

GLORIA IN EXCELSIS DEO.

The

Parish Choir

or

Church Music Book

Published by the Society for Promoting Church Music.

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5

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## PREFACE TO THE THIRD VOLUME.

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It has been thought expedient to bring the first series of the Parish Choir to a close, with the termination of the third volume. We have thus a fair opportunity of passing in review the plan and progress of the whole work, and of estimating how far it has fulfilled the purpose for which it was originally undertaken.

It is now rather more than five years, since a few friends, clerical and lay, determined to establish this Periodical as a means of improving the general character of the music and singing employed in public worship. But since experience had shewn that it was just as possible to attempt this in a wrong way as in a right, and to increase, instead of diminishing, the prevailing irreverence, they determined, as the basis of their proceedings, to pay the strictest attention to that book which the English Church has committed to us, as the guide for the public devotions of her members.

In other words, the originators of the Parish Choir did not desire to introduce fine, enchanting, dramatic music, such as might be executed by "professionals" from the concert-room or theatre, who draw their curtain, sing their florid anthem, and retire from the church as soon as their performance is over; nor yet to fill the churches with irreverent crowds of listeners. Their desire was to see the churches filled with devout crowds of worshippers, and to provide and make popular a system of ecclesiastical music, such as the humblest could join in, while it should be calculated, not for the mere amusement of man, but for the worship of God.

This then, in short, was our object; to find out, publish, popularize, explain, and recommend the adoption of that system of music, which should be most suited to the genius of the English Prayer Book, and most in accordance with the entire system of the Reformed English Church.

And as on the very face of the Prayer Book it is evident that our service is not a mere vicarious intercession to be performed by priest, or by priest and parish-clerk, or quire; that the people are not meant to sit as silent listeners, but themselves to join vocally, openly, and audibly, or even *loudly* in the devotions of the Church, so it is evident that no system of ecclesiastical music can be in accordance with the genius of the English Church, which does not recognize this duty and this right of the laity throughout the entire service; and which does not provide means whereby their united audible worship may be celebrated with one voice, with decency and reverence.

The first, most elementary, and most essential part of such a system, must consist of means for the audible utterance by the congregation of those numerous, short, fervent petitions by which in turn with, or in reply to, the minister, they take their part of the public prayers, and which so admirably distinguish the service of the Church from the religious worship of those bodies who pray by giving their mental assent merely to a previously unheard prayer, offered up by their minister. For these, which are commonly known by the term **RESPONSES**, our pages contain the simple and ancient tones to which they have been said almost from the earliest ages of the Church, as well as those to which the minister's part should be said, throughout the confessions, prayers, suffrages, litanies, and other parts of the Church offices. These are the very elementary parts of church music, and the essence of the choral service; because, whenever a congregation speaks out heartily and unitedly, the members of that congregation must, according to the law on which the human ear is framed, speak in one tone, and their minister in the same; and the chant for the prayers and responses does but consist of this tone, **modulated and inflected** in the simplest yet most exquisitely beautiful manner.

Superior to the prayers and responses, from their Divine origin, and equally essential as parts of the sacred service, are the PSALMS OF DAVID in their monthly course, and those select PSALMS, HYMNS, and CANTICLES which are appointed to be sung after the first and second lessons. For these we have provided a variety of melodies, yet all we trust, easy to be sung, reverent in their expression, and framed in accordance with the idea of a common recitation by all the people. For those who prefer the severer style there are the majestic old Ambrosian Te Deum and Gregorian Tones; of which we say unfeignedly, that however strange and harsh some of them may sound to modern ears, we cannot conceive any music so well calculated to express the fervent yet humble outpouring of the soul in the immediate presence of God. There is no music that we know so unsecular, so uncontaminated, as it were, with the spirit of the world, and so suited to the celebration of an ancient liturgy in ancient churches. In our first volume, they will be found adapted to the Canticles; in the second, the whole eight tones are given at length, with every useful variation, and adapted for either unisonous or harmonized singing, with a great variety of organ harmonies, by the use of which the accompanist may enhance the devotional feelings of the congregation, and adapt the sound to the sense. For those who prefer more modern melodies, there is an ample store of SINGLE CHANTS, of the English school, many of which are in fact Gregorian melodies Anglicised by composers of the seventeenth and eighteenth centuries.

For the OFFICE OF THE HOLY COMMUNION, music was selected of the ancient stamp; the music to which that eminent "singer and player on the organs," and that enthusiastic student of Holy Writ, Merbecke, adapted it so soon as the first English Service Book was completed, at the Reformation. To the intrinsic beauty and solemnity of this music, all who have heard it celebrated bear witness; whilst it is peculiarly adapted for the use of such devout souls as think it not wrong to imitate that Blessed Saviour who concluded his own Paschal Feast with a hymn. In addition to Merbecke's service, of which the SANCTUS and CREED are the choicest parts, a GLORIA IN EXCELSIS, to a simple cadence, used at St. Mark's, Chelsea, and another by Loosemore, are found in our third volume; besides an OFFERTORY anthem by Whitbroke in the second volume, and others in the third, by W. H. Monk, Choir Master of King's College, London, of which we will only say how much we desire to see the entire Eucharistic Office composed to music so full of a chaste and devout simplicity.

But as our Church rejoices with them that rejoice, and weeps with them that weep, providing prayers and psalms wherewith the company of the faithful may sanctify every dispensation of Providence, so we have likewise music adapted to the psalms, anthems, and responses in the respective offices of HOLY MATRIMONY and the BURIAL OF THE DEAD.

"In Quires and places where they sing, here followeth the ANTHEM." So stands that much neglected rubric in the Book of Common Prayer; which, in order to remove all chance of weariness from long-continued devotion, directs a piece of music of a higher and more difficult character to be interposed between the collects at Matins and Evensong, and the litany or prayers that follow. Nor are other most valid reasons wanting in favour of the observance of this rubric. Anthems are of a higher class of composition, and require a more finished execution than the strictly congregational parts of the service, and it is fit that God should be honoured with the higher as well as with the humbler efforts of art. They enable many emphatic and weighty passages of Holy Writ to be brought prominently into notice, and thoroughly impressed upon the minds of the people. They supply a fair gratification for the natural and laudable desire which every quire must have, to exert their powers to the utmost, and accomplish the difficult as well as the easier part of their duties. By affording scope for the genius of composers and singers, they take away from them the temptation,

so often yielded to, of making difficult and artistical, those parts of the musical service which ought to be congregational and easy. This is a broad distinction we would enforce. We would banish none of the highest efforts of art from the church in their proper place; but we deprecate the setting of the daily psalms and responses and other congregational parts of the service, to music so difficult that none but a trained quire can sing it.

Of the anthems published in our pages, the greater part are so easy that they may be readily joined in by a congregation moderately skilled in music, to which of course there can be no objection. Some of them are jubilant and adapted to festivals and seasons of joy, others of a grave, didactic, penitential cast. We may observe that more of a similar stamp may be found in the Rev. W. H. Cope's collection of "Anthems by eminent composers of the English Church."

There is one other, and a most important branch of church music which has received our attention last,—we allude to *HYMNS IN METRE*, the custom of singing which has descended from the earliest ages of Christianity. Whilst we admit that diversities of opinion prevail as to the legality of this custom,—which we confess we ourselves at one time were inclined to doubt,—fuller research, aided by the opinion of a very acute legal friend who was good enough to investigate the law of the subject most thoroughly, has convinced us that this form of church music is left by our own Church in all respects to the free discretion of her members: and we have therefore endeavoured to supply them with a good collection of *TUNES* in many kinds of metre, and with a collection of *HYMNS*, suited for the circle of the Christian Year.

So much for those parts of the *PARISH CHOIR* which are destined for actual use in the church. Meanwhile our pages contain a great variety of matter calculated for use in the parish, the family, and the school.

In the first place there is a continuous *EXPOSITION OF THE COMMON PRAYER BOOK*, written, we hope, in a clear and familiar style, and calculated to lead those who have used it formally or unreflectingly, to ponder over the treasures of deep devotion provided for them, and to pray with the spirit, the understanding, and the heart.

Then, for the sake of such of our readers as are able to devote themselves to the task of instruction, we have provided *LESSONS IN MUSIC*; a short and simple but efficient system of teaching the elements of that science, and particularly of the art of reading music at sight; available where neither teacher nor pupils can go through the longer and more perfect system of Wilhem, so well popularized by Mr. Hullah.

As a necessary appendage to the art of reading music, we have provided, in the *VILLAGE LECTURES ON PSALMODY*, some useful remarks on the art of singing, and on the correction of various faults in style, which self-taught or rudely taught singers are apt to acquire.

In order to meet the desire which all lovers of church music must have, to understand the secret of those wonderful harmonies which enchant us in the works of the old masters, there is a series of *LECTURES ON ECCLESIASTICAL HARMONY FOR PARISH CHOIRS*.

We need not do more than allude to the strange prejudices which exist so widely against all forms of church music, except those which the Church has formally authorized, and which lead the ill-instructed to denounce the chant and anthem as popish and superstitious, though their use is founded on nature, reason, ancient custom, the direct authority of the Holy Scriptures, and the sanction of the universal Church. In the *CONVERSATIONS ON THE CHORAL SERVICE* which appeared in our first and second volumes, these prejudices were grappled with, and held up to the light of day; and if they have not convinced some whose whole education and habits are opposed to church music, at least we hope they have comforted others to whom "service high and anthem clear" are a delight and a privilege.

It must be within the memory of many of our readers, that when the use of the Gregorian Tones was revived about twenty years since, very strange mistakes were made in the adaptation of them to English words, which original error has probably been the source of much of the hostility that this venerable form of music has subsequently met with. We believe that the various articles which we have published on MODERN MUTILATIONS of the GREGORIAN PSALM TONES; on their ORIGIN and HISTORY; and on the nature of the ECCLESIASTICAL MODES, have had a beneficial influence in making them better understood and appreciated.

Time would fail us were we to attempt to mention the PLAIN RULES for teaching the RESPONSES; the article on the arrangements in WESTMINSTER ABBEY; those on the MEANING OF PRAYER BOOK WORDS, and the other essays which our pages have contained; we may, however, state that their entire tendency has been to inculcate the highest reverence in all that concerns the worship of God; to impress upon organists and choristers the sanctity of their duties; and to furnish solid information on all points connected with the origin, history, right interpretation, and use of the Prayer Book. If we have commented freely on the PRACTICES IN VARIOUS CHURCHES, where the services are not conducted according to strict models of care or propriety, we believe that our correspondents who furnished the reports were actuated by the desire to reform the evils, rather than to criticise the offenders. The LETTERS ON METRICAL HYMNODY AND PSALMODY will, we hope, convince our readers of the real benefit to be derived from this part of devotion, as well as of its strict propriety and lawfulness in our own Church to all who choose to practice it; whilst they will, we hope, dispel the idea that the Royal sanction is necessary to legalize any collection of hymns, an idea which has acted as a hindrance to their use, in the minds of many of our brethren; whereas the Royal authority has only pretended to recommend certain collections to "such congregations as think fit to receive the same."

Respecting the authorship of the various papers in our volumes, we have only to state that those signed with an initial letter have been supplied by members of the small knot of friends who originally established our Publication; and who, for a considerable time, used to meet and discuss the tone and matter of the various articles which appeared. Of these some have been since taken from us by death, and others removed to too great a distance to take any personal share in our labours; so that the last of our volumes has been edited by one or two only of the original society. The music, which for a long time was contributed by a clergyman of great experience and daily familiarity with the subject, has latterly been superintended by a layman who has made ecclesiastical music his special avocation, and of whom we will say that it is fortunate for the Church to have a teacher who has studied his subject in so devotional and church-like a spirit. We must not omit to mention that more than one of our contributors have not only promoted church music with their pens, but have also delivered several admirable Lectures on the Choral Service in London and elsewhere. Of these, as well as of others with whom the progress of this work has brought the writer of this Preface into contact, he may be permitted to say that next to the pleasure of working in a good cause, is that of having been associated with fellow-workers whose personal kindness, and whose free and cheerful sacrifice of their time and labour he must ever gratefully remember. Nor can he conclude without bearing his most willing testimony, on behalf of the Editors of the Parish Choir, to the most efficient and liberal manner in which their Publisher has seconded their views, and laboured in behalf of that Church which he like they affectionately desired to serve.

*London, 28th March, 1851.*

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# The Parish Choir;

OR,

## Church Music Book.

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

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### THOUGHTS ON CHURCH SERVICES AND CONGREGATIONS.

#### CHAP. I.

*Introductory—General Aspect of our Congregations—How far agreeable to the mind of the Church, as shewn in the arrangement of her Services.*

To say that a fixed and stated service has been established for the worship of God by any pure branch of the Church Catholic now existing, amounts to saying that such service will be well suited both to the glory of Him who is to receive, and the needs of those who are to pay it. And for this reason. Because the Church, wherever uncorrupt in practice and honest of intention, is accustomed to build her services upon the experience of the past. She has done it from the earliest period of her history. The apostles themselves, in the first instance, disdained not to transplant many a form and rule of devotion from the Church of their country and nation, into the Church of their baptism, doubtless by the inspiration and direction of God: and ever since, as successive congregations have worshipped and passed away from the earth, they have contributed each its portion to the increasing amount of experience. The thoughtful, the ardent, the penitent, the suffering, have consigned the record of their devotional necessities to the keeping of the Church, that she may both know and be able to supply the wants of others, their brethren, who should come after.

Our own service-book, as every one knows, has been so formed: formed, that is, on the experience of the past, and is not the offspring of mere theory. The idea, once prevalent, that the prayer-book was composed or invented out of the heads of certain Church Reformers of the 16th century, is now exploded, as an obsolete fallacy. Men have learned to give our Reformers credit for more wisdom, in proportion as they have become better acquainted with the real nature of their work. It is known now that they did but restore to the use of their brethren the ancient and time-honoured services of the Church Universal. That while discarding authorized corruptions, on the one hand, they were wary of introducing unauthorized novelties, on the other. And the result is such as we have great reason to be thankful for. Without going the length of some, who not only maintain that our services are the most perfect upon earth, but would almost seem to imply that they are incapable of alteration for the better, we may safely assert, that

they are both simple and intelligible, correct in theory, clear and natural in arrangement, scriptural and devotional in expression; that they answer, in short, the description with which we set out, of a true Catholic service, being well adapted both for paying the homage which God demands, and satisfying the needs which we ourselves experience.

But here I can imagine the voice of many an objector bidding me hold. "We cannot receive that statement. I have heard it made," says one, "and seen it printed a hundred times; heard it from the lips of many a good man, and seen it in the pages of many a good book; but pray what's the use of hearing or acknowledging it, unless I can also feel it? I want something stirring and animating in the Church service, which I have never yet found. I feel my heart bound within me when I am going to praise God in the congregation, and I wish to express that joy, reverently, if you like, but heartily; yet I find no such mode of expression countenanced by my fellow-churchmen in their services. People are all so grave and silent throughout, that to raise the voice would almost seem as matter forbidden by common consent. I cannot have the heart to do it against an opposition so formidable, and therefore, as far as I have felt and experienced, the Church service does not supply my devotional necessities."

No more it does, no more it can do, when so celebrated. But observe that the fault of which you complain is not in the service itself, but in the mode of its celebration. You are speaking of the way in which it is done, I am speaking of the way in which it ought to be done. Here is room for a vast difference, and a vast difference there does exist, and it is the very existence of this difference which now urges me to write upon the subject.

I have often thought what an overwhelming disappointment would be the lot of one, the inhabitant of some distant region, to whom we might first have taught the theory of our worship, as seen in the Book of Common Prayer, and next shown the practice of it, as seen among the generality of our congregations. I have pictured to myself a scene such as this: that I, or any other Churchman, suppose, were cast, by chance or calamity, on some remote and barbarous shore, and that to some heathen stranger, who there received us with unexpected kindness, we might have taught the mode in which we, as Churchmen, are accustomed to worship God. In explaining to such a person the first branch, for instance, of our ordinary Morning and Evening Service, we should tell him (what is no doubt the

truth), that, after a brief but solemn preparation, the whole assembled people rise from their knees to pour forth one united strain of praise and thanksgiving to Almighty God. Now such is a most exciting description; just as the duty itself, when rightly performed, is a most animating duty. A really grateful and devout heart would be ready to bound at the very idea of it. But go on a step farther, and imagine the man of whom we speak to have the opportunity of witnessing the matter for himself, of seeing and hearing the service as it is usually celebrated in this country. Suppose him actually to take his station within the walls of the church, and mingle with the crowd of so-called-worshippers. What would be his amazement to find, instead of the burst of song he had anticipated, a comparative silence and apathy; to hear a mere dialogue—(so he, in his inexperience, might conceive)—a cold and dreary dialogue between two individuals, instead of the multitudinous, heart-stirring hymn of the whole assembly.

Such is the difference between our theory and our practice; and from this it would appear that, while our service itself is excellent, we disfigure it by our mode of celebration. Now an inconsistency of this nature clearly ought not to be tolerated. It *would not* be tolerated, I firmly believe, on any other subject matter than that of religion. For every body knows that to be hollow and unreal, is a thing, of all others, most dreaded in the present day. That there is a general and earnest protest being made against unreality, and a loud cry raised for sincerity and reality. Men are required to be what they seem, and institutions to do what they profess. An investigation is going forward on all sides into the principles of things, and those principles are required fairly and honestly to be carried out in practice.

But who would refuse the benefit of such an investigation to the Church? I say benefit, because if she be true, and her services founded in truth, as we believe them to be, what can she but gain by the result of it, and what can her members but gain by the pursuit of it? More especially as the fault of which we have been speaking, proceeds in most cases from inadvertence, or want of instruction, rather than from wilfulness; from not clearly comprehending what is meant to be done, rather than from obstinately refusing to do what is enjoined. We propose, therefore, to devote a few papers to the elucidation of this important point, namely, the vocal utterance of the Church's prayers and praises. We would show what the mind of the Church is upon the subject; what she provides for the use of her members, and how they may best take advantage of her provision. This will lead us, of course, over a wide tract of ground. We shall have to speak of each separate mode of vocal expression appointed or allowed by the Church, to trace its history, and, as far as we may be able, its origin: to show the reasons on which it was founded, and the right view in which it should be regarded. In short, our object will be to argue and persuade men into the use, when engaged in divine service, of those voices which God has given them. To make our Churches vocal, melodiously vocal, if possible, but whether melodiously or not, still vocal; and we will candidly state in the outset, that we have that degree of confidence in our readers, whether lay or clerical, as to believe that neither long habit nor

consequent prejudice, will hinder them from fairly weighing the arguments we shall adduce, or from deliberately accepting the truth when set before them, and proved to their satisfaction, in an earnest yet kindly spirit.

Let us, then, be agreed on one point at starting: viz that the Church, herself, is not to blame for the listlessness of her people. So far is she from contemplating a silent and uninterested assembly of worshippers, that take up whichever of her offices you please, you will find provided a very great variety of vocal and musical expression. The Order for Daily Morning and Evening Prayer, for instance. Had this consisted of a long unrelieved address on the part of the Minister, to Almighty God (the people no otherwise concerned in it than to listen and admire, or else follow as they were able), there might be some ground for complaining of dulness. But so far is this from being the case, that in connection with the single branch of praise alone, there are not less than four varieties of form afforded us for its expression: the psalm, the hymn, the creed, and the anthem; each of them capable of, we might almost say each of them demanding, a peculiar musical utterance.

The single work and office of prayer, in like manner, as it stands in our Service-book, is laid out into the beautiful diversities of collect, versicle, and response, which versicles and responses may again be uttered in a variety of ways; either in the simplest note of the Church, differing from common speech only so far as to mark and testify its elevation to the service of the sanctuary; or, secondly, in the same, or a like note, enriched and adorned with accompanying harmony; or, lastly, in those most harmonious and high festival strains, which for grandeur, solemnity, and beauty, might seem to be echoes of the services of angels. All this, remember, occurs in the course of our ordinary every day service.

In the Order of Holy Communion, our more solemn and special act of worship, there is a like interspersion of response and song, giving beauty and variety to the whole. First, the Nicene Creed, and afterwards, each in its own marked and appropriate place, the two highest hymns which the Church possesses, namely the *Tersanctus*, (Holy, Holy, Holy), before the consecration of the elements, and the *Gloria in Excelsis*, after their reception.

And all this has been done not inadvertently: the hymn, or chant, or anthem, has not been permitted to retain its place in the service, simply because it was found there; no; but because being found there, it was also found, on due and careful investigation, conducive to edifying. Such "anthems, responds, invitatories," and the like, "as did break the continual course of the reading of the Scripture," were, (we are told in the original preface to our Prayer-book), at once "cut off." Nor, again, with respect to such musical branches of the service as were retained, can we say that they were meant only for cathedrals; that service being definitely stated to be the "use of the United Church of England and Ireland" generally, to be celebrated not in Cathedrals only, but in "every Parish Church and Chapel" throughout the land.

We repeat, that with all these provisions for variety and interest throughout her services, the Church, herself, cannot be blamed for encouraging

or sanctioning the weary listlessness of her children. Did they but enter into her spirit, congregations would be far from displaying that uniformity of dulness, which now too generally characterizes them. Public worship would become a cheering and delightful act, instead of what it appears to many, an irksome and unwelcome duty.

Since, however, the fault lies with Churchmen and not with the Church; since it is occasioned by *their* negligent practice, and not by *her* faulty system, the grievances of which we complain would seem comparatively easy of remedy. Only let us approach the subject in a candid spirit of inquiry, and with a disposition to be taught; taking especial care to avoid that foolish and unwarrantable notion, which has proved a stumbling-block to so many, the notion, viz., that the Rubrics of the Church respecting the musical branches of the service, are, not *rules* or *directions*, but merely *recommendations*; that, as one expresses it, "a discretionary power is conceived to reside in the general clergy to choose such times for the psalmody or chant, as best correspond with the custom of the district, or the convenience of the congregation\*." The chant or psalmody (whatever of it at least has been authorized by the Church), is best done where the Church has placed it.

At all events, there it is, and there it should be sung, if at all. The only "discretionary power" vested in the clergy, as far as we can discover, is to determine on the fact whether it can, not on the place where it may, be done. In this latter respect, the Priest should waive his own private opinion in deference to the judgment of the Church, while in the former, the people should strive to enable their Pastor to answer in the affirmative. It is a matter in which clergy and congregation are alike concerned. Each should feel their mutual connexion; each recognize the bond of membership which unites them in one body. Each should emulate the other in striving for the honour of the sanctuary; and each should feel that they cannot better effect this than by simply and literally carrying out the plain, intelligible directions of the Church. T.

### MUSIC, AND ITS PROSPECTS, AT OXFORD.

In the *Parish Choir* for February last, we called the attention of our readers to the state of Music in the University of Oxford, as exhibited in a letter addressed to the *Guardian* by an Oxonian. The substance of this letter went to show that, though members of the University of all ranks are willing, and even eager, to do their part in the great work of advancing the cause of Church Music, yet their legitimate head in this work stands aloof, and renders them not even the encouragement of his presence. The writer alluded especially to the Choragus, the officer appointed by the University, on the foundation of Dr. Heather, to preside at Musical Practice, to be *Præfectus Musicæ Exercitationis*. We return to the point in the conviction that it is one of no small importance, seeing that so many of our parochial clergy are educated at Oxford, and that there, if any where, they must look for instruction in that most necessary, but too neglected, item of a priest's learning.

We are not disposed to lay the whole blame of this matter upon the Choragus. Unquestionably it is

inexcusable in any man to hold an office of which he does not discharge the duties; still there may be extenuating circumstances in this case, and we hope there are. Our object is not to blame past neglect more than is absolutely necessary to promote future performance. Dr. Elvey has seen years go by, and no Professor or Choragus has come to discharge his duties at Oxford; probably he has thought he is not more bound than others to show that his office is no sinecure, even though he has the advantage of being constantly resident in Oxford. It has been rumoured that he accepted the office on the condition that he should not be called upon to discharge its duties, but we do not believe it; we cannot, indeed, believe that the authorities of the University, gentlemen, mostly clergymen, can have made such a disgraceful compact as actually to promise a candidate for office that he should be permitted to hold that office as a sinecure. However, we believe we may state as a fact that Dr. Elvey never has been publicly called upon to act in his capacity of Choragus, and, coupling this with the example of his predecessors in that office, we are ready to admit that there are extenuating circumstances which in some measure free him from blame. There is one other excuse, of perhaps still more force, namely, that his senior, the Professor of Music, does not, as he unquestionably should, shew him the way. But in just that proportion in which we exculpate the Choragus must we inculcate, first the Professor, and then the University authorities in general.

Before proceeding to remark on these authorities, we will give a sketch of the efforts recently made for the advancement of Music, and especially Church Music, by individual members of the University. And first, on the principle *seniores priores*, we will notice the OXFORD UNIVERSITY AMATEUR MUSICAL SOCIETY. We will not, however, dwell long on this Society, because it is a Society established for the performance of *secular* Music, and our especial object is *sacred* Music.

The exertions of this Society were, till lately, confined to giving occasional concerts, and little or no opportunity was given for united practice; at any rate, instruction in Music to the unlearned was never thought of, so that on the whole no great advantage accrued to Music from this Society as a body. We must not, however, omit to inform our readers that very much advantage has resulted from the exertions of some of its members, to whom, as individuals, Oxonians owe much of the late progress of musical science and practice in their *Alma Mater*. In particular, it was to some members of the AMATEUR that they were indebted for the getting up, a year or two since, of several oratorios, a proceeding which, independently of its intrinsic value, certainly gave great impetus to Church Music. But we are informed that, with a view to the improvement of members, weekly practices have been lately established. We are very glad to hear of and to record this step, and we doubt not that the Society will find the gain of such a step before long in the better performance it is enabled to make of all it undertakes. We shall leave the Society (wishing it all success, for the cause of Church Music is strongly affected by the state of secular, in no way than one) with the mention that Dr. Elvey (not as Choragus, but as a private professional gentleman) conducts its concerts, and that the weekly practices are superintended by the zealous and skilful

\* Latrobe, *Music of the Church*, p. 8.

organist of Christ Church, Mr. Corfe, an honorary member of the Society.\*

We now proceed to notice a society more recently formed than that just mentioned, and as it is a society formed for the special purpose of promoting *Church Music*, we think we shall be justified in devoting some little space to a sketch of its rise, progress, and prospects. We shall draw the sketch from the published reports which now lie before us.

THE OXFORD UNIVERSITY MOTETT AND MADRIGAL SOCIETY was founded about two years and a-half ago, by the exertions of several Members of the University, who felt the want of *means for the instruction of the unlearned in Music*. The original proposer, as we learn from the report before us (p. 10, anno 1847), was an undergraduate Member of Exeter College†, and we observe in the lists given in each report that this College contributes several of the Officers of the Society. All honour to it for so doing, and all honour to him among its members whose name we see prominent in the Council list, as we do in every record of the promoters of good. He indeed is foremost in every good work that is within his reach, and much more is within *his* reach than ordinary men are able to attain. In the course of two years this Society numbered 130 members. This great success must undoubtedly be attributed to two causes, the influence of those Senior Members of the University who enrolled themselves in the *corps* at first starting, and the intrinsic value of the opportunity now afforded for the study of Music. We much regret that the reports give no lists of members, as it would be interesting to note the proportion of members contributed by the different Colleges, and especially by the Musical Colleges, by which we mean the Colleges that have Musical Foundations, which of course should take the lead in any movement on behalf of Church Music. In the list of officers given in the report for 1848, we observe that New College (Musical) contributes the President, one of the Secretaries, and one of the Council; Christ Church (Musical—the Cathedral) gives two Vice-Presidents, the Musical Director, and one Secretary; Magdalenic College (Musical) gives the Librarian and one of the Council; the Fourth Musical College, St. John's, is not represented. We are glad to see that the founder's College and the Musical Colleges head the Society, and we presume that the number of non-official members derived from these respectively is proportionate to the number of official members. Of the Officers of the MOTETT SOCIETY; thirteen are in Holy Orders, and of, or above, the degree of M.A.; three are Heads of Houses, among whom, as President, the Warden of the New College stands foremost; we observe also the name of the learned Professor of Ecclesiastical History, and that of a B.D. of Christ Church, well known for his exertions in the study of Greek Literature; one is Mus. Bac.; two are B.A.; and four Undergraduate. This analysis of the list of officers seems perfectly to establish the position laid down by the correspondent of the *Guardian* before-mentioned, that "the members of the University of all ranks are willing, and even eager, to do

their part in the great work of advancing the cause of Church Music." The Society commenced its career by issuing the following prospectus:—

"The science of Music has long been recognized as an integral part of the University Studies. Its importance has been shown by the establishment of a Musical Professorship in Oxford, and not less by the attention recently paid to it throughout the country. And some knowledge of it is indispensable to clergymen in directing their parochial choirs.

"A Society has therefore been formed, in the hope of encouraging a well-regulated study of Music within the University, with particular reference to this last end.

"It proposes to practise Sacred Choral Music, of the highest and purest character only, and Madrigals, as forming the best exercise and preparation.

"It will endeavour to provide opportunities for the formation of classes in which more elementary instruction may be given.

"It will also hope to publish, from time to time, in a cheap form, such Music unedited or difficult of access, as may contribute to its general object and be useful in parochial or other choirs.

"And in order to carry out the plan in conformity with the general principles of the University, and in due subordination to other studies, it is intended to place this, like the Architectural Society, under the direction chiefly of the senior Members of the University who may desire to give the sanction to its establishment."

We have every reason to believe that the Society has carried out these objects with great care and zeal.\* The Musical Director bears testimony to the improvement of its members in the practice of singing, and, what is perhaps still more satisfactory, we have received the assurance of several of the senior members of the University; that there has been a gradual but marked improvement in the congregational psalmody of the University Church since the foundation of the Society. We find also; "that it now possesses a small but very valuable library of reference," provided for the use of the members by the liberality of benefactors; that the Musical Director, Mr. Corfe, "has most liberally given his services gratuitously to the society;" that opportunity is given for elementary classes, in addition to the weekly general meetings.

Now all this is highly satisfactory, but yet it is not what we wish to see. We thank the Society for its efforts in the cause of Church Music, and we thank Mr. Corfe for his zeal in assisting the Society,\* but these voluntary efforts are only substitutes for the legitimate course, the course provided for by the foundation of Dr. Heather.

Now is it not a disgrace if the noblest educational establishment in the world lets pass all the opportunities afforded her of advancing that most wondrous art, Music, of securing for the cause of religion the aid she might secure by musically educating her sons, most of whom are to be teachers in, all of whom must be members of, the Church? In this age in which we are so intolerant of sinecures elsewhere, why should we tolerate them at Oxford? It is no answer to assert the general neglect of the profes-

\* We write on unquestionable authority, but we have no written documents or reports of this Society to refer to as evidence.

† We are informed that this gentleman was also the originator of the weekly practices of the AMATEUR SOCIETY above mentioned.

