how fickle men are, it is easy to see that there would be no end to the confusion, were every one allowed to put forth his own prayer, his own psalm, and his own doctrine.

As it is, whatever individual ministers may *teach*, the Church herself speaks always one and the same language. Men have often tried to corrupt her, by introducing unscriptural doctrines and practices, to serve their own ends; but, as far as we ourselves are concerned, we may say, with great thankfulness, that they have not succeeded. We have before us her manual of devotions, containing the pure and primitive forms which she has used from the beginning, and from which we may gather all the doctrines and opinions which she means to convey. While leading us to address God in the same form of sound words, she teaches us the same lessons, both of doctrine and practice, as she did our fathers, and those who died a thousand years ago.

But perhaps we ought to answer more particularly a common objection already hinted at, that a form cramps and confines our devotions to certain limits, as not allowing us sufficient freedom in the subjects and application of prayer. It should never be forgotten that *private* (or individual) and *public* prayer widely differ. In the former it is needful, and we

are encouraged to pour forth our wants with copious flowing thoughts and words, or even without words, as Hannah did (1 Sam. i. 13), but in the latter, since it is impossible to enter into any man's private circumstances, we must have such a form as shall be generally and universally applicable; so that we may confess what *all* have been guilty of; praise God for benefits which *all* have received; pray for what we need as a *Church* and a *People*, as joint heirs with Christ in His glorious kingdom. The *subjects* of public prayer must be limited to those which *all* can join in; the language too, must be calm and dignified, not launching out into enthusiastic expressions of devotion, which some one or two, perhaps, might realize, while the rest did not, but clothed in words that shall come home to the feelings of the simplest and poorest and most ignorant.

For these, probably, and the like reasons, we find the Church of God in all ages using previously composed forms of worship when thus approaching Him. For instance, when the Israelites had triumphed over the host of Pharaoh, one might suppose, that if ever there were a case, in which the joy and gratitude of God's people would be allowed a free and unrestrained utterance, it was this, yet we find Moses composing for them a *form* of thanksgiving, to be sung unto God by the assembled congregation. (Exod. xv. 1.) "Then sang Moses and the children of Israel this song unto the Lord, and spake, saying, I will sing unto the Lord, for He hath triumphed gloriously: the horse and his rider hath He thrown into the sea." . . . "And Miriam, the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances. And Miriam answered them (that is, chanted alternately with them), Sing ye to the Lord, for He hath triumphed gloriously: the horse and his rider hath He thrown into the sea." Again, (Numbers vi. 22, 23,) we find a form of blessing appointed by God Himself, which Aaron and the priests were to use when blessing the people; and again, (Numbers x. 35,) we find a form of prayer used by Moses, when the Ark of God was raised on commencing their day's march, and set down on its conclusion: "It came to pass when the Ark set forward that Moses said, Rise up, Lord, and let thine enemies be scattered, and let them that hate Thee, flee before Thee. And when it rested, he said, Return, O Lord, unto the many thousands of Israel." We may add to these instances the well-known fact that the Psalms of David were composed as forms of the Temple worship, that they were continued as such by Solomon, and finally confirmed and established on the reformation of religion by Hezekiah.

Now, it is remarkable that when, in process of time, the Gentiles came to be grafted into the ancient stock of God's people, He who was the light of the Gentiles, even our blessed Lord Himself, was pleased to continue in *our* Church the very forms that were used in *theirs*. Everybody knows that Christ bequeathed to the Church a form of prayer to be used by His disciples: but everybody does not know that the form in question is taken almost word for word out of the Jewish liturgies. Such, nevertheless, is the fact. Every petition in the Lord's Prayer, every word (with the exception of the single clause, "as we forgive them that trespass against us,") was in common use among the Jews

of that period. "So far," it has been remarked, "was the Lord of the Church from aiming at novelty, or despising anything because it was a form."

That the Apostles continued to use forms, and this one form in particular, we learn from the early Christian writers. Nor are the Scriptures wanting in intimations which lead us inevitably to the same conclusion. In the "one place," where they were met together "with one accord," (Acts ii. 1.) they would of course pray "after this manner," as Christ had directed them. So St. Paul bids the Romans "with one mind and *one mouth* to glorify God" (Rom. xv. 6); and the same apostle, speaking to the Corinthians, reproves them, because when "the whole Church was come together into one place," they were not content to join in the psalms appointed. (1 Cor. xiv. 26.) "How is it then, brethren? when ye come together *every one of you* hath a psalm;" that is to say, every one prefers a psalm of his own choosing—"hath a doctrine," and so on. "Let all things be done unto edifying." He is blaming, you see, the disorder and confusion arising from the *extemporizing spirit* that prevailed at Corinth; and he openly declares his preference of a *common prayer* (v. 33). "God is not the author of confusion, but of peace, as in all Churches of the Saints."

But what goes to establish the fact beyond a doubt, is the universal tradition of the Church, tracing up to the apostles, or apostolic men, the four great liturgies which have afforded, in all parts of the Church, the model of their public services; and affirming besides, that wherever the apostles established a Church, they at the same time instituted a form of worship. And even if there had not been this tradition, the fact of the practice having existed from the earliest times would go far to prove that it originated with the Apostles themselves, for, had they followed the other way, that of unpremeditated prayer, we may be sure it would not so soon have been laid aside by the rest of the Christian world.

Enough has now been said, both as to the practice of the Church in this matter, and the reasons on which it is founded. We hope to have made it clear as to the use of a public form of worship generally, that it is agreeable not only to the practice, but also to the spirit of Christianity: that God is more honoured by it, and man more edified, and the faith of the Church better guarded and preserved. If any, who have been accustomed to worship God in the form provided by our own Church, do not so cordially approve of it as we do ourselves, thinking it, perhaps, somewhat too tedious and uninviting, we venture to suggest, that it may possibly be owing to their not thoroughly appreciating its real spirit and meaning, and its consequent adaptation to their wants. We believe that many who use the "Book of Common Prayer" are, to a great extent, unconsciously as well of the outward beauty of its arrangement, as of the deep Divine truths, the wisdom and holiness, that are contained and embodied within. It is with this impression that we shall endeavour, in our forthcoming numbers, to examine more closely into its construction, and, at the same time, investigate its history, in the hope that we may lead some, at least, among our friends, both to value it more highly, and to use it more heartily.

J. W.

## Practical Hints on Congregational Psalmody. No. I.

WE have received many letters urging us to be more practical. "We like the *Parish Choir*," say our correspondents, "and think it is doing great good; but why, Mr. Editor, cannot you give us something applicable at *once* to country parishes? What is the use of cathedral responses and litanies to us, who cannot even sing the Old Hundredth Psalm?" We wish, therefore, to shew, that if the Prayer Book is to be our guide, the general spirit of our publication has not been so unpractical as it has been thought to be; and then to point out something that may be done, and at once, anywhere.

Let us in the first place recall attention to the principle that speaks out from every page of the Common Prayer Book, that a large portion of the daily service is intended to be said *aloud* by the congregation, either *with* the minister, or *alternately* with him.

Let us in the next place revert to the principle so often enforced in our pages, that the prayers of the congregation are intended to be "*common supplications*," "made with one accord." Not the separate prayers of the persons assembled as distinct individuals, but the united common act of the whole, as of one body.

But if, as we have laboured to shew, men who are assembled together do all speak *aloud*, and if they speak aloud on some subject which they have a *common interest* in, and if they are all thoroughly *in earnest*, they will all naturally and undesignedly speak in the same musical tone.

This last proposition is both reasonable in itself, and established by *fact*. Reason shews that one common feeling must tend to produce one common tone, even if the discord arising from various tones did not render it necessary. And the experience of every-day life shews that when people really speak out unreservedly, and together, they always use a common tone. Need we give instances—Schoolboys hurraing at breaking up for the Christmas holidays? the excited crowd at a Methodist chapel? politicians at a stormy meeting? There is no church, at least, where the school children make the responses, which does not give an example.

But unhappily, let us go into almost whatever

church we will, and we find that the adult members of the congregation, in saying the psalms and responses, do not speak aloud, or do not speak in one body, nor yet in one tone.

If they do not speak aloud, it is because they either do not know, or because they wilfully neglect their duty.

Or, perhaps, if they do speak aloud, they do not speak as one body; but one begins before his neighbour, another drags behind, and all mutter to themselves as if saying some private task that concerned themselves alone, instead of cheerfully speaking out "in one accord" with their brethren. This may be the effect of pride or false shame, or more probably of mere inadvertence, and because they have never reflected on this point. But we most cordially believe, that no good churchman, whose attention was once directed to it, would fail to observe it; and that if the parish clerk and schoolchildren were requested to speak together in one tone (the latter in fact always do so), and the pitch were not too high, and if the congregation were requested to join with them audibly in the responses, that then the ear of the clergyman might be cheered with an open, masculine, sonorous tone, coming from every part of the church.

Dr. Bisse spoke most truly, when he said that the discord and confusion of voices in a parish church infallibly reduces every one to a whisper, except the parish clerk; and that it was only by being made in a musical tone that the *Amen* of the early Christians could have sounded like thunder.

This then is a *practical* point. Get a whole congregation to speak out, as the Prayer Book

directs, and to speak in the same tone. There is no difficulty in this; it requires no musical skill, no time, no study, no fatigue,—nothing in fact but the *will*. And if a congregation will not do *this*, if they will not *speak* out in one tone, how can they be expected either to have the will or the power to *sing* a Psalm tune? If they will not *read* the Hundredth Psalm in plain prose to one tone, how can they be expected to sing it in metre to a varied tune? If they will not do what the Prayer-Book plainly orders, how can they be expected to do something which is an addition to the legitimate Service?

But if this were attained, it would be the *point of the wedge*. The full sonorous tones of men's and women's voices, speaking out heartily, and reciting a psalm in alternate verses, would in themselves make most excellent music—an excellent chant; and this might be made the basis of any further improvement.

The common reciting tone being *given*, the musical responses, litany, and psalm chants follow by very easy steps.

All the oldest and simplest chants for the Psalms, for instance, consist (as we showed in our last Number,) of this one fixed reciting note, with slight variations at certain points, viz. at the middle and end of each verse.

This is so easy and simple a thing, that many large bodies of children who read together in church, do it regularly and constantly, although most unpremeditatedly. The writer not long since attended service at a church, when the alternate verses of the Psalms (it was on the 1st of November,) were said aloud by a very large school, to the following simple and natural strain:—

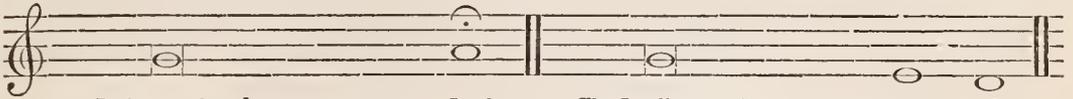


Yet have I set my King - - - - : upon my holy hill of Si - on.

These children, in fact, with no other teacher than the Almighty Being who formed their ears and voices, did *chant* the Psalms, though they know it not; Nature herself taught them to recite in unison, and they felt intuitively the beauty and propriety of that truly Church cadence—the fall of the minor third at the close of the verse, which is, in fact, the melody to which the prayers and responses have always been said

in the Christian Church, and which has come down in all probability from the days of David and Asaph. (See the Responses in No. VIII. of the *Parish Choir*, and likewise the *Plain Rules*, p. 66.)

If the Psalms are said in one common tone, what more simple, or easy, or natural ornament can be added, than the melody of the eighth Gregorian Psalm Tone?



Praise ye the Lord : The Lord's name be praised.  
 O come, let us sing unto the Lord : { Let us heartily rejoice in the } va - tion.  
 { strength of our sal - } va - tion.

And so we might go through the Service, and show that music, so far from being an unnatural incumbrance, is the spontaneous voice of hearty devotion, when the Prayer Book is used according to its right spirit, and the worshippers *speaking aloud with one accord in common supplication.*

No one, we will venture to say, who is accustomed to speak out in Church in a common tone, could ever consider the slight inflection and melody of the responses and Psalm chants, as anything more than the easiest and most natural vehicles of devotional feeling.

The public worship of our church, as laid down in the Prayer Book, is essentially *congregational.* It differs from the worship of Romanists and from that of Dissenters, inasmuch as it gives every man a form of sound words, wherewith to offer prayer and praise in his own mother-tongue. But this is exactly the point that has

been least attended to in all the efforts that have hitherto been made (as far as we know,) to reform Church music. Some clergymen, it is true, have succeeded in getting their school-children and the females in their congregations to sing metrical psalms or hymns before the service, or in the intervals between the different portions of it. Others have formed choirs, who sing Canticles or Anthems in a more or less perfect manner, but yet, in both cases, during the Responses and Litany, and reading of the Psalms, the Church is as silent as an Independent Meeting-house; no voices audible except those of the priest and clerk. Our idea is, that the only effectual way to raise up a healthy Church Music is, to get the *people* to understand the essentially congregational nature of the Daily Service, in fact, thoroughly to understand their Prayer Book.

X.

Lessons in Singing.—No. VI.

TIME, continued.

Now for practice sake, we will take a scale, and write it in bars, so as to beat time accurately while singing it.



Or thus, *in canon.* Fall into two divisions while I write down the notes.



Now one party must begin and sing the notes right through, while the other follows at two bars distance. The second party will begin at do when the first is at ME. When two or more voices sing thus, the same notes, but at one or more bars distance, it is called singing in canon.

[Class sing the Exercise.]

Observe the exercise you have just sung contains *one semibreve* or four crotchets in each bar. You might have instead one breve, or four minims, without altering the time; without altering, that is, the proportion of the notes

to each other. It would still be common time, and you would still have to beat four in a bar. But when you have *four quavers*, or two crotchets only in a bar, it is called *half-common* time, and you beat only two in a bar (*down and up*) throughout.

[Let the teacher write down other scales in breves, minims, crotchets, &c., (in common time,) by way of exercise. Such an exercise (both in unison and canon,) should form a part in each lesson, concluding with the chords  $\frac{1351}{46}$  and  $\frac{1461}{46}$  sung by four divisions, first in unison, then in harmony.]

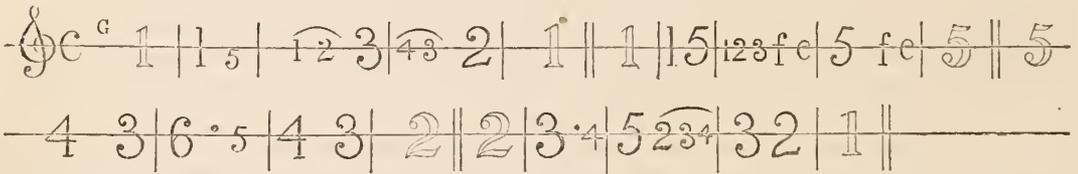
In singing metrical hymns, however, written

in common time, those especially of the older and graver style, indeed in most of the old Church music we shall find it more convenient to beat

down, up, two beats for each semibreve, and one for each minim, whether we reckon *four* minims in a bar, or only *two*. Thus

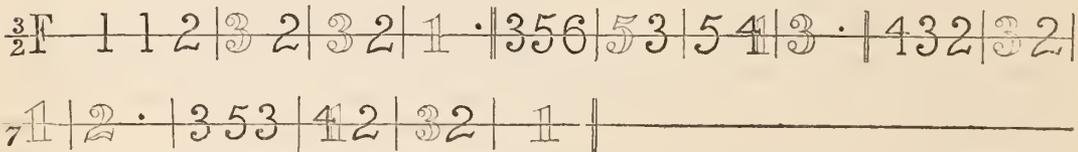


You observe in this example a dot placed after a note. This makes the note after which it is placed half as long again.



[Let the tune be learnt perfectly, both by notes and figures. When the Class know it, the words of the Morning Hymn, "Awake my soul, &c.," may be sung to it. The Class may be called on occasionally, at this stage of the instructions, to turn other metrical psalm-tunes, or short anthems, in common time, into figures, and *vice versa*\*.]

I must now give you some few examples of tunes in triple time, which you will have to beat for me. Turn these figures into notes in the key of F or G.



[The words "Come Holy Ghost, our souls inspire," from the Ordination Service, may be sung to this tune when perfect.—A simple Anthem in this time is Richardson's "O how amiable are thy dwellings," which may be found in Hullah's Part Music, Vol. 1. page 131.

For a specimen of the same time in crotchets, see Goldwin's Anthem, published in No. 1. of the *Parish Choir*.]

T.

\* We hope to give a few specimens of these in an early Number.

## PROPOSED PLAN FOR TRAINING CHURCH CHOIRS.

*To the Editor of the Parish Choir.*

SIR,—I WAS much pleased with the letter of an *Organist and Schoolmaster* in your November number, suggesting the training of National schoolmasters for choir-masters. It is by far the most likely plan to produce any general improvement in the manner of celebrating Divine Service in our churches; and were the same system adopted in all our Diocesan training institutions as that pursued at St. Mark's College, Chelsea, of making Ecclesiastical Music a branch of study, it would not be too much to expect, that in process of time we should see a race of National *Choir* as well as *school-masters*. But as some years must elapse before we can reasonably expect to behold such a wished for consummation, I beg to submit a plan which I humbly presume might be adopted to begin the work of reformation in something like a systematic manner.

A clergyman, perhaps, wishes his choir, or rather, congregation, to be trained in the choral service, but cannot afford to engage the entire services of a competent teacher. Let him, therefore, ascertain if any of the neighbouring clergy within a reasonable distance, desire the same thing, and are willing to join him in the expense of a teacher, as it would be quite practicable for one earnest and active person to superintend four or six choirs at the same time, provided they were within a circuit of—say, five miles—by devoting one day weekly to each, or joining two neighbouring choirs, and occasionally uniting all in one general practice. He might instruct the children in the day, and the adults at the more convenient time of evening. Such a plan as this would enable a clergyman to restore the Choral Service in his church effectually, and at a very moderate expense, in which, most likely, he would be assisted by such of his more wealthy parishioners as have their hearts in the cause. The length of time the services of the teacher would be required, would, of course, depend upon the proficiency of those he had to teach; but about two months, I imagine, would be the average time required at first, and, subsequently, an annual visit of two or three weeks would keep up the necessary degree of proficiency.

This, sir, is not altogether a theoretical scheme. A gentleman, with whom I am acquainted, has for some time pursued something like this system with very great success. But it is not from individual efforts we can expect to see any general results;—such a plan requires the fostering care of such a society as that for the *Promotion of Church Music*,—in connexion with which might go forth a corps of efficient teachers, diffusing through the length and breadth of the land a knowledge of the means of a *consistent and rational* celebration of Divine Service, rendering our beautiful Liturgy more attractive to those who now regard it with a cold indifference;—making that service a *delight* which is now, alas! by too many *endured*, and binding the hearts of the young in closer communion with the Church, by enlisting their affections, while as yet they are too young to appreciate the beauty and value of our excellent Common Prayer.—I am, Sir,

Your obedient servant,

Sutton, Kent.

TALLIS.

## CHURCH MUSIC IN AUSTRALIA.

A MEMBER of the Society for promoting Church Music has been good enough to forward us the following account of the state of Church Music at Sydney.

“MY DEAR—, You will, I am sure, be glad to know that the *Parish Choir* has received a hearty welcome in Sydney, as being just the thing wanted. The service at Christ Church, in the parish of St. Lawrence, Sydney, seems to be performed in a very superior manner. Nothing, I am assured by a competent judge, could be more solemn and devotional than the Chanting and Anthem, Zingarelli's ‘Go not far from me,’ at evening prayer, on the feast of St. John Baptist. There is a Choir of volunteers, chiefly young men, merchants’ and government clerks, who seem to be thoroughly earnest in this and other religious duties, being also communicants, and teachers in the Sunday School, and ready for every thing that is good in parish matters.

“The Choral Society too, which was set on foot by Mr. Purchas, from New Zealand, is thriving. The new organ at Christ Church, built by Holditch, of Greek Street, is very shortly to be opened, and the first great anniversary meeting to be held, with a selection of music by Handel, Haydn, Mozart, Croft, Battishall, Zingarelli, Kent, Smith of Dublin, &c. My letter, dated the 25th of June, arrived via India on the 26th of October.—I remain, your's sincerely,  
C. R.”

## ON THE CANTICLES PUBLISHED IN THE LAST NUMBER.

At the desire of a clerical correspondent, we beg to offer the following additional explanation of the Canticles, which were published in No. XI. of the *Parish Choir*.

The *time* of chanting is to be exactly the same as is required for clear and distinct recitation.

The words put under the initial intoning notes at the commencement of some of the Gregorian chants, are to be sung to those notes, in the same time and rhythm as if those notes were not there.

It is not *necessary* to use those notes, but each verse may be begun with the reciting note, if preferred.

Every syllable is to be sung to the note immediately over it, and to one only, unless two notes are connected by a slur; in which case it is to be sung to both.

In the Venite, Benedictus, Jubilate, and Cantate (Series A), and in the Athanasian Creed; in other words, when singing the 2nd, 4th, 5th, and 8th Gregorian chants, the last note before the central colon is only to be sung if there is an unaccented syllable to it; if there is no such unaccented syllable, the pause is to be made after the *rising note*.

In Cantate (A) the third is the only verse in which the last note (*la*) before the colon is sung, viz., to the syllable *tion* in word salvation. That note ought to be marked off by two dots, as is done in Venite (A).

In Deus Misereatur (A) the *la* and *sol* at the close, (over the word “unto”) ought to be slurred. If any one syllable occurs under them, it should be sung to both, as in verses 3 and 6; if two syllables, as in the

remaining verses, one syllable should be taken to each note.

The accent (´) is put to mark the syllable at which the melody first departs from the reciting note. Some other syllables are put into italics, merely to distinguish those which belong to some particular note. Thus all the syllables under the initial intoning notes are italicized; so are all those under the note E at the cadence of Venite (A).

#### ON THE USE OF THE "BENEDICITE."

*To the Editor of the Parish Choir.*

SIR,—In a former number of the *Parish Choir*, you intimate that Benedicite was formerly sung during Lent, and give a very excellent reason for the custom.

But although there is, at present, no special rubrical direction for singing it, yet it is evidently very appropriate on Septuagesima Sunday, after the description of Creation, in the first chapter of Genesis. Its effect on this occasion is much enhanced if the singers commence immediately on the conclusion of the Lesson, without the organist first playing over the chant to which it is to be sung.

Its use is also manifestly appropriate on the nineteenth Sunday after Trinity, when the third chapter of Daniel (containing a narrative of the fiery trial of its composers) constitutes the first Lesson. And on Christmas Day it is peculiarly appropriate (when we commemorate the greatest of all events) to call upon "All the Works of the Lord to praise Him." The custom of decorating our churches with evergreens at that season, adds, in no small degree, to its effect, especially in such a town as this, where, amidst the tumult of business, the existence of the country and "the green things upon the earth," is almost forgotten. I have frequently heard it, on all these days, in some of the churches here. The first chapter of Genesis being read also on Trinity Sunday, there would of course be the same reason for singing it on that day as on Septuagesima Sunday.

I am, Sir, yours truly,

F. N.

Manchester, Dec. 14, 1846.

\*. \* It is sung in many churches during Advent, for the same reason as it is sung during Lent.

#### CHORAL SOCIETIES.

We are glad to find that steps have been taken to form societies for the practice of Church Music at Christchurch in Hampshire, St. Andrew's Newcastle, and other places, and that most of the societies of the same kind to which we alluded in a former Number, are in a state of vigour and activity. May we suggest to the directors of these Societies the expediency of calling the attention of their members to the duty of speaking out in church, and saying the Psalms, Responses, and Amens in one common tone? a thing which would lead easily to the chanting of these parts of the service subsequently.

We may also suggest to the amateur members, the desirableness, when possible, of taking three or four private lessons on the art of opening the mouth, and speaking properly, before beginning with a Hullah class. It is better never to get into the habit of singing through the nose or teeth; and the effect of class singing is very much enhanced when every member produces the vowel sounds purely.

#### Books Received.

HARMONIA SACRA FAMILIE, by the Rev. W. Hawker, published by Roberts, Exeter, contains Hymn and Psalm tunes of a pleasing character, for family use, with a Sanctus and some Chants; which last we cannot admire. The preface to this work, however, contains some remarks on Church Music, so entirely in accordance with what we believe to be the dictates of good sense and piety, that we intend to extract one or two passages from it, as soon as we can find room.

BURNS'S ANTHEMS AND SERVICES, No. VIII., contains two Anthems for Christmas and one for Advent, besides Batten's Anthem "Deliver us," and a specimen of Mozart.

The adaptation from Morales, "Unto us a Child is born," bids fair to become popular, but we fear that the same cannot be predicted of the specimens of Vittoria and O. Di Lasso which precede it. We have said before, and we now repeat it, that this production of the works of the most eminent foreign ecclesiastical writers, with English words, and in a popular form, is a thing most gratifying, as indicative of a healthy state of feeling regarding Church music; most useful in supplying models to future English composers, better worthy of imitation than writers of the Foundling and Magdalen school, and most creditable to the parties who have undertaken the task. But we fear that they have in some cases attempted impossibilities. The magnificent phrases of Palestrina, so suitable to the open vowel sounds of the Latin, are certainly not so congenial to the English, which seems to require a terser mode of expression, and revolts at the dwelling on close and unimportant syllables for many bars—(Vide word *believed* at p. 98; and word *our* at p. 38, third line of the bass). It must be borne in mind also, that the editors cannot alter the words in any way, so to adapt them to the music. On the whole we must say, that glad as we are to have Palestrina and Morales made widely known, yet that we fear that some of these versions of them are anything but useful to choirs; and that we wish the editors would favour us with reprints of the older English composers in greater proportion.

The MESSIAH and CREATION are not, strictly speaking, Church music, yet we hope that few of our readers are without the opportunity of hearing them performed once a year, or of beguiling a winter's evening over them at the pianoforte. The very cheap and elegant edition of these works which Mr. Novello is now publishing, will be found very convenient for amateurs.

#### To Correspondents.

Clericus, Plymouth. The subject of metrical psalmody shall receive due notice ere long, but we must treat of the essential parts of Divine Service in the first place.

"A Country Clergyman" would derive assistance from Rink's "*First Three Months at the Organ.*"

H. O. shall appear shortly.

"On Modern Mutilations of Gregorian Music" in our next.

Letters to the Editor of the *Parish Choir*, and communications respecting the *Society for promoting Church Music*, may be addressed to the care of the Hon. Sec., R. Druitt, Esq., 39a, Curzon Street, Mayfair, London.

London:—Printed by THOMAS RICHARD HARRISON, of No. 45, St. Martin's Lane, in the Parish of St. Martin in the Fields, in the County of Middlesex, Printer, at his Office, No. 45, St. Martin's Lane, in the Parish and County aforesaid; and published by JOHN OLLIVIER, at No. 59, Pall Mall, in the Parish of St. James, Westminster, in the said County.—Friday, January 1, 1847.

# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 13.]

PUBLISHED MONTHLY.

[FEBRUARY, 1847.

### On the Book of Common Prayer.

#### ARTICLE II.—DIVISION AND DISTINCTION OF THE SERVICES.—RUBRICS.—DAILY PRAYER.

OUR object will now be to consider in detail, one by one, the Services which the Church has provided for us in her Book of Common Prayer. But before we actually set about this there are one or two things which it will be necessary to bear in mind by way of preface. The first is that we recognise clearly the *distinctness* of the several Services. We must understand the Prayer-book to contain, not simply a collection of Prayers, but a variety of separate Services, each complete in itself, and each designed for its own especial season and purpose. There is first the Ordinary Service for every day, morning and evening. This, let it be remembered, is one complete service. On high-days (as Sunday,) and holy-days, in addition to this, there is a higher Service appointed to be used, namely, the Communion Office. And, lastly, for three days in the week, Sundays, Wednesdays, and Fridays, we find one other Special Service fixed, equally distinct and equally complete in itself, viz., the Litany, or General Supplication.

With the other (*occasional*) offices contained in the Prayer-book we are not now concerned. It will be sufficient for our present purpose to bear in mind the distinctness of those three *usual* ones just mentioned. 1. The Order for Morning and Evening Prayer daily throughout the year. 2. The Litany, to be sung or said after Morning Prayer upon Sundays, Wednesdays, and Fridays, invariably: at other times, only when appointed by the proper authority; and 3. The Order of the administration of the Lord's Supper, or Holy Communion, to be used upon Sundays and other holy-days.

People have got into a way of considering these three Services as one. Many, who profess to admire and love the "Church-service," speak of it under this idea. And the reason is, apparently, because it has long been the custom of the Church, out of regard, as we must suppose, to the convenience of the worshippers, to celebrate the three offices, upon Sundays, together: and since men have got into the habit,—strange and unaccountable as it is, but too general,—of meeting for the public worship of God *only* upon Sundays, they are led to regard the three Services as being in reality what they then appear to be, *one*. The consequence is, that, notwithstanding their admiration of the "Church Service," they think they can detect many inconsistencies, as the frequent repetition of the Lord's Prayer, and of the Collect, and the offering up of two distinct prayers for the Queen. Whereas the fact is that each of these prayers has its own proper place in each several office, as we shall see when we come to consider them separately, and as we should see at once and always if they were separately celebrated in the Church.

Another matter, far too generally overlooked by persons who profess to use the Prayer-book, is this, that along with the actual *forms* of prayer and praise, are given many *directions* for their use, differently printed, so that you may distinguish between the two. These directions, or RUBRICS as they are commonly called, from having been printed anciently, as they are still in our best Prayer-books, in *red letters*, it would be wrong to pass over, since they are set down for the guidance, as well of the minister in the performance of his office, as of the worshipper in his devotions; they are meant to direct how, when, and where the different things

relating to Divine Service are to be performed. They may, perhaps, when we read and reflect upon them, remind us of many things which we have gradually accustomed ourselves to forget; they may convict us, in some instances, of much past neglect and indifference in the service of God; still, as being the rule of that Church to which we all profess to belong, and which we all ought heartily to love and revere, we must not flinch from meeting them fairly and honestly, nor doubt that, in common with every other part of the Service, they do tend to God's honour and glory.

Now the first words that meet us as we open our Prayer-books at the beginning of the service, have the nature of a note or direction. They are these, "The Order for Morning Prayer *daily* throughout the year," and again, "The Order for Evening Prayer *daily* throughout the year." A very important rule is implied here, one which we find more fully expressed in the preface, "Concerning the Service of the Church," in these words:

"All priests and deacons are to say daily the Morning and Evening Prayer, either privately or openly, not being let by sickness, or some other urgent cause. And the curate that ministereth in every parish church or chapel, being at home, and not being otherwise reasonably hindered, shall say the same in the parish church or chapel where he ministereth; and shall cause a bell to be tolled thereunto a convenient time before he begin, that the people may come to hear God's word, and to pray with him."

The spirit and meaning of the Church on this point is quite clear. She upholds the practice begun by the first Christians, of whom we read, that they "continued *daily* with one accord in the Temple," (Acts ii. 46,) a practice which, in the earliest and purest ages of the Church, universally prevailed, and which has never yet been altogether discontinued, nor, it is to be hoped, ever will be. Among ourselves it has of late very much fallen into neglect; and it may be we are even now reaping the fruits of that neglect, in the general decay of piety and practical religion which all join in lamenting. The reasons given for not observing it are usually such as these:—First, That it is apt to lead to formality. But may not the same objection be made equally against family prayer, or, indeed, against all prayer whatever? Yet who will venture to say that the daily offering up of family or of private prayer must necessarily lead to formality on the part of the worshipper? On the contrary, the general remark is, that they who pray oftenest are the least likely to be formal, and the most likely to be fervent in their prayers.

Again, it is asked, Of what use is the daily service of the Church, when so few are found able or willing to attend it? We answer, were

there never so few, the service would still be acceptable in the sight of God. Our Lord has, in fact, anticipated all such objections as these, when pledging His presence to the smallest possible gathering of His One Church,—“Where *two or three* are gathered together in my name, there am I in the midst of them.” (Matt. xviii. 20.)

Nor should we overlook the great advantage, to the old and infirm and ill-instructed especially, of being enabled to hear so much sound instruction, so many chapters of the Bible read every day, as well as to have the opportunity of praying, at a time of life when they can do little else, and certainly can do nothing better, for themselves and for their brethren.

If, lastly, it be urged, that since in the great majority of churches throughout the land, the practice has been discontinued, therefore, on the Church's own showing, we must hold it unnecessary; then we cannot be too thankful for having the voice and rule of the Church to appeal to, against the judgment of her negligent or undutiful children. Here it is, standing, as we have seen, at the head of all her prayers and services, and it proves that *she*, at least, does not distinguish Sunday as the only one day in the week to be hallowed to God by the public offering of prayer and praise; by meeting for public worship on that day, and on no other; but that she calls upon us to worship God in His Holy Church *every* day: at the same time, knowing that many may be debarred from so constant a service by the duties of their calling, she fixes *one day* in every seven, the first of the week, to be a day of *especial* worship; a day on which we are *bound* to abstain from all works save works of necessity, and works of charity, and to apply ourselves, heartily and earnestly, to His immediate service. And surely this is the very least that we can give Him.

J.W.

#### On Modern mutilations of the Gregorian Psalm Tones.

IN the eleventh Number of the *Parish Choir*, we gave several specimens of the Gregorian Tones, (or old Church melodies, as they ought rather to be called,) with rules for adapting them to the Psalms or Canticles. In the present Number we wish to point out some of the errors (as we think them,) which are frequently committed in the use of these noble old compositions.

We said (in the 11th Number,) that the Psalms were constantly chanted to these melodies, down to the Reformation; and that at that era (1550), they were retained by the English Church, together with the old music for the

other parts of her services. From this time to the Great Rebellion (1645), we have proof that they were in constant use wherever the Psalms were chanted; and after the Restoration (1660,) they were again immediately published, as "the common tunes for the reading psalms." But the age of Charles the Second was not one of the strictest; and therefore the Gregorian were soon superseded by chants of a more tuneful character. In the early part of the succeeding century, double chants made their appearance; and we may say of the best specimens, both of these, and of the single chants, that they are strongly characterised by a reverential and Church-like character. But as we come down to the nineteenth century we see that, in proportion as the number of these compositions multiplied, so their style became secular and degraded. During the first thirty years of the present century, organists and amateurs, people who could compose nothing else, seemed to expend all their most perverse ingenuity in the composition of double chants. Every musical phrase that could be invented or borrowed was tortured into this shape. Scraps of old services, of Handel's marches, of Roman Catholic masses, of songs and glees, were fabricated into double chants and intruded into the Church; as if the psalm chant were intended to afford scope for the ingenuity of composers, or to tickle the ears of listeners, instead of enabling *congregations* to sing to the glory of Him who is *fearful in praises*.

About ten or twelve years ago, when this abuse was at its height, and when parish churches, and even cathedrals, were often disgraced by the introduction of newly-composed chants, some displaying all kinds of "chromatic torture," (these, by-the-by, generally intended to be screamed by charity children,) some licentious, irreverent, and thoroughly bacchanalian, it seems naturally enough to have occurred to some clergymen that the best and most sweeping measure of reform would be, to return altogether to the primitive melodies of the Church.

But at this time, unfortunately, the knowledge of Church music was at a very low ebb. It is true that much of the ancient music was still used in Roman Catholic chapels, and in particular, the eight psalm tones were sung at vespers,

although, as we shall show hereafter, many of them had been sadly altered for the worse; and this style of music was and is exceedingly unpopular amongst worldly-minded and indevout Romanists, who hate the *plain chant* as fervently as ever did the Puritans, because it has not lusciousness to please the ears of those who come to listen, and not to sing devoutly themselves. But in the Church, we believe the Gregorian Tones were almost unknown by name. Some few students, it is true, might have glanced at them in the pages of Burney and Hawkins, as antiquarian curiosities, as things whose day was gone by, but for all practical or useful purposes they were unknown—were *dead*. The first tone was, and still often is, supposed to be the composition of Thomas Ta lis.

Such being the state of things, it cannot be wondered at that some errors have attended the modern revival of the primitive psalm chant in the English Church. One Editor of Gregorian Tones, in fact, (Mr. Christie) craves for indulgence on the plea that "many attempts must be made before we, who have been so long wrong, can become right." It will be our object then to point out a few of the faults into which we think some have fallen who have lately published manuals of Gregorian psalmody, and at the same time to give our reasons for our opinion.

The first point we shall touch upon is the adaptation of the Gregorian Psalm Tones to the words of the English Psalms or Canticles.

But before receiving our opinion upon the works of others, our readers will naturally ask, what authority have we for our own statements? To which we can reply, that our desire is only to—

Follow where'er the Church hath marked the ancient way.

We should consider it as something worse than presumption were we to set about inventing new rules for old Church music; we wish solely to appeal to old established rule or precedent.

It is certain that we need not look far, if we wish to find the true method of singing the Gregorian Tones. There are rules for applying them to Latin words; and these must evidently be followed, *mutatis mutandis*, by those who would sing them correctly to English words.

Nay, in order to deprive us of any doubt on this point, we find, that when our Prayer Book was translated from the Latin, the music was applied to the English according to the same rules which were followed with regard to the Latin. The Litany and Responses, as set by Cramer and Merbecke, relies of the old music that have lingered in cathedrals, almost uncorrupted from the days of the Reformation, are noted exactly according to the Latin rules; and the psalms, when they used to be sung to Gregorian Tones, were also sung according to these rules. So that, we assert, we have rules for the use of the Gregorian Tones in Latin, and we have these rules sanctioned by the musicians who first adapted our English service to music, and who were far more familiar with the character of the old Church chants than we who are now attempting to restore them after almost a century of disuse. If Merbecke and Tallis, and men of that day, and if cathedral choirs after the Restoration, sung them after the old established method, what right have we in the nineteenth century, to invent a new and worse method of our own? But this is what we fear has been done by more than one person of late.

But, we imagine that we hear the objection raised, Can rules applicable to the Latin language serve for the English? Are not the rhythm and prosody of the two languages totally different? This objection, we believe, will soon disappear on reflection. We have nothing to do with the laws which regulate the prosody of either language; we merely have to take either language as it is actually pronounced, and to apply the musical accents accordingly. We find in Latin a multitude of words of two syllables, such as *semper, verbum, viam, ejus*, with the accent on the first syllable; and just as these are treated, so would we treat the similar English dissyllables, *holy, angels, mischief, ever*, &c. Other words there are in abundance, in both languages, of three syllables, with the middle syllable short; such as *Dominum, sæcula, Filio*, &c. Whatever rule applies to these, must also naturally apply to such words as *holiness, wickedness*, &c. Such words, moreover, as *efrum, sermons, ungodly, salvation*, with the accent on the middle syllable, must surely be treated alike; and so must such

parallel words as *arietes, vocaberis, malitia, inheritance, ungodliness*, &c., &c.

In saying this, we are merely quoting the principles which guide every person who adapts English words to any foreign music; which are as applicable to Martin Luther's hymn as to a Gregorian chant. We may not alter the accent of the music; and we may not pronounce *Dominum* as if *Do-mée-num*, nor *holiness* as if *ho-lée-ness*; and neither ought we to sing them so. In fact, in all singing, the accent of the words and that of the music ought to correspond\*. And why? Because otherwise the meaning of the words is not expressed.

The rules for the application of the Gregorian Psalm Tunes (in their common form†) to Latin words, which we either have found actually laid down by writers of celebrity on the subject, or have deduced from examples given by them, and which we propose to illustrate by the examples that follow, are these:—

1. One syllable, as a general rule, is taken to each of the inflected notes at the mediation and cadence of the chant; but short unaccented syllables, such as *mi*, in *Dómino*, are reckoned as nothing, and are taken with the next long syllable. When two notes are united by a slur, *one long* syllable may be sung to both, or one short syllable to each.

2. At the mediation of the 2nd, 4th, 5th, and 8th Psalm tones, the *rising note* is always given to an emphatic, accented syllable.

3. If the last word before the middle colon in a verse be a monosyllable, the *rising note* in the 2nd, 4th, 5th, and 8th Tones is given to *it*, and the voice does not fall again to the reciting note till after the colon.

4. If an Hebrew word occur at the mediation of either of these Tones, the *rise* is to be made on its last syllable.

5. The *rise* at the mediation of the 3rd and 7th Tones is not to be made upon a short syllable, nor on the last syllable of a word.

\* "In omni textu lectionis, Psalmodiæ, vel cantus, accentus sive conatus verborum (in quantum suppetit facultas), non negligatur, quia exinde permaxime redolet intellectus. Scire debet omnis cantor, quod literæ quæ liquescent in metrica arte, etiam in Neunni musicæ artis liquescent."

† We are speaking now only of the common forms of the Psalm tunes; not of the more elaborate and ornamented terminals of the 1st, 3rd, and 7th.

6. The rising note at the *cadence* of the 5th and 7th Tones should not be given to a short syllable, nor to the last syllable of a word.

*Lastly.* It is remarked that chanting should never be performed in such a way as to violate the *quantity* or correct pronunciation of the words. It should not be done so as to make a short syllable long, nor a long syllable short. And this simple principle is the key to the meaning of most of the above rules.

Now these rules were followed, *mutatis mutandis*, by those great musicians of the 16th century, who adapted our English service to the old Church music, and by choirs, so long as the *Gregorian* was, as Bishop Wetenhall called it, the *common* way of reading psalms musically. The accent of the music and that of the words was carefully made to correspond, as of old, in the Latin. And, in particular, the rule for putting an acute accent to a monosyllable at the mediation of a verse, and the rule for accenting the last syllable of Hebrew words, was always observed. Throughout the Psalms, the Litany, and Responses, the old rules were obeyed, and always have been obeyed in the Responses, even by choirs who sing them by rote, and without knowing the very existence of the rules\*.

Having said thus much by way of preliminary, let us see how some modern adapters have erred, by neglecting the precedents afforded them by the usage of the Latin and early English Church musicians.

The first error we will allude to is the adoption

\* If there be one of these rules which admits of relaxation, it is that which directs a monosyllable at the mediation of the 2nd, 5th, and 8th Tones, to be sung with a strong accent, to the *rising note*. Any monosyllable in the Latin occurring in such a situation, would naturally be an important word. "*Domine probasti me, et cognovisti me,*" &c., &c. But in the English, in which a whole verse might consist of monosyllables, as

"*The sea is His, and He made it:*"

and in which a medial monosyllable might be a very unimportant particle, it does not appear necessary that this rule should be *invariably* adhered to. Merbecke departed from it in a few instances. We departed from it in our setting of the verse we have just quoted from the 95th Psalm, putting the accent thus:

The sea is His, and He made it:

(vide *Venite*, series A, *Parish Choir* for December).

We find that Dr. Gauntlett, and Mr. Spencer, in their *Hymnal*, have accented it thus:

The sea is His, and Hé made it.

Moreover, in the Latin the last syllable of a declinable word could not be accented; in the English it might be; and therefore we would give an *accented note* in any of the Tones to the last syllable of such words as *thereof, wilth, confess, rejoice*, &c., &c.

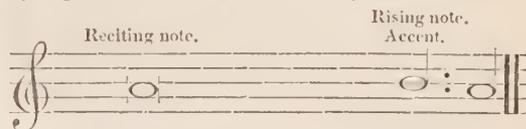
of that monstrous custom of taking only one syllable,—be it long or short—an important word, or an insignificant terminal,—to each of the inflected notes of the chant.

There are three books in which this system is acted on, viz.—The *Laudes Diurnæ*, published by the Rev. F. Oakely, for the use of Margaret Chapel; *The Day Hours of the Church, with the Gregorian Tones*, by Mr. Albany Christie; and the *Psalter, with the Gregorian Tones*, prepared, after Mr. Christie's rules, by a clergyman who signs his initials W. B. H.

These three books are rendered utterly useless, by their adherence to the absurdly strict syllabic rule. They contain many passages fit only for persons who would chant mechanically like parrots; with no meaning and no expression; *not* with the spirit, nor yet with the understanding.

Let us see how these books spoil the mediation of the 2nd, 5th, and 8th Tones. Of course if any syllable indiscriminately, so it be but the second from the colon, is given to the rising note, it will perpetually happen that an unaccented syllable is given to it. And if in chanting, an unaccented syllable is given to an accented note, one of two evils must happen; either the melody must be altered to suit the pronunciation, or the pronunciation to suit the melody.

Now let us give the mediation of the 2nd, 5th, and 8th Tones in notes; with 1st, Latin words; 2dly, with English words, according to good old authorities; and 3dly, with some specimens of the barbarous perversions of sense and music, caused by a pedantic adherence to the syllabic rule.



- |        |  |
|--------|--|
| No. 1. | { Coeli enarrant gloriam - - - - De' - i :<br>Lex Domini immaculata convertens a' - nimas :<br>Et tu puer, Propheta Altissimi vo - ca' - beris :<br>Dominus dixit ad - - - - me' :<br>Fundatur exultatione universæ } on' :<br>terræ mons Si - - - - }   |
| No. 2. | { Which Thou hast pre - - - - pa' - red :<br>That we should be saved from our e' - nemics ;<br>O God the Father of - - - - heav'n :<br>O come, let us sing unto the - Lord' :<br>Blessed be the Lord God of Isra - el' :<br>O praise God in his ho - - - - li' - ness :<br>He shall reward evil unto mine e - ne' - mies :<br>Let the house of Aaron now - con' - fess :<br>The right hand of the Lord hath } min' - enee :<br>the pre-e - - - - }<br>For they who do no wick - - - - ed' - ness : |
| No. 3. | { The right hand of the Lord hath } min' - enee :<br>the pre-e - - - - }<br>For they who do no wick - - - - ed' - ness :   |

Now if any one will sing the Latin examples, No. 1, and the English, No. 2, he will find at once an intelligible principle; the accented note is always given to an accented syllable. But in singing the examples No. 3, which are taken at random from the before-mentioned books of Mr. Oakely, Mr. Christie, and W. B. H\*, the sound and sense are entirely at variance; and one must give way. If the words are made to give way to the music, then we have such nonsensical words coined as *holeéness*, *eneémies*, *con'fess*, *eminenc*, *wickédness*. On the other hand if the music gives way to the words, if an accent is given (as it ought to be,) to the first syllables of the words *hóliness*, *wickedness*, *éncmies*, &c., then the melody is altered after the following fashion.



That we should be saved from our - e' - ne - mies :  
O praise God in his - - - - - ho' - li - ness :  
I have sworn, and am steadfastly - - pur' - pos - ed :

Now in all these examples, the accent being just *before* the rising note, the latter is consequently unaccented; and the melody of the mediation, is converted into a vulgar *tum te tum*,—one unaccented note between two accented ones

Let it never be forgotten, that the melody of the mediation of the common forms of the 2nd, 5th, and 8th Tones, if expressed in common notes with bars, is this :



O praise God in his - - - - - ho' - li - ness :  
Quid gloriaris in ma - - - - - li' - ti - â :  
Quare fremuerunt - - - - - gen' - tes :

with a strong accent on the rising note; *la, sí la*; not *la, lá sí la*, with the vulgar *tum-tum te tum* effect, produced by singing these modern mutilations of Church music. X.

(To be continued.)

### THE LATE MR. HAWKINS.

WITH feelings of great regret we notice the death of Mr. Hawkins, gentleman of Her Majesty's Chapel Royal, and lay-vicar of St. Peter's, Westminster. The visitation by which Mr. Hawkins was removed was of a very sudden kind; he was in waiting at Westminster Abbey during the month of December; and up to the 31st of that month attended in his place in his usual health; and on the 9th of January, he died of severe internal inflammation, in the fiftieth year of his age.

His remains were interred in the cloisters at Westminster, on Tuesday, the 19th of January, and were accompanied to the grave by the members of both the choirs (the Chapel Royal and Westminster,) to which he belonged. His funeral was solemnized with the full musical services of the ritual of the English Church.

At the conclusion of the usual Morning Service (in which the Psalms were chanted to the first Gregorian tone, fourth ending\*, and Orlando Gibbons's *Te Deum* and *Benedictus* were sung,) the body was received at the entrance of the cloisters by the Reverend Dr. Wordsworth, the Canon officiating, and the Reverends G. H. Repton, and W. H. Cope, with the officers of the Church; and on its reaching the western cloister-door of the Nave, the choir preceded it singing the anthem *I am the Resurrection and the Life*, &c., as set by Dr. Croft, accompanied by the organ. On the arrival of the procession in the Choir, the proper Psalms in the Burial Service were chanted to Purcell's chant in G minor†; after which the Lesson was read by Dr. Wordsworth. The body was then borne to the grave, which was situated a little way from the west-cloister door, and the choir being ranged in a double line from that door up the Nave, sung the anthem *Man that is born of woman*, &c., as set by Croft, with the fine verse, *Thou knowest, Lord, the secrets of our hearts*, by Purcell. After which the Reverend Dr. Wordsworth (who we understood officiated at the special request of the deceased,) said the form of committal and the concluding prayers; the choir singing the anthem *I heard a voice from Heaven*.

The Very Reverend the Dean of Westminster, and the Reverends J. Jennings, Temple Frere, and E. Repton, Canons of the Church, were present at the service, and accompanied the body to the grave: and many of the most distinguished members of the Profession, as well as several amateurs, attended and took part in the musical service.

The whole service was of the most impressive character, and showed (possibly to many for the first time,) the solemnity and beauty of the Burial Office when accompanied with its due musical intonation. The large body of voices, "the white-robed choir" among whom were intermixed the boys of the Chapel Royal in their scarlet cassocks,—the associations of the building—the Choir lighted up with wax tapers, in consequence of the darkness of the morning, and the gloomy solemnity of the Nave, together with the mournful and majestic tones of

\* Published by Parker, Oxford, and Rivingtons, London. This book is so well-arranged and cheap, and nicely got up, that we are quite grieved to be obliged to condemn it. Had the Editor looked into the old authorities, he would soon have seen the utter worthlessness of Mr. Christie's book as a guide to Gregorian chanting.

\* See Psalter printed in *Parish Choir*, 19th Day, Morning Prayer.

† See Psalter, 8th Day, Morning Prayer.

the music, all tended to make that service one whose influence will not easily fade from the remembrance of some of those present. It was observed that many were much affected at the words *He fleeth as it were a shadow*, which were sung whilst the body, covered with the sable pall, seeming in the gloomy obscurity of the Nave as a dark shadowy form, was being borne away between the double line of choristers: fleeing indeed, and going down to the grave, to be no more seen. The words, too, *In the midst of life we are in death*, were very solemnly realized to those who had heard the voice of him that was borne along before them, upraised in that church but a few short days before. The singing of many of the choir, "old men and children," was broken by their tears.

The public had long ago pronounced an opinion on the late Mr. Hawkins, and elevated him to the high position as a concert-singer which he deservedly occupied. We only knew him in the Church, and as a Church chorister only we can speak of him. But we desire to bear our testimony to his steady and constant performance of the duties of his office. It is a vulgar but an expressive phrase to say, "he did his work well." His part was as carefully performed in a full Anthem or Service as in the most ornamental solo. His enunciation of the words of the Psalms in chanting was clear and emphatic, and we have ourselves derived many important hints from the distinct way in which he adapted the words of the Psalms to the music, without marring the effect of the one, or the true emphasis of the other. His attention to the service and demeanour in Church were such also as we cannot help noticing favourably.

The choir of St. Peter's, Westminster, has lost a valuable member in Mr. Hawkins: the loss of so good a contra-tenor singer at this time that choir can ill afford. We trust that on the one hand care and deliberation will be exercised in filling his place, and that on the other, young men of ability, whether in London or in country choirs, will offer themselves as candidates for the vacancy; and that by all it will be borne in mind that the office is not that alone of a singer, but in some sense of a minister of God; that the lay vicars of Westminster are indeed to sing—but to sing the Divine Service; that "the praises of God are in their mouths," and the holiest of holy words daily on their lips. It is an office of advantage and emolument indeed, but surely too of great honour and of great responsibility.

And may we urge on the candidates for this office, too, that while they seek to occupy the place of him that is gone from among us, and to emulate his musical abilities, they should strive above all to imitate his constant and careful performance of all parts of his duty, his attention and demeanour in church; remembering that they ought to "make melody in their hearts to the Lord," and to take the words of St. Paul as the motto of their lives, "I will sing with the spirit, and I will sing with the understanding also;" and that ecclesiastical singers ought to be not only perfect musicians, but reverent churchmen and consistent Christians, and persons who esteem the daily service, not a performance, but a duty and a delight, and the Holy Communion, as their highest Christian privilege, and a rite in the celebration of which they themselves ought to be attendant and assistant ministers.

The numerous improvements lately introduced in the religious services of Westminster Abbey, and the great increase of the congregations there, lead us to entertain the hope that the musical performance of the full Communion Service may, ere long, be restored in that collegiate church—by which we mean the singing of the people's part; the Responses of the *Sursum Corda*, the *Sanctus*, in its proper place after the Preface, and the *Gloria in Excelsis*, by the full choir with the organ. This is the way in which the English Church prescribes the celebration of the Office of the Holy Communion, if not in all churches, yet without doubt in all cathedral and collegiate churches—and music of the soundest character has been provided for these portions of the service, by Tallis, Heath, Causton, and a host of her greatest musical writers, down to Charles King, in the middle of the last century.

While, in the Daily Prayers, and in the former part of the Communion Service, the effect of music is added to quicken and excite devotion, and to glorify God, it seems to be an inversion of the due order of things, that the part of the Office which is the highest act of Christian worship, and those divine hymns in which devotion and joy ought to be most fervently expressed, should be left to be read by a single voice. At Durham, and in other provincial cathedrals, the Communion Office is duly celebrated with its full complement of music; and doubtless, what is done by country choirs, and in parish churches in the metropolis, can easily be accomplished in a church possessing such a choir and such musical resources as St. Peter's, Westminster.

We repeat, therefore, that we earnestly look for the restoration of the due choral celebration of the Holy Communion in that church; and we trust that when the weekly administration of the Holy Communion shall be restored at Westminster Abbey, as the Rubric prescribes\* (an event which we, in common with many others, do fervently desire), it may be celebrated with a full choir, if not every Sunday, at least (as at Durham and elsewhere,) on one Sunday in the month, and on the greater festivals.

#### ON SAYING THE RESPONSES ALOUD, IN ONE TONE.

*To the Editor of the Parish Choir.*

MR. EDITOR,—I am very much pleased with your remarks on the duty of every member of a congregation to read and repeat, in an audible voice, those parts of the service in which the people should join; and I sincerely wish that all the attendants at our Church would read them aloud, and that they would all come to some understanding respecting the manner in which they repeat the Confession, Lord's Prayer, Psalms, &c. For, Mr. Editor, I may say that I have very often endeavoured to say aloud the verses and responses in their proper places, and so do many others in our Church; but Mrs. A. reads them very loud and very impressively in one tone; Mr. B., who sits in a pew near me, reads them quite as loudly

\* "In cathedrals and collegiate churches, and colleges, where there are many Priests and Deacons, they shall all receive the Communion with the Priest, every Sunday at the least, except they have a reasonable cause to the contrary."—*Rubric at the end of the Communion Office.*

and impressively in another; and Mr. C., who came, I believe, from Yorkshire, and was many years the squire's butler, reads them in his own manner; and several other persons, each in his own manner, and so differently in time, that no two say the same word at the same time, which quite confuses me, and very soon makes me unable to read aloud at all. I could mention several, who seem to try to get through all one verse of the Psalms, before their neighbours have got through half of it. They gabble as fast and as disorderly as Jews, whom I have heard in a synagogue; although not quite so musically.

Now, if they all agreed to say the responses in one tone and in one time, I think that I and many others could have the satisfaction of joining openly, with comfort, in the service, as we feel it our duty to do.

It is, however, fair to state, that there is one objection alleged to the saying the service in one time and tone, or chanting it; and this is, that the people are apt to get into a habit of chanting mechanically, without duly considering the meaning of what they are saying; and as I am not competent to argue such a matter, I must leave it to you, Mr. Editor, to point out whether or no there is any weight in this objection. But truth obliges me to add, respecting it, that Mrs. A., before mentioned, very often forgets herself. Last Sunday she went from the Apostles' to the Nicene Creed, as she was repeating it after the clergyman; from which I suppose it to be possible to repeat things mechanically, though *not* in tone with others. I am, Mr. Editor,

Your faithful servant,

New Forest, Jan., 1847.

MUS RUSTICUS.

#### THE PRACTICABILITY OF A CHORAL RESPONSE.

To the Editor of the Parish Choir.

SIR,—I have witnessed with great satisfaction the progress of your little work; and the remarks therein contained, as well on the Responses generally, as on Chanting the Psalms and Hymns of the Church, deserve great commendation. It would be as well if they were more widely circulated, for I am sure every organist (whether he were a piano-forte teacher or not,) and every choir would do well to take a few hints therefrom. I say this from practical experience, because I have been enabled in consequence to get up to a very decent state of perfection, a class of nearly forty in number, in all the responses that have been put forth in your Numbers; and that too in an incredibly short space of time. So much for the *practicability* of such a system as you put forth; and I am sure that in any Church, if but a dozen *zealous* and *energetic* individuals would unite, though but *one* of the whole party knew music, they could accomplish the same end.

I should say, however, that *we* as yet content ourselves by reciting in *unison*; we have not yet, during Church Service, attempted the *harmonies*. And I should recommend all *beginners* to keep to the unisons.

I would conclude with quoting the words of the Homily on *Common Prayer and Sacraments*, wherein is given a picture which our Church Services when recited musically, and *only then*, closely resemble. It is as follows, "Basil, writing to the clergy of

Neocæsarea, saith thus of his usage in *Common Prayer*: appointing one to *begin the song*, the rest follow; and so with divers songs and prayers passing over the night, at the dawning of the day *altogether* (even as it were with *one mouth* and *one heart*,) they *sing* unto the Lord a song of *confession*, every man framing to himself meet words of repentance." In another place he saith, "If the sea be fair, how is not the assembly of the congregation much more fair, in which a joined sound of men, women, and children (as it were of the waves beating on the shore,) is sent forth to God."

This "joined sound" I may say I have heard when two hundred boys have recited after me the Lord's Prayer, before retiring to rest, closing it with an "Amen, like thunder." I am, Sir,

Very faithfully yours,

A SUBSCRIBER.

#### ON THE OLD CHURCH TUNES.

To the Editor of the Parish Choir.

SIR,—I am encouraged by the courtesy you invariably show to your correspondents, even where they may differ from you in opinion, to offer a remark on the valuable supply of chants which you furnished in your December Number. Being an old hand at teaching choirs, in my native county of Lancashire, where we set a high value on your periodical, I may perhaps hope to obtain a hearing.

I need hardly say, that you have rejoiced our hearts by the production, in so practical a form, of the fine old Gregorian Chants. At the same time, I must confess, I am somewhat jealous of the term. We call them here, the *Church Chants*. The word *Gregorian* has a strange sound to the ears of some people, and we don't see why, because St. Gregory reformed and systematized certain chants which, long before his time, were the common property of the Church, they should be called for ever afterwards by his name. We owe him a great debt of gratitude, no doubt; but so do we also to Craumer and Ridley and the others, who were God's instruments in bringing about the reform of our own Church, yet we never think of calling the Church by *their* name.

I am, Mr. Editor,

Your obedient servant,

CANTOR RUSTICUS.

#### To Correspondents.

We do not propose to publish Double Chants at present. In compliance with the wishes of many of our Subscribers, we shall from time to time publish an extra number. The 14th Number of the *Parish Choir* will therefore be issued on the 15th of February. We shall thus be enabled to bring before our readers many interesting communications which we otherwise should not have room for.

Letters to the Editor of the *Parish Choir*, and communications respecting the *Society for promoting Church Music*, may be addressed to the care of the Hon. Sec., R. Druitt, Esq., 39a, Crutson Street, Mayfair, London.

Donations and Subscriptions to the Society for promoting Church Music are received by the Treasurer, W. F. Low, Esq., 67, Wimpole Street; by the Bankers, Sir Claude Scott and Co., Cavendish Square; and by the Publisher, Mr. Ollivier, 59, Pall Mall.

# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 14.]

PUBLISHED MONTHLY.

[FEBRUARY, 1847.

### On Modern Mutilations of the Gregorian Psalm Tones.

(Continued from page 106.)

LET us now continue to show how the accent of the words and that of the ancient Church tunes ought to be made to correspond; and how both are marred in the books of Mr. Oakely, Mr. Christie, and W. B. II.

We have spoken of the mediation of the 2nd, 5th, and 8th Tones. Now let us look at the mediation of the 3rd Tone.

This, as we have before said, differs from that of the 2nd, 5th, and 8th, inasmuch as the *rise* is not made on the *last* accented syllable, but on an accented syllable two or three before the colon.

In the 2nd, 5th, and 8th, the rise would be made thus, on the last syllable, *God*.

Let the people praise Thee, O Gód.—(Vide Canticles A, Parish Choir, No. XI.)

In the 3rd, on the contrary, it is to be made thus, on the syllable *praise*.



Let the people - - praise' Thee, O God.

The syllables *after* the rise, may be sung, either to the reciting note alone, as in the above simple form; or else thus—



Let the people - - praise' Thee, O God.

with a simple inflection downwards; or else in the more ornamental form given in the next example.

Latin writers give the very rational direction,

that the rise in the 3rd Tone, is not to be made on an insignificant syllable\*. So the rise should not be made thus,

Montes exultastis sicút arietes :

Calicem salutaris accipiam :

on the trifling syllables *ut* and *ris*, but on the *sic*, and *tá*, thus,

Montes exultastis sicút arietes :

Calicem salutaris accipiam :

Now we will as before give 1st, correct Latin examples; 2nd, correct English ones; 3rd, corrupt specimens from Mr. Christie, and W. B. II.

Rising note.  
Accent.



- |        |  |
|--------|--|
| No. 1. | { Deus judicium - - - tu'-um } <i>regi</i> da :    |
|        | { Et permanebit cum } an'-te lu - nam :            |
| No. 2. | Gloria - - - - Pa'-tri et <i>Fili</i> - o :        |
|        | { Glory be to the - Fa'ther and to the Son :       |
| No. 3. | { God be merciful unto us', and } <i>bles</i> us : |
|        | { I will - - - - walk' be - fore the } Lord :      |
|        | { Thou lettest us be ca-ten' up } like sheep :     |
| No. 3. | { My confusion is dai - ly' be - fore me :         |
|        | { I will walk - - - be'-fore the } Lord :          |
| No. 3. | { Hear my prayer, O } der' my de - sire :          |
|        | { Lord, and consi - }                              |

A comparison of these examples will shew that the accent of the words and music agrees in Nos. 1 and 2, but is at variance in No 3; and that if the first are right, the last must be wrong. Such effects as *ten' up like sheep, ly' before me*, would surely be avoided by any one who wished to give the unaffected sense of the Sacred Text.

It will be noticed further that the Latins take one *good* syllable at the least to the two slurred

\* On ne peut jamais commencer la médiation sur la dernière syllable d'un mot, ni sur un syllable brève, qui ne compte pas. Cette règle s'applique particulièrement à la médiation du 3me. et 7me. Ton. Janssen, p. 125.

notes, giving a short syllable besides to the second of them if there be one to give; in No. 3, however, one syllable only is invariably given, whether long or short.

At the mediation of the 4th Tone likewise, the rise should be on an accented syllable.

Rising note.  
Accent.

No. 1. { Cantate Domino can - - ti - eum no' - vum :  
Magnus Dominus et lau - da - bilis ni' - mis :  
Etiam correxit orbem ter - } com - mo - ve' - bitur :  
rae qui non - - - - -  
Gloria - - - - - Pa - tri et Fi - lio :  
Necessary to everlast - ing sal - va - tion :  
No. 2. { My heart sheweth me the } the un - god' - ly :  
wickedness of - - - - -  
Glory be to the Father, and to the Son' :  
There are they fallen, all } work wick - ed' - ness ;  
that - - - - -  
No. 3. { But mine horn shall be } an u - ni' - corn :  
exalted like the horn of

musicians do *not* give the rising note at the cadence of this tone to a trifling syllable; they expressly teach us to avoid such effects as *mini tuo; rumpet ibit*. But if it be wrong to sing *rumpet ibit*, so it must also be wrong to sing *med his people*; because it would be giving the most telling, emphatic note, to a mere terminal that means nothing. On the other hand, if the accent of the English language be followed, these words would be sung thus

re - deem' - ed his peo - ple.

with the melody of a vulgar jig. Lastly, let us speak of the 7th Tone, the *angelic* as it was justly called by old writers. In this, the rule is still applicable, not to *rise* on a trivial syllable, either at the mediation or cadence. Janssen gives the following examples.

Emittet Domi—nus ex Sion:  
Mare vi—dit et fugit:

with the rise on the *nus* and *dit* as bad; it ought to be made as below.

Accent.

No. 1. { Emittet - - - - Do' - minus ex Si - on :  
Mare - - - - vi' - dit et fu - git :  
Benedicite Angeli - Do' - mini Domi - no :  
Benedicite lux et - te' - nebrae Domi - no :  
Benedicite omnes be - } pe' - eora Domi - no :  
stiae et - - - - -  
No. 2. { My soul - - - - cleav' - eth to the dust :  
To be a light to - light'en the Gen - tiles :  
My soul doth - - mag' - ni - fy the Lord :  
My soul doth mag - ni - fy the Lord :  
No. 3. { He hath filled the hun - gry' with good things:  
Draw me out of the net } vi' - ly for me :  
that they have laid pri - }

The examples No. 3, shew the manly vigorous accent of the old Church tune, degraded by being coupled to insignificant syllables; or else, on the other hand, the words *wickedness*, and *unicorn*, pronounced *wickédness*, and *unícorn*, as no Englishman ever yet pronounced them.

Next, turn we to the 5th Tone, (printed at the foot of this page,) which has equally suffered from the hands of these innovators.

Here again we have the modern perversion in most disadvantageous con'rast to the Latin and correct English setting. The Latins and English always (and for a good reason), accented the end of Hebrew words, as *Isra-él*: Mr. Christie and his follower, W. B. H. set all Church authority and precedent at defiance, and sing the word *Is'ra-el*, with the vulgar *tum te tum*, which we have before reprobated. The Latin and English

5th Tone.

Reciting note.                      Rise-Accent.                      Reciting note.                      Accent.

No. 1. { In conspectu Angelorum psallam ti' - bi :  
Quoniam novit Dominus viam jus - to' - rum :  
Blessed be the Lord God of Isra - el' :  
No. 2. { As He spake by the mouth of } pro' - phets :  
His holy - - - - -  
Blessed be the Lord God of Is - ra' - el' :  
As He spake by the mouth of } pro' - phets :  
His holy - - - - -  
No. 3. { That we should be saved from our e - ne' - mies :  
To perform the mercy promised } fa' - thers :  
to our fore - - - - - }

{adorabo ad templum sanetum } No' - mini Tu - o.  
{Tuum, et confitebor - - - - } et iter impi - - - - o' - rum per - i - bit.  
for He hath visited and re - deem'd His peo - ple.  
which have been - - - - since' the world began.  
for He hath visited and redeem - ed' His peo - ple.  
which have been since - - - - the' world be - gan.  
and from the hand of - - - - all' that hate us.  
and to remember His ho - ly' co - ve - nant.

A comparison of these examples will show how studiously Church musicians have avoided the errors in which the modern mono-syllabic chanters have fallen; how they eschewed such false accent as *Domini, tenébrae*, just as W. B. H., ought to have avoided such incongruities as *mag-ní-fy, prié-ly*, &c. &c.

In thus speaking of these books, we have performed a necessary, though disagreeable duty. Necessary, because if the voices of men are ever to be heard in our churches, it cannot be whilst they adopt such guides as these; and disagreeable because instead of blaming their faults, we would much rather have praised the zeal and piety, which prompted the editors to publish their books, hasty and imperfect though they be.

In our next, we must speak of the Gregorian Tones contained in the chant books of Mr. Novello, and Mr. Hullah, and in that used at St. Paul's Church, Knightsbridge.

## X.

## Lessons in Singing.

## No. VII. VOCALISATION.

I HAVE now to call your attention to another very important point in vocal music, and that is, the acquiring of a *pure tone*. You may be able to sing a tune accurately, that is, strictly according to the notes written down for you, and yet not sing it well, for want of a pure tone. I must endeavour, therefore, to teach you how to get this; in a word, how to manage the voice. What you are to avoid is the producing of *guttural, nasal, or dental* sounds, that is to say, you must be careful not to let them be smothered in the throat, or be drawled through the nose, or strike against the teeth. Some few of the very high notes, which are called *head-notes*, are produced from the head, but all the principal notes of your voice must come full and clear and sweet from the chest. To the observing of this, or neglecting it, lies all the difference between good and bad singing.

The first rule that I shall give you is to stand erect, with the chest well forward, and to open the mouth well when singing; not *too* wide, however, or you will get to making faces; but moderately; wide enough, suppose we say, to admit one finger between the teeth. This is the best rule I can give you about opening the mouth.

The next rule when you are thus in the proper position for producing the note, is to give it out in *perfect tune*; that is, however long you may have to hold it on, to stick to your note firmly, neither lowering the pitch nor raising it, which you must see in part music, where other voices are singing with you, would throw all the others out, and have a most disagreeable effect.

The next rule, is to give each note its proper length, not breaking off in the middle of a long note as if there were a *rest* written, where there is none, nor again where there *is* a rest dwelling on the note as if there were none, but managing your voice so as to sing exactly what the writer of the music meant you to sing.

And this rule you will observe, leads me directly to another, which is, that you must be very careful about taking breath, observing to lay in a good supply at the proper place, and manage it well when you have got it. The place to take it in is of course at the beginning of a strain or passage, and at those parts of the bar which are *unaccented*, that is to say, the *second* and *fourth* beats in common time, or the *second* and *third* in triple time. And as to letting it out or managing it, see that it be done with moderation; firmly and forcibly you will have to use it often, but never violently; for every thing like bawling or screaming is mere waste of breath, and never produces any good effect. Some passages require more force than others, and some greater softness and delicacy; there is a light and shade in music as well as in other things; and this, which is called *expression*, you should carefully observe, keeping a little extra breath by you for the purpose: also reserving a good store for the concluding bar or so, which has often to be sung more slowly than the rest, and always ought to end with a gradual softening.

You recollect what I have told you to be the three great requisites for good singing;—firmness and sweetness of tone, good tune, and a careful management of the breath.

Of course you cannot expect to acquire these without diligent practice. The best way of doing this, and that which all good singers make use of, I am now going to show you. It is to sing the notes of the scale over and over again to the syllable *A*, sounded broad and open, as *AH*; or what is perhaps easier, and will do as well, to the

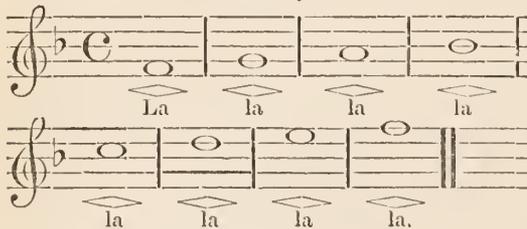
syllable LA. The first time you sing up the notes they may be given rather quick and short, thus,



After giving them once or twice thus, with especial attention to *tune* you ought gradually to get a little slower, as if they were written in this way.



Each of these notes should be begun softly, and increased in loudness as you hold them on. Let this also be done once or twice until at last you come to the exercise for which these other two have been meant to prepare the way, and which I will now write down for you



Each of these last written notes you are to hold on for some time, beginning softly, then swelling it out towards the middle, and softening down again as you get to the end. To represent this, I have drawn under each note a figure, narrow at the ends and broad in the middle, which we will call the weaver's shuttle, and which I will beg you to keep in mind while engaged in this kind of practice.

This exercise, which may be practised in any other scale, is called *vocalising*. It is perhaps the most useful and indispensable to all; so that in future we shall make it a part of each lesson.

There is another branch of it, which may also be practised with a view to gaining flexibility of voice, and which I will now give. It must be sung slowly at first for a long time, and more rapidly as you improve in execution.



### Practicability of the Old Church Tunes.

OUR attention has been called to a correspondence in the Manchester papers, in which our humble efforts have been somewhat fiercely assailed,

and as warmly advocated by able writers on both sides. This is one of the many signs that have met us lately of the general (we had almost said universal) attention which is being paid to the subject of Church Music, and at which we cannot but rejoice. We are most anxious that our views should be widely canvassed, let their publicity expose them to what adverse criticism it may; because we are convinced, that by the sound-judging and impartial, by those especially who prefer practice to theory, they will be found, in the end, to promote the great object we have ever had in view, that of bringing about a hearty and fervent congregational worship.

On this ground, we prefer the simple statement of our principles, leaving them to make their own way, to any lengthened controversy in their support.

There is one point, however, on which we seem to have been misrepresented, or at least, misunderstood in some quarters, and on which, consequently, it becomes necessary for us to say a few words. We are accused, it seems, of desiring to banish all high art, all scientific composition, all the beauty of harmony from the service of the sanctuary, and to limit the expression of praise to the naked unisonous Gregorian Chant. Now, without stopping to inquire whether that ancient system of song be indeed so rude, and bare, and unmelodious as has been represented—a point which we cannot for a moment be supposed to grant—we will merely remark, at present, that such is far from our intention. We desire, in common with our assailants, to have the best of music, as of everything else, consecrated to the glory, and employed in the service of God. And, therefore, where there is skill and ability, we could wish the Anthem, for instance, to be as rich in harmony as the Church composer can produce, or the Church choir execute. Nor even, under such circumstances, should we be disposed to object to the hymns (the *Te Deum*, and the rest,) being set to one continuous composition; convinced, as we are, that their skilful execution in such a form would aid the devotion of the worshipper, as well as contribute to the beauty and grandeur of Divine Worship. But we do say that, over and above these, there is a portion of the service which must not, and cannot be performed by proxy; one which is assigned to the worshippers, which the body of the congregation must, with their own voice, give utterance to, and of which no one has any right to deprive them. Our readers will see that we mean the Psalms. It cannot be denied that the harmonized chants now generally used, as well in cathedrals as in parish churches throughout the land, do *not* enable the congregation to sing the Psalms. We have given, at different times, a series of the most simple of such chants. We gave them at first in preference to the older

chants, for very good practical reasons. But we soon found, from various communications which reached us, that they were judged too difficult for the purpose. What then is to be done? It seems to us there is no alternative, but to give a fair trial to those still *more* simple, but not less deeply devotional strains, which *have* enabled worshippers in so many ages to sing, and love to sing, the praises of God.

We say to *give a fair trial*, because it is a point which no mere argument can be permitted to decide. Our object is a practical one, and for the proofs of our success or failure, we must appeal to nothing short of actual experience. Now, from what results have been brought before us hitherto, we have the strongest motives to hope and persevere.

A correspondent sends us an account of the opening of a new organ, at Shoreham, near Brighton, on the 21st of last month, which was celebrated by a full choral service, Mattins, and Communion Office. The prayers were intoned, and the responses chanted according to the notation given in previous numbers of the *Parish Choir*, while the Psalms for the day were sung to the 8th Gregorian, or Church Tone; and we are assured that the congregation, which was a large and mixed one, consisting of clergy, gentry, farmers, and labourers, joined in the song with great energy and heartiness. This is most cheering to us. It is precisely the kind of practical proof we require, and we are much indebted to our correspondent for having brought it under our notice. The more we hear of such proofs, the greater reason have we to insist on the correctness of our principles. Let us, we say again, but give the people a tune in which they *can* join, and join they will most assuredly. If they have forgotten the essentially congregational character of this branch of the service, it must surely be owing to the influence of those, who, instead of encouraging them to sing, have in a manner imposed upon them the necessity of silence: who provide them with tunes too difficult for any but a trained choir to sing, or else suffer them to listen to the reading of the Psalms, as if they were but *lessons* in a different form.

Our correspondent adds a remark which entirely confirms what we have said elsewhere of the proper method of adapting the music of these Church Tunes to the words of the English Psalter. He says, "it struck me that the clergy and congregation, who chanted alternately with the choir, gave the rising note at the mediation, as it were instinctively, to an *accented* syllable. I found myself by degrees doing the same, and I confess it now appears to me a far more natural and more reasonable method than the syllabic (or W. B. H.) mode, to which I had, until then, been accustomed."

The Communion Office, on this interesting

occasion, was also choral, the people's parts being sung to the music of Merbecke, harmonized, as we understand, by Mr. C. C. Spencer, who accompanied at the organ. We hope Mr. Spencer may be induced to publish the music in this form, as it would be a great acquisition to choirs generally.

The effect of the whole was allowed to be most devotional, and "the service will not soon be forgotten by those, who had the privilege of joining in it."

May such services increase and multiply. May those persons of means and influence, who hear on such occasions, (too often for the first time), what a congregational choral service really is, be led to exert themselves, in their several neighbourhoods, to promote so desirable a result; to persuade their poorer neighbours, in the first place, that the service of the Church *is* congregational, and, in the next place, to enable them with voice as well as heart, to take their full and proper share in it.

#### ON SOME IMPEDIMENTS TO THE IMPROVEMENT OF PAROCHIAL PSALMODY.

(Continued from page 56.)

##### 3. THE PRACTICE OF METRICAL PSALMODY.

THERE are many well-meaning persons, and among them, we fear, clergymen are to be found, who, desirous that the whole congregation should join in all the singing, object not only to Anthems and Services, but to chanting the Psalms, and even the Canticles; and they would, in short, exclude from public worship all music except the Metrical Psalms and Hymns. We trust we shall prove to the satisfaction of such persons, that the plan by which they would accomplish the object in view, so far from being calculated to promote it, is, of all others, the most certain to defeat it. Metrical psalmody and congregational singing are, *in the Church*, incompatible. The one has in fact destroyed the other, and must be discarded before the latter can possibly revive. This is strong language; but the thing is plainly demonstrable. We do not deny that there are churches, or rather chapels, in the establishment, and more especially *out of it*, in which probably half of the congregation join in the singing of metrical Psalms or Hymns, and the other half make a discordant noise meanwhile; but for the Church, *as a whole*, even this approach to congregational psalmody is utterly impracticable, for the following reasons.

1. It is impossible that the great body of our parochial worshippers can gain a knowledge of the *words* intended to be sung. There are two metrical versions of the Psalms, in some degree sanctioned by common use. In many churches the *New Version* is used exclusively; but in the hands of the poorer worshippers in these very churches, may frequently be observed old Prayer-books containing the Old Version only. At other places the Old Version is still in use, but many of the worshippers have new Prayer-books in their hands, containing the New Version only. In both of these cases, therefore, probably half the congregation *cannot* sing, having

no words, and the other half *do* not sing, lest they should appear singular; and the praises of the Most High are left to the untutored voices of the Sunday School children. In other congregations both of these versions are wholly set aside in favour of a Hymn-book, which the poor must procure in addition to their Prayer-book, or they are excluded from joining in the singing. Of these collections of Hymns, (most of which contain selections of Psalms from the old, or new, or some other metrical version,) there are now at least a hundred, and there will probably soon be five hundred, all differing from each other. They are frequently sold at an enormous profit, and upon the decease of an incumbent, it is not very unusual for his successor to introduce a new Hymn-book, and thus to tax as well as silence the congregation. Again, even if it were possible for every member of a given congregation to be supplied with the psalmody of his own parish church, there would still be a large deficiency. It must not be forgotten that men do not now, as formerly, worship at their own parish church throughout the year. Our population has become a travelling population. Every congregation is shifting and changing perpetually. And who can expect that when a family starts for London, or for the sea-side, six or eight different Hymn-books, and as many copies of each as the family may require, should be packed up in order to prepare for all possible contingencies at the church where they may chance to worship, at Brighton or at Ryde? And yet this *must* be done to secure congregational singing under the present system\*. In short, if metrical psalmody be persisted in, as the music of the Church, all idea of general congregational singing must be abandoned. If all the worshippers are expected to join in the singing, the Prayer-book exclusively must supply them with the words to be sung. For that book, and that only, may be expected to be found in the hands of the whole congregation.

2. Even if it were possible to supply the whole of every congregation with the words of the metrical psalms or hymns to be sung, probably not one-half of the congregation would be able to sing the music to which they are set. Psalm-tunes are often difficult, and if composed with proper regard to the solemnity of the words, they are proverbially a *heavy* style of music; and it is scarcely ever possible to keep a whole congregation either in time or tune for three verses together; the vocal tone will infallibly sink below the organ, unless the organ is so loud as to drown the singing. But this is not the worst. Even the best singers in a congregation will often be necessarily at cross purposes with each other, even in the most common and simple tunes, for this obvious reason.—As every editor of a collection of Psalm tunes, (and his name is Legion,) takes upon himself to re-arrange the tunes, to improve (?) the harmony of some, and even the melody of others, it follows that no two congregations, and scarcely two individuals, have learned to sing them alike. The authors of the Old Hundredth tune, and the Evening Hymn, would

scarcely know their own compositions, were they to rise from their graves, and hear them sung in our churches. Then, again the Psalm-tunes are innumerable in variety; every congregation gets tired of the old tunes, and every organist finds a relief in a new one. Who is to learn them all, and who shall limit their number?

3. However consonant the singing of metrical psalms might be with the genius of Cromwell, and his fanatical adherents, we do not hesitate to pronounce the practice repugnant to correct taste, and hostile to the cultivation of enlightened devotion†, and were it not that habit reconciles us to absurdities and incongruities, we should at once perceive the indecorum and folly of the practice. Let us reflect for a moment: the Psalms of David were originally composed by himself, for music only. They have been chanted in public worship by the Jews, from the time of David to the present; and by the Christian Church in all ages and countries. Our own translation is exceedingly well adapted, and even pointed for chanting. And can anything be more absurd than for the congregation to sing in barbarous and doggerel metre, a portion of a psalm which the clergyman has just been reading in the form of beautiful poetry, expressly adapted and designed for music?

I need scarcely add, that the *chanting* of the Canticles and Psalms of the day is open to *none* of these difficulties or objections. The *words* are in the hands of all, in every church, and at all times. The *music* is easy, adapted to the capacity of every worshipper, devotional, simple, and sublime, and never tires. And chanting has been shown to be a practice at once natural, practically adapted to the purposes and objects of public worship, whilst its majestic simplicity and antiquity commend it to the most refined and elevated taste. Lastly, shall it not be more acceptable to the Most High than a practice which is crude and barbarous, sanctioned by no authority, and which has proved, in all respects, rather a hindrance than a help to rational devotion.

We have spoken of this innovation (for such it is,) as an impediment to improvement. It should not, however, be hastily abandoned. In the minds of many worshippers, psalm-singing is unfortunately associated with devout and time-hallowed trains of sincere religious feeling; and must not be harshly or rudely assailed. Something better should, at least, be first supplied, and the metrical performances gradually reduced, until they can be finally abandoned, as the worshippers become more enlightened.

THETA.

\* \* Theta is known to us as a good churchman, and one who devotes much of his time to the improvement of Church music, and who has the best opportunities for knowing what the practical difficulties are. What he says therefore deserves attention, though perhaps he is a *little* too hard upon metrical psalmody.—ED.

† A person who has cultivated a taste for the pure and sublime style of ecclesiastical music which prevailed in the Church in her best days, can join with zeal and pleasure in chanting every portion of the proper Church service, but he must join in the metrical psalmody with a heavy heart, if he sings it at all: and as we make progress in the true style, we shall find that the metrical psalmody will stand self-condemned.

\* In a church at the sea-side where the writer was recently worshipping, the old version of the Hundredth Psalm was given out, (All people, &c.,) and the organist played the Old Hundredth tune; but not a dozen of the congregation, which was large and respectable, were heard to sing. *None of them had the words!*

THE EVENING SERVICE AT ST. ANDREW'S,  
WELLS STREET.

To the Editor of the Parish Choir.

SIR,—Having been a zealous advocate of your excellent periodical from the beginning, I trust you will allow me to say a few words on a good example of Gregorian Chanting, that I have lately been fortunate enough to hear.

I have always been convinced that we must come to the old Church chants, if we want real *congregational* singing; and for this simple reason, that they have come down to us from times when people *did* sing aloud in church. They are the music sung by that "mixed multitude of men and women" in early times, of whom the Homily speaks; and therefore, if we want our mixed multitudes to sing in church, it is, at all events, but reasonable to try the music which the experience of centuries has shown to be adapted for that purpose.

But, Sir, I must confess that though I have often been at churches where they profess to sing Gregorian Tones, I never could be satisfied that they had got the right way of using them, for there always seemed something awkward about them. You may judge, therefore, that I was highly gratified at seeing in the *Parish Choir*, last Saturday, your excellent paper on



The 3rd and other Tones followed, and were equally well sung.

This practical example will enable me now to dispose of most of the objections I hear against the old Church chant. *Meagre* it may be, if sung by boys only, but with the deep notes of men's voices, it is beauty and richness itself—it brings out the vowel sounds so well. *Tuneless* and *frigid*, the above specimen shows it not to be. But the most reasonable objection I have ever heard against it is this:—Some gentlemen with bass voices complain that it fatigues them excessively to sing much or long upon G or A, and so no doubt it does, *if they sing alone*; but when many voices mix, one helps the other most surprisingly. I have often experienced fatigue when singing a psalm by myself; and I have also noticed how much less effort is required to produce a good round tone, when singing with other bass voices than when alone. It is the same with organ-pipes; there are many pipes—especially the reed-pipes—that will not sound in tune, unless there is some other in unison with them, to steady their vibrations. So I am sure that this complaint (which always struck me as one of the most forcible against the general use of Gregorian music,) will be found groundless, if there is a steady volume of men's voices in the choir, helping each other.

I would also speak of the noble metrical psalm tunes sung on this occasion—one verse in unison, the next harmonized with the tune in the tenor where it ought to be—but fear I am occupying your valuable space; and remain, Mr. Editor,

Your sincere well-wisher,

ONE WHO WISHES THE CHURCH

London, Feb. 3, 1847. TO BE MORE POPULAR.

the *misuse* of Gregorian Tones; since that promises clearly to show that one-half of the objections raised against them on the score of their poverty, barbarity, meagreness, and so forth, ought really to be raised against the improper use of them. Mr. Nullah said somewhere, that they sound like Greek and Latin to him, and so they well may, if they are sung in that stiff un-English way which you have so properly denounced.

Last Sunday evening, I attended Evening Prayer at the new church of St. Andrew's, in Wells Street, and there I must say I was truly delighted. The entire building, its honest Church of England character, the open pews, where rich and poor can mix, with no close pews, and no great three-decked pulpit stuck in the middle, were quite to my taste. There was ample provision for all the reverend forms and ceremonies of the Church, but no *formality*. The chanting, I think, would have satisfied yourself, Mr. Editor. The choir were *men*, with a sprinkling of boys; the responses were said in plain unison, but the chanting of the psalms and canticles was superb. Psalm 147 was sung to the 8th Tone, 2nd ending, and I could not but observe how the choir raised the tone at the mediation just as you say it ought to be done; then came the 5th Tone, and next, the same Tone in a more melodious form, nearly as follows—

THE ADVANTAGE OF UNITING THE OFFICES  
OF SCHOOLMASTER AND ORGANIST.

MR. EDITOR,—I am afraid I shall be trespassing too much upon your time and patience, with my correspondence on the subject of Schoolmasters and Organists. I beg however as a conclusion, to show what I believe to be some of the advantages which might be gained from a union of the offices, in hopes of giving an idea, or at least confirming one, to some of your readers.

The most important object to a good Organist, is to have good, steady readers, for without this, there never can be good chanting: this object then *may* be gained, if he teaches his children to read himself, or if *they* have the advantage of hourly intercourse with him; and would not this be the case if the Organist (or Choir-Master,) was at the same time their School-master?

Every one who knows children, knows them to have each separate dispositions; it is the duty of every Schoolmaster to ascertain this variety, and also to temper his instruction to the pupil he has to deal with; some boys will take learning quickly, some not: the first the master has to check, the last he has to encourage, or he will not succeed as he ought to do. As it is in common learning, so it is with singing, or what we mean by Church Singing, chanting; the children must be *known* and *understood* before we try to teach them any music; and this a stranger, who merely comes once a week or so, is not very likely to know, therefore he would not teach as much in *one hour* as the Master would in *ten minutes*.

-Again, in the School perhaps, *five* or *ten* minutes may be at liberty at different times during the day,

and how easy it would be for the Master, (if a chanter), to turn those minutes into good account, by practising some singing.

Not in singing chants altogether, for that would destroy their sacred character, and not improve the singing, but in trying some simple melody, having a moral in the words. These melodies I find have more hold upon the children than almost anything else. By *hearing* them the youths first *try to sing*, next they find they *can sing*, and lastly *they gain confidence in their own voices*; when once this point is gained by a Master, the rest of his labour is easy. I think the above is sufficient to tempt every one who thinks of filling the office of Schoolmaster, to turn some of his attention to the study of Church Music and singing, as regards National Schools. I may mention that the school-hours are much enlivened by singing melodies in the manner I mention above, and by attending *at the time to their taste*, I can now at command modulate all their voices, (fifty in number), so that they would sound as if six boys only were there; we never have more practising than I mention, excepting on Fridays, which day is devoted to Sacred Music.

If these offices are joined together, I yet hope to hear a more improved style of music, introduced into our Parish Churches; and I trust Schoolmasters will turn more of their thoughts to this subject, for *they* possess ample opportunities of encouraging better chanting. As *one means to this end*, I take *three Numbers of the Parish Choir*, and give them to my leading Choristers, with liberty to take them and read them at home; each boy keeps the Number given him, and I believe this plan will succeed in doing some good.

With my earnest prayers for the success of the Society from which your paper first sprung,

I remain,

Your obedient Servant,

A SCHOOLMASTER and ORGANIST.

Near Northwich, Jan. 22, 1847.

### Books Received.

SERVICES AND ANTHEMS, Nos. IX. X. and XI. (BURNS.) These numbers contain Anthems adapted for the Festivals occurring in the early part of the year, and for Lent, and it is not a little gratifying to see an effort thus made to supply an acknowledged want of the Church. Most of the compositions in these Numbers are adaptations from Foreign Masters; amongst which we may mention an Anthem for the Feast of Circumcision from Vittoria, one from Nanino, (whose name is probably new to many of our readers; he was, we believe, a contemporary of Palestrina,) and three perfect gems from Palestrina. The old English ecclesiastical school is represented only by Farrant, and the modern (if there can yet be said to be a modern English school of Church Music,) by Mr. Dyce, who contributes one short Anthem for five voices.

DR. RIMBAULT'S EDITION OF TALLIS'S FULL CATHEDRAL SERVICE (D'ALMAINES). In this magnificent edition, the celebrated *Responses* are given more correctly than in any other edition that we are aware of. These Responses, which are used in many cathedrals on Feast days, have the ordinary *plain-song*, or melody, (which we have published in the *Parish Choir*;) in the tenor; evidently intended to be sung by a large mass of voices, whilst the choir superadd the most magnificent harmonies, in other three or four parts. Will the day come when we shall see churches filled with worshippers,

singing their part heartily, and a choir giving the harmonies? We hope so; and it is only by such a celebration that the beauty and meaning of these noble harmonies can be developed. To sing them, as is done in some cathedrals, with one tenor only to sing the *tune*, or as is done in some parish churches where a few boys sing the treble part, and the tune or tenor is left unsung, is manifestly absurd. We find that Dr. Rimbault has restored the Litany to its original form by giving the tune in the responses to the tenor. This edition well deserves to find its way into the library of every church musician.

We will make a short extract from the Preface, which contains much interesting information.

Dr. Rimbault shows conclusively that the office of organist *per se*, is one of quite modern creation in cathedrals. "In the Monastic Cathedrals the situation of Organist as a *distinct* office was totally unknown\*. When the choral establishments were fixed, a theoretical acquaintance with music was a necessary part of education, and very little practical skill was requisite to accompany the Chants and Services of the ancient Church. The several members of a choir would probably take their station at the organ alternately. It was so arranged in the Earl of Northumberland's chapel, established in the sixteenth century, where 'the first four singing men acted as organists weekly by turns,' and in a more recent foundation, Dulwich College, the statutes require 'that there shall be four fellows, *one of whom* shall act as organist.

"We have searched the ancient cheque-book of the Chapel Royal in the hope of finding some memorials of this great master of ecclesiastical harmony; but in vain. His name indeed occurs in several lists, but there is no entry of his having received the *appointment* of Organist. It does not appear from the records preserved in the Chapel Royal that any *regular appointment* to this office was made before the year 1620†."

\* It also appears from the *Liber Niger Domini Regis*, temp. Edward IV., that the "chaplens and clerkes of the chappelle" were required to be "showinge in descant, clear voyced, well relished in pronouncinge, eloquent in readinge," and "*suffytente in organes playing*," &c.

† After the Restoration there were three organists appointed for the Chapel Royal; viz., Edward Lowe, Dr. William Child, and Dr. Christopher Gibbons. (*Entry in the Cheque Book*.)

### To Correspondents.

*Proposed Lecture on Church Music*, by the Rev. W. H. COPE. The Rev. Mr. Cope kindly consented last summer, at the request of the Committee of the *Society for promoting Church Music*, to give a Lecture on the Choral Service. Accidental circumstances occurring at that time obliged it to be postponed; but we are desired now to state that it will be delivered on Friday, the 26th of February, at the Mary-le-bone Institution, in Edward Street, Portman Square, at 8 p. m. Tickets may be obtained gratuitously at Mr. Ollivier's, and at most of the leading Booksellers. Seats will be reserved for Members of the Society, and for Clergymen who make application for them. We believe the Lecture is intended to show "the possibility and advantage of a more general adoption of the Choral Service by congregations in parish churches."

Communications for the Editor of the *Parish Choir*, and any other communications respecting the Society for promoting Church Music, may be addressed to the care of the Hon. Sec., Robert Druitt, Esq., 39a, Curzon Street, Mayfair, London.

# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 15.]

PUBLISHED MONTHLY.

[MARCH, 1847.]

### On the Prayer Book.

#### NO. III. ORDER FOR DAILY PRAYER.— THE PREPARATION.

THE "Order for Daily Prayer, Morning and Evening," that we may gain a better idea of the whole of it may be marked off into three distinct portions. The first, beginning with the sentences and ending with the Lord's Prayer, is the introductory, or preparatory part, and consists mainly of the Confession of Sin. The second, beginning with the hymn *Gloria Patri*, and ending with the Creed, comprising also the Psalms, Hymns, and Lessons, may be called the Office of Praise. The third, beginning with the Lord's Prayer and ending with the Apostolic benediction, is more especially the Office of Prayer.

Thus, we first prepare ourselves to address God, then we sing and speak praises unto His name, and lastly, we offer prayers for ourselves and others. This is precisely the course marked out for us in that Divine prayer which was given to be the model of all our acts of worship. In the Lord's Prayer we are taught, first, to humble ourselves and exalt God, by addressing Him as "Our Father which art in heaven," which may be called a kind of preparation for the rest: then, in the three petitions next following, we pray for God's honour and glory; that His name may be hallowed; His kingdom extended and perfected; His will obeyed and submitted to; and in the four last we pray for our own wants, temporal and spiritual.

Of the first portion of the Order for Daily Prayer, the preparation part, we must now say a few words.

When a man has entered the house of God, to pay Him the service which He demands, and with due reverence has bowed the heart and knee in that awful presence, what needs he next but the assurance on God's part that his prayers shall be heard and the offering of his homage accepted? Without this assurance it is clear he could not come boldly or confidently to the throne of grace. Hence we find the direction, that—

"At the beginning of Morning and Evening Prayer, the Minister shall read with a loud voice, some one more of these sentences which follow."

THESE SENTENCES are taken partly from the Old, and partly from the New Testament: and if we come into the church, (as I hope most of us are in the habit of doing,) some little time before the service commences, we shall find them very useful to meditate upon. There can be no doubt, that we ought all of us to kneel down as soon as we have reached our accustomed place in the house of God, and endeavour to bring our minds to a proper sense of the holy worship we are about to offer in His immediate presence. This done, we cannot employ ourselves better, while waiting for the Minister to begin, than in calm and serious meditation upon such of the sentences as we may find applicable to our own case. We shall find that some one or other of them may be adapted to almost any imaginable state of mind on the part of the worshippers. Is a man *ignorant* of his own condition before God? He is reminded that "if we say that we have no sin, we deceive ourselves, and the truth is not in us." Here is a hint for a strict and searching examination of his thoughts and conduct during the week, or the month, or the year that is past. Or, knowing his sins, is he ignorant either of God's



rendered insupportably monotonous and vulgar. Instead of a cheerful, energetic recitation, we have a succession of vulgar *tum-te-tums*; thus,—*day' of trou'ble*, some' in hor'ses, to' the Son', &c., &c., and it need scarcely be said that to call such chanting Gregorian is ridiculous, since the accent is reversed, and the melody entirely altered; just as much altered as the Old Hundredth would be if turned into a waltz.