\* The very highest praise is due to Mr. Corfe for all he has done since his appointment to Christ Church. He has worked wonders at Christ Church, though alas! very much yet remains to be done, and he has generously given time and labour in every direction for the advancement of his art.

social system, because, in the first place, for the professorial system in other faculties another has been substituted which, in the opinion of many, far outweighs it in its advantages, and, in the second place, the Professors do at least offer their lectures, and, if they can find pupils, give them. Not so with Music. No substitute for the Professor's teaching is, in this case, given within the walls of the colleges, nor yet does the Professor come forward to offer his lectures; we have shown that if he did so numbers would gratefully avail themselves of his instructions; his class is ready made to his hands. It was known that Dr. Crotch was old, and had lived a life of usefulness, at the time when, a few years before his death, public attention was so strongly turned to the real cultivation of Music, therefore his silence was held excusable; it was however hoped, on his death, that a Professor would be appointed who would perform his professorial duties, and the more so as it was well known that there were some among the candidates who were extremely anxious to obtain an opportunity of turning to good account the musical spirit now so happily awakened in the University. But what has been the case? Upwards of a year has passed since the appointment of Sir H. Bishop as professor, and Dr. Elvey as *choragus*, and not one step has either of these gentlemen taken towards the discharge of the duties of his office.

As we have already stated, we value in the highest degree the efforts of the MORETT SOCIETY and their Musical Director, but we look upon them as provisional, substituted for the legitimate Musical Classes and Choragus; and we earnestly recommend the Society to use all possible endeavours, whether by petition or otherwise, to obtain for the University the restoration of its long suppressed privilege, public Musical Instruction\*. The other University authorities are even more to blame than the Musical ones, for they know the state of things at Oxford, they know how useful sound musical instruction at Oxford would be to the Church at large, and they ought to act accordingly and summon the Musical Professors to discharge their duties. We presume Sir H. Bishop can lecture on Music; we know he *does* so, at the Whittington Club, and why should he not at Oxford? At all events, if he cannot, many can, and would be glad to do so, and some one of these should have been chosen. As for Dr. Elvey's ability to conduct a chorus, every Oxonian knows it.

Nothing that occurs at Oxford is of simply local interest, accordingly we have had no hesitation in dwelling on this subject; for every influence brought to bear on Oxford tells through the length and breadth of the land. Oxford is a heart whence go forth pulsations that are felt wherever the English Church raises her voice. It is not too much to assert that the scandal of the Bristol Cathedral Service would never have occurred had the Universities received their due in the matter of Musical Education; for, to quote the words of a living writer, "so long as music continued to be a part of the education of a clergyman (that branch of the art, at least, which might form a portion of his daily duty), the ministers

\* We should suggest the following division of labour, if, at least, the duties are not definitely assigned by the Statute. For the Professor, Critical, Historical and Theoretical Lectures; for the Choragus, Superintendence of Practical Music.

of the Church were never found among the advocates of destruction or innovation. They knew better: from study came knowledge, from knowledge admiration. They were the advocates of Cathedral music in the pulpit and from the press; many were ornaments and examples to their respective Choirs, many enriched the libraries of the Cathedrals by their compositions." And again, "a musically educated priest was never known as its assailant, nor ever appeared in the character of an innovator. . . . Among such will uniformly be found (as far as our inquiry and experience extend) the zealous advocates and ardent admirers of the Cathedral Service\*."

And so, for the present, we leave this unexhausted—inexhaustible subject.

#### ST. MARK'S COLLEGE, CHELSEA.

MOST of our readers are aware, we believe, of the aspersions which have been cast upon this excellent institution, and more especially upon its chapel services, in consequence of the choral service having been adopted and adhered to. But a patient continuance in well doing is rapidly overcoming, we rejoice to find, all such imputations, and thoroughly vindicating the college and its chapel, as being conducted faithfully upon the principles of the Church. At a recent meeting in support of the institution, held at the Sanctuary, Westminster, the Lord Bishop of London thus bore testimony to the fact:—

"It was said by some that the teaching at St. Mark's was not in strict accordance with the practice and discipline of the Church of England. Now, he would say, as to the form of worship there observed, that as long as it was strictly confined within the letter of rule of the Church of England, no man could avow that the pupils were taught that which they ought not to be taught. In these times of doubt, when scorn and contempt were thrown on the holy laws of the Church of England, it was some praise to say that at St. Mark's the public worship was carried on according to the most perfect letter of the Church's rules. Then, as to doctrine, the scholars were deeply imbued with the truths and principles of the Holy Scriptures. He ventured to say that the pure doctrine of the Church was taught at St. Mark's, and that there existed there no inclination or tendency to extravagant notions of the description alluded to by the objectors. Indeed, he had heard some friends of the college express an opinion that, in some particular instances, the teaching had leaned in an opposite direction. He had always come forward to assert that the true doctrines of the Church were taught at St. Mark's; and he thought it the more necessary to say this, as he saw Archdeacon Allen present, who was one of her Majesty's inspectors of schools; and he could wish that Mr. Moseley had been present, who had borne his testimony to the excellence of the training at Saint Mark's—and the testimony of such a man, so employed, and who was so determined to speak the truth on all occasions, he was sure would be received with pleasure by the meeting. It was impossible to refrain from drawing a contrast between the state of popular education and the condition of teachers some thirteen years ago, and what it was now; more especially when they considered the crippled means and difficulties with which the promoters of this great cause had had to combat."

The Bishop's appeal to Archdeacon Allen was

\* From "The English Cathedral Service, its Glory,—its Decline,—and its designed Extinction." (Simpkin, Marshall, and Co., 1845); a work we would put into the hands of every Churchman, albeit written, it is reported, by a dissenter.

heartily responded to. His Lordship, the Archdeacon said

"Had touched upon the objections that had been made to St. Mark's; it hardly became him (the Archdeacon) to advert to these objections, yet, perhaps, he might be allowed to say that, while he much regretted that those objections had been made, he felt that those who made them would, if they could see these teachers at work in their several schools, be assured that those objections were unfounded. He bore his testimony the more freely as his own sympathies were not in accordance with the service at St. Mark's Chapel. He loved a more severe service. He was physically incapable of entering into the beauty of a choral service; but after what had been said by Mr. Acland, he (the Archdeacon) must declare himself to be so far a convert that he wished never again to open his lips against the choral service at St. Mark's. He thought, too, that those who were unable to appreciate this service, ought not, because of such a matter, to refuse their cordial sympathy to one who, like the Principal of St. Mark's, had, under great discouragements, laboured faintly in his work, and who had done so much to advance the cause of real religion in our parochial schools."

Mr. Acland's testimony embodied those of Mr. Moseley (the Government Inspector) also "a man," as he once observed, "more likely to be led away by fancy," and who had declared he showed that in training the students to an affectionate and intelligent appreciation of the Church of England, "*the service of the Chapel was priceless.*" The report of the meeting, from which we quote, states that—

"Mr. Acland entered at length into the question of the effect and character of the choral service, maintaining that it made the students fond of the daily prayers, which might else be tedious to country lads; that the musical practice for it offered at once the means of mental cultivation and refinement, and a most innocent employment of leisure hours—observing emphatically that, after frequent observation of its practical effect, he was convinced that the choral service must be either abandoned altogether, or maintained complete. Let them have a service which they could defend as reverent, rational, consistent; not a thing of shreds and patches, with bits of unmeaning ornament stuck in here and there; above all, let there be no professional display, no showing off of particular voices; nothing could be more offensive or detestable in divine service. He was convinced that this service, so far from making plain parish service distasteful, gave the students a high idea of real excellence in music, which would not seek for feeble imitations of it, while it gave them, through life, a bright spot to look back on, as we looked back to our days at Eton or Winchester, Oxford or Cambridge. It would be a hard thing to rob the masters learned at St. Mark's of this centre of their affections on account of our miserable divisions."

These testimonies to the excellence of the Choral Service are on all accounts most gratifying,—they must have consoled the reverend the Principal of St. Mark's for the many frowns and discouragements he has had to endure for his adherence to it, and they will gladden the hearts of all who are friendly to the cause of church music in its integrity and its efficiency.

We may avail ourselves of this opportunity to mention, that the Chapel of St. Mark's has recently received a valuable acquisition by the ordination of Mr. R. Graves, B.A., of St. John's College, Cambridge, as one of its chaplains. Mr. Graves is an accomplished musician, and he has a fine voice, and is thoroughly master of the choral service.

## Lectures on Ecclesiastical Harmony for Parish Choirs.

### LECTURE I.—INTRODUCTION.

THERE is, or ought to be, a great distinction between music intended for the church, and that for the chamber, the field, the opera, or any other place of worldly amusement.

The opinion is now becoming general; the ancient *cantus plenus*, or Gregorian Chant, is the most fitted for prose Psalmody. What is the cause of this superior fitness? and why cannot we, with our boasted advantages, produce as excellent music for the Church as our forefathers? We have not the same gamuts; hence, we cannot write melodies of the same character: we have fixed on different rules of harmony,—different sequences of chords—different cadences, suspensions, &c., in short, we have fettered our minds, and limited our means, so that although the "doctrine of harmony" may be more subtle and refined, it cannot be so properly applied to Church purposes.

In former times when a Church musician, set about to compose a melody to a given hymn, he did not inquire whether it should be in the major or minor key, (as must be done now-a-days;) but which *mode* was most in character with the words; and having fixed on the most appropriate gamut, his next object was the most appropriate harmony, and as each mode had its own peculiar harmony,\* it happened, of course, that there was a joint fitness of purpose. Hence was produced a Psalmody, both prosaic and metrical, unlike, and eminently more appropriate than any produced in after times, since the reduction of all the modes to the present system of two only, and one of them moreover, the most secular in character of all. It is a fact, that there are fewer psalm and hymn tunes in the Ionian modes, or eleventh and twelfth tones, than in any other, and these, generally, so written as to avoid the secular cadences and pauses as much as possible. With all their "awkwardness and stiffness," the old melodies and harmonies possess a noble, manly, dignified, vigorous, devout sentiment, inexpressible, and almost unintelligible until after diligent study of their superior fitness of purpose.

It would occupy too much space in a work like ours, to enlarge on this, and we are anxious to pass, as speedily as possible, to the subject we have undertaken; namely, to place before the student more simple and appropriate harmonies, together with the rules, so far as we are enabled to collect them, which were employed by the most eminent of the ancient Psalmists of our Church; and it will be our endeavour to divest our discourse of as much technicality as possible, and use only those scientific terms which are indispensable; taking care to define each term when introduced in the best and clearest manner in our power.

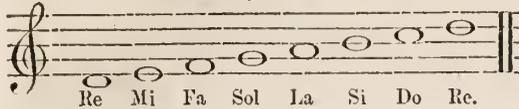
GAMUTS OR MODES—INTERVALS—SEMITONE, OR HALF-TONE—TONE—MINOR THIRD—MAJOR THIRD. EXAMPLE OF EXTEMPORE HARMONY.

It is presumed the student has a knowledge of the construction of the modern major scale, C, D, E, F, G, A, B, C; or Do, Re, Mi, Fa, Sol, La, Si, Do; and

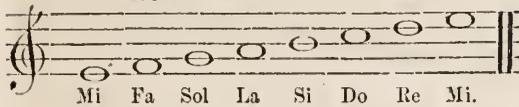
\* For a knowledge of the Ancient Church Modes, and their harmonies, we refer to Mr. Spencer's "Concise Explanation of the Church Modes," published by Novello.

It will be necessary for the purpose of facilitating the understanding of the following Lectures to have a knowledge of the construction of all the Church modes, but most especially of those called Authentic, viz: the Dorian, Phrygian, Lydian, Mixolydian, Æolian, and Ionian or as they are also called the 1st, 3rd, 5th, 7th, 9th, and 11th Tones. These gamuts are formed of the natural notes in the following manner:—

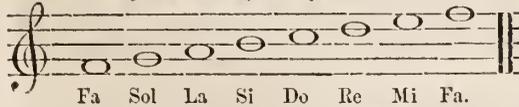
*Dorian Mode, or First Tone.*



*Phrygian Mode, or Third Tone.*



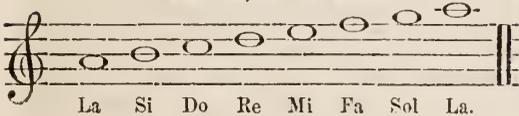
*Lydian Mode, or Fifth Tone.*



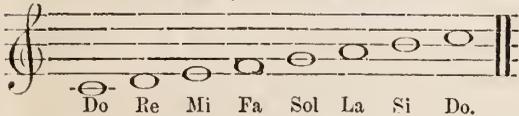
*Mixolydian Mode, or Seventh Tone.*



*Æolian Mode, or Ninth Tone.*



*Ionian Mode, or Eleventh Tone.*



We have represented all these on the treble staff to facilitate the acquirement; and must refer those who wish to know the legitimate positions, with respect to exact pitch of each mode, to Mr. Spencer's work on the Church modes.

It will easily be perceived that the Ionian mode, or 11th tone, is our modern major scale, and that the others are formed simply by taking some other note than Do, for the first note, and continuing the scale to the 8th; thus the Dorian ranges from re to re, the Phrygian, from mi to mi; the Lydian from fa to fa; the Mixolydian from sol to sol: the Æolian from la to la; and the Ionian from do to do. We must notice that in each of these, the *interval*, i. e., the *distance* between the syllables or notes *Mi* and *fa*, is a *semitone*, or *half-tone*; as is also that between the syllables or notes, *Si* and *Do*.

This interval—the half-tone, or semitone, is the

smallest; and the next greater interval is called a *Tone*. A tone is an interval of two half-tones.

The interval or distance between the notes Do and Re; Re and Mi; Fa and Sol; Sol and La; La and Si; is each of them a tone.

We must for the present, pursue a little of the language of the science of music, until we arrive at a point when we can practically apply it, and inform the student, that the note

Re is said to be a *second* to the note Do.

Mi " " " Re.

Fa " " " Mi.

Sol " " " Fa.

La " " " Sol.

Si " " " La.

Do " " " Si.

Similarly; the Note

Mi is said to be a *third* to the note Do.

Fa " " " Re.

Sol " " " Mi.

La " " " Fa.

Si " " " Sol.

Do. " " " La.

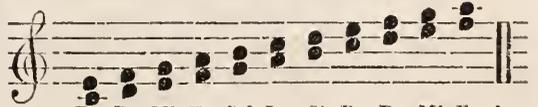
Re " " " Si.

NOTE: All these intervals are reckoned *upward*.

Now of these intervals of a third, some are greater than the rest; and hence called *Major*, i. e., greater, *thirds* the lesser being called *Minor*, i. e., lesser *thirds*. Hence we have the interval between Re and Fa, Mi and Sol, La and Do, Si and Re; each a minor, or lesser, third; and the interval between Do and Mi, Fa and La, Sol and Si; each a major, or greater, third.

Each of these major and minor thirds is a *consonant interval*, i. e., the two notes containing either of them produce an harmonious, or agreeable sensation on the ear, when simultaneously heard together, thus:—

Mi Fa Sol La Si Do Re Mi Fa Sol La



Do Re Mi Fa Sol La Si Do Re Mi Fa, &c.

In the earlier state of knowledge in Church harmony, certain Introductory Anthems, or Introits, and other compositions of the Church, were sung, harmonized in thirds; and from the circumstance of this harmony being performed by the singers *without the harmonizing third being written, but sung as it were, of one's own accord*, it was called "Falsus Bordonus," by the Latins; "Falso Bordone," and also "Contra punta a la mente," by the Italians; "Chant sur le Livre," by the French; "Contrapunete aus dem Stegreife," by the Germans; and "Extempore Counterpoint," by the English.

The following is a specimen of this simple and very easy method of harmonizing a given melody, and is by no means ineffective when properly performed, although it is not such a composition as would be approved of now-a-days, nor do we give it except as an historical specimen, as well as a mode of exhibiting the effects of the various 3rds. Nevertheless, the German peasants amuse themselves and delight their hearers by this kind of extempore counterpoint with this difference, the *thirds* are placed *under* the melody, instead of over it.

## OFFERTORY SENTENCE.—(FROM MERBECKE.)

8th Tone.

The Melody is in the Bass and Alto parts.

Treble and Alto.

Tenor and Bass.

What - so - ev - er ye would that men should do un - to you, even so do un - to them; for this is the law and the pro - phets.

In this specimen of the ancient method of harmonizing extempore, the thirds are placed *over* the melody, and sung by the trebles and tenor voices in octaves to each other, while the melody is being sung by the alto and bass voices, also in octaves to each other. Such harmony as this, of course, belongs only to the "infancy" (although not to the earliest infancy) of counterpoint.

SIGMA.

ON THE ANTHEM "HOLY, HOLY, HOLY."—  
By J. BISHOP.

IN the organ accompaniment of the anthem printed in the present number, particular attention should be given to the effect of the "tie" between two notes of the same name and pitch; and wherever it occurs the organist should be careful not to *re-strike* the note. When in two following chords there are notes of the same name not connected by the "tie," such notes *are to be repeated*. An observance of this direction will be found to assist the singers in phrasing, and in attaching the first note of a new phrase with certainty (in which position it is that the note is struck a second time). An historical notice of John Bishop, the composer of this anthem, will appear in our next number.

## MUSICAL EXERCISE AT OXFORD.

OUR readers may remember that in our January Number we gave an account of the performance of a musical exercise for the degree of Mus. Bac. by Mr. E. G. Monk, of Exeter College, Oxford. A similar occurrence took place in the same University on the 19th of June, being the Tuesday in Commemoration Week. The candidate upon this occasion was Sir Frederick Onseley, Bart., of Christ Church, and it is worthy of remark that he is not only an amateur musician, but has taken the degree of M.A.; this

being, it is believed, the first instance in this University of a Master of Arts presenting himself for a degree in music. It is understood that Sir Frederick hopes to be admitted into Holy Orders, and he will doubtless use his musical talents to good purpose in the service of the Church.

The exercise consisted of an overture and two bass solos, each of which was followed by a chorus in five parts. The overture was in three movements, a solemn and devotional andante in common time, followed by a well-constructed fugue, of lighter character and in tripple time, and this again was succeeded by an andante, similar to the former and in some parts identical with it. The words of the Anthem are from the 10th chapter of Jeremiah, verses 10, 12, 13, 16 and 17. The opening solo, "The Lord is the true God," is a good piece of declamatory music, and was very well given by Mr. H. Phillips. It was followed by a brisk chorus to the words of the 12th verse, which in its character reminded one rather strongly of Hadyn's Creation. Perhaps a more agreeable though not less skilful piece was the next solo, consisting of the 13th and 17th verses, of which the last few words were repeated in chorus. The part beginning "Who would not fear Thee, O King of Nations!" was particularly pleasing. The whole was concluded by a hallelujah chorus in fugue. This, as well as the fugue in the overture was exceedingly well worked up. We should add that the instrumentation throughout was very judicious, and the jubilant portions, especially the choruses, were very spirited.

The performance took place at two o'clock in New College Hall, in the presence of the Vice-Chancellor and Proctors. The audience, which was very numerous, completely filled the Hall, many persons not being able to obtain seats. Sir H. Bishop, Mus. Bac., conducted the performance as professor, the candidate himself presiding at the piano forte. The orchestra, which was led by Blagrove was that of the Oxford

Choral Society, assisted by a few professionals from London and some amateurs of the University; the choruses consisted almost entirely of amateurs of the University and City. The whole body seemed to enter into the spirit of the composition and the performance went off to the satisfaction of the audience, who seemed only to find fault with the shortness of the exercise.

It is encouraging to observe these evidences which the University gives of the interest which her members take in musical matters, but we cannot help thinking that much more might be done if some of the Senior Members of the University who are known to be good performers, vocally or instrumentally, would give more open countenance than they do to such pursuits by joining in the performances, which now they only honour with their presence. Although it does not quite fall within our province, we may observe with pleasure, that at the concert of the Musical Amateur Society, on the day preceding the performance of Sir F. Ouseley's exercise, we counted four M.A.'s among the performers. We hope that their example, as well as Sir Frederick's, will be followed by others of the same standing.

#### THE CHORAL SERVICE AT LINCOLN CATHEDRAL.

WE were misled, it appears, in our last Number by a correspondent of the *Guardian*, as to the discontinuance of the choral service at Lincoln Cathedral. The Dean of Lincoln has addressed our contemporary, explaining that the occurrence in question was occasioned from the periodical cleansing of the organ, which occupied four days, during which the choral service was not performed. But it was not necessary, nevertheless, to dispense with the choir. The organ is not always essential to the due performance of the choral service. We are glad, however, to observe the manifestation and concern about it on the part of the Dean, and the anxiety he expresses "to be taught his duty in order that he may do it the better." Let the Dean but act earnestly in that spirit and there will soon be no cause to complain of the manner of performing any of the services at Lincoln Cathedral.

#### CATHEDRAL TRUSTS AND THEIR FULFILMENT.

A VERY important Pamphlet\* on this subject, has come into our hands. It is a subject of the deepest interest to the Church, and more particularly as respects the department of her ordinances, with which we have specially to do; the choirs whether of cathedrals, or parish churches. The exposition which the author gives of it is in every account most deplorable. "Cathedral Trusts and their Non-fulfilment," would be the most correct title for the pamphlet; for as a general rule, throughout the country such trusts are certainly not fulfilled, and most of all is their fulfilment neglected as regards the establishment of effective choirs, and a provision for the choristers.

\* "Cathedral Trusts and their Fulfilment." By the Rev. Rob. Whiston, M. A., Fellow of Trinity College, Cambridge; and Head Master of the Cathedral Grammar School, Rochester. London, Ollivier.

The author gives the greatest prominence to the case of Rochester.

"The prebendaries at Rochester have had their stipend augmented from 20*l.* to more than 680*l.*, and may and do hold more than one valuable living, with the privilege of bestowing others upon relations, connexions, and friends. The stipend of a minor canon is raised from 10*l.* to 30*l.*; but he cannot hold more than one living, which, in fact, partly pays for cathedral services. The prebendaries of Rochester attend the cathedral once a day, and occasionally twice, during their residence of two months, and preach ten or twelve sermons: 'the minor canons,' says the Bishop of London\*, 'do the greater part of the duty in all cathedrals.' Again, the stipends of the choristers are raised at Rochester from 3*l.* 6*s.* 8*d.* to 9*l.* 10*l.* and 14*l.* 6*s.* 8*d.*; and those of the singing men from 6*l.* 11*s.* 10*d.* to 50*l.*, for which they do duty twice a day during the whole year. Now, this is not enough to maintain the singing men, 'who were to have their sustentation in the Church,' so the deficiency is made up by the profits of trade or business. And yet, say the statutes, (cap. xxx.) 'because nobody can worthily attend to the duties of divine worship, and be at the same time occupied in secular services, in order that those who minister in the choir may not be hindered from their duty, we have decreed that inferior ministers, such as butlers, cooks, &c., be substituted,' to provide for the common table, at which the singing men were to dine, but which does not exist at all.

"Now all this shows, that neither on the ground of excess of duty, nor peculiar disabilities, nor loss of ancient privileges once enjoyed by themselves, nor the concession of new advantages to others, can deans and prebendaries justify the inordinate increase of their own receipts, and the inadequate augmentation of the stipends of others."

At Rochester, too, the "grammar boys" who ought all to be taught singing, and as choristers, are treated in such a way, so grossly deprived of their fair share of the revenues set apart for their benefit, as well as the benefit of the canons, that Mr. Whiston does not hesitate to declare, that the Dean and Chapter, "either forget or cease to regard the oaths which they have taken."

Again, at Canterbury. In cap. 32 of their statutes, is this ordinance, "We moreover will that the *grammar boys* who are maintained at the cost of our Church, be present in the choir on festival days." Upon which Mr. Whiston very fairly remarks. "Now after premising that the *presence of the grammar boys in the choir is* enforced according to this statute, we may ask whether any one, with these insurmountable injunctions before him, can avow that it was not the donor's intention that the fifty boys of Canterbury cathedral, and the twenty of Rochester, as well as others, were to be *maintained*, and that liberally, out of the funds of those cathedrals? And if so, may not the choristers, the grammar boys, and other members of the church of Canterbury, sincerely as well as solemnly, adjure the dean and chapter of Canterbury, as they expect comfort at the last day, to dispose of the Church's lands for Jesu's sake, as the donors intended?" What will a poor scholar, with his 4*l.* cut down to 1*l.* 8*s.* 4*d.*, think of a prebendary with

\* "Mirror of Parliament," July 24, 1820.

his 40*l.* swollen to 900*l.*, or it may be 1025*l.*\*, and reading from the altar, "Whatsoever ye would that others should do unto you, that do ye also unto them?" The lad may know him to be a clergyman by profession, will he think him in faith and practice a Christian?"

But bad as this is, it is even worse elsewhere. "Still," he observes, "we must not compassionate the boys at Canterbury too much: some pity is wanted for the forty at Worcester, who are in a worse plight. Instead of 2*l.* 13*s.* 4*d.*, they get only 5*s.* 10*d.* each: for 2*l.* 2*s.* 6*d.* is taken from each boy and given to the second master, and 5*s.* more is further 'alienated,' or taken from them, and given to the head master. The result of which is, that the head master has a less stipend† than the second, and that the forty boys at Worcester, instead of being maintained at the cost and charges of the Church, get 5*s.* 10*d.* each. And yet the income of the late Dean of Worcester was raised‡ from 100*l.* to 1486*l.* 11*s.* 9*d.*, and that of each prebendary from 20*l.* to 626*l.* 3*s.* 1*d.*, while the 2*l.* 13*s.* 4*d.* was cut down to 5*s.* 10*d.*"

We might multiply the cases of this kind, as they are given in the pamphlet before us; but *Ohe! jam satis!*

Alas! that it should be so, but such would appear to be the rule of the Deans and Chapters of England—to enrich themselves, but to pinch the minor canons, and to starve the choristers! Can we, wonder, then, that our cathedral choirs are generally so defective; and that the Choral Service should have become, in so many instances, so mere an apology for what it ought to be, what it was designed to be, and what ample funds have been provided, that for ever it should be?

#### Notices of New Works.

*Anthems by Eminent Composers of the English Church.*  
Collected and Edited by the Rev. W. H. COPE,  
M.A. No. 1.

A good beginning: Two choice favourites bid us welcome on the threshold,—Adrian Batten and good old Dr. Byrde. We always loved the compositions of Batten, notwithstanding the cry of dryness so often raised against them. For ourselves, this dryness, as it is called, is their main charm, its true explanation being that Batten composed not only on ancient models, but in the ancient Church modes, whose bold and abrupt progressions supplied him with his foundation for a harmony at once vigorous and solemn. Such antique grandeur of style, we are ready to admit, is hardly calculated to please ears which have been tuned to modern harmonies, and trained in the modern system of modulation. In at least one cathedral, that we know of, the choirmen are accustomed to turn the opening words of one of Batten's anthems, "Deliver

\* "Report No. 2, of the Ecclesiastical Commissioners" gives 14,377*l.* as the sum shared by the Dean and Chapter of Canterbury in 1831.

† This stipend is 90*l.* of which 45*l.* is a "gratuity," not continued after appointment to a living.

‡ Table 5, of "Report II. of Ecclesiastical Commissioners."

us, O Lord," into a prayer against his own music. While the supremely contemptuous account given of him in the "Dictionary of Musicians," is, that being "organist of St. Paul's, in the reigns of Charles I. and Charles II., he composed some Church music of no remarkable character." We, on the contrary, assert, that the music of Adrian Batten is of a most remarkable character, considering the period when he wrote; considering that in his love for the ancient and pure style of Church Music he bravely stemmed the tide and torrent of fashion, which had set furiously in the opposite direction. His course, too, had been chosen, not rashly, but after years of study and intimate acquaintance with the writings of those Church musicians who preceded him. He himself writes, in the preface to his "Synopsis of Vocal Music," published in 1680, "The operation and experience of the practical part of composing require the study and expense of many years." Rarely, however, do we meet with so light and graceful a specimen of Batten as that in the Number before us. It is Gibbons all over. It opens with the opening chords of the Magnificat, in Gibbons's well-known service in F, and ends with the concluding phrase of the same composition. For those who possess the "Anthems and Services for Church Choirs," it will be interesting to compare with this anthem of Batten's the motett of the illustrious Palestrina on the same subject. Every reflection of Gibbons (and we call this a decided reflection of Gibbons) must needs reflect also Palestrina, with whose sweetly flowing melodies the mind of the English composer was deeply imbued. We fancy we can trace even here, though at third hand and apparently undesigned, a degree of resemblance between the treatment of occasional passages in the two compositions. But we must leave them for such of our readers as may have the opportunity to trace out for themselves. We are much indebted to Mr. Cope for providing us, at so cheap a rate and in so compact a form, with an author calculated to awake such agreeable reminiscences. "It is much to be wished," wrote Mr. Jebb, in 1843, "that the influence of the Motett Society, lately established in London, might induce a larger adoption of the works of Palestrina in our Choirs, not, however, to the exclusion of our own composers." He adds, "to this end, a skilful adaptation of his music to English words, and to good English, a matter of no small difficulty, is essential." Mr. Cope will we trust be found to have contributed to both these desirable ends by the production of the unpretending but agreeable Number before us. By its first anthem he will have called attention to the works of Palestrina, and by its last, Dr. Byrde's, in which English words have been so well substituted for the original Latin, he will have taught adapters a useful lesson, and encouraged them by a most successful example.

\* \* \* Rev. W. Cope begs us to state that owing to the accidental destruction of the printer's premises by fire, the publication of the second number of *Anthems* has been unavoidably delayed. It will, however, appear in the course of a few days.

LESSONS IN SINGING.

NO. VIII.—THE MINOR SCALE.

(Concluding the Series.)

You will remember that we have spoken hitherto of but one kind of SCALE, namely the DIATONIC MAJOR, so called from having between its key-note and third, an interval of two tones, in other words, the major, or greater third.

[Show this on the board, writing the three first notes of the scale of Do.]

But there is another kind of scale which it is very important for you to learn, because of its frequent use, particularly in sacred music. This is the MINOR SCALE, so called from having the interval of a tone and a half only, in other words of the minor, or lesser third, between its first and third notes.

I do not mean to say that these two are the only forms which diatonic scales are capable of assuming. There were several others commonly used by the ancient Church musicians, and indeed by composers generally down to the middle of the seventeenth century, and very solemn and grand were the harmonies built upon them. But since that time, by a kind of common consent, and to the great loss and injury of Church Music, all other forms have been dropped and abandoned, save the two of which we are now speaking.

Every diatonic scale, then may, according to the modern system, assume the two forms or modes called respectively major and minor. Consequently every major scale must have its relative minor, in other words, may be turned into a minor scale without altering the signature. To do this you will have to take the sixth note in the scale, and start with it as a key-note. Thus, instead of singing up the notes of the common chord 1 3 5 1, start with 6, and sing thus, 6 7 1 2 3 6 — 6 3 1 6, and you will understand the fundamental difference between the major and minor scales. At the same time you will see a great difference in the character of their expression, the one being more solemn and plaintive than the other.

[Let the class sing over repeatedly the sounds of the minor chord, as represented by the figures given above.]

Q. How, then, may you find out the relative minor of any given major scale?

A. By remembering what is its sixth note, and taking that as the key-note of the minor scale required.

Q. Give some instances. The relative minor of C or Do?

A. A or LA. That is to say, the 6th above, or minor third below the original key-note. Relative minor of RE? SI. Of FA? RE? Of SOL? MI. Of A? E♭.

Q. Do you alter the original signature in these cases?

A. No; it is retained.

Q. What, then, is the signature of the scale of RE minor?

A. The same as of FA major, namely, one flat.

Q. The signature of MI minor?

A. Same as SOL major, one sharp. Of B minor? Two sharps. Of Do minor? Same as its relative major MI ♭.

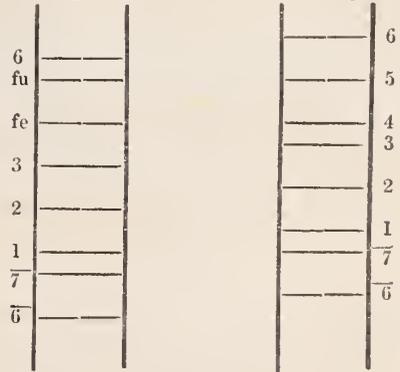
The only difference we have remarked hitherto between the minor and major scale lies in the position of the first semitone, which falls between the 2nd and 3rd notes of the scale, instead of between the 3rd and 4th; and you might naturally suppose that the other semitone would occupy a corresponding place between the 5th and 6th notes of the minor instead of the 7th and 8th as in the major. But you are now to learn further that in singing through the notes of the minor scale, it is usual to sharpen both the 6th and 7th, when ascending, and to restore them to their natural position when descending, thus:—

6 7 1 2 3 fe fu 6 — 6 5 4 3 2 1 7 6.

Here, then, is another difference in the construction of major and minor scales.

Ascending it is thus:

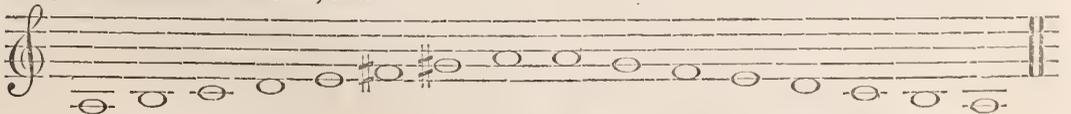
Descending thus:



Or, if placed upon the staff



Or, if written an octave lower, thus:



The reason of this difference may be explained as follows: By the rules of modern music, the 7th note of every ascending scale is required to be a semitone only distant from the 8th; so as to run naturally into it, and lead necessarily to it. From this circumstance the 7th note has acquired the name of the

*leading note*, as though it insisted upon the key-note following it. The ear, it is said, would not otherwise be satisfied. In order to comply with this rule, the *sol* natural of the original major, [see scale as above written,] must become *sol* ♯ in its relative minor. But this change renders necessary another. For supposing you were to leave the scale *so*, with the *sol* sharpened, and the other notes standing exactly as they did before, you would have, from *FA* natural, to *sol* ♯ a tone and a half, which is an interval not allowed in the diatonic scale. Hence having sharpened the *sol* you have to sharpen also the *FA*, and the scale of *LA* minor, ascending, will stand as written in the example. In descending, however, there is no such necessity; no leading note to be trimmed and adjusted, and therefore the notes may stand in their original position.

[Sing the minor scale several times up and down, in this and other keys, by figures and notes.]

I practise you thus, in order that your ear may become familiar with the peculiar tune and rhythm (so to speak) of the minor scale. But there will be no great difficulty in singing those changed notes when they occur in a musical composition, since they are invariably marked as accidentals.

The only remaining difficulty in connexion with the minor scale would seem to be this: how to decide, with reference to any given piece of music, whether it is written in the major or minor mode, the signature of every major scale being precisely the same as that of its relative minor. On this point I cannot do better than quote from Mr. Hullah's Manual, page 110.

"There are two ways," he says "of deciding. The first is to look, whether the last note (or the first two or three notes) belongs to the major or the minor chord. This, however, is not an invariable test, because some notes are common to both chords. The second and far surer method, is to look forward for the sharpened sixth or seventh of the minor mode; if you do not find one, or both, in some early part of the composition, you may conclude the scale is major.

Suppose a signature be 

there is a moment's doubt whether the music following be in *mi* ♭ major, or *do* minor. Look whether the last note belong to the chord of *do* or of *mi* ♭, which will, perhaps, decide the scale. If not, look forward a little for *la* ♯ or *si* ♯, the 6th and 7th of the ascending scale of *do* minor; if they be not forthcoming, you may conclude the mode is major.

"After all this, the teacher will do well to caution his pupils on the insufficiency of any precise rule for invariably deciding whether a composition be major or minor. There is a something in the general aspect of minor passages, which practice alone will enable them to recognize. It must be confessed, that the similarity of signature of major scales and their relative minors, is a radical defect in the method of writing music."

T.

MUSIC IN THE CEREMONIAL SERVICES OF THE CHURCH.

There is nothing in which the solemn strains of the Church may be more appropriately or more affectively employed, than her public ceremonials. Sev-

eral of the Psalms were composed for such occasions, as, for instance, the 30th, which is "a song used at the dedication of the House of David;" the 47th, composed and sung it is believed on the occasion of bringing the ark into the Tabernacle on Mount Zion; the 118th, where a King of Israel appears leading his people in procession to the Temple, there to offer up praises and thanksgivings for national deliverance; or the 135th, thought to have been sung by the Levites at opening the gates of the temple. Such an adaptation of sacred song to special occasions of ceremony, particularly those of dedication and consecration, has ever prevailed in the Church of God; and the Psalmist himself attests, while he thus describes, it:—"It is well seen, O God, how thou goest, how thou, my God and King, goest in the sanctuary. The singers go before, the minstrels follow after; in the midst are the damsels playing with the timbrels."

The reverential and edifying practice of applying our divine melodies to the purposes of public celebration, was made available, and with the best effect, on the occasion of laying the foundation-stone of a new church, about three weeks since, in the district of Christ Church, St. Pancras. The proceeding was first sanctified by the performance of Divine Service at Christ Church, where a combination of five choirs imparted a solemn grandeur to the choral service, both in Morning Prayer and the Communion, such as is rarely, if ever, heard, in our cathedrals, let alone our parish churches. After these devotions, which occupied several hours, in consequence of the great number of communicants, the clergy and chorists, about seventy of the former, and a hundred of the latter, all in surplices, preceded by a banner bearing a cross, and accompanied by a long train of the parishioners, walked in procession to the site, a distance of nearly half a mile. There was not, it is true, music in this part of the ceremony, the singers did not go before, nor did the minstrels follow after; but there was at the ground, both before and after the laying of the stone, which was done with great reverence by Baron Alderson, who entered very earnestly into the whole proceeding. The order for this interesting ceremony includes two Psalms, and two anthems, which were sung with very fine effect; and a solemnity was thereby given to it, far beyond anything which the mere reading would have had. Crowds of people witnessed the service, and judging from their still and reverential demeanour, they all appeared deeply, and many of them devoutly, impressed by it.

A sad contrast to this was exhibited at the consecration of a church, or, more properly, chapel, at Prince's Gate, Knightsbridge, about ten days since. The building itself is execrable, as an ecclesiastical edifice. Not only is its style most unsuitable, but it is a plastered and altogether frail concern, quite unworthy of the Church; and the sooner it is taken down, so that something of a more substantial and sacred character may be reared in its stead, the more creditable will it be to all who have to do with the parish, and the more likely to serve effectually the holy purposes to which it is dedicated. It cannot be said,

"They thought not of a perishable home  
Who thus could build:"  
for to all appearance, a more perishable structure, for

such an object, we have seldom seen reared. A correspondent of the *Eccelesiologist* called it "revived Pagan;" but we are persuaded that the Pagans would have been ashamed of such an abortion for one of their temples. Then the internal arrangements are highly reprehensible. There is no chancel, or the slightest apology for one; and the choir is placed far away aloft at the opposite end beside the organ. Instead of a prayer desk and lectern, there is a most outrageously elevated reading pulpit, from which the prayers as well as lessons are *read to the people*, thus opposing every proper notion of *worship to God*.

And too much of a character with the building and arrangement, it is deplorable to have to state, was the performance of the Consecration Service. The clergy, with one or two exceptions, were there in their black gowns, thus giving a gloomy Genevan impression to its foremost aspect. That beautiful Psalm, the 24th, *Domini est terra*, which is appointed to be used by the bishop and priests in procession,—a Psalm composed by David for singing when the ark of God was brought from the house of Obed-Edom to Mount Zion, as related in 1 Chron., xv.,—this appropriate and impressive song was actually *read* by the right reverend prelate and a train of his clergy, without any intonation whatever, the bishop himself repeating one verse in a heavy rhetorical style, the farthest possible from everything appertaining to song, and the priests giving the alternate verses in a confused murmuring manner. Nothing could well be more inharmonious, uninviting, or unedifying,—nothing more completely opposed alike to the idea of the Royal Psalmist, and the design of the Church herself; so, again, with the use of the Psalms in the ordinary service of the day. The *Venite* was chanted, and so was the *Jubilate*, which took away all excuse of incapacity on the part of the choir and congregation to use the Psalms aright. But the *Te Deum*, which is more emphatically a hymn than any of the rest, nay, the very hymn of hymns, was *read!* There was one little incident which was not without significance. The officiating minister having said "Praise ye the Lord," and the people having answered "The Lord's name be praised," he was beginning to spoil the song of praise which follows, saying, "O come let us sing unto the Lord"—but meaning, *O come let us read*, not sing—when, as though the choir knew their duty too well to be thwarted in that way, the organ led off, and *Venite, exultemus Domino*, was sung as it ought to be, so that thus they did "praise the Lord" as they had been invited and had promised to do. But the proper psalms of the occasion were *read*—although one of them did declare to God, "they will be always praising thee," and another that His saints "shall rejoice and sing." Thus the proper use of the Psalms, even on an occasion of high and joyous ceremony, and in the presence of a right reverend prelate, was quite departed from. The true idea of *praise*, the correct appropriation of *song*, seemed quite overlooked, in a proceeding too where those attributes are specially called for. For praise is not celebrated aright—it is not either in the nature of things, or after the design of the Church, that it should be—without song. "O sing unto the Lord a new song, let the congregation of saints praise him." And such, let us be assured, hath ever been the mode of praise in use among the true worshippers.

"They touch'd their golden harps, and hymning praise'd God and his works."

It is indeed to be regretted, then, that a practice thus hallowed, and in all respects so becoming, should ever be slighted by *reading* those divine *songs*, the Psalms of David, which the Church has ordered to be sung, and even pointed them in every prayer-book, for the special purpose. Such slovenliness and neglect in the performance of Divine Service is at all times to be condemned; but it is particularly so on an occasion of ceremony such as that referred to, as one of those which the Church of God from the earliest ages has celebrated with songs of praise; and for which, in fact, several of the Psalms were expressly composed.

#### ON THE ESTABLISHMENT OF A "CHORAL SCHOOL" IN LONDON.

To the Editor of the Parish Choir.

SIR,—I cannot better preface the present letter than by directing your readers to the report of the "Society for promoting Church Music," (published some time since,) where the Committee "beg the attention of the wealthier part of the community to a plan they most earnestly desire to accomplish, the establishment of a *School or College of Church Music*, for the instruction of young men, specially in ecclesiastical music, in order to qualify them for becoming organists and choir-masters." (Vide Report, p. 20, et seq.) A hint is thrown out (p. 26,) that such an institution might *also serve* as "a training school for choristers."

I am induced to put this subject before your readers, from circumstances which have lately fallen under my observation. A choir-master, in London, was a few months since requested to undertake the management of a choir, then just beginning to assume a new and enlarged shape; and his office included the partial training of some boys, quasi choristers, who were hired of a professor of music at a yearly sum. This contract was for the supply of *four* boys, two of whom were to be "singing" boys, and the other two "practising" boys.

The two "singing" boys knew by heart, in a certain incomplete way, one or two "services" and a few anthems; the "practising" boys were expected to learn their duties, and how to execute them, from their Sunday's experience and a short weekly lesson; they usually in fact *did not know their notes*, and were sometimes sent to "fill up" before they had been a fortnight under instruction. Several churches were supplied with boys from the same stock. This was at times managed in such a way, that it was by no means unusual for the practice of the choir to be attended by boys whose faces had never been seen there before; and it turned out, on inquiry, that one belonged to a choir *here*, another to a choir *there*, and the four to as many different choirs, and they often had *no idea* to which church their services were to be devoted next Sunday; all they knew was that they should go where they were sent, no matter where they practised.

It was a common case for the same boys to attend practice at two or three different churches the same day, and by this two objects were gained; they got instruction it might have been inconvenient to give

in regular routine, and a small number of boys did a great deal of duty. But some of the boys on this "staff" were superannuated as regards attendance on rehearsals altogether, by reason of secular employment, so that, in their cases, again, the juniors had to make up. Attendance at church, as well as practice, was to such an extent irregular, that perhaps at the beginning of service, only one of the juniors was present, and another would drop in just before the Psalms began, while it *has* happened that one or two of the choir seats have been unoccupied till the commencement of the Litany.

The amount paid annually for these boys' attendance was 30*l.*, of which I believe the two eldest boys received 4*l.* a year each, and the younger boys *nothing*, as they were in *expectation* only, when a vacancy occurred in the ranks of the elders. So the boys got altogether 8*l.*, leaving 22*l.* to go to the gentleman of whom they were hired.

In London, I believe, sir, there are three sources, from one of which all churches obtain their treble voices.

1. From the parochial or national school.

2. By the engagement of females.

3. By such a means of hiring boys (supposed to be musically trained) as the above.

That the first cannot always be successful is well known: that the second is, in all places proper or convenient, many hesitate to admit; that the third is lamentably deficient in propriety and efficiency, must appear from the case I have above detailed.

But there can be no doubt, that if this third source could be made both efficient and proper, many churches would be glad to avail themselves of the opportunity of deriving assistance from it. I myself can call to mind some four or five churches, at the moment, who cannot be at a less cost than the one here mentioned, for their supply of trebles. But even suppose the sum of thirty pounds, (which is as much as the majority of clergymen can afford to pay for their boys,) divided among six or eight recipients, how small the advantage accruing to the chorister! Of what permanent use can the appointment be to him?

But as we have seen in the above, he does not get this without a considerable deduction to go to his instructor, the master to whom he is apprenticed or articulated. The concomitants of this system are well known. To make up to the boys (and their master) something like a revenue, dinner and evening engagements are eagerly sought for, and I know of one case lately, in which it was absolutely understood between the clergyman and the master of the boys, that the latter should derive his "profit" from any recommendations of the kind the former could be the means of procuring for his little band. The evils of this sad prostitution of youthful talent and character are so widely known and admitted, and have been so often exposed, that it would be giving your readers unnecessary pain to dwell upon it here\*.

But, Sir, suppose that instead of paying the boys of ten churches in London, at the rate of 5*l.* a year each, we could collect the amount at present paid for hiring into one sum, what a different aspect the con-

dition of the boys might be made to assume, both for their present and eternal good.

Suppose that there are ten churches each willing to pay 5*l.* per annum to six boys, (which is the the smallest number we can imagine to be efficient in a church,) we have sixty boys, receiving 300*l.* a year. Taken separately this sum is a mere nothing to each child, but collectively *it would go a great way towards providing an education for them all*. If the Society for Promoting Church Music would take up and "agitate" this matter, it would not surely be found too difficult to establish a "choral school" in London, from which churches might derive the supply so much needed, of choristers diligently educated and brought up religiously for the vocation to which they are called. Thus would a beginning be made, and a most valuable one, to the college the Society have expressed their wish to found: for whereas it would undoubtedly be very difficult to obtain a sufficient number of adult students for the commencement of such an institution, here we should have, as the boys of the choral school grew up to youth and manhood, the opportunity of *gradually* getting up a senior department, consisting of young men who from previous training in the school, would be in all respects likely to seize with avidity, and do credit to the advantages then held out to them. What these advantages might become, it is impossible to foresee; but I cannot doubt that if the school could be once started, they might soon be such, that parents of great respectability would be glad to avail themselves of them as an education and prospect for their children of the best kind.

But in attempting to propose such a plan, it is important to consider the bare possibility of carrying it out, in the first place. The following seems to me a rough sketch of the general plan to be observed in its foundation:—

1. The institution must be situated in as central a position as possible, for it would probably be desirable to receive pupils from many different localities. It would be proposed at first (whatever might be wished for *afterwards*,) not to provide residence for the pupils; so that it resolves itself into a "day" school; the children to attend, say, from nine in the morning till three.

2. It would be of the first importance that the master and responsible head should be a clergyman, and one who would enter heartily into the work of improving the condition and prospects of the pupils. His salary to be such as a gentleman would consider worth accepting; but in amount would depend upon the question whether he could have residence at the institution or not. An assistant master could be easily found at one of the National Society's Colleges fully capable of giving great help in the musical education necessary; which, however, would of course be intrusted to responsible professional superintendence.

3. The yearly expenses would thus be considerable, and we should require the aid of benefactions and subscriptions to enable the school to exist, at all events *for a time*. The amount of salaries for the masters of the school it would not be prudent to estimate; it will answer a better purpose if we point out one or two of the sources from which an income may be derived.

4. We have supposed that ten churches can be found to contribute 30*l.* per annum in exchange for

\* See the Rev. J. E. Millard's "Notices of the Office of Choristers," page 5.

the services of sixty boys, who, according to our plan, would receive education at the school. Something may, however, be expected from the boys themselves, (or their parents rather,) either by way of annual payment or of entrance-money. It could not be thought a matter of moment if each boy was expected to pay 4*l.* a year, (giving 240*l.* to the school,) or an entrance fee of 10*l.* Again, as it is not a matter of consequence whether sixty or seventy pupils are in the school, although we might only have arrangements to supply sixty, a few more might be taken to prepare for a vacancy, "on the foundation," paying 12*l.* or 15*l.* a year each.'

5. It would be very desirable, if possible, that subscriptions should be received both from parents and benevolent individuals generally, for the special purpose of raising a fund for exhibitions in aid of such young men who, on leaving the school, felt a desire to enter the Church. This would be part of the great plan for the establishment of a senior department, or college, as at first proposed.

Means must of course be taken to make the education furnished superior to that afforded by the ordinary run of boys' daily schools, and that the boys admitted are of a respectable class. I fully think that great anxiety would be felt to participate in the benefits of this proposal. A great effort should be made to get an adequate endowment to carry on the school from its own revenue. That there are difficulties, and great ones, in the way, there is no doubt. Is there not a lion in every path? But I hope this very imperfect and hasty letter will draw some more able correspondent to add something to the plan, and that we shall have help from many of the numerous readers of the *Parish Choir*.

I am, Sir, your's obediently,  
NEMO.

#### CHURCH MUSIC IN THE DIOCESE OF NEWFOUNDLAND.

WE have much pleasure in presenting the following gratifying communication which we have had the honour to receive from the Bishop of Newfoundland. It is most encouraging to find that our humble labours are not only appreciated, but applied and furthered in that colony; and thus by the direct and most praiseworthy exertions of the respected Diocesan. We thank the right Reverend Prelate for the suggestions he has offered; and we shall endeavour to carry out the plan of publication recommended:—

*To the Editor of the Parish Choir.*

*St John's, N. B., June 12, 1849.*

SIR,—I beg to present to you, as in duty bound, a copy of a little work, which I compiled chiefly from the *Parish Choir*, (during my late visitation at Bermuda,) for the benefit of the choirs and congregations in the churches of that interesting colony. In all the parish churches (one only excepted,) the canticles are chanted, and in several of them the hymns also in the Communion Service. Most praiseworthy exertions are used by the choirs, (which consist of the younger branches of respectable families) to render this important part of our sacred service appropriate and effective,—and the congregations generally are, I trust, both interested and edified.

I ought perhaps, to have acknowledged that for a

few additions I am responsible, but I hope to be excused for not having specified them, in my desire to make the work generally accepted and acceptable. The name and authority of the *Parish Choir* might be endamaged, if it appeared that I had mended or meddled with the "Notes."

May I venture to suggest that some more methodical treatise, containing the substance of the "Notes on Chanting," in an easy and popular form (perhaps as a Catechism) might be of great use to persons wishing to learn the principles, &c.

Such a work might clearly state. 1st. What Chanting is. 2nd. The objects and uses of Chanting. 3rd. The practice or rules, and 4th. The Canticles, &c., divided for chants of different numbers of notes. In illustration of what I mean under the last head, I would refer to the Easter Anthem, as divided in the first volume of the *Parish Choir*.

I have placed some marks (a ?) by the side of particular expressions which I think might be amended.

Begging you to receive kindly these observations from a very humble disciple, but sincere friend, of the *Parish Choir*,

I remain, Sir,  
Your faithful servant,  
ED. NEWFOUNDLAND.

#### ON CANTICLES.

*To the Editor of the Parish Choir.*

SIR,—I have lately had occasion to examine an old "*Psalterium Monasticum*" of the date 1532, and my attention has been drawn to the numerous "canticles" taken from Holy Scripture, and there arranged and pointed for chanting at the different seasons and festivals of the Church. Now these, Sir, revived in my mind a question that has often presented itself. "Why do we not commonly chant those glorious songs of Moses, Hannah, Hezekiah, &c. as we do the songs of the Royal Psalmist? Why have we neglected them altogether?" And if we are compelled to confess our neglect, why not take a hint from this old "*Psalterium*?" Here are more than *thirty canticles* taken from different parts of the Bible, and adapted in a most beautiful manner to the "Christian seasons." What is easier than to publish an English version of these, arranged and pointed in like manner? We should then have a collection of "anthems" from the best possible source; capable of being executed by all choirs; and possessing in their use the sanction of antiquity.

I inclose you a "scheme" of the Canticles, that you may test the merit of their arrangement for yourself; and am, Sir,

Your's obediently,  
CANTOR.

July 10th, 1849.

#### CANTICLES.

ARRANGED FROM "*PSALTERIUM MONASTICUM*," IN 1532.  
ON FERIAS.

*Sunday.*

- (1.) Isaiah 33, v. 2—11, "O Lord.. lift up thyself."
- (2.) 16, v. 13—18, "Hear ye.. meditate terror."
- (3.) Eccus. 36, v. 12—18, "O Lord... eternal God."

*Monday.*

Isaiah 12, v. 1 to end, "O Lord, I. . . . &c."

- Tuesday.* (Hezekiah's Song.)  
Isaiah 38, v. 10—21, "I said... house of the Lord."  
*Wednesday.* (Hannah's Song.)  
1 Sam. 2, v. 1—11, "My heart... anointed."  
*Thursday.* (Song of Moses.)  
Exodus 15, v. 1—20, "I will sing... sea."  
*Friday.* (Song of Habakkuk.)  
Hab. 3, v. 2—19, "O Lord... high places."  
*Saturday.* (Song of Moses.)  
(1st Part.) Deut. 32, v. 1—22, "Give ear.. foolish na  
[tion.]"  
(2nd Part.) ,, v. 22—24, "For a fire.. his people."

## SUNDAYS IN ADVENT.

- Isaiah 40, v. 10—18, "Behold... vanity," Glory, &c.  
,, 42, v. 10—16, "Sing.. crooked things straight,"  
Glory.  
,, 49, v. 7—14, "Thus saith.. his afflicted," Glory.  
FEASTS OF CHRISTMAS, CIRCUMCISION, EPIPHANY, AND  
SUNDAYS BETWEEN THEIR OCTAVES.  
Isaiah 9, v. 2—8, "The people.. perform this," Glory.  
,, 26, v. 1—13, "We have.. works in us," Glory.  
,, 66, v. 10—17, "Rejoice.. shall be many," Glory.

## SUNDAYS IN LENT.

- Jerem. 14, v. 17—22, "Let mine eyes.. with us."  
Lamen. 5, v. 1—22, "Remember.. as of old."  
Ezekiel 36, v. 24—29, "For I will.. your God," Glory.

## FROM EASTER TO TRINITY.

- Isaiah 63, v. 1—6, "Who is this.. it upheld me," Glory.  
Hosea, 6, v. 1—7, "Come.. burnt offerings," Glory.  
Zeph. 3, v. 8—14, "Wait ye.. afraid," Glory.

## FEASTS OF SAINTS—APOSTLES AND EVANGELISTS.

- Isaiah 61, v. 6—10, "Ye shall.. blessed."  
Wisdom 3, v. 7—10, "And [the righteous] in.. his elect."  
,, 10, v. 17 to end, [God] "rendered to.. eloquent,"

## ON FESTIVALS OF ONE MARTYR, CONFESSOR, &amp;c.

- Eccles. 14, v. 20, "Blessed is.. everlasting name,"  
& Ch. 15, v. 3—7, [Glory, &c.]  
Jerem. 17, v. 7—9, "Blessed is.. fruit," Glory.  
Eccles. 31, v. 8—12, "Blessed is.. alms," Glory.

## ON FESTIVALS OF MANY MARTYRS.

- Wisdom 3, v. 1—7, "But the.. burnt offering," Glory.  
,, 10, v. 17 to end [God] rendered to.. eloquent,"  
[Glory.]

## THE CATHEDRAL SERVICE AT CORK.

To the Editor of the Parish Choir.

Cork, July 6th, 1849.

SIR,—Having carefully perused your valuable publication, and not having seen a single contribution from this country, I hasten to supply the omission, and to endeavour to give you some account of the manner of conducting Divine Service in our cathedral church. Like most other churches in this country, it is a modern structure, consisting of a choir having a double row of stalls for the dignitaries, &c., with high wainscot benches for the choir, which latter consists of six singing men and five choristers. There are four vicars choral also attached, but whose office is a mere sinecure, their duties being performed by two curates. The service is read, with the exception of the Psalms, Canticles, Responses to the Commandments, and Amens. There is also an anthem sung, as also the Sanctus for an introit, and a metrical psalm before the sermon.

Amongst a people so much attached to music as are the Irish, it is a great misfortune that the service is not properly performed; more particularly as it is a constant subject of very deep regret to most of the congregation who attend the cathedral.

It was hoped that our present bishop, who was but lately appointed, would make some improvement, as he was preceptor of one of the best choirs in the kingdom, St. Patrick's, Dublin: and it was even rumoured that he contemplated increasing the choir, and having the choral service introduced; but, like every contemplated improvement in this country, it seems to be but as a mere passing word. In the seven parish churches there are mostly amateur choirs, who sing hymns, (lately introduced) and metrical Psalms, as set by Weyman in the *Melodia Sacra*.

Hoping shortly to give you some description of the neighbouring cathedral, that of Cloyne,

I remain, Sir,

Your obedient servant,

A MEMBER OF THE IRISH CHURCH.

## IMPROPER CHANTING OF THE GREGORIAN TONES.

A COUNTRY correspondent—a clergyman of considerable musical taste,—who, on a recent visit to London, took the opportunity of attending Divine Service at several of the churches, where the Gregorian tones are used, expresses his deep disappointment at the manner of their performance. He adduces two instances in particular, where, he says, "the singing is admirable; but the Gregorian tones are barbarously murdered, and the English language rendered unintelligible by a false accent. The accent is invariably violated at the mediation, when the penultimate syllable is unaccented, and in the cadence a certain number of syllables sung to as many notes constantly spoils the effect, both of the tone and the language. Thus the 8th tone is sung to the Gloria Patri,



Glory (&c.) the Son : and to the Ho - ly Ghost :

and in every other case where a wrong accent might be avoided, this same system is adopted of using both the notes at the mediation, and four syllables, be they accented or unaccented, as

"O Lord, &c. vengeance belong | eth, shew thyself, &c."

"I thought the anthems admirably performed, and could not help regretting that such an excellent quire should be made to spoil the church tones, by the use of such a system. I must also notice, that the time was a complete gallop from the beginning to the end of the Psalms; there was no majestic flow, so peculiar to the tones when used aright, and to my mind there was nothing to recommend them to general use: for good singing cannot reconcile one to a wrong principle."

These strictures are but too well founded. We know the churches to which our correspondent alludes, and we have ourselves been frequently grieved by the defects in question.

## THE COMMUNION HYMNS.

To the Editor of the Parish Choir.

SIR,—I am happy to inform you that since I wrote last, the singing of the Communion hymns has been introduced into two other London churches. One of these is Christ Church, St. Pancras, where these hymns were sung for the first time on Tuesday, the 10th of this month (July,) at a solemn service preparatory to the laying the foundation of a new church in the district. The choral accompaniments were performed with the aid of the choirs of the Chapel Royal, St. Paul's, Knightbridge, St. Andrew's, Wells Street, and Margaret Chapel, under the superintendence of the Rev. T. Helmore, Priest in ordinary to the Queen, who sung matins\*. The celebrant at the Communion was the Rev. W. Dodsworth. The whole service was that of Orlando Gibbons, with the exception of the *Gloria in excelsis*, which was Palestrina's. There were above five hundred communicants, and the communion was administered in presence of the whole congregation. After Communion there was a procession of above one hundred choristers, and seventy clergymen, all in surplices, followed by the congregation, to the site of the new church, where the service for the occasion, together with appropriate anthems, was sung in the open air, producing a singularly solemn effect. The sermon at the Communion was preached by the Rev. J. Keble.

The Communion hymns were also sung on Monday, the 16th instant, at the Feast of Dedication of St. John's church, in Charlotte Street, Fitzroy Square. The sermon was preached by Dr. Wordsworth, Canon of Westminster. Matins were sung by the Rev. James Murray, Incumbent of St. Andrew's, Wells Street, and the Communion sung by the Rev. J. W. Twist, Chaplain to the new Sisterhood in Fitzroy Square, recently founded under the auspices of the Bishop of London, the members of which are to attend the services in this church. The excellent choir of St. Andrew's, Wells Street, took part in the service.

The Communion hymns were also sung at the recent consecration of the Bishops of Hong Kong and Hudson's Bay, at the cathedral of Canterbury, where the Archbishop officiated. The service was that of Tallis, but much surprise was occasioned by the choir's omitting to sing the *Sanctus* in its place after the Preface, where it was only said, having been already sung out of its place as an *Introit*. I can only account for this irregularity by supposing that the choir used some edition of Tallis (Dr. Rimbault's for instance,) in which the *Sanctus* is transposed from its proper place, and printed before the Nicene Creed. Let us hope now that the directions of the church, in regard to the singing of these hymns, will be henceforward constantly followed in those churches, and the eucharistic office no longer deprived of that solemnity with which she designed that it be celebrated "in choirs and places where they sing."

I am, &c. Y.

## THE CHURCH SERVICES AT WEST BROMPTON.

THE western portion of the parish of Brompton has been assigned as a separate parochial district, where

\* Mr. Helmore's "Psalter noted" was used.

a church is about to be erected: but, in the mean time, a school-room has been licensed for the performance of Divine Service and preaching, and it was opened for this purpose about three weeks ago. Now one would have thought that since the principal object was to collect those into a congregation who, owing, perhaps, in a great measure, to the want of church accommodation, had not been in the habit of attending church at all, care would have been taken to introduce them to an orderly and correct performance of the services. The excuse generally set up for persisting in what is slovenly or incorrect, is, that the congregation has long been accustomed to it—that it is the usage of the particular church or chapel. But in the present case, even that wretched plea cannot be advanced. Here was an entirely new beginning, and they have begun to do wrong in the very outset. The arrangement of the place, simple though it necessarily must be, is quite out of order. A desk is set facing the people, from which the prayers as well as the lessons are read to them—instead of its being so ordered that the prayers may bear every outward sign, as well as inward assurance, of being said to God,—read, too, rhetorically, not said supplicatingly. The lessons are read by a layman, unsurpliced; but from the same desk, in the same style. Then the choir is *behind* the congregation—in a recess at their backs—instead of being on the spot where the service is performed. There is a small instrument, chastely played, and the singing capabilities are very respectable; yet no attempt is made to sing the hymns or psalms which occur in the ordinary and appointed ritual—the *Venite*, *Te Deum*, and *Jubilate*, as well as the Psalms for the day, are all *read*; and, strange to tell, after the second collect, in the place of an anthem, the *Morning Hymn* is sung—the hymn which Bishop Ken wrote for the Winchester scholars to use at early morn, as its very first line imports—

"Awake my soul and with the sun,  
Thy daily stage of duty run,"—

yet here sung at noon, when the sun and our "daily stage of duty" have alike run out half their course!