That Mr. Hullah should deal in this way with the Gregorian Tones is surely most surprising. Does he forget the righteous indignation which he vented on poor Playford, who, more than a hundred years ago, did (as Mr. Hullah says,) the very same thing to the old metrical Psalm-tunes? How he accused him, not only of want of skill and taste, but even of want of common honesty! Has he forgotten that he wrote the following sentence, now not inapplicable to his own case?

“Honest John Playford has confused everything; he has not only substituted his own most miserable harmonies for those of Ravenscroft and his coadjutors, but he has laid his irreverent hand on the melodies themselves, and altered always for the worse, not only their rhythm, but their melodious progression.”

Why then did Mr. Hullah alter the melody of the Gregorian Tones?

But whilst on this subject, it is impossible to avoid noticing one or two strange observations which Mr. Hullah has made in the preface to the above-noticed Chant Book. He says—

“It is well known that the chant in the English Church has, for several centuries, maintained a definite form of two short phrases; the one usually divided into three, and the other into four bars.”

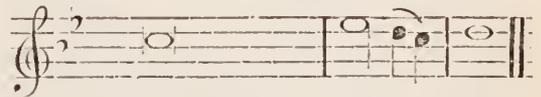
We hope our readers are convinced by this time that this statement is purely imaginary; that little more than one century ago, Gregorian were the common chants; and that the definite division into three and four bars, is a thing quite of modern date. Manuscript and printed books not a hundred years old are without them.

Mr. Hullah next speaks of the Gregorian Tones in their genuine form, as being “new and strange to Protestant ears,” and “betraying unmistakably their Roman origin.” It is much to be wondered at that so sensible a man as Mr. Hullah should have committed such inconsistencies as these to paper. He ought to have known that they were not more new and strange to Protestant ears, than was every form of good congregational music ten years ago; than were the Old Hundredth and many other fine old tunes, before he himself republished them in their original shape. He should have known that they were adopted by the reformed English Church, and that they are no more essentially Romish than are the very Psalms of David, and the Book of Common Prayer, and every decent form or ceremony that the Church of England has derived from primitive times.

There is nothing so easy as giving a bad name, and Mr. Hullah is doubtless sure of tickling some “Protestant ears” when he calls old Church music Popish. It is but a sorry argument, however, and the Dissenters have almost worn it out, and are getting ashamed of it.

Nevertheless since Mr. Hullah professes (in his preface before-mentioned,) “to retain as far as possible the melody” of the Gregorian Tones, and “to construct from them chants of the same form as those which for centuries,” (as he supposes,) “have been the language of prayer and praise in every Church of the land,” we may only observe that his way of “retaining a melody,” his formula for reducing an “unmistakeably Roman, to a Protestant chant is this:—If the number of notes in the Gregorian correspond with the three and five inflected notes usually found in a modern chant, well and good. If not so many, make as many more as are wanted out of the reciting note. If too many, cut them down into crochets, *ad libitum*. Thus any character they have will be “unmistakeably” altered, and they will not offend the longest “Protestant ears.”

The example we have given of Mr. Hullah's version of the 2nd, 5th, and 8th Tones, shows one result of this formula. Any one who happens to possess Mr. Hullah's book, and who will be at the trouble to compare his versions of the 3rd Tone with the copy of it which he quotes from Alfieri, in his Preface, and the melody of which he professes to “retain,” may see the fruits of altering minims into crochets, in order to squeeze the Gregorian into the ordinary limits of a modern chant. The example we will next give of the 7th Tone shows the same thing.



Unto Thee, O my strength, - - will I sing :  
They will run here and - - there for meat :

Compare this with the following :



Septimus modus sic incipit, sic me' - di - a - tur :  
Sivivit in Te, - - - - a'ni - ma me - a :  
Sic benedicam Te in - - - - vi' - ta me - a :  
Introibunt in inferi - - - - o' - ra terr - æ :  
Unto Thee, O my - - strength', will I sing :  
They will run - - - - here' and {there  
for} meat:

And it will be easy to see the conversion of the solemn march of the real Gregorian, into the almost too familiar strain, produced by the plan of making minims into crochets. Mr. Hullah, however, is not responsible for this, although he adopts it.

There are many publications besides Mr. Hullah's in which the same unfortunate modernizing process has been followed. We may mention Mr. Jones's *Psalter pointed for chanting*, and the *Psalter* arranged by the late Mr. Carter, and used at St. Paul's, Knightsbridge. It would be a sufficient objection to these works, that they give the tones without one

rule for applying them to the words, even if they gave them correctly which they do not.

In our last number, we gave the 5th Tone at length, (vide page 110). Let any one sing the examples, Nos. 1 and 2, there given, and then see how by the unhappy process of transmutation and adding bars, the wrong accent, which in Mr. Christie's monosyllabic version is accidental and occasional, is stereotyped and rendered inevitable, in the following strain,



which have been - since the world be - gan.  
and from the - - hands of all that hate us.  
and to re- - - member His ho - ly covenant.  
that - - - - - member His - - He would give us.

5TH TONE.



Octavus modus sic incipit et sic medi - - a' - tur : ct - - - - - sic fi - ni' - tur.  
Benedictus Dominus Deus Isra - - - - - ct' : {quia visitavit et fecit re-} ple - bis su' - æ.  
Et crexit cornu salutis - - - - - no' - bis : {demptioem - - - - -} pu - cri su' - i.  
Sicut locutus est per os sanc - - - - - to' - rum : qui a sæculo sunt prophe - ta - rum e' - jus.  
Salutem ex inimicis - - - - - nos' - tris : et de manu omnium - - qui o - de - runt nos.  
To perform the mercy promised to our fore - fa' - thers : and to remember His - ho - ly co' - venant.  
Blessed are those that are undefiled in the way' : and walk in the - - law of the Lo' - rd.  
Blessed are they that keep His - - - - - tes' - timonies : and seek Him - - - - - with their whole' heart.  
For they who do no - - - - - wick' - edness : - - - - - walk in His' ways.  
O that that my ways were made so di - - - - - rect' : that I might - - - - - keep Thy sta' - tutes.  
Thou hast - - - - - charg' - ed : that we shall diligently keep Thy com - mand' - ments.

The next is from the Knightsbridge Psalter.



Blessed are those that are undefiled in the way : and walk in - - the law of the Lord.  
Blessed are they that - - - - - keep His testimonies : and seek - - Him with their whole heart.  
For they who - - - - - do no wickedness : walk - - - - - in His ways.  
O that my ways were made - - so di - rect : that I - - - - - might keep Thy sta - tutes.

Any one who will recite the Latin examples to the 8th Tone, keeping the right accent and quantity of the words, cannot fail to learn the true rhythm of this noble chant; and must see how vacillating, and characterless is the modern version of it. We have frequently heard the choir at Knightsbridge (whose orderly and religious demeanour, we may observe, is well worthy of imitation by the choirs of some ancient establishments that we could name,) struggling against the unnatural rhythm of the music before them, and every now and then giving the true melody in spite of themselves.

We have been thus minute in dwelling on the corruptions of the Gregorian Chants, because in the first place they are so inconceivably prevalent. We could mention a dozen churches where they go on in the comfortable belief that they sing the noble, the severe, the awful, the true ecclesiastical Gregorian melodies, which all the while are these modern cor-

ruptions, that have nothing Gregorian but the name. And in the second place, since the old music is attacked on the plea of its being mediæval, barbarous, unsuited to the English language, &c., we feel it but right to show that the barbarity and mal-adaptation to our language are modern, and not of mediæval origin. Lastly, we would most respectfully suggest the expediency of either using the tones in their genuine form, or of adhering to the modern chants.

In beginning the use of the Gregorian Music, mistakes might well be made, nay there are many points yet in which there may be a doubt as to the right way of adapting the music to English words; but it is a pity that in a church like St. Paul's Knightsbridge where so much reverential care is taken with every part of the services, and where people go to hear what real Church music is, that such *undoubtedly* mistaken melodies should be persevered in, though a supplemental page to the "Psalter," with

which is intended to be the cadence of the 5th Tone, and which we quote from the two last named books.

The accent in this strain is of course thus; *do, dô re, si do, lá*. Whereas it ought to be, *do-, ré si, dô la*, as shown in our last number. Of necessity the melody of the chant is turned upside down by this process, just as any other melody would be, if the place of the accent were shifted.

The 8th Tone, that which as an old writer says, wise men love to sing, has suffered a most inexplicable transformation in the St. Paul's Knightsbridge, Psalter. We will quote the tone itself at length with Latin and English words; by comparing which with the modern version, the student may see how the mediation is corrupted, in the way we have so often mentioned, and how the putting in of one unhappy note perverts the cadence.

the tones in their genuine form, would be an easy and effectual remedy.

In our next we shall allude to interpolations of semitones in the Gregorian scales. X.

#### A PRAYER FOR ORGANISTS BEFORE DIVINE SERVICE.

(From a Correspondent.)

O most merciful God, who hast encouraged Thy servants to draw near to Thee, I implore Thee to grant me Thy grace at all times, but more especially now that I am about to take an active part in the services of Thy Holy Temple. Thou hast been graciously pleased to allow me the privilege of leading the choir of this Thy Church publicly to sing Thy praises; let me never forget to be thankful for this great happiness. Grant me ability, O God, to perform the duties of my responsible situation in a becoming manner, but never let my aim be to receive, or be satisfied with, the applause or approbation of men. Grant this for Thy blessed Son Jesus Christ's Sake. Amen.

O Lord let Thy blessing rest on those who are here appointed to lead the congregation in singing Thy praises; assist their humble endeavours and keep far from them all vain and worldly thoughts. Give Thy grace to our beloved Minister to preach, and his hearers to receive, Thy word, and may it be as seed sown in good ground, and bring forth fruit to the glory of Thy name. Amen.

Finally, O Father, hear all our prayers this day, and graciously incline Thine ear to our songs of praise. With the Psalmist would we join in praising Thee with "the sound of the trumpet and with stringed instruments and organs." Make us to be very thankful for these joyful opportunities of addressing our Psalms and Hymns to Thee; let them be a foretaste of that everlasting state of happiness prepared for those who love Thee, when with the angels we shall be as one great choir evermore praising Thee, and saying glory be to Thee and to the Lamb that sitteth on the Throne for ever. Grant this O merciful Father, through thy Son our Lord Jesus Christ, who liveth and reigneth with Thee in the Unity of the Holy Ghost, one God world without end. Amen. M. W.

#### HISTORIC DOUBTS AS TO THE GENUINENESS OF TALLIS'S PRECES, RESPONSES, AND LITANY.

To the Editor of the Parish Choir.

SIR,—For some time past I have had doubts whether the music of the Preces, &c., attributed to Thomas Tallis, could possibly be the work of so great a Church musician, and I feel greatly indebted to the editors and publishers of the several reprints which have appeared within these few years, for the historical information imparted therein.

No one in the least degree acquainted with the ancient *cantus planus*, can for a moment doubt that the plain chant of the so-called Tallis's Service is derived therefrom, and since the republication of the *Book of Common Prayer*, of John Merbecke, we have evidence that the above service is founded on

his. Hence the "plain song" is not the composition of Thomas Tallis, and therefore we must look to the harmonies, if we wish to know whether any part of the work is his.

In all the editions put forth from Barnard down to Rimbault, the harmonies exhibit so many departures from the modulations of the school of Church Music of the sixteenth century, that it is impossible to suppose them to have been written by Tallis. Moreover, the plain chant is vitiated in so many instances that it is easy to perceive that some more recent musician, one educated in a less ecclesiastical school, has tampered with it\*.

One editor (Mr. Bishop, "Order of the Daily Service,") condemns the "naked harmonies" in the *four voice* Litany of Tallis, in Dr. Rimbault's edition of Edward Lowe's "Order of Chanting the Cathedral Service;" and Dr. R. says they are attributable to the meddling of John Barnard, whose five voice edition is the oldest *printed*. This gentleman "altered the reciting notes in the *preces*, &c., and adapted cumbrous harmonies" thereto†.

Here we see the harmonies and *cantus planus* in Barnard's edition are not those of Thomas Tallis.

But it seems Tallis, if he harmonized the work at all, did not harmonize in more than four parts, and Dr. Rimbault says that there is a MS. copy "in the handwriting of James Clifford, which is said to have been transcribed from Maister Tallis's Letanic, Anno Dom. 1570;" which copy was written one hundred years after this date, "before the end of the seventeenth century," and "there is no authentic copy of the whole of Tallis's Service

\* "The Litany, as given in Barnard, contains several harmonical errors. Thus, in the invocations, "O God the Son, Redeemer," &c., "O God the Holy Ghost," &c., "O Holy, Blessed," &c., the tenor has the plain chant, as well as the treble, and hence consecutive octaves are produced. These have been corrected in Boyce's edition, by adopting the tenor of the first invocation, "O God the Father," &c., which Barnard has printed as it stands in this work."—*Preface to Bishop's edition of Tallis.*

† The exact period when Tallis wrote his celebrated Service is a matter of uncertainty. It was probably not written until after 1565, or it would doubtless have been inserted in Day's Choral publication.—An ancient MS. Copy of the Preces Responses and Litany in the handwriting of James Clifford, has the date 1570 appended to it; which date has every appearance of being correct.

"It is much to be regretted that no authentic copy of the whole of Tallis's Service has been preserved. The most ancient printed copy is that given by Barnard, and substantially the same as that included in Boyce's Collection. But that this copy has undergone, in the responses and Litany, considerable alterations, must be evident from the knowledge that Tallis, as well as every other Church Musician of the sixteenth century, *harmonized the Responses with the melody or plain song in the tenor*; whereas, in Barnard and Boyce (in accordance with more modern usage), the melodies of the first Preces and Litany have been transposed to the treble or upper part.

"Another evil has arisen from Barnard having, with an idea of filling up the Harmony, ignorantly altered some of the *plain song*, and thereby utterly destroyed the beauty and uniformity of Tallis's work."—*Preface to Rimbault's edition of Tallis.*

† Order of the Daily Service, edited by Dr. Rimbault. D'Almaine.

preserved to us," this of Clifford's being the most ancient in existence\*.

In examining the *preces* of this "celebrated Service," the plain chant is seen to be the same as that in John Merbecke's adaptation, with the exception of one note in the Response, "O Lord, make haste, &c.;" the word *haste* being applied to the note A, instead of G, as in Merbecke.

The *Gloria Patri* and *Alleluja* are copies of the same, but vitiated in their terminals.

The *Dominus vobiscum* is from Merbecke's book, as is also its response, except the first note.

The *Kyrie Eleison*, *Oremus*, and *Amen*, are also from the same.

The Suffrages are all taken from Merbecke, the last one being altered in the Priest's versicle at the terminal, and some of the responses are uselessly vitiated.

Hence, I conclude, from the plain chant of the whole Service being taken from Merbecke, (or rather from the ancient Rituals,) and the harmonies being confessedly not those of Tallis, and there being *no authentic copy* of such a work by him, that, therefore, the Responses, &c., in the "celebrated Service," called "Tallis's Service," are not his.

With respect to the Litany, the earliest is that in the publication of Berthelet, 1544, "which in the plain song is almost note for note the same as that still commonly performed in cathedral choirs†." Now the plain chant of this Litany is taken (and altered) from the Latin formula in the ancient Liturgy, and therefore it cannot be the composition of Tallis, and we see from the publications of the various editions, that the harmonies thereof are not his, (which also is internally evident,) and, therefore, the whole of the so-called "Tallis's Litany" is not the work of Thomas Tallis. Neither are the harmonies the work of any master of the sixteenth century, they being evidently those of the latter part of the seventeenth century, (probably Clifford's own‡,) in their best form. Let me add that in the form used in the cathedrals in the present day, they are those of the eighteenth century.

I am, Sir,

Your obedient Servant,  
CHARLES CHILD SPENCER.

#### THE MUSIC AT FUNERALS IN COUNTRY PARISHES.

A CORRESPONDENT sends us the following extract from a country newspaper:—

"On Saturday the 17th Inst., the remains of the much lamented ———, Esq., were deposited in the family vault in ——— churchyard. For many years we do not remember witnessing such a demonstration of respect as that which took place on the occasion. The shops were closed during the time of

\* *Idem*. The Doctor says he did not think it prudent to publish this, notwithstanding he presumes it to be the most authentic copy. He reserves it for *another* publication of Tallis's Service.

† Dyce, "Order of the Daily Service," preface. Rimbault and others.

‡ We are not without instances of works being ascribed to great men, which were never written by them, and it is not difficult to some men to imitate handwritings, titles, dates, colophons, &c.

the interment, and although the day was exceedingly cold and wet, nearly 100 merchants, tradesmen, and other respectably attired inhabitants, followed to pay their last tribute to departed worth. The pealing notes of the organ in that sublime piece of Mozart's, "the Dead March in Saul," ushered the mournful procession into the church, when the funeral service was performed by the Rev. ———, during which that solemn, yet soul-stirring anthem, *Vital Spark*, was sung in a manner that reflected credit on the organist and choristers. When the last sad rites were completed, the train of friends, extending nearly the entire length of the churchyard, formed two lines, through which the family returned from the grave. If any thing in this world is capable of administering comfort to a father in such a trying bereavement, it surely must be the feelings of sympathy and respect, evinced in so marked a manner by his townsmen."

This is, no doubt, not a solitary specimen of the inconsistencies committed by well-meaning persons; though, if duly reflected on, we think it warrants the severe comment which our correspondent has added.

"I wish that it could be contradicted, that a clergyman of the Church of England had profaned the solemn service provided by her Liturgy for the burial of her departed members, by introducing into it that absurd imitation of the words of an heathen Emperor, called *Vital Spark*, which is set to music of a light, secular character, wholly unfit for any part of divine service, much less for the most grave and solemn of all.

"Having the advantage of an organist and choir, who could sing "in a manner to reflect credit on them," did it not occur to the minister, that the church has appointed parts of that service to be sung, and that there was no excuse therefore for introducing such nonsense, as the glee of "*Vital Spark*," into the church?"

"I presume that the reporter was present at the service but how then is it that he speaks of the sympathy and respect of men, as being the greatest source of consolation to a bereaved Christian. Did he attend to the service as read, or was he thinking of the "soul stirring *Vital Spark*?"

Mr. Editor, as a practical man; I do hope that you will call attention to this consequence of the most irregular practice, mentioned in the paragraph I am commenting on. Here is an educated man fresh from the church where he must have heard the burial service, pointing an afflicted parent to human sympathy as his greatest, nay, as almost his only comfort. It is scarcely credible that such should be the case, but all is explained by the fact, that semi-heathen poetry and profane music have been intruded into the service. Had the anthem, beginning, "I heard a voice from heaven," been sung to the solemn tones of some of our venerable Church composers, would such an inconsistency have been possible?

I am, Mr. Editor,

Your obedient Servant,  
A LAYMAN.

#### EXETER SCHOOL OF CHURCH MUSIC.

We have received a report of this Institution, which appears to have been in existence for two years, and is under the patronage of the Bishop of the diocese.

We wish we could hear of general attempts to teach *plain song* in choral societies, in town and country. By *plain song* we mean the simple recitation of the responses, and suffrages, and psalms of the day, in unison, either to a monotone, or else to a very simple melody; such as we have given in the *Parish Choir* for the responses, and such as the Gregorian Tones for the Psalms. We would refer to an article in our January Number, to explain still further what we mean, and to show how essential it is to have the open voice of all the worshippers, united in one common tone, in all the parts of the Common Prayer which it belongs to the people to utter.

We hope that when mention is made of *Church Psalmody*, it does not signify the singing of Metrical Psalms only; because, however serviceable metrical psalmody may be as a kind of congregational anthem, yet it ought not to supersede the chanting of the Psalms, which is the *real Church Psalmody*, and intended to be joined in by every worshipper.

The following extract from the Report deserves attention.

"Psalmody, like all other music, must be considered under two heads; the nature and quality of the music, and the nature and quality of its performance. Of the relative importance of these two, the quality of the music and the quality of the performance, there is no reasonable doubt but the quality of the music greatly exceeds in importance the quality of the performance.

"Of course there is a badness of performance which is simply provocative of painful ridicule: but so also there is a style of music which appeals to our susceptibilities, simply as they are natural, and not as they are also hallowed and chastened; and therefore is no less provocative of the temper of indulgence and indevotion, than the other is of the smile of ridicule. At whatever point then you contrast the quality of the music and the quality of the performance, the result is the same. But let us take a higher standard, and who will deny, that music of a sterling church quality, even though it be badly performed, helps devotion far more than music of a secular character, even though it be well performed? Nay it could not be denied, that the better the performance of music of a secular character, the more would it destroy the spirit of devotion, in proportion as it would appeal the more strongly to whatever still remains within us of a secular feeling. In proportion then as this society has done any thing to supplant a viciousness of taste in Church Music by a pure and correct taste, it has helped, slowly but surely, and the more surely because slowly, to improve the psalmody in our churches. Now that it has done this in some degree your committee venture to affirm; \* \* \* To create or promote a good taste in any thing is not the work of one year, nor of two years: and it can only be done by slow degrees; by accustoming people to what is good, and leaving them to contract the taste of it themselves; by dropping the hint, or casting the seed, and waiting for the natural growth of the fruit in due season.

"And here your committee have much pleasure in reporting, that the secretary of the society has been applied to from two or three different quarters for copies of the rules; from which they infer that the cause of Church Psalmody has been taken up in a similar spirit in other places. And clearly this also should be put to the credit of this society, whether as originating, or assisting similar societies elsewhere. Nor is it out of place to mention, that two churches in this city have lately adopted the use of the Gregorian tones in preference to the more modern chant; for, whatever may be the comparative merit of the two, this fact is an unquestionable proof of that feeling after strictly Church Music, which it is one great object of this society to encourage and to guide."

#### CHURCH MUSIC IN KENT.

*To the Editor of the Parish Choir.*

SIR,—Having observed in the *Parish Choir* an occasional notice of the progress of Church Music in various parts of the country, I have thought that a few words respecting its progress in this county might not be unacceptable.

It is a general opinion that Kent is much behind the age in the knowledge and practice of Church Music; and certainly, when we hear in many of our churches the music of "some village Handel" performed with "trumpets and shawms," by even musicians of some local celebrity, the assertion, cannot, I think, be gainsayed. It is a melancholy reflection, that the county which may be regarded almost as the birthplace of the choral service of our Church, and which once, from the singing school at Canterbury, furnished teachers of music for the rest of the kingdom, should be now one of the most backward in the science. [Of course I do not include in these remarks the two cathedral establishments, but they, however excellent, seem to be isolated, and to stand alone, instead of being, as we might reasonably expect, the centres, radiating from which a superior knowledge of ecclesiastical music would prevail.]

I am happy to say, however, that there are exceptions, and that many of the clergy are stirring themselves to restore the performance, in a becoming manner, of pure Church Music, banishing from their churches the miserable trash which is now, alas, so generally popular. And although the "new music" (!) of Tallis, Byrd, Gibbons, &c., meets with little sympathy or encouragement from the members of the "old choirs," (as they term themselves,) every person with true Church feeling soon learns to distinguish the devotional and appropriate character of the one, from the unmeaning, and often ludicrous flourish of the other.

As a means of diffusing, in some degree, a knowledge of what Church Music really is, I gave, a short time since, a gratuitous lecture on the "History and Present State of Church Music," in the National School here, with illustrations. The attendance was very numerous, and I hope and believe that some good was done; for through the flattering notice in the *Maidstone Journal* of the subsequent week, I have had applications for lectures in the surrounding neighbourhood, and have since given one in Maidstone. The place was crowded, and the lecture was honoured by the attendance of nearly all the

Maidstone clergy, who, I am happy to say, appeared much interested, as was evidenced by the inquiry if I could not repeat the lecture in a larger place.

The lectures were illustrated by a choir of about thirty *villagers*, chiefly from the choirs of East Farleigh and Harrietsham, in this vicinity; and the anthems were sung with a precision I have seldom heard surpassed. I could not help thinking that many of my London friends would be rather astonished at hearing Palestrina, Gibbons, &c., sung by trebles (boys) half of whom wore *smock frocks*. I think it right to mention that the choir was conducted, on each occasion, by my friend F. Helmore, Esq., Choir Master to H.R.H. Prince Albert, whose exertions in their training deserve the highest praise. I enclose a programme of the anthems sung, so that you may perceive what *can* be done in a village where an interest is felt in the matter.

I subjoin a short extract from the lecture.

I am, Sir, yours obediently,

Sutton Valence, near Maidstone, Feb. 9, 1847. WILLIAM DAWSON.

*Extract from Lecture on Church Music, delivered at Maidstone, by Mr. Dawson, January 7.*

“Having thus endeavoured to show the beauty and excellence of our sterling Church Music, I would ask, What prevents its more extensive adoption? Its *difficulty* has been urged by some who have not closely examined it. Never was a greater mistake. Its great charm lies in its grand and devotional simplicity. If I may venture an opinion, I would say that I think the chief cause it is so little practised, is because it is so little understood. I do not, of course, mean to assert that there is any lack of *musical knowledge*; on the contrary, I believe that of late years it has spread to a very great extent. But I have very little hesitation in saying that that branch of the science which I have advocated to-night is the least popular, and the least understood. The great majority of musicians, after completing their elementary studies, either direct their attention to works of a secular nature, or, if their taste is for sacred music, they grapple at once with the mighty genius of Handel, Mendelssohn, or Spohr; and how few, very few, do we find that are even imperfectly acquainted with the works of our own sterling English composers of the sixteenth century? I have occasionally introduced into Choral Societies, the practice of some of our fine old Church anthems, and they have been sung with correctness and precision, but I have too often observed that they have been merely endured, (by the singers, I mean,) and that their performance elicited none of the expressions of satisfaction which were almost sure to follow the practice of some piece of sacred music of a more brilliant and showy character. The truth is, such music was never meant *merely to please the ear*. Our old Church composers had a higher object in view. And I can assure those who now see nothing attractive in Tallis, Byrd, Gibbons, &c., that if they examine their works, bearing in mind the fact that they regarded music chiefly as “the handmaid of the Liturgy,” endeavouring to impart to it a majesty and dignity according with the honour due to the King of kings, they will discover how beautifully adapted it is to the purpose for which it was intended.”

\* \* We should be glad to receive more of such

communications as these from any part of the country. It is truly cheering to know what can be done under the influence of zeal, piety, and good taste. The following is a list of the illustrations to Mr. Dawson's Lecture; and if compositions such as these can be sung with taste and precision by country boys in frocks, we ought in all reason to hear no more of the *impossibility* of a reform.—Ed.

[The proud have digged pits, Dr. Tye; O Lord the Maker of all things, King Henry VIII.; O Jerusalem, Palestrina; If ye love me, Tallis; Blessed are those, Ps. 119, id.; Bow thine ear, Byrd; Sing joyfully, id.; Lord for thy tender mercies' sake, Farrant; Call to remembrance, id.; Almighty and everlasting God, Gibbons; Hosanna, id.; Evening Service, Rogers; God is gone up, Croft.]

#### SOCIETY FOR PROMOTING CHURCH MUSIC.

THE Annual General Meeting of the Society was held on Tuesday the 16th instant, and a report was presented by the Committee, which was ordered to be printed and circulated. May we request of our readers to order this report of their respective Booksellers, (it can be had gratuitously) and to give it all the publicity possible. We would also urge the claims our Society on the support of all zealous members of the Church. *Give us funds*; and we will set about the teaching of right principles, and taking measures for carrying them into practice, with a fair hope of success.

#### Books Received.

WE beg to call the attention of our readers to a most able and interesting article on the “Life and Character of the Apostolic Bishop Wilson,” in the February Number of the *Oxford and Cambridge Review*; also to the first of a series of papers on the “Churches of London.” The author exposes their abuses most unsparingly; but yet with the spirit of a gentleman and a Christian.

#### To Correspondents.

Will S. A., who favours us with a “Gregorian Chant,” be good enough to tell us whence it came?

A *Subscriber*. We have heard capital chanting accompanied with a violoncello, which is probably the best for the purpose of the instruments likely to be met with in country parishes.

A Member of the Society is preparing a small *Manual for the Organ*, for the benefit of amateurs, ladies, &c., who already know the piano-forte.

H. W. will see that the last page of the “Christmas Anthem” is 48.

E. is thanked for his sensible letter.

A correspondent informs us that Mr. Barnby has been appointed Gentleman of the Chapel Royal, in the place of the late Mr. Hawkins. He adds, that Mr. Barnby is well qualified for the office by his musical attainments and still more so by his excellent character; and says that the Bishop of London likewise deserves the thanks of all persons interested in Church Music for the choice he made of Mr. Helmore to succeed the late Mr. Hawes.

Mr. Spencer requests us to state that he is preparing for publication the Harmonies to the Communion Office, that were used at Shoreham Church, as spoken of in our last number. They will be published by Mr. Burns.

# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 16.]

PUBLISHED MONTHLY.

[APRIL, 1847.]

### On the Prayer Book.

#### NO. IV. ORDER FOR DAILY PRAYER.— THE PREPARATION.

(Continued from page 118.)

THE Exhortation, then is an earnest address from the minister to the people, wherein he exhorts them to take advantage of the offers and promises of God, and invites them with him to approach the heavenly throne, to which as members of Christ, our great Intercessor, we have access.

And here the people, hitherto listeners, take up *their* share in the work of preparation, the next step being—

“A general CONFESION”—a confession drawn up in general terms, and “to be said of the whole congregation after the minister, all kneeling.”

We confess not, in this place, our *particular* sins. This, in one common form of language, would be impossible. This we must do in private, that by such self-examination and confession we may be prepared to appreciate the general form here provided for us, and apply it, each to his own individual ease; otherwise its words will be altogether unmeaning to us. For it sets forth, as you will observe, the general heads of our offending: sins of infirmity—“we have erred;” sins done knowingly and deliberately—“we have strayed;” sins of thought and desire—“we have followed too much the devices and desires of our own hearts;” sins of act and deed, bad thoughts carried out into bad deeds—“we have offended against thy holy laws;” sins of omission, plain duties neglected—“we have left undone those things which we ought to have done;” sins of commission, positive transgressions of God’s law—“we have done those things

which we ought not to have done;” and the sum of all—“there is no health in us.” The consciousness of all these things impels us to utter the cry for mercy; from looking inwards upon ourselves, to look upwards toward God, and pray that He would “have mercy upon us, miserable offenders.” We pray to be delivered from the punishment of sin—“Spare thou them, O God, which confess their faults;” and we pray to be delivered from the presence and power of sin—“Restore Thou them that are penitent,” on the ground of God’s promises in Christ Jesus. And lastly, looking onwards to our *future* life, as we have before looked back upon the past, we pray for grace to amend; that living “soberly, righteously, and godly” in this present world—soberly, in regard to *our own* souls and bodies—righteously, towards our *fellow creatures*—and godly towards our *Heavenly Father*, we may ever hereafter glorify His holy name.

Now it is hardly possible to suppose that any one, who at all enters into the spirit of this most solemn confession, which the Church has required him to repeat, can think of making it in any other posture of body than that which the Church directs him to assume, that of kneeling. To cry for mercy and pardon, nay, life itself, while sitting or lounging at our ease, every one must see to be an utter absurdity. No man, in real earnest about such a prayer, ever did such a thing. But if we are *not* in earnest; if we do not strive to realize to our own minds that we are in the very presence of God himself; imploring Him as sinful, unworthy, erring creatures, to have mercy on us, and spare us—what is it but to offer a cool, deliberate insult to His divine Majesty? We come into His presence, we know not and care not why; and when there, make

use of the most solemn words, which we neither feel nor believe. This, surely, cannot be for our profit. The least reflection ought to convince us, that if we do really agree to confess our sins "with an humble, lowly, penitent, and obedient heart," we shall prove our earnestness by an humble and lowly posture of the body; and experience will certainly prove to all who are willing to make the trial, that it is when we bow down both stubborn heart and stubborn knee, and so confess our sins, that God "is faithful and just to forgive us our sins, and to cleanse us from all unrighteousness."

The assurance of this is conveyed to us in the ABSOLUTION, which follows next, "to be pronounced," as you will observe, "by the Priest alone, standing, the people still kneeling." The word absolution means loosing from bonds; here, in connexion with our present subject, it is a loosing from the bonds of sin. The Prayer-book explains it by the word "remission," that is forgiveness of sins. It is, in short, God's pardon to penitent sinners; and is to be pronounced by the Priest in virtue of the commission given him by the Bishop, as one of the chief rulers and overseers in the fold of Christ. In the Ordination Service we find the following passage:—

"The Bishops, with the Priests present, shall lay their hands severally upon the head of every one that receiveth the order of Priesthood; the receivers humbly kneeling upon their knees, and the Bishop saying, 'Receive the Holy Ghost for the office and work of a Priest in the Church of God, now committed unto thee by the imposition of our hands. Whose sins thou dost forgive, they are forgiven, and whose sins thou dost retain, they are retained.'"

This sentence is to be pronounced by the Priest *alone*, because no inferior officer in the ministry has authority given to pronounce it; and it is to be said by him *standing*, as being an authoritative message, given in the name and by the appointment of God. The people still *kneel*, in token of penitence and submission. Of course, as they are spoken *to*, they ought to keep silence, and not, as we sometimes see, repeat the words after the Priest, which is, in fact, pronouncing their own pardon, and so destroying the whole meaning of this part of the service.

What the Church considers to be the benefit of this absolution, we may gather from the form

itself. It is there declared, first, that God hath given authority to His ministers, "to declare to His people, being penitent, the absolution and remission (that is, the pardon and forgiveness) of their sins." And it is declared, secondly, that God *does* "pardon and absolve all those who truly repent and unfeignedly believe His holy gospel," that is to say, He does so *there and then*, at the very time that the Priest, his minister, pronounces the words, the effect of this sentence so pronounced will be peace to all who are prepared to receive it.

You remember, when our Lord first sent His apostles on their mission to the lost sheep of the kingdom of Israel, He commissioned them to pronounce in whatever house they should enter, a peculiar form of blessing, "Peace be to this house," (Luke x. 5), meaning the peace which results from man's being reconciled with God. But upon whom was that peace to rest? Not on all alike, but on those only who were prepared to receive it—"If the son of peace be there (or as it is in Matt. x. 13, "If the house be worthy") your peace shall rest upon it: if not, it shall turn to you again." To all, therefore, who are prepared for reconciliation with God, in other words, to all who truly repent and unfeignedly believe, the message of pardon pronounced by His commissioned ministers will convey an actual and positive blessing, namely, the real present forgiveness of sin, together with that holy peace and joy which is its natural result: to all others it will be as rain falling upon the barren rock, unproductive and unblest.

Thus we have gone through the first, or preparation, part of our daily office. Having heard the words of God himself, promising mercy and forgiveness to the penitent; having listened to the exhortation of the minister, urging us to take advantage of that offer; having obeyed the invitation and confessed our sins, and received the benefit of absolution, we venture at length to open our lips to address God; and the words in which we first address Him can of course be none other—it would be ungrateful to suppose that they *could be* any other—than those holy and blessed words which the Lord Himself hath taught us.

J. W.

Practical Hints on Congregational Psalmody.  
No. II.

(Continued from No. XII. page 98.)

WE have spoken hitherto of the essential nature of a congregational service, whether it be the offering of prayer or of praise. We have shown how inevitably the choral response from the congregation must follow, when our admirable Prayer Book is used in its right spirit. Now let us go on to discuss more particularly the subject of Psalmody.

We will not give as the reason for the present neglect of congregational psalmody, that people do not care to sing in church; that they have not the religious spirit necessary; that they go to church from habit, sit and listen to the prayers, stand and listen to the psalms, but care to join in neither. We are sure that Churchmen now-a-days, have a far better feeling. They are willing to sing, but yet do not do it, notwithstanding their willingness. Are there then, in the common musical arrangements of churches, any circumstances which act as impediments to the better disposed?

The question to be solved in fact is, what are the conditions necessary, in the present day, to enable every member of a congregation to join in the psalmody who is willing to do so.

Our observations bear alike upon *chanting*, (as the singing of the prose psalms and canticles is now called,) and upon the singing of psalms and hymns in metre and rhyme. Except that there is one difficulty connected with the latter, which does not exist with the former; the difficulty, namely, in some cases, of enabling the congregation to know the *words* that are to be sung. This is not, however, our present subject; but we will refer, in passing, to Mr. Hullah's very sensible observations on the custom of giving out the 5th, 19th, 24th, and 33rd verses of a psalm to be sung—verses that have, probably, little or no connexion with each other in sense—so that by the time one is finished, the congregation forgets which is to come next. We will also refer to the observations of our judicious friend *Theta*, in our 14th Number, on the practical difficulties attending the use of hymn-books, although we do not see how these books can be done without, if metrical psalms or hymns are to be sung

at all. We will take it for granted, however, that every member of any given congregation knows the words to be sung, and has them before him; and we will now consider strictly, the conditions necessary for him to sing them.

We say "for *him*," because it is the *man's* voice that we want. Women and children do sing already; but the congregational chorus wants the body, volume, and richness, which the man's voice alone can give.

Every person who sings, must sing either the melody or a harmonized part. That is to say, he must sing either the *tune*, (which, from its being now assigned to treble voices, is commonly called the *treble*;) or the *base*; or the *tenor*, (which was once the *tune*, as its name implies\*, the *treble* being the third part inclusive above it,) or the *counter-tenor*.

Now of the men, of all ranks, in an ordinary parish-church at the present day, full four-fifths know nothing of music, and have never practised singing in any shape; their voices are rough, of no great compass, and easily fatigued if used at a high pitch.

Let us suppose a Churchman, then, willing to make a fair effort. The tune, whether chant or metrical, is given out, and he begins. The first impulse naturally is, to sing the tune—as being the easiest, and that which strikes the ear most forcibly.

But it is physically impossible that four-fifths of the men can sing the tunes used in most churches. Their pitch is so high that they fatigue the untutored male voice; the chief stress being on A or B, and the melody rising to E, F, or G, quite above the register of the voices we are speaking of. These tunes, in fact, if modern, were written for soprano voices; if old, their pitch has been raised above the common male compass. We may refer to the treble part of any of the tunes in Mr. Hullah's *Psalter*†, in proof of this position.

\* We understand that in some parts of Scotland, the *tune* is still called the *tenor*, proving incontestably what was the ancient practice.

† We must remark in passing, on the blunder made, perhaps unconsciously, in the title of this book, which is called the *Psalter*, instead of the *Metrical Psalm Book*, a dangerous mistake, which may lead people to put a wrong interpretation on an old and venerable word, of which we are very jealous. By a strange perversity, the *Psalter* (the genuine *unversified psalter*;) is called by Mr. Hullah, the *Psalm-book*.

Our Churchman, then, cannot sing the tune, simply because of the physical impossibility that his throat can form the requisite sounds.

If he cannot sing the tune, then, he must sing some other part, if he is to sing at all.

Now he either understands music, or he does not; and we need not say that four-fifths, on an average, of the male attendants at church, do not.

Not understanding music, need we to speak of the wretchedness of his attempting to extemporize a second, or a base? We never wish to listen to a person in church, with even a good musical ear, attempting this kind of descant. But what can be said of those with little musical taste?

But supposing he does understand music, the difficulty of extemporizing a base, or of singing the base of most of the common tunes, is very great. This is more particularly the case with the common double chants, to wit, Lord Mornington's, Robinson's, Boyce's, Henley's, &c. The base of these is so difficult, that few amateurs can sing it correctly, unless they have the music before them.

But there are more difficulties yet. To most of the commonest tunes there is a great variety of harmonies. The organist can play any of these that he chooses; he can alter, vary, and combine them, or can invent new ones. No person who wishes to sing the base of the Old Hundredth in church, knows which of the thousand harmonies in existence will be used.

Mr. Plumstead, in an able pamphlet on Congregational Singing, published a twelvemonth since, speaks of the father of a family desirous of joining in the work of praise, who applied to the clergyman, requesting to be informed of the psalms and tunes about to be used. The clergyman referred him, politely enough, to the clerk for the words; and the clerk to the organist for the tunes. The latter, with some hesitation, gave him the names of the tunes, but as for the harmonies, said he could not give him them, as he always made them for himself at the time. We have known organists who have changed their harmonies in the middle of a verse, purposely to stop a voice in the congregation, the owner of which was presuming to sing aloud.

The matter then resolves itself into this:—Either the men in the congregation must be enabled to sing the tune; or, if they are to sing the har-

monies, the following further conditions must be attainable:—1st. The men must all learn to sing. 2nd. The tunes must be fixed, with definite harmonies, which must not be departed from. 3rd. Every person must have his music-book in church, and sing from it. These, we believe, are the conditions stated as necessary by Mr. Hullah.

Highly desirable it is, no doubt, that all the adult males should learn to sing; and should sing in church from music; and that every clergyman should have such machinery as would enable him to provide for congregational singing in this orderly and perfect manner.

But, unluckily, this cannot be attained at once. Many positively cannot learn; others who can, will not, from want of taste and from an exaggerated notion of the difficulty of the process; and (with all due respect to Mr. Hullah, be it said,) from the want of a sufficiently simple and popular, and we will add *ecclesiastical* course of teaching adapted to this particular end; adapted rather to cultivate the voice for congregational *plain song* than for the reading or understanding of music merely as such.

These then form insuperable objections against any plan for congregational singing in harmony *at the present day, and in ordinary churches*. We make this limitation because if our whole population received a musical education, (a thing much to be desired,) the circumstances would be very different; and because we know of one or two churches, where, under peculiarly favourable circumstances, the experiment of harmonized singing has been tried with a happy result.

On the other hand, for unison singing, the only condition required is that the melodies be kept within the compass of common male voices. Of course it will be the better if they are of a sterling ecclesiastical character, and if the clergyman with a small choir of men *sings out* in order to lead and encourage the people. It would be desirable also, in order that the congregation might know what was intended, to issue a printed notice, something like the following. *The congregation are earnestly requested to say the Responses aloud in the same tone with the clerk (or choir), and to sing the melody (not the bass,) of all the chants and hymn tunes.*

Of course if the tune is sung in unison, the organist will have full scope for every rich and

strange variety he may wish to give to the harmonies; which he may adapt to the sense of any verse of the psalm or canticle, and so avoid all sameness or monotony. Or, on the other hand, whilst the mass of people sing the tune or tenor, a few skilled voices may give the harmonies, and if this is nicely managed, the effect is strikingly beautiful, resembling the harmonic sounds heard floating above the deep tones of a tenor bell. If any of our readers want to try this, let them take the Old Hundredth Psalm, as harmonized by Dowland, and published by Mr. Turle in the *People's Music Book*; giving a good rough volume of voice to the tenor, and allotting each of the other parts to one or two good singers only. Or let them try "Tallis's Responses" in the same way; or let a good mass of voices sing the Venite to the so-called *Tallis's Chant*, (*Parish Choir*, No. XI,) whilst a few voices accompany it with *Heath's Chant*, (*Parish Choir*, No. III\*.)

(To be continued.)

X.

#### ARE THE GREGORIAN TONES "NEW AND STRANGE TO PROTESTANT EARS?"

WE are reminded that much of what we had to say on this head, in our last number, has been said before us by Mr. Dyce, in the preface to his edition of the Prayer Book. We remember to have read Mr.

\* We cannot send this hasty sketch to the press without directing our readers' attention to various works in which he will find the arguments, for and against unison singing and the use of old Church Music, very ably stated. We would refer him to Mr. Hullah's Lecture, delivered last year at Leeds; Dr. Hook's *Three Reformatoms*; several recent Numbers of the *Theologian*; a correspondence between Dr. Wesley, Mr. Lingard, Mr. Joule, and Dr. Gauntlett, which has lately appeared in the *Manchester Courier*, and copied into the *English Churchman*; a series of Articles entitled *Gregorianizers v. Harmonizers*, in the *Musical World*; Mr. Joule's Course of Lectures on Plain Song, which have appeared in the *Manchester Courier*; a very amusing article in the *Christian Remembrancer* for last July, on the Ritual Music of the English Church; one in the *Ecclesiologist* last summer; and several articles in the *English Churchman* and *Guardian* newspapers. We may observe that several of the writers against Gregorian music seem quite to miss the point in question. The question is, what music is best adapted to enable congregations, including persons of all classes, ages, sexes, and degrees of education, to sing now the common prayer and praises appointed by the Church. The question is not what is most artistical, or most pleasing, or most ornamental; but what reason and experience show to be best adapted for a specific purpose. The question does not concern anthems, or the higher class of Church compositions; which no sane person would wish to exclude from any church, if they can be sung decently, and in the proper places.

Dyce's preface some time ago, but so hastily that it escaped our memory at the time of writing; otherwise we should, in justice to the author, have referred to it. Our own views on the subject, we need hardly say, were formed long previous to the appearance of the book in question; but as our cause must needs gain strength by the addition of so valuable a testimony, we gladly quote the passages referred to.

"In 1550," says Mr. Dyce, "shortly after the issue of the first service-book of Edward VI., a manual of plain tune for the performance of matins, evensong, the office of the Holy Communion, and the Burial of the Dead, was compiled, and published by John Merbecke, for the use of the chapel royal." Now this means, in other words, for the use of the reformed Church of England, generally;—that the book was "intended for adoption in all choral establishments throughout the kingdom:" since, as "Dr. Burney properly remarks, in England, on the substitution of the royal for the papal authority, in matters ecclesiastical, the chapel royal became the model for all other English churches, in the same sense as the papal chapel had formerly been; and this fact will account for the immediate and general adoption of the use established in the King's Chapel, in the absence of any positive injunction to that effect." After stating that this book did not contain the Litany, and the probable reason of its omission, viz., that having been already published, in a separate form, under the auspices of Archbishop Cranmer, it might be thought too well known to require republication, Mr. Dyce remarks, that for the same reason probably, he, (Merbecke,) thought it unnecessary to print the whole of the Gregorian Tones for the Psalms; but that they were intended to form part of the received plain song is sufficiently apparent, from his having set one to each of the greater psalms.

"As a matter of fact, down to the beginning of the last century, they were always employed in the choral chanting of the Psalms. Thus in Playford's ('Honest John Playford's') *Introduction to the Skill of Music* (edit. 1702), an arrangement of the tones for the Psalms of every day in the week is given as the established and customary practice of cathedrals at that time. That the same arrangement was in use in the earlier half of the seventeenth century, we have the testimony of Edward Lowe, who in his *Short Directions for the Performance of Cathedral Service* (2nd edition, 1664), has printed the whole of the Tones, with nearly all their endings, according to the Roman Antiphonarium, and, as he says, they were sung in the cathedral of Salisbury, where he had been a chorister, before the Rebellion."

Such, then, is the testimony of Playford and Lowe, whose "Protestantism" we have never heard doubted. Nay, if the word *must* be used with reference to this musical branch of the question, we humbly submit that *we ourselves* have the best claim to it—we, who protest against the strange and erroneous fancies and developments of individual organists, and would recal men to the decency and purity of primitive ecclesiastical practice. Let us add one more Protestant voice, of comparatively modern date, to the chain of witnesses already cited. Lockhart, the biographer of Sir Walter Scott, writing in the year 1819, uses the following remarkable words, "The sacred music of our forefathers has been abandoned

as if poison had breathed from its most majestic notes. Who that ever heard the grand simple airs to which the Latin psalms are chanted in the catholic cathedrals can doubt that in them we still hear the very sounds which kindled the devotions of the Origenes, the Augustines, and the Gregories? They bear no resemblance to any music of modern days; they are the venerable relics of that Greek music which existed only in melody. And why should we have discarded them? or why, having discarded them for a time, should we punish our ears and hearts by refusing to return to them\*?"

#### THE REV. MR. COPE'S LECTURE.

ON Friday evening, the 26th of February, this lecture, which was duly announced in our 14th Number, was delivered at the Mary-le-bone Institution. The object of the lecture was, as we stated, "to show the advantage and possibility of a more general adoption of the Choral Service by congregations in parish churches." The Lecturer began by stating how obviously it was the duty of the laity to perform their proper part in those portions of the Service which devolve upon them, viz., the Responses and Psalmody; and observed that there was just as little excuse for their neglecting this duty and devolving it on a parish clerk or choir, as there would be for the clergyman if he made use of the same substitutes to perform his share of the Service. He then fully proved the advantage of the musical recitation or *chant*, and its absolute necessity for the purposes of congregational worship; and stated the authority for it deducible from antiquity, from the universal practice of all nations and religions, and from the intention and practice of the English Church. He also gave examples of its facility, and its practical advantage in large congregations.

The lecturer then showed how the Doric tetra-chord, RE, MI, FA, SOL, or the 2nd, 3rd, 4th, and 5th notes in the common major scale, contain the notes sufficient for the recitation of all the Prayers, Responses, and Litany; and gave rules for chanting each of these portions of the Service. He next spoke of the Responses and Litany, and showed that whether they were sung in unison, or were harmonized with the tune in the treble, (as in the harmonized Responses in the *Parish Choir*,) or with the tune in the tenor, (as in the Responses ascribed to Tallis, and commonly used on the High Festivals in cathedrals,) the *people's part* was the same in all, and so simple that the poorest person, who had once learned how, could always join in them with propriety.

The office for the Holy Communion was the next subject spoken of, respecting which the Lecturer adduced the intention and practice of the Church down to within a very late period, in favour of a choral celebration. He commented on the erroneous custom so prevalent, of the congregation joining in with the officiating minister, in the *Preface* to the *Sanctus*, at the words, "Therefore with angels;" whereas this part is really but a preface to the Hymn itself, and an invitation to join in it, and

the choir or congregation ought not to join in before the *Sanctus* itself.

Psalmody was the next subject treated of, and the various kinds of chants, Gregorian, single, and double, with their respective uses and differences, were passed in review. The identity of "Tallis's chant," with the 1st Gregorian Tone, and of Dr. Dupuis' chant, (vide *Parish Choir*, No. xii, chant for the 27th evening of the month,) with the 7th Tone was clearly exhibited, as giving an amusing proof that some persons who have objected to the *Tones*, have yet used and admired them unconsciously as single chants. The *Te Deum* and Canticles, were next treated of, and then the Anthem Music of the English Church; and the Lecturer concluded with a most earnest appeal on the necessity of regarding Church Music as intended, not for the gratification of man, but for the glory of God, and of guiding all improvements attempted in it by the devout wish, that they may render our imperfect services more acceptable in His sight.

Of course we need hardly say that the success of this lecture is a subject of the most heartfelt gratification to us. And successful it was, inasmuch as it was attended by a most crowded auditory, who listened with the profoundest attention throughout; and many of whom have expressed to the Editor their great satisfaction at their having been enabled to learn so much of the rules and reasons for the details of the choral service, and at thus comprehending how admirably the musical service, which they had heretofore admired only as a matter of taste, is adapted for the actual daily expression of the prayer and praise contained in our Scriptural Liturgy; how impossible it is in fact, that the Liturgy can be really joined in by a large and fervent congregation without it. This conviction is daily growing in the minds of all ranks of Churchmen, and we know that it is participated in by many intelligent and liberal-minded Dissenters.

We look upon it too, as a most happy sign of the times, that so large a body of persons, chiefly of the middle class in society, should listen for two hours and a half, to a topic so uninviting to an irreligious mind; since the lecture was not a *concert*, and offered no sensual attractions whatever. And it is equally gratifying, now that the Church is beginning to cast off the cold and slovenly formalities of the Georgian era, to find a clergyman who is willing thus to come forward, to help in reviving an almost forgotten branch of sacred art, and to teach those who are now happily anxious to learn, how they can serve God more fervently, and how they can approach him with the inner spirit and sense of our Scriptural Liturgy, as they have so often done merely with its outer form. This is a subject too, which none but a clergyman can handle with proper effect, and in all its bearings. The layman may treat it and well too, as a branch of art, or of æsthetics; the clergyman teaches with authority, as on a religious duty.

The different parts of the Service which the Lecturer touched upon were illustrated by a choir of amateurs, conducted by Mr. W. H. Monk, a member of the Society, and organist of Portman Chapel. Unluckily, the choir were placed in a kind of recess, which prevented their singing with as much precision as could be wished, from the impossibility of listening to each other, and obeying the conductor. Never-

\* "Peter's Letters to his Kinsfolk," quoted in a recent number of the *Ecclesiastic*.

theless they capitably illustrated the lecture, and the unison *Sanctus*, from Merbecke, and the Ambrosian *Te Deum*, printed in our pages, told with wonderful effect. There is something in the severe majesty of this style of music, so different from the luxurious and seducing melodies of the modern scales, that renders it (if only for the contrast,) immeasurably more calculated for that House where all worldly thoughts ought to be left at the threshold.

We are requested by the Secretary of the Society to apologize to the numerous individuals who were unable to gain admission to the Lecture Room. It must be recollected that when tickets are distributed gratuitously, there is no possibility of knowing how many of them will be made use of. We hope ere long to have to announce another and a *shorter* Lecture.

#### THE SOCIETY FOR PROMOTING CHURCH MUSIC.

THE Report of the Society is now ready, and may be had through any bookseller.

We would take this opportunity of again urging the claims of the Society on the liberality of churchmen.

We have received one or two communications asking what is to be gained by being a member of the Society; since the *Parish Choir* can be bought for three or four shillings a year, and the members have as yet had little or nothing more for their guinea. It must be remembered, however, that the *Parish Choir* could not be sold for three-pence unless some amount of money had been subscribed, and unless a great deal of gratuitous labour were bestowed upon it by the Editors and Committee, all of whom have plenty of other work to do, but devote their leisure to this task, in the hope of serving thereby the cause of Christ's holy Church. Besides, the publication is sent to every part of the world where there is a Bishop of our Church, and is largely distributed where there is any chance of its doing good. This cannot be done without funds. Moreover, now that the *Parish Choir* has taken such a vigorous root, the Committee want to make fresh efforts; such as lectures, and other modes of *showing* what ought to be done, and how easily it may be done; the publication of music, and of treatises relating to Church Music, &c. But not one step can be taken without expense; and, therefore, if any persons are profited or pleased by *our* gratuitous services, we do not scruple to ask them for some small pecuniary help towards carrying on the good work.

#### ANTHEM PERFORMANCES AT EXETER HALL.

DURING the present month we have attended two performances of Sacred Music at Exeter Hall; one by the Sacred Harmonic Society, the other by Mr. Hullah's pupils, in aid of the Hullah Testimonial Fund. In both cases the performance went off well. Weldon's anthem, *In thee, O Lord*, at the former concert, and Boyce's *Lord, thou hast been our refuge*, at the latter, are deserving of particular notice, for the precision and good taste which they exhibited. We might have wished that the "Sacred Harmonics" had had the benefit of the smaller and softer organ, enjoyed by the younger Society; we must protest, also, against their

chanting, the recitation of which was most unsteady and confused, no two voices going together; but where there is so much to praise, we will not trouble ourselves to make odious comparisons, or to offer even the most amicable criticisms.

We will rather indulge in one or two reflections concerning the relation of these Societies to the progress of Church Music in general. In the first place they afford a complete refutation of the common idea that the English cannot sing, and do not care to sing. Then they may serve to show the clergy that there can be no *impossibility* in obtaining choirs for their churches; for here were at least six hundred young men, amateurs, skilled in the highest class of Church Music, who no doubt could be induced in time to sing in church as an act of religious worship, what they now sing in Exeter Hall for the gratification of themselves and their friends. Exeter Hall serves also to teach the public, what, alas, they can learn in but few churches, the existence of so great a store of music, calculated for every part of the reformed Ritual. The most constant attendant at either of the collegiate churches in the metropolis, has to learn in a place devoted to politico-religious meetings from a Society which originated with Dissenters, that the *Sanctus* and *Gloria in Excelsis* really were meant to be sung in the Communion Office, and that music for both has been written by some of the greatest composers whom our Church can boast of. In conclusion, we must congratulate Mr. Hullah on the admirable state of proficiency and discipline into which his pupils have been brought, and must give a friendly hint to the older Society, that we hope they will not allow themselves to be overtaken without a struggle for precedence.

#### To Correspondents.

If we do not notice some of our Correspondents' letters, it is because they would often require a whole treatise as a proper reply, and because the information they seek will be conveyed as soon as possible, in our regular columns.

A. P. C.—If the hymn "Jesus Christ is risen to day," is used at all, the regular tune for it may as well be used likewise. For the other two hymns, St. Ann's and London New.

J. S. C.—Some easy anthems are in preparation, uniform with those already published in our pages.

We cannot advise the *Te Deum* to be sung to a *chant*, (in the common acceptation of the word,) because the verses are so unequal in length, and various in sentiment. The *Te Deum* published in our pages could easily be learned by any children; and it could, if desired, be sung in four parts from the accompaniment printed with it. If another *Te Deum* in four parts be desired, "Rogers in D" might answer the purpose. Write to Novello's, 69, Dean Street, Soho, for a list of his sacred publications, with prices.

The passage "*In omni textu*," at p. 104, is a quotation from the *Instituta Patrum de Modo Cantandi*, a curious old code of Regulations for singing, of which we have frequently availed ourselves, in our "Short Notes on Chanting." They will be published very shortly in Latin and English with copious notes, in the set of *authorities* on Church Music, which the Society is preparing for publication.

We have received the "Church" Newspaper from Toronto. It is truly delightful to find our humble efforts so cordially received, and churchmen so active and in earnest in Canada.

E. M. C.—We hope soon to be able to give a satisfactory reply to the numerous "Organists" who have favoured us with their remarks. Meanwhile we refer to the Report, as a sign that the Society is by no means hostile to their order. *Justitia*, in our next.

## The Easter Anthems.

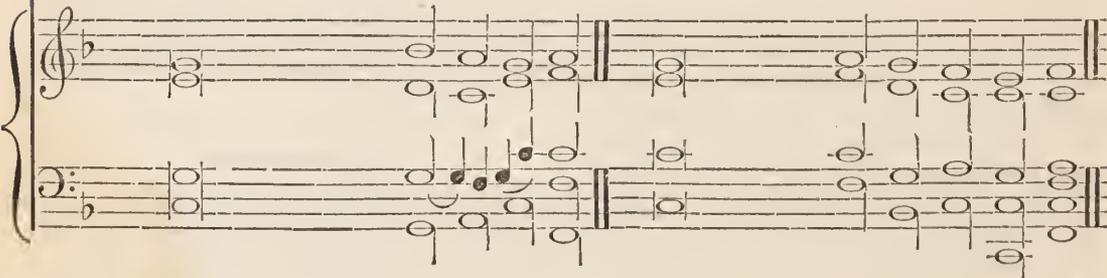
THE 7TH GREGORIAN TONE.

Accent.

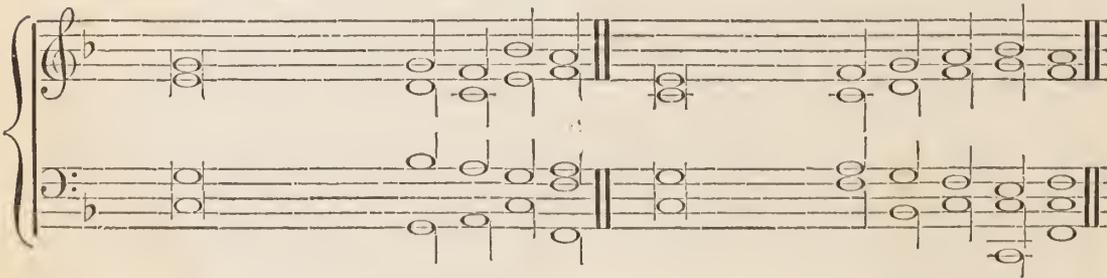
Accent.



CHRIST OUR PASSOVER IS SACRI-FI'-CED FOR US : therefore - - - let' us *keep* the *feast*.  
 Not with the old leaven, nor with } wick'-ed-ness — : { but with the unlea- } ce' - ri - ty and *truth*.  
 the leaven of malice and - - } : { vened bread of sin- }  
 Christ being raised from the dead di'-eth no more : death hath no more do-mi'-nion o - ver *Him*.  
 For in that He died, He died - un' - to *sin* once : { but in that He } liv'-eth un - to *God*.  
 { liveth, He - - }  
 Likewise reckon ye also your- } -deed' un - to sin : { but alive unto God } Je - sus *Christ* our *Lord*.  
 selves to be dead in - - - } : { through - - - }  
 Christ is - - - - - ris'en from *the* dead : and become the first-fruits' of *them* that *slept*.  
 For since by - - - - - man' came *death*— : { by man came also } ree' - tion of *the* *dead*.  
 { the resur- - - }  
 For as in - - - - - A' - dam, *all* die : even so in *Christ* shall all' be *made* a - *live*.  
 Glory be to the Father, - - - and' to *the* Son : and - - - - - to' the *Ho - ly* *Ghost*.  
 As it was in the beginning, is } ev' - er *shall* be : world with- - - out' end. *A*— *men*.  
 now, and - - - - - }



Accompaniment with the Tune in the Tenor



*Remarks.*—These Anthems may be sung either in unison; or in four parts with the tune in the treble, as in the first accompaniment; or in four parts with the tune in the tenor, as in the second accompaniment. The organist should begin by playing the first half of the tune from the first accompaniment; the officiating minister should next, by himself, unaccompanied, sing in a slow emphatic manner, the first half of the first verse, which is printed in small capitals; the entire choir, with the organ, then take up the chant at the word *therefore*, and sing the second half of the first verse, and the whole of the second verse in chorus, with full organ. The remaining verses are sung antiphonally, with soft organ; the Gloria Patri in chorus, with full organ. The last syllable of the word *wickedness*, and the word *death*, must be sung to two notes (G & A), and the *A* in *Amen*, to F & E.

The tenor part in the second arrangement, being the melody, ought to be played on a powerful reed stop, the *cremona* for instance; the bass part with the pedal pipes; and the two upper parts on the diapasons in the swell. The object being to throw out the melody as much as possible.

# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 17.]

PUBLISHED MONTHLY.

[MAY, 1847.]

### On the Prayer Book.

#### No. V. ORDER FOR DAILY PRAYER.— THE OFFICE OF PRAISE.

(Continued from page 126.)

WE put off for the present any more lengthened consideration of the Lord's Prayer, lest it should interrupt that continuous view of the order and connexion of the different parts of the Church Service, which is so desirable to be borne in mind. We will simply repeat that, in its present position, the prayer must be considered to belong to the first, or preparation, part of the service, embodying, as it were, the first breathings of our affection and devotion, when encouraged to draw yet nearer to our Heavenly Father, after previous confession and absolution.

The preparatory duty of humiliation and confession being thus performed by the whole congregation, on their knees, and aloud, not in heart only, but by word of mouth, that each may witness his neighbour's acknowledgment of their common unworthiness, we proceed next to the great and principal duty for which we came together, that of praising and honouring God: we enter now upon the immediate office of PRAISE.

But even this the Church will not have us begin hastily. So conscious is she of the imperfection of the very best and heartiest service which her children can offer, that she will not suffer them to engage in any, without imploring God's aid. Hence the direction, *Then likewise he (i.e., the Minister,) shall say*, "O Lord, open thou our lips;" touch them and sanctify them, so that we may be fitted to engage in the holy duty: to which the people are to answer, "And our mouth shall show forth thy praise," expres-

sing, by that hearty response, their own readiness and eagerness to accompany their Minister. Again, the Priest says, "O God, make speed to save us," from all outward temptation, or inward weakness that may obstruct: the people answering, "O Lord, make haste to help us," in the duties which we are about to perform.

We may here take occasion to say a word on this peculiar mode of worshipping God, wherein priest and people are accustomed mutually to respond, or answer to each other. It is a practice which has existed in the Church from the beginning. We find it to have been practised by Jews as well as Christians, but with this difference, that among the Jews, the Priests and Levites only alternated the sentences of prayer and praise, while *we* are entrusted with a nobler privilege, every Christian man being, to a certain extent, a priest, and entitled, by virtue of his membership with Christ, our great High-priest, to bear a part in the public office of adoration. The advantages of such a mode of worship are obvious. Every one must see how well calculated it is to quicken our devotion, to engage our attention, to prevent weariness, to check our wandering thoughts, and excite us to bear a cheerful and hearty, because a marked and peculiar, share in the worship of God. Indeed, we could hardly call that a form of *Common Prayer* which neglected to provide some such means of general interest. Only let each remember that the response, *is* his own peculiar part in the service, a duty and privilege which he ought to guard with most watchful jealousy, suffering no one, whether Parish Clerk or Church Choir, to deprive him of it. They may be his *leaders* in responding, but they can never be his *substitutes*. If he

leaves to others this most delightful part of the service, which is so clearly meant for himself, he is almost sure to become drowsy, listless, or irreverent, when he ought to have all the powers of his mind alive and active. The effect of such a state of feeling will be to mar the whole spirit and beauty of the service; to shame God, instead of honouring Him: for, "as by the united voice, the one mind and one mouth of His worshippers, God is glorified, so in nothing is He more shamed than by their listlessness or their silence."

The four sentences, then, of which we have been speaking, repeated alternately by the priest and people, may be viewed as a connecting link between the Office of Confession and Praise. For no sooner are they uttered than we read, *Here all standing up*,—raised from the ground, where they had been tied down by the chains of sin, set on their feet by the aid of the Holy Spirit of God,—*the Priest shall say*, "Glory be to the Father, and to the Son, and to the Holy Ghost." In the name of the assembled congregation he ascribes glory to the Eternal Trinity. The words mark distinctly the office in which the congregation are now to engage, that of Praise; and, at the same time, they declare who it is they are about to glorify: the God, that is to say, of the Christians, the holy, blessed, and undivided Trinity, three Persons in One God, the same yesterday, to-day, and for ever. So that the form is not only a Hymn but a Creed, not only an ascription of praise, but also a declaration of doctrine. And in the ancient times of the Church, when Arius and his followers rose up to deny the eternal generation of the Son of God, representing Him to be a mere created being, inferior to the Father both in nature and dignity; and, to support these views, and as a sort of war-cry, put forth another form, thus, "Glory be to the Father, *by* the Son, *in* the Holy Ghost," pretending that it was the more ancient of the two; then the whole Church arose, as with one voice, to testify against him, recognizing no other form than that which we still retain, in which *equal* glory is given to all Three. And she added, moreover, these bold words of truth and holy confidence, to encourage and confirm her members in the faith, "As it was in the beginning," as glory was given to the Eternal Trinity before time

began; as it was given in the beginning of time, when on the day of creation "the morning stars sang together, and all the sons of God shouted for joy." As the angels continue to give it in their strains of thrice-repeated praise, "crying one unto another, and saying, Holy, holy, holy is the Lord of Hosts; the whole earth is full of His glory." As it was given by patriarchs and "holy prophets who have been since the world began;" by apostles, too, their successors and fellow labourers, in the first and purest ages of the Church, before Arius and his company had cast their foul leaven into her doctrine: as it is now, in defiance of their blasphemous attacks; as it ever shall be, though the gates of Hell should be armed against it.

And such, no doubt, in some degree, should be our own feelings, while repeating these ancient and admirable words; so far, at least, as to remember, that while using them we do declare against all heretics, that it is our intention to give glory to God, only as He is revealed to us in Scripture, and believed in by the Church; and being at the same time heartily thankful for the existence of that Church, by whose means the Christian faith has been preserved to us in its original purity; and determined, by God's help, as far as in us lies, to maintain and propagate its doctrines.

Having thus commenced the office of praise with the short hymn, or *Gloria Patri*, of which we have been speaking, we are to go on next to the more perfect language of the divinely inspired PSALMS. Hence the introductory exhortation spoken by the Priest, "Praise ye the Lord," which answers to the solemn "Hallelujah," used in the Jewish worship, and from thence adopted into the Christian. To which the people respond in a similar versicle, "The Lord's name be praised," signifying their readiness to accompany him in the work which he has proposed. On which follows immediately the saying or singing of the Psalms, prefaced in the morning, by the 95th, or Invitatory Psalm, wherein we are specially invited to praise and worship God, and which, after the example of the early Church, we use on every day, except "Easter-day, when another anthem is appointed."

J. W.

(To be continued.)

REPORT ON CHURCH MUSIC IN THE  
DIOCESE OF DURHAM.

(From a Correspondent.)

IF many of the readers of the *Parish Choir* feel as I do, they will welcome an attempt to comply with the Editor's request for communications as to the state of Church Music in different parts of the country. I propose to give the result of my own observation in the diocese of Durham.

The Mother Church of course claims our first attention. The choir of Durham Cathedral has long enjoyed a high reputation; and certainly if we admit the style of music there prevalent to be that best adapted to the service of God, we have little to complain of in its performance, considered as a matter of purely musical taste. The choir consists of four bass voices, three tenors, three altos, and ten or twelve trebles. The men's voices are of good quality, and the boys are well instructed. The attendance of all at the daily service is enforced, so that there is not here, that Sunday display and week-day negligence, which disgrace many other cathedrals. Nor are there any omissions of portions of the music, as at York, where the Morning Prayer is chanted, and the Litany read, or in other cathedrals where an anthem is only occasional. Indeed at Durham, it happens, singularly enough, that on Sundays and Festivals only, the unity of the service is marred; the prayers being read by one of the canons, *chanting* being either beneath their dignity, or beyond their skill.

I regret to say that one hears at Durham very little of the majestic music of our old English composers. The Psalms are usually sung to the ordinary florid chants of Robinson, Henley, Langdon, Dupuis, Lord Mornington, &c. No attempt seems to be made to adapt the chant to the character of the Psalm, except on the 23rd evening of the month, when a change is made to the minor for the Psalm *Super flumina*. And to judge by their hurried and confused recitation one would suppose that the choir attach little more meaning to the words of the Psalter than to DO, RE, MI, FA, SOL. A little trouble would correct these faults which sadly tend to perpetuate the popular prejudice against "chanting," and "Cathedral Service." The anthems are too generally adaptations from the semi-operatic music of Mozart, Haydn, &c. In this respect, a considerable change for the worse has been effected by the influence of the present Dean, who is said to have "a great taste" for noisy and *showy* music. I cannot help regretting that in some recent publications we have so large a proportion of foreign music, though of a higher style. A good and cheap selection of sound English music is still a desideratum. That Mr. Burns's "cheap music" has not supplied this want is a disappointment to many who are by no means disposed to undervalue Palestrina, Vittoria, Di Lasso, &c. The music of our own Church has certainly a strong claim upon us, and it is of a character of which we have no reason to be ashamed. Perhaps the best portion of the music at Durham is the Services, which are often of a grave and church-like character. Among these is a Service by Creighton, in E, which is, I believe, unpublished.

Some years ago, the Holy Communion was celebrated only once a month; the Chapter have lately returned to a better mind and now celebrate weekly.

But I am told that there is no music except on the first Sunday in the month when the whole choir remain; the adults communicating. The non-communicants retire after the sermon; the choir then move within the rails of the Sacrament, where desks were placed for them, I believe, by Bishop Cosin. A voluntary is played during the administration.

The organ is one of "Father Smith's" but considerable additions have been made to it lately; it is played with great skill and judgment by an organist who has the rare merit of abstaining from any display of his own talents, to the prejudice of the choir. It has just been removed from its position above the chancel-screen to the north aisle of the choir; perhaps the north transept would have been a better position; but the present arrangement is understood to be merely experimental.

Besides the Cathedral, Durham contains six parish Churches, none of which affords us anything worthy of notice in this paper; the "singing" in all consisting, I believe, only of metrical psalms, indifferently performed. In a Cathedral town where there are many young men who have been educated in the choir, there ought to be no difficulty in forming for every Church, an efficient choir, and conducting the service with due solemnity.

Newcastle-upon-Tyne is the largest and most important town in the diocese of Durham. It contains eight churches, in several of which laudable efforts have been made to cultivate sacred music. The principal church is that of *St. Nicholas*, a fine building of the Third-pointed style, which contains a very good organ, and boasts of an excellent organist, and a choir sustained at some cost. Last week the walls of Newcastle were placarded with an announcement that "Sermons will be preached in *St. Nicholas Church*, in the morning and evening of Sunday next, on behalf of the Choir Fund, by the Rev. ———, when a full cathedral service will be given\*." Any lover of a solemn choral service, attracted by such an announcement, would, I fear, be somewhat disappointed. He would look in vain for a "white-robed choir," in the place which they ought to occupy. He would hear no attempt at "plain-song" by the officiating priest. The clergyman reads from a pulpit at the east end of the Church, the choir respond from a gallery at the west. One may reasonably ask, if a "cathedral service" can be "given" on an occasion like this, why are the divine offices not constantly so performed "to the praise and glory of God?" On ordinary occasions the Canticles are chanted, and an anthem and some metrical psalms sung. At the evening service the Psalms also are chanted. It is the custom in many churches, to make the evening service more musical than the matins, upon what principle I know not.

At *St. Andrew's* a great improvement was effected a few years since, by the removal of the choir from the too common but most unhappy position, the west gallery, to the proper *chorus cantorum*, the space between the transepts. The organ is placed in the south transept. Florid chants and anthems by Nares, Kent, Ebdon, &c., are too popular here, as at *St. Nicholas*. The best service in Newcastle, (though not all that one could wish,) is that at *St. Peter's*.

\* See an account of this service in the *English Churchman*, April 15.

This is the only parish church in the diocese in which any part of the choir are properly robed, the boys being in surplices. Here too the choir are correctly placed. The whole Service is musical, except, unfortunately, the priest's part, and, I believe, the Litany. There is no organ, and an insufficient number of voices, owing I suppose to want of funds. I am not aware that any attempt has been made in Newcastle, to form a volunteer choir; yet I am persuaded this might be done by any one possessing sufficient knowledge, energy, and perseverance. My own experience leads me to believe that an unpaid choir are more attentive and more manageable than a paid one; and I trust I shall be forgiven if I am wrong in thinking that the difficulties with "the singers," so often complained of, frequently result from the clergyman's neglecting to act boldly on the principle, that the superintendence of the music is as much his duty as that of any other portion of the Service. It is not interference that choirs in general object to, but a timid and unskilful interference.

All *Saints* possesses an organ and choir, but the style and arrangement of the church are such as to render almost impossible the correct celebration of the service. *St. Thomas's* is a fashionable chapel, in which a considerable sum is expended on the performance of metrical psalms and hymns. There is a strong desire on the part of some of the laity here, to effect an improvement in Church music, and we may hope that in time a decided step will be made. The want of a daily service is a loss to the cause of Church music as well as of true religion. There are persons now living who remember a well attended daily service in more than one of the Newcastle churches. Alas! that there should be none now.

Several parishes in the neighbourhood of Newcastle might be named, in which considerable labour bestowed on the music has been rendered in a great measure ineffective by the deplorable arrangement which places the clergyman in an isolated box at one end of the church, the choir in an elevated gallery at the other. The former, however skilful, is thus rendered useless as a leader or member of the choir, the latter become little more than a *sham*, the congregation being quite unable to join with a body of singers placed above and behind them.

The little chapel of *St. Alban, Windynook*, may be mentioned as an instance of a better arrangement, and of an unpretending, yet pleasing and devotional service, the *materials* for which are at the command of almost every parish priest; viz., a few boys to sing treble and alto, the schoolmaster as tenor or bass, and the clergyman himself. To these may be added, in most cases, a few volunteers, who will be the more docile from knowing that their services are not absolutely essential to the existence of the choir. At *Wolsingham* there is a choir of this kind which enjoys the benefit of daily practice, at evensong. In both these churches there is no instrumental accompaniment; which I have learnt to regard as, in many cases, no very great loss.

There are, I doubt not, various other places in this diocese, in which approaches are made to the solemn mode of performing the divine service intended by the directions of the Prayer Book; but I am giving the result only of my own observation; and I shall conclude this paper with a notice of one other parish with which I have had much opportunity of becoming acquainted.

In strict conformity to rubrics and minute attention to ritual observances, there is no parish in this diocese which excels *Morpeth*. Let me observe in passing, that this care for the ceremonials of religion is not, as a certain school would persuade us, subversive of, or incompatible with, the faithful discharge of more spiritual duties. The contrary is usually the case. Careful attention to small matters is a pledge of obedience in greater; for "he that is faithful in that which is least, is faithful also in much." In the restoration of *St. Mary's Church* at *Morpeth*, and in the building of *St. James's*, care has been taken to make such arrangements as are suitable for the choral celebration of the Service. In the former, the choir occupy the chancel. In the latter, the space under the central tower is screened off, and fitted up with desks for their use; the chancel being entirely unoccupied, except at the celebration of the Holy Eucharist. The stalls for the clergy are in a line with those of the choir on each side. The number of voices in the choir is stated to be between thirty and forty. They are unsupported by instrumental accompaniment. In the daily service the monotone is used in the prayers and versicles; on festivals, the plain-song with Tallis's harmonized responses. Of course the Psalms are always chanted, and an anthem sung. "Services" are occasionally used. I will shortly send a list of anthems in use at *Morpeth*, as it may be useful to show the kind of music that may be performed without much difficulty by a volunteer choir, composed of such material as as any country town may afford\*.

I cannot resist this opportunity of paying a just tribute to one of a class of functionaries, who may be a great help or a great hindrance in the revival of choral propriety, I mean parish clerks. The choir of *Morpeth* owes, I believe, its origin, certainly its early training, to the skill and labour of the parish clerk, through whose exertions chants and anthems were sung there, long before a desire for the improvement of Church music had become general.

ALTO.

#### ON UNITING THE OFFICES OF SCHOOL-MASTER AND ORGANIST.

*To the Editor of the Parish Choir.*

SIR,—Under the above heading some letters have appeared in your periodical, by giving insertion to which, you, of course, intimate that you concur in the asserted "advantage" of such a scheme.

Now, Sir, I thought the Organist and his office had already been sufficiently degraded, but it seems I was mistaken; and that until the appearance of your work a final stroke was required, (to complete the degradation of those who are entitled to far different treatment,) which you have been the means of suggesting to those in whose hands the appointments of Organists and Schoolmasters are vested: and this, too, notwithstanding your professed desire to advance the cause of Church Music.

If "advantage" there be in uniting the offices named above, it must be entirely on the side of

\* It will be seen that it is almost entirely the music of the old Church composers, which is not only much more devotional, but withal much *easier* than modern music usually is.

Schoolmasters, who will perhaps gain a few pounds a year by such a scheme. Certain it is, that neither the Organist will be benefited, nor will Church Music be advanced: for, one who has been trained for a Schoolmaster cannot be supposed to possess the knowledge of an Organist by profession. Yet, that some degree of ability will be expected of him may be gathered from the following advertisement which has lately appeared in your work:—

“ORGANIST.—Wanted for a Parish in Somersetshire, a person who will undertake the duties of Organist and Second Master in the School. *Salary according to the testimonials of ability, &c., but cannot exceed £40.!!!*”

Hear this, Messrs. Thos. Adams, S. S. Wesley, Pitman, &c., &c.! Hear this, ye who have spent your time and money in the acquirement of a knowledge of music and an ability to perform, in a worthy manner, on an instrument almost exclusively devoted to the service of the Church!

If the offices before mentioned are to be united, it would surely be as well to carry out so excellent a plan for reformation, by uniting also those of the Curate and Sexton. Nor is such a proposal by any means to be deemed *Quixotic*; for I maintain that *very great advantages* would result from such a union; thus, we should no longer be disgusted at the levity (not to say profanity,) which is now by no means uncommon among those whose duty it is to prepare an earthly resting-place for the departed; and, again, by accustoming those, who have for so long a period treated Organists with indifference, or even contempt, to prepare a pit into which earth may be consigned to earth, we might at length charitably hope that they would acquire such a knowledge of themselves, as to cause them to live in love with such as assist in the promotion of God's honour and glory. These are, at least, some of the advantages to be derived from the union I have proposed; and the form of application for persons to fill the combined offices might be as follows, or similar:—

CURATE.—Wanted for a parish in \_\_\_\_\_, a person who will undertake the usual duties and the office of Sexton. [Here particulars as to the number of Services, &c., might be named.] Salary according to the testimonials of ability in handling the shovel, but cannot exceed \_\_\_\_\_ (say £40, as being a liberal sum).

I am, Sir, yours obediently,

JUSTITIA.

\* \* We thought every reader of a periodical understood that the Editor was not responsible for the sentiments of his correspondents. We would refer *Justitia* to the Report of the Society just issued. His letter will be both instructive and amusing to many clergymen.—*Ed.*

#### A REFRACTORY VILLAGE CHOIR.

*To the Editor of the Parish Choir.*

SIR,—May I ask for your advice under the following circumstances which to me present considerable difficulties.

On taking in your most excellent publication, I was stimulated to exert myself to carry out its instructions in my parish. There existed in it a

very good choir of singers, and my first step was to apply to the leader of the choir for his assent and co-operation, but I found him most adverse to my plans. My next step was to get together some young men and others who had good voices, and with them form a choir for my evening service, without interfering with the old choir who never came of an afternoon to church: the old choir on this resigned and set themselves in hostile array, causing very unpleasant feelings in the parish. I am now left to my young choir, with only your little publication for my guide, without any musical talent or taste on my side, but only with an untiring zeal, with no master near me, and nearly the whole parish distressed by the resignation of the instrumental choir, who are very respectable in their way, but who will not acknowledge the clergyman in any of their singing devices.

What line am I now to pursue, and whither shall I turn for assistance or advice? Though I am very bare of funds, I am not unwilling to distress myself for what I have so much at heart.

I am Sir, your obedient Servant,

— RECTORY,

R. R. W.

*April, 1847.*

\* \* We will reiterate the advice given by our able correspondent from the diocese of Durham, “that the clergyman should act boldly on the principle, that the superintendence of the music is as much his duty, as that of any other portion of the service. The idea that a self-constituted body of laymen are to assume to themselves the right of dictating what is to be sung during divine service is preposterous; and there is no religious sect or community all over the world in which it would be tolerated. We hope our correspondent will proceed firmly but gently in the course he has begun, and that the young choir will duly estimate the privilege he has granted them; and we are not without hope that their elders will on reflection show a better feeling and submit themselves to their spiritual pastor and master, who will one day have to give an account of their souls' health.—*Ed.*”

#### Books Received.

THE COMPREHENSIVE TUNE BOOK, edited by H. J. Gauntlett, Mus. Doc. Anything proceeding from Dr. Gauntlett's pen is sure to bear the marks of great vigour, raciness and originality, of piquant sarcasm, and of a (certainly not always misplaced) confidence in his own powers, and his capability of improving upon anything and anybody. The book before us is a collection of Hymn Tunes and Anthems of all characters; Catholic and Puritanical, for Church or Meeting, for public worship or private. There are hymns of the 9th century, and of the 19th; hymns composed as such, and hymns coined out of anthems, chants, and ballads. Speaking of the tunes called *Higham Ferrers*, *Arabia*, *St. Lydia*, &c., Dr. Gauntlett says that they were introduced into London churches by the Rev. W. J. Hall, Minor Canon of St. Paul's, and compiler of a selection of Psalms and Hymns; but he sarcastically adds, “they are still better known amongst the Congregationalists;” in whose keeping we think Mr. Hall had better have left them. Besides other anthems and sacred pieces there is the little anthem “O Lord the Maker,” commonly attributed to King Henry VIII. (but as usual much altered and improved upon);

an organ theme from S. Bach, and the commencement of a most capital set of Lessons in Singing, which we most cordially recommend to all who desire to learn *plain song* in order to sing in church. Of the arrangement of the Hymn tunes we can only say that the good tunes are well done, and the bad as well as they can be. Yet we must confess our surprise that Dr. Gauntlett should be found willing to perpetuate and adorn such horrible trash as *Cranbrook*, *Shirland*, and *Aldwinkle*; or does he use the modern trash as a mere bait, and device to lead on his readers by degrees to the older and better style? If so we hope the *Christian Remembrancer* will not be too severe on him when it treats of hymn music.

THE CHRISTIAN REMEMBRANCER for April, contains the second of a series of articles on English Church Music, written with no less vigour, but, we are glad to say, with far less acrimony than the first. The writer sets out with the position that Church Music is divisible into two portions: that which should be sung by the congregation led by the clergy, and that which should be sung by the choir. In the former, the people themselves offer their own praises; in the latter, they do so vicariously by the mouth of the choir. The former consists chiefly of thanksgiving; the "rendering thanks for the great benefits we have received at God's hands;" the latter of adoration, or the "setting forth His most worthy praise." The former is "the grateful acknowledgment of God's mercies" towards us; and this, together with our prayers to Him for fresh mercies ought to be expressed by all of us individually; none remaining silent. The latter being the "adoration of His most great and glorious perfections," should be committed to those who possess the highest degree of musical skill, the people meanwhile listening in contemplative devotion. The former comprises the daily Psalms, the prose Hymns and Canticles, the Responses and Suffrages; the latter, the Anthem, and the Office of the Holy Eucharist. And the character of the music for each portion should correspond to its purpose. The one should be *plain song* in unison; such a music, in fact, as all can join in; high or low, learned or ignorant; cleric or lay; the other should be of the highest order of artistical beauty and grandeur; such, in fact, as a well trained choir alone could sing with due effect.

That congregational music for priest and people should be *plain song*, the writer argues from the fact that the foreign clergy, who have retained the *plain song*, do now sing; whereas the English clergyman, who has abandoned plain song, is silent, and devolves his duty upon lay choir-men. "The foreigner sings that which from time immemorial the Fathers of the Church directed the priest to sing; and which the wisdom of ancient days settled as the most admirable form in which the priest's voice could be heard; whereas our countryman is asked to exhibit himself in a tune, a tune composed beyond the compass of his voice, and thrown into a form which reason and art refuse to sanction, as either proper for his duty, or worthy of the Sanctuary."

For those parts of the public service, then, which minister and congregation ought to sing, viz., the Responses, Psalms, Litany, and Canticles, the writer argues, and we entirely agree with him, that the music ought to be simple, known, definite, unvariable by private caprice, and suited to the capacity of every worshipper. These qualities belong to the ancient *plain song* or *Gregorian Tones*. On the other hand, for the Anthem, and the Office of the Eucharist, let us have the grandest and most artistical harmonized music;—provided always that it be *Church music*, and not an importation of sensual and theatrical extravagancies, nor yet of the impure strains of modern popish chapels. The *Te Deum*, the writer thinks, may be made a harmonized choir-service on High Festivals, but not in the matins of ordinary days.

"It was a bad day for the Church," continues our author, "when the clergy resigned the duties of the choir to lay singing-men, and when, consequently, the Office of the Holy Communion was celebrated without its due accompaniment of music. And it is at this point, viz., the celebration of the Lord's Supper, that our musical improvement ought to begin." Surely, he says, it is beginning at the wrong end, to chant the Psalms, sing the Canticles to harmonized services, sing even the *Kyries* and *Creed*; but then, when the office of the day begins, to abandon music, and coldly read the *Sanctus* and *Gloria in Excelsis*. "There are fewer prejudices to encounter amongst those who are constant communicants; and we cannot but think that this, the class which has the greatest right to all the solemnities and beauties of the Church, indeed the class to whom alone the Church perhaps is justified in displaying her most majestic aspect, has great reason to complain of the cold and repulsive, and always constrained way in which the Eucharist is celebrated in England."

We fully agree with the writer, that it is an incongruity to bestow all the music on those parts of the Service at which the mixed multitude are present, some of whom come from routine, and others to be amused, and to deny it altogether to those at which only the faithful are present, who remain to partake of the highest act of Christian worship. Yet we heartily pray that a musical Eucharistic Service may never be in our Church an attraction to mere idlers, a Sunday opera, as in Romish chapels; though we do not think this at all probable.

The above is the leading idea of the writer; but of course we cannot follow him in the details, in his observations on the nature and construction of anthem-music, and on the Church gamuts; though they deserve the perusal of all who are interested in the progress of Church Music.

We cannot help doubting the soundness of his desire to banish all *services*, as they are technically called (*i.e.*, the Canticles set to "*solemn composites*," and harmonized anthemwise). Unfit they no doubt are for common parochial congregations; but for the congregation of priests and choristers who meet for daily prayer in collegiate churches, may not a higher style of music be admissible?

We will conclude with one brief extract, which cannot be too deeply impressed on the minds of all Church composers and choristers.

"To make others feel, we must first feel ourselves; and if there be no holiness or reverence in the mind of the musician, there will be neither of these emotions in the hearts of his auditors."

We have received Sermons delivered on the late National Fast Day, by the Rev. W. J. E. Bennett, of St. Paul's, Knightsbridge, and the Rev. W. Gillmor, of Iltingworth.

SHORT ANTHEMS AND INTROITS, ADAPTED TO THE COURSE OF THE ECCLESIASTICAL YEAR; THE MUSIC DERIVED FROM ANCIENT SOURCES. *Burns*. This work consists of a series of short passages of Holy Writ, seldom exceeding two verses, intended to be sung either as Anthems, or as *Introits*. [We may take the opportunity of telling some of our readers that the word *Introit* signifies *he enters*, or *goes in*, and is used to signify that which is sung when the clergyman *goes into* the chancel to begin the Communion Service. In most parish churches a metrical psalm is used as *Introit*; in cathedrals the *Sanctus* is used, although improperly, because it ought to be sung in its proper place, in the latter part of the Communion Office itself.] These short Anthems are set to portions of ancient *plain chant*, and are harmonized by Mr. C. C. Spencer, according to the laws of the ecclesiastical modes or gamuts. They may be sung in four parts, or in unison, or may be sung through once in unison, and be repeated in harmony.

It is not at all intended that these Anthems shall supplant the more elaborate compositions commonly known by that name, but we think that they may be made an excellent substitute in most churches, for a portion of the metrical psalmody. They are short; so easy that they may be sung in any church by men or by boys; and they are imbued with the true ecclesiastical and devotional spirit. To those who are as yet quite unacquainted with music written in the old ecclesiastical modes, they will appear strange, and perhaps unpleasing; but we can say, from personal experience, that a liking for this style grows upon one exceedingly fast, and that whoever sings these will find them well fitted for the voice of reverent praise and adoration. The Anthems for the First Sunday in Advent and the First Sunday in Epiphany are particularly beautiful. We have quoted that for Trinity Sunday, and recommend all our readers to try it; reciting it reverently to the notes, and giving due expression to the words, without counting time. *Decies repetita placebit.*

All our readers ought to take in the *MUSICAL TIMES*, published monthly by Novello, for three halfpence. Every number contains either a short and easy Anthem, or a Madrigal.

Mr. Dawson's *ELEMENTS OF MUSIC* is a remarkably clearly-written introduction to the science. We shall some day quote his observations on Time; and on the mischief arising from the practice of dividing each bar of music written in *alla breve* time into two, which is not uncommonly done by "arraugers."

The First Volume of Mr. Burns' *ANTHEMS AND SERVICES* is now complete, with Title and Index.

There is a capital article in the *Orford and Cambridge Review* for March, 1847, exposing the fallacy of the doctrine assiduously promulgated by Romanists, that it is to *Protestantism* that the decay of Church Architecture in the sixteenth century was owing. The writer shows, on the contrary, that it was at Rome, under the Popes, before the Reformation, that what is now called *Christian Architecture* was first abandoned for the Classical Pagan style; and that in England the taste for the Gothic was revived, not by Romanizers, but under the auspices of the Quaker Rickman. Much of the writer's comments on Church Architecture would apply to Church Music. True Ecclesiastical Music is much more abhorred by worldly-minded Romanists than by the sourest Puritans.

#### CHURCH MUSIC IN CHESHIRE.

*To the Editor of the Parish Choir.*

SIR,—After reading, in the March Number of the *Parish Choir*, the very pleasing account of the Lecture on Church Music given at Sutton Valence, in Kent, and observing your wish to have more communications of a like nature, I am induced to tell you something of what has been done in a village in Cheshire, where I reside, in the hope that the plan here pursued, may suggest hints that may be useful, and be adopted, or improved upon, in other places. The population of this village is about one thousand. Nearly three years ago, a set of respectable young men of various occupations and trades, expressed a wish to learn music, in order to fit themselves to become members of the church choir.

The wish was responded to, and they have been taught by an excellent singing-master; the plan being to give them a lesson once a week from Advent to Easter, that portion of the year affording most leisure to men working out of doors. A large class of children are taught singing in the National School,

the time given to it being half an hour three mornings in every week. The trebles and altos for the choir are selected from this class, so that as children leave the school there are always some to fall back upon. The men and children all meet on Saturday evenings for an hour, to practise in the church with the organist, who, it may be observed, is an amateur, and has, with the sanction of the clergyman, the direction of the choir. The good attendance and perseverance of the men, and their docility in submitting to instruction, are highly commendable, and they do not receive any pecuniary remuneration. For the Church services, the tunes, whether for the chanting, or the psalmody, are not too frequently varied, and I should say the congregation join more than is the average in country churches. Once a month, in the afternoon service, an anthem is sung. One fine evening last summer, it was proposed to adjourn the Saturday's practice to the house of a resident in the village; and the choir were ranged on the lawn before the house. I subjoin a programme of what was sung, copied from a memorandum kept by one of the party present. I can truly say it was all correctly and *well* sung, but you must remember this little band had not the advantage of being led by so distinguished a musician as the choir-master to H.R.H. Prince Albert.

I will only add, the "power," to speak technically, used on the occasion, was as follows:—twelve trebles, nine altos, five tenors, five basses.

Magnificat, double chant, *Boyce*; Sanctus, 93rd Psalm, metrical version, *Wedge*; 84th Psalm, metrical version, London, *Dr. Croft*; Nunc Dimittis, single chant, *Farrant*; Anthem, "In Jewry is God known," *Dr. Clarke Whitfield*; Glory to God in the highest, chorus, *Pergolesi*; Hallelujah Chorus, *Handel*.

I remain, Sir,

Your obedient servant,

March 4th, 1847.

A CONSTANT READER.

#### To Correspondents.

J. N. (Paisley).—We cannot see why it is more penitential to omit the chanting, than the metrical psalmody; but such a point must be left to the discretion of the clergyman, and every good churchman will acquiesce in his decision.

J. E. C.—Novello, of 69, Dean Street, Soho, has published almost all the music used in Cathedrals.

*An Amateur*.—The authority for the relative use of the *Benedictus*, *Jubilate*, &c., must be looked for in the Prayer Book itself; any other reasons, founded on the customs of the Church before the Reformation need not be neglected, but are not to be considered imperative. The *Te Deum*, *Benedictus*, *Magnificat*, and *Nunc Dimittis*, being respectively placed first, and being, moreover, of a more evangelical character, would naturally be preferred for general use, when there is no reason to the contrary. *Benedicite* was directed to be sung during Lent instead of *Te Deum*, in King Edward VIth's first Prayer Book; and in many churches it is now usual to sing it during Advent and Lent, and on all Fast Days. When there is service both in the afternoon and evening, it seems appropriate to use *Deus Misereatur* in the afternoon, and *Nunc Dimittis* in the evening, because the latter formed a part of the ancient *Compline*, or concluding service of the day.

The music for the Kyrie, Gloria, Nicene Creed, and other parts of the Communion office, will soon appear in our pages.

## Anthem for Trinity Sunday.

Revelations iv. 8.

From Mr. Spencer's "Short Anthems."

And they rest not day and night, say - ing,

Ho - - - - - ly, Ho - - - - - ly,

Ho - - - - - ly, - Lord God Al - migh - ty,

which was, - - and is, - and is - - - - to come.

N.B. It is to be chanted or recited in a devout and dignified manner; every syllable being pronounced according to its natural length or shortness, without any regard to *time*. When two or more notes are tied, they are to be sung to one syllable. The bars do not indicate measures of time, but merely breathing places. Either the Treble part may be sung in unison, or the four parts by Treble, Counter-Tenor, Tenor, and Bass. Any  $\flat$  or  $\sharp$  only affects the note immediately following it.

# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 18.]

PUBLISHED MONTHLY.

[JUNE, 1847.

### On the Prayer Book.

#### NO. VI. ORDER FOR DAILY PRAYER.—

#### THE OFFICE OF PRAISE.

(Continued from page 134.)

IF we admit the principle laid down by the apostle, that we should “sing with the understanding,” as well as “pray with the understanding,” there cannot possibly be a more appropriate introduction to our acts of praise, than the 95th psalm, wherein are laid down briefly and comprehensively the several reasons *why* we should lift up our hearts and voices in honour of God.

1. Because He is a great King, “The Lord is a great God, and a great King above all Gods,” the King of the whole universe; and these earthly temples are His courts, where, surrounded by His angels, and attended by His ministers, He vouchsafes to receive the homage of His people. In the presence therefore of so great a King, we should raise all our affections to afford Him His due meed of praise.