But if they can sing the *Morning Hymn*—as sing it they do very sweetly—why not sing the Canticles—the Psalms—and above all the *Te Deum*, a hymn, as it has been well described, "glowing with holy thought, and expressed in language worthy of a seraph;" and which should be sung for the very reason that it is a hymn, which is a song of adoration, never intended to be read, or preached, in public worship? Then there is no attention paid to kneeling—there is no accommodation whatever for doing so—nor are the people told that it is the proper posture of public, as well as private, prayer. And, as if no pains were to be spared to carry out the Calvinistic and conventicle fondness for the black gown, even in this simple and unceremonious place, the absurd ceremony must needs be performed, with all its puritanical pride and circumstance, of leaving the congregation, in order to lay aside the surplice, the proper officiating habit of the Christian priesthood, for centuries before the gown was ever thought of.

One cannot but deeply regret these things. True, they are but things external and ceremonial. But our prayer-book teaches us, that "although the

keeping or omitting of a ceremony, in itself considered, is but a small thing, yet the wilful and contemptuous transgression, and breaking of a common order of discipline, is no small offence. Let all things be done among you, saith St. Paul, in a seemly and due order." We regret them all the more, from being done in the immediate neighbourhood of St. Mark's College, as if in defiance of the true Church principles, upon which divine service is there conducted.

OF THE SINGING AND INSTRUMENTAL  
MUSIC OF THE HEBREWS IN THE  
TEMPLE.

[Translated from the Italian of MARTINI.]

(Continued from Vol. II. p. 163.)

AND if this system of chanting, and this musical arrangement established by David, escaped, if not from all, from any *essential* variation for so long a time among the Hebrews, what reasons could persuade us that the Apostles, who were in the habit of frequenting the temple, and joining in the prayers and divine praises, did not *retain the same system*? They must have done so. Being Hebrews, brought up and habituated to the customs of their nation, going with the multitude of people, at a fixed hour to the Temple prayers, what chants could they have used if not those with which the crowd responded to the Levitical chorus\*? The music of the Psalms, established by King David, must, as we before observed, have been fixed and determined; and although the Hebrew nation, the chiefs of the synagogue, the scribes, the priests, the pharisees, and the other heads of the people, were at the time of our Saviour given up to vain and foolish traditions, without fear of offending against the divine laws, yet they were very zealous to preserve inviolate, all the external rites and ceremonies: we have, therefore, every reason to believe that the chants for the Psalms which may be reckoned among the holy ceremonies of the divine worship ordered by the divine Psalmist, and at the end of his life so strongly commended to Solomon, his son, were preserved, in their original form at the time of our Saviour†.

Of this chant, writes Saint Augustine, "we have the teaching, the example, and the precept of the Lord and His Apostles‡." At the last supper after our Redeemer had instituted the august sacrament, and with His divine body and most precious blood had fed His beloved disciples, all united, says the Evangelist St. Matthew, "hymno dicto exierunt in Montem Oliveti." The celebrated St. Augustine defines hymns to be praises offered to God with singing. "Hymns," says that holy doctor, "are none other than songs which contain the praise of God. If it be praise, and not of God, it will not be a hymn; if it be to the praise of God and is not sung, it will not be a hymn. To make a hymn it is necessary three things should be united:—Praise—the praise of God—and singing§." The Gloss. Ord. in reference to the text of St. Matthew, expressly affirms that our Saviour "sang a hymn of thanksgiving to

His Eternal Father." The Greek version leaves no room for doubt, because what the vulgate gives as "said a hymn," is there given—"sang a hymn," (*ὑμῳσαυτες*). What this hymn was that our Saviour and His Apostles sang under such circumstances is not known. Cardinal Baronius in his Annals says, that he has found in the old ritual of the Hebrews that it was their custom at supper on their solemn days to say psalms adapted to the festival which they celebrated. In the Paschal supper it was usual to say Psalm cxiv., "In exitu Israel," with other shorter Psalms. Paulus Burgensis says, that this people after having eaten the Paschal Lamb were accustomed to sing six Psalms, which were the cxiith and five following. If this be true, it is clearly probable that Jesus Christ, who never omitted any reasonable and pious custom of His nation, ended the supper with His Apostles by rendering thanks to God in *singing* these Psalms. For as Tircous\* justly observes, "if at any time, surely after the new and surprising institution of this high sacrament, we owe to God the most hearty thanksgiving;" the same thing has been stated in a few words by Nicholas de Lyra in his Commentary upon this part of the Gospels.

But what of all this! And what, whether these Psalms, one, or more of them, were those with which the Apostles and their Divine Master made that holy supper-room resound! Certainly no one can venture to maintain that a new extempore chant was then invented. No one can doubt but in this solemn thanksgiving the precise words of the Psalms composed by King David were used, and also the same chant which that King had instituted to the honour of God, and which the Jews for so many centuries had retained. What if our Divine Master before ascending into Heaven communicated to His disciples a clear illumination that they might attain to the perfect knowledge of the Scriptures†, and they taught their disciples that it might be transmitted without interruption to posterity: who can doubt but from this beginning the Divine Laws were taught the Church throughout the world‡, and that the faithful were instructed in the sacred chant of the Psalms in contradistinction to the profane, lascivious songs of the Gentiles§? When the Apostle St. Paul, writing to the Ephesians, Colossians, and Corinthians||, exhorts them to praise the Most High God with psalms, hymns, and songs; when the same holy Apostle with his fellow-worker, Silas, were beaten and placed in an obscure prison at the city of Philippi, in Macedon, and in the middle of the night made their dungeon resound with holy chants: finally, when the Apostle St. James teaches the faithful who are blessed with peace of mind to give thanks to the Most High by singing psalms—how misplaced would have been these Apostolic exhortations, how useless their example, how vain their counsel, if the faithful had not received from the

\* In Evang. Matth. xxvi. 30.

† St. Luke xxiv. 45.

‡ Psalm xix. 4.

§ St. John Chrys. Hom. in Psalm xli.—"Ne dæmones lasciva, et meretricia cantia introductentes omnia everterunt, Psalmos Deus opposuit, ut ea ex re simul caperetur voluptas, et utilitas."

|| Eph. v. 19—Col. iii. 16—1 Cor. xiv. 21.

\* 1 Chron. xxiii. 27, 31—1 Kings ii. 1, 2.

† See St. Luke xxiv. 53—Acts ii. 46, 47.

‡ Ad Januarium.

§ Enarrat in Ps. lxxii.

same Apostles, the *Psalms* that they ought to chant, and the *system* of their sacred melodies.

O happy chants, who from your birth at the time of David, till the age of the Apostles have remained, as we have shown to be more than probable, unchanged, and passed from the rejected Synagogue to the rising Church! You have escaped the last overthrow of Jerusalem, which, involving the destruction of the temple, of the sacrifices, and of the divine worship, would otherwise have disarranged, and in the general dispersion of the Jews, annihilated you.

The destruction of this once holy but now perfidious and obstinate city—the desecration of their sanctuary—and the perpetual dispersion of this unbelieving people, prophesied before-hand by Daniel ix. 26, and announced as nigh at hand by Jesus Christ, so broke up all their laws and rites that among the relics of this discouraged and oppressed nation, there remain only uncertain and obscure vestiges of a confused form of David's holy offices. Without a temple, without a priesthood, without an ark (for in their synagogues no other was made), all that they did was to pray and expound the sacred Books, and use the *Psalter*, and this last, which appeared the only remains of their ancient service, never preserved its uniformity, but seemed to vanish of itself. And it was very just that the perfidious synagogue, guilty of the horrible sin of *Deicide*, of an obstinate contempt of the gospel preaching, and of having disowned their God, should be deprived of the sacred chant of David, and that this, consecrated by that holy king to the worship of the true God, should be given as an armament to the elected bride of Christ—the *Catholic Church*, and be retained by her alone. And that this was to take place, the royal prophet had predicted, not in one, but in many of the *Psalms*, and especially in lvii. 9, and cviii. 3, in which under the figure of the psaltery and harp, he prophesies the glorious resurrection of the Redeemer, so ardently longed for, on this account especially, that not only in the temple of Jerusalem, and in Palestine alone, but that in all countries, all people and nations should chant to the praise of the Lord. And in Psalm lxi., full of holy joy, he says, "In this manner, O Lord, I will say *Psalms*," or as the Hebrew is, "I will sing praise unto Thy name for ever that I may daily perform my vows." The Hebrew expression is worthy of remark:—"In this manner I will sing to Thee," which expression seems to show that praises should be daily offered to God until the end of the world, not only by singing the *Psalms* which King David composed, but also "in this manner," that is to say, to the *same chants*, which he had instituted.

THE AUTHORITY FOR CHANTING IN PAROCHIAL CHURCHES, AS WELL AS CATHEDRALS.

In the Primitive Churches, the favourite practice of the Christians to sing Hymns in alternate verses, is expressly mentioned by Pliny, in one of his Epistles to the Emperor Trajan. The Church of Rome afterwards refined upon this practice; as it was their policy to make their ministers considerable in the eyes of the common people; and one way of effecting that was by appointing them sole officers in the public service of the Church; and difficult music was intro-

duced, which no one could execute without a regular musical education. At the Reformation this was one of the grievances complained of by the laity: and it became the distinguishing mark of the Reformers to use *plain music* in opposition to the complex musical services of the Catholics\*. The Lutheran Church, to which the Church of England has more conformed in discipline, retained a choral service. The Calvinistic Churches, of which it has sometimes been harshly said, "that they think to find religion wherever they do not find the Church of Rome," have discarded it entirely, with a strong attachment to plain congregational melody, and that perhaps not always of the most harmonious kind.

The Reformation of the Church of England, which was conducted by authority, as all reformations should be, if possible, and not merely by popular impulse, retained the choral service in cathedrals and collegiate chapels.

There are certainly in modern usage, two services to be distinguished; one the cathedral service, which is performed by persons who are in a certain degree professors of music, in which others can join only by ear; the other, in which the service is performed in a plain way, and in which all the congregation nearly take an equal part. It has been argued that nothing beyond this ought to be permitted in ordinary parochial service; it being that which general usage at the present day alone permits. But that carries the distinction further than the law will support, for if enquiries go further back to periods more nearly approaching the Reformation, there will be found authority sufficient, in point of law and practice, to support the use of more music even in a parish church or chapel.

\* \* \* \* \*

It is observable that the statutes of Edward VI., which continue in force, describe Even services as Evensong. This is adopted into the statute of the 1st of Elizabeth. The Liturgy also of Edward VI. describes the singing or saying of Evensong; and in the Communion Service, the Minister is directed to sing one or more of the sentences at the offertory. The same with regard to the Litany: that is appointed to be sung. In the present Liturgy the *Psalter* is printed with directions that it should be said or sung, without any distinction of parish churches or others; and the Rubric also describes the Apostles' Creed "to be said or sung by the Minister and people," not by the Prebendaries, Canons, and a band of regular choristers, as in cathedrals, but plainly referring to the service of a parish church. Again, in the Burial Service, part is to be sung by the Minister and people, as also in the Athanasian and Nicene Creeds.

The injunctions that were published in 1559 by Queen Elizabeth completely sanction "the continuance of singing in the church," distinguishing between the music adapted for cathedral and collegiate churches, and parochial churches; also in the "Articles for the administration of Prayer and Sacraments" set forth, in the further injunctions of

\* Of course readers of the *Parish Choir*, will understand that the members of the Romish Church are referred to as Catholics.—It were much to be desired that English churchmen generally, were more jealous of what is peculiarly their proper title, "Catholics."—"I believe one, Catholic, and Apostolic Church."

the same Queen, in 1564, the Common Prayer is directed to be "said or sung decently and distinctly, in such places as the Ordinary shall think meet, for the largeness and straitness of the church and choir, so that the people may be most edified." If, then, chanting was unlawful anywhere but in cathedrals and colleges, these canons are strangely worded and are of disputable meaning. But in order to shew they are not liable to such imputation, I shall justify my interpretation of them by a quotation from the "Reformatio Legum," a work of great authority in determining the practice of those times, whatever may be its correctness in matter of law. With respect to parish churches in cities, it is there observed, "eadem parochiarum in urbibus constitutarum erit omnis ratio, festis et dominicis diebus, que prius collegiis et cathedralibus ecclesiis (ut vocant) attributa fuit." The metrical version of the Psalms was not then existing, the first publication not taking place till 1562, and it was not regularly annexed to the Book of Common Prayer till 1576, after which those Psalms soon became the favourites of the common people. The introduction of this version made the ancient hymns disrelished; but it cannot be meant that they were entirely superseded, for, under the Statutes of the Reformation, and the usage explanatory of them, it is recommended that the ancient hymns should be used in the Liturgy, or rather, that they should be preferred to any others; though certainly to perform them by a select band with complex music, very unartificially applied, as in many of the churches in the country, is a practice not more reconcilable to good taste than to edification. But to sing with plain congregational music is a practice fully authorized, particularly with respect to the concluding part of different portions of the service.

ANGLO CATHOLICUS.

### Notices of New Works.

*The Devout Chorister. Thoughts on his Vocation, and a Manual of Devotions for his Use.* By THOMAS FREDERICK SMITH, M.A., Fellow of Magdalen College, Oxford, and Curate of Sneinton, Nottingham. London: MASTERS.

This little book should be in the hands of every chorister. The office is one which the author regards as representing the age of innocence "in the public ministry and service of the Lord," which has been "a most edifying and cherished usage of the Church from the time that Samuel ministered to the Lord, being a child girded with a linen ephod." Impressed with a deep sense of the importance and sanctity of such an office, he has been induced to publish this Manual, in the hope that it "may be the means, in some cases, of affording assistance, encouragement, or guidance to such choristers as feel a holy zeal and emulation to gladden and adorn the Spouse of Christ whose distinguished children, they are, by walking worthy of their vocation." This pious purpose it is well calculated to serve—to promote that "holy zeal and emulation," which there is but

too much need should be incited and fostered among choristers. It is a *pocket-book*, and might therefore conveniently form their constant companion.

*The Prefaces in the Communion Service adapted to their Ancient Chant.* By the REV. J. L. CROMPTON. *Preceded by an Historical Notice.* London: Masters.

A VALUABLE adaptation of the Prefaces in the Communion Service to the chant anciently used for them, and for ages sanctioned by the Church. It is given in two forms; "The ferial or week-day Chant, and the more ornate or *solemn* Chant for Sundays and Festivals." In the Prefatory Notice, in which are the fruits of great research, extracts are given from Gerbert and from other authorities, which seem to afford a probability that it may be correctly ascribed to Galasius, A.D. 492. They also furnish abundant evidence of the fact of the Communion and other services of the Sanctuary having been musically performed in the early ages of the Church. The Chant is in the second or Hypo-Dorian tone, the natural seat of which is the F or bass clef. "But although the music is written in the bass clef," the Editor remarks, "It is to be sung at whatever pitch is most convenient." Mr. Crompton, we consider, has done good service to the Anglican Church by this publication. We hope to hear of its being adopted wherever the Communion Service is chorally performed.

*Psalms and Hymns from Holy Scripture.* Printed for the Congregation Assembling for Worship in the King's Weigh-House Chapel, Fish-street-Hill. London: J. Unwin, Bucklersbury.

THIS is a collection of Psalms and Hymns for chanting; a collection prepared for a Dissenting Congregation, and in use in their divine service, with not only, we understand, their approbation, but to their edification. Chanting had, it seems, for some time been practised, and "the effect had been felt by the congregation, with scarcely an exception, to be impressive, elevating, and devotional." So says the Preface to this collection, which is designed to extend the practice, by providing a greater variety of Psalms and Hymns (not metrical of course) pointed for that purpose; consisting of Psalms of the Bible version, and other portions of Scripture, including the Sanctus and Doxology. A few Chants (two of them Gregorian) are conveniently placed at the beginning and end of the book, so as to be easily used to the words. We consider it admirably calculated for the use of Dissenting Congregations, and we have no doubt that many others besides the King's Weigh House Chapel will be induced to adopt it, now that the prejudice against chanting is wearing away, even without the pale of the Church.

### To Correspondents.

*F. N. (Manchester)* would find much in the volumes of the *Parish Choir*, which might be selected for the object he proposes; and we could suggest nothing better for his praiseworthy purpose.

## THOUGHTS ON CHURCH SERVICES AND CONGREGATIONS.

## CHAP. II.

*The "Saying or Singing" of the Service—principle on which it is adopted—reasonableness and advantages of—ancient precedents, and modern practice.*

WHEN men decide upon offering anything whatever to Almighty God, it is clearly for His honour that such offering should be the best which they are able to provide. Under the ancient system which enjoined material sacrifice and burnt-offerings, although different kinds of living creatures were permitted to be offered according to the means of those who brought them, yet each was to be whole and perfect in its kind. It would not do to take what was cheap or common or unclean, and offer *that* upon the altar of God. Witness the words of the prophet Malachi, expressly commissioned to pronounce against priest and people the divine sentence for having made such unworthy offerings; "Ye offer polluted bread upon mine altar; and ye say, Wherein have we polluted thee? In that ye say (ye declare by this act) that the table of the Lord is contemptible. And if ye offer the blind for sacrifice, is it not evil? And if ye offer the lame and sick, is it not evil? Offer it now unto thy governor, will he be pleased with thee, or accept thy person? saith the Lord of Hosts." (Mal. i. 7, 8.)

Now the same principle will of course apply to all offerings whatsoever, and among the rest, to the offering of public worship. Men are taught by a kind of instinct that the voice, which is the instrument employed to celebrate that service, and which, in this connection, the Psalmist calls his *glory*, ("Awake up my glory,")—that the voice should be trained and tuned to the best and most solemn utterance of which it is capable. That, supposing it possible to choose between the voice in its rude uncultivated state, and the voice improved and cultivated by art, preference must be given to the latter. Accordingly we find that the heathen were accustomed to celebrate their public services and sacrificial rites to a chant and music. We need not go far in search of authorities to establish this point. The ordinary handbooks, from which, in our school-days, we were taught the customs of heathendom, abound with allusions to it.

"While the sacrifice was burning," says an esteemed author of this class, "the priest and the person who gave the victim jointly made their prayers to the god, with their hands upon the altar, which was the usual posture in praying. Sometimes they played upon musical instruments, in the time of sacrifice, thinking thereby to charm the god into a propitious humour. \* \* \* This custom was most in use at the sacrifices of the aerial deities, who were thought to delight in musical instruments and harmonious songs. It was also customary on some occasions to dance round the altars whilst they sang the sacred hymns. These hymns were generally composed in honour of the gods, contained an account of their famous actions, their clemency and liberality, the benefits conferred by them upon mankind, and concluded with a petition for the continuation of their favours."

These so-called *hymns*, then, were in fact *prayers*.

since the description of them here given coincides exactly with the general framework of our Collects, which set out, as we all know, with the statement of some particular attribute of God, and upon that found a suitable petition. Again:—

"Of all musical instruments, the flute seems to have been most used at sacrifices, whence the proverb, 'To lead the life of a flute-player,' applied to those that live upon other men's charges, because flute-players used to attend on sacrifices and to partake of them, and so lived on free cost, as Suidas informs us: most of the heathen nations being possessed with the belief that the gods were affected with the charms of music in the same manner as men."

And once more, in an ancient Attic law or rubric respecting divine worship, we find the following:—"Let all the different airs and specific kinds of music be observed, and each of them be made use of at its peculiar festival." To which is appended the gloss, "This was an ancient law, whereby they who confounded the several kinds of music, being first convicted before the masters of music were liable to be punished." Nay, to the present day, so deeply rooted is this tradition in the heathen mind, that the practice of *reading* the prayers, adopted by the generality of our missionaries, forms in itself a great obstacle to their success; positively closing the ears of the heathen population against the prayers so uttered, since they cannot conceive, and will not be induced to believe, that any act of prayer or public devotion can be effectively offered unless robed in the decorous garb of the chant. We are informed by a highly valued friend, a priest in our own communion, whose lot it once was to minister among the native population of our Indian empire, that when *reading* the prayers of the Church, he could not induce the people to listen to him; no sooner, however, did he adopt the *chant* by way of experiment, than they not only listened, but expressed the greatest delight and interest in the service, declaring that the sacred words availed to banish evil spirits from the surrounding neighbourhood.†

Nor was this custom at all peculiar to the heathen. The Jews themselves, also, the people of God, we know to have employed a musical recitation throughout their service. To repeat the words of the Jewish writer already quoted in the pages of this journal:—

"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."

The nature of this chant, or musical recitation, as still traditionally preserved in the synagogue, has been described in the following passage of a modern critic, and perhaps in a case where there exists so great a diversity of opinion as upon the subject of the Jewish music, it is the safest plan to be guided in our conceptions of it by the modern traditional practice.

† Ib. p. 147.

‡ This was at Canandugoody, fifteen miles from Tanjore, Madras Presidency.

\* Archbishop Potter "Antiquities," vol. i. p. 331.

† Ibid. Ch. IV, No. XLV.

"The principle of Hebrew metres," says the writer in question, "has not yet been satisfactorily determined. The fault has been that scholars have thought it necessary to look for something corresponding to the laws of quantity in the Greek and Latin languages. If there is anything of the kind, it seems rather to be determined by accent or emphasis. Something like that of English doggerel verses, marked by the periodical recurrence of an *ictus*, without regard to the number of syllables. This is the impression we take from listening to the deep sonorous chanting we have heard in the synagogue; one of the greatest treats a lover of music can have. We remember hearing the late Dr. Herschell, the venerable chief Rabbi, intone the Decalogue in this manner, which no doubt is traditional; and it disclosed to us at once the true origin of the Gregorian chant\*."

It is not to be supposed that the apostles in *their* practice, would depart from that solemn manner of offering prayer and praise to God, which the experience of so many centuries, both within and without the Church of God, had sanctioned and established. Our Lord, who vouchsafed to regulate the *matter* of their prayers, bidding them "not use vain repetitions as the heathen," and giving them His own prayer as a model for their's, did not, however, hint at any change to be made in the *manner* of offering them. We conclude that it was to remain as before; that the Christian congregations, whose very distinguishing prayer (the Lord's prayer), was itself compiled from the Jewish liturgy, were to retain the solemn mode of recitation customary in the Jewish Temple-service.

And we have the best possible ground for believing that such was the fact. Not to insist on the argument to be derived from the passage (Acts iv. 24.), which gives the first recorded words of an act of public prayer and thanksgiving, on the part of the apostolic company: "They *lifted up their voice to God with one accord*;" we may appeal to the more largely recorded practice of those who immediately succeeded them; Tertullian, for instance, in the second century, describes what was the manner of Christians in his day, at their public worship.

Among other things, he mentions that "by the cheerfulness of voice, testified in *singing their prayers*, they declared that their worship was full of faith and hope." Again, St. Ambrose and St. Basil describe incidentally, what was the manner and character of public worship in the west and east respectively, in their day; that is during the 4th century; and from both we gather, that the service was what we should call a musical one. The former of these writers, in his discourses on the six days of Creation, enlarging upon the glories of the sea and her islands, which he calls the necklace of the universe, compares with these latter the churches and monasteries, whither man might retreat from the din and turmoil of the world.

"What else," he continues, "is that harmony of the waves, than the harmonious utterance of the congregation? Whence the church is oftentimes fitly compared to the sea, which, first of all, as the band of worshippers enter, pours forth its waves through every passage; then, on this whole multitude engaging in prayer, resounds,

as it were, with the waves receding; while at the responses of the psalms, there is echoed back the song of men, women, virgins, and children, as the melodious dash of the tide."

So much for the practice of Milan, then one of the great seats of learning and most eminent cities of the west.

The like practice St. Basil describes as existing throughout his own native region of the east. Writing in the year 375, he mentions, among the causes of the intense hatred with which he was regarded by the Neocæsarean clergy, this one, that the "system of song," or musical service, observed by him, in the monasteries which he had lately founded, was different from that which prevailed among them. His reply is very remarkable.

"As regards the charge made against our psalmody, by which our calumniators chiefly terrify the meaner sort, I can say this, that the customs now received among us, are in accordance with the practice of all the Churches of God. For with us the people rise by night to go to the house of prayer, and after confessing their sins with deep affliction and many tears, finally rise up from prayer and betake themselves to psalmody. And now separating themselves into two companies, they sing side against side alternately: thus both invigorating their minds for the study of holy scripture, and also acquiring an attentive spirit, and freedom from wandering thoughts. Then, again, leaving it to one of their number to *begin the tune*, the rest take up the note after him. And thus, when in psalmody and *prayers* combined they have passed the night, at dawn, they all in common, as with one heart and one mouth, sing to the Lord the psalm of confession, (*i. e.* the 51st Psalm), each applying to his own case the penitential words. If you shun our communion on this account, you will have to separate also from the Egyptians, Libyans, Thebans, those in Palestine, Arabs, Phœnicians, Syrians, and those who dwell towards the Euphrates; all, in short, with whom watching and prayer, and joint psalmody are held in esteem."

To this ancient testimony to the usages of the Greek Church, let us add the important modern one of the traveller Layard, who, in the course of his late researches, had the opportunity of seeing and taking part in an act of worship, the same, no doubt, as those which prevailed in the primitive Chaldaean Church, when, as yet, they were in communion with the Greek. He is speaking of a small community of Nestorian Christians, at the village of Birjaj, a lonely spot among the mountains of Kurdistan, where he was then sojourning.

"The following day," he says, "being Sunday, we were roused at dawn to attend the service of the Church. The two priests officiated in white surplices. The ceremonies were short and simple; a portion of Scripture was read, and then interpreted by one of the two priests, in the dialect in use in the mountains, few understanding the Chaldaean of the books. His companion *chanted the prayers*, the congregation kneeling or standing, and joining in the responses. There were no idle forms or salutations; the people used the sign of the cross when entering, and bowed when the name of Christ occurred in the prayers. The sacrament was administered to all present—men, women, and children partaking of the bread and wine. When the service was ended, the congregation embraced one another as a symbol of brotherly love and concord, and left the church, T.

{To be continued.}

\* From the "Spectator," of October 7, 1848.

† † Tertullian Apol. 30, quoted by Dr. Bisse, in his Rationale, &c.

## A DEDICATION FEAST.

In the north-eastern corner of Sussex, in a lovely country, lies the village of Withyham. Buckhurst, the seat of Earl Delawarr, the lord of the village, is within a stone's throw of it. His Lordship's son, the Hon. and Rev. R. W. Sackville West is the present rector. It is one of those villages (alas! they are yet too few) which are blest by the saying of morning and evening prayer, daily, throughout the year. Furthermore matins and evensong (as well as, on their proper days, Holy Communion and Litany) are always here said chorally; for the praiseworthy zeal of the rector has established a choir of villagers, the musical efficiency of which reflects very great credit on the gentleman by whose exertions they have been trained, Frederick Helmore, Esq.

Withyham is a parish of considerable extent; and ten years since a district church was consecrated, in the name of St. John, in the hamlet of Crowborough, about three miles south-east from the mother church. The anniversary of the consecration has, as should be, always been kept holy, and on the Feast of Dedication (July 31st), matins and evensong are transferred from the mother church to St. John's, and Holy Communion is administered. It was our high privilege to participate in the last celebration of this most solemn and interesting feast, and, we hope and trust, to participate in its benefits.

An Oxonian, looking on St. John's, is reminded of Littlemore Church, as it was before the recent enlargement. St. John's is of nearly the same shape and size as that church, so dear to us all from memories of the past and yet so suggestive of sad thoughts. It is placed on the slope of a hill in a most wild region; a perfect contrast, indeed, is Crowborough, with its rough and woody hills, to the cultivated and laughing fields, the *læta segetes*, of the northern half of the parish. The church is situated in a precinct of considerable size and tasteful arrangement, in which also is included a building in the same simple but beautiful style of architecture, containing school-rooms, and residences for the curate, schoolmaster, and schoolmistress. On this occasion the church and school-rooms were decorated with flowers and leaves; and so decorated! Had we been in London, we should have thought Covent Garden had given up all its treasures to adorn the *sacrarium* of St. John's; and with all this profusion there was none too much, for the perfection of the arrangement made no ornament superfluous.

A word on the offering of flowers. It is, to our mind, most beautiful and decorous, this offering to God of that which we derive so visibly and immediately from Him; and it has one great recommendation—that, for the most part, the very poorest and humblest can unite with the rich and noble in making the offering.

At half-past five o'clock on Monday, July 30th, the first vespers of the Feast of Dedication were sung in St. John's Church. The mode of singing the office and the music used were exactly the same as on the next day, down to the Psalms themselves, which of course were the same on the 30th day of the month as on the 31st. On Tuesday, the day of the feast, at half-past ten o'clock, the clergy and choir assembled in the school-rooms of St. John's. And here we must pause to mention who were the clergy present, and who formed the choir.

The clergy present numbered nineteen. They were the Rector; the Rev. G. Antrobus, Curate of Withyham; Rev. Neville Gream, Curate of the adjoining parish of Rotherfield; Rev. Dr. Mill, Rector of Brasted; Rev. B. Webb, Curate of Brasted; Rev. J. M. Neale, Warden of Sackville College, East Grinstead; Rev. W. Kay, Principal of Bishop's College, Calcutta; Rev. T. Harvey, Rector of Cowden; Rev. T. Helmore, Priest in Ordinary to Her Majesty, and Master of the Boys of the Chapels Royal; Rev. T. H. Knight, Priest Vicar of Exeter Cathedral; Rev. M. Kirby, Vicar of Mayfield; Rev. — Longland, Curate of Mayfield; Rev. J. Saint, Rector of Speldhurst; Rev. — Whitelock, Curate of Speldhurst; Rev. H. Wilberforce, Vicar of East Farleigh; Rev. J. Murray, Perpetual Curate of St. Andrew's, Wells Street, London; Rev. — Kingsmill, Rector of Buxted; Rev. — Stracey; and Rev. J. Dowdney, of New York.

To enlarge the musical resources, the choir of Rotherfield (one of the choirs of Mr. F. Helmore's training) was added to the choir of Withyham; and besides these, the choristers of the Chapel Royal, St. James's, and some other London choristers gave the aid of their voices. Several gentlemen also, guests of the rector, joined the choir, which, boys and men together, numbered about sixty. We were much pleased to recognize in the choir two or three *quondam* students of St. Mark's, guests, as we understood, of Mr. Rickards, Master of Withyham School, himself a St. Mark's man; and we doubt not it will gratify the authorities of that excellent institution to learn this, and to know that such occasions have a charm for the young men who have been brought up within its walls.

The musical arrangements, which were on the whole excellent, were under the direction of those musical brothers, the Helmores.

And now the bell has ceased to toll, and forth from the school-house pours the long stream of white robed choristers. Slowly they wend their way, the younger first and then the elder; and lastly the stoled and hooded priests. But hark! 'Tis the voices of the men, proclaiming in clear and majestic unison "O how amiable are thy dwellings: thou Lord of Hosts!" and now the lovely response, from the sweet treble voices, plaintively chanting, "My soul hath a desire and longing to enter into the courts of the Lord: my heart and my flesh rejoice in the living God." And so they move onward, amidst the throng which crowd around, reverently uncovered, gazing and listening with astonishment and delight and devotion. And at length, in one mighty burst of harmony, the whole choir proclaim GLORY TO THE EVER BLESSED TRINITY. And now the chant is changed, and, in alternate strains, they are singing that beautiful psalm, "The earth is the Lord's, and all that therein is." They approach the church door—they enter—they cry aloud with exultation:—

"Lift up your heads, O ye gates, and be ye lift up  
ye everlasting doors: and the King of glory  
shall come in.