2. But there is yet a nearer reason why we ought to strive our utmost to glorify God. Not only is He the King of all the earth, but we are, in an especial manner, His subjects. “He is the Lord *our* God, and we are the people of His pasture and the sheep of His hand.” We are among the number of those countless thousands, who, born of water and of the Spirit, have entered into the visible kingdom of God, through the instrument of His appointing. He is, therefore, in a peculiar sense, the Lord *our* God, and we are in very truth His people; and not His people only, but His sheep, the very flock of Christ the good Shepherd, which He purchased with His blood, and feeds with His word and sacraments, and refreshes with the consolations of His Holy Spirit, in the fair and pleasant pastures of His Church; and therefore as we should praise Him

with joyful and eager hearts for His glory, so should we with grateful and adoring hearts, for His grace and mercy.

3. Nor, lastly, should we lose sight of the awful *warnings* of His book. Men, even in moments when they are best disposed, have but too much need of warning, and therefore the psalm concludes with a few most wholesome words of caution, “To-day, if ye will hear His voice, harden not your hearts, as in the provocation, and as in the day of temptation, in the wilderness.” That is to say, “when God calls upon you to serve Him, do not harden your hearts against His bidding, as the Jews did in the day of Moses, time after time in the wilderness, murmuring at every hardship they had to bear, showing their want of faith in God, notwithstanding all the wonderful mercies and deliverances vouchsafed to them; forsaking the true God, and going astray after the gods of the surrounding nations. For a long time God bore with them. ‘Forty years long was I grieved with this generation and said, It is a people that do err in their hearts, for they have not known my ways.’ But at last the day of grace closed, and the day of punishment began: at last, God swore in His wrath, that they should not enter into His rest\*.” The consequence was, that out of the vast multitude who went forth with Moses out of Egypt, only two, Caleb and Joshua, lived to enter the promised land. And by this story of God’s wrath and vengeance against impenitent sinners, brought before us every morning in the Invitatory Psalm we are warned not to let *our* hearts be hardened by the deceitfulness of sin, lest being guilty of the same offence as they were, we should be visited by the same punishment, lest we should lose the heavenly Canaan, as they did the earthly.

J. W.

\* Augustus Hare, Sermons on the Liturgy.

### Meaning of Prayer Book Words.

#### No. 1.—THE WORD *Use*.

(From a Correspondent.)

UNDER this head we propose to give a series of illustrations, compiled from various works of authority, of the meaning of several words which occur in the Prayer Book, or which are used in relation to Church Music. We will begin with the word *use*; in explaining which we shall avail ourselves of the observations prefixed to the Rev. W. Maskell's learned work on the *Ancient Liturgy of the Church of England*.

"In the admonition entitled *Concerning the Service of the Church*," says Mr. Maskell, "which succeeds, if indeed it does not rather form a part of, the Preface to our present Book of Common Prayer, we find the following—

"And whereas heretofore there hath been great diversity in saying and singing in Churches within this Realm, some following *Salisbury Use*, some *Hereford Use*, and some the Use of *Bangor*, some of *York*, some of *Lincoln*; now from henceforth all the whole Realm shall have but one Use."

Now, since this same Injunction is found almost word for word in the Preface to King Edward the Sixth's first Prayer Book in 1549, it must be evident that the variety of *uses* referred to must have existed before the Reformation.

What, then, is the meaning of the word *use*?

Some writers say that it relates to the various modes of singing and chanting used in different cathedral churches, and that the difference between the *use* of Salisbury and that of York, for instance, was a difference in the mode of using the *plain tune* in those choirs respectively.

Mr. Maskell, however, decides that a difference of *Use* signifies, not a difference of music, but difference in the Offices themselves; "viz., different prayers, different arrangements of them; different ceremonies to be observed in the administration of the Sacraments. Whether," continues he, "a particular diocese of England anciently adopted the Use of Sarum, or the Use of Hereford, would depend on the acceptance of its manual and missal, and other service-books, and have no necessary reference to its mode of intonation. The diocese of Ely, for example, might observe the use of the Church of Sarum, and nevertheless adopt the music (allowing, that is, that there were material differences,) of the Church of York. Or it might retain some parts of each (music) with other intonations proper to itself; all which would have no influence on the Use adopted by the Church of Ely. But if, upon the other hand, a part of the *Offices* of Sarum, and a part of Hereford, and a part of York, were taken and re-arranged, with an observance of this use, and an omission of another, this would constitute a new use;—viz., of the Church of Ely."

"I do not mean to say," continues Mr. Maskell, "that in an improper and wide sense, we may not include, under certain circumstances, the mode of intonation adopted and ordered by any Church, in its Use. Thus we cannot separate the notation of a noted manual or missal of the Church of Salisbury from the Use of that Church, *at the time when the particular volume which we may be examining was written or printed*. But the book would still be the missal or the manual *secundum usum Sarum*, if there was not one musical note contained in it; or at different periods during the 13th and 14th centuries, the music may have varied very materially, and yet the Use of the Church of Salisbury have continued one and the same."

The ancient Uses of the Church of England, those namely, of Salisbury, Bangor, York, and Hereford, are printed by Mr. Maskell in parallel columns, together with the modern Use of Rome. The resemblances and differences which they exhibit are in the highest degree interesting. We will refer to one passage in the Canon of the Mass, (p. 98,) which Mr. Maskell considers to be much earlier than the dogma of Transubstantiation, and quite irreconcilable with it.

That the above is the true meaning of the word *Use*, is confirmed by much other evidence. For instance, there is a distich in the title-page of a Breviary, printed at Paris, 1533, according to the Use of St. Peter's, at Lisle. It begins—"Vos non Romæ, nec Tornaci colibet usus." "You are not bound by the *use* of Rome, nor of Tornay:"—but the Use is certainly one exclusive of music.

#### No. 2.—*Decani* AND *Cantoris*.

It is very usual to see in Anthems and Services, the words *Dec.*, *Can.*, and *Full*, written over certain portions of the music. They mark what portions are intended to be sung by either side of the choir separately, and what portions are to be sung by both sides in chorus. *Dec.* stands for *Decani*, or the Dean's side, which is on the left looking from the altar. *Can.* stands for *Cantoris*, or the Precentor's side, which is on the right.

(To be continued.)

### OPINIONS OF AN AMERICAN CLERGYMAN ON THE ENGLISH CATHEDRAL SERVICE.

To the Editor of the Parish Choir.

SIR,—In your last Number, one of your Correspondents favoured us with an interesting report on Church Music in the Diocese of Durham. I think that fair and temperate criticism is likely to be of the greatest service, and I therefore send you some extracts from a book recently published, entitled "Recollections of England," by the Rev. S. H. Tyng, an American Clergyman, which extracts contain his estimate of Cathedral Service in England.

As for his opinions on the Cathedral Service in the abstract, I do not think them worth much, since he

is evidently, although a Clergyman, no great admirer of the Church system; he seems not to appreciate the blessings of "daily meeting for prayer and praise," nor to understand the meaning of what he witnessed. Nevertheless he appears to be a pious, earnest-minded man, and well capable of judging whether piety and earnestness were manifested in others; and I must say I feel deeply mortified that any one, and more especially a member of a Church so dear to us as the American, should be able to put on paper, with even a shadow of truthfulness, such observations as those of Dr. Tyng, on the service at York.

Mr. Archdeacon Hale is reported to have spoken in warm terms, the other day at a public dinner, of the service at St. Paul's, on the Festival of the Sons of the Clergy; and to have said that surely Cathedrals did not exist in vain, when they afforded such opportunities for displaying the sublimity and beauty of the English Ritual, and for raising and nourishing feelings of the purest devotion. This is most true; but alas, why should this be the subject of a boast, as if it were a rare excellence? How I wish Cathedral dignitaries would be a little more alive to the expediency of showing in these hard practical times, the real working use and effects of their gigantic establishments.

I add one extract from the book of another American clergyman on London parish clerks.

WESTMINSTER ABBEY.—"The abbey is opened for public worship twice every day; and on the occasions on which I was there, the congregation was always large, and serious in appearance. The service is remarkably well performed here, and furnishes one of the best specimens of cathedral worship which came under my notice."

CAMBRIDGE.—"Early in the morning I attended the College prayers at Trinity Chapel, where the full morning service was performed, and every person in the place, save a few visitors, was clothed with a linen surplice. The chapel was entirely full; probably 400 were present, and as the whole assembly rose and knelt, and appeared to engage with serious propriety in the service, the sight was certainly impressive. The lessons were read by two young bachelors in their lambwool hoods; the prayers and psalms were read and sung together by two of the Fellows, and the singing men and boys belonging to the Chapel. In repeating the creed, the whole congregation turned to the east and bowed in a very slow and profound manner, and it was certainly a solemn scene.

"As I saw these four hundred young men clad in white, thus bent together in humble acknowledgment of the Saviour's name, I voluntarily thought, will they all thus be clothed in white robes and bow together before the Lamb? Whether the habit of such religious parade be advisable or not in worship, I suppose hardly comes up to us for a question? It certainly would be very much the contrary for us to introduce it, where it has been unknown, and would, I apprehend, tend little to edifying. . . .

"I cannot but say, however, with great solemnity, that I saw enough of these singing, formal services in the cathedrals and the chapels of England, to disgust me with the system completely. With but few exceptions the whole plan of worship is irreverent and light, the deportment of the choristers almost uniformly very exceptionable, and the influence of the system very unedifying. I saw no single instance, even in this morning service at Trinity, though this was far more correct than any other, in which this was not the preponderating conclusion; and with many of them I was too much dissatisfied even to remain to the conclusion of what appeared so evidently unmeaning and empty form. Sad would be the day for us which

should countenance the introduction of such a system here! It may gratify the love of parade, and minister to the sensual wants of superstition; but it can never be the instrument of spiritual instruction or edification to the body of Christ. And even with all the meliorating circumstances of the many excellent men who were engaged in this early service, I was glad to exchange it for the less showy, but more impressive services, of the Churches, in which our subsequent day was past."

YORK MINSTER.—"While I was roaming through the immense edifice, the sounding of the organ indicated the hour of worship, and I went into the choir where it is performed. But the service was worse conducted than I had seen it anywhere before, in the manner and deportment both of ministers and singers. It amounted to an absolute burlesque of religious worship. There seemed to be no one engaged in it who felt the least concern in the whole matter, except in the desire to get through it as quickly as possible. To expect any religious influence or effect from mummery like this, is preposterous; it is an exposure of the whole subject which it represents, to ridicule and contempt. These may seem strong expressions. They indicate, however, exactly the impression made upon me by the occasion. The great instrument of divine blessing under the Gospel, is the preaching of the word; and though we are by no means to undervalue the meeting together of Christians for prayer and praise alone, yet the substitution of these formal, unmeaning, and unfeeling services, performed by careless and irreligious hired agents, for the real prayer and praise of the people of God, is but a mockery of the whole subject. In this case there was not even the compensation of tolerable music."

DURHAM CATHEDRAL.—"I have contemplated our sacred edifice with more serious feeling, or a higher excitement of reverence. It was the hour of evening prayer, when of course the choir was closed, but the sound of the singing and music was perfectly distinct in its feeblest notes throughout the building.

"There was a vast improvement in the method of performance here, in comparison with the last which I had heard. The swelling notes of the organ, as they rolled through the long aisles and lofty arches, mingled with the clear and sweet tones of the responsive chants, which were performed with great harmony, affected me with feelings of solemnity, and excited my heart to praise; certainly, I heard no cathedral music in England equal to this evening's worship. When the service was concluded the clergy came out in procession, with the vergers bearing their silver maces before them, and, turning round at the door, very lowly and solemnly bowed towards the East, then passed off to the cloister in the southern aisle. There were not a dozen persons in the cathedral besides those actually officiating in the service. I wandered round afterwards through all the aisles and monuments of the place, and admired greatly the size and simple magnificence of the building; but I formed no new opinion of the importance or advantage of these cathedral services. They may inspire religious sensibility in the minds of a few, but they are the fruits and agents of mere formalism and sinful mockery of God, it is to be feared, in many more. Here in a small country town, is an edifice, which if it were employed for the proper ends of the Gospel, the religious instruction of the people, is perhaps sufficient to contain nearly all the worshippers in the place; but which, as far as I could see, in its present system, is made useless at the best. The people are gathered for instruction in other places; churches and chapels are scattered round the town, but this immense pile is reserved for the mere purpose of formally singing through the worship of the Church, in which few unite but those who are paid for the purpose, and still fewer, probably, derive any spiritual benefit from the circle through which they are required thus formally to tread. With the whole system

of scriptural and gospel operation among men, they are apparently inconsistent; and, for the end of promoting this, manifestly useless."

*Extract from "GLIMPSES OF THE OLD WORLD," by the Rev. J. A. CLARK. Vol. II., page 146.*

ON CLERKS.—"There is one thing here which I exceedingly dislike, the employment of clerks to make the responses. They parade up to their desks with their semi-clerical robes on, with as much regularity and form as the clergyman with his surplice, to the reading-desk; and then they are sure, by the elevation of their voice, to let all the congregation know that they are in their place. I have never heard one of them read well, or in such a way that the congregation could follow them with any kind of comfort. Some of them by their rapid undevotional manner, and others by their drawing, harsh, sing-song tones of voice, not only mar the beauty and effect of the responsive parts of the service, but absolutely make one quite nervous. This *clerking* of the service, too, is just the way to get all the people out of the habit of making audible responses themselves.

"May it never be introduced in American churches?"

May I briefly analyze the sentiments of our American critics?

Dr. Tyng's reasons for objecting to the Cathedral Service seem to be:—

First, The occasionally careless and irreverent deportment of those who take part therein.

The same objection will tell against every other good thing on this earth, that can be abused. Careless and indelicate persons will be careless and indelicate, whether they sing, pray, or preach.

Secondly, "Preaching the Gospel," argues Dr. Tyng, "is the great instrument of divine blessing." But the meeting of Christians for prayer and praise alone is not to be undervalued. Yet, if when people meet for prayer and praise alone, they act in a "formal, unmeaning, and unfeeling manner," &c., &c., they mock Almighty God.

This is one of those loose rambling arguments which well-meaning people often indulge in, and which when analyzed come to nothing. Every point stated may be true, but yet proves nothing else. It is just as if a man should say, meat is the most nourishing article of diet, yet bread is not to be despised; but if the bread is bad, &c., &c., why then it is not good—not so good as good bread.

Thirdly, Dr. Tyng asks "whether out of the multitude clothed with white surplices in Trinity College Chapel, all will be found at the awful day of judgment, to have their robes washed in the blood of the ever blessed Lamb of God."

Alas, may not this be asked of every assembly met for religious purposes? Might not Dr. Tyng have felt the same doubt respecting the multitudes who thronged Exeter Hall at the Wesleyan Meeting, which he, a clergyman, was not ashamed to attend?

I fully admit, that it is with the putting on of a surplice, as with every other outward act that has a hidden and spiritual meaning. It is a privilege which entails a responsibility; and if done without thought and prayer, a blessing is lost, and guilt incurred.

Fourthly, The uselessness of Cathedrals; the "formal singing in which few unite, but those paid for the purpose."

This is a true bill, Mr. Editor, so pray continue to urge the restoration of a *plain song*, in which Christ's poor may all be able to join.

Fifthly, Dr. Tyng's own "opinion," that Cathedral Services are "fruits and agents of mere formalism and sinful mockery of God," &c. &c.

This is worth as much as the opinion of every man is on a thing that he knows nothing about, and is prejudiced against.

Lastly, Dr. Clark's sentiments about London Parish Clerks, I am sure agree with your own. The people cannot say the responses properly, unless the clerk speaks in a subdued chant, and acts as their leader, not their substitute. VIGIL.

## INCONSISTENCIES IN CHURCH.

*To the Editor of the Parish Choir.*

SIR,—There are one or two little inconsistencies of demeanour in church which are occasionally exhibited by well-informed persons, and which I should like to be allowed to say a few words upon in your useful Journal.

The first is, after the Apostles' Creed, at the Salutation between the minister and his flock. The former, before beginning the solemn work of prayer, blesses his people, saying "The Lord be with you." The latter return the blessing, "And with thy spirit." But this being an interchange of salutation, should be performed standing: the rubrical direction is—

"And after that," viz., the Creed, "*these prayers following, all devoutly kneeling; the minister first pronouncing with a loud voice,*

"The Lord be with you," &c.

This, therefore, not being a prayer to God, but a preliminary to prayer, the people ought certainly not to kneel down till after they have said it; and certainly they ought not, (as they commonly do,) to tumble down irregularly whilst they are saying it.

In like manner after the sermon. This according to immemorial custom is always concluded with an ascription of praise to the ever Blessed Trinity; after which there is a short prayer and a blessing. Certainly, therefore, the congregation ought to stand up at the ascription of praise, "Now to God the Father, Son, and Holy Ghost, be ascribed all honour, glory, dominion and power, for ever and ever. Amen." It is a cheering sight to see a whole congregation eagerly stand up, in the very attitude of praise, lifting up their bodies as they do their souls, and joining in a fervent Amen. But instead of this, most of them tumble down on their knees with a confused noise, an attitude they ought not to assume till the minister comes to the valedictory prayer or blessing.

I might remark, next, on the custom of sitting during the Anthem or Sanctus (when the latter is sung as an *Introit*), but this cannot be done by any one who reflects at all on what he is about. The Prayer Book talks of standing and kneeling, but it never directs to sit.

But during the administration of the Lord's Supper there is the greatest diversity noticeable; though this part of the service one would think should be the most carefully performed by all. During the Offertory sentences, some sit, others stand; surely the latter is the more appropriate posture whilst God's word is being read from the altar, unless, indeed, any one is kneeling in private devotion.

During the exhortation, and the address, "Ye that do truly," *standing* is evidently the most becoming posture, as a mark of respect; and this should be changed for kneeling, at the confession that follows; and the kneeling be continued during the "Absolution" and the "comfortable words" that ensue; also during the *sursum corda* and Preface, till we come to the *Sanctus* itself. But ought not the *Sanctus* to be said or sung standing? There is no rubrical direction to guide us, but analogy would surely direct us to stand up at such a hymn of praise.

During the prayer "We do not presume," and the "Prayer of Consecration," kneeling should be continued of course; also during the Lord's Prayer, and in the Thanksgiving Prayer in the Post-Communion; unless on high Festivals we were to imitate the Eastern Church, and stand whilst these portions are said, in token of thanksgiving and joyfulness. But when we come to the *Gloria in Excelsis*, surely this ought to be said standing. Yet one-half the congregation kneel in many churches.

I hope, Mr. Editor, these hasty remarks may elicit an authoritative set of rules from some of your clerical correspondents.

Your obedient servant,  
MINUTUS.

#### REFRACTORY VILLAGE CHOIRS.

THE Correspondent who sent us the account, published in our last Number, of a village choir, who quite set their spiritual pastor at defiance because he wishes to improve them, informs us that the battle still rages with unabated fury.

"You can scarcely conceive the violence," he says, "of the opposition, and the love that exists for the fiddle and clarionet, and *hoc genus omne*. The tradesmen and others who have formed the choir for chanting are *cut*, and the custom withdrawn from them, and other low artifices are used to turn them aside."

Unluckily this case is not singular. We have heard of one instance in which a body of young men who were being trained in Church music were attacked on their way home from practice by a mob, consisting of the friends of the "old quire," and the staunch admirers of the Babylonian performances with which they had made the walls of the church resound for many a long day. All were ill used, and one had his eye knocked out by a stone. John Bull, however, is not the man to give up a good cause, obstinate as he sometimes is in a bad one; and the "young quire," not only persevered the more with their singing, but (if we are not misinformed) soon found the means of repaying the thrashing with considerable interest.

A clergyman who has lately taken possession of a living in the south of England began, as a matter of course, to interest himself in the singing, and informed the clerk and choir that he greatly objected to some of the hymns they used; and in particular to the universally admired *Vital Spark*. This highly incensed the village worthies, who thereupon refused to sing at all. The rector remonstrated with them; told them that it was his duty to superintend every part of the services in the church, and that he was responsible for the due performance thereof; and that consequently he could not in conscience allow either objectionable

words or ridiculous music to be used. Moreover, he took pains to explain the nature of his objections. All was of no use, however. The only answer he could get was this. "That's all very *vine*, but yet we can't *zee* why we shouldn't *zing* *Vital Spark*." It is much to be hoped that an improved plan of education will enable the rising generation to *zee* the force of a plain reason, and to understand that they are not authorized to dictate what shall be *zung* in church.

We most heartily wish that the example of the parish clerk at Morpeth were generally followed. We accidentally, last Number, omitted the conclusion of our correspondent *Alto's* letter, in which he says:—

"Upon the accession of a new rector the parish clerk cheerfully acquiesced in all the changes of arrangement that were necessary, and lent his ready help in carrying them out. He is never known to be absent from the Daily Service, or from a practice of the choir. The practices are always superintended by the clergy."

#### LETTER FROM A DISSENTER.

To the Editor of the Parish Choir.

SIR,—I do not know whether anything I may have to say may be deemed worthy a place in your publication, yet it will at least show to yourself that there are members of other communions besides your own, who are looking upon your labours, and endeavouring to mark your progress, with an earnest desire that, so far as congregational singing is concerned, your labours may be eminently blessed, and abundantly successful.

I am a member of a Congregational Church, and have been appointed conductor of the choir of that Church, and in that capacity have laboured and toiled to promote that important portion of our worship which seems to have had such marked attention paid to it in Old Testament times, and was once, at least, honoured with the manifest approval of Almighty God; which our blessed Lord and His Apostles used, and hence sanctioned with their approval, and the practice of which they enjoined upon their followers. I have the happiness to know that I have had some success, perhaps as much as I ought to have expected, but certainly not that which I did once hope, and I think, reasonably hope, I should have had. I have scarcely allowed any of my leisure hours from business, (I am only an amateur, and have to earn my livelihood by labours in the counting-house,) to be devoted to any other engagement than that of some labour which had for its object the improvement of our praise. Evening classes, lecturing, writing music, &c., &c., have occupied those hours which I could have spent, and with great pleasure, in study, and in other engagements which would have tended much to my own improvement; but there have been, and still are, obstacles in the way which it seems almost impossible to surmount, and which make me now begin to despair of ever being able to bring those with whom I am associated to feel the importance of striving to praise God in an acceptable manner for mercies received, as well as to pray to Him for a continuance of his bounties. I have certainly been enabled to discard some of the miserable trash which

was used, and even loved, and have been allowed to introduce some music of a more sterling character; amongst which, I am proud to say, a few chants can be numbered. These have been sung, in some instances, to words from the Scriptures, in others to metrical hymns much as short metres, and in both ways have been much approved by my friends and fellow worshippers.

But my object in writing to you is not to speak of these things, but to thank you sincerely for some judicious and excellent remarks on congregational singing, especially those which have reference to the want of proper arrangements in order to promote so desirable an object, and for the remarks made upon that unwise and obstructive proceeding of organists who attempt to harmonize the tunes for themselves, whilst professedly engaged in addressing our Creator, frequently committing the most egregious blunders, and still more frequently annoying those of the worshippers who know anything of music, with the same modulations in almost every tune, and crowding that which ought to be staid, stately, and magnificently simple, with appoggiaturas, passing notes, &c., &c., until it can scarcely be recognized by the congregation, and in consequence almost entirely preventing them from taking a part in this delightful portion of our worship, were they ever so willing or desirous of doing so.

My opinion, Sir, on this matter is (and it is formed from some experience), that it is totally impossible that any really good progress can be made in congregational singing until every congregation shall have fixed upon some arrangement of their music which shall not be deviated from, and organists shall not be allowed to play any other during worship; and a request publicly made and permanently posted up in the place of worship, that all persons who cannot sing the harmonized parts used in that place, should without exception sing the melody. I have frequently heard those who have known something of music, when a tune has been singing, show their ability by singing a florid accompaniment, a practice which I am sure it is the duty of all who wish God to be honoured in worship, to strive all they can to put a stop to; such displays are very unlike worship, and I cannot but think that musicians who are guilty of this practice, if they would only give the subject one moment's consideration, whether they are amateurs or professors, would be induced to give it up; and for this reason, if there were no others, viz.—Everybody has as much right to do this as any one has; and if the whole congregation were to take this course, the effect would be most annoying; indeed I am sure no one with the least feeling would be able to bear it.

I will not longer trespass upon your time, and with the best wishes for the success of your enterprise, so far as God's praise is concerned,

I remain, Sir, yours, &c.,

April, 1847.

M.

\* \* We have received several communications from Dissenters, expressing their approbation of our humble efforts to improve the general style and mode of performing Church Music; and we are very glad to find out any points whatever on which we can agree with any who "name the name of Christ." We are informed that very excellent chanting may be heard in some Dissenting places of worship, especially

Weigh House, (Mr. Binney's,) Hinde Street, and Kingsland, and at Birmingham. May not this induce the clergy to part with some of their cherished fears that Church Music is Popish? If we have offended Dissenters by any allusions to their hymn-music, we must beg them to retaliate, and they will find our pages open to any fair remarks on the vulgar music, the indecent conduct, and the glaring inconsistencies which are unfortunately to be witnessed in many churches.—ED.

## THE CHURCH AND UNIVERSITY OF DURHAM.

(From a Correspondent.)

It is to be remembered that the University of Durham is founded and supported upon Church property by virtue of an Act of Parliament of King William IV., intitled "An Act to enable the Dean and Chapter to appropriate part of the property of their Church to the establishment of a University in connexion therewith." Under this Act and an Order in Council, dated June 4, 1841, the office of Warden of the University is annexed to the office of Dean after the death of the present holder, and in the meanwhile £500 per annum is paid to the Venerable Charles Thorp for officiating in that capacity. A canonry is annexed to the Professorship of Divinity and Ecclesiastical History, another to the Professorship of Greek and Classical Literature, and £700 is paid to the Rev. Temple Chevallier as the Professor of Mathematics and Astronomy, and £500 to him as Professor of Hebrew. Eighteen Fellowships are also provided for; and all this from Church property (vide *Durham Calendar*). In establishing this University upon the tithes of the neighbouring Church-forgotten parishes, it was of course "felt that any institution established on these grounds, must necessarily be placed in close connexion with the *Cathedral church*," and something more than mere secular education seemed required as the produce of Church monies; therefore, "Besides this general education, provision was, at the same time, made for a course of theological study." All this we gather from the *Calendar*. Moreover, the public papers have from time to time informed us that for the sake of supplying the present urgent need of more working men in the Church, certain persons who had not passed a University course were admitted to the Theological course. All these circumstances led us to expect a decidedly strong *Church* method and tone of proceeding. "Here is," we argued, "a venerable and spacious cathedral, here is a clerical college and cloisters annexed, a chapter-library, a bishop, dean, and canons upon the spot, and a superabundance of wealth; surely we shall here see the ancient schools of the prophets carried on in their due integrity." With these and similar reflections, we visited Durham Cathedral on a Sunday in — 184— \* \* \* \*

[Our Correspondent goes on to complain that the students were not arrayed in the *Church* garment, the *surplice*, but only in the academical black gown, though some Grammar-school boys, after an older and better fashion, wore surplices; that they could not kneel down for want of room; and that they did not join in the psalmody—in fact, they *could* not, because the chant used was a modern one, with the tune for treble voices, and the young men had probably never learned a base part.

We have a constitutional tendency so strong to look at the bright side of things, instead of the dark, to give men credit for what they do well, instead of rating them for what they do ill; and we know so well how inveterate are the obstacles in the way of cathedral reform, and what a difficult struggle it often costs the dignitaries to make any one step in a right direction, that instead of pursuing our Correspondent's strictures on the Durham service, (temperate though they be,) we will print the following extract from the newspapers of the present week:—

"DURHAM CATHEDRAL. Extensive alterations have for some time been in progress in this venerable edifice. \* \* The organ has been placed in the north aisle, and the screen entirely removed, to the great benefit of the hearers, and the great improvement of the appearance of the church. The vista may now be said to be opened from the Chapel of the Galilee to the Chapel of the Nine Altars, and the circular east window forms a beautiful termination to the 'clustered columns,' as viewed from the western end of the cathedral. But though much is thus added to the architectural effect, we understand that the principal object of these important alterations has been to open the transept and nave as a real place of worship for the people. Open seats are to be placed there every Sunday without reserve, for the equal accommodation of all. It is an attempt that has hitherto not been made in any Protestant cathedral; and it is very important that the people should understand and receive it, as it is meant, for their use. We believe the public are indebted to the Dean for originating the plan; and the ready concurrence of the Chapter reflects great credit on the reverend body."—*Durham Chronicle*.

When such a glorious step as this has been made, who need despair of further progress? We would bid the Dean of Durham God speed, and verily believe we shall live to hear him intoning one of the old Church psalm-chants, and the song taken up by a crowd of worshippers, filling nave and transept to their very walls.—*Ed.*

#### THE GOVERNMENT SCHEME OF EDUCATION.

*To the Editor of the Parish Choir.*

I THINK some friend to the Church and Church Music high in authority and influence would do well to suggest to the framers of the Education Bill the propriety of providing some systematic plan of *carrying out* the course of instruction already sanctioned by their Lordships, either by the adoption of the plan sketched out by Mr. Plumstead in his "Observation on Congregational Singing," (see *Parish Choir*, No. V,) or by the appointment of Musical Inspectors of Schools; or in any other manner by which the musical part of popular education could be made more generally effective. In the educational plan it is stated that a knowledge of singing in schoolmasters is *desirable*, but I think it is by no means so strongly recommended as it ought to be. It might be an inducement to candidates to qualify themselves in music, by making the larger of the two sums granted to each of the three classes of schoolmasters, a *condition* of musical proficiency. At any rate there can be no question that Government possesses, at the present time, the power of materially aiding the progress of Church Music by the insertion of a "musical clause," in the Education Bill; and that some more able and powerful pen than mine may direct their attention to the subject is the ardent wish of

Your obedient servant, TALLIS.

*Sutton, Kent.*

#### ORGANISTS *versus* SCHOOLMASTERS.

*To the Editor of the Parish Choir.*

*Near Manchester, May, 1847.*

SIR,—I was glad to see in the last Number of the *Parish Choir* a letter in answer to the one which attempted to show the *advantages* of uniting the offices of Organist and Parish Schoolmaster. I would beg to mention one point which your correspondent *Justitia* omitted. You are doubtless aware that ten out of every twelve of our Church Organists are also professors of music; now, what object would a professor have in seeking an organist's situation (say a young man just commenced teaching)? not, surely, for the sake of the salary only (though of course that would be acceptable), but as a means of making himself known with a view of getting pupils. For instance, suppose a lady who attended his church were in want of a master for her daughter, would she not naturally go to the organist of the church, if she liked his playing?

If then the offices mentioned above were to be united it would take away the only chance a young professor has of gaining teaching, without a single advantage to the church, except that of saving a part of the salary which would be given to the Organist.

I am, Sir, your sincere well-wisher,

AN ORGANIST, BUT NO SCHOOLMASTER.

\* \* We fear our Correspondent does but prove his adversary's ease. A man who engages to take a part in the worship of God should have that *end* in view, and ought not to be on the look-out to please mammas and daughters with his fine playing.—*Ed.*

#### ON UNCONGREGATIONAL PSALMODY.

*From Chap. XX. of "Selections from the works of Ambrose Serle," by Bickersteth.*

"I CANNOT but shake my head, when I hear an officer of the Church calling upon the people, 'to sing to the praise and glory of God;' and immediately half-a-dozen merry men, in a high place, shall take up the matter, and most loudly chant it away to the praise and glory of themselves. The tune, perhaps, shall be too difficult for the greater part of the congregation, who have no leisure for crotchets and quavers; and so the most delightful of all parts of public worship shall be wrested from them, and the praises of God taken out of their mouths.

"It is no matter whence this custom arose; in itself it is neither holy, decent, nor useful; and therefore ought to be banished entirely from the churches of God. *When Christians sing all together in some easy tune*, accommodated to the words of their praise, and not likely to take off their attention from sense to sound; then, experience shows, they sing most lustily, (as the Psalmist expresses it,) and with the best good courage. The symphony of voice and the sympathy of heart may flow through the whole congregation, which is the finest music to truly serious persons, and the most acceptable to God of any in the world."

THE AMBROSIAN *TE DEUM*.

To the Editor of the Parish Choir.

SIR,—We are all quite delighted with the Ambrosian *Te Deum*, which will very soon be sung by the whole congregation in our church; and I am most thankful to the Editors of the *Parish Choir* for giving us such a noble old composition.

The *Te Deum* has always been a difficulty. *Services*, i. e., good ones, are too difficult; we have not singers good enough to take up the points, and the congregation could never join in with them; and as for bad vulgar ones, such as Kent's and Jackson's, even *we* in our village are ashamed of them. Then, as to *chanting* it well to a common chant, the thing is impossible. Either we have to run several short verses into one, which we have no authority whatever to do, and which quite obscures the noble and orderly flow of the sentiments, or else we have the tedium of spinning out one syllable to many notes in a way insufferable to musical ears. Such as—

Of | — — | — the | Father ||

which is made to sound like

| Au, | au, | au, | of | the Father

In this predicament it seems but rational to return to the melody which is known to have been always intended for the *Te Deum*, and which suits it exactly both in rhythm and sentiment. If over the whole world, wherever the *Te Deum* is sung, the Ambrosian is the melody for it, and if it was originally composed for it, then good taste would likewise ensure its adoption. Give us the old music for the old hymns; for depend on it, whoever could pen such a divine hymn as the *Te Deum*, could hardly set it to music amiss.

I think, though, Mr. Editor, that it would be better to expunge the bars, and chant it, as *cantus planus*, and not as *cantus mensurabilis*. Such a proceeding deprives it of all heaviness; and then congregations would soon relish the peculiar flowing cadences of the Phrygian mode. I may observe that the verse "O Lord have mercy," seems to contain the entire chant or strain of which the other verses have but fragments.

May, 1847.

RUSTICUS.

## BISHOP BEVERIDGE ON COMMON PRAYER.

God doth not manifest his special presence now in any one particular place only, as he did among the Jews, but in *all* places, where any that know his name, meet together in it; we may be confident of it, for we have it from his own mouth, saying, "Again I say unto you, That if two of you shall agree on earth as touching anything that they shall ask, it shall be done for them of my Father which is in Heaven; where two or three are gathered together in my name, there am I in the midst of them." Matt. xviii. 19, 20. Where we may take notice, that this promise is made only to public congregations or assemblies of his people met together in His name, and to such *only* as agree together beforehand what to ask of Him: and therefore *not* to those where the people know not what the minister *will* ask, nor perhaps he himself until he *hath* asked it. But to such as

know before and agree that such and such things should be prayed for, we have His own word for it, that what we have thus agreed to ask shall be granted us; and so we have too, that He is here in the midst of us.

## To Correspondents.

*An Amateur*.—The truly appropriate custom of saying *Glory be to Thee, O God*, before the Holy Gospel is read, is of extremely ancient usage, being spoken of in writings attributed to St. Chrysostom, and was expressly ordered in the first Prayer Book of King Edward VIth; and though the Rubric directing it has been since omitted, yet the custom has been maintained, and in such a case, as Dr. Bisse says, "the voice of custom is the voice of law." The practice of saying, *Thanks be to Thee, O Lord, for Thy Holy Gospel*, after the Gospel is concluded, is also ancient and orthodox, though enjoined by no Rubric. It is ordained in the Scotch Prayer Book, and is followed at St. Paul's and Winchester, and most other Cathedrals. In early times, the people responded sometimes *Amen*, sometimes *Deo Gratias*, sometimes *Laus tibi Christe* after the Gospel. Thus the Gospel is, as it were, enshrined in a hymn of praise. The custom of standing up, and of lighting candles in token of the comfortable light breaking forth in the Gospel, after the dark terrors of the law, are also ancient modes of doing honour to the Gospels.

*Philochoros*. We are not aware whether the Evening Hymn (*'Tis gone, that bright and orb'd blaze*.) in Keble's *Christian Year*, has been set to music. It may be sung to any long metre tune, or to the old hymn, *Jam sol recedit igneus*, which we think suits admirably.

*E. M. H.* The article *the* should generally be pronounced in chanting just as in speaking (*theh*); but before a vowel as (*thee*). The ear is the best guide.

*An Organist*. Burns' *Anthems and Services* will supply voluntaries for the whole year.

*A. C.* The exhortation "*Let us sing to the praise and glory of God*," can only be applicable to a metrical psalm, or to some other composition which the whole congregation, minister included, are to join in singing. It certainly seems out of place in announcing *Anthems*, which the choir only are to sing. It is equally inconsistent when the clergyman, immediately after having uttered these words, retires to the vestry, to take off the robes in which he has been officiating, and takes no part in the singing. Moreover, it is an inconsistency in members of the Church of England not to sing the psalms which the Church appoints, day by day, for *all* the people to sing, and for which she provides an inspired *invitatory*, "*O come, let us sing*," and to introduce other psalms in metre, with all pomp and circumstance, as if they were the only psalms to be sung.

We again regret that we have not room to notice the multitude of communications we receive from all parts of the country; but we beg to assure our friends that their kind expressions of encouragement, or criticisms, or suggestions are always thankfully received, and are often found of great service.

*D. S.*—Archbishop Cranmer gave no rule for monosyllabic chanting. He directed one note to be taken to one syllable, "as near as may be," in order that the song might not be "full of notes," and in contradistinction to the music in the Romish Service Books, which abounds in flourishes, and often has one syllable spun out to a great length with many notes. He did not say that no more than one syllable was to be taken to one note. His object was to prevent many notes being sung to one syllable; not many syllables to one note.

# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 19.]

PUBLISHED MONTHLY.

[JULY, 1847.

### On the Prayer Book.

#### NO. VII. ORDER FOR DAILY PRAYER.— THE OFFICE OF PRAISE. (Continued.) (Continued from page 141.)

WE are thus invited, in a loving and reverential spirit, to commence the "saying or singing" of that daily portion of the Psalms which is appointed by the Church. The direction that they may be *said* (that is, simply recited,) or sung, is given, because in some places, from want of means or ability, they cannot be sung, and the Church, as it has been well said, "never unnecessarily interferes with the liberty of her children." Still it should not be forgotten that the Psalms are meant to be sung, that they are marked and pointed for singing in our Prayer-books, that their form and spirit agree better with singing than with reading. The custom, followed in so many churches, of repeating the Psalms verse for verse, by the minister and people, should be regarded only as a temporary expedient, designed to supply the place of the alternate *chanting* of the Psalms by two separate portions of the congregation, whenever they may acquire sufficient skill to do it. This, of course, can hardly be done in any case except where the simplest tunes are used, such as the ancient Church Tones, or others of a kindred character. But, with the aid of these tunes, it should always be attempted; since there can be no doubt of its contributing to the devotional warmth and fervency, and elevation of soul with which Christians ought to worship God; while at the same time we may venture to assert that none who have been accustomed to *sing* the Psalms will ever wish to *say* or *read* them in preference.

The antiquity of the practice, too, is acknowledged, and the very fact of its having existed in the Church from the beginning, is sufficient to prove its necessity, that the needs of the devout worshipper cannot fully be supplied without it.

Indeed, it seems so natural that a man resorting to the house of God with a heart full of thanks and praise ought to have some adequate channel of expressing himself, some mode of utterance more joyous and elevated than the ordinary tones of conversation, that we only wonder how, when once established, it could ever have been given up. Certainly it has not been abandoned without great loss to the Church. Many of her faithful sons have found her worship cold and cheerless without it, and lamented what they could not remedy, while not a few have quitted her bosom, in search elsewhere of that warmth and excitement which she has seemed to deny them. Let us hope, however, that this time-honoured practice is in a fair way of being restored, and that the day will come when the labourer or mechanic may hear at the church such simple tunes as shall dwell on the memory, and enable him, like his brethren of old, to solace and sanctify his daily toil by the daily singing of the Psalms.

The Psalms then are divided into sixty portions, with a view to being sung or said through once in every month. We are thus led to use them more frequently than any other portion of Holy Scripture, and the consideration of what the Church has appointed in this respect, should lead us to form a right notion of their value. That they are admirably fitted for the worship of God, that they contain many complete forms of prayer and praise, confession and thanksgiving, everybody knows. But it is not sufficiently considered that they are the divinely-appointed language of the Church Universal, and as such, contain an inexhaustible treasury of words and thoughts suited to *every* proper tone and temper of mind. From the way in which they have been used, and spoken of, and explained by our Lord and His Apostles\*, we gather that they

\* See such passages as Luke xxiv. 44; Matt. xxvii. 46; Acts i. 20; ii. 25, 26.

are, in fact, the aspirations of Christ Himself, speaking either in His own person, or in that of His Church; in His own person, as the Eternal Mediator, the great High Priest, the God-man, whether suffering, dying, or rising again, whether in humiliation, or in triumph; or else in the person of His Church, rejoicing in spiritual blessings, or sighing beneath oppression and persecution, or looking forward with hope and confidence to the time of her final deliverance; and in this sense we adopt them, to this interpretation we pledge ourselves, by affixing to them the Christian stamp of the *Gloria Patri*. It is true that, when originally written, they bore, in most instances, immediate reference to certain events or circumstances then passing or past; it is even possible that the writers themselves may have had no idea of any significance to be extended beyond this. Still to us their true nature and essence have been revealed, and we must not suffer ourselves to forget that their historical sense is but the dress and covering of their deep spiritual meaning, the shell that contains the precious kernel, the body that holds, and is glorified by, the never-dying spirit.

It may be well to bear in mind a sort of general scheme of the subjects of the Psalms, or rather of the order in which the several phases of their one subject are set before us, the order in which, in the book of Psalms as we now have it, they succeed each other. The numbers forty, thirty, twenty, and ten successive, will serve as a *memoria technica* to enable us to do this. The first forty Psalms we find to relate chiefly to the *personal ministry of our Lord*; in the next thirty, or, to speak more accurately, from the 42nd to the 72nd, we may contemplate the *Church of Christ* crying unto God in the midst of persecution and suffering. At the 73rd Psalm the strain appears to change; the *extension of Christ's kingdom* is foreshadowed and prophesied; and from thence to the 90th is heard "the voice of joy and health," symptoms of strength rather than of suffering. In the 90th Psalm we have a prayer offered by the Church to her Mediator and Advocate, setting forth *His Divinity*: "Before the mountains were brought forth, or even the earth and the world were made, Thou art God from everlasting, and world without end;" which subject (*viz* the Divinity of our Lord) is found to pervade more or less the Psalms which follow, as far as the 107th; from whence to the end is celebrated the spiritual kingdom of the Messiah, its holiness and universal extent. So that we may say in round numbers that the first forty Psalms relate to the personal ministry of Christ: the next thirty to the persecution and sufferings of the Church which He founded upon earth: the next twenty to its extension and prosperity: the next ten to His Essential Divinity, while the remainder are occupied with the most sublime outpourings of praise and adoration.

Of course it is not meant that the Psalms can be reduced as to their subjects and order, *exactly* to the above mentioned standard; but merely that it may serve as a clue to those who would study them in a devout spirit, and be guided into their real meaning. It may serve besides to explain certain difficulties, which in this portion of Holy Writ have often presented themselves to conscientious persons, we mean with regard to such passages as seem to be imprecations, or prayers for evil and ruin and a curse upon the heads of others; as in the 5th Psalm, "Destroy Thou them O God; let them perish through their own imaginations: cast them out in the multitude of their ungodliness; for they have rebelled against Thee." Take these words in connexion with the personal ministry of Christ, and they are seen at once to be prophetic intimations of the miserable end of those who rejected and crucified Him. Again, in Psalm lviii. 7. "Let them consume away like a snail, and be like the untimely fruit of a woman: and let them not see the sun" \* \* \* "The righteous shall rejoice when he seeth the vengeance: he shall wash his footsteps in the blood of the ungodly." Take this in connexion with the history of Christ's Church, the present affliction and future triumph of His faithful servants, and the words far from being prayers, on the part of David or ourselves, that God may never pardon the wicked, will be understood as prophetic declarations of the Holy Spirit—awful declarations of what shall hereafter be the judgment of the determined and impenitent enemies of Christ and His Church, and whenever we repeat them, whether in the retirement of the closet, or in the course of our public services, it should be in this Catholic sense, as being the voice of the Universal Church, bearing testimony in divinely inspired words to the infinite and unerring justice of God. If, over and above this, we wish to give them a personal and individual application, that application must be, in all cases, to our *spiritual*, not to our *temporal*, enemies.

After having thus sung the praises of God, we pause awhile, in order that we may listen devoutly to the solemn reading of His word. This has been called "adding fuel" to our praises, its object being to enable us to resume and continue them with greater fervency and earnestness. And, indeed, without this no Divine Service could be considered as complete, the aim of every such Service being, by the rule, alike of David and St. Paul, to edify the understanding, as well as to elevate the affections. Hence by the Jews "Moses was read in the synagogues every Sabbath day," (Acts xv. 21,) and our own Church, acting upon the same principle, has in revival of the primitive practice "so ordered the matter, that all the whole Bible, or the greatest part thereof, should be read once over every year; intending thereby that the Clergy, and especially such as

were ministers in the Congregation, should (by often reading and meditation in God's word) be stirred up to godliness themselves, and be more able to exhort others by wholesome doctrine, and to confute them that were adversaries to the truth; and further, that the people (by daily hearing of Holy Scripture read in the Church) might continually profit more and more in the knowledge of God, and be the more inflamed with the love of His true religion.\* Hence she brings before us both the Old Testament and the New, the Law and the Gospel, the shadow of good things to come and their substance, in order that we may learn "the whole counsel of God!" There is no dwelling upon favourite chapters or texts; no building up of systems on isolated passages of God's word, to the exclusion of others not less important. This when left to our own guidance, we are but too apt to do, as the present state of the Christian world abundantly testifies. But from this great danger the system of the Church, when fairly carried out, is well calculated to preserve us, leading us, as it does, to study *all* that God has revealed, *because* He has revealed it. You will see that the Old Testament is read through once, and the New Testament thrice every year.

It may be well to understand clearly what is the nature of the Church's system and arrangement. For the first lessons on ordinary days, she directs us to "begin at the beginning of the year with the book of Genesis, and so continue until all the books of the Old Testament are read over; only omitting the "Chronicles," (which are, for the most part the same with the books of Samuel and Kings which have been read before,) and other particular chapters in other books, which are left out either for the same reason or else because they contain genealogies, names of persons, or places or some other matters less profitable for ordinary readers." The book of Isaiah is transposed, as to fall in with the Season of Advent and Christmas.

The course of the *Sunday* first lessons is regulated after a different manner. From Advent to Septuagesima Sunday some particular chapters of Isaiah are appointed to be read, because that book contains the clearest prophecies concerning Christ; upon Septuagesima Sunday Genesis is begun, because that book which treats of the fall of man, and the severe judgment of God inflicted upon the world for sin, is the most fitting introduction to a season of penitence and mortification. After this follow chapters from the books of the Old Testament as they lie in order: only on such great festivals as Easter-day, and Whit-sunday, the particular history relating to those days is appointed to be read. On Saints' days are appointed lessons out of the moral books, such as Proverbs, Ecclesiastes; also from the Apocrypha, a collec-

tion of sermons and writings, whose authority is apocryphal (*i.e.*, hidden, doubtful), books from which, we do not attempt to prove any doctrine; but which, nevertheless, are valuable, as containing excellent instructions for the conduct of life. "As for the second lessons, the Church observes the same course through all days of the week alike, reading the Gospels and Acts of the Apostles in the morning, and the Epistles at evening, in the order in which they stand in the New Testament, excepting on Saints' days and Holidays, when such lessons are appointed as either explain the mystery, relate the events, or apply the example to us."

Nor should we omit to notice that as the Church has been most careful in the selection of the lessons themselves, she is careful also to direct us to the manner of reading them, that they "be read distinctly with an audible voice." "He that readeth so standing, and turning himself" (*towards* the people, that is, *not from* them, as when leading their prayers) "as he may best be heard of all such as are present." And in return for all this scrupulous and minute preparation on *her* part, we also, on *our* part, should be proportionately well prepared to listen with reverence to all that is read to us, and not to listen only, but to "receive with pure affection," striving to profit by what is read. We should endeavour to attain such a frame of mind as will enable us to say with Samuel, "Speak, Lord, for thy servant heareth," or with St. Paul "Lord, what wouldst thou have me to do?"

If in this spirit we listen to the reading of Holy Scripture, we shall be prepared with fervent and grateful hearts to sing the hymns that follow; whether with the Host of Heaven, the Saints living and departed, and all the created universe we magnify God, ascribing all praise and honour to His Incarnate Son, in the lofty and elevating words of the *TE DEUM*, or with the Three Children, Ananias, Azariah, and Mishael (better known by their Chaldean names of Shadrach, Meshach, and Abednego), we call on every creature to bless God for His goodness and mercy in the words of the *BENEDICTE*: whether with the blessed Virgin we "magnify" God, while meditating on His promises in the Old Testament, or, like Zacharias and aged Simeon, adore and praise Him for the more marvellous revelations of the New: whether recurring once more to the words of the Psalmist, we celebrate the victories won by "His holy arm," or bid "all the people praise Him," or "call upon all lands to go into His courts with praise," we shall sing with understanding, at least, the Church's hymns of thanksgiving, and be ready to conclude our whole office of praise with that hymn, which of all uninspired hymns is perhaps the most noble and inspiring, that is to say, the Creed or Belief, the venerable and majestic form of sound words wherein for so many ages "confession has been made with the mouth unto salvation."

J. W.

\* Preface concerning the Service of the Church. † Wheatly.

Practical Hints on Congregational Psalmody.  
No. III.

(Continued from No. XVI. page 129.)

IN our last article we endeavoured to show the advantage of singing in unison, in order to induce and enable congregations at the present day to join audibly in the responses and in the psalms and hymns, whether prose or metrical. Every man who has any sort of ear for music can sing a *plain tune*, and can easily join in with a mass of other voices in singing it. But not to every man is given the faculty of singing a base, or tenor, or counter-tenor part correctly, unless he understands music, and has the notes before him.

The experience and observation of every day confirm us in this opinion. We go into a church, willing to sing, if able. The psalmody begins. We try to join. But the *tune* or *melody* is set too high for an ordinary man's voice—perhaps it was never intended to be sung by any but women and children—so we cannot sing *that*. Then, as for a base, it is not very easy to sing an unpremeditated base to a tune, without falling every now and then into a most distressing discord. Perhaps a person in the next pew is extemporizing a base that clashes with ours; and both, perhaps, may disagree with the organ accompaniment. So then, rather than offend our own or our neighbour's ears, we are silent.

In at least six churches that we have visited lately, in order to make observations on this point, have we noticed many gentlemen, evidently desirous to sing, but unable. Now they were straining their voices in a vain attempt to reach the melody; now growling huskily a bit of base, and at last giving the thing up in despair.

The obvious way to enable *all* to open their mouths is, to have tunes of a solid, manly, Church-like character, such as the Gregorian Tones, the Catholic Hymns, and such of the Psalm-tunes of the Reformation as are most like these; to keep them within the compass of common voices; *i.e.*, not to let them go above D or E<sub>2</sub>; and to let them be sung in unison.

In most English churches at the present day, we are ashamed to say, singing on the part of the men is the exception, silence is the rule. And they have been silent so long, that even when they are awakened to a better state of feeling, and have the desire to sing, they know not how to set about it. When the psalm begins, they hear the *tune* prominently enough; screamed, as it probably is, by fifty children; but of the base, or tenor, which perhaps they hear some neighbour attempting, they can get no distinct idea; it is not marked enough for them to follow easily, and so they are silent. All this would be remedied by directing them to *sing the tune*, and by letting them have a tune that they *could* sing.

Let us suppose ourselves in a church where

everybody is accustomed to be silent except the charity-children. We, however, feel it a duty to sing out. Now we speak from personal experience when we say that it is an easy, simple, and intelligible thing to sing the tune; but to sing a solitary tenor or base part, unsupported, is most disagreeable and irksome.

We have heard of churches in which vigorous efforts have been made to get up congregational part-singing; for which purpose several promising young singers have been raised in a Hullah class, and then transplanted and set all over the church at equal distances. In pew No. 1, would be a base, in No. 5 a tenor, in 9 a counter-tenor, in 13 a treble, and so on; the different kinds of voice being distributed at equal distances all over the church. Thus it was hoped that any man with a base voice who might be in one of the intermediate pews would sing after the base singer; that a tenor would follow the lead of the tenor singer, and so forth. But the scheme did not answer. The non-musical did not sing a bit more than before; and the musical complained most bitterly of the disagreeable effects arising from loud and solitary tenors, who often sung flat. We have heard, too, of a plan for arranging small knots of four singers each, in different parts of the church. What the success of this may be, we know not; but for simplicity and efficiency we cannot believe it to be comparable with the plan of singing good old tunes in unison.

Now let us leave argument, and appeal to experience, and we shall find that wherever congregational singing has most flourished, it has been unisonous.

The first instance we may bring forward, is that of the early Christians. That they sung out most earnestly, in their religious assemblies, there can be no doubt. Still less doubt can there be that their song was in unison, because harmony then was unknown.

Next we may take the case of the Reformers in the 16th century. The zeal with which they sang metrical psalms and hymns is a matter of history. But they sung them to tunes in unison; and when harmonies were added, the *tune* was still the *tenor*, and intended to be sung by the mass of the people. In the Preface to Archbishop Parker's Psalter, it is said especially of the tunes by Tallis therein contained, "The tenor of these parts be for the people when they will sing alone; the other parts put for greater queers, or to such as will sing or play them privately."

After the Restoration, Playford, in one of the numerous editions of his *Skill of Music*, evidently intimates that the metrical Psalm tune was to be sung by the men, and he directs the parish-clerk to give out the tune at a convenient pitch, so that he may neither squeak above, nor growl below the natural compass of his voice.

In Germany at the present day, where music

is better cultivated than in any other country, the unison-singing in the churches is the subject of universal admiration.

Lastly, amongst modern Dissenters. No one will accuse us of any undue partiality for Dissenters, still less for the hymn-tunes which are sung in many of their places of worship, yet we cannot but speak in the warmest terms of commendation of the manner in which they are joined in by their assemblies. Go to a Wesleyan or other Dissenting meeting-house; not an old established one, frequented by people well-to-do in the world; but a little rude upstart place, such as is common in the suburbs of London, where perhaps some new sect of a sect have just established themselves; or else go to the congregation that flocks to hear the itinerant preacher in some quiet, Church-neglected village. There you hear what congregational singing is. The preacher lifts up his voice in a tune—no matter whether Bethesda, or Calcutta, or Rule Britannia—and men, women, and children sing with him. Alas, why is not this heart-warming sound heard in our Churches?

In the larger and more wealthy meeting-houses that we have visited, the case is somewhat different. In "Craven Chapel," near Regent Street, for example, and in the "Scotch Church," in Regent Square, London, and in most establishments of the same rank, the singing is led by a precentor, who sits in a desk under the pulpit, and who sings out the tune. The women sing the tune with him, and the men either the tune, or a *part*, according to their taste or ability, and the diffused harmony that comes from every part of the assembly is extremely agreeable, though wanting the earnestness and vigour of the more unpolished unison.

Thus, without asserting, as some writers have done, that harmonized singing from a congregation is *impossible*, we may at least give our hearty assent to the sentiments contained in the following quotation from Bremner's *Rudiments*, (Edinburgh, 1756,) for which we have to thank a correspondent. It is extracted from "An Address to the Church Clerks, or Precentors in general, from severals (*sic*) well versed in Music."

"We are further of opinion that one part only, (the Tenor or Church Tune,) should be sung in public till the whole congregation have learnt it exactly, then a Bass ought to be introduced, as may likewise the other parts to such as have them. Indeed, were the whole people properly taught, all the parts might be introduced at once, without danger of confusion; but as this cannot be expected, the unlearned, upon hearing different parts, will either be silent altogether, or catch any sound that strikes their ear most agreeably, or sing according to their own fancy, and thus all attempts to reform the music would be effectually baffled, whereas the constant use of one part till it be thoroughly established is both the surest and shortest way to success, as we daily find that one of a very indifferent ear will soon

learn a short and easy air by hearing it frequently sung."

It is our lot to hear many objections against unison-singing (the same objections which are urged against the chanting of the Psalms to the Gregorian Tones); namely, that it is coarse and rough, barbarous and unartistical,—nay, it is hinted that there is a deep-laid Jesuitical plot for banishing all harmonized music from the Church—and hence we sometimes read of "Gregorianizers *versus* Harmonizers," as if they who wish to enable the common people to sing as the Prayer Book directs, wish never to hear an Anthem or *Te Deum*, or *Sauctus*, or *Gloria in Excelsis* in harmony, where there is a choir competent to sing them. Our readers may, however, be assured that the persons at the present day (we need not mention names,) who are most enamoured of Gregorian music, are precisely they who are also most at home with Gibbons, Palestrina, Parrant, and the other great masters of harmony. We very much suspect that they who clamour against Gregorian chanting are far more familiar with Kent and Jackson than with the mighty harmonists just named.

Now as for these objections, they may be disposed of by observing, that unison-singing is upheld as the best for a given purpose; and consequently, so far the most artistical. "For the choir-music," says a late reviewer, "we desire high art, in the form which the Church has originated and authorized. For the priests and people, no more of art than the Church has accorded; which for the purposes required is art in its highest estate\*."

As for complaints of roughness and coarseness, they entirely arise from a misapprehension of the nature and objects of congregational music. If you wish to listen to a choir singing smoothly by themselves, well and good. But if you wish to sing yourself, and to hear *all* around you singing out fervently,—high and low, servant and master, nobleman and mechanic—in fact, if you want a congregational song from an assembly which contains many poor and unpolished persons, (as it is to be hoped all English churches do; many dissenting places of worship, and some of those mercenary conventicles, called proprietary chapels, do not,) how can that song be aught else than coarse and rough? and which is most likely to draw out the voices of those who *ought to be* most cared for in church—that is, *the poor*—a coarse and rough tune sung out lustily by men, or a smooth quartet?

It is one thing to listen, and another to join in singing. Good congregational music would make

\* *Christian Remembrancer*, July, 1846. This writer has spoken very happily of "the fathers of our country standing up in church with their wives and children, each the precentor of his family, and uniting in one joyful voice before the Lord."

### Practical Hints on Congregational Psalmody. No. III.

(Continued from No. XVI. page 129.)

In our last article we endeavoured to show the advantage of singing in unison, in order to induce and enable congregations at the present day to join audibly in the responses and in the psalms and hymns, whether prose or metrical. Every man who has any sort of ear for music can sing a *plain tune*, and can easily join in with a mass of other voices in singing it. But not to every man is given the faculty of singing a base, or tenor, or counter-tenor part correctly, unless he understands music, and has the notes before him.

The experience and observation of every day confirm us in this opinion. We go into a church, willing to sing, if able. The psalmody begins. We try to join. But the *tune* or *melody* is set too high for an ordinary man's voice—perhaps it was never intended to be sung by any but women and children—so we cannot sing *that*. Then, as for a base, it is not very easy to sing an unpremeditated base to a tune, without falling every now and then into a most distressing discord. Perhaps a person in the next pew is extemporizing a base that clashes with ours; and both, perhaps, may disagree with the organ accompaniment. So then, rather than offend our own or our neighbour's ears, we are silent.

In at least six churches that we have visited lately, in order to make observations on this point, have we noticed many gentlemen, evidently desirous to sing, but unable. Now they were straining their voices in a vain attempt to reach the melody; now growling huskily a bit of base, and at last giving the thing up in despair.

The obvious way to enable *all* to open their mouths is, to have tunes of a solid, manly, Church-like character, such as the Gregorian Tones, the Catholic Hymns, and such of the Psalm-tunes of the Reformation as are most like these; to keep them within the compass of common voices; *i.e.*, not to let them go above D or E; and to let them be sung in unison.

In most English churches at the present day, we are ashamed to say, singing on the part of the men is the exception, silence is the rule. And they have been silent so long, that even when they are awakened to a better state of feeling, and have the desire to sing, they know not how to set about it. When the psalm begins, they hear the *tune* prominently enough; screamed, as it probably is, by fifty children; but of the base, or tenor, which perhaps they hear some neighbour attempting, they can get no distinct idea; it is not marked enough for them to follow easily, and so they are silent. All this would be remedied by directing them to *sing the tune*, and by letting them have a tune that they *could* sing.

Let us suppose ourselves in a church where

everybody is accustomed to be silent except the charity-children. We, however, feel it a duty to sing out. Now we speak from personal experience when we say that it is an easy, simple, and intelligible thing to sing the tune; but to sing a solitary tenor or base part, unsupported, is most disagreeable and irksome.

We have heard of churches in which vigorous efforts have been made to get up congregational part-singing; for which purpose several promising young singers have been raised in a Hullah class, and then transplanted and set all over the church at equal distances. In pew No. 1, would be a base, in No. 5 a tenor, in 9 a counter-tenor, in 13 a treble, and so on; the different kinds of voice being distributed at equal distances all over the church. Thus it was hoped that any man with a base voice who might be in one of the intermediate pews would sing after the base singer; that a tenor would follow the lead of the tenor singer, and so forth. But the scheme did not answer. The non-musical did not sing a bit more than before; and the musical complained most bitterly of the disagreeable effects arising from loud and solitary tenors, who often sung flat. We have heard, too, of a plan for arranging small knots of four singers each, in different parts of the church. What the success of this may be, we know not; but for simplicity and efficiency we cannot believe it to be comparable with the plan of singing good old tunes in unison.

Now let us leave argument, and appeal to experience, and we shall find that wherever congregational singing has most flourished, it has been unisonous.

The first instance we may bring forward, is that of the early Christians. That they sung out most earnestly, in their religious assemblies, there can be no doubt. Still less doubt can there be that their song was in unison, because harmony then was unknown.

Next we may take the case of the Reformers in the 16th century. The zeal with which they sang metrical psalms and hymns is a matter of history. But they sung them to tunes in unison; and when harmonies were added, the *tune* was still the *tenor*, and intended to be sung by the mass of the people. In the Preface to Archbishop Parker's Psalter, it is said especially of the tunes by Tallis therein contained, "The tenor of these parts be for the people when they will sing alone; the other parts put for greater queers, or to such as will sing or play them privately."

After the Restoration, Playford, in one of the numerous editions of his *Skill of Music*, evidently intimates that the metrical Psalm tune was to be sung by the men, and he directs the parish-clerk to give out the tune at a convenient pitch, so that he may neither squeak above, nor growl below the natural compass of his voice.

In Germany at the present day, where music

is better cultivated than in any other country, the unison-singing in the churches is the subject of universal admiration.

Lastly, amongst modern Dissenters. No one will accuse us of any undue partiality for Dissenters, still less for the hymn-tunes which are sung in many of their places of worship, yet we cannot but speak in the warmest terms of commendation of the manner in which they are joined in by their assemblies. Go to a Wesleyan or other Dissenting meeting-house; not an old established one, frequented by people well-to-do in the world; but a little rude upstart place, such as is common in the suburbs of London, where perhaps some new sect of a sect have just established themselves; or else go to the congregation that flocks to hear the itinerant preacher in some quiet, Church-neglected village. There you hear what congregational singing is. The preacher lifts up his voice in a tune—no matter whether Bethesda, or Calcutta, or Rule Britannia—and men, women, and children sing with him. Alas, why is not this heart-warming sound heard in our Churches?

In the larger and more wealthy meeting-houses that we have visited, the case is somewhat different. In "Craven Chapel," near Regent Street, for example, and in the "Scotch Church," in Regent Square, London, and in most establishments of the same rank, the singing is led by a precentor, who sits in a desk under the pulpit, and who sings out the tune. The women sing the tune with him, and the men either the tune, or a *part*, according to their taste or ability, and the diffused harmony that comes from every part of the assembly is extremely agreeable, though wanting the earnestness and vigour of the more unpolished unison.

Thus, without asserting, as some writers have done, that harmonized singing from a congregation is *impossible*, we may at least give our hearty assent to the sentiments contained in the following quotation from Bremner's *Rudiments*, (Edinburgh, 1756,) for which we have to thank a correspondent. It is extracted from "An Address to the Church Clerks, or Precentors in general, from severals (*sic*) well versed in Music."

"We are further of opinion that one part only, (the Tenor or Church Tune,) should be sung in public till the whole congregation have learnt it exactly, then a Bass ought to be introduced, as may likewise the other parts to such as have them. Indeed, were the whole people properly taught, all the parts might be introduced at once, without danger of confusion; but as this cannot be expected, the unlearned, upon hearing different parts, will either be silent altogether, or catch any sound that strikes their ear most agreeably, or sing according to their own fancy, and thus all attempts to reform the music would be effectually baffled, whereas the constant use of one part till it be thoroughly established is both the surest and shortest way to success, as we daily find that one of a very indifferent ear will soon

learn a short and easy air by hearing it frequently sung."

It is our lot to hear many objections against unison-singing (the same objections which are urged against the chanting of the Psalms to the Gregorian Tones); namely, that it is coarse and rough, barbarous and unartistical,—nay, it is hinted that there is a deep-laid Jesuitical plot for banishing all harmonized music from the Church—and hence we sometimes read of "Gregorianizers *versus* Harmonizers," as if they who wish to enable the common people to sing as the Prayer Book directs, wish never to hear an Anthem or *Te Deum*, or *Sanctus*, or *Gloria in Excelsis* in harmony, where there is a choir competent to sing them. Our readers may, however, be assured that the persons at the present day (we need not mention names,) who are most enamoured of Gregorian music, are precisely they who are also most at home with Gibbons, Palestrina, Farrant, and the other great masters of harmony. We very much suspect that they who clamour against Gregorian chanting are far more familiar with Kent and Jackson than with the mighty harmenists just named.

Now as for these objections, they may be disposed of by observing, that unison-singing is upheld as the best for a given purpose; and consequently, so far the most artistical. "For the choir-music," says a late reviewer, "we desire high art, in the form which the Church has originated and authorized. For the priests and people, no more of art than the Church has accorded; which for the purposes required is art in its highest estate\*."

As for complaints of roughness and coarseness, they entirely arise from a misapprehension of the nature and objects of congregational music. If you wish to listen to a choir singing smoothly by themselves, well and good. But if you wish to sing yourself, and to hear *all* around you singing out fervently,—high and low, servant and master, nobleman and mechanic—in fact, if you want a congregational song from an assembly which contains many poor and unpolished persons, (as it is to be hoped all English churches do; many dissenting places of worship, and some of those mercenary conventicles, called proprietary chapels, do not,) how can that song be aught else than coarse and rough? and which is most likely to draw out the voices of those who *ought to be* most cared for in church—that is, *the poor*—a coarse and rough tune sung out lustily by men, or a smooth quartet?

It is one thing to listen, and another to join in singing. Good congregational music would make

\* *Christian Remembrancer*, July, 1846. This writer has spoken very happily of "the fathers of our country standing up in church with their wives and children, each the precentor of his family, and uniting in one joyful voice before the Lord."

the church intolerable to mere listeners: they would feel quite out of their element.

Fond as we are of harmony, we confess that we looked upon unison-singing with no little dislike, *till we had fairly tried it ourselves*. We can assure our readers, however, that there is a positive physical pleasure arising from its naked simplicity and vigour, which amply compensates for the want of the smooth and rotund effects of harmony. There is felt to be a febleness—a delicious febleness, it must be confessed—in harmony, by comparison. Moreover, the effect of two or three voices singing in unison would be thin and tiresome; but let there be enough to fill the building, and make the walls *ring*, and rich harmonies arise of themselves, which satisfy the thirsty ear.

We will conclude these hasty remarks on congregational psalmody, by hinting most respectfully to our clerical readers, that example is better than precept. *Si vis me cantare, &c., &c.* Let the men hear the clergyman begin, and lead the psalm. This would be better than many sermons.

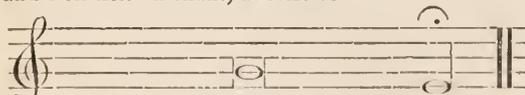
X.

ANNIVERSARY OF THE CHARITY-CHILDREN AT ST. PAUL'S.

To the Editor of the Parish Choir.

SIR,—At the Anniversary Meeting of the charity-children in St. Paul's Cathedral, on the 3rd of June, the responses to the *Preces* and Suffrages were chanted by the gentlemen of the choir in unison, and not in harmony, as heretofore; and the effect, so far as relates to the *Preces*, was very grand, inasmuch as the plain chant of the Ritual was nearly followed. But my surprise and disappointment were great indeed, when I heard the Responses to the Suffrages chanted in the florid counterpoint which is assigned by Barnard to the treble, in his version of the so-called Tallis's Service, instead of to the regular Ritual chant for the Responses, which is to be found, nearly correct, in the tenor part of this same version.

In the *Preces* the congregation could join in the response, because the tone for the response was closely that in which the reader chanted the versicle; and so it certainly should have been at the Suffrages. For instance, after hearing the priest intone the versicle, "O Lord, save thy people," or any other of the Suffrages, how easy for the whole multitude present to have joined in the response, "And bless thine inheritance," had the gentlemen of the choir been instructed to intone the response to the regular and well-known chant, as follows—



PRIEST. O Lord save thy peo - - ple,  
 PEOPLE. And bless thine inhe - - ritage.

But instead of this, the choir sang *in unison* the *treble* melody, which is given in "Tallis's High Service," as a *florid accompaniment* to the above *plain-chant*. The following specimen will show what I mean. The *tenor*, or *plain-chant* is the same as above, and is evidently intended to be sung by the

multitude; the other parts are harmonies to be given as an accompaniment by the choir. But in this case the plain-chant was not responded at all, but the gentlemen of the choir sang the choir-boys' treble part in unison. This surely puts one in mind of the old story of the performance of Hamlet, with the part of Hamlet omitted by particular desire.

And bless thine in - he - ri - tance.



This was a great oversight, and I am certain that, if rectified on the next occasion, there will be a far greater amount of edification received by every one present. Imagine, Mr. Editor, this multitudinous congregation, together with the thousands of charity-children, all, or nearly all, joining in this simple, sublime, and appropriate plain-chant, and then think of its being reduced to the slovenly chanting of a foreign melody by about forty or fifty voices!

I am, Mr. Editor, your obedient servant,  
 A LAYMAN.

ORGANISTS AND SCHOOLMASTERS.

WE have received a host of communications on the subject of the union of the offices of organist and schoolmaster, which was recommended by our able correspondent who dates from Northwich. So many communications indeed are before us, that we are compelled in self-defence to close the controversy for the present. Organists write in ridicule of the musical pretensions of village schoolmasters; contend that a proper knowledge of the organ is infinitely above their capacities, and profess to look forward with dismay to the day, when the organist of Westminster Abbey will be displaced for the mistress of a dame school, and when horn books and primers will be the private solace of musicians, instead of Sebastian Bach or Beethoven. On the other hand, complaints are made of the secularity of organists, of the occasional profanity of their conduct in their closely curtained gallery, and of the painful unconsciousness they often exhibit of the importance of their duties in a religious point of view.

Now what are the duties of the organist? First, and most essentially, to accompany the plain chant to the psalms, and (in places where they cannot sing anthems,) the plain tune for the metrical hymn which is the usual substitute for the anthem. Now since in most village churches they are tiring of the ancient band of fiddlers and clarionetists, and since it is not in every village that a stipend can be raised for a professional musician, we do say that it is very desirable that the schoolmaster should be able to accompany the chant on a small organ, so that that horrible makeshift, the grinding organ, need not be thought of. It is desirable also that he should play on an instrument, in order that he may keep the children in good tune in their singing lessons. The

schoolmaster too from his daily intercourse with the clergyman on the one hand, and with the children on the other, would be far more likely to throw a proper ecclesiastical spirit into the services, and to train a choir of children effectively, than an organist who merely came once a week from the neighbouring market town. On the other hand, where there is a large choir of practised singers, who can sing anthems, and where the organ is a very large one and used daily,—in fact,—in large towns it may be readily conceived, that the services of a professional musician would be essential.

We may hint to our organist correspondents, by the bye, that they need not indulge in so many sneers at schoolmasters. The new race who are springing up under the fostering care of the National Society, includes very many individuals who need not fear comparison with musical professors either in gentlemanly manners or in general acquirements, nor yet in religious demeanour, or in knowledge of the highest style of church music.

#### WEEKLY COMMUNION IN WESTMINSTER ABBEY.

It is not long since we took occasion to express an earnest hope that weekly Communion might ere long be restored at St. Peter's Westminster\*. We learn with satisfaction and thankfulness that the Holy Communion is now celebrated on every Sunday in that Collegiate Church. On the first Sunday in each month and on the great Festivals that Sacrament is administered at the forenoon service at 10 o'clock, and on all other Sundays in the year there is Holy Communion at 8 o'clock in the morning. We have no doubt that devout Churchmen in Westminster and its neighbourhood will thankfully avail themselves of this great privilege; and when it is known, that (as we are informed) the Dean and Chapter have resolved to dedicate the offerings collected at the Offertory in the early Communion to pious uses connected with the parishes of St. Margaret and St. John in the vicinity of the Abbey, and when it is remembered that great distress exists in portions of those parishes, and that funds are wanting to carry into effect many pious objects connected with the Church in them, we feel confident that those who are connected with Westminster, or interested in its welfare, will gladly offer some portion of that with which God has blessed them, either for the general purposes, or as special offerings at this Offertory.

And while we hail with real thankfulness the restoration of weekly Communion, we hope that the other point to which we directed attention in the article to which we have referred, will not long be delayed—viz: the full and due Choral celebration of the Holy Communion in that church. We earnestly look forward ere long to hear, at the monthly forenoon Communion and on the greater Festivals, the *Sanctus* and *Gloria in Excelsis* sung in their proper place, as the Ritual of the English Church requires, and as the choir of St. Peter's Westminster are so well able to do.

We rejoice to learn that at the Consecration of the Colonial Bishops on St. Peter's day, Tallis's complete Communion Service was performed and the Holy Eucharist celebrated with a full choir. Let us hope the practice thus begun may soon be extended to the monthly and festal Communion in that Church.

\* See *Parish Choir* No. XIII. p. 107.

#### MR. BINFIELD'S LECTURES AT READING.

WE are often gratified at hearing of successful and energetic attempts at teaching congregational singing according to the spirit of the Prayer Book. One such attempt has been lately made at Reading, by that zealous promoter of Church Music, Mr. Binfield. We extract the following from a report in the *Reading Mercury*, 19th of June.

"The service of the whole, not of a few only of the congregation, is what the English Church contemplates in her Liturgy, and Mr. Binfield in the twelve lessons which he has given to a (musically) uneducated class, has shown that such is quite possible to be obtained; he has, instead of the usual English chant, substituted the Gregorian tones, which are within the compass of every voice; and in place of the various *uses* found in different Cathedrals, has introduced the simple inflections of the Church in their original purity. The class went through the whole of the morning service with the greatest ease and accuracy,—the Psalms, the *Te Deum*, the *Benedicite*, and the *Jubilate* were chanted to some of the Gregorian tones; and the music of the Versicles, the plain chant of which was sung by the great body of the class, a few adding the harmonics of Tallis, was perfectly thrilling."

#### ON THE PRACTICE OF BEGINNING THE SERVICE WITH A HYMN OR ANTHEM.

MANY correspondents have requested us to make some comments on this very common but erroneous custom; a custom on the very face of it at variance with the letter and spirit of the opening part of the daily Morning and Evening Prayers. We cannot do better than give the observations which Mr. Jebb has made on this point, in that part of his work on the Choral Service which treats of the *beginning of Morning Prayer*.

"In some Cathedrals," he observes, "on certain of the greater Festivals; or at least on days of ceremony, the members of the Church enter the choir in procession, the organ playing till they are settled in their places.

In Christchurch, Dublin, Bristol, and perhaps elsewhere, at every Service, whether on week days or holydays, and at Canterbury on Sundays, this custom is observed: the junior members going first. In other places, some of the members go in procession, while the rest enter separately: no organ playing. \* \* \* At visitations and perhaps similar occasions, as at Canterbury, Christchurch, Dublin, &c., an anthem or hymn is sung by the choir while in procession.

This custom, sanctioned by very ancient usage\*, is not to be confounded with that presently to be censured, of beginning Divine Service with singing. Till the procession is over, the Service cannot be said to have begun: the members are on their way to the appointed places of their duties, not already there. The hymn ceases on their arrival in their stalls; their private devotion is then offered up; and after that the Service begins. The act is so obviously preparatory that it can be no more ob-

\* So at Archbishop Parker's Visitation. "At his entry into the Church, the Choir went before him, singing some Anthem."

jected to than the forming holy meditations while going up the aisle, than the playing of the organ symphony, or the ringing of the bells.

As to the organ symphony, it is suggested that on great Festivals it should be jubilant; during Lent of a grave and somewhat penitential character. And perhaps on fast days it might be omitted altogether.

The practice, just now alluded to, of singing a psalm or hymn, when the Minister and congregation are in their places, is one altogether contradicted by the Rubric which orders the Service to begin with reading the sentences. This cannot be alleged to be introductory; it is practically considered just as much a part of the office of the day as the prayers that follow. When the hymn begins, the private devotions of the Church have been offered up; and to enter the Church in the midst of or after its performance would be commonly considered as an act of irreverence. But it is contradictory, as has been frequently observed, to the order of the Service, which prescribes, first, exhortation, then confession, then forgiveness of sins, then prayers for enabling grace to praise God aright; then, and not till then, praise. How absurd, then, to pray for grace for that which is already done, and was done without any public prayer for God's blessing upon it! It is to be borne in mind that in those very places where this unauthorized innovation is practised, the regulations of the Prayer Book are violated in other respects, as will be shown in their proper place; especially that the Anthem prescribed to be used after the third Collect is used, contrary to all order, here.

On the absurdity of singing Bishop Ken's Morning Hymn in this place, much has been said of late, and the arguments are too well known and obvious to need repetition. It may just be observed, can any man in his senses believe that God is honoured by that improbable assumption which sets forth that at ten or eleven o'clock in the morning, the congregation has just wakened and got up, or the lazy notion that this is early rising, or the frigid fiction that the Sun has just risen himself? Bishop Ken composed this as a hymn for the Winchester scholars to be sung at their awaking, at five or six in the morning.

In many places, 'I will arise and go to my Father,' &c., are sung here as an anthem, and are adopted on the ground that they form one of the introductory sentences and are therefore proper here. A worse reason could not be found. Had the framers of our Church Service thought the singing of the sentence expedient, they would have prescribed it; but the restriction to reading *by the Minister* is express. Here, then, is a tacit correction of a practice which undoubtedly was known in the Church of England, before the time of the Reformation, of singing before the Service. So that even had the injunction of Queen Elizabeth, and the title-page of Sternhold and Hopkins's Psalms sanctioned this practice heretofore, which is very questionable, at least it was put an end to at the last Review; the amendments of which received the sanction both of Convocation and Parliament, and therefore are paramount to any previous regulations, of however high sanction, which they may contradict.

In everything regarding the Choral Service and the music of the Church, it will appear that the

last Review amended the more indefinite provisions of the former Prayer Book. Customs of ancient prescription, but hitherto unnoticed by the Rubric, were then, if edifying, expressly enforced. Had then the singing before the Service been of this nature (which, as it has been shown, it has not,) the Reviewers would not have failed to have noticed with their express approbation so prominent a feature of Divine worship; which called for, and (as I already have intimated,) received their notice, and their decided though indirect reprehension.

#### THOMAS FULLER'S "MEDITATION" ON CHANTING THE PSALMS.

LORD, my voice by nature is harsh and untuneable, and it is vain to lavish any art to better it. Can my singing of psalms be pleasing to Thy ears, which is unpleasant to my own? Yet though I cannot chant with the nightingale, or chirp with the blackbird, I had rather chatter with the swallow\*, yea, rather croak with the raven than be altogether silent. Hadst Thou given me a better voice, I would have praised Thee with a better voice. Now what my music wants in sweetness, let it have in sense, singing praises with understanding†. Yea, Lord, create in me a new heart (therein to make melody‡) and I will be contented with my old voice, until in Thy due time, being admitted into the choir of heaven, I have another more harmonious bestowed upon me.

[From *Good Thoughts in Bad Times.*]

#### To Correspondents.

*E. T.* recommends Keble's Evening Hymn to be sung to a sober double chant, such as Dr. Randall's, and has enclosed us one verse set to the notes, as a specimen, which seems very satisfactory.

*F. N.* (Hulme, near Manchester,) has favoured us with a scheme for the better management and organization of choirs, which we regret is too long for our pages, besides that some of its *suggestions* would continue no more than suggestions for a long time to come. He suggests, for example, that "the Cathedral of every diocese should present a perfect model of Church Music, (not only in the character of the music, but also in the manner of its performance,) which every choir should endeavour to imitate." Further, that a portion of the funds for every new Church should be set apart for the endowment of a choir. But, alas, how are these suggestions to be put in force?

Reports on the actual state of church music in any given district, if temperate and free from personalities, are always acceptable.

*S. B. G.*—We believe the book in question to be good on the whole; almost too difficult, perhaps, in a few places, for congregational purposes. But it cannot be judged of till entirely out.

Title page, Index, &c., will be given at the end of the year, when the 1st Volume of the Parish Choir will be completed.

*Camdentoniensis* must be jesting when he calls the use of the tenor cleft an innovation. It shows the notes that are to be sung, whilst the treble cleft does not. We believe a perusal of an article by *C. D.* in our 8th No. would remove the difficulties complained of by our correspondent.

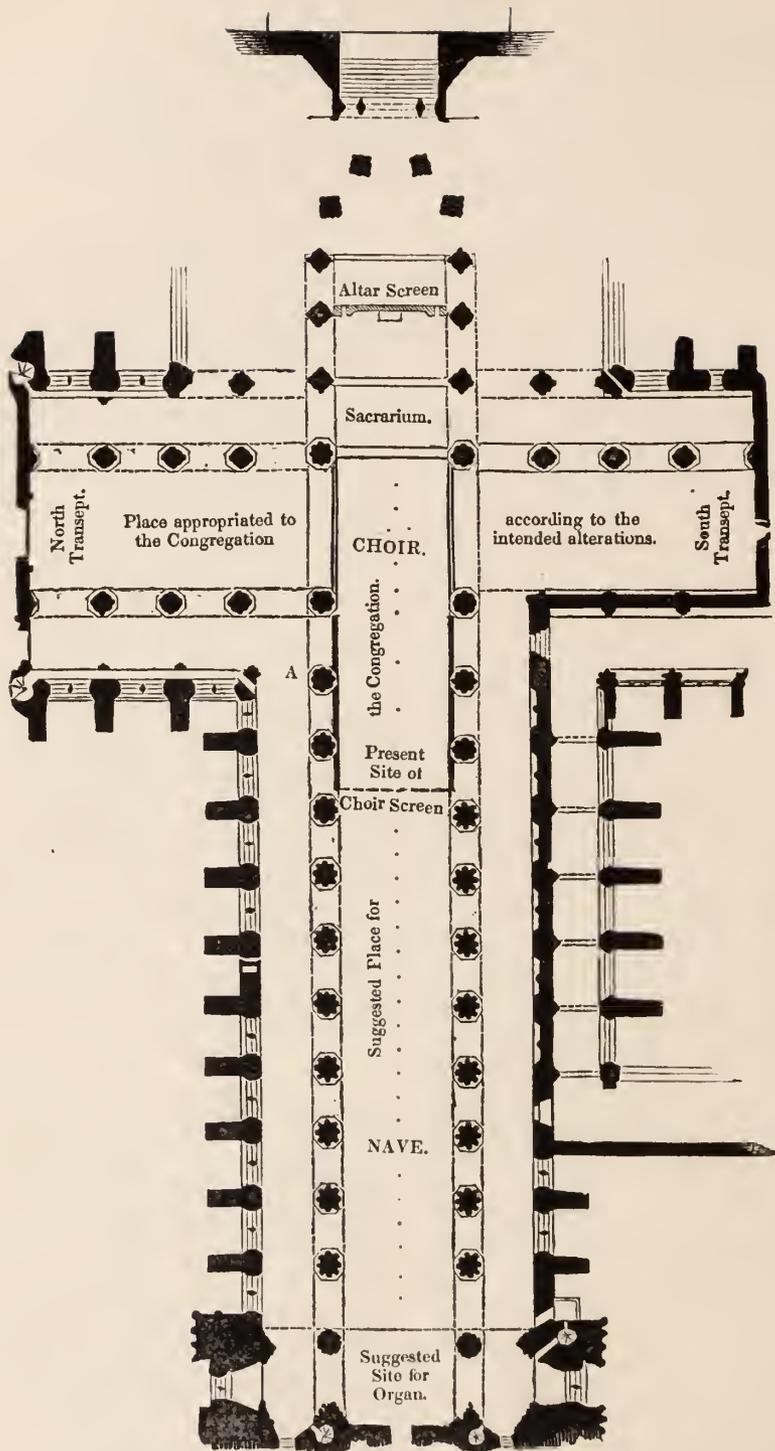
The *Veni Creator*, sung at the Consecration of the Colonial Bishops, on St. Peter's Day, at Westminster Abbey, is published, and ready for delivery to our Members.

\* Isaiah xxxviii. 14.

† Psalm xlvii. 7.

‡ Ephes. v. 19.





WESTMINSTER ABBEY.  
GROUND PLAN.

# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 20.]

PUBLISHED MONTHLY.

[AUGUST, 1847.

### Alterations in the Interior of Westminster Abbey.

It has been now for some years generally known, that the Dean and Chapter of Westminster had resolved to effect considerable alterations in the interior of that Church; and it has been a cause of serious anxiety and uneasiness to hear indistinct rumours, that the contemplated alterations would break up the choral and cathedral arrangement which distinguishes all European cathedrals, and seriously injure the appearance of the beautiful church of St. Peter's, Westminster. What was before merely surmise, has seemed to assume something like reality, from the arrangements which prevailed in that church at the Consecration of the Colonial Bishops on St. Peter's day. The congregation were then admitted to the transepts, and the choir, while the nave remained empty. Assuming such an arrangement to be contemplated, the occasion is so important, that we propose to devote a considerable portion of the present Number to pointing out its evils, in the hope that it is not yet too late; but that, if it is really in progress towards execution, the Dean and Chapter of Westminster may be induced to pause, to reconsider the whole subject, and to adopt a less objectionable plan for effecting the proposed object, viz., the accommodation of increased congregations. We say the occasion is a very important one; for it is a serious and a dangerous matter to break up choral and ecclesiastical arrangements which have existed in the Church almost from its infancy, and in the cathedrals of England from their foundation. And the occasion is one too, on which we, as a musical periodical, representing the feeling of the Church of England, feel bound to move. It is a legitimate use of the pages of the *Parish Choir* to protest against the destruction of the choral arrangement of so noble a church as St. Peter's, Westminster.

And first let us premise, that we are sure that the motives which actuate the Dean and Chapter are altogether excellent; they might have let things go on in their Collegiate Church as they have existed, without troubling themselves to increase the accommodation; but they are about to move; they are anxious to develop the capabilities of their magnificent church, for the accommodation of the increasing congregations, who weekly crowd into Westminster Abbey. The very fact that they are on the point of laying out a very large sum of money in order to effect this object, gives a reality and a heartiness to their intentions.

The outlines of the proposed plan, so far as we have been able to ascertain them, are:—to remove the present unsightly wood-work of the choir, and to substitute stalls of a rich and ecclesiastical character; to leave the present stone screen which shuts off the choir from the nave, but to remove the organ which now surmounts it; to divide that instrument into two parts, one of which is to be placed over the stalls on each side of the choir; to take away the present close screens which separate the choir from the transepts, and to replace them by moveable open screens; and to admit the congregation, for whom increased accommodation is to be provided, to the *transepts*. It is thus evident that the Clergy and Choir will continue to occupy their present places in the stalls, that the congregation will fill the choir and transepts, and that the *nave* will continue as hitherto, *perfectly empty*.

Now we leave it for others to point out the serious ecclesiastical objections to which this arrangement is liable; we leave it for them to show that unity in worship will be entirely destroyed; that in place of one great body joining with heart and voice in prayer and praise, there will in fact be three separate, and as it were, distinct congregations; two of whom, viz., those who occupy the north and the south transepts will be unable to see the reader or the Altar, and will very imperfectly hear the voice of the reader, or the hymns of the Choir—we leave it for them to point out the consequent danger of inattention or irreverence in those portions of the congregation. We will address ourselves to the question as church-musicians; and we venture to say that a more unfortunate arrangement could not be pitched upon for the effect of music in general, or of church music in particular. For as sound proceeds in a straight line, and loses much in intensity, and more in distinctness if it diverges at an angle, it is evident that the voice of the Minor Canon in the stalls, who chants the prayers, will fall very indistinctly on the ear of a person in the transepts, *i.e.*, in a part of the building at right angles to that which he occupies; and his chanting will sound but as a confused murmur or hum, however distinct and careful his enunciation may be. In proof of this, we shall give a very homely but an apposite illustration. If any of our readers have ever happened to hear a street-organ in a street at right angles to that in which they were, they will remember how indistinct and confused it sounded, however short a distance it might be from them in space; and on the other hand how suddenly and distinctly it came out upon them, when they passed

into the street in which it was played, however far off it might be. In one case the sound traversed round a corner, in the other it reached them in a right line. The indistinctness of church bells, when the tower in which they are situated is hidden from us by intervening buildings, is another familiar instance of the dulled effect of sound heard at an angle, the more valuable, as the sound produced is louder. Such then will be the loss of intensity and distinctness of the voices of the Priest and Choir of St. Peter's, Westminster, in the passage from the stalls to the occupants of the transepts. Nor would it obviate this difficulty to place the reader at the intersection of the choir and transepts; for as these diverge at right angles, it is evident that his voice cannot be distinctly audible to the three congregations who will fill them: he must be indistinctly heard by the occupants of, at least, one of the three.

Again; every musician we are sure will agree with us, that there cannot be a more certain way of muffling sound, than filling two large square spaces, one on each side of the place in which the Choir are situated, with human beings, with all their various accompaniments of cloth and silk, which musical men know so completely damp the voices which they surround; and this mass of persons and of sound-muffling garments almost on the same level with the singers. Who would go to a concert at the Hanover Square rooms if a great chamber was added on in the middle of each side of that fine apartment? particularly if the performers were to be situated, not in the centre of the cross thus formed, but at one extremity of the original room? or who can hear distinctly a man speaking in the centre of a vast crowd on his own level? The experiment was tried at St. Peter's, Westminster, at the Consecration of the Colonial Bishops on St. Peter's day, and on the Sunday preceding. And though the Minor Canon who said the prayers, and those who sung the Litany, were on the former occasion moved from their own stalls to a position to the east of the Choir, and though (we are told) they exerted a power of voice very much greater than is usually requisite in that church, we understand that they were not distinctly heard in the transepts, especially in that on their own side. And here another point of great importance must be taken into consideration, that the congregation assembled in St. Peter's, Westminster, on St. Peter's day, were a peculiar congregation: their heart was interested and their attention engaged in the service, at which they were present, in a very remarkable way; one may well believe, therefore, that much of the service reached them which would fall indistinctly on the usual Sunday congregations, composed, as they are, of persons of all classes and of all temperaments. This fact will not be lost on those who apprehend, (as we confess we ourselves do,) that a mixed congregation who hear indistinctly, and are quite removed from the presence of the Clergy will be careless or irreverent; and it will show that no argument can be drawn from the earnest and devout demeanour of the occupants of the transepts on St. Peter's day. But to return: it has been said to ourselves in every quarter, by persons who had *transept* tickets for the Consecration, "while we are thankful that we were allowed to join in prayers with that vast congregation on that great day, and to partake of that memorable Communion, we confess that we

could hear but little, and that we saw nothing." Now if we are to be told that people should not come to church to see, we answer, that without debating that point, they surely come to church to hear; and that, moreover, the less distinctly they do hear, the more important it is they should see; for instance, that they may know what part of the service is being said: besides the well known fact that seeing does very much help people to hear, as every lover of preaching or oratory can tell us. And surely too if, as we contend it is, the cathedral service be not merely a *choir* service, but one in which such of the congregation as are able may join, and ought to join, then it is important that no part of the congregation should be disjoined, and as it were cut off from the Choir. Now we ask, will it be possible for persons situated at the extremity of the south transept, (popularly known as Poets' Corner,) beside the Duke of Argyle's monument, to join in the antiphonal chanting of the Psalms with the Choristers in the choir? The idea is so preposterous that it excites a smile. And this suggests another important difficulty, as to the occupation of the transepts, to which we can only glance, viz., whether the vicinity of statues in all attitudes, of all persons, in all costumes, from a full bottomed wig and peer's robes, to an absence of all drapery whatever, will excite, or even admit the devotional feelings which should influence a Christian congregation; we certainly think not.

There is one more musical objection to the contemplated arrangement, which we shall now only slightly glance at, because we shall have further to consider it presently; viz., the breaking up the organ into two parts, to be played from one key-board; and the consequent length and awkwardness of the movement\*, and the weight of touch which we believe must be the result. Besides, the *bisection* of the organ seems objectionable on the ground of it being an artificial and non-natural arrangement. In a church, above all places in the world, we look for *simplicity*, and we are offended by anything like trick or legerdemain.

These, then, are the principal objections which occur to us against the proposed plan of placing a congregation in the transepts: objections which (laying aside all ecclesiastical and more important reasons,) appear to us, as Church musicians, insurmountable. But it will be asked, What is to be done? the present accommodation is quite insufficient for the congregations which assemble in Westminster Abbey; a vast multitude of Christians ask for admission, and desire to take part in the services; are they to be denied room? Are they to be told that there is not room for them to stand, or to kneel, except within the present choir? We answer, By no means; throw open the nave of the church—the place fitted and intended for a congregation of worshippers—and a

\* Our unmusical readers may need to be informed that *movement* is the technical name for the mechanical contrivance which connects the keys (or pedals) of the organ with the valves which act on the pipes. Evidently, therefore, the more removed the key-board is from the wind-chest and pipes, the longer must be the movement, and the greater must be the loss of power; and, consequently, the greater will be the force required to move the keys; or, as it is professionally called, the heavier will be the touch of the organ.

larger congregation can be accommodated than in the transepts, without any of the difficulties which we have enumerated.

It happens, too, that at St. Peter's, Westminster, there seem to be many special advantages in adapting the nave to a congregation, to which we shall advert as we proceed.

The answer, then—Remove the screen at the west end of the choir; place the congregation on benches receding as far westward from that point as its numbers require; so, in a word, admit the people to the whole body of the church thus laid open, from the outer railing of the Sacristy to the west door, or as far in that direction as they extend. Thus all the congregation will see the Altar, in face of which they will be; all will see the officiating Clergy and the Choir; and we have no doubt that all will hear.

We desire to treat the question practically. Here we may be met by the objections, 1. What are you to do with the organ? and, 2. Where are you to place the stone screen which now supports it?

Now, as to the first, it happens that the space of wall between the head of the west door and the bottom of the great west window is greater than in most churches we are acquainted with. This at once obviates the first difficulty. We say to the Dean and Chapter, Strengthen your organ as much as possible, keep it in one case, and place it at the west end of the church. You have a space of about thirty feet in breadth, twenty-four in depth, and not less than twenty-five in height, without stopping one pane of the window, or concealing one architectural feature of the building. And as to the screen; place it to support the organ as it now does; let it extend across between the first pair of pillars of the nave, with its architectural face to the east. It will then be seen by the whole congregation (whereas now it faces the deserted nave, and is only seen by those who visit the monuments), and it will match the Altar-screen, which will then bound the lower part of the view at the east end of the church.

Let our readers now consider, how splendid the whole expanse of the church thus laid open would be; looking to the east end, the eye would rise from the Altar to the screen, and be led up by the beautiful apex to the vaulting of the roof; and if the spectator turned toward the west, he would see the stone screen surmounted by the organ (then larger, and in an architectural case); above that would appear the whole extent of the perpendicular window, with its coloured glass, running up into the vaulting of the roof. And if, besides these architectural beauties, the eye of the Christian spectator were to rest on the vast multitude who (we are sure) would throng the expanse, and to see a reverent and attentive congregation joining, as they would then be able to do, with one mind and one heart, and we trust, with one voice with the Clergy and Choir of that glorious church, in those majestic hymns which form the choral service of the English Church, would it not be a sight to which English Churchmen might point with an honest exultation?