"Who is the King of glory: it is the Lord strong  
and mighty, even the Lord mighty in battle.

"Lift up your heads, O ye gates, and be ye lift  
up, ye everlasting doors: and the King of glory  
shall come in.

“Who is the King of glory : even the Lord of hosts, he is the King of glory.

“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.”

\* \* \* \* \*

All is hushed. Every knee is bent ; the priests before the altar ; the choristers just without the *sacrarium* ; the laity in the body of the church ; all implore His grace on themselves, and on those who are now kneeling with them before Him.

Matins were sung by the Rev. T. Helmore. The music used for the versicles and responses was that of Tallis. The psalms were chanted to the Gregorian tones, according to the arrangement by Mr. Helmore, which we are happy to know will, ere this sheet is printed, be published. This arrangement, if we may judge from the specimens we heard on this occasion, is truly admirable, whether as regards the division of the words or the arrangement of the harmonies. The psalms were chanted antiphonally, by the priests in unison and the choir in harmony. The *Te Deum* was sung to the melody called *Ambrosian*, as given in the *Parish Choir*, by the choir, children and men alternating the strains in unison ; but, at certain passages the *whole* choir sang in harmony. The anthem was Aldrich's "O give thanks."

Morning prayer ended, the 122nd Psalm was chanted as *Introit*, and the celebration of the Holy Eucharist was immediately begun. The Celebrant was the Rev. the Rector, who was assisted by a Gospeller and an Epistoller and, in the consecration, by the Rev. G. Antrobus, as Deacon. The sermon, an earnest and affectionate exhortation, was preached by the Rev. Henry Wilberforce. The Holy Communion was administered first to the clergy, then to the choir, and lastly to the laity, of whom about fifty communicated. The music used for the *Kyrie Eleison* and *Sanctus* was that of Gibbons, and the *Gloria in Excelsis* was sung to the St. Mark's cadences.

We need hardly say that in the celebration of the Holy Eucharist, and, indeed, throughout the whole festival, all things were done with the most perfect decorum and obedience to rubrical direction.

Evensong was chanted at four o'clock. *Magnificat* and *Nunc Dimittis* were sung throughout, after the priest's intonation, by the choir in harmony, to the seventh tone. In the morning *Benedictus* had been similarly sung, but to the fifth tone. The anthem of evensong was Tallis's "If ye love me."

In narrating such a festival as this it is always our wish to drop the critic. In religious ceremonials we are anxious to forget all but the awful presence in which we stand ; but, unfortunately, in these days we are debarred from the possibility of thus abstracting ourselves. We are constrained to observe, on every fresh occasion, in every fresh church, all that goes on around us, and sometimes to find fault, sometimes to praise. Most earnestly do we pray that the day may speedily arrive when everywhere things shall be so perfectly arranged that no fault can be found, and that all praise will be superfluous. But it is not so yet ; and the *Parish Choir* must not simply narrate a solemn and holy service, but must comment on the mode of its performance. Happy are we that in this case our comment is in *praise* of everything. We never have attended a Church

festival of more beautiful, more devotional, or more hopeful a character.

With respect to the music, not only were the arrangements well planned, but they were well, very well, executed. Every one (thank God ! we can include the youngest in this) seemed to do his part with energy and devotion. The psalm chanting by the choir was beyond all praise. We have never heard anything more solemn and devotional, more appealing to the most sacred feelings of the heart. *Magnificat* and *Nunc Dimittis*, chanted to the seventh tone, were most affecting ; surely we felt this tone truly deserves its title, "Angelic." We had almost (so entirely was the want of it unfelt) forgotten to say that no organ accompaniment was used. How we wished that some of the contemners of Gregorian tones had been present ! Surely it would have melted their hard, supercilious hearts.

Between the morning and evening services there was a feast, in the secular sense of the word, munificently provided by the rector, for, we may almost say, a multitude of guests of all ranks and ages. It was a gay and happy scene. The whole course of this festival, whether we look within the walls of the church or to the more secular part of it, must have had a holy tendency to unite us all, high and low, rich and poor, old and young, in one bond of fraternal love. God grant that such occasions may ere long be more frequent among us.

At sunset, the roar of artillery from the saluting battery at Buckhurst announced far and wide that the ninth anniversary of the consecration of St. John's had passed away. But the festival was not brought to an end till the Thursday, when, at the Withyham school-room, a selection from the oratorio "Messiah" was performed by the clergy and choir who had taken part in the previous services, to the intense delight and admiration of a crowded audience from the village and neighbourhood ; on which occasion, by the way, it seemed to be the feeling of the audience that the "Messiah" is a performance to be heard with respectful and devotional attention, and not with clapping of hands and critical nods and remarks. A good lesson this, to some of us.

A pleasing episode in the week's festivities, was a visit paid by the Rector of Withyham, accompanied by his guests and the choir assembled for this festival, to Sackville College, East Grinstead, of which he is an Assistant Warden. After a most hospitable reception and entertainment on the part of the Rev. the Warden, the College Hall was thrown open to all who chose to come, and a crowd of visitors, besides the aged and venerable members of the college, listened with great apparent delight to the inspired strains of Handel's "Messiah." Divine service was afterwards sung in the College Chapel, into which, however, but a small portion of the throng which filled the quadrangle, as the procession solemnly wound round it, could gain admission.

During the whole week a crowd of guests, clerical and lay, old and young, including all the London choristers, were most hospitably entertained at the rectory. It was a scene of joyous festivity, sanctified and sobered by daily worship in the House of God. Sure we are that the young ones must have left Withyham with a heavy heart ; and *all* must have been grateful for the opportunity afforded them of participating in so solemn and so interesting a festival.

## Lectures on Ecclesiastical Harmony for Parish Choirs.

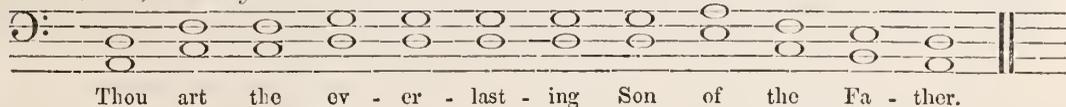
## LECTURE II. — INTERVALS CONTINUED — MINOR FOURTH, OR PERFECT FOURTH — MAJOR FOURTH — MINOR FIFTH, OR IMPERFECT FIFTH — PERFECT FIFTH — OBSERVATIONS ON "CONSECUTIVE FIFTHS" — MINOR SIXTH — MAJOR SIXTH.

OUR most earnest recommendation to the student is, that he will make himself master of each of these Lectures as we proceed, for it is necessary that he be perfectly acquainted with that which precedes, in order that he may comprehend more easily that which follows.

Upon examining the latter part of Lecture I, it will be perceived that each *minor third* contains *one tone* and *one semitone*, and each *major third* contains *two tones*.

The next interval we shall exhibit, is the *minor fourth*, or *perfect fourth*; this interval consists of *two*

## Cantus, or Melody.



There is another interval of a fourth greater than the perfect fourth, consisting of *three tones*, and called the *major fourth*;† this is contained between the notes *Fa* and *Si*, F—B.



The major fourth is a dissonant or discordant interval, and was not employed by Guido‡ in his method of organizing, i. e., harmonizing, and gave occasion for his introduction of the note called by him, *B rotundum*, or round B, and which he represented by the letter b, and with which he formed his tetrachord § (or gamut of four sounds) F. G. A. B $\flat$ , thus:—



for Guido retained the semitone always between the 3rd and 4th notes of the gamut, and to which were afterwards applied the syllables *Mi*, *fa*. By means of

*tones* and a *semitone*, as from *Do* to *Fa*, C—F; *Re* to *Sol*, D—G; *Mi* to *La*, E—A; *Sol* to *Do*, G—C; *La* to *Re*, A—D; and *Si* to *Mi*, B—E; all these distances being reckoned *upward* as before. These intervals are represented musically thus:—



And are called *perfect*, inasmuch as they are considered by many writers on music, to be consonant. Indeed, this seems to be the earliest consonant interval recognized by the fathers of Church harmony, namely Hucbald and Guido, for in their so-called Organum or Diaphonia, (terms synonymous with our word harmony) they, at first, used fourths only, as thus: by Hucbald.\*

this note B $\flat$ , Guido was able to harmonize every note with concordant, or consonant, intervals, i. e., with perfect fourths.

The next interval is the fifth, of which we give two kinds, viz. the minor or imperfect, (because dissonant or discordant,) and the perfect (i. e., consonant or concordant.)

The interval of the *imperfect fifth* contains *two minor thirds*: as between the notes *Si* and *Fa*, B—F; thus:—



while the interval of a *perfect fifth* contains *one major third*, and *one minor third*; as from *Do* to *Sol*, C—G; *Re* to *La*, D—A; *Mi* to *Si*, E—B; *Fa* to *Do*, F—C; *Sol* to *Re*, G—D; *La* to *Mi*, A—E; which are musical expressed thus:—



This interval is rather remarkable in the history of music, as having been a great favourite with the earliest Church harmonists; particularly Guido and Hucbald, whose Diaphonia, Symphonia, or as we call it Harmony, consisted entirely of these and of fourths, as will be seen by the following specimens:—

\* Musica enchiridialis. Cap. xiii, about 900 A.D.

† Sometimes also "*Tritonus*" or "*Tritone*;" a name expressive of its contents.

‡ About the year 1020, or a century after Hucbald.

§ It is a mistake to attribute the hexachord gamut to Guido; he used none but tetrachord; nor was he the inventor of the syllables Ut, Re, Mi, Fa, Sol, La, as generally supposed. There is no mention of these subjects in his writings.

HUCEALD.

*Cantus, or Melody.*  
*Organum.*  
 Thou art the ev - er - last - ing Son of the Fa - ther.

*Organum.*  
*Cantus.*  
*Organum.*  
 Thou art the ev - er - last - ing Son of the Fa - ther.

In the latter of these specimens of early harmony, the fourths are uppermost, and the fifths undermost, the cantus or melody, being sung by the middle voice.

We think it important to dwell a little on this part of our subject, and give another specimen of this kind

of composition: as it will assist us in comprehending more easily, some observations which it will be necessary to make concerning a *succession* of these intervals. The specimen which follows, is by Guido, and it differs from the last, inasmuch as the fifths are placed *over* the melody, and the fourth *under* it.

*Organum Duplex.*

Have mer - - cy up - on me, O God.

*N.B.—The Cantus, or Melody, is in the middle part, or voice; and the Organum in the last.*

Of all intervals, a succession of fifths is the most abominable to some modern musicians, and the pupil is cautioned by them, in the strongest terms, to avoid even two of them in either mediate or immediate succession. So great is this horror in some persons, that if they happen to find them in a piece of music, they at once denounce the composition as unworthy of any further inspection, although they might easily perceive with a little patience, that in almost all instances, the unfortunate succession happens from inadvertence of the author. But every thing depends much upon education, and a succession of fifths, i. e., perfect fifths, are much more tolerable than many persons fancy, especially in slow and solemn music; indeed, they are very often an offence to the eye alone, and not at all to the ear: moreover, there is not an organ which contains the "stops," called the 12th and 15th, but contains the organum of the early Church harmonists, and so much for this horror or imaginary horror of a succession of perfect fifths and perfect fourths; which, skilfully employed, produce

the grandest and sublimest effects\*; as was, and is, masters, as well as to the ancient. We think it our duty to caution the student of real Church Harmony, against paying too much attention to this musical dogma, as it is taught by many, it being one of the strongest fetters with which the musician is restrained†.

We now pass to the construction of the minor and major sixths. A *minor sixth* contains a *minor third*, and a *perfect fourth*; as between the notes *Mi* and *Do*, F—C; *La* and *Fa*, A—F; *Si* and *Sol*, B—G; and a *major sixth* contains a *major third* and a *perfect fourth*; as between the notes *Do* and *La*, C—A; *Re* and *Si*, C—B; *Fa* and *Re*, F—D; *Sol* and *Mi*, G—E. These intervals are musically represented thus:—

Do Fa Sol. La Si Re Mi.

Mi La Si. Do Re Fa Sol.

*Minor Sixths. Major Sixths.*

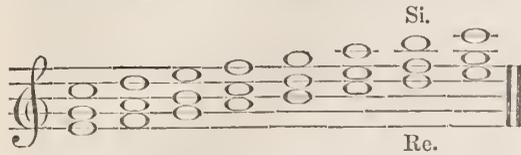
\* This like others of the rules laid down for modern composition, is derived from a supposed principle of taste, referred ultimately to the judgment of an educated ear. In respect of the application of it to modern writings, we think the real objection to the occurrence of consecutive fifths is an acoustical one, and that such successions are faulty when they so occur as to render the tonality doubtful; whenever in fact, the two chords containing them seem to give an uncertain impression of the scale in use. But as in respect to tonal arrangement the ancient Church Music differs so completely from ours; there is no doubt, that a rule necessary to assist the student now-a-days, may almost prevent him accomplishing the peculiar and noble effects producible from the old system. See Orlando Gibbons' "Sanctus" from his Service in F, well known to all and each of our *greatest modern*

A succession of sixths, like a succession of thirds, is always agreeable, although too many of them is not considered good composition, any more than too many thirds in immediate succession; they are most consonant when combined with perfect fourths; that is, when the note which divides this interval into its

for an example of the consecutive fifth between the treble and tenor parts, at the words "and earth," where it would be hyper-critical indeed, to perceive a fault.—Ed.

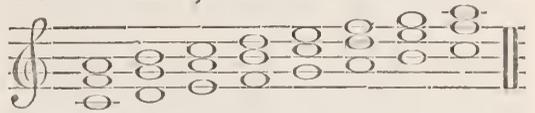
† Those who wish to enter fully into the subject of consecutive fifths, should consult "Godfrey Weber's Theory of Musical Comp." Vol. II., Div. V.

consonant parts of minor or major thirds and perfect fourth, is *added*, as follows :—



It is to be observed, that the major sixth between Re and Si, D—B, is divided into a *minor third*, Re—Fa, and a *major fourth*, Fa—Si, in the above series; one being a consonant interval (the minor 3rd), and one a dissonant (the major 4th). It is also to be observed, that the “thirds” are *under-*

*most*, and it would be too discordant to place fourths in a series of sixths, thus :—



and hence the ancient harmonists avoided the use of the fourth with a third *over* it. It is interesting to observe the use made of this interval of a sixth, by our predecessors, and the following method of harmonizing the tones, or melodies of the psalms and canticles in the Evening service of the ancient Church, is given as an historical specimen; it is very ancient, and has been used constantly in the Pope’s chapel to this present time.\*

TONE IV.



In this example, the melody forms a sixth with the bass nearly throughout, as is indicated by the figure 6.

SIGMA.

NOTE ON THE MEANING OF THE TERM FALSO BORDONE.

See Lect. I. of this Series, No. XLIII., p. 7, col. 2.

The words *Bordone*, *Bourdon*, *Burdonus* signify a humming noise, as that of bees, or drones (as the *drone* of a bagpipe). They were no doubt coined, like the similar words *hum*, *buzz*, *bombus*, to express by their sound the thing signified. Subsequently they were used to denote not only the sound, but the bees or drones, which yield the sound; as well as the longer pipes of the organ which give a deep reverberating sound. Thence they were made to signify a bass, or running accompaniment; or a verse of a song repeated frequently in chorus.

The term *bordonus* was likewise employed to signify an ass or mule, a pilgrim’s staff, and an ecclesiastical verge, or staff of office carried before dignitaries; but in this sense it was probably derived from the old word which we retain, as bear, bore, burden, &c.

[N.B. In the example page 8 of the same Number, the 6th and 8th notes in the alto, or second treble part, in the first staff, should both be G; being the octave notes to the bass.]

CATHEDRAL REFORM.

I.—PRESENT STATE OF CATHEDRAL CHOIRS.

From Leeds went forth one of the earliest of those appeals, if not *the* earliest, which have of late so strongly turned the attention of Churchmen to the subject of Church Music. We believe that it was at the consecration of the parish church of that place that three Lectures on Cathedral Service were delivered by the Rev. John Jebb, now Rector of Peterstow. These highly valuable lectures, together with a larger work of Mr. Jebb’s on the same subject, gave a powerful impetus to the study of Church Music; they are the standard authorities on the subject. And now, from the same huge and populous town has been issued another appeal on behalf of musical art, as connected with the service of the Sanctuary. This time it is the worthy and well-known Dr. Wesley, organist of the parish church, who has addressed Churchmen, in a pamphlet entitled “A few Words on Cathedral Music, and the Musical System of the Church, with a Plan of Reform.”

And, in truth, a plan of reform is sadly wanted; “for,” says the Doctor, “the Cathedral Choirs have long been in a state very far *below* one of the *least* efficiency.”—Now let us hear Professor Taylor :—

“No foreigner, competent to judge of what he heard,

\* Speaking of these Harmonies, Alfieri says they are “Antichissime, colle quali cantavansi, e cantansi tuttora nella Capella Apostolica i Gloria Patri Dei Salmi per i nove Modi.”

if he should chance to attend Warwick Street [Romanist] Chapel in the morning, and St. Paul's in the afternoon, could avoid forming a most erroneous opinion of the designed position of the two choirs, and of the comparative excellence of the music on which they were employed. In the one he would hear a well-appointed vocal band—principal and choral—every part filled by a competent singer, and the entire performance indicative of ability and discipline on the part of all who were engaged in it; he would find that even music of an inferior kind was made attractive by the skill of the singers, and that every care was employed to render the entire musical service pleasing and popular. Let him wander to St. Paul's, and he would encounter poverty and slovenliness, a meagre and inefficient choir, a careless performance,—neither principals nor chorus, but a make-shift for both. Would he believe that the latter choir was richly endowed, and that the former was altogether dependent upon the 'voluntary principle?' Could he recognize in the miserable exhibition of the afternoon the choral harmony of the English Church?"

And, in another place :—

"They [*i.e.* the people of England] have the richest collection of devotional music in the world; they have the amplest endowments for its efficient performance; while their Cathedrals, the depositories of this store of genius and learning, the inheritors of all these munificent bequests, exhibit at this moment too generally the most helpless decrepitude or the lowest vulgarity. Could the present feebleness of our Cathedral choirs be placed in plain and palpable contrast with their former strength,—could we on one day see all the stalls in St. Paul's Cathedral filled with well-trained singers, and hear the 'service high and anthem clear' of past ages, and on the following day witness the 'counterfeit presentment' of the present time,—the contrast would be too humiliating for quiet endurance; the public voice would speak in a tone too loud and too indignant to be disregarded."

But there is no need to multiply quotations on such a subject, for the disgraceful state of our choirs is known to all musicians; and, especially, the paucity of members of choirs, clerical and lay, and the rarity of the attendance of those that are members, are familiar to all frequenters of cathedrals. At Westminster Abbey, the best example we know of Cathedral service, attendance on week-days is never given by more than two clerical and six lay members of the choir (exclusive of the boys); in certain other cathedrals, which shall be nameless, we have known an attendance of but one clergyman and two lay-clerks. Now let us see what Dr. Wesley says about it :—

"To begin with the arrangement of Church Music—it is antiphonal. It must, from the nature of its composition, be sung by two choirs.

"The least number of men which can constitute a choir capable of performing the service is twelve; because each choir must have *three* for the solo or verso parts, and an extra *three* (one to a part) to form the chorus: six on a side, that is. Now, so far from this, the least amount of necessary strength, being what is found in anything like constant attendance at our Cathedrals generally, there is *not one* where such is the case; not one which has the requisite number of singers in daily attendance. \* \* \* \* \*

"It will be seen that the arrangement above referred to gives a chorus of *one* to a part. Now, this is in itself a thing ridiculous enough, we must confess. What,

for instance, can any one who has visited the opera houses, the theatres, Exeter Hall, or any well conducted musical performances, think of a chorus of one to a part? Ask the men working the mills of Yorkshire and Lancashire what they would think of it. And yet, this amount of chorus would be a vast *improvement* on the present state of things at cathedrals; for there may be sometimes seen *one man singing chorus!*"

And here Dr. Wesley brings forward, as a case in point, an anecdote which we quote to show how truly we estimated in our last number but one the conduct of the authorities of the University of Oxford with respect to Church Music :—

"The writer, once attending service at Christ Church, Oxford, remarked to the organist, Dr. Marshall, 'Why, you have only one man in a surplice to-day, and him I can't hear!' The reply was, 'No, he is only a beginner.' And this was in a University town, where the first impression as to the efficacy of Church Music must be formed in the minds of young men preparing for holy orders, our future Deans of Cathedrals, to whom the character and fortunes of musicians become entrusted."

Yes,—we appeal to our readers, clergymen and laymen, musicians and amateurs, University men and others, to all who have even a slight knowledge of Cathedral music,—are not our Cathedral choirs "in a state very far *below* one of the *least* efficacy?" Ay! the very fact that we experience such intense delight on the few occasions when we hear the Cathedral service performed with a tolerably full and efficient choir—(as at the commemoration of Purcell in Westminster Abbey, "when every stall, as of old, is occupied by a singer, and a chorus of fifty voices furnishes the means of performing compositions, which, though composed in and for that Church, can only be sung on this occasion, when the volunteer members of the Purcell Club are added to its choir")—this intense delight, we say, proves what a rarity such a choir must be in our days, what a necessity there is for improvement. But this was once the force of the ordinary daily choirs of our cathedrals; *and why is it not so now? Has it been decided by authority that Cathedral music is unlawful?* Certainly not; far from it: the Prayer-book enjoins it. *Has public opinion declared itself against Cathedral music, and voided the rubrics obsolete?* Far from it; the general voice of public opinion is now, at any rate, strongly in its favour: witness the Bristol question. *Then, again we ask, why is it not so now?* Reader, if you wish to know why it is not so now, we answer you that the appointed guardians of Cathedral music have themselves been its destroyers. Would you trace the history of its destruction, we refer you to two works, chosen out of several (and to both we referred you in a former number), namely, "Cathedral Service,—its Glory, its Decline, and its designed Extinction;" and "Cathedral Trusts and their Fulfilment."

#### CHORAL CELEBRATION OF THE BURIAL OFFICE, WITH HOLY COMMUNION.

For the first time within our experience, we are enabled to record the performance of the Office for the Burial of the Dead altogether in the way that the Church of England has directed. The parish in which this good example was set is that of St. Thomas the Martyr, in Oxford; and the occasion

was the funeral of a girl aged 16; humble in outward circumstances, but of exemplary conduct, such as Holy Church in her best days would have delighted to honour. The service used, excepting the Psalm, was that of Marbecke, as given in Nos. XXX. and XXXI. of the *Parish Choir*, and was sung without harmonies or accompaniment.

The funeral procession arrived at the churchyard gate just at the conclusion of Morning Prayer, Tuesday, July 24, and was met by the choir, the two curates, and the incumbent (the Rev. T. Chamberlain), who conducted it to the church, preceded by two girls strewing flowers. The sentenees, our readers will remember, are set to music, and the solemn chant, proclaiming the mystery of the Resurrection, and mingling consolation with awe, presented a very striking contrast to the usual method of recitation or reading. There is no moment, certainly, when faith seems to stand more in need of support, than when we are about to "bury our dead out of our sight;" and never can the elevating strain of Christian Song be more welcome. On entering the church the clergy and choir proceeded to the chancel, the former taking their places in the stalls on the south side, and the men on the north, a full supply of trebles being stationed on the subsell, on each side below. The coffin was laid on a bier, just below the chancel-step, and covered with a pall of purple-velvet, intersected by a large white cross.

The 39th Psalm was sung antiphonally to the 7th Gregorian Tone, 1st ending; and the lesson read from the lectern by one of the curates.

In the part of the service appointed to be used at the grave, both "Man that is born of a woman," and "I heard a voice from Heaven," are treated by Marbecke as anthems. For the first, the music, as the words require, is peculiarly plaintive and solemn: in the second, it is of a much more jubilant character, rising first by a marked and emphatic progression till it reaches the words "Blessed are the dead that die in the Lord," and then falling again in a very beautiful cadence, expressive of they "rest from their labours." The remainder of the service is mostly on monotone. The weather throughout was very unfavourable, and somewhat marred the effect of the service. Nevertheless it was listened to by a large assemblage of persons, who seemed much edified by the ceremony.

After the Burial Service, the clergy, choir, and all connected with the funeral, as well as many others, returned to the church for the celebration of the Holy Sacrament. This Office was also sung, but not quite with its full complement of musical illustration. The Kyrie Eleisons were the same as on ordinary Sundays; the Sanctus was that of Gibbons (omitting the additional words which he gives); and the Gloria in Excelsis was sung to the simple strain used at St. Mark's College, Chelsea. The Collect was that of the Burial Office, and the Epistle and Gospel those appointed in Edward's First Book. The number of communicants was about forty.

The choir, we should add, which consists altogether of volunteer singers, had very little opportunity for practice. But the whole went off so well as to give great encouragement to other, even the humblest, parishes to follow the example here set. A dull and lifeless service is thus transformed into one eminently expressive of assured and triumphant hope.

#### CHURCH FESTIVITIES IN WALES.—THE CHORAL SERVICE.

THE celebration of the birth-day, and coming of age of Viscountess Fielding, has been made an imposing festival of at Downing, North Wales. The most important feature of the joyous event was the laying the foundation-stone of a new church at Pantasa, which is to be erected and endowed at the charge of Lord and Lady Fielding. "The proceedings of the day," says the *Chester Courant*, "commenced with full divine service, including, of course, holy communion, which was celebrated by the Lord Bishop of St. Asaph. The service was choral, though we could have wished that it had been intoned by the officiating priest, instead of being left solely to the choir, who, however, performed their part very creditably. We were also glad to find that in Whitford Church the reign of double chants and dissenting hymn tunes is over, and that the Gregorian tones, in all their purity, are re-established. The sermon was preached by the Venerable Archdeacon Manning, from 2 Cor. v. 14, 'The love of Christ constraineth us.' During the reading of the offertory sentences, a collection was made on behalf of the Society for the Propagation of the Gospel in Foreign Parts, which amounted to upwards of 46*l*. After the conclusion of divine service, the bishop, clergy, choir, school-children, and laity proceeded to Pantasa school-room, where they formed into procession in the following order:—Banner with an ecclesiastical device—school children bearing flags—choir—banner with the Cross—deacons, priests—banners bearing the arms of the See of St. Asaph—the bishop—banners of the houses of Pennant and Fielding—the founders—the laity. The procession, which had a solemn effect, from the circumstance of the clergy (sixty-six in number) being habited in surplices, stoles, and hoods, moved slowly to the site of the new church of St. Dewi, the choir chanting the 'Te Deum' in Welsh. On arriving at the site the clergy ranged themselves on either side of the future chancel. The Bishop took his place on the north-side of the foundation-stone, which was laid as nearly as possible on the spot upon which the altar is to be reared. The founders stood between the Bishop and Archdeacon Manning. The usual office for the dedication of a foundation-stone was said by the Bishop, the choir chanting the psalms and responses. Impressive addresses, in English and Welsh, were afterwards delivered by the Bishop, the Rev. R. Pughe, Incumbent of Christ Church, Mostyn, and the Rev. W. Ilicks Owen, one of the Vicars of St. Asaph Cathedral. Great praise is due to the Rev. R. Briscoe, D.D., Vicar of Whitford, and the Rev. R. Pughe, who, we understand, had the principal management of the procession, &c.; and we are sure it must give real pleasure to all true Churchmen to see so gratifying a display of the strength of the Church in Wales. After the conclusion of the foregoing ceremonies, the whole company adjourned to Downing: where luncheon was laid out in the tent for 160 persons, and an entertainment for nearly 600 school children, and various juvenile amusements closed the evening of this eventful day—a day which we hope may long be remembered by all who witnessed it." We give this account mainly because of the interest attaching to it in connection with the choral celebration which

took place—as shewing that even to North Wales hath the importance in Church Music extended which we seek to promote—that along with the revival of better Church arrangement, ceremonial, and order, “the reign of double chants and dissenting hymn tunes is over, and the Gregorian tones, in all their purity, are re-established.”

#### CARE IN THE ELECTION OF MINOR CANONS AT DURHAM CATHEDRAL.

WE learn from the *Durham Advertiser*, that the Dean and Chapter have appointed the Rev. Mr. Dykes to the vacant Minor Canonry. “Mr. Dykes, it is stated, is at present Curate of Malton, Yorkshire, and while resident at St. Catherine’s Hall, Cambridge, was well known throughout the University for his skill and attainments in both the science and art of music. The Rev. Thos. Ebdon, the account further states, having intimated his intention of resigning his Minor Canonry in November, his resignation has been accepted, and it is understood that the Rev. E. Greatorex will succeed him.

#### Notices of New Works.

*Steps to the Cross: nine Sermons Preached at St. Mary’s, Bideford.* By THOMAS NORTON HARPER, Evening Lecturer. London: CLEAVER.

A SERIES of feeling and forcible discourses faithfully developing the Church’s “Doctrine of the Cross.” They were preached, all but one, during Lent; and their titles will show how appropriate they are to that solemn season, whose weeks are so many *Steps to the Cross*. “Penitence, the Road to the Cross,” “The Discipline of the Cross in the Members of Christ’s Body,” “The Last Supper,” “The Garden of Gethsamane,” “The Betrayal,” “Gethsamane,” “The Crucifixion,” “The Death,” and the last, which was preached after Easter, is entitled “The Cross, a Source of Easter Joy.” They evince the highest appreciation of the Christian scheme, and are characterised by a warm devotion to the discipline of the Church.

*The Book of Common Prayer; with Notes, Legal, and Historical.* By ARCHIBALD JOHN STEPHENS, Barrister-at-Law. In Three Vols. Vol. I. London: The Ecclesiastical History Society.

THIS publication is a very valuable addition to our Church Literature. The Ecclesiastical History Society could scarcely have done a more acceptable service to the English Church, at the present moment, more especially, than in presenting such a work to its subscribers. It is to a departure from the precepts and principles of the Prayer Book that so many of our divisions and distractions may be attributed; and to bring back men’s minds to that, as the true standard of ritual observances, as well as doctrinal teaching, must prove the most effectual means of advancing in the right direction, that movement which is now going on in the Church, and which is already resulting, wherever so safe a guide is taken, in the more correct, and devout, and diligent per-

formance of her daily services. The text of the Prayer Book here given, is taken from the Sealed Book for the Chancery, and collated with the Sealed Books for the King’s Bench, Common Pleas, Exchequer, St. Paul’s, Christ Church, Ely, and the Tower, and with the Manuscript Books originally annexed to the Statutes of Charles the Second, (Ireland), for the Uniformity of Common Prayer; the MS. of the English Book being missing for some years; and when one finds that all the ordinary editions of the Prayer Book are full of errors and omissions, it is of the first importance to have such an authority to refer to. But as well as this, the legal and historical notes are of the highest value, as justifying and explaining many things which it is of importance to attend to in the services of the Church, though they have too generally fallen into disuse, or even into contempt. We regret that our too limited space at present precludes our saying more of this invaluable publication, but we shall take occasion to return to it again and again, illustrating as do many of the notes, in forcible terms, some of the foremost principles for which we have ever contended in the proper performance of Divine Service.

*The Book of Common Prayer; Printed from the Manuscript originally annexed to Stat. 17 & 18 Car. II. c. 6. (Ir.), and now preserved in the Rolls’ Office, Dublin.* By ARCHIBALD JOHN STEPHENS, Barrister-at-Law. In Three Vols. Vol. I. London: The Ecclesiastical History Society.