Thus then we would dispose of the organ and the screen; we would place the former over the west door, and we would employ the latter to support it. Musically, no better (we will say no such good) arrangement, could be made. Its advantages are obvious; as for instance, the great mass of the con-

gregation being situated between the organ and the choir, the sounds of the music would be particularly audible to them, and would thus float over the whole body of the church, from the Altar to the west door. Again: the organ being together in one case, there would be no occasion for any unusual length of movement, or of such awkward and unmusical contrivances as laying organ-pipes horizontal, and other arrangements as objectionable, which we hear are contemplated in order to fit the organ into two cases, according to the plan now before the Chapter. And this, be it observed, is very important. At Canterbury, as every one knows, an arrangement something like the one proposed at Westminster exists; the organ is concealed in the triforium, and connected by a long movement with the key-board in the choir. This, we are told, not only makes the touch painfully heavy, but makes the instrument so slow in speaking, that an appreciable interval occurs between the striking of the key and the production of the sound. How very objectionable this is, how wearisome to the organist, and how likely to throw out a Choir, not only organists, but any one slightly acquainted with music, must admit. That some such result is unavoidable, if the Westminster organ be broken into two parts, and played from one key-board, we firmly believe; but evidently the touch will be as easy, and the freedom of the instrument as great, if placed in one case over the west door, as it is now.

We have been informed that when Mr. Hill, of Tottenham Court, New Road, the respectable and able organ-builder to whom the proposed changes in the Westminster organ are to be committed, was asked, Whether, he saw any reasonable objection to such a plan as we have suggested? and whether he thought that it would do to place the organ over the west door? he at once replied, that not only there was no difficulty, but that it was the very best position in which the organ could be placed. This most important opinion may preclude our saying one word more in the way of argument on this subject; we will only state a fact. It is known, perhaps, to some of our readers, that since the alterations have been commenced upon at Westminster, the five westernmost bays of the nave have been fitted up in a temporary way for worship. The service on Sunday, 4th July, was celebrated with a full Choir and organ; the organ being, of course, in its old place on the screen between the nave and choir. The singers were thus not only a long way removed from the organ, but with the great disadvantage of the organist sitting on the other side of the organ from the Choir; yet not only did the chants, services, and anthem go on without any difficulty or hindrance, but the grand effect of the voices and of the organ in the nave were generally remarked. This fact establishes what Mr. Hill's opinion left no reason to doubt, that there is no practical difficulty whatever in separating the Choir from the organ, and in placing the latter at the west end of the church.

But now it will be said, Will it be possible for a congregation in the nave to hear the voices of the Minister or of the Choir in the prayers, and specially in the Communion Service? We answer, that we have no fear at all about it; we believe that they would hear far more distinctly than they can in the transepts. For, to fall back for a moment to what we

said, the voice or voices will proceed in a straight line, without passing round a corner; the street-organ, our readers will remember in our illustration, was heard distinctly while we were in the street with it, though we walked away from it; it was only when we turned the corner that its tones became confused and inaudible. Therefore, we believe that though the voices of the Priest who says prayers, or of the Choir, may lose in power to those, and those only, who are at the *extreme west*; (for be it remembered, there is only question of these not hearing, whereas almost all the occupants of the transepts will be unable to hear,) yet that they will not lose in distinctness: that is, the voice will be less loud to those at a distance than to those near, but not less distinct as to words or notes; and this, as every one knows, is the great point. The old man can hear the clear voice of the child who reads to him, better than the rapid and loud voices of grown men: and why? the child's voice is faint, and theirs loud, but the child (often from the very fact of his not reading with rapid facility,) pronounces distinctly; the man speaks fast and not distinctly. The familiar case of deaf people, who hear what is addressed to them in a moderate tone of voice better than in a shout, is another instance that it is not so much power as distinctness that makes the voice audible—and power is what sound will lose as it proceeds into the nave, while it will suffer in distinctness as it passes into the transept.

We say, therefore, that we believe the voice of the Chanter and the notes of the Choir will be nearly as distinct to the person at the west end, as to the one in the body of the choir; though, we admit, fainter to the one than to the other. We need not occupy the pages of this periodical to prove, what we hope we have long ago convinced our readers of, that if the service is chanted, not read, it will be distinctly audible anywhere within the range of hearing. Let us, however, as in the former instance, mention a fact in confirmation of our assertion. The excellent and talented organist of St. Peter's, Westminster, has assured ourselves, that when he has let the Choir proceed with the anthem without any instrument (as those who attend that church know he frequently does with the most admirable effect,) he has left the organ-loft and gone to the west end of the church, *on purpose to hear the effect of the voices*. Now, let it be remembered, that the Choir were separated by a stone screen surmounted by the organ, and by a mass of wood-work, and surely no one will doubt that when they are removed, the voices of Priest and Choir will be distinctly heard at the west end of the nave, when we find a first-rate musician choosing that very position to judge of the effect of the singing of the Choir in the stalls.

The Communion Office would, we believe, be as distinctly audible as we are sure the prayers, psalms, and hymns would be. For here it must be remembered that by the lowering of the present choir to the level of the nave and transepts, which is in course of being done, the Altar will have the effect of being more raised above the mass of the congregation, and therefore the voice of the Priest standing at it will more freely traverse the building. The great hindrances to distinct hearing the Communion Service at that church are, the large body of the congregation, (viz., all within the Sacarium,) being on a level with the

Priest, and close to him: both these will be obviated in the alterations; for as there will be ample accommodation elsewhere, there will no longer exist any necessity to admit the people within the outer rails of the Sacarium. We were surprised to find, on the Sunday before St. Peter's Day, when the people were not admitted to the Sacarium, how much more distinctly the voices of the Clergy at the Altar were heard; this was owing to the voice not being stopped as soon as it left the reader's lips, by a mass of people standing close to him, almost on the same level.

The truth is, too, that the construction of St. Peter's, Westminster, is, we suspect, particularly favourable to the projection of sound from east to west, in a straight line. The apsidal termination, as we believe, promotes the reverberation of the voice, and sends it powerfully and distinctly into the choir and nave, but not at all into the transepts.

It must also be remembered, in considering this subject, that the nave would only require to be used for congregational purposes on Sundays, the greater Festivals, and particular services. On week-days, at the usual daily service, the choir itself, it may be supposed, will afford ample accommodation for those who attend it. A smaller organ might therefore be placed where the organ of Westminster originally stood, viz. in the first bay from the transept on the north side of the choir\*, to accompany the chants, services, and anthems of the daily Mattins and Evensong. We remind our readers of this, because people speak as if the throwing open the nave for worship necessarily implied a daily increased exertion on the part of the Clergy and Choir; and as if all the attendants at that church were sure to hear indistinctly: whereas, granting for argument's sake (what however we do deny most positively), that those at the west end would not hear the service distinctly, that would be a very small proportion; for still there would be the whole number of the present congregation, and also all those in the nave nearest the present choir, who would hear distinctly. Besides, as the argument is well put by a contemporary, there is now no nave congregation at all; for they are not admitted: put them into the transepts and they cannot see, and scarcely hear; as the experiment on St. Peter's day proved: but let them occupy the nave, and most of them will see and hear distinctly, and those farthest off can certainly see and most probably hear. The nave, therefore, has the balance of advantage in its

\* The ancient situation of the organ at Westminster Abbey (marked A in the annexed ground-plan,) was exactly over the monuments of Blow, Purcell, and Croft, who were buried under the organ, which, while they lived, they had played. See the ground-plan and the view of the interior of the choir, looking west, in Sandford's *History of the Coronation of King James II.*, 1687, and the view of the interior of the church in Dart's *Antiquities of Westminster Abbey*, 1723. The organ seems, from the following memorandum in a MS. book in the custody of the Precentor of Westminster, to have been placed in the position it occupied at the west end of the choir, in 1730.

"The new organ built by Mr. Shrider and Mr. Jordan was opened on the 1st August, 1730, by Mr. Robinson; the anthem, Purcell's *O give thanks*."

Dr. John Robinson, (the composer of the well-known double chant in E $\flat$ ;) succeeded Croft as organist of St. Peter's, Westminster, 30th September, 1727.

favour; which may decide the argument, seeing it is a case of necessity to provide accommodation for additional congregations.

Before we conclude we wish just to glance at a plan which has been proposed for opening the nave, in some measure different from that which we have detailed; and to which certainly no objection can be made on the score that the occupants of the whole extent of the nave could not hear the service. It has been said, that if the organ was placed, as we have suggested, over the west door, supported by the present stone organ-screen, and the whole extent of the nave fitted up to receive a congregation, with a like screen near the entrance of the choir, and provided with an Altar, pulpit, stalls for the Clergy, and seats for the Choir, the services might be celebrated in it on Sundays and such like occasions; and that the choir (with an organ as we have said on the north side) might be used for daily service and for Communion. You would thus, it is said, have an arrangement, not mainly differing from that of the primitive Church; and there is certainly ecclesiastical authority for this in the two choirs, the laity-choir and the capitular-choir, of some of the great German churches; Mayence for instance, and Worms, and some others; and the principle is sanctioned at St. Mary's, Oxford, where the nave is used for the university, and the chancel for the parishioners. If the plan of the nave only for Sundays and the choir for week-days be really recommended to the Dean and Chapter by competent persons, let it be carried out; but we would earnestly and respectfully say, Let anything be done rather than to shut up altogether the part of the church best adapted for religious worship, and to place a congregation in that portion of the building which admits them to none of the advantages, and almost prohibits the acts of Christian worship.

We have elsewhere alluded to the amount the Dean and Chapter of Westminster are about to expend in the altering and adapting their fabric for increased congregations. We implore them not to lay out the large sum they are expending in a way that will be met by the public with disappointment, and must therefore bring disappointment to themselves. Whether rightly or wrongly, it is a great fact, that public opinion rules all classes of society, now in England. We are sure that public opinion will not be satisfied with the proposed changes at Westminster Abbey. People will not be content to be put into the part, (the only part) of the church where they can neither see, nor hear the service; the experiment at the Bishops' Consecration proved this. The people, if more are to be accommodated, will make their way from the transepts into the nave. We have so true a respect for the Dean and Chapter of Westminster, that it would indeed grieve us to see them forced to give way before a power of public opinion, which they might have directed; and to hear that voice of the public expended in clamours against them, which might have expressed its thankfulness and admiration of the Chapter, for being the first ecclesiastical body in England to adapt the great capabilities of their church to the wants of the people.

We have treated this question thus, rather on its musical than on its general bearings; not at all as not being aware of the many other serious objections to it, but because we think it our duty to embody

the objections of Church-musicians generally to the plan, which we hear on every side. As we before said, let architects point out that it will destroy the architectural beauty of the church; and let ritualists show its incongruity with all existing ecclesiastical arrangements; we take our stand on this, that it not only destroys the real choral character of the service, but that of all possible arrangements for musical effect that of opening the transepts is the worst.

But what, it may be said, is now to be done? are not the alterations already begun? we reply, Certainly they are; but they are not concluded:—there is yet time to alter them. Let every Englishman who feels on the subject express his opinion; let representations be made to the Dean and Chapter, that they cannot by opening the transepts, effect what they propose as the object of their alterations, and we feel no doubt but that they will change or reconsider their plan. This is a question in which every Englishman has a claim to be heard. Every Englishman has a right in Westminster Abbey. The church which contains the remains of five centuries of English sovereigns; the church from whose Altar England's sovereign receives her crown, is one in which every Englishman has an interest. And who is there who does not at some time attend the services of that church? who is there who does not desire his children after him to hear the majesty of the English choral service in that noble temple? Westminster is in some sense the proper parish church of every Englishman. Therefore we say, as men interest themselves and speak out about the alterations of their parish churches, so let them interest themselves and speak out about St. Peter's, Westminster. Only let them speak temperately and kindly, respecting the motives of those whom they address, who can have but one object at heart, and we are sure they will be heard and their desires respected.

WE annex a ground-plan of the Choir, Transepts, and Nave of Westminster Abbey; which we hope will make our remarks on the intended alterations plain to all our readers, and especially to those at a distance, who may not know or may have forgotten the relative situation of the internal portions of that church. It will be evident to any one, on glancing at the accompanying plan, that the *place suggested for the congregation* in the preceding article, accommodates them all in face of the Altar, and in sight of the Clergy and Choristers in the *choir*; while the *place appropriated to the congregation according to the intended alterations*, places a very large proportion of them in the *north and south transepts*; out of sight of the officiating ministers; and, in fact, separating them into three distinct congregations; one in the *choir*, and one in each of the *transepts*.

*In consequence of an accident, which has occurred at the last hour, we are obliged to postpone the Music until next month. We give four pages of letter-press in lieu of the music.*

## Meaning of Prayer Book Words.

(Continued from page 142.)

## No. 3.—ANTIPHÓNAL, ANTIPHON, ANTHEM.

When the term *antiphonal* is applied to singing, it signifies that the successive verses of any psalm or hymn are sung alternately by opposite sides of a choir or congregation. The word is compounded of two Greek words, one *αντι* signifying *opposite*, or *over against*, as in the words *anti-dote*, *anti-Christ*, *anti-podes*, &c., and the other *φωνη*, signifying *voice*. The words *symphony*, *sym-phonal*, signify united singing; the contrary of antiphonal.

The custom of alternate singing, or of dividing the performance of a musical composition between different sets of singers, is so natural, and so agreeable, from the sense of emulation and variety which it occasions, that there is no room for surprise that it has existed from the earliest times, amongst almost all races of people, and that it has been used both in religious worship and in domestic recreation and convivial assemblages. As Bishop Wetchhall says, its origin is so hidden in the remotest antiquity, that it may be compared to the head of Nilus.

Homer, at the end of the 1st Book of the *Iliad*, after narrating the making up of a quarrel that had disturbed the peace of Olympus, and the feast that followed the reconciliation, says that the evening was spent in listening to the Muses, who sang alternately, to the accompaniment of Apollo's lyre.

"Thus the blest Gods the genial day prolong  
In feasts ambrosial and celestial song,  
Apollo tuned the lyre; the Muses round  
With *voice alternate* aid the silver sound."

So Virgil in describing a musical contest between two shepherds, makes the umpire say what is thus Englished by Dr. Trapp:—

"Begin *Dametas*; thou come in by turns  
*Menalcas*. In *alternate measures* sing,  
*Alternate measures* please the *Muses best*."

and in another place one of his rustics speaks of

"Those strains which on a beech's back  
I lately noted, and *alternate sung*."

and again, when describing two shepherds, who were preparing to recreate themselves by a contest in alternate song, he speaks of them in terms singularly applicable to the qualifications of a Christian chorister, as equally able to *sing*, and to *respond*.

Horace, writing to a female friend, to make arrangements for celebrating the approaching festival of Neptune, proposes to pass the evening (after copious libations of the oldest wine,) in alternate song and chorus. *I*, he says, will sing of

"Great Neptune bound by rocks;  
*I'll* sing the Nereid's sea-green hair,  
And how they sit and spread their locks,  
To tempt the greedy mariner."

whilst he says that *she* in response should—

"——— to her harp *Latona* sing,  
And *Cynthia's* arrows, shot from an unerring  
string."

And then both in chorus celebrate,—

"—— her who drawn by murmuring doves,  
To *Paphos* glides with silken strings."

Of the prevalence of this use in Pagan solemnities, ample evidence is afforded by the hymn composed by Horace to be sung at the Secular Games. These were a most solemn festival, held about once a century in honour of Apollo and Diana; and a chief part of the ceremonial was the performance of a hymn, in alternate verse and chorus by one choir of noble youths and another of maidens. Equally remarkable is the account Virgil gives of the *Salii*, or priests of Hercules. Of these, one choir of young and another of old men, crowned with wreaths of poplar, stood round the burning altars and sang:—

"——— the labours, and the praise,  
And all the immortal acts of Hercules."

There is no doubt, moreover, but that the chorus of the Greek tragedies (which themselves were parts of religious worship and performed in honour of Bacchus,) was divided into two parts, or *semichoruses*, each under its leader, and that these sung sometimes in turns and sometimes in chorus. As one instance, we may quote from the tragedy of *Alcectis*, (the wife who died to save her husband, and was rescued from death by Hercules, the same whom Milton mentions in the sonnet to his deceased wife.

"Methought I saw my late espoused saint  
Brought to me like *Alcectis* from the grave,  
Whom *Jove's* great son to her glad husband gave,  
Rescued from death by force.")

The bereaved husband, addressing the chorus, announces his intention to celebrate her obsequies with the utmost magnificence, and invites them to *sing by turns* a hymn to the implacable Deity below.

We do not mention these instances with the view of detracting from the merits of antiphonal singing, by representing it as profaned by adoption in the rites of Paganism. On the contrary, we believe this, like many other heathen customs to be a testimony to the truth of the Holy Scriptures, which represent man as descended from one common stock; and that the heathens did but retain a custom and a form of worship which had prevailed amongst their progenitors ere they had lost the knowledge of the one true God. For we find the existence

of the practice recorded in the earliest part of the Bible. "It is evident from many examples," says Bishop Lowth, "that the sacred hymns were alternately sung by opposite choirs;" and the most common form of this alternate performance was when one choir performed the hymn itself, whilst the other sung a particular distich, which was regularly interposed at stated intervals, either of the nature of the proam, or epode of the Greeks. In this manner we learn that Moses with the Israelites chanted the ode at the Red Sea; for "Miriam the prophetess took a timbrel in her hand, and all the women followed her with timbrels and with dances; and Miriam answered them," that is, she and the women sung the response to the choros of men.

"Sing to Jehovah, for He hath triumphed gloriously,

The horse and his rider He hath cast into the sea."  
Exodus xv. 21.

We will now briefly enumerate those passages of the Old Testament which either directly mention this custom, or which afford proof of its existence from what is called internal evidence.

One of these is 1 Samuel xviii. 6.—"And it came to pass as they came, when David was returned from the slaughter of the Philistine, that the women came out of all the cities of Israel, singing and dancing, to meet King Saul, with tabrets, with joy, and with instruments of music. And the women answered one another as they played, and said, 'Saul has slain his thousands, and David his ten thousands.'"

On this passage Bishop Lowth remarks, that the women who answered one another, "chanted in two choirs the alternate song; the one choir singing,

"Saul hath smote his thousands,"

The other answering,

"And David his ten thousands."

After the captivity, Nehemiah (xii. 24,) enumerates amongst the Levites who came to dwell in Jerusalem, "Hashabiah, Sherebiah, and Jeshua the son of Kadmiel, with their brethren over against them to praise and to give thanks according to the commandment of David the man of God, ward over against ward." He says moreover that "at the dedication of the walls of Jerusalem they sought the Levites out of all their places, to bring them to Jerusalem, to keep the dedication with gladness, both with thanksgivings, and with singing, *with* cymbals, psalteries, and with harps." And after they had purified themselves, and the people, and the gates, and the wall, Nehemiah appointed two great *companies of them that gave thanks*, whereof one went upon the right hand upon the wall, together with certain of the priest's

sons with trumpets and with the musical instruments of David the man of God, and Ezra the Scribe before them. And the other company of them that gave thanks went over against them and Nehemiah after them. And so stood the two companies of them that gave thanks in the house of God; and the singers sang aloud, and they offered great sacrifices, and rejoiced with great joy.

Ezra too gives an account of the grand antiphonal service wherewith the laying of the foundations of the Temple was solemnized. (iii. 10.) "When the builders laid the foundation of the Temple of the Lord, they set the priests in their apparel with trumpets, and the Levites the sons of Asaph with cymbals, to praise the Lord after the ordinance of David, king of Israel. And they sang together by course in praising and giving thanks unto the Lord; because he is good, for his mercy endureth for ever towards Israel. And all the people shouted with a great shout when they praised the Lord, because the foundation of the house of the Lord was laid."

From these narratives we gather that two bands of singers stood opposite each other; that they sang together by course; that this was the way of singing appointed by David king of Israel; and that the particular verse, "for his mercy endureth for ever," was sung antiphonally.

What we are thus told directly is confirmed indirectly by the structure of the Psalms themselves. They "are disposed," as Bishop Lowth says, "in equal stanzas, indeed, for the most part, in equal distichs; and these distichs in some measure consist of verses or parallelisms corresponding to each other. This mode of composition pervaded all the poetry of the Hebrews, insomuch that what was said of the heathen Muses may still more strictly be applied to those of the Hebrews:—*they use alternate song*. On this occasion also," continues Bishop Lowth, "it may not be improper to remark that the word *ghanah*, which properly signifies to answer, is used more generally to denote any song or poem, whence we can only infer either that the word has passed from particular to general use, or else that among the Hebrews almost every poem possesses a sort of responsive form\*."

What, for instance, can be imagined better adapted for antiphonal singing than the 114th Psalm? of which (1) every verse contains two parallel lines; (2) every second verse completes

\* The title of the 88th Psalm directs it "to the chief musician upon Mahalath Leannoth." *Mahalath* is supposed by some to signify a dance, by others a chorus, by others the name of a tune; but the word *Leannoth* is supposed to denote antiphonal singing.

the sense of the preceding; whilst (3) every two verses form a distinct member of the poem.

- 1 When Israel came out of Egypt\*:  
And the house of Jacob from among the strange people,
- 2 Judah was his sanctuary:  
And Israel his dominion.
- 3 The sea saw that, and fled:  
Jordan was driven back.
- 4 The mountains skipped like rams:  
And the little hills like young sheep.
- 5 What ailed thee, O thou sea, that thou fleddest:  
And thou Jordan, that thou wast driven back?
- 6 Ye mountains, that ye skipped like rams:  
And ye little hills, like young sheep?
- 7 Tremble, thou earth, at the presence of the Lord:  
At the presence of the God of Jacob;
- 8 Who turned the hard rock into a standing water:  
And the flint-stone into a springing well.

Concerning the exact manner in which the verses or divisions of the Psalms were distributed to the two sides of the choir, it is probable that sometimes they were sung alternately, as on the occasion related by Ezra; that sometimes one choir sang the Psalm itself, whilst the other sang a distich interposed at certain intervals, as in Psalms 43, 44, 57, 80, and 107; and that some of the Psalms, composed and adapted for special occasions, were sung by more than two choirs, as by priests, Levites, and people.

Thus much concerning antiphonal singing under the Law. But to complete this part of the subject, we must not omit to mention that most awful vision in which Isaiah "saw the Lord sitting upon a throne, high and lifted up, and his train filled the temple. Above it stood the seraphims—and they cried one to another, and said,

'Holy, Holy, Holy, is the Lord of Hosts:  
The whole earth is filled with his glory.'—

Isaiah vi. 1—3.

That they cried *one to another*, has always been held to signify an alternate song; and one of the Fathers calls the choir of angels, whose song our Church adopts in her most solemn mysteries, a "symphonal, antiphonal choir," *i.e.*, one singing now symphonally, now antiphonally.

Now come we to Christian times. It is evident that the apostles contemplated holy Psalmody, not merely as a part of public worship, but as the common recreation of Christians. "Is any merry?" says St. James, "let him sing Psalms," "Let the word of Christ," says St. Paul to the Colossians, "dwell in you richly in all wisdom; teaching and admonishing one another in Psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord." And in a parallel passage he instructs the Ephesians, "Be not drunk with wine, wherein is excess;

but be filled with the Spirit, speaking to yourselves in Psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord:" in which passages the expressions, "admonishing one another in Psalms," and "speaking to yourselves in Psalms," have been supposed, with probability, to point more or less distinctly, to antiphonal singing.

Whether, however, the apostle alluded to antiphonal singing or not, the earliest accounts we have, show that it formed a conspicuous part of Christian worship. For instance, Pliny, writing in the year 110 to the emperor Trajan, says of the Christians, that they used to meet on a certain day before daylight, and *sing by turns a hymn to Christ as to a God*; thus proving the fact that at that day they had appointed days for public worship, that they sang antiphonally, and that they adored our Saviour Christ, as God. A little later, St. Basil (circ. 370,) speaks of this kind of Psalmody as a custom "consonant and agreeable to all the Churches of God; for with us," he says, "the people rising early whilst it is night, come to the house of prayer, and there, with much labour and affliction, and contrition and tears, make confession of their sins to God. When this is done, they rise from prayers and dispose themselves to psalmody; sometimes dividing themselves into two parts, they sing antiphonally to each other; (*ἀντιψάλλουσιν ἀλλήλοις*), after this again, they permit one alone to begin the Psalm, and the rest join in the close of every verse (*ὕπηκοῦσι*)." Here we see the existence of two modes of alternate singing, *viz.*, 1. The regular antiphony of verse by verse, as Psalms are now chanted amongst us; and, 2. The singing of the first half the verse by one voice, and the singing of the remainder in chorus—just as the responses and suffrages and Litany are sung by priest and people in our own Church.

Nor was antiphonal singing confined to public worship; for "Socrates particularly remarks of the emperor Theodosius Junior and his sisters, that they were used to sing alternate hymns together, every morning in the royal palæe\*."

At various times and places during the first few ages of the Church, various other diversities prevailed. For in the Egyptian Churches, in their nocturnal services, one person was appointed to sing the Psalms throughout, with a plain and even voice; a prayer being interposed after every Psalm; the last Psalm being one of the Hallelu-

\* "After supper," says Philo, speaking of the Therapeutæ, "their sacred songs began. When all were arisen, they separated from the rest two choirs, one of men and one of women; and from each of these a person of majestic form, and well skilled in music was chosen to lead the band. They then chanted hymns in honour of God, composed in different measures and modulations, now singing together, and now answering each other by turns."

\* The ancient chant for this Psalm is published in No. VI. of the *Parish Choir*.

jal Psalms, (which they sang by turns, and called *antiphona*,) and the ascription of praise to the Blessed Trinity being sung only after this last Psalm.

Thus, 1. Sometimes the Psalms were sung by one person only, the others keeping silence till the last Psalm, which was sung antiphonally, with the *Gloria Patri* added at the close; 2. Sometimes they were sung symphonally by the whole congregation; 3. Sometimes one repeated the first half of each verse, and the others joined altogether in the close of it. The term *acrostic* was applied to the end of a verse so responded. After this manner St. Athanasius, when beset by his enemies in church at Alexandria, commanded the deacon to sing the 136th Psalm, and the people to respond, "For his mercy endureth for ever," hearing which the soldiers paused for awhile, and the bishop escaped. 4. Sometimes the Psalms were sung by a few skilled voices; the multitude joining in with an occasional epode or chorus. Thus Sozomen, speaking of the psalmody with which the Christians brought the body of the martyr Babylas from Daphne to Antioch, in the time of Julian, says "They who were best skilled began the Psalms, and the multitude answered them with one harmonious consent, making these words the *epode* of their psalmody, 'Confounded be all they that worship graven images, or boast themselves in images or idols,' meaning that this sentence was frequently repeated in the several pauses of their psalmody." 5. Lastly, the perfect antiphonal song by two equal and opposite choirs. It is said that St. Ignatius, the third bishop of Antioch after St. Peter, saw a vision of angels praising God alternately, and he enjoined upon the Church of Antioch that form of singing. At Antioch also, in the year 340, Flavianus and Diodorus, men of great authority and holiness, when their orthodox bishops were expelled, and Arians intruded instead, stoutly opposed the invading heretics, and kept together the sound believers; and dividing the choirs of those who sung into two parts, taught them to sing David's Psalms. About the year 370, Damasus, bishop of Rome, ordered that the Psalms should be sung alternately in the church, and that at the end of each should be added, "Glory be to the Father, and to the Son, and to the Holy Ghost." St. Chrysostom encouraged antiphonal singing at Constantinople, in the vigil services, in order to confirm his flock in the true faith, and to prevent them from being seduced by the Arians. St. Ambrose, when he was under the persecution of the Arian empress Justina, mother of the younger Valentinian, appointed Psalms and hymns to be sung antiphonally, after the Eastern manner, in the church of Milan, in order to console his flock in their afflic-

tion; and from thence the custom spread all over the Western Church.

When it was first used in Britain we cannot certainly tell; but at all events, (to quote from Bishop Wetenhall)—

"About the year 630, it was brought hither at the command of Agatho, Bishop of Rome, by John Archchanter of St. Peter's in Rome, and Abbot of St. Martin's. Since these ancient days, to insist on the approbations, ratifications, and regulations of it which have ensued under several Bishops and in later Councils would not be to much effect. Sure it is, it has ever since stood in the whole Church without interruption 'till of very late days, and is nowhere better regulated than at present in our Church."

Let us conclude with the earnest hope that we may live to see restored to its ancient purity and vigour this custom which has been sanctioned and commended by so many holy Bishops in all ages of the Church; which is so well adapted to express the pure words of inspiration unadulterated by the devices of rhymesters; which exhibits so well that feeling of brotherly love and equality in the sight of God which ought to characterize all Christian worshippers; and which finally has been found of so great use to comfort the faithful and confirm the wavering when the Church has been visited by persecution from without or torn by heresy within\*.

#### OBSTACLES TO IMPROVEMENT OF CHOIRS.

*To the Editor of the Parish Choir.*

SIR,—Some of your correspondents appear to be labouring under an error not uncommon to persecuted persons, the idea, namely, that they are alone and singular in suffering. Now it seems to me that more or less of persecution must await every one who, in whatever neighbourhood, may attempt to introduce a more seemly style of Church Music than that now generally prevalent among our Choirs. Bad habits are always difficult to be rooted out, even when acknowledged to be bad: how much more when regarded in the light of virtues,—when the labour of conviction has to precede that of reformation.

Having had my own share of hard fighting in the crusade which now bids fair to become so general, I trust you will find room in your columns for a slight sketch of my past troubles. It may strengthen the hearts of some to feel that they have brethren in arms, who, in other parts of the field, have not shrunk from the conflict, while it may enlighten others to be informed of the tactics of the enemy.

I set out, some seven or eight years ago, full of a chivalrous determination to redress, among other things, the musical grievances of the Church, but little calculating on the amount of opposition I should have to undergo. My first scene of operation was the pleasant little village of E—. Here I found a choir of choice spirits, whose harmony fully satisfied *themselves*, and was regarded with acute

\* BINGHAM.

\* Compiled from Bingham, Bona, Lowth, and Wetenhall.

wonder by the congregation generally; not because they admired it, but because old Joseph, the Parish-Clerk, who could play the bass-fiddle, and was therefore looked upon as the very personification of harmony itself, assured them it was the best that could be produced. I should in vain attempt to convey to you, Sir, or to your readers, any adequate idea of the silent dignity with which this venerable functionary quitted his desk on the commencement of the prayer of St. Chrysostom and paced down the aisle to take his place in a lofty gallery at the west end of the church, where he would tune his fiddle with a view to commence the metrical operations then deemed indispensable as a prelude to the Communion office. His chief coadjutors in this labour of love were the Miller, Carpenter, and Painter of the village. These worthies it was Joseph's object to keep in the profoundest ignorance of all that related to music, while, at the same time, he persuaded them that they were well and fully instructed. The nature of their performances may readily be imagined. Innumerable were the mishaps and break-downs: but care was always taken to have a small party of children in the singing-gallery, on whom to lay the blame of failure; so that while Joseph rated his men for neglect of practice, the men complained of the children for putting them out, and the congregation pitied Joseph's lot, who, with talents capable of achieving so much, was thrown among people who could do so little.

Of course I deemed it my duty to attempt a reform, beginning with the children as the most docile of the party, and endeavouring to reduce their unconscious screams into a closer resemblance of singing. The idea that children ever *could* be made to sing was unanimously scouted by the senior members of the choir. My efforts were at first regarded with an incredulous smile; but when, in course of time, the children actually began, not only to sing, but to read their notes, the affair began to wear a more serious aspect. The elders were naturally jealous of their young and aspiring rivals, while Joseph himself felt that the sceptre he had so long wielded in the realms of darkness was being wrested from his hand, and his very kingdom destroyed.

And *now* began the opposition. Being a friendly kind of people, however, they did not attempt so deadly a warfare as has been waged on some of your correspondents. It was my lot in this place to undergo, not so much the *opposition deadly*, as what may be termed the *opposition sly*. The crafty leader held frequent conferences with his *subs*, in which he assured them that the *do-re-mi* system (which I taught,) would never answer; that it had been tried in his own day, and in his father's before him, but in vain: nothing but the *fa-sol-la* system (which he taught,) could ever give persons a competent knowledge of music. So that it was far better for them to retire with credit, retaining what stock of knowledge they possessed, than risk the loss of all by embarking in a new concern, which would be both impracticable and ruinous.

The result was, that each and all began to find some decided impediment in the way of exercising their vocal powers for the future. The Miller's lungs got choked, he said, with the dust of his mill, and singing he was afraid might have a tendency to bring on consumption, (though a stouter fellow one could not have wished to see). The Carpenter declared that

he had so long been accustomed to sing the *hair*, that he could not, at his time of life, undertake a tenor part. While the Painter, without saying anything at all, took care to be always late for the service, and was, of course, too delicate to disturb the congregation by mounting up to the gallery.

Thus, by the opposition sly, was the male portion of my anticipated choir scattered to the winds. My only resource was to raise a kind of Young England party in their stead, by getting together a few aspiring youths, whom I taught to sing in parts. To one more promising than the rest I gave a flute, which he soon learnt to play, and became, in time, Choir-Master to the rest, with a small annual stipend from the Churchwardens. The scheme, in short, after many trials and difficulties, answered admirably, to the satisfaction even of the retired veterans, who did not hesitate to confess that the singing of their young successors "was very well in its way."

But poor old Joseph, I grieve to add, never recovered the blow. I do not mean to say it absolutely killed him, but that it very possibly accelerated an end which was fast approaching when I first came to the parish.

One morning, happening to look in upon his cottage, I found the old man sitting with his head upon his breast, in a more dejected attitude than ever I had seen him before. He did not wait for inquiries, but, immediately on seeing me, broke out with, "Ah, Sir, it's all over now. I've had my signal to depart. I tried to sound my A (ah) as usual this morning," (he had been accustomed for years to test his state of health by singing what he called his A on waking,) "and found it of no use. And now the voice is gone the instrument is good for very little." The forebodings of the old Parish-Clerk were correct. A few days more, and Joseph had departed from among us, in communion with the Church which he loved, and which, in his own humble though eccentric way, he had striven to serve.

It will be long ere he is forgotten in E—.

Such, Sir, is the history of my earliest experience as a musical (would-be) reformer. If you think that its publication would answer any useful purpose I may possibly send you more in the same line. It is now some years since I left E—, but I rejoice to say that I continue to hear excellent accounts of the progress of the choir thus planted in the midst of storms; and I need hardly add that they are subscribers to your publication, which they have long learned to study and appreciate.

I am, Sir, yours, &c.,

ONE OF THE PERSECUTED.

#### CHURCHES AND CHAPELS ABOUT TO BE CONSECRATED.

*To the Editor of the Parish Choir.*

SIR,—There is a field for the labours of the Society for Promoting Church Music, to which I venture to call its attention, though I dare say the subject has not been overlooked. I refer to the many new churches and chapels rising in the vicinity of London and elsewhere, and soon to be consecrated as Christian temples.

They who have been long accustomed to associate a certain way of celebrating Divine Worship with a particular building are too often jealous of any change,

even though it may be for the better; but a new congregation is comparatively free from prejudice, and the worshipper will probably take his tone from the *first* celebration of the service at which he may be present in the new edifice. At the consecration of a church more latitude is allowed in the use of music, and the most rigid admirers of Tate and Brady will then connive at a chant or two. It is my belief that if the ancient Church melodies were used on these occasions and repeated in the succeeding services, their devotional and congregational character would so win upon the really devout, of whatever party in the church, (alas, that there should be parties *there!*) that any prejudice formerly entertained would gradually subside.

The building which I have more immediately in view in these remarks is a very beautiful one recently erected at Ilomerton, to be dedicated to the memory of St. Barnabas, an account and drawing of which are given in the *Builder* of June 12th. As I frequently pass this edifice I naturally take an interest in it, and did your space allow would extract some particulars respecting it from the publication alluded to, and from which it appears that in its design the best models have been studied, and everything consulted with reference to appropriateness for Christian worship. I must, as it is, be indulged with a short quotation or two, which I am sure will give pleasure to your readers.

"The church contains sittings for between 600 and 700 persons, *all free and unappropriated*, without any gallery whatever. \* \* The seats are plain and open, the bench-ends are moulded and adorned with a simple poppy-head." It is stated that the greater part of the ornaments "are the munificent gift of an individual who has contributed most largely to the purchase of the ground and to the building, and in every other way, but has most strictly forbidden any allusion to his name."

Oh, that this estimable person, after having provided a temple, may be induced to use his influence, that the praise offered in it may be as "free and unappropriated" as are its benches,—not locked up in a treble which only a fraction of the worshippers can reach, nor expressed in a doggerel which is powerless to influence the heart,—but in a reverent strain, within the compass of *all* voices, and in the simple and majestic words of Scripture or of the Book of Common Prayer!

It is scarcely possible to doubt that one who has so munificently interested himself in restoring the architecture of the Church will consult his own judgment in reviving its music also, and by so doing he will confer a crowning benefit upon the neighbourhood.

Were the unison service introduced and the Ambrosian *Te Deum* and ancient psalm tones chanted antiphonally, thus showing our relation as well to each other as to God, and an anthem sung in the appointed part of the service, the ideal of the externals of Catholic worship would be almost realized in this building; and as spiritual blessings ordinarily flow through the material channels of the Church, we may, indeed, look hopefully to the result, when those channels are freed from obstructions which have been accumulating for many years, both before and since the Reformation.

The above remarks will doubtless apply, in degree,

to many new ecclesiastical edifices; and I would respectfully suggest to your members the desirableness of their urging the subject on any of the clergy who are to officiate in them, with whom they may be acquainted.

J. X. G.

#### THE BISHOP OF CHESTER AND THE CHORAL SERVICE.

THERE is a place called Bollington, a small township in the parishes of Rostherne and Bowdon near Manchester, where, about a year ago, a clergyman was for the first time located to meet the spiritual wants of the people, who are three miles from any church. A school-room was neatly fitted up with open benches and lectern, chiefly at the expense of the youthful Earl of Stamford, and being licensed by the Bishop, divine worship was regularly celebrated in it.

Hereupon some of the inhabitants voluntarily formed themselves into a class, practised the congregational *plain chant*, and sang the responses in church. It appears that this was the spontaneous act of various members of the congregation, with the consent of the curate the Rev. Benjamin Jesse Wood, A.B.

So far all well. But shortly, the Rev. Joseph Hordern A.M., vicar of Rostherne, in which parish the schoolroom is situate, interferes, and threatens to withdraw Mr. Wood's license, and put a stop to the service in the school-room, unless the people would cease to "entone the service."

Hereupon the people being aggrieved, a memorial to the Bishop of Chester was drawn up, and forwarded to his Lordship by Mr. Thomas Shaw Peters. It was signed by 112 persons; and the feeling of the inhabitants of Bollington was unanimous in its favour.—It prayed his Lordship to restrain the Vicar of Rostherne from interfering with the mode of celebrating divine service at Bollington, and from withdrawing Mr. Wood's license.

The Bishop's reply is in substance twofold—First, that he had no right "to interfere with Mr. Hordern's directions *as to the mode of worship in his parish.*" Secondly, that he had no *inclination* to do so; because, he says, "My judgment is altogether opposed to that mode of performing divine service which Mr. Wood has introduced at Bollington. My opinion is, that the usage which prevails in cathedrals was never designed to extend to parish churches; and I cannot give my sanction to an innovation, for which I find no warrant either in the Rubric or in Reason.

"The Rubric points out the parts of the Service which are to be read, and the parts which may be sung. And Reason tells us, that the prayer which is most natural must be most acceptable to God; whereas *intonation* can never be natural, for it must be learned, studied, and maintained with care."

Respecting this "judgment" of the Bishop of Chester's we can only say that we believe he is the last man to say an unkind word, or to do an unjust deed; but he acquired his ideas of the Choral Service in days when it was a disgrace to the Church, and perhaps he has never examined the matter on its own merits.—In this as in many other cases the Church is suffering the penalty due to former abuses.

We are ready (fortified by the opinions and practices of Bishops of the English Church) now and at all times to maintain the reasonableness, the authority, and the religious use of that musical form

of worship which has come down to us from the purest ages of Christianity. At present, however, our limits compel us to notice only what the Bishop of Chester says of the superior *naturalness* of reading.

What is *natural*? Is it that which comes untaught to children? which continues to age unless care be taken to eradicate it? which is common to almost all nations of the earth? If so, the chanting of prayer must be natural. Children chant before they read prosaically: old parish clerks who have never been taught *fine reading*, chant their responses; and in fact, so far is prosaic reading from being more natural than chanting, that it is a universal task in schools to unteach the one, and teach the other—Of all earthly things, reading, and especially what is commonly called “impressive reading,” requires to be *learned, studied, and maintained with care*. There are actually men who earn a livelihood by teaching young clergyman how to read (or preach) prayers in an emphatic oratorical manner, without the sing-song way, *i. e.*, the elevated musical tone, which Nature taught them as children, and which, when regulated properly is the ecclesiastical chant.

One common objection against chanting is, that if ill done, it is like the way in which unwhipped schoolboys read. This objection may or may not be valid, but certainly it is incompatible with the charge of unnaturalness.

After all, the question is this: Are *the people* to do as the Church bids, and as the Primitive Christians did, and to say the Lord’s Prayer, the Amens, and Responses *in a loud voice*? If so, Nature will not suffer those, whose ears have not been dulled with the cold apathetic way of celebrating Divine Service, now so common, to use anything but a musical chant—Try the question this way: Get fifty children, or fifty men who have never been to church—Tell them they are to repeat the Lord’s Prayer *in a loud voice, together*: and see if they will not chant.

There is but one bright point in this sad transaction. Mr. Peters and his co-memorialists immediately submitted with a good grace to their Bishop’s decision. This, good churchmen will always do. Had the people of Bollington been clamouring for some puritanical innovation, we think we may venture to say that they would have betaken themselves to the meeting-house ere now.

We shall probably return to this subject again; meanwhile we would recommend our readers to procure the *Manchester Courier* for July 21, in which they will find all the circumstances of the case detailed, and a very able statement by Mr. Peters, of the value of the Choral Service for Congregational Worship.

We may observe, in conclusion, that they who would quote the Bishop of Chester as an authority against the Choral Service, are bound in fairness to agree to his Lordship’s sentiments on another point. “I have not the right,” says his Lordship, “to interfere with Mr. Hordern’s directions, as to the mode of worship in his parish. And I sincerely hope that, as he is the lawfully appointed judge in this matter, the inhabitants of Bollington will cheerfully acquiesce in his determination.” Wherever, therefore, the lawfully appointed judge has deemed it expedient to establish the Choral Service, the inhabitants are bound to *acquiesce cheerfully*;—just as the good and true Churchmen of Bollington have done in the present case.

#### ENGLISH CHAPEL AT ATHENS.

THE English residents in this town are singularly favoured in having the services of their church regularly carried on throughout the year, in this little place of worship, with a propriety I have nowhere seen equalled on the Continent.

It is a strange and pleasing thought, when in that far distant corner of the earth, the scanty congregation lift up their voices in the petitions of the Litany, to remember that at the same moment, the same words are bursting from innumerable temples of our fatherland, and echoing over the quiet graves of those who uttered the self-same prayer in years and ages long gone by, repeating with their living lips, what our living lips repeat to day, “Grant us thy peace,” and now they are so still, we know they have attained it, and so shall we.

[From *Wayfaring Sketches*.]

#### To Correspondents.

*J. C.* One of the Rubrics directs the Lord’s Prayer to be repeated by the people with the priest wheresoever it is used in Divine Service. Yet, according to almost universal custom, the people do *not* repeat it at the beginning of the Communion Office. We believe that they who *do* repeat it may appeal to the strict letter of the law; and they who do *not* may appeal to what they believe the original intention of the compilers of the Prayer Book, and to custom, which has prevailed since Edward the Sixth’s first Prayer Book. Consult Mr. JEBB’S *Choral Service*.

The next Number of the *Parish Choir* will be a double one, which will enable us to finish the music for the Office of the Holy Communion, and to insert several communications much in arrear.

*D. E.* is thanked for his kindness. Will he favour us with his name and address?

*A Mercenary Conventicle Frequenter* must excuse the hasty use of a term of reproach, which, however applicable to some cases (as it is, flagrantly enough,) is not so to all, and more especially not to the chapel he mentions.

*Mr. Sandell* proposes to distinguish the multitude of chants in existence by names derived from Bible characters and localities, Reformers, distinguished Clergymen and Musicians, &c.

*An Old Friend* in our next, if possible. Several letters are in type.

A writer in the *Manchester Guardian* of June 26, calls attention to the careless way in which the choristers of Westminster Abbey say the Confession, Lord’s Prayer, &c. The rapidity of their utterance, and their habit of slurring over each clause, and drawing out the last syllable, are anything but devotional. The writer says that instead of the Lord’s Prayer he has heard some such jargon as this:—“*Ou’ Fa’ sha’ t’n’ ev’n, ha’d U’ thy name,*” &c.

THE COMMUNION OFFICE will be completed in our next. We can only now observe that the plain chant is Merbeck’s, the harmonies by Mr. C. C. Spencer, that it may either be sung in unison or in parts; and that the bars indicate pauses or breathing-places. It is to be devoutly recited as in chanting.

*Cantor.* Wait till Mr. Burns’s *Psalter* is entirely out.

#### Books Received.

We would call the favourable attention of our readers to the *Colonial Church Chronicle*, a new periodical intended to promote the cause of Church of England missions.

Parts I. and II. of *Metrical Psalm and Hymn Tunes*, (Burns,) contain many sterling compositions by Tye, Tallis, Ravenscroft, &c.

# The Parish Choir;

OR,

## Church Music Book.

Let thy Priests, O Lord, be clothed with righteousness: and let thy Saints sing with joyfulness.

No. 21.]

PUBLISHED MONTHLY.

[SEPTEMBER, 1847.]

### On the Gregorian Tones.—No. IV.

(Continued from page 121.)

WE have hitherto spoken of the "Gregorian Tones for the Psalms" as certain definite old established melodies or *chants*, written in certain ancient scales or modes, and have called attention to the injury which these melodies receive when improperly adapted to the words; whether it be by the mechanical *note to a syllable* method, or by the custom of intersecting them with bars, to the neglect of their proper accentuation.

We now wish to speak of them in their relation to the ancient ecclesiastical *Modes, Scales, Gamuts, or Tones* in which they were written, and to explain if possible the peculiar characters which each of them should exhibit; and in doing so we shall avail ourselves largely of Mr. C. C. Spencer's excellent "Treatise on the Church Modes\*," to which we would refer such of our readers as wish for a deeper insight into the subject.

By a *scale, mode, or gamut*, we understand a definite succession of sounds. Thus the modern major diatonic scale is a succession of sounds, which, starting from any given note, ascends to its octave, having its 3rd major, and its sounds separated by the interval of a tone, except the 3rd and 4th, and 7th and 8th, in which places there is a semitone.

*Melodies* are formed by combining and arranging the sounds of some gamut, and every melody derives a peculiar character from the gamut in which it is written.

Thus a melody written in the common *major* scale has a character which easily distinguishes it from one written in the modern *minor* scale, in which the position of the semitones is between the 2nd and 3rd notes, instead of between the 3rd and 4th.

But the most striking examples of similarity in the character of melodies to the character of the gamuts in which they are composed are to be found in the National Scotch Tunes. Everybody knows a Scotch

tune when he hears it; and every school-girl knows that by playing on the black keys of a piano-forte she can compose Scotch tunes *ad libitum*; the fact being that these tunes are written in gamuts, which have the same intervals as the black keys of a piano; that is to say, which have no semitones, but which skip over a tone and semitone at once: having only six sounds in the octave; thus,



Now each of the ancient ecclesiastical modes has a peculiar arrangement of its tones and semitones, and a peculiar character thence arising; which character is more or less perfectly exhibited in any melodies which may be written in it.

The number of these modes is *twelve*, although eight, or at most nine, only are in common use.

Of these modes, the odd ones, *i.e.* the 1st, 3rd, 5th, 7th, &c., are the chief or original, or as they are commonly called *authentic* modes. Of the *even ones*, *i.e.* the 2nd, 4th, 6th, 8th, &c., each is derived from its predecessor respectively, and they are therefore called *plagal*, *i.e.* borrowed, oblique, or dependant.

The following is the gamut, which is called the **FIRST MODE OR TONE**, and which is also called the *Dorian*. It will be noticed that it is like the modern scale of D minor, but without B flat; and any one who is familiar with Tallis's Te Deum, Benedictus, &c., will see that they are written in what Dr. Crotch styles "the Dorian mode or obsolete minor diatonic key of D, without B flat\*."