THIS is an accurate representation of the original manuscript of the duly authorized Prayer Book of the Church of Ireland,—“it being considered that a correct copy of its text would be an important acquisition to the members of the United Church of England and Ireland,” as undoubtedly it is.

*The Life of St. Paul, the Apostle of the Gentiles. Designed chiefly for the Use of Young Persons.* By the Rev. G. E. Biber, L.L.D. London: CLEAVER.

IT is long since we have met with a work of sacred biography of such absorbing interest as this. The life of the great Apostle of the Gentiles is to be found, of course, in the New Testament; but there it is fragmentary, forming portions of the history of the primitive Church, while here it is given as a succinct narrative of his own course, from his sitting at the feet of Gamaliel through the whole proceedings of his eventful career, as apostle and martyr. The author has happily succeeded in clothing his account in language which, though by no means presuming to parody the peculiar diction of sacred writ, is yet solemn and suitable in the highest degree. The work is designed for the young; and it is certainly a delightful work for the youthful mind; but it has also many attractions for more matured readers, and may be safely recommended for general perusal.

#### To Correspondents.

*Antiphon* (Manchester). We should be glad to receive the Book of Anthems mentioned. It should be addressed to the publisher.

*G. J. H.* was too late for the present Number.

## CHANTING.

THE Puritanical pretence that chanting in public worship is one of those Romish corruptions which were overlooked at the Reformation, is now receiving a practical refutation by the adoption of that most Catholic mode of using the Psalms in the religious services of the Dissenters. The method is so manifestly proper in itself—it is so evidently that which David both designed and employed—and there are so many proofs of its having been the practice of the Church in all ages—that, notwithstanding the strong sectarian prejudice against it which has so generally prevailed, its adoption by several Dissenting congregations in this metropolis has at length become irresistible. True, the duty of singing the Psalms and Hymns of the Bible in their uncorrupted form has frequently been acknowledged by puritan divines whose minds had overcome the vulgar prejudice against it. Mr. Romaine, for example, complained that “the people had lost sight of the meaning of the Psalms;” and that “they were ready to receive anything in their room which looked rational and was metrical. In this situation,” he adds, “the hymn-makers are suffered to thrust out the Psalms to make way for their own compositions, of which they have supplied us with a vast variety, collection upon collection, and in use too—new hymns starting up daily—appendix to appendix—sung in many congregations to such a degree that the Psalms are become quite obsolete, and the singing of them is now almost as despicable among the modern religious as it was sometime among the profane.” And, again, we find him significantly asking, “Why should the provision which God has made be so far despised as to become quite out of use? Why should Dr. Watts, or any hymn-maker, not only take precedence of the Holy Ghost, but also thrust him entirely out of the Church, insomuch that the rhymes of a man are now magnified above the word of God, even to the annihilating of it in many congregations?” And this of course refers to the singing, that is the chanting, of the Psalms in their pure unmetrical form, as we have them in our Prayer Book, “pointed as they are to be sung or said in churches.”

But still the proper use, that is the chanting, of the Psalms and Hymns of Scripture has not in such quarters hitherto prevailed. The puritanical antipathy to it as a Catholic practice has been generally all-powerful, not only among the great body of Dissenters, but even with a large section of the English Church herself.

It is most gratifying, however, to find that the prejudice against chanting is at length beginning to be dispelled—at any rate among certain influential sections of the Dissenting community, whose example ought to have a great and salutary effect upon Churchmen. A remarkable proof of this was afforded by a little publication of “Psalms and Hymns from Holy Scripture, printed for the use of the Congregation assembling for worship in the King’s Weigh-House Chapel, Fish-street-hill,” which we noticed in our August number. It cannot for a moment be supposed that one so thoroughly dissenting in his feelings as Mr. Binney undoubtedly is, can have any particular partiality for what is either Popish or “Puseyite”—as some of the objectors to chanting in our own Church pretend that it is,—yet Mr. Binney

has compiled and published the book we refer to, and in its preface he warmly commends and enjoins the practice. “It is unnecessary here to apologise,” he observes, “for what may be an innovation, or to defend and justify this manner of praise. They for whom these few words are intended do not need these things. They have had personal experience of the pleasures and benefits of an occasional conformity to the modes and utterances of God’s ancient Church in its ‘service of song,’—those, indeed, which in all probability were transferred to and imitated in the first Christian assemblies.” It is this “service of song,” then, which involves the duty, the necessity of chanting; and whatever may be the prejudice against it among certain Churchmen,—our own Church not only contemplates but enjoins it in all the services of her sanctuary. The alleged difficulty about it, which some persons make their excuse, is altogether imaginary. Mr. Binney has given some of the Gregorian chants in his collection; and he does not hesitate to declare of them “that they are exceedingly simple, and may be used by a family or by a few Christian friends so as to produce a very pleasing and solemn effect.”

*Fas est ab hoste doceri.* And let not Churchmen refuse to derive instruction even from an adversary. The congregation of the King’s Weigh-House Chapel is but one of several large dissenting congregations which have adopted the “modes of utterance of God’s ancient Church in its ‘service of song.’”

## HEREFORD CATHEDRAL CHOIR.

WE are delighted to find that better things are in store for Hereford Cathedral. The holy and venerable edifice has undergone, as our readers are aware, a very effective renovation, entirely we believe through the well-directed zeal, and pious liberality, of Dean Merewether. And in the same spirit, the Dean and Chapter have just filled up five vacancies in the College of Vicars Choral. The following were laid down as the candidate’s qualifications for the office, and we have every reason to believe they have been strictly adhered to in the election:—

“Each candidate to be in holy orders, well versed in the knowledge and practice of ecclesiastical music, able to intone the Liturgy, and to sing the services and anthems of the best Church composers. His regular attendance at the services of the cathedral required. Not be allowed to hold any benefice or cure whilst due to the service of the choir, nor to engage in any occasional duties which might interfere with his attendance at the cathedral. To be eligible (after seven years from his election to the college,) to any livings in the patronage of the Dean and Chapter, on presentation to which he would be required to vacate the vicarage choral.”

The terms of the appointment are by no means indifferent, everything considered:—

“The dividends of the corporate property of the college form the remuneration of the office, and may be set at something about £100 per annum. There are rooms in the college to which he is entitled, hall, common room, &c., and it would be highly desirable that the common table and collegiate mode of life, which, till a few years since, was pursued in this college, should be revived, according to the provisions of the statutes and the laudable customs of the college.”

All this is good. It shows a spirit of most com-



Church Catholic in all ages. According to appearance, it will be among the last to restore the solemn institution, which it now defers to the following Sunday, when (to say nothing of other reasons,) the Bishop himself is sure to be absent from that solemnity which it should be his privilege to celebrate on so solemn and rare an occasion. Among those dioceses already referred to in the Parish Choir, from which the "Dry Service" at the consecration of churches is banished, it is pleasing to add that of Peterborough. On Friday, the 31st of August, a new church was consecrated at Kibworth, containing free kneelings for 360 persons. The windows are all filled with stained glass by Mr. Wailes and Mr. O'Connor. The chancel, furnished with credence and sedilia, is screened off for the exclusive use of the clergy and choir. There was a procession formed to the church, including some fifty priests and the *Bishop of the Diocese*, preceded by the village choir, singing as they moved along an appropriate hymn. Matins were sung by the Rector, the Rev. E. S. Bathurst. The Holy Communion was then celebrated, when the Bishop preached the Sermon. There were above 200 communicants. The journal which records this (*The Guardian*,) does not state whether the Communion was chorally celebrated or not.

HEREFORD MUSICAL FESTIVAL.

\* \* \* \* \*  
 "The performances are determined in the following order:—

"On Tuesday morning, at the Cathedral, before the service, Luther's 100th Psalm will be sung, the first, third, and fourth verses by the chorus, the second verse by the principal singers. Tallis's Preces, Responses, and Chant, are to follow. Handel's Dettingen 'Te deum' succeeds, the principal vocalists being Miss A. Williams, Miss Poole, Miss M. Williams, Mr. Hobbs, Mr. Machin, and Mr. H. Phillips. Handel's 'Jubilate,' composed on the occasion of the peace of Utrecht, is then given, the singers being Miss M. Williams, Miss Poole, and Mr. Machin. Sebastian Bach's anthem; 'Blessing and Glory,' will be performed after the third collect, the solo parts by Miss A. Williams, Miss Poole, Mr. Hobbs, and Mr. Machin. Before the sermon, Dr. Boyce's anthem, 'Blessed is he,' will be sung, the soloists being Miss M. Williams, Mr. Lockey, Mr. Hobbs, and Mr. Machin. After the sermon, Mendelssohn's anthem, 'Not unto us,' will conclude the first morning performance, the principals being Miss A. Williams, Mr. Lockey, and Mr. H. Phillips.

"The sermon will be preached by the Lord Bishop of the diocese."

\* \* \* \* \*  
*Musical World, Aug. 11.*

[Verily, extremes meet! Here we have the chosen of the evangelical party (so called) sanctioning that very cathedral, or choral, mode of celebrating divine worship which they, for the most part, so strenuously oppose. Say we that *very* mode? No;—it is not that *very* mode, but on the contrary, the most offensive, the least devotional, form that Choral Service possibly can take. 'Twas a morning concert, "the first morning performance," as our contem-

porary styles it. What say you to this, you to whom cathedral service is but one of the abominations of the Scarlet Lady, a remnant of Popery? It was but necessary to go to Hereford Cathedral. There was to be heard the great Hampden! He was one of the solo performers of that morning concert (under the gracious patronage of H. M. the Queen Dowager;) and doubtless *his* performance convinced the multitude that *his* style of Cathedral Service was perfectly admissible.

We do not accuse our worthy contemporary of intentional irreverence; but we cannot avoid remarking that the writing of the word *DEUM* with a small initial letter was characteristic of the whole concern.]

SINGING THE LITANY.

WE had the opportunity of hearing the Litany sung in a very creditable manner, in one of the city churches of Oxford (St. Peter's in the East), on St. Matthew's day, with choral responson, and organ accompaniment. It was simply a Litany Service, introductory to a Sermon by the Lord Bishop of the diocese for the benefit of the Diocesan Education Society. The service, with one exception, was correctly as well as reverently performed. The Litany was, with strange inconsistency, preceded by the singing of a few verses of a *metrical* version of the 119th Psalm, a proceeding quite out of character with the special use, as on this occasion, of so penitential and solemn a "general supplication." Praise may rightly follow, but not precede the Litany when used as a distinct service: such is obviously the design, and has ever been the practice of the Church. Farrant's beautiful anthem, "Lord, for thy tender mercies' sake," followed the Litany, sung with great propriety, and good effect.

They might take pattern at Christ Church (the Cathedral), from this performance of one of the most sublime portions of our Divine Service; for there the Litany is *not sung* by the priest at all, but only *read*, with the absurd anomaly of the choir *singing* the responson. There is a crying necessity for reform in the services at the Cathedral, where the prayers are always *read* with the gross inconsistency of *choral* responses; and if any thing is likely to hasten a reformation there, it is the rapid improvement that is taking place, with such inferior resources, at some of the city churches.

CHURCH MUSIC AT WORCESTER.

WE regret to find that a most unhappy *retrogression* has taken place at one of the churches at Worcester—that of St. John—which we must not omit to notice at once, if only to express a hope that the clergy, whom we cannot but presume to be desirous of promoting improvement in the mode of celebrating the public worship of the Church, will immediately adopt some effectual means of removing that deplorable ignorance and prejudice from which the occurrence we allude to appears to have proceeded.

Great improvements had lately been made in the performance of Divine Service at St. John's Church. The long-forgotten *plain song* was restored in all its solemnity, in the evening service, and the quire was

re-constructed so as to chant the canticles and intone the responses, as well as sing the metrical Psalms, in a creditable manner. Suddenly, however, a most lamentable outbreak of popular prejudice has taken place, and all the advances which had been made in promoting greater decency and solemnity in the worship of the sanctuary have been reversed—the parochial quire and the choral service being entirely swept away. The recently appointed organist, who had undertaken the office for the choral service, declines, we understand, to remain without it. This is to be regretted. The prejudice which has caused this defeat of his plans may be overcome; if the clergy will but set themselves earnestly to work to enlighten the minds of their people upon it we have no doubt that it will be removed; and then the organist would be enabled to restore the choral service with more satisfaction than ever. First and above all, instruction must be conveyed to the congregation. At present they evidently do not understand, and therefore cannot appreciate, the ritual of their Church.

#### GLOUCESTER CATHEDRAL.

WE have read with much satisfaction the following intimation in a Gloucester paper:

“Cathedral Service.—We understand that the Dean and Chapter of Gloucester are now receiving and examining candidates preparatory to the election of a Precentor and Minor Canon in the room of the Rev. T. W. Webb, who has recently resigned those offices. The Chapter happily are determined rigidly to conform to the Statutes, by appointing only a gentleman fully competent to chant and intone the services.”

This care on the part of the Dean and Chapter of Gloucester is most creditable to that reverend body, and must prove most encouraging to the cause of Church Music. It is an example which we trust will now be constantly followed in filling up vacancies in the canonries of our cathedrals.

#### DEDICATION FEAST AT ST. MARK'S, EASTON

*To the Editor of the Parish Choir.*

SIR,—The letter from “Y” on the Communion Hymns in your last issue, reminds me that you have taken no notice of a very beautiful service which was performed at St. Mark’s, Easton, near Bristol, in May last, being the first Dedication Feast of that church, where those hymns were sung. Perhaps some account of that service may be interesting to your readers.

The clergy, to the number of twenty-two, with the choir, met in the school-rooms; and having vested in surplice and stole, walked in procession to the church, which had been tastefully decorated with flowers, the choir first, the deacons following, wearing the stole over the left shoulder, then the priests with the Rural Dean (verged), and the incumbent last. In addition to the parochial choir, which is not yet very effective on account of many local difficulties, the choir of St. Paul’s, Bedminster, kindly tendered their services. Matins were sung by the Rev. H. G. Eland, incumbent of that church, the Venite and Psalms chanted antiphonally between him and the choir. I must confess I think this is a very

Protestant mode of chanting the Psalms, though it is very common in Bristol, and some churches in London do sanction in practice, among others St. Andrew’s, Wells-street. The Communion Service was sung by the Rural Dean, whose efforts in the cause of ecclesiastical music are well known in this city. The sermon was preached by the Rev. Sir G. Prevost. The incumbent, the Rev. J. R. Woodford, and the curate, the Rev. G. J. Hill, were respectively Gospeller and Epistler. The following is a table of the services:—

#### *Matins.*

Te Deum	}	ALDRICH.
Jubilate		
Kyrie		
Nicene Creed		
Sanctus	}	TALLIS.
Gloria in Excelsis		
Anthem—Ps. xlvii.—DR. CROFT.		

Introit—“O Saviour of the world, who by Thy cross and precious blood hast redeemed us, save us and help us, we humbly beseech Thee O Lord.”—PALESTRINA.

#### *Evensong.*

Magnificat	}	ALDRICH.
Nunc Dimittis		

Anthem—Solo, “He shall feed His Flock”—Chorus—“Behold the Lamb of God.”—HANDEL.

A large number of communicants remained, the clergy making their offerings singly, kneeling at the altar. Unfortunately the choir were unable to occupy their right position in the church, owing to the distance of the organ, and were compelled to sing in the nave, the priest of course in the chancel. Notwithstanding this defect the devotional character of the whole service was so impressive that one would think it could only be from ignorance that the choral service is not universal, did we not know by sad experience the obstinate barriers of prejudice with which Puritanism has fenced itself in. However, let us trust that the amount of right feeling and Catholic principle which has so obviously set in will succeed at last in breaking those barriers down, so that it will no longer be useful to record individual services such as these, so universal will be the adoption of all the means which the Church has furnished for the more meet celebration of the solemn rites of Prayer and Praise.

I am, Sir, yours obediently,

G. J. H.

S. MARKS,  
*Vigil of S. Barthomew.*

#### THE COMMUNION HYMNS.

*To the Editor of the Parish Choir.*

SIR,—In the interesting account, in your last number, of “Church Festivities in Wales,” although the service is described as having been chorally performed, that is (as is subsequently explained) so far at least as the *responses of the choir*, I find no mention of the singing of the Communion Hymns, although the Eucharist is said to have been celebrated by the bishop. Am I to understand from this, that the Communion Service was the only part on this occasion which was not properly Eucharistical? I am led to ask this question by observing that it is by no means

uncommon to apply the term *choral* celebration when the service has been anything but choral. Thus, in an account which I have seen in one of this month's periodicals of the opening of two churches in Stoke Damarel, diocese of Exeter, it is stated that "full choral service was used;" and a little after I find that "the Morning Prayer was chanted" and "the Litany," while it is added that "the Communion Office was *said*," the only exception mentioned being "The Glory before the Gospel." Not a word of the Creed, Sanctus, or Gloria in Excelsis. It is not even said whether the Holy Communion was administered or not. This should be distinctly stated, as the phrase "Communion Office" is ambiguous. I was happy to have read in the same publication that there was a celebration of the Holy Communion at the funeral of a young girl in the parish church of Stoke Damarel, "similar to that which took place last month at St. Thomas's, Oxford;" but the writer does not say whether the Funeral Service or the Communion Service were *said* or whether they were *sung*, or whether the Communion Hymns were chorally performed. I think that if you could procure accurate information on this subject, it would prove acceptable to many, as this is a question on which there should be no ambiguity, and in which the Church is every day becoming more and more interested.

I regret to observe from an account in the *English Churchman* of the re-opening of the church of Elford, in the diocese of Lichfield, that although there was a long procession which included the Bishop and thirty clergymen, among whom were Archdeacon Churton, the Rev. W. Gresley, with other prebendaries of the diocese (from which procession, however, the writer laments the absence of any solemn chant or hymn), although there is some notice of an offertory, there is no intimation that the Holy Eucharist was celebrated. This could not have arisen from any want of communicants, for, besides the clergy, "the church was crowded to excess." The writer does not indeed advert to this subject; but after referring to the luncheon and other refreshments and the kind attention of the ladies to the comforts of the children, he calls it one of those "happy and holy days when people of all ranks meet together to do honour to Almighty God and to unite in social intercourse with each other." Sure I am, however, that in the Early Church that day would neither be called *happy* nor *holy*, nor a day devoted to the honour of Almighty God, when a congregation of clergy and laity assembled for such a purpose in His name, and departed from His house without offering the Eucharistic sacrifice or commemorating the death of their Redeemer. It is at the same time refreshing to observe the improved spirit which is taking place in this respect, of which you have probably seen a recent instance at the consecration of the new church of Kibworth, in the diocese of Peterborough\*.

Allow me to add that I think there must be some mistake in the statement in the *Parish Choir* (No. XLV., p. 4) that the Celebrant at Withyam was assisted by a Gospeller and Epistoler, and in the consecration by the Rev. J. Antrobus, as *Deacon*.

The Gospeller is the Deacon: the Epistoler answers to the Subdeacon. Before the Reformation they were called by these names indifferently. The writer probably meant to say that Mr. Antrobus acted as Assistant Priest.

I am, &c.,  
A PRESBYTER.

#### PROSE HYMNS FOR CHANTING.

*To the Editor of the Parish Choir.*

Anglesey, Sept. 12, 1849.

SIR,—Your correspondent, "Cantor," in the August number of the *Parish Choir*, which has only very lately reached me, does not appear aware that an attempt was some years ago made by Mr. Alford, the Vicar of Wymeswold, Leicestershire, to supply the want which he notices.

Mr. Alford's book is called "Prose Hymns for Chanting," and is published by Rivingtons. The hymns or canticles are, in my opinion, most successfully selected from the Old Testament, the Apocrypha, and the New Testament. If "Cantor" has not seen it, he should lose no time in getting it, and I think it will well repay him. At Wymeswold church it is regularly used.

I am, Sir, your's obediently,  
GEORGE GROVE

#### THE SERVICES AT GLOUCESTER CATHEDRAL.

*To the Editor of the Parish Choir.*

SIR,—It appears from the statement of a Correspondent of the *Parish Choir* some time since, that Gloucester is one of the Cathedrals in which the Eucharistic Service has continued to be solemnly performed, and the Eucharistic hymns sung, the choir, (both men and boys) remaining for the purpose during the administration of the Sacrament. But while it is gratifying to find that in any church no dishonour is done to the blessed institution of our Lord, I regret to be obliged to observe that in another respect Gloucester is far below the cathedrals and parish churches named by your Correspondent. That rubric, founded on the express warrant of Holy Scripture, which enjoins the administration of the Eucharist every Sunday at the least, "the first day of every week," is totally neglected. I believe that from the days of the Apostles to the Reformation there was not a church throughout the extent of Christendom, in which the Eucharist was not administered every Sunday. For some time before the Reformation, it is true, it was administered in one kind only, notwithstanding the original institution; but since that period, I fear it will be found that in the majority of churches in England it has not been administered at all, *even in one kind*, and that the great object of the Reformation was thus frustrated by the inexcusable negligence and indifference from which the Church is still suffering. I am aware that parish churches and private chapels are now supplying to the people those means of grace which the cathedrals, although the rule in respect to them is so much more stringent, have continued to withhold. But is there no one whose duty it is to enforce compliance? Is there no Dean in Gloucester? Who is the visitor? Is Glou-

\* [We have noticed this in another part of the present number. Ed.]

cester the only cathedral in which the rubric is disobeyed? I believe not.

On Sunday I assisted at Divine Service in Gloucester Cathedral. The Matins and Litany were very well sung by both priest and choir; the psalms to a flimsy double chant, which were however followed by the *Te Deum* and *Jubilate* of Mendelssohn. But how meagre was the performance at the Holy Table! The Canon Residentiary, accompanied by one Minor Canon, (each preceded by a verger,) proceeded after Litany to the Sanctuary, while an Introit *Sanctus* was sung. There was no Gospeller, although the canon expressly enjoins that there should. The prayers and their responses (instead of being sung) were said in the colloquial tone, (vulgarly called preaching.) The prayer for the Queen, and the collect were said by the priest with his face to the people! The Nicene Creed was intoned from one of the stalls\*. After the Creed, the Celebrant and Epistoler left the Sanctuary and did not again return. After the sermon, which was preached by the Celebrant, the Offertory, and Prayer for the Church Militant were said from one of the stalls by the same Minor Canon who had sung the Litany—not by either of the officiants at the altar, and the blessing also was given from a stall. During the entire of the prayers the whole congregation, as might have been expected, remained sitting. In fact, there was no accommodation for kneeling.

Are you aware, Mr. Editor, that there are churches in London where even on the greater festivals, as Easter and Whitsunday, the Holy Communion is not administered? Can we wonder that some occasionally ask, where is that "godly discipline" which the Homilies assert to be one of the marks of the true Church?

I am, Sir, CATHOLICUS.

#### AGAINST THE USE OF METRICAL HYMNS.

To the Editor of the Parish Choir.

Manchester, Aug. 10, 1849.

SIR,—Will you allow me, through the medium of the *Parish Choir*, to make some remarks on the subject of metrical hymn-books; as I feel convinced from experience, that no general and permanent improvement can be made in Church Music, while their existence on the present system is permitted; in fact, they form one of the greatest obstacles to such improvement that can be met with?

Every one at all interested in the subject should use the most strenuous endeavours to procure the abolition of the vast variety of hymn-books with which the Church is at present burdened.

I proceed to give a few reasons why they are so detrimental to the introduction of really good music, which I think sufficiently warrant their disuse:—First. Because of their great variety—scarcely any two churches using the same book—the very objection pointed out in the preface to the Prayer Book,

\* The Nicene Creed and the Responses to the Commandments were sung to the organ.

† The altar, to which there is an ascent of three steps within the rails, was covered with a shabby red velvet carpet, and on the top of the holy table was placed (for ornament, I presume, for its use did not appear,) an enormous cushion of the same.

as existing in former times with regard to the service generally. Secondly. Because they contain numerous hymns which are nothing better than unmeaning pieces of poetry on quite irrelevant subjects, unsuited to the Church Service. Thirdly. Because many more of the hymns are of such outrageous metres, that no good music can be found for them. And, fourthly (and perhaps the greatest objection of all)—Because they induce clergymen to devote that attention to them which they would otherwise give to the genuine service. They select hymns to suit the subject of their sermons, and, so that the sense is right, little is cared about either music or metre; and as many discourses have no connection with the service of the day, the sermon and hymns form a service by themselves, curiously enough interwoven with the Church Service. In some of the churches in this town, the organist makes choice of the hymns, which is perhaps the best way, inasmuch as he can have no guide to follow in selecting his subject, but the Gospel or Lessons directed to be used by the Church itself.

But in the event of the abolition of hymn-books, the question arises, what are we to do without them? I say at once, let us return to the exclusive use of the Old and New Versions of the Psalms of David, which, being appended to most Prayer Books, would cause no confusion. By thus substituting the devout and sober psalmody of our forefathers, we should almost of necessity bring into use the solid and grave music to which it was sung, and which is truly in character with the now venerable fabrics which they reared and the service they were accustomed to hear.

But it may be objected, that the Psalms go to the other extreme, and contain too little variety. Perhaps they do, to supply the quantity of metrical psalmody now used; but some of this should be cut off, as, for instance, there should be no hymn before service—the daily Psalms chanted instead; a short anthem before Communion, and no hymn after sermon; this would reduce metrical psalm-singing to one at each service, and for which I contend the Psalms (with perhaps the addition of a very limited number of hymns for particular occasions), would supply sufficient variety.

From some remarks in a late number of the *Parish Choir*, I had hoped that before now, this subject would have been taken in hand by the proper authorities; and, certainly, if they could be induced to do so, they would confer a lasting benefit on the music of the Church.

Yours, &c. F. NICHOLSON.

[WE would go further than our correspondent in this matter. The Daily Services of the Church do not require the adventitious aid of metrical hymns—scarcely even of metrical psalms—except where it may be necessary or expedient to substitute one for the anthem in its proper place. Neither do they contemplate any such adjunct. If the Psalms are chanted, as they were designed, and ought to be, the *Venite*, the *Te Deum*, or the *Benedicite*, *Benedictus*, or *Jubilate*, at Morning Prayer; and the *Magnificat*, or *Cantate Domino*, the *Nunc Dimittis*, or the *Deus Misereatur*, at Evening Prayer, certainly afford sufficient variety as well as quantity, whether as respects hymns or psalms, for those services,—to say nothing of the Versicles, the Creeds, and the Litany, which

are ordered to be sung at Morning Prayer; and the Responses, and the *Sanctus*, and the *Gloria in Excelsis*, in the Communion Service. It is generally only by a transgression of the order prescribed in the Ritual—an order which every clergyman has solemnly pledged himself religiously to observe—that metrical hymns are introduced at all.—Ed.]

### CHORAL CELEBRATION OF BURIAL AND COMMUNION SERVICES.

*To the Editor of the Parish Choir.*

SIR,—I was much struck with the account in your last number of the choral celebration of the Burial and Communion Services at the funeral of a young girl in the church of St. Thomas the Martyr, Oxford; it has forcibly brought to my recollection a far different scene, which it was my misfortune to witness a few weeks since in the cemetery at Kensal Green. That sublime service which the Church has provided for the consolation of the mourner, was upon this occasion the very reverse of comforting. It was sad and cheerless. Choral accompaniment of course there was none, but the whole service was performed in one long lifeless drawl. After the introductory sentences were read by the minister, the bearers and undertakers rushed precipitately out of the chapel, (a neat modern building, furnished with a desk, and containing a transparency of the Ascension,) upon which the door was carefully locked, and the key carried off. A few friends of the deceased who remained behind, sat listlessly during the whole of the service; they neither knelt at the prayers, nor stood at the psalm or anthem. The whole psalm was recited by the minister alone, neither the clerk nor any of the congregation joining. The clerk's voice was first heard in the "Gloria Patri," the response to which was made by the minister, the clerk muttering a kind of faint *aymen*\*. Then followed the lesson in the same tone as the psalm; immediately after which, and *before the body was committed to the grave*, followed the anthem, "I heard a voice from heaven." The rubrical direction to say or sing this anthem at the *grave*, and *after the committal to the ground*, was thus glaringly violated, and the intention of the Church set at naught by the shameful transposition of this comforting sentence of St. John. This was followed by the Kyrie Eleison, the Lord's Prayer, the prayer "Almighty God," and the "Collect," *all within the chapel*. The clerk did not join in the Lord's Prayer; he merely muttered his solitary "*aymen*," although the fact of the "*amen*" being in Roman letters is an evident indication (if such were wanting,) of what his duty was. The door was now unlocked and the undertakers, &c. (who had been waiting outside the door,) returned to bear the body to the grave. The clergyman, upon his arrival at the grave, proceeded to supply those parts which he had so rashly disjointed from their proper order, viz:—the anthem, "Man that is born of a woman," the formulaary at

the committal to the ground, and the apostolical benediction. I shall not occupy your valuable columns in making any comment on the above scandals. It is surely needless to observe on the gross impropriety of thus mangling and destroying the effect of our beautiful Service for the Dead. I shall only say, I have witnessed in this diocese greater and more shameful mutilations than even that which I am now describing, and shall content myself with asking,—Is the Bishop aware of these proceedings?

As to any comfort to be derived from the celebration of the Holy Communion, the thing is impossible here, there being no appearance of the Table of the Lord in the chapel at Kensal Green. Some of the chapels in our old London burial grounds are, however, provided with this obsolete appendage. I lately witnessed a burial in one of these, which still retains its railed-in Communion Table, furnished with a worm-eaten altar-pall and embroidered cross.

I am, &c.,  
W

### THE CHORAL SERVICE IN A COUNTRY CHURCH.

*To the Editor of the Parish Choir.*

SIR,—It must be gratifying to you to know, as it is a claim of gratitude on me to record, the great service which your valuable publication has rendered me in my efforts to improve the Choral Service of my little country Church, without organ or regular choir; and in a congregation not exceeding 200 at most, we have succeeded by the help of your guidance in training the Sunday school children, of the most rustic and unpolished class, to chant the choral parts of the service (the Psalms excepted) to the Gregorian tones, and that too in a very creditable style. The effect of the adoption of these simple natural tones in promoting general congregational singing has been, I may truly say, remarkable. There is scarcely one of my unlettered assembly, whose lips are not moving; and the simple beauty of the melodies has won strangely on their affections.—We have also been enabled to introduce an Anthem in the afternoon service, which is very cheering, and has produced a marked effect in the increase of my Sunday scholars, and it is this subject to which I wish especially to invite your attention. Your published Anthems are highly appropriate, but for the most part beyond the reach of such rural congregations as mine, which, as you are aware, stand *most in need* of your assistance. Town congregations *may* be in a position to be independent of it, we *cannot*. Considering this, I hope you will kindly relieve the anxiety, with which I look forward, in each successive number, for some simple regular composition suited to mine and so large a number of our rural congregations. For you know we are *mainly* dependent on the *treble* voices.

I should be glad of a practical suggestion for enabling the children more effectually to avoid the measured march of the modern chant, and get into the legitimate way of giving due emphasis to the words as adapted to the Gregorian tones.

I thank you, above your general claims to my gratitude, particularly for your expressed intention of publishing some good Church tunes for metrical psalmody, of which I feel greatly in need.

Respectfully yours,

CLERICUS.

September 19, 1849.

[This is one of very many assurances we are constantly

\* I am not surprised that a Correspondent of the *Christian Times* (a Dissenting Newspaper,) should ask, (Aug. 31,) "Is it not time, in this age of intelligence, that a sensible devotional tone of voice be substituted for the unearthly noises at present made by many of the clerks of our parish churches while uttering the responses?"

receiving of the success of our humble efforts for the improvement of Church Music; and we give it publicity, not to trumpet forth our own praise, but to impress the clergy with a due sense of the practicability of training even rustic and juvenile choirs in the proper "service of song." We shall endeavour as soon as possible to supply the want our correspondent complains of. And with respect to enabling the children "more effectually to avoid the measured march of the modern chant," etc., we cannot do better than recommend the use of Mr. Helmore's Psalter Noted.—Ed. P. C.]

*The Psalter Noted.* By the REV. THOMAS HELMORE, M.A. London: NOVELLO, 1849.

*Accompanying Harmonies to the Psalter Noted.* By the REV. THOMAS HELMORE, M.A. London: NOVELLO, 1849.

THE too general disuse of chanting our psalms in our parish churches is attributable more, perhaps, to the corruption of the ancient and legitimate mode of doing so than to any other cause. We are quite aware of the prejudice which Calvinism and Puritanism raised against it, and its having been discarded by their influence, because, as it has been said, "they think to find religion wherever they do not find the Church of Rome," in which, as a matter of course, it has continued to prevail along with other appropriate usages of the Church Catholic in all ages. But that of itself would not have been sufficient to throw chanting into disrepute. The psalms, we all know, were composed to be sung. The true definition of the word *psalm* is, *a holy song*; and David designed them as songs, and himself, we know, sung them, as did the worshippers of God of all succeeding ages, in "his holy temple." We find, in short, that under both the old dispensation and the new there have been in the church

Hymns devote and holy psalms,  
Singing continually,"—

the hymns and psalms of Scripture in the form in which they have come down to us, ere metrical transformations had corrupted and desecrated them. But this, some will tell us, is now only applicable to the services of cathedrals and not of parish churches—"in quires and places where they sing," by which were meant cathedral and collegiate, not parochial churches. The answer to this, however, is most conclusive against it. The psalms were enjoined at the Reformation to be sung both by Queen Elizabeth's Injunctions and other orders. "The continuance of singing in the church" was expressly provided for at the instance of the Reformers—the singing or chanting of the psalms above all else besides. Then, what psalms? *The metrical version of the Psalms was not then existing.* The Injunctions we allude to were issued in 1559. The publication of the metrical psalms did not take place till 1562, and were not annexed to the Prayer Book till 1576, and then with no view of their superseding the unmetrical psalms, which were already in the Prayer Book, "pointed as they were to be sung or said in churches," but, only to be used either for the anthem, as introits or otherwise as occasional accessories to public worship. It is true that the metrical version soon became a great favourite with the common people, and its introduction made the singing of the ancient psalms and hymns disrelished by many; but this

was owing to the causes already alluded to—Calvinistic and Puritanical prejudice in part, but mainly, as we have said, to the corruption of the correct and legitimate mode of chanting.

It was asked by the *Record*, we remember, in one of its diatribes against chanting the psalms, "Into what other musical performance has such an absurdity ever found admission, as that of gabbling over ten or a dozen words to one note?" "Why," added our contemporary, "it differs little from prayer in an unknown tongue!" And this imputation is often but too true, whether as respects one or more notes, in as far as the modern and vicious style of chanting is concerned. But this is its abuse—its object is the very reverse; and so is its effect, when it is executed correctly. "Melody," says Dr. Bisse, "is to convey the sense of what is sung more audibly, more intelligibly, more affectionately. But what if it conveys not the sense at all," he adds, "by drowning or dissolving the very words into so many inarticulate sounds?" And this it is that has so often brought chanting into disfavour. To have it effective, to make it appreciated, chanting must be deliberate and distinct, emphatic and devout; so that the congregation may be able to go along with the tone or tune, and the words which it utters may be "understood of the people."

The author of the work before us, the Rev. Thomas Helmore, had already done good service to the Church in this matter by promoting the adoption of correct choral music. To the training of the students in it at St. Mark's College, and its constant use at the chapel, in a form the most chaste, and with an effect the most devotional, may in a great degree be attributed the improvement which has taken place in the musical services of the Church, both in the metropolis and throughout the country; and much of the credit of this has undoubtedly been due to Mr. Helmore, as the Vice-Principal and Precentor of that excellent institution. In his "Psalter Noted," he has preferred another and perhaps a higher claim to the respect and gratitude of Churchmen.

It cannot be denied, we think, that the great and pressing need of the Church at the present time in respect to her public services, is to be furnished with a plain and simple system of song, such as shall enable congregations generally throughout the land to take their proper part in the psalmody. This need, which we have often pointed out, is supplied by the work in question. The combined simplicity and solemnity of the Gregorian tones have long marked them out as the fittest vehicle for congregational praise. But the fault of most adaptations which have appeared hitherto, has been their adoption of the *syllabic* mode of arrangement, putting a syllable to each note in the mediation and cadence of the chants, without any consideration of the accent of the words or meaning of the passage. And all this in direct violation of the ancient canon, which ruled that the words should have the sway, and the music be subservient to them—*literam dominari, notam ancillari*. Now Mr. Helmore has borne this latter rule carefully in mind, and strictly adhered to it throughout his book. "In the distribution of the words," to quote from his prospectus, "rigid attention has been paid to their accent and emphasis; the rules of the ancient plain song being carefully observed, *literally* in most cases, and *in their spirit*





## LETTERS ON METRICAL HYMNODY AND PSALMODY.—No. 1.

To the Editor of the Parish Choir.

SIR,—In the series of papers which you have hitherto presented to your readers, you have nowhere treated to any extent of metrical psalmody and hymnody. And you have done wisely. Because, in the first place, as was stated most emphatically by the divines who revised the Common Prayer Book, in Charles the Second's reign, it forms no essential part of the English Church Services; and, because, in the next place, it is a subject on which the most unlimited differences of opinion prevail. Therefore, you have done wisely to treat fully of the chant and anthem, without which the Service is maimed and imperfect, before noticing what is in our Church but an adjunct, which may be omitted or not at pleasure.

Yet, sir, metrical hymnody has many claims on our attention, and I think the time is now come at which it may be fairly and temperately discussed. You and your readers will never be suspected of belonging to that now-decreasing class who tolerate no music which is not metrical; but I am equally sure that you will give a favourable reception to any endeavour, to show that metrical hymnody has its uses, and very important ones, and that the entire neglect of it cannot fail to be injurious to the cause of our Holy Church.

Metrical hymnody affords a curious instance of the way in which a thing may be judged of, not according to its own merits, but according to the other opinions of those who practise it. Thus, metrical hymnody is essentially a Catholic or Early Church institution. When metrical translations of the psalms, too, came widely into use in the sixteenth century, "Catholics as well as Huguenots," to use the words of Mr. Disraeli, "were solacing themselves on all occasions with this new music. But when Calvin appointed these psalms as set to music to be sung at his meetings, and Marot's psalms formed an appendix to the Catechism of Geneva, this put an end to all psalm-singing for the poor Catholics. Marot himself was forced to fly to Geneva from the fulminations of the Sorbonne; and psalm-singing became an open declaration of what the French called 'Lutheranism,' when it became with the Reformed a regular part of their religious discipline." "At that moment," further observes Mr. Disraeli, "even the reading of the Bible was symptomatic of Lutheranism."

In the same way, the singing of metrical hymns in public and private has fallen greatly into disrepute with a large body of members of the English Church, on the supposition that it is a peculiarly Methodistical or Dissenting practice. Yet they forget that although Methodists and Dissenters do sing hymns, yet, that the earliest Christians did the same. In the beginning of the second century Ignatius, the Bishop of Antioch, composed hymns, which were sung antiphonally, like the Psalms of David, in honour of the blessed Trinity; and a writer of the latter end of that century (that is to say within two hundred years of the birth of our Saviour, and probably not more than one hundred from the death of his beloved apostle,) says, not only that such hymns were composed by Ignatius, but that from the beginning there were psalms and hymns composed by the brethren and written by the faithful, setting forth the praises

of Christ as the word of God, and declaring the divinity of His person\*." Tertullian speaks of husbands and wives singing psalms and hymns together, mutually provoking one another, and striving who should make the sweetest melody to their God. "And there is no doubt," says Bingham, "but that this private psalmody was an imitation of the public psalmody of the Church." In the same way at their feasts of charity, "when they had washed their hands and brought in lights, everyone was excited either to sing something out of Scripture or some hymn of his own composing." St. Basil, in the third century, whilst enumerating and commending many authors of hymns adds, that "the hymn called *Hymnus Lucernalis*, the hymn to be sung at the lighting of candles in the evening service, containing a glorification of the Holy Trinity was of ancient use in the Church; so ancient that he knew not who was the author of it†." This hymn is not so well known but that I may be excused for subjoining a translation of it, and may add that music for it by Horsley is to be found in Mr. Hullah's Vocal Scores. †

We hear not unfrequently the singing of metrical hymns objected to on the ground that they are unnecessary; that the Psalms of David are in themselves a complete and perfect storehouse of sacred song, and that words of mere human composition are superfluous and improper. But this objection came originally from no very respectable source, and was long ago disposed of. "In the year 270," says Bingham, "a complaint was made by the Council of Antioch against Paulus Samosatensis, the heretical bishop of that place, that he had forbidden the use of such psalms and hymns as were used to be sung in the church to the honour of our Lord Jesus Christ, under the pretence that they were *only the novel compositions of late and modern authors.*" His real objection was, not that they were modern, but that they contained sentiments contrary to his own heretical views; but whatever was the ground of his objection, it was overruled. Moreover, at a later period, when some persons raised similar objections against hymns, the Fourth Council of Toledo made a decree to the following effect:—"Whereas certain hymns have been composed of human invention in honour of God, and in celebration of the apostles and martyrs, such as those which the blessed doctors, Hilary and Ambrose, have published, which hymns some persons reprobate because they are not taken from Holy Writ, nor yet from apostolical tradition. They therefore repudiate the hymn, 'Glory be to the Father,' &c., which is daily said in public and private at the end of all the psalms. They reject also all that part of the *Gloria in Excelsis*, which has been added to

\* Bingham, B. xiii. C. v., § 5.

† Bingham, loc. cit., § 6.

‡ ANCIENT EVENING HYMN OF THE EASTERN CHURCH.

Hail! gladdening LIGHT, of His pure glory poured  
Who is th' immortal FATHER, heavenly, blest,  
Holiest of holies—JESUS CHRIST our Lord!

Now we are come to the sun's hour of rest,  
The lights of evening round us shine,  
We hymn the FATHER, SON, and HOLY SPIRIT divine.

Worthiest art Thou at all times to be sung,  
With undefiled tongue,

Son of our God, Giver of Life, alone,  
Therefore in all the world, Thy glories, LORD, they own.

*Lyra Apost.*

the hymn of the angels by doctors of the Church. \* \* \* Let none of you hereafter impugn the hymns composed in honour of God, any more than the prayers. \* \* \* They shall be excommunicated who shall dare to reject hymns." "It is evident therefore," says Bingham, "that the ancients made no scruple of using psalms or hymns of human composition, provided they were pious and orthodox for the substance, and composed by men of eminence, and received by just authority, and not brought in clandestinely into the Church."

Thus I would venture to suggest to those churchmen, if any such there now be, who despise hymns, that they are acting in opposition to the entire Catholic Church from the beginning; that they practically repudiate the apostolic injunction to use not only psalms but hymns and spiritual songs; and that they reject one of the most potent means for spreading the knowledge and practice of religion amongst all classes, but especially the poorer classes of their fellow Christians. I do not hesitate to assert, that wherever there is life and warmth of feeling, there it breaks forth into poetry and music, as surely as the earth brings forth flowers under the warm sun and showers of spring. Why then should we not use to the utmost this excellent gift, by which the warmth and light and piety of elevated minds can be so readily spread amongst their fellow Christians?

But I hear the reply, our Church is a sober matron: "the severe genius of the English Church," (to quote a most unfortunate expression recently made use of in public) 'disdains all means of seeking popularity, of rendering instruction and devotion pleasant; they who seek the truth must seek it for its own sake; and ought to want no allurements to their duty, let us leave Christian hymns to the Dissenters.'

But Christian poetry and music (if I may quote again from the inestimable Bingham) were not thought in former times to be an improper means of attaching the people to their Church, and preserving them from the snares of heretics. "They accuse me," said St. Ambrose, "for deceiving and alluring the people with the poetry of my hymns. And I do not altogether deny the charge; for what can be more powerful and alluring than the confession of the Trinity, which is daily sung by the mouth of all the people! They all zealously strive to make profession of the faith, they all know how to celebrate the Father, Son, and Holy Ghost in verse."

If this were true, 1500 years ago, of the Church of Milan, it certainly is not true now of the Church of England.

I propose, Mr. Editor, with your permission, to write you a few desultory letters, in which I shall endeavour to call the attention of churchmen to the importance of Christian hymns as a part of public and private devotion (though subordinate to the inspired psalms of Holy Writ), and I shall call attention to the treasure of hymns which the Church already possesses, composed both before and since the Reformation. I may say that the object of my letters will be amply accomplished if I induce any fellow churchmen, who have hitherto neglected them, to make regular use of hymns in their meditations.

But since the English Church has presented her

children with no authorized collection of hymns, and since it was positively stated by the divines who revised the Prayer Book in the 17th century, that they form no part of her liturgy, and since their apparent want of authority or legality acts, as I know, as an obstacle to their use in schools and families as well as in churches, I shall, in my second letter, enter on the subject of their legal *status*, if I may so say, and endeavour to show how far their use in public worship is sanctioned by our Church. Meanwhile, sir, I am with the best wishes for the continued success of the *Parish Choir*,

Your obedient Servant,  
X.

London, September, 1849.

P.S.—Since the above was in type, an admirable article on Hymnology has appeared in the October Number of the *Christian Remembrancer*.

## THOUGHTS ON CHURCH SERVICES AND CONGREGATIONS.

### CHAP. II.

*The "Saying or Singing" of the Service.*—Continued.

THE practice of the Church being such as we have seen, and prevailing universally from East to West, would necessarily be introduced with its creeds, prayers, and forms of worship, wherever any one particular branch of the Church might be planted. The sacred words would, as a matter of course, be accompanied by the sacred song. We have reason to believe that long before the time of Gregory, a definite system of ritual song had been established and practised. Thus, of St. Germain, Bishop of Auxerre, sent from Gaul towards the beginning of the fifth century, at the request of the British Church, to defend the faith against the wide-spreading doctrines of Pelagianism, we are told that he also brought with him a musical service. "Our British ancestors," says venerable Bede, "were indebted to St. Germanus for the introduction of the rites of the Gallican Church, and heard him sing '*Alleluiah*,' many years prior to St. Augustine." In some of the ancient Irish Antiphonary traces have been found of a Church song distinct from the Gregorian, and which have been conjectured with good reason to be the remains of the old Roman Church song which St. Patrick, in the time of Pope Celestine (A. D. 432), carried over from Rome to the British Isles. In due time Augustine came to revive and re-establish the Christian faith and worship, which had all but perished beneath the sword of heathenism. And we may be sure that, coming as he did from the then centre of musical science, on a special commission from the great musical reformer of the age, sent by the same Pope, who had authoritatively decreed that no one should be ordained priest before he were instructed in Church song, we may be sure that he would bring with him both the most approved system of Church Music generally, and also the service-books "noted" after the amended use of his master and the Western Church.

That truly great man, from the moment of his advancement to the Papal chair, had devoted his unremitting attention to the arranging and improving of the Church song. With this view, we are told, he

"collected the old song-modes and intonations, composed new ones in addition, divided them in accordance with the Church Calendar, and published the introits, graduals, offertories, communion, and sequences in one single antiphonarium, which, from that time forward, was to serve as the source and standard of Church song to the whole people of the West. Next he established at Rome and elsewhere music-schools, and further decreed, for the advancement of Church Music, that none should be ordained priest who was not instructed in it. Moreover, to protect this song from oblivion, he invented a system of notation\*."

We are not, therefore, surprised to find that the first words uttered by St. Augustine and his company in this land were clothed in music; the psalms, namely, which they chanted in their progress across the Isle of Thanet (A. D. 596). Nor again, to find that the first schools which he established for the training of missionaries, were music-schools. By these and the like means the science of music was made in Britain what Gregory had made it at Rome and elsewhere, an essential part of clerical education, an indispensable qualification for all who would seek the holy office. That such was the case in other countries of Europe during the succeeding century we have documentary evidence in the decree of a council at Toledo, providing that "none should be promoted to holy orders who was ignorant of the psalms, of the ceremonies of baptism, and of sacred song." While, in our own country, we have the injunction of the Council of Cloveshoe, or Cliff's-hoe, near Rochester, in the early part of the eighth century, that there should be employed "a simple and solemn melody in the recitation of the divine office, according to the usage of the Church;" together with a later decree of the same council, insisting upon "a uniform tone in accordance with the Roman practice, that so all the faithful may praise God as with one mind, so with one mouth." And thus was confirmed the practice mentioned by Bede, who wrote a few years previously to the date of this Council, that, "in the monasteries of Britain, the divine office was sung as in St. Peter's at Rome."

We have now ascertained the important fact that there existed at this period in the Church an authorized and recognized system of song for the celebration of her offices and the various parts of them, which all her ministers had consequently to learn before they could be qualified to discharge their duties. This is what is known by the name of PLAIN-SONG, the deliberately adopted and definitely fixed mode of uttering whatever had to be uttered throughout the sacred services; the form stamped by authority and usage upon the consecrated language of the Church. The use of such an invariable form of expression would be attended, as every one may see, with great advantages. It would ensure unity of worship, "an earnest oneness of many people," at the same time overawing the mind by its solemn grandeur, and drawing forth deep and earnest feeling from the heart; and it is remarkable, as showing the sense which the Church had of its value, and the care which she took to preserve intact this chosen mode of pronouncing her prayers and praises, with

how many rules and codes of rules she guarded it, and with how many cautions she accompanied its use. We constantly find in the old service-books such directions as the following:

"ON THE KEEPING OF BOOKS. Let the greatest care be taken, among other things, to prevent there being any discrepancies in the books of the choir. Whence it is requisite that the psalters, antiphoners, and graduals, (as to text, the mid pauses in the verses and the stops) should be carefully collated with some book of acknowledged fidelity, and corrected thereby, both in words and music." This is from the MS. Exeter Consuetudinary (of between the 13th and 14th centuries), quoted by Mr. Maskell. Of a like nature is one of the constitutions of Bishop Cantilupe of Worcester, A. D. 1240. "Let all the churches have their books revised, because through their incorrectness many things are, in various quarters, read and sung unbecomingly." From a statute drawn up by the founder of St. Mary Ottery College, we extract the following most amusingly minute directions which show the care taken to preserve both the books themselves from destruction, and their contents from error. "That the books may be preserved in a more decent condition, we resolve and enjoin that the clergy, when holding the books, shall contrive, as far as possible, to place the sleeve of their surplice between the hand and the book, and that in turning over the leaves they shall not do it with moistened fingers, like cobblers, nor yet fold down the corners, and seize them as by the ears, but beginning with the top of the leaf and drawing down their fingers towards the bottom, shall so turn.

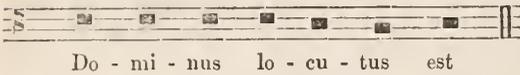
\* \* \* We also desire that all antiphoners, graduals, and psalters shall be evermore so corrected as not to differ in any respect, and that they be so divided as that one moiety of them be placed on the right of the choir, another on the left, so that there shall always be at the least three antiphoners, three psalters, and as many graduals on one side, and the same number on the other." \* \* \* These books were not to be removed from their assigned places, but when not in actual use were to be deposited and locked up in boxes made for the purpose along the line of stalls, the key being kept by one or other of the clergy. "Also, as often as any new book is conveyed into the choir, no priest or any other person shall make use of it until it have undergone revision."

But, perhaps, we may be asked to explain more particularly the nature of the plain-song, to state to our readers the precise elements of which it was constituted. This we are most anxious to do, because, notwithstanding that the plain-song is so commonly talked about, there exists, we are sure, in the minds of the generality, no very definite idea as to its real nature.

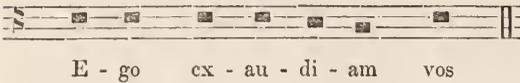
The clearest and most succinct account of this we have yet met with is to be found in the learned and accurate Preface to Mr. Dyce's *Prayer-Book Noted*. He bids us to observe, in the first instance, that plain-song is not an indeterminate kind of melody, but a mode of intoning, chanting and singing in the church, which implies an adherence to certain rules, and, to a great extent, the use of certain well-known melodies, which are severally appropriated to particular parts of the service. There is, in fact, one species of plain-song for such parts of

\* Preface to the *Cantarium S. Galli*, edited by the Rev. C. Greith.

the offices as are read; another for those that are chanted antiphonally; a third for anthems, the creeds, and hymns in prose (such as the *Te Deum*, *Gloria in Excelsis*, &c.); and a fourth for metrical hymns. The first two kinds may be termed chants or intonations, in which there is a more or less perpetually recurring burden; the latter two melodies. Such was the mode of uttering the various portions of divine service, authorized, enjoined, and universally practised at the era of the Reformation. The collects or prayers were read according to the *Cantus Collectarum*, which was monotonous throughout; for the psalms the plain-tune was the Gregorian Tones; while for reading Scripture the general rules were as follow. At a comma or colon drop a minor third. At a period drop a perfect fifth on the same syllable or syllables. The former of these ecclesiastical accents was called the *medial*, the latter the *grave* accent. Again, when a clause or sentence ends with a monosyllable, substitute this,—

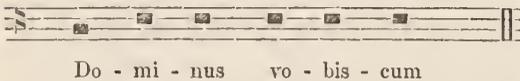


which is called the *moderate* or *interrogative* accent, being also used in asking questions; or this,—



which is called the acute accent.

There was also in use a leading note, commencing a minor third below the key, thus—



By some slight variation of these general rules were distinguished severally the reading of the Gospels, the Epistles, and the Prophets.

The same principles were applied to regulate the reading or recitation of the versicles and responses, the various accents being so applied as to fall in with the general rules, and so give due measure and expression to the words. With regard to the airs or melodies, which were the plain-tune for the creeds, anthems, and hymns, whether in prose or verse, the chief stipulation was that they should be composed according to the rules of Gregorian music; though, after the invention of counterpoint, it was allowed to substitute *figured music* for plain song in these portions of the Service.

(To be Continued.)

CONSECRATION OF ST. PAUL'S CHURCH, BRIGHTON.

In our 42nd Number a correspondent stated that this church was to be consecrated on St. Peter's Day; but

the ceremony was unavoidably postponed until the 18th ult., the Feast of St. Luke the Evangelist, when we had the happiness of being present on this most interesting and solemn occasion. The day was in every respect auspicious, and the numbers who flocked to assist at the solemn ceremony were so great as completely to fill the church, which contains 1200 persons. Admission was by tickets to all but the clergy, who gained admission by coming in their gowns or surplices. On entering the church by the south door, which alone was open, we found the church filled with a congregation, consisting of persons of all ranks, rich and poor, kneeling together on one pavement. The clergy in surplices, to the number of forty, had already filled the stalls and benches of the choir, and the brazen doors of the stately screen were thrown open. The Bishop soon entered, in his rochet and chimere, followed by the Dean, Archdeacon, his Lordship's two Chaplains, the Vicar, the clergy of St. Paul's, and others. The Bishop and dignitaries, with other clergy, took their places round the altar\*, the Bishop occupying the furthest chair on the north side. Others of the clergy occupied a bench opposite the altar, placed within the septum, (a moveable rail). The altar was covered with a splendid pall of green velvet, embroidered in gold. Upon the altar was spread the white linen cloth, its ends extending, on the north and south sides, to the ground. On this were placed the basin, and two cruets of gold plate, of antique pattern; the remainder of the holy vessels being laid on the credence†. At this moment the *coup d'œil* was magnificent; the bright sun shedding its beams on the rich Jesse window, which nearly filled the east end of the deep chancel, occasionally cast a rich glow on all around, while the "dim religious light" which fol-

\* "The Bishop, attended by his Chaplains, is to be received at the west door, or at some other entrance to the churchyard, by the Minister and Clergy, properly habited, the Churchwardens, and some of the principal inhabitants, and to be by them conducted to the vestry-room: he thence proceeds in his robes to the altar."—*Form of Prayer used at the Consecration of Churches. Brighton, 1836.*

The Consecration Service for the diocese of Chichester differs from all others which we have seen, in several important particulars. We shall here notice one. In the services drawn up by the Convocation, in 1712 and 1714, the direction for the celebration of the Holy Communion is peremptory, and properly so. In that for the diocese of London, it is deferred to "the following Sunday," the "dry-service," or mock communion (as Bacer calls it) being held sufficient for so solemn an occasion; but in the Chichester Form occurs the direction, "the sermon being ended, if there be a Communion, the Prayer for the Church Militant shall be read: if there be no Communion, then the doors having been shut, the Bishop proceeds in the Communion Service; and he and the clergy having made their oblations," &c. We believe, however, that notwithstanding this liberal direction, the present excellent Bishop never consecrates a church without the Holy Eucharist. We are happy to add that it is now celebrated in St. Paul's, Brighton, on every Sunday and holiday.

† Rather, on the sloping sill of one of the windows, which was used on this occasion as a temporary and rather awkward substitute for a credence. They were not directed to be laid on the Lord's table, as in the Form of Consecration for the diocese of London.

lowed was calculated to fill the mind with holy recollection and awe. The altar is raised on three steps, or rather platforms, each about nine feet in breadth from east to west, and of proportionate length\*. After the reading of the petition in the usual form by the Chancellor of the diocese (Dr. R. Phillimore), who, with the Registrar (incorrectly) took his place inside the rail, habited in his scarlet gown, the Bishop, followed by all the clergy in surplices, about fifty in number, walked in solemn procession round the interior of the church, reciting alternately with the clergy the 24th Psalm†. There were about 80 other clergymen present; but as they appeared only in their gowns, they were not privileged to enter the chancel, nor to join in the procession. Upon returning to the altar, the instruments of endowment, &c. were presented by the Chancellor to the Bishop, who solemnly laid them thereon, and proceeded with the first Exhortation and Prayer. He then sat in his chair, while the sentence of consecration was read by the Chancellor, and the Vicar of Brighton proceeded with the Morning Prayer at a low desk, placed in the nave, and facing the people‡. The responses to the prayers and psalms were sung by a very efficient choir, consisting of about twenty men and as many boys, who have not the aid of an organ in this church. They were placed in the chancel, although not vested in surplices. The Venite was sung to the first Gregorian tone, second ending, with Mr. Helmore's harmony; and the Te Deum to a solemn chant, which we recollect having heard at Christ Church, St. Pancras; and the Jubilate to Kelway in D. The responses at Matins were those of Marbecke, except the Gloria Patris, which were sung to Farrant in F, sixth Gregorian tone, with Novello's harmony,—and Humphreys in C. The psalms themselves, however, were not chanted; each alternate verse was *said*,—(in monotone only,) but the *priest's* part was not said in monotone, being read in the common way, without any attempt at musical recitation. This, which we heard some persons present complain of, as giving a grotesque and incongruous character to the service, has its true explanation in the fact that the services of the Church at St. Paul's are in an incipient and transitional state, and that most of what is really practicable is done towards rendering them solemn and devotional. The church's direction to sing an anthem after the third Collect, "in places where they sing," was not followed on this occasion, nor was there any anthem, except at Evening Service; but the 100th Psalm (Wareham) was sung by way of Introit. The Bishop celebrated the Communion§, and preached: he was attended (at the altar only) by his two Chaplains, who acted as Epistoler and Gospeller. At the

close of the sermon, his Lordship announced that the offerings were now about being collected, and that then the Prayer for the Church Militant would be said, when, he added, was the fitting time for those who did not communicate to retire. This struck us as a variation from his Lordship's judgment in a recent case, when he gave as his opinion (in which we were ourselves disposed to agree with him) that a better time was after the Exhortation which followed the Prayer for the Church Militant\*; but his Lordship probably conformed here to the usage of the place. After the Prayer for the Church Militant, however, his Lordship said from the pulpit (in which he had remained during the offertory†, &c.) the Prayer in the Consecration Form which is there directed to be used before the *final blessing*; and after this prayer he pronounced from the same place the apostolical benediction, and returned to the altar. In the mean time, the alms and oblations were presented on the altar by the Archdeacon (Hare)‡. There were, we think, six patens with the breads, and an equal number of chalices. The Archdeacon humbly standing before the altar, made a separate oblation of each, and then said the Prayer for the Church Militant, kneeling§. The Bishop, on his return to the altar (having "ordered" the bread and wine), proceeded with the consecration, when the Holy Communion was administered by about twelve of the clergy to many hundred communicants, who were placed, some at the rail, others in their stalls, and several at benches in the chancel||. The responses to the Commandments were those of Nares in F; but the Creed¶, Sanctus\*\*, and Gloria in Excelsis (of which we regretted to find no notice whatever in the "Service List") were sung (with the Amens in the Communion Service) in monotone only. We think, however, that, from the marked progress which the

\* See *Parish Choir*, No. 34.

† The Offertory was read by the Vicar.

‡ We believe that the more correct form (as described in former numbers of the *Parish Choir*) is for the Gospeller to bring the paten and chalice from the credence, and present them to the Celebrant to offer. The Rev. H. Wagner, the new Incumbent of St. Paul's, acted for the Gospeller on this occasion.

§ The rubric, however, gives no direction here to kneel, and the previous position was standing, as at the Collects, Prayer for the Queen, &c. &c. The Bishop knelt at the final Lord's Prayer.

|| Here we found the great advantage of a large chancel. That at St. Paul's, Brighton, is 45 feet in length. At St. Mark's Church, Brighton, consecrated about a month since, there is scarcely room for one clergyman to turn about at the altar. It was made a boast, in the description of this church, in the *Brighton Gazette* (Sept. 27), that "there is no special ornamental work in the east end." It is, however, acknowledged in the same account, that the "part railed in for Communion would be improved if it were enlarged." There are no sedilia at St. Paul's. We should like to have seen a canopied chair for the Bishop.

¶ The rule of the Church was departed from in introducing a psalm after the Nicene Creed (Ps. lviii. 7. St. Olaves).

\*\* Several of the clergy and others stood up at the "Ideo cum Angelis;" others at the Sanctus; while others knelt. In other places they rise at the "comfortable words," or the "Sursum Corda," kneeling at the Sanctus. This we think much better.

\* There is no credos, the length of the east window not allowing sufficient space for one; but behind the altar are hangings of the same pattern with those in St. Andrew's, Well's Street, London. The upper figure in the east window represents the Virgin and Child; but we should have been pleased to have seen some symbol of "Christ crucified." There is still room for this on the superaltar, as well as for lights.

† We believe that a more correct ceremonial would have placed the Bishop last in the procession.

‡ See *Parish Choir*, No. 40.

§ St. Luke's Day was commemorated both at Matins and Communion.

choir has already made, they will very soon be able to adorn the Communion hymns with their appropriate music. Several of the clergy in the chancel joined in singing the Responses. The devotions of the people amounted to £190.