#### FIRST TONE, OR AUTHENTIC DORIAN.



\* Lectures, p. 84. Dr. Crotch adds that "this mode is traditionally preserved by the gallery singers of our country churches. It is also met with in some national tunes, especially Irish."



a melody, or way of reading a psalm musically, in one of the church modes.

Of what parts does a simple Gregorian Psalm Tone consist? Of three; viz. reciting note, mediation, and cadence.

Which of them is the most essential? The *reciting note*; which must be the reciting note or dominant peculiar to the mode: A in the first tone, &c.

What is the *mediation*? A slight change of tone, upwards or downwards, or both, at the middle of a verse.

What is the *cadence*? A melody wherewith the verse is concluded. This admits of very great variety, and the examples that have come down from antiquity are very numerous. The most regular cadences are those which end on the final of the mode; the next those which end on the dominant, or on the plagal dominant, or on the third from the final; but

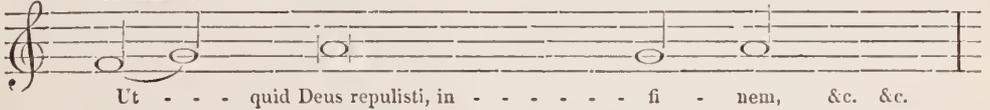
many cadences are in use which are difficult to reduce to rule. In many Roman Catholic churches abroad, the only cadence used, during Passion Week, is a fall of one tone from the *dominant*.

What is the *intonation* sometimes prefixed to a Gregorian chant? It is a rising series of notes, ascending between the final of the mode and the dominant. In the mediæval church, every psalm had a short antiphon or anthem sung before (and after) it; and the psalm was always sung in the same *mode* in which this anthem was written. At the end of the anthem, the *cantor* used the notes of intonation, at the beginning of the psalm, to raise his voice to the dominant. Thus supposing the antiphon were in the first tone, as the following, which ends on D, the clergyman would *intonate* or *give out* the first half verse of the psalm, as follows:

Antiphon. Tone 1.



PSALM 73.



You have spoken of a simple Gregorian Chant; are there any more complex? Certainly. By the simple ones are understood those used for the reading of the daily psalms; the complex are used for the canticles (as the Ambrosian *Te Deum*), and for single verses of psalms used as *introits*, *anthems*, &c. In these the simple chant is made, as it were, to blossom out into the utmost richness and exuberance of melody; the intonation is amplified and often repeated at the commencement of the second half of the verse,

and both the mediation and cadence are prolonged and diversified.

It is in these amplified forms that the relation of the chant to the mode or gamut is easily recognizable—a thing difficult or impossible to find in the terse and simple melodies which are appropriated to daily use, and in which the compass of the notes is very limited. We will take the psalm melody of the Seventh or Mixolydian Gamut as an instance. Everybody knows the common form of this—

7th Tone.

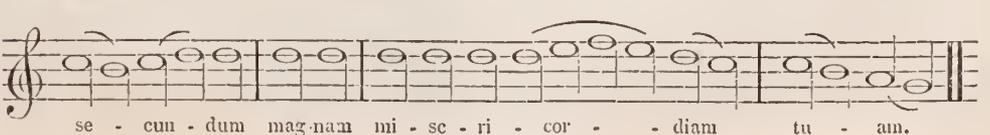


But it is not easy to see at the first glance what connexion this melody can possibly have with the Mixolydian Gamut, or 7th Tone, given above.

Now, in order that this may clearly appear, we beg the courteous reader to sing the Mixolydian Gamut, (save its uppermost note) up and down, thus:



Then sing the following rich melody,

Sing this out heartily, not attending to *time*, but giving such a rhythm as may be suitable to the devout expression of the words and congenial to the ear. When this is done, it will be impossible not to see how this melody is plainly deducible from the above gamut, and how, by a process of simplification and reduction, the common simple chant, called the 7th Tone, is produced.

In our next we shall, if not tiresome to our readers, follow out this subject, giving examples of melodies characteristic of the several modes, and showing the relation of the so-called psalm-tones thereto. In the mean time we beg to subjoin an extract from the Preface to Mr. Dyce's Edition of the "Prayer Book with plain Tune." X.

#### MR. DYCE ON THE GREGORIAN TONES.

The Tones, as is generally understood, are certain antiphonal chants, related by their dominant (or prevailing monotone) and their endings to the several *modes* or keys of the Gregorian scale of musical sounds. Each has, accordingly, certain boundaries which it is supposed never to transgress, but within which limits the terminating tones may be varied more or less at pleasure; and hence nearly all the tones admit of a number of endings, or, as they were termed by old writers, *differentiæ*, *finitiones*, *conclusiones*, or *Evovæ* (that is, the vowels of the words "*secularum amen*"), and sometimes *species secularum*.

Unfortunately, however, no two of the earlier writers exactly agree as to the *genera* of which these are the *species*, or on the number and character of the species themselves. \* \* \*

But if the endings are only certain *ad libitum* variations of a given Gregorian mode, which confines them within definite boundaries, this want of uniformity was to be expected, and the notion of their being a type of each variety might be discarded, since every variety that complies with the essential conditions may be considered legitimate. The first question, therefore, is with respect to these essential conditions. But on this point all are agreed; the dominant and final notes of the chants are prescribed by every writer in similar terms; and on this question no difficulty occurs.

Our next step, then, is to apply the prescribed rule to given chants. But if they fail to exemplify it, are we to reject them as irregular? If so, we must exclude several which have nearly always been admitted to be the types of the chant.

For instance, the third tone, of which the final note is properly E, rarely ends on that note, but on C, A, or G; and so of the most usual forms of the fifth and seventh tones.

This may be accounted for in one way. The chanting of the Psalms in the old rite supposed the use of an antiphon or anthem to each, which anthem was set in the same tone or mode as the chant. It was, therefore, in the chant and antiphon together that a full adherence to the particular mode was exemplified, and in general the antiphon preserved the proper final note whether the chant did so or not. On this account it is difficult, if not sometimes impossible, to say to what mode a chant belongs, unless an antiphon accompany it, especially if, as is very common, the dominant be transposed.

The following are the second and third tones—the dominant of the former being transposed to the fifth above:—



In this example the relation only of the notes is the same, and if the chants were properly noted, the distinction of mode would on paper be sufficiently apparent; but when the dominants are identical, as, for instance, in the case of the first and sixth tones, the distinction of mode is lost sight of in the following examples from the Roman Vespers:—

#### First Tone, Second Ending.



#### Sixth Tone.



In both these instances, the sounds, so far as the ear is concerned, produce exactly similar melodies. So that, in short, many of the endings, as St. Bernard says, neither express the character of the tone to which they are assigned, nor are they peculiar to it, since they may be used as the endings of others.

It is unnecessary to pursue this subject farther. However far indeed, the inquiry may be carried (with such means as are at present attainable) it appears to lead only to one conclusion. Certain rules and conditions of the tones are agreed upon at all hands: certain chants have been more or less used from time immemorial; but if the rules are of any value or force, the endings of the chants must for the most part be considered irregular and inaccurate.

The most satisfactory apology for this irregularity is the fact already adverted to—that the chant and antiphon together (not the former by itself) exemplify the rule; but ancient writers are discontented with this; and after casting about for some better reason, they generally get rid of the difficulty by referring the endings of the chants to the use or custom of the church\*. And hence, after all, we may simply look upon the chants to the Psalms as so many specific melodies, which long continued use has consecrated to that particular purpose, and which, besides, to a certain extent admit of classification under different keys of the diatonic scale.

\* John Cotton, supposed to be an Englishman (sec. xii.), informs us that some (with whom he was inclined to agree) thought the endings to be mere *neumæ* or *neumata*, i.e. flourishes or cadences *ad libitum* at the end of the verse; and he seems to doubt whether the tones, as they were generally sung, admitted of being correctly arranged with the antiphons. At any rate, he says, "Nullam hujus rei, (that is, of the customary use of endings,) causam nisi solum usum invenio; sed nec ab ullo musicorum scriptam reperi." Cottonius Musica—Gerbert, tom. ii. 264. In this opinion he is followed by Ornithopareus, who gives the very words of Cotton as his own.—See his *Micrologus*, translated by Dowlan. London, 1608.

### The London Choir Association.

WE had received so many communications desiring our opinion on this Association and its proceedings, that we thought the fairest plan would be to go to the church where the members attend Divine Service, and judge for ourselves.

Accordingly, one Sunday evening in July we set out for Gray's Inn Road, where, near the end of Guildford Street, the inharmonious *clang, clang*, of a bell (such a *clang* as only a London suburban district church bell can utter,) directed our steps to a building which looked as much like a town-hall, or a gaol, or a railway-station, or theatre, as a church, but which we were soon informed was Trinity Church, the place of our destination. (By-the-bye, the two rich parishes of St. Mary-le-bone and St. Pancras seem to have vied with each other in erecting the most hideous edifices in the stead of Christian churches.) The interior of the building was, if possible, less inviting than the outside; a square kind of hall, encircled on three sides by a gallery, and fitted with well-painted pews; no window at the east, and no chancel, the eye resting on a bare expanse of flat wall; and the most prominent objects in the church being two high pulpits, precisely alike, and placed opposite each other. These, in our simplicity, we imagined to be intended for two of the clergy, who thus elevated themselves in order to lead the antiphonal song of the people.

In the pews were distributed papers, a copy of which we subjoin, since we wish to chronicle fully and impartially, every well-meant attempt to promote the object to which the *Parish Choir* is devoted.

#### LONDON CHOIR ASSOCIATION.

##### OBJECT OF THE SOCIETY.

To make use of such means as already exist to carry out practically measures that it is conceived will tend to improve the extremely defective state of the choral service, and present it in a more perfect form.

The first step taken has been to secure the assistance and co-operation of professional persons and amateurs who have studied the sublime compositions written for the use of the Church, by such composers as O. Gibbons, M. Wise, Dr. Blow, Purcell, Dr. Croft, Dr. Greene, Dr. Boyce, Kent, Dr. Elvey, Hopkins, Perry, Dr. Mendelssohn, Spohr, &c., and to have them sung in the manner in which it is evidently intended by the composers they should be, namely, the plain Chant and Psalm Tune by the congregation, the verse parts by efficient choristers, and the full parts of the services and anthems by those who have been instructed in choral societies.

With this view the members of the London Choir Association meet on Wednesday Evenings, from eight to ten o'clock, at Trinity Church, Gray's Inn Road (near Mecklenburgh Square), for the purpose of practising such Psalmody, Chants, Services, and Anthems, as are to be sung at Divine Service on the

following Sunday Evening, and will be happy to receive the names of persons willing to join the Society, and assist in carrying out the above object.

The following eminent vocalists have been engaged to sing the verse parts: Miss Williams, Miss M. Williams, Mr. T. Young, Mr. Lockey, and Mr. H. Phillips; Mr. Perry has accepted the situation of Organist, and Mr. Surman the appointment of Choir Master.

The expenses of the choir it is hoped will be defrayed by Annual or Quarterly Subscriptions and occasional Collections, in return for which, the Members and Subscribers will be provided with music and instruction, without which requisites it will be in vain to expect any improvement in congregational singing.

That every person applying to be admitted as a Member of, or Subscriber to, the Choir, will be required, at the time of admission, to pay a first Subscription. That the Subscription be £1 per Annum, or 5s. Quarterly, which shall entitle the Member to take part in the Choir and a sitting for a friend in the Church, and for a Subscriber, to one free sitting.

Subscribers' Names will be received by Mr. EVEREST, Clerk of the Church, any day from ten to twelve. Members' Subscriptions to be paid to Mr. A. J. WELSH, Honorary Secretary, 14, Hemingford Villas, Barnsbury Park, or to Mr. J. SURMAN, No. 9, Exeter Hall, Strand.

#### TRINITY CHURCH,

GRAY'S INN ROAD, (near Mecklenburgh Square.)

*Order of Service for Sunday Evenings in July, 1847.*

ANTHEM—Lord, for thy tender mercies *Farrant.*  
 GLORIA PATRI (after Psalms)..... *Robinson.*  
 MAGNIFICAT ..... *Ebdon in C.*  
 NUNC DIMITTIS ..... *Ebdon in C.*

*After the Third Collect—*

ANTHEM—Psalm xxxvii. 1 and 7; Matt. xxiv. 13.  
 SOLO—O rest in the Lord { *Elijah, Mendelssohn.*  
 CHORUS—He that shall endure {

*Before the Sermon—*

ANTHEM—Psalm cxxi. 1, 3, 4; Psalm cxxxviii. 7.  
 TRIO—Lift thine eyes { *Elijah,*  
 CHORUS—He watching over Israel { *Mendelssohn.*

*Conclusion—THANKSGIVING HYMN. Haydn.*

CHORUS.

Lord of heav'n, and earth, and ocean!  
 Hear us from thy bright abode;  
 While our hearts with deep devotion,  
 Own their great and gracious God—

Source reveal'd in sacred story,  
 Of each good and perfect thing;  
 Lord of life, and light, and glory!  
 Guide thy Church and guard our Queen. &c. &c.

*(Two more verses follow in similar style.)*

DIVINE SERVICE COMMENCES AT SEVEN O'CLOCK.

[After the Service, a Collection will be made to assist in defraying the incidental expenses of the Choir.]

*The Choir will be continued every Sunday Evening.*

So far the programme. Now, since the *object* is a good one, and since considerable pains are taken to carry it out, we would most cordially

give all praise where praise is due. We may say then, that Farrant's anthem before the Service was most admirably sung; the voices went well together, and were accompanied with great taste. The *Gloria Patri* and hymn were equally well sung, and were joined in by many of the congregation, and we may notice that the body of vocal sound was enough to fill the building, so that any individual could lift up his voice without being conspicuous, though, unfortunately, the essentially congregational parts of the Service were not sung. We were particularly interested with some ragged children in the free-seats. The poor little wretches quite revelled in the music, and chirped out a few notes in the gladness of their hearts, though they knew no more what was sung than the sparrows on the housetop. Would that these neglected little creatures were taught to sing the inspired songs of David to the Church's own music. We may add that the members of the Association occupied the pews at the western end of the gallery, and that the solo singers were in an elevated organ-gallery just above them. The behaviour of them all was most unexceptionable; and the ladies belonging to the Association, who occupied the front row of the gallery, were not more conspicuous than any other ladies who occupy a similar position in any church.

So far very well. But it is pretty evident that there is very little *Church feeling* manifest in the arrangements of the Association. Why sing an anthem before Service, thereby stultifying the worshippers, who afterwards pray God to open their lips, that their mouth may show forth His praise—pray, in fact, as Mr. Jebb says, for grace to begin what they have done already without prayer? The prospectus speaks of a *plain chant for the congregation*; but here was no *plain chant* whatever; the *Gloria Patri*, indeed, was sung to a florid double chant, but the Psalms themselves were merely *spoken* alternately by a clergyman who occupied one of the pulpits, and by a clerk who (literally) sat under him. Why could not the Association have chanted with the congregation the Psalms which the Church appointed for the evening sacrifice of praise, instead of devoting all their energies to music in which the congregation could not possibly join.

Altogether, the whole affair was a thing of shreds and patches. The priest and parish-clerk seemed to have *their* part to do; and the Association *theirs*; but as for the latter, no one could have judged that they came there to join *with the congregation* in the worship of the Church. They came to sing certain things to the people, but not to join in prayer *with* them. The priest invited his flock to say the Confession after him with an humble voice. Accordingly, *he* said the Con-

fession, and the clerk repeated it after him; but no humble voice proceeded from the Association; till the *Amen*, when, absurdly enough, after priest and clerk had done, and the former was beginning the Absolution, a slow *Amen*, in harmony, with organ accompaniment, was heard from the gallery. During the Lord's Prayer, likewise, priest and clerk had it all to themselves; but when the prayer was over, the choir sang *Amen*. Why take the trouble to sing a pompous *Amen* to a prayer they had not taken the trouble to join in—with a loud voice—as the Church orders it? But thus it was done:—*Priest*. For ever and ever, *Amen*. *Clerk*. For ever and ever, *Haymen*. *Choir* (after a pause, with organ). A - - - me - - - n.

The Psalms of the day and responses were equally neglected. Curate and clerk both had ear and voice enough for the Church's plain chant; but no—the one contented himself with declaiming *to* the people from his pulpit, the other responded *for* them from his desk; the voice of the assembly was mute, or manifested only by an indistinct muttering; and the choir contented itself with its occasional *Amen*.

“Lord, how delightful 'tis to see  
A whole assembly worship Thee;  
At once they sing, at once they pray,  
They hear of heaven, and learn the way.”

The truth and beauty of the sentiment conveyed in these lines, often bring them to our mind, with the wish that we could see the picture realized. But it is not realized yet by the London Choir Association. There was no singing *at once*; the Psalms of David and the responses, the people's own parts of the Service were denied them; there was no music for these, beyond the inharmonious declamation of priest and clerk. The clergyman thoughtlessly said, before the anthem from Elijah, “Let us sing to the praise and glory of God.” *Let us*; whom could he mean by *us*? *he* did not sing a note himself, and the people of course could not join in them.

As for the solo passages from Elijah, suffice to say, that they were as exquisitely sung by the eminent performers engaged, as they were manifestly unfit for the use of the Church.

We would conclude by asking the Directors of the Association, why, in their laudable efforts to improve Church music, they will not be guided by the Prayer Book? Let them abandon the preliminary anthem; sing or say aloud the Lord's Prayer, Creeds, Responses, and Psalms of the day, in such a *plain tune* as the people can join in; and sing good old *anthems* (not bits of the last new oratorio); and we believe we should soon have to chronicle a success they would fully deserve.

## ON CHANTING. BY A DISSENTER.

WE earnestly invite the attention of our readers to the following remarks on Chanting, which form the appendix to a "Report of the Committee for the Improvement of Psalmody in the Weigh-House Congregation, Fish Street Hill;" read November 12, 1844. It was obligingly sent to us by an influential member of that congregation, who affords one instance amongst many, of the interest which Dissenters take in our humble publication, and of their desire to reform the music in their congregations on *old Church* principles. We think it important that this fact should be known to the English Church at large.

When we consider the abuse heaped the upon Choral Service of the Church, and upon those who advocate it, by writers (even clerical writers) in the *Record*, the *Erastian Gazette*, and publications of that sort—abuse which is both to be accounted for and excused through the circumstance, that nature has not provided the objectors with the means of comprehending what they condemn—under these circumstances, we do say that it is a great gratification to find our battle fought by a Dissenter; by one, the entire tendencies of whose education would lead him to oppose not only Popery, but the Church of England; by one, moreover, under the religious guidance, not of Dr. Pusey, but of Mr. Binney, than whom, if report speaks true, there is no bitterer enemy to the Established Church, and to every form and ceremony connected with it.

When *we* would urge our readers to sing the Psalms of David entire, as they are portioned out for daily use in the Prayer Book, and to *chant* them to the noble melodies, which have come down to us from apostolic times; instead of being content with two or three isolated verses, selected at random from the soul-deadening doggerel of Brady and Tate, and singing them to tunes which inspire nought but irreverence and wearisome disgust; or when *we* would urge them not to sit tamely listening to a parish-clerk, but themselves to lift up their voices in the fervent ejaculations which our Holy Church has provided, and to lift them up as the voice of one man in those solemn strains of supplication which have ascended for so many centuries from her congregations, we are told that we are carnal, formal, Jewish, Popish, Tractarian; that it is unnatural to pray in song; un-Protestant to do so; that a silent austere coldness, miscalled *simplicity*, is the only thing suitable to the public devotions of pure and Scriptural Christians.

Here, however, we find the distinctive usages of the Church defended by a man, not, we regret to say, because he has the interests of the Church at heart, but because he finds them rational, natural, consistent with good sense, good taste, and devotional feeling; and he has the manliness to speak out his sentiments,

in spite of the prejudices which he might expect to meet amongst his Dissenting brethren, in far greater force than we ought to do amongst so-called Churchmen.

We are aware that, unfortunately, there are many nominal members of the Church, who take their tone in most points from Dissenters. Whatever Dissenters do, that they think compatible with Protestantism, but anything distinctively *Church* has, to them, the savour of Popery. They therefore may be comforted when they hear that Dissenters are beginning to chant. Some of the clergy too, who, like the Vicar of Rostherne, obstinately resist any improvement in the music of their churches, may reflect that perhaps the day may soon come when the Church will be found the *only* religious community which denies to her children this salutary fuel to the flame of their devotion. The Church is strong; founded on an everlasting Rock; but yet she has enemies, and she has to buffet with them pretty strongly sometimes, and the waves seem likely to overwhelm her; and we have yet to learn that it is discreet to continue the policy of the last century, that is to say, to repress enthusiasm, check energy amongst her members, deny them all natural and wholesome excitement, and so starve out her most affectionate children and ablest defenders, and drive them to the ranks of Popery or of Dissent.

## ON CHANTING.

"As the present class will, among other matters, be engaged in the practice of chanting, a few words on that subject may be neither inappropriate nor unacceptable.

"Most persons, if asked to explain the difference between a tune and a chant, would probably reply, that the latter is adapted for prose, and is generally more simple than the former. This is true: but it is not the only distinction.

"The intention of the *tune* is to exalt the emphasis, and increase the impressiveness of the words, by the employment of suitable and corresponding musical expression. To this end, in addition to accent adapted to that of the hymn, there are employed prolonged notes, rests, repeats of important words, and other similar contrivances.

"The primary idea of the *chant*, on the other hand, is simply that of *musical recitation*. It is an attempt to imitate in musical tones the natural cadences of the voice. Hence chants were formerly called 'tones,' and the practice 'intoning.'

"It is evident, if this account of its principle be correct, that the chant must be the most natural and inartificial form of music; and, in its early and simple varieties, this is eminently the case. *Most earnest speakers, when using impassioned or petitionary language, fall insensibly into measures and tones very much allied to those of the chant*; indeed, even in common speech, especially among children, the same tendency may be observed. Many of the ejaculatory petitions of the English liturgy can hardly be used in any other form. It is analogous to the *recitative* in secular music, (with the difference, of course, that the tones imitated are devotional,) and is the form of music generally adopted by extempore musicians—such as the improvisatori of Italy.

"The oldest existing chants are composed strictly on the principle just mentioned; and are very close

imitations of natural intonation and rhythm. They have probably been originally the music of untaught singers, adopting a natural musical expression, but have been reduced to the present written form by some close observer of the powers of the voice, and the nature of language. Though, in the later and more musical forms of chant, this principle has been much lost sight of, it is still shown in the general similarity of their tones, and simplicity of their music; and it accounts for the uniformity of their structure.

"All chants are formed upon one common model; and commence by the repetition, according to the number of syllables to be sung, of the first note, called the reciting-note, or 'monotone':—after this there follow a few tones, forming a kind of concluding swell or cadence. This form is not a mere accident, but accords with the usual construction and inflection of sentences, in which, for purposes of impression, the most important matter usually comes last.

"This structure gives rise to another difference between the tune and the chant. This first note in the latter, however often repeated, has no proper musical accent, but depends solely on the words to which it is sung. Hence the following points of distinction arise—*First*, The chant is capable of more variety of expression, and leaves more room for taste and feeling, than the tune, in which the accents are fixed. *Secondly*, Unless accent (that is, taste and feeling; for in this case the two things are identical) be supplied by the singer, the monotone becomes a most wearisome iteration, and the whole chant extremely dull and insipid. *Thirdly*, The music of a chant, when really well and earnestly sung, incorporates itself much more thoroughly with the words than that of the tune; in which it *will* probably happen, in spite of every care in selection, that the accent occasionally falls on the wrong syllable\*.

"A consideration of these differences led to the resolution of adopting in this class the practice of chanting, as a valuable exercise on expressive singing.

"The practice of chanting is of high antiquity; and the oldest existing music is of this form. The chants now in use in the Catholic Church were collected or composed by Gregory the Great; who, in the latter end of the sixth century, undertook to reform the music of the Church, which had become too secular. He borrowed from a previous collection, made by Ambrose of Milan, about the year 340. Whether composed or collected by Gregory, the chants which bear his name are extremely simple in construction, and very natural in their tones;—both of which circumstances are proofs of antiquity.

"There is good reason for supposing that the modern chant is the nearest approach we have to the music of the early Christian Church. We need not again allude to its simple and natural character as one ground of this probability. The Hebrew poetry was not metrical; and would, therefore, require music capable of adaptation to lines of various length. The first Christians of Jerusalem had probably no knowledge of the metrical poetry of Greece and Rome; and would, therefore, necessarily adopt, as their model, that of the old Church. That the

Churches, founded in the Roman colonies, and in Rome herself, would follow the same example, in preference to that of their own heathen music, seems likely; and it is rendered almost certain, by an expression of Pliny, who says that the Christians 'sing hymns together in turn.' This practice of singing *in turn*, or responsively, was peculiar to the Hebrews, and depended on the reduplicative character of their poetry. We may, then, safely conclude that the music of the early Christian Church was somewhat like our modern chanting.

"Apart, however, from all questions of antiquity, more curious perhaps than important, there is, in the easy and natural movement of the chant, something very capable of exciting devotional feeling. In it, more than in the tune, the music is subsidiary to the words. And surely those who are constantly in the habit of singing paraphrases of Scripture can hardly object to use the sacred words themselves, if it can be done simply and easily, and in a reverent and devotional manner.

"Unfortunately, the practice of chanting has become associated, in our minds, with popish practices and ceremonies. With these it has really no more connexion than the use of a pulpit, or the practice of psalmody. And it may not be useless to remind those who have any such feeling about chanting, that singing itself was, by many of our earlier non-conformist churches, considered to be a relic of popery. In the time of John Bunyan, it had fallen into entire disuse. This disuse, which had probably originated in the necessity for secrecy resulting from persecution, had become so much a principle, that the re-introduction of the practice was not unattended with difficulty from the strength of prejudice; and singing cannot be considered to have become general till the publication of Dr. Watts's Psalms and Hymns.

"These observations may, perhaps, render the exercises, now to be commenced, more interesting: it only remains to say a word on the manner in which chants are to be sung.

"Chanting, then, should be more quiet than singing: the monotone should be recited rapidly, but without hurry; the words pronounced distinctly, but without any effort to be loud; and the note sung lightly, and somewhat staccato. The last repetition of this note is generally dwelt upon a short time (for the convenience of those whose articulation is slow):—immediately after it a slight rest is made;—and then all should go together into the concluding notes, which are to be sung more firmly, and with a slight swell. Great care should be taken to make the time, in these concluding notes, very exact. Attention should, also, be given in chanting to adapt the force and volume of sound to the character of the words."

#### REV. MR. CECIL ON PSALMODY.

"Music has an important effect on devotion. Wherever fantastical music enters, it betrays a corrupt principle. A congregation cannot enter into it; or, if it does, it cannot be a Christian congregation. Wherever there is an attempt to set off the music in the service, and the attempt is apparent, it is the first step towards carnality."—*On the Means of promoting a Spirit of Devotion in Congregations.*

\* From this observation, of course, anthems and tunes composed for particular words, must be excepted; but they can be but seldom used in congregational singing.

ST. GEORGE'S, HANOVER SQUARE,  
PAROCHIAL SCHOOLS.*(From a Correspondent.)*

We were invited to witness the "Annual Entertainment of the Singing Children of the Parochial School of St. George's, Hanover Square," which took place on the 15th of July, at the school-room in South Street. We are induced to notice the occurrence, because the laudable example set by this large and influential parish of having the parochial children scientifically taught singing and the notation of music ought to be followed by the adoption of similar instruction, in the parochial schools throughout the metropolis. The children receive their musical tuition twice a week from Mr. Plumstead; and though he has to contend against the conflicting usage of seven or eight different chapels in the district, which the children attend, and consequently as many different modes of arrangement in the order as well as chanting of the Services, he has trained them to an efficiency at once creditable to himself and satisfactory to the subscribers.

The ceremony began with an exhibition of the proficiency of the children, who sang the *Te Deum* and Canticles from the *Parish Choir*, and an anthem by the Countess of Mulgrave, which was arranged as a duet by Mr. Plumstead, and sung very nicely by two boys, and the chorus by the whole of the children.

The Ambrosian *Te Deum* was new, (although upwards of 900 years old,) to most of the listeners. It was performed antiphonally; the children being divided into two choirs; and, with the exception of the full parts, answering each other alternately. This noble *Te Deum* requires the strong, deep, sonorous voices of men, united with the upper voices of women and children, to do it justice and render it truly effective, and, aided by the powerful tones of a large organ, is profoundly awful and impressive. On the present occasion, however, it was performed by children, whose "childish treble," accompanied by the tinkling piano-forte, gave but a shadow of its sublimity. Still enough was heard to show its simplicity, if not its grandeur. Its simplicity proves that every individual could sing it without difficulty; but its grandeur lies in the body of voices engaged in such a noble aspiration. Let us imagine the effect produced by the Minister commencing "We praise Thee, O God," the congregation standing erect, and taking up the song at the words "We acknowledge Thee to be the Lord," assisted by a powerful organ, and not a closed mouth among the whole assembly. Truly it could not be possible for any one to help joining, with heart and voice, in the general thanksgiving. Space prevents our saying more. We leave it to the reflection of those who wish to perform a public duty, from which no one can claim exemption, from the highest to the lowest.

Some secular pieces, the words of which, conveying high moral as well as religious sentiments, were written chiefly by Mr. Hieksou (to whom the public is indebted for a most admirable collection), were then sung in parts, and gave the utmost satisfaction.

The meeting was honoured by the presence of a large assembly of the clergy, and ladies and gentlemen of distinction. At the conclusion of the music, the Rev. Henry Howarth, Rector of the parish, addressed the children; and, after paying a com-

pliment to them and their instructor, on the performance, remarked that the reason they were taught singing, was not for the mere amusement of themselves or others, but for a higher purpose, to enable them, namely, to do their duty to their Maker, by taking their part in the proper celebration of the Services of their Church; not only at present as children, but hereafter, when arrived at maturity; and they ought not to forget when they left the school, that they had still the same duty to perform as worshippers in God's temple.

We will add, that we know from experience, that wherever a knowledge of the rudiments of music has been imparted in youth, and applied to the service of the Church, it has continued its influence throughout life; and that he who has sung as a child in the congregation will also sing as a man, carrying out the axiom of "train up a child in the way he should go, and when he is old he will not depart from it."

We must notice that the treat provided for the children, consisted of the finest fruit in season, with tea, cake, &c., and that they were condescendingly waited upon by the ladies present. One word more. These meetings, where high and low mix together, as it were, leave better impressions on the humbler classes than gifts of gold and silver.

\* \* It is very gratifying to find a clergyman who holds such a distinguished position as the Rector of St. George's, Hanover Square, publicly affirming that it is the *duty* not only of children, but also of adults, to take their part in the Services of the Church, and we look forward to the most beneficial effects of his precept and example in that wealthy district. We are not aware whether he has begun to give out the *Te Deum*, as our correspondent describes, but no doubt he will do so shortly.—ED.

## CHANTING THE PSALMS NOT POPISH.

*[Extract from a Sermon.]*

WITH regard to the objection that it savours of Popery, for this is a cry raised against it. To this I would say that the Prayer Book sanctions it, and indeed contemplates it, and no one can, I think, accuse the Prayer Book of Popery. But can any one insist on such an objection with any show of reason? If so, of what will he accuse the first Christians, who chanted the Psalms before Popery was even eradicated? what will he say of our Saviour, what of the Jewish Church in all ages, what of David and Asaph, of Moses and Miriam, what of all the holy characters who are recorded in Scripture to have raised their voice on high to praise God in song? will he say of them all that their observances savoured of Popery and Romanism? Allowing that the Romanists do chant their Psalms, then I maintain that they put Protestants to shame, inasmuch as, whilst we boast of more Scriptural usages, we neglect an usage fundamentally Scriptural, which they do not.

But, I ask, is everything to be rejected, simply because Romanists do the same? I scarcely think any one is prepared to agree to this. If so, the ordinance of preaching must be at once done away, especially if it be of an impassioned and fervent character—for the preaching of the Romish priests, particularly "of the Italians is deeply impassioned in its style," and an eye-witness of their proceedings,

writes thus: "I have sometimes listened to Dominicans, whose bold declamation and earnest gestures, as they leaned over the pulpit, reminded me of Peter the Hermit rousing up his audience to the Crusade\*."

Again, we must sweep away all metrical psalmody, "for the very measure and stanza which prevails through these, are precisely those which prevail through the hymns of the Roman Breviary†." And it is a curious fact, that when our Church was first reformed, they swept away all metrical song from her services, as being an offshoot of Popery. This style, in fact, was never in use in the Church till the close of the 4th century‡. It was in the temples of the *heathen* that the praises of their false gods were sung in *metrical* verse, and from thence the custom was introduced into Christian worship. Our Church, therefore, when first reformed, did away with all metrical compositions, and went back to the primitive chant and anthem. It was not long, though, before they were again introduced, being, however, only *permitted*, not ordered by unquestionable authority. And now-a-days, the metrical song is heard through the "long-drawn aisle and fretted vault" of the *Romish* churches, but in the cathedrals and colleges of our own land it is very rarely so.

They, therefore, who object to chanting in consequence of its *Romish* character, must, to be consistent, object to the other practices which lie equally open to the same objection. They must object, *i.e.*, both to preaching and to metrical hymns. Yet this I think they will scarcely do. But why is it, I ask, that we should be tied down by what others may or may not do? If a road is a right one, by all means let us travel along it. Let us not be turned out of it, because others, whose ways we like not, go along it also, lest peradventure we wander away from the right road, and follow a wrong one.

It is then, for such reasons as these, *viz.*, because chanting is Scriptural; because it has received the express sanction of the Almighty; because holy men of all ages, with our Saviour at their head, have used it as the vehicle of their praise; because it is devoid of all worldly admixture, and is peculiarly the Song of the Church; it is for such reasons that I would hail its restoration to our services. "Then should we have congregational singing once again in its glory, one side of our church alternately re-echoing to the other, like the deep roaring of the sea. Then would be an end of that inanimate stillness, so contrary to the spirit of our Liturgy, and instead thereof, all would be full of the life of Divine Songs." Then there would be no more a *mockery* in the response, "Our mouth!" (mark the words,) "Our mouth shall show forth thy praise;" but so soon as the priest should have said "Praise ye the Lord," an expression synonymous with "Hallelujah||," immediately would begin in earnest the glorious office of praise in the hearty response "The Lord's name be praised." The full tide of song would then burst forth; from one side to another would roll the holy sound, as alternate verses were chanted forth,

till as each Psalm in succession was finished, the whole body of voices united would join in that peculiarly Christian hymn, "Glory be to the Father, and to the Son: and to the Holy Ghost.

As it was in the beginning, is now, and ever shall be: world without end. Amen." B. S.

#### ON THE PROPER POSTURE OF THE PEOPLE DURING CERTAIN PARTS OF DIVINE SERVICE.

To the Editor of the Parish Choir.

SIR,—In reference to the letter of *Minutus* in your June number, I would mention that Bishop Mant has, in his *Horæ Liturgicæ*, treated upon the subject in question. It is a concise work, and one which is calculated to be of great use. The reader of it, however, may think his Lordship has attached an undue importance to some points; but the reason of it is evidently an earnest desire on the part of the learned Author to establish uniformity, towards which we are surely hastening as rapidly as we could fairly expect, seeing that we have had to contend with events of so troublous times. I could have wished his Lordship had given his opinion upon the proper posture for the congregation when the *Churching of Women* is used. In one church at least, in Worcestershire, it is the custom of the *people* to stand up and unite with the clerk in saying the alternate verses of the Hundred and sixteenth, or the Hundred and twenty-seventh Psalm. In another church in an adjoining county the Priest alone repeats either of the Psalms, and "Glory be to the Father," &c., which surely is correct. He is supposed to be putting the words of the Psalm into the mouth of the woman that cometh to give her thanks. Whereas in the former church the congregation actually take away *half* from her.

Turning aside from the subject of the proper postures for the congregation through the various parts of the Services of the Church, I would beg to call the attention of your *clerical* readers to an extract from a letter on "Diversities in Public Worship," in the *Irish Ecclesiastical Journal* for July.

"A custom, which I have observed to be commonly practised by the Minister when he proceeds to the Communion Table and the pulpit, of commencing an act of separate and silent prayer, at the very moment when the congregation, as invited by himself, are engaged in loud and public praise, is, to say the least of it, anomalous. I am convinced that the practice originated and is followed from a pious motive; but I cannot think that such a motive can justify the continuance of an act which is at variance with the very principle which sanctifies and enlivens congregational worship. Suppose that one of the congregation, during the act of praise, should kneel down to pray or sit down to read his Bible, either act, though laudable in proper season, by being unseasonable, would change its character and become faulty. And how can the same act be justified in the Minister? I do not see why, on the same principle, every individual of the congregation should not be separately employed at the same time, and then what becomes of 'the one mind and the one mouth?'"

In concluding, I would beg to add a few hints for the consideration of your readers, which I hope

\* *Christmas Holidays in Rome*, page 138 (SEWELL).

† *Day in the Sanctuary* (EVANS), page 58.

‡ BINGHAM, *Hist. of the Church*, xiii. 5, 7.

§ *Day in the Sanctuary*, page 56.

|| *Parish Choir*.

may not be deemed an unsuitable appendage to the letter of *Minutus*.

To stand up at the conclusion of the Epistle, and not to continue sitting till after the Minister has declared the chapter and verse of the Holy Gospel.

To stand up if "the Curate shall declare what holy-days or fasting-days are in the week following to be observed. And especially, if notice be given of the Communion." This, I regret to observe, has not, in some places, the attention given it which it deserves; inasmuch as many, probably through forgetfulness, having once sat down, will not trouble themselves to rise again while the notice is being given out.

As I believe it to be a universal practice to bow at the name of JESUS, when repeated in the Creed; why should we hesitate to render, at all times and in all places, that lowly reverence and obeisance, which we acknowledge to be due in the Apostles' and the Nicene Creeds?

I was particularly struck with a circumstance which occurred when I attended the Morning Service in the church at Aberystwith, some few years since.

Near the door of the pew in front of the one where I sat were two gentlemen, "whose flowing locks time had thinned," and on whose heads, probably, sixty winters at least had shed their snows. During the Second Lesson, the name of JESUS occurred, at the mention of which, both bowed in a proper and becoming manner. But mine, alas! stood erect and unmoved. I felt ashamed! HAL.

#### The late Rev. W. Watts and Rev. T. M. Fallow.

WE regret to say that during the last few weeks two clergymen, members of the Committee of the *Society for promoting Church Music*, have been removed by death, and we are informed that in both instances there is reason to believe that death was hastened by zeal in the discharge of their pastoral duties. We allude to the Rev. William Watts, Incumbent of Christ Church, in Endell Street, St. Giles's, and the Rev. T. M. Fallow, Incumbent of the church recently built and dedicated to St. Andrew, in Wells Street, All Souls, Mary-le-bone.

Mr. Watts, although fully alive to the importance of Church Music, and warmly desirous of promoting it, had, like many other clergymen, to regret that from the want of musical education he could give it but little besides the benefit of his sanction and encouragement. With Mr. Fallow, however, the case was different; and we believe there are few persons who have done more than he did towards diffusing a knowledge of and taste for the true Church style. He was one of the original members of the Motett Society, to which we are indebted not only for the publication of many choice specimens of the ecclesiastical writers of the 16th century, but, which is more important still, for the opportunity of practising them and of judging of their characteristic beauties by actual experience. If we are not misinformed, Mr. Fallow was the instigator or suggestor of several of the useful publications on Church Music which have appeared of late years; and on being made acquainted with the project for establishing the Society from which the *Parish Choir* emanates, he at once gave the scheme his warmest sanction and support.

In 1845, after having been ten years a Curate to the Dean of Chichester, at All Souls, he was appointed to the new Church in Wells Street, in a densely-peopled district, where the efficient cure of souls affords full scope for the most zealous and persevering labour that human nature is capable of; and where the new incumbent was prepared, as we have often heard him say, to give himself up to his duties with the spirit of a missionary. Distinguished as Mr. Fallow was by the possession of a more than ordinary share of sound, practical, truly English common sense, the cultivation of Church Music was not with him the result of mere fancy, having personal gratification for its end; but he looked to it confidently as one means by which, under Providence, the affections of the people might be enlisted in behalf of the Church and her offices. He wished to give the people that devout pleasure in the services of the Church, which they only know who have the privilege of taking their part in the Psalms and Responses in the time-hallowed strains which the Church has provided. He had well studied ancient Church Music, (*Gregorian*, as it is generally though improperly called,) and well knowing its manly simplicity and grandeur, how well adapted it is to the mouths of poor and simple people, and how much a truer exponent of devotional feeling than the smooth and familiar compositions of the modern school, he made arrangements for the full use of this kind of music in his Church, and for the instruction in it of young persons amongst his flock; and we know that he looked forward with earnest expectation to the time when the people's prayer and praise in his church should be something like a reality; and when the voices of his whole congregation should ascend to Heaven in one united song. But it was otherwise decreed. Within a very few weeks from the consecration of his church, his health, though apparently a pattern of robustness and vigour, gave way under the fatigues and excitement of his duties; his activity and zeal prevented his paying sufficient attention to his illness at its commencement, and within six months he was taken from the scene of his labours. In Mr. Fallow, the Church has lost a devoted minister, whose sound principles, active habits, and singularly prepossessing combination of good temper, cheerfulness, frankness, and charity, made him peculiarly valuable at the present time. "*Justorum animæ in manu Dei sunt. Visi sunt oculis insipientium mori: illi autem sunt in pace.*"

#### Books Received.

*Punctuation reduced to a System.* By WILLIAM DAY. London: OLLIVIER; pp. 147.

What induced a writer on punctuation to send his book for review to the *Parish Choir* we know not; unless it be that he is descended from famous John Day, the music-printer in Queen Elizabeth's time, (from whom he quotes,) or that he considers a knowledge of the force and meaning of stops essential to perfection in musical declamation. If so, we heartily agree with him, and wish we could hear those who chant pay rather more attention to their stops, and exhibit less of the—*take as many words as you can in a breath*—that is now too common.

*The Psalter, adapted to the Ancient Church Tones.* London: BURNS; 1847, pp. 212.

This neatly-printed, cheap, and portable little volume contains a careful adaptation of the Psalter to the old

Church Tones—and by the term Church Tones are meant, not merely the dozen or twenty melodies commonly called “The Eight Gregorian Tones for the Psalms, with their several endings,” with which most of our readers are already familiar, through the publications of Novello, Christie, Oakley, Heathcote, &c., and through the specimens given in the 11th No. of the *Parish Choir*—but a great variety of melodies of the same class and character, collected from ancient *Antiphonaria* and other Ritual Books, many of which will be new to most of our readers.

The *desiderata* in a work of this kind are many and various. Respecting the one before us, we can say that its size, price, and clearness of type are such as cannot be complained of. The musical notation, and the marks showing what syllables are to be sung to what note, are not complicated, and would soon become familiar to the reader. The melodies, as we before observed, are in great number and variety, some excessively simple, some with a degree of exuberance in the phrasing, having many notes to be given to one syllable, and perhaps requiring some pains on the reader's part to comprehend them. We may refer to the chant for the 137th Psalm as an instance. Of course *all* tastes cannot be suited at once; and they who are familiar only with the modern chant may object to the more prolonged phrases in the chants before us; but really if a book is intended for use one's whole lifetime, slight difficulties at starting ought not to be complained of. Almost all the melodies have that racy, unhacknied character which distinguishes the old Church gamuts from modern chants, almost all of which seem copies one of another. The proper Psalms for the different festivals are distinguished by a more joyous and ornate style of music than the others. The adaptation of the words to the notes, the main difficulty, seems to have been accomplished on the whole with taste and judgment. We believe some passages might have been made to sing out better, by dwelling more on the important syllables of words, and less on mere terminals; but here we are touching on a point about which we have heard more disputes and less agreement amongst equally competent persons, than about almost anything else, therefore we shall not dwell on that; but rather request our readers to give this Psalter a fair trial, and especially to test its adaptation for congregational purposes, and let us know the results.

*An Analysis of Musical Composition*; showing the Construction of all Musical Pieces; together with a Concise and Comprehensive System of Harmony. By CHARLES DAWSON. London: pp. 81.

A very useful little work, by which the student may learn to appreciate the construction of musical compositions, with regard both to their harmony and melody.

*Handel's Oratorio, Judas Maccabens*. Edited and arranged for the Organ and Piano Forte by W. FOSTER, Organist of Tooting. London: W. CROSS, and J. OLLIVIER. No. 1.

The force of cheapness can no further go. Here are 16 pages of music for 6d.; and not, be it observed, in the small, cyc-destroying type with which buyers of cheap publications are usually forced to be content; but of the largest folio size, and in a type, which, for clearness, sharpness of outline, and beauty of appearance, can hardly be rivalled. This edition well deserves success.

*Shadows of the Clouds*. By ZETA.

Under this visionary title the writer presents us with two powerfully written tales, mixed with a good deal of obscure philosophy. We should be glad to have more of his tales; they might be made powerful agents for good; but he may as well save himself the trouble of weaving page after page of such metaphysical cobwebs as we find in the book before us, as we are very sure they will catch no flies.

*The Church of the Scriptures, and the Duties of the Laity in relation to it*. BELL, Fleet Street.

This is an excellent compendium of arguments, drawn from Holy Writ, by which the Church may be defended against Romanists and Dissenters; and it tells the laity further what they ought to do; and touches, amongst other points, on their duty with respect to the public worship of the Church. We strongly recommend our readers to peruse this excellent tract; and the more especially since, if we mistake not, the writer is a good church-musician.

*Correspondence on the Choral Service of the Church, of the Lord Bishop of Chester and the People of Bollington*. Manchester: SIMMS and DENHAM; 1847. pp. 68.

This is (almost too prolix) an account of the transactions we alluded to in our last. It contains as an appendix two admirable letters from the *Manchester Courier*. It is very pleasing to find the Manchester men so much alive on this subject. They evidently want to follow the spirit of the age, and do away with all the monopoly of psalmody and response in church, which has now become almost a vested right in parish clerks and school children.

### To Correspondents.

*An old Friend*, who is an experienced hand in matters relating to Church Music, strongly recommends knots of trained singers to be dispersed over the church, as was described in our last number but one.

*Acutus* tells us that the organist of the Collegiate Church at Manchester advertizes the metrical version of the 51st Psalm, (Have mercy, Lord, on me), as set to Rossini's celebrated *preghiera*, and sung with unbounded applause in that church. He asks whether the Bishop of the diocese thinks it *natural* or seemly to sing this most solemn Litany to a tune out of an opera?

*Philochoros* will find Keble's Evening Hymn set to music in “The Lyra, or Sacred Songs,” published by BATES, 6, Ludgate Hill, price 12s. The words in the above work are taken chiefly from the “Lyra Apostolica.”

*A Sabbath Choral Society* has just been established at the German Lutheran Chapel, in Blenheim Street, Oxford Street, for the practice chiefly of the fine old chorales of Luther and his contemporaries, and of the higher class of Church Music.

*X. R.* recommends the choir of Westminster Abbey to sing Gregorian Tunes in unison for the daily psalms, whilst they are deprived of the use of the organ, and to change the chant to every psalm. He says, that on Sunday morning, the 17th inst., they were very nearly coming to a most distressing *break-down*, at the beginning of the *Venite*, from which they were saved by Mr. Hobbs; and that when they recovered themselves it was to sing a childish single chant, which became quite tiresome before two psalms were finished.

*G. B.* We can answer our correspondent's question by a quotation from Bishop de Lindsay's Regulations for the government of the Choir in Aberdeen Cathedral, A.D. 1448, which have been published by the Spalding Club, and with a copy of which we have been favoured by a member of the Aberdeen Association. “The stalls of the principal personages are the terminal ones in the uppermost row; for instance, at the entrance of the choir from the west, the Dean's stall is on the right, the Cantor's on the left. At the east end, the Chancellor's stall is on the right, the Treasurer's opposite. \* \* \* Clerks who are not presbyters sit in the second row of stalls, and acolytes and boys in the lowest.”

*Hal* must excuse our abridging his kind communication. *Services and Anthems for Church Choirs* is the name of the work.

*Catholicus*. Try No. 2.

*S. A.* is thanked.