After service, the clergy proceeded to the vicarage, where a sumptuous banquet was prepared for them and other numerous guests. The Vicar, in proposing the health of the Bishop of the diocese, requested his Lordship to publish his valuable discourse. The Bishop replied, that as he had observed reporters for the Press taking down his sermon, who might possibly do more or less than justice to it in the Brighton papers, he thought it most probable that he should comply with this request, and publish his discourse substantially as he had delivered it. The Archdeacon, upon his health being proposed, referred in a short speech to the great blessings conferred on the city of Brighton by the present Vicar, during whose incumbency no less than twelve new churches had been erected. Upon the Vicar's proposing the health of an individual in the room, who, he said, well represented the laity of the Church, all eyes turned instinctively on Mr. Hope, who was compelled to return thanks, which he did with his characteristic modesty and goodhumour. On Mr. Hope's pointing out the great blessings conferred on the poor by the erection of St. Paul's, the Vicar observed that his object was not to make distinctions between poor and rich, which he conceived to be inconsistent with the spirit of our holy religion, and with the present constitution of society; but his desire was that all classes should in the house of God feel themselves on an equality. He added that, large as the congregation was on this occasion, it was not more numerous than that which assisted on every Lord's Day, and there was scarcely a Sunday on which at least 300 persons were not obliged to go away, from the impossibility of finding room. He added, that not long since, his sister (whose kind attention and affability to the guests at the vicarage, we may remark, were universally felt and appreciated) had lately seen kneeling among the poor, on the bare pavement, a nobleman and a lady; the latter was Lady Mildred Hope. To make St. Paul's a church for the poor, would have the effect of excluding those very persons whose example (to put it on the lowest grounds) could not fail to be most beneficial. Experience had now shown that the site also which had been chosen was most appropriate. Among other toasts was the health of the architect, Mr. Carpenter, and the Vicar's son, (the Rev. Hugh Wagner), who had shown no symptom of degeneracy in his support of Church principles, and in his attention to the interests of St. Paul's, which was confided to his care.

The Evening Service commenced at seven, when Archdeacon Ilare preached. Next morning, after Litany, there was a sermon by the Dean (Dr. Chandler), and there were to be sermons every day during the week, two of which were to be preached by Archdeacon Manning\*. Altogether, we have seldom witnessed an occasion more likely to be important in its results, or where genuine Church principles were more fully and generally exhibited, both by clergy and laity. To ourselves, as Editors of the *Parish Choir*, the whole was a subject of deep gratitude and

satisfaction; and wherever we have pointed out anything which we found defective, it was not with a view of finding fault, but from a sense of duty as churchmen. We have, in fact, little doubt, from what has been effected within the last twelve months, when the church was opened for Divine Service, that before another year everything will be done as the Church directs, and in the Church's way.

#### CATHEDRAL REFORM.

##### II.—THE INFLUENCE OF THE CLERGY ON CATHEDRAL MUSIC.

IT is with shame and sorrow that we admit Dr. Wesley's statement, that the present lamentable state of cathedral choirs is owing to the ignorance and neglect of the clergy. Had deans and canons been musicians they never could have suffered such a sad change to come upon Cathedral Music, much less have themselves, by the course of action detailed in the works to which we referred in our last, destroyed that which they were sworn to defend; a course of action which called forth from a recent writer on the wrongs of choristers and the decay of Church Music the following expressions:—

“Oh for the eloquence of Burke to plead the cause of defrauded childhood, the poetry of Milton to sing the dirge of Cathedral Music, thrust from its home by the rapacity and ignorance of those who should be its guardians! I,” he continues, “have neither eloquence nor poetry, but I think if ever I could attain them it would be on this subject; for to plead the cause of the helpless, or to sing the death-song of melody little less than divine, might give a tongue to him who never spake, a voice to him who never sang.”

If it be urged that it were unreasonable to expect deans and canons to be musicians, when the general body of clergy had ceased to be so, we admit the objection has some weight, and the fault is thrown on those authorities who, having the patronage of these offices, have failed to elect to them such few of the clergy as have been musicians. Such a course would not only have been the most proper with respect to the offices themselves, but would have been an encouragement to the clergy to study music. But still deans and canons swore to obey the statutes of their cathedrals, and to maintain Cathedral Music. This, in most cases, they certainly have failed to do. They might at least have refrained from absolutely destroying the efficiency of their choirs, even if they were not able to do more.

But we lay the blame more on the general body of the clergy than on deans and canons individually. The clergy have no right, and never had a right to be ignorant of music. Music is interwoven with the Church's ritual, of which it is part and parcel. What if music *had* ceased to be a fashionable study among the laity? The layman was not bound to it, but the priest ever has been; besides, the laity are not the guides of the clergy, but the reverse. “Ye are the light of the world,” said our blessed SAVIOUR, and, if it be said the passage was addressed to the whole Church, and not to the clergy alone, then the Church is to guide the world, and *a fortiori* the guides of the Church herself must guide the world. No! such a position can never be maintained. The ignorance of the laity can never excuse

\* The Rev. Wm. Bennett, of St. Paul's, Knightsbridge, preached on the Octave.

\* In Queen Elizabeth's reign it was considered absolutely necessary to a gentleman's education.

ignorance in the clergy in matters connected with religion and religious worship; but in all such matters the clergy should be in advance of the laity; in music they ought always to have kept pace in their studies with the advanced professional musician. This is now a widely acknowledged truth. It is satisfactory to be able to point out that the clergy are beginning to bestir themselves to do away the reproach of ignorance. Efforts are being made on all sides to mend matters, and in one at least of our universities, a large number of its members have joined themselves into a voluntary association, to obtain opportunity for that study which the university herself at present denies them\*.

Dr. Wesley says:—

“It would not be difficult to shew that the clergy and men of literary pursuits are, on the whole, less susceptible of musical impressions than any other class of the community. But were it otherwise it would not matter. ‘A little knowledge is a dangerous thing,’ (the proverb holds good in music as in other matters.) Much musical knowledge, still less the *highest*, can never be acquired but by those who make music the study of their lives; and if we admit, as we must, that Cathedral Music neither is, nor for some time past has been, subject to any guidance such as this, we at once account for the known state of things.”

And to support this passage he quotes Sir Joshua Reynolds, who said:—

“That a man to excel in art must think of nothing else from the time he rises in the morning to going to bed at night.”

Now there is a good deal that is absurd and fallacious here. In the first place, we take leave to doubt Dr. Wesley's first assertion, and even if it can be shown that “the clergy and men of literary pursuits are less susceptible to musical impressions than any other class of the community,” we imagine it is simply an accident arising from the long continued absence of musical instruction from their education. Our own experience certainly does not confirm the truth of the statement. We have found without any exception, that of all men who have at all studied music, those have studied it to most purpose, those really understand best, and appreciate in the highest degree, musical excellence, who have the most highly cultivated minds. It has always been said, for instance, of the immortal Mendelssohn, that he was a man of studious habits and great erudition, a learned and polished intellect; and when it is considered how large a share poetry has in the education of our clergy and the upper classes generally, it seems hardly reasonable to imagine that they should not be susceptible to the impressions of that which is so closely allied to poetry, its handmaid music; and we cannot admit the inference Dr. Wesley evidently would draw from the latter part of the passage quoted, that the clergy should not meddle with Church Music. Perhaps it is true that the clergy cannot expect to acquire the *highest* musical knowledge. We should not expect to find

\* It must be borne in mind that the universities are virtually, at least, clerical bodies, and therefore to blame them for not instructing their *alumni* in music is to blame the clergy.

The association above alluded to is the OXFORD UNIVERSITY MOTETT AND MADRIGAL SOCIETY.

a Bach, a Handel, a Mozart, among them, but knowledge amply sufficient for the guidance and regulation of a cathedral choir, we ought to be able to find. The excellence alluded to by Sir Joshua Reynolds is not attained by one in a hundred of even those who *do* devote the whole of their lives to the pursuit of art, but a skill in the knowledge and practice of music far greater than the present average skill of our professional cathedral organists and singers has been acquired by many, and may be acquired by almost all the clergy, especially if our choristers' schools be restored to their pristine state of efficiency. Professor Taylor says of musically educated clergymen:—

“They were the advocates of Cathedral Music from the pulpit and the press; many were ornaments and examples to their respective choirs, many enriched the libraries of their cathedrals by their compositions.”

Hereford Cathedral, a choir consisting *solely* of clergymen, was till lately, remarkable for the excellence of the musical establishment; and of Norwich Cathedral it has been recorded:—

“Well do I remember the delight with which I used to listen to the service, when the minor canons, eight in number, filed off to their stalls, Precentor Millard at their head, whose admirable style and correct taste as a singer I have never heard surpassed, Browne's majestic tenor, Whittingham's sweet alto, and Hansell's sonorous bass, while Walker's silver tones and admirable recitation found their way to every corner of the huge building.”

But, besides all this, Dr. Wesley himself admits all we should ever think of asserting, if not more. He says, and, by so doing, completely contradicts the effect of the passage under consideration:—

“That the Church has been the originator of all improvement in the art of music, and has, from the earliest periods, availed herself of every excellence which the advance of time supplied, is demonstrably a fact. Specimens in composition by the Precentors of early times show that the clergy, to whose management the music of divine worship is confided, HELD THE SAME POSITION IN THE HIGHEST DEPARTMENTS OF COMPOSITION WHICH BACH, HANDEL, AND OTHER GREAT MEN HAVE DONE IN RECENT TIMES. They were, in fact, not merely capable of writing up to the standard furnished by their predecessors, but of improving upon it, and carrying forward the art.”

Why! This is more than we ever should have ventured to assert as to be expected of the clergy. We said that they ought to keep pace with the advanced professional musician, but we did not venture to promise to find Handels, Bachs, Mendelssohns, among them, but, on the contrary, deprecated too extravagant expectations.

That the clergy are now, as a body, far from being capable of duly providing for the maintenance and regulation of Cathedral Music we have already admitted. What is to be the remedy we shall discuss at some future time.

We must remark, before we close the present article, upon one more passage from the Doctor's work.

“Whilst viewing these matters, the very natural reflection must arrive that to confide funds to the clergy, for the joint support of religion and *something else*, must be wrong, because, religion being of paramount importance, the clergy may, on an emergency, be tempted to deprive the *something else* of its due portion for the benefit

of the object in which they are professionally concerned, and with very good motives for so doing."

Now we feel quite confident that Dr. Wesley meant to say "for the support of religion *by, and with the assistance of, something else;*" we feel certain he is too good a Christian, too really religious a man, to attach an equal value to religion and *anything else;* he does not intend to place the two on a level, though, by accident, he has done so in this passage. Moreover, he cannot forget, that, be the funds entrusted to dean or organist, it is all one. Religion is of paramount importance to cleric and laic alike; aye, and even the organist not only has his individual stake in religion, but is, in his position, every whit as much a minister of the Church as the prebendary; he, also, is "professionally concerned" in religious matters. But the logical conclusion to our premises is, that if the clergy neglect or injure the choirs they are injuring religion herself; and so, alas, it is. The injury done to religion by the present state of cathedrals is notorious. It is not merely an absence of good, but a positive evil, that results. We have neither space nor time to dilate here on that point; but we cannot forbear reminding our readers that the almost unanimous feeling of a large section of the Church is, that cathedrals are worse than useless places, positively sinful; and that, even among those who know better, and understand the purposes and advantages of cathedral establishments, the feeling is very strong that, unless matters mend and cathedrals are reformed, the sooner they are annihilated by secular influence the better. The Bishop of Exeter said (we think in 1836), "If the parties who are now members of these cathedral bodies shrink from the performance of the duties assigned to them, I shall be very glad to abolish the institutions altogether." We ourselves could mention a clergyman of talent and eminence, one who has stood forward most nobly in defence of the rights of the Church, who yet, lately, declared that cathedrals, unless reformed, are a curse to the country, and the sooner they are swamped by the State the better. God forbid such an end! May cathedral authorities look to themselves in time, and they will save their existence, which now hangs upon a thread. There are not wanting signs that they are beginning to be aroused at once to their dangers and their duties.

#### CHURCH MUSIC AT MAIDSTONE.

(From a Correspondent.)

HAVING attended Divine Service at the old church of Maidstone, on the occasion of the primary visitation of our Archbishop, I think it may be useful to inform you how matters are managed here, in regard of Church Music.

This venerable church has for its ministers, a vicar, and two curates, (the representatives—alas!—of a numerous college of priests,) and a large body of choristers.—These last are all what they call volunteers, *i.e.*, they give their services gratuitously. Their choir-master, for "Precentor" is not a proper term for a layman, is a gentleman named Smith. There is a fine organ, and the organist, Mr. Hoadly, appears to be quite worthy of his instrument.

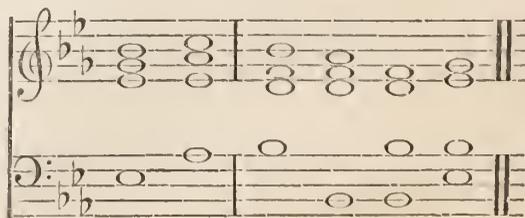
On Wednesday, October 3rd, the Archbishop held

his visitation in this church. The visitation was preceded by Mattins, Litany, and a sermon, at which his Grace and all the clergy of the visited district were present. The Archbishop was seated in the Sacrament, in which also were seated the Archdeacon of Maidstone, and some other clergymen, without surplices! The spacious staled chancel was occupied by the rest of the clergy, but of these only two were in surplices. The choir also (these, too, wore no surplices) were, as they should be, in the chancel.

Mattins and Litany were said by the vicar, in close succession, not even interrupted by an anthem. The Priest's part was said, throughout, in monotone. The Confession, Lord's Prayer, and Creed, were said by Priest, with Choir, in unisonous monotone, and closed by the perfect cadence in harmony, on the word "Amen," the reciting note being taken as the key-note. The Responses to the Preces were said by the Choir, in harmonized monotone, being recited to the common chord, but the Response to "Gloria Patri," and that to the Suffrage "Give peace in our time, O Lord," were closed by the perfect cadence on the words "Amen" and "O Lord," respectively. The Responses to the Absolution, and all the Collects, were made to the cadence here given:—



The Psalms were recited by Priest and Choir, antiphonally, just as the Preces and their Responses were recited, but here arose an awkwardness which ought to be corrected. *Whether the number of the verses of a Psalm be even or odd, either the Priest should say the Suffrage "Gloria Patri," and the Choir respond "As it was," &c., or the Choir should say the whole, and the Priest should always commence the Psalm.* Perhaps the mistake is only a natural consequence of the anomalous practice of *reading* Psalms, instead of singing them. "Te Deum" was sung by the Choir, antiphonally, without organ accompaniment, to the following Chant, which, I presume, is only a corruption of the 2nd Gregorian Tone:—



It will be recollected that the A in the melody of the cadence should be ♮A, not ♭A. It was, however, well sung, and so was "Jubilate," sung to the 6th Gregorian Tone; though I think the words were

throughout hurried on the reciting notes, and, moreover, there was a most distinct pause between the reciting note and the cadence, which, as you have over and again told us, should not be.

In the Litany, precisely the same principle was adopted; the Priest said the Suffrage in monotone, the Choir responded in harmonized monotone.

The Holy Communion was *not* administered. Surely this is not as it should be! A Bishop, and sixty or seventy Priests, meet on such an occasion, and yet they neglect to sanctify their meeting by offering the Eucharistic Sacrifice! Have they not time, or have they not strength to endure so long a series of devotions, as the Holy Communion would bring with it? Then why not cut out the Sermon, which, considering the Bishop himself is about to deliver a lengthy Charge, does seem rather unnecessary, and, therefore, out of place? Besides, which should give place, sacrifice and worship to Almighty God, or a *man's* teaching?

I do not think it necessary to speak about either the Sermon, or the Archbishop's Charge, in addressing you. The former was preceded by the 100th Psalm, old metrical version, well sung, and very well accompanied on the organ.

The general effect of the musical arrangements was both devotional and pleasing; they do credit to the master of the Choir, and the teacher of the children of the Choir; whoever he be, deserves all commendation for the efforts he must have made to produce such good effects. I understand that the manner of performing Divine Service I have described, is used in this church every Sunday, but not at the daily (Morning) prayer.

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#### ST. ANDREW'S, WELLS STREET.

WE have to notice with much satisfaction the improvements recently introduced into the choral performance of the Service in St. Andrew's. The Communion Hymns are now performed on holydays as well as Sundays, in fact, whenever the Eucharistic office is sung. Among other changes, (several of them for the better,) Mr. Helmore's "Psalter Noted" is now in daily use. The inflections, according to the Windsor use, have been introduced into the General Confession in Morning and Evening Prayer. We have no doubt that at least equal attention will be paid to the mode of singing the Communion Service, in which we lament to find so much of the monotone still prevailing.

"The tuneful chant of the psalms and hymns in the Daily Service," (observes a recent writer,) "and the plaintive melody of the Litany, give place in the celebration of the Holy Eucharist, the very highest adoration which the Church on earth can pay, to the . . . . monotone of the celebrant."

Mr. Crompton, in his beautiful adaptation of the Prefaces, has done much to supply this deficiency, and we trust his labours will meet with the encouragement they deserve. Marbeck's notation of the Lord's Prayer, one of the purest relics of the ancient Church-song, (reprinted in the *Parish Choir*, No. XXI.) has been hitherto, we regret to say, but slowly and partially adopted.

We have observed in St. Andrew's a growing tendency towards an improved ritualism, and we

trust that on St. Andrew's Day, (when we understand there is to be as perfect a choral celebration as can be accomplished,) we may see but little to criticise or reform. St. Andrew's may now be justly looked upon as, in most respects, a model church, and care should therefore be particularly taken to guard against mistakes, which may be indefinitely multiplied.

We should like a better arrangement of the altar and chancel. The present altar (notwithstanding recent attempts at improvement) is low and disproportioned, and the platform too narrow for the decent performance of the Church's ritual. A great improvement has been effected by the removal of the heavy altar-rails. A light screen, dividing the nave from the choir, might be substituted with advantage. We understand that £200 has just been expended in the improvement of the organ alone.

The east window is particularly attractive, even in its imperfect state, from its devotional character, and is immediately about to be filled with painted glass, from the designs of Pugin. The sedilia have been beautifully gilt and diapered. A credence is still wanting, on which to place the chalice and other holy vessels, corporal, &c., before the offertory.

As we expect to recur to this subject, we shall now only add, that we understand the offerings on St. Andrew's Day will be applied exclusively to the expenses of the choral celebration, and the decoration of the church, and we trust that such of our readers as can accomplish it, will be present upon this solemn and interesting occasion. The morning service (which is usually at 10) will, on next St. Andrew's Day, for the convenience of persons living at a distance, commence at half-past 10.

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#### MR. HULLAH'S NEW MUSIC HALL.

It is known that, for several years past, the efforts of this gentleman towards the diffusion of a more general musical knowledge have been confined, for want of more spacious premises, to the Apollonicon Rooms, St. Martin's Lane. The impossibility of providing, in this confined locality, anything like adequate accommodation for the classes, led to an undertaking to erect a building, in which this important movement could be carried on to advantage; and the first stone of "St. Martin's Hall" was laid by the present Earl of Carlisle, on the 21st of June, 1847. Since then the building has made steady progress, and the first meeting of the Upper Singing School, in the Minor (or Lecture) Hall, took place on Wednesday evening, October 10th, in the presence of a host of Mr. Hullah's friends and admirers, including several composers and professors of eminence.

The part of the hall now sufficiently completed for occupation, consists of the Minor Hall just mentioned, capable of holding 600 or more persons, and several excellent class-rooms. Meanwhile, the Upper Hall is in a forward state, and will be finished as soon as circumstances permit. It is confidently expected to be one of the best rooms for musical purposes in Europe, as it will certainly be one of the largest.

If Mr. Hullah succeeds as well with it as he has with his Lecture Room, we shall have reason to congratulate him and his numerous pupils on the accomplishment of what has hitherto been a total desideratum in London. Already we hear it has been

admitted that the lesser hall is undoubtedly the best room for musical practice in the Metropolis. That Mr. Hullah will make good use of it we have no doubt, and we trust his efforts will now meet with treble success. Every person within reach, who feels any interest in Church Music, or in the healthy recreation of mind and body, should at once enrol himself with Mr. Hullah's forces.

#### ST. MARK'S CHURCH, PENSNETT.

A NEW church at Pensnett, in the vicinity of Dudley, consecrated by the Bishop of Lichfield on the 25th of last month, has its arrangements well adapted for the Choral Service; and it is gratifying to find that this has been carefully kept in view, in order that every facility might be afforded for establishing a good choir, so as to give the best and most devotional effect to the ritual of the sanctuary. The church is a beautiful edifice of the first pointed style of architecture, with lancet windows. The interior (of which we have seen a lithographed view) presents a fine appearance, being arranged and fitted up with due regard to ecclesiastical propriety, and with great taste; the munificence of Lord Ward, the patron of the living, having enabled the respected incumbent to carry out his plans in the most complete manner, and with much elegance. The prayer-desk, which is of oak, finely moulded, and carved with shafts and open arches with elbowed-seat, is placed on a platform, at the south side, by the chancel arch, though improperly, we regret to say, outside the screen; near it is an eagle lectern, and on the north side is the pulpit of stone. The fittings of the chancel are at present only temporary; but it is intended, we understand, to have them permanently arranged for Choral Service. A superior organ, by Bishop and Sons, stands on the floor of the north transept; it has seventeen stops, composition pedals, with an octave and a half of German pedals, and is of great compass and sweetness.

Owing to several untoward circumstances, there was but a very ordinary musical service at the consecration; but there is a very hopeful choir, properly placed in the chancel, suitably habited in surplices, and they intone all the responses, as well as sing the canticles, &c.

We hope to hear of Pensnett church becoming a model in all respects of a country church. We cannot but express our regret, however, that the Holy Eucharist should have been omitted on so solemn an occasion. A church, in fact, cannot be considered duly consecrated without that, the highest and holiest of all our celebrations.

#### 1 CHANTING THE METRICAL PSALMS.

*To the Editor of the Parish Choir.*

SIR,—I do not remember to have seen suggested in the *Parish Choir* what I have known practised with great success both in public and private worship,

—*Chanting Metrical Psalms.* It has long been the practice with some persons to chant portions of the Christian Year; and any of your readers, who have enjoyed an evening so spent, must have noticed how the chant brings out the meaning and adds new beauty and pathos to the words. At the recent consecration of the beautifully restored Church of St. Mary's, Wavendon, Bucks, of which an account has appeared in several newspapers, the Eighth Psalm, New Version, was set to Jacob's chant, and so the whole psalm sung through, by way of anthem, after the third collect. The effect was quite jubilant and stirring, appropriately to the occasion, such as none of the best ordinary "psalm tunes" could have produced. Besides, the practice [as in the above instance] gets rid of the common, and almost necessary, but very questionable, prevailing custom of curtailing the Metrical Psalm to three or four verses, and therefore, often, of skipping over half a dozen lines and sentiments, only choosing detached verses here and there,—to save time, with as little sacrifice as possible to the sense! Where the Metrical Psalms are used at all in Public Worship, I believe that a chant would be found both the easier and most effective mode of singing them.

Yours, &c. A. B.

[The question at once arises—why have recourse to the Metrical Psalms at all? Where chanting is not practicable, or where there is no choir to perform an anthem, we can understand the excuse for singing the Metrical Version, and admit its force; but to chant such a version appears to be quite uncalled for.—ED.]

#### To Correspondents.

We accept the explanation of *H. de S.* in the spirit in which it is offered.

We are sorry to refuse *Oxonensis* the opportunity he seeks of discussing the Communion Service, but it is not a subject that is exactly suited to our columns. The suitability of a Gregorian Tone to any particular Psalm, is easily determined by the nature of the Psalm itself.

*W. H. H.* will find the Gregorian Tones which have appeared in our columns, the simplest chants for his purpose; and as to Psalm-tunes, perhaps Mr. Hullah's Psalter would furnish him with what he requires.

We shall be glad to hear further from *Clericus* at Faradon.

We did not think the account sent us by *J. S. W.* (Sheffield,) altogether suitable for our columns; but we shall be happy to hear from him on the subject he proposes.

The communications "The Rhythm of English Prose," and "Choral Service at Lincoln" are unavoidably deferred.

## LETTERS ON METRICAL HYMNODY AND PSALMODY.—No. 2.

THEIR LEGALITY CONSIDERED.

*To the Editor of the Parish Choir.*

SIR,—Before I enter on the specific object of my letter, let me make one or two further quotations from Bingham on the customs of the Early Church respecting Psalmody. They may tend possibly to smooth away some existing misapprehensions.

In the first place, it is a grievance to some churches that psalms should be sung which are not pre-appointed and settled by Rubrical authority. But in the Early Church they had occasional or variable psalms, as well as stated and regular ones. Besides the regular psalms, says Bingham, "It was usual for the bishop or precentor to appoint any psalm to be sung occasionally in any part of the Service, at discretion. As now our anthems, in cathedrals, are left to the choice of the precentor, and the psalms in metre to the discretion of the minister, to choose and appoint what psalms he pleases." \* \* \* Thus Athanasius tells us he appointed his deacon to sing an occasional psalm, when his church was beset with Arian soldiers."

Secondly, it is quite a Catholic practice that a psalm may be chosen, having reference to the sermon. For, as Bingham continues, "St. Austin sometimes speaks of a particular psalm which he ordered the reader to repeat (*cantare*), intending himself to preach upon it; and it once happened that the reader mistaking one of these psalms, read another in its stead; which put St. Austin upon an extempore discourse upon the psalm that was read by mistake to the people."

Thirdly, it is equally a Catholic practice, to allow the choice of the psalm occasionally to the singers or quire-master. For, as Bingham continues, "sometimes the reader himself pitched upon a psalm, as the necessity of affairs would allow him, or his own discretion direct him. Thus St. Austin tells us in one of his homilies, that he had preached upon a psalm, not which he appointed the reader to sing, but which God put into his heart to sing."

Fourthly, I must assert the principle that the church is the place for religious service of all kinds; not merely for appointed liturgies, but also for any other kind of religious service *allowed by proper authority*. "When we consider," says Bingham, "that the Early Christians sometimes spent whole days and nights almost in psalmody; as when St. Ambrose's church was beset with the Arian soldiers, the people within continued the whole night and day in singing psalms, it will easily be imagined that at such times they did not sing appropriated psalms, but entertained themselves with such as the bishop then occasionally appointed, or left them at large to their own choice to sing at liberty and discretion\*."

Thus, Sir, we have Catholic sanction to the use of occasional and discretional psalmody; and to the singing of psalms by the congregation, by permission of the bishop or presbyter, not as a part of any pre-appointed liturgy, but as a devotional exercise over and above the regular Service of the Church. In fact, to wind up this part of the subject with one

more quotation from Bingham, in the Early Church, Psalmody "was their exercise at all times in the Church, as St. Austin notes, to fill up all vacancies, when neither the reading of the Scriptures, nor preaching, nor prayers, interposed to hinder them from it. All other spaces were spent in singing of psalms, than which there could not be any exercise more useful and devout, more holy and edifying in his opinion. And upon this account (if the observation of L'Estrange be rightly made out of Chrysostom) the people were used to entertain the time with singing of psalms before the congregation was complete and fully assembled."

So much for a vindication, drawn from Catholic practice, of occasional psalmody, and of the customary right of the congregation to practise psalmody in the intervals of the Church Services. I now have to shew that members of the Church of England may conscientiously use for these purposes, metrical psalms and metrical hymns.

But, once for all, let me state that no right whatever exists to use metrical psalms or hymns *instead of* any part of the authorized Services, nor yet even to thrust them into the authorized Services, (as in some churches they intrude a metrical psalm or hymn between the Second Lesson and the Nunc Dimittis)\*. To do this is to violate the law of the land, for the Rubrics which prescribe the order in which the various parts of the Service are to follow, being sanctioned by the Act of Uniformity (13th Charles II.), have all the force of law.

Where then, it may be asked, can metrical psalms and hymns be lawfully used?

In two places: first, as anthems, after the third Collect at Morning and Evening Prayer, and secondly, before and after Morning and Evening Prayer, and Sermons. Let me first state the grounds on which we may affirm the lawfulness of using metrical psalms and hymns as anthems, in the proper place of the anthem.

The direction given in the Prayer Book is, "here followeth the Anthem." But the word "Anthem," is not a simple word, which defines its own meaning; therefore to know what its real meaning is, and whether that meaning may include metrical psalms or hymns, we must look to the customs of the age when the Rubric was penned, and to the customs of succeeding ages, and see whether these customs afford such an interpretation of the word Anthem, as to make it include metrical psalms and hymns, and other forms of words, not expressly sanctioned or authorized by the Church in any of her public formularies.

To solve this, we have only to look at the anthems which have been used in the English Church, from the time of the Reformation to the present day, and we shall find that not only "authorized words," such as passages from the Bible, or Book of Common Prayer, or even from metrical versions of the Psalms of David, but that "unauthorized" hymns in metre,

\* *Quere*.—May not the custom of singing a hymn after the Second Lesson at Even-song have been introduced originally, in order to fill up "a vacancy," whilst the minister was proceeding to the font to administer Holy Baptism? Would it not be lawful at this time for the 11th or any other appropriate Psalm to be chanted or sung, either by the congregation, or by the Minister and Clerks in procession?

and "godly prayers" in prose, "of sundry men's doings," have been so constantly used, that to suppose their use unlawful, is unfair, unless some can be alleged against it.—Witness the contents of Day's Service Book, as detailed in *Parish Choir*, Vol. I., p. 28; the anthem "I call and cry," by Tallis, and "Lord, for Thy tender mercies' sake," by Farrant, which are embahned in the pages of Boyce. In 1636, Joseph Hall, then Bishop of Exeter, afterwards of Norwich, wrote the Christmas anthem for the quire of Exeter Cathedral, which I subjoin, as it is one purpose of my letters to furnish specimens of hymns, and I confess that the idea of a Christian bishop, living in close communication with his cathedral, after primitive custom, writing hymns, and otherwise taking interest in the musical services, is to me most pleasing. After Charles the Second's restoration, amongst the "*Divine anthems* usually sung in His Majesty's Chappell, and in all Cathedrals and Collegiate Choirs, in England and Ireland," collected by the Rev. James Clifford, of which work frequent mention has been made in your pages\*, as of great authority, very many "godly prayers" in prose, hymns in metre, and psalms in metre, of various dates, from the Reformation downwards, are to be found, to which music was set by the most eminent Church musicians of the Elizabethan and Stuart dynasties. I shall subjoin one hymn, partly as another specimen of an Episcopal hymn, partly to take the opportunity of mentioning that the author of it, Bishop King, was one of the prelates who revised the Common Prayer Book in 1661; and that it is absurd to suppose that the singing of metrical hymns, as anthems, would not have been prohibited at the review of the Prayer Book, if it had been considered illegal or objectionable.

I argue, therefore, thus—Our Church, in 1661, directs the use of an anthem. If asked what is an anthem? I reply, sacred words set to ornate music. If asked to give examples of words used, and used notoriously as anthems—well known as anthems in 1661; I produce out of an anthem book published by authority and regularly used in all quires, not merely words from the Bible, or from the Prayer Book, or from David's Psalms in metre, or from ancient Liturgies, but likewise words in prose, or in verse, the works of private individuals. "Lord, for thy tender mercies' sake," is an anthem; "O Lord the maker of all things," is another. These, therefore, and others like them being anthems, may lawfully be used as such.

I argue, in the next place, that it is lawful to use metrical psalms and hymns before and after divine service and sermons.

Because first, it is a Catholic custom; that is, an ancient custom of the Universal Church; to sing such hymns as are allowed by proper authority; and it is nowhere forbidden by the Church of England. Because, in the next place, this custom is distinctly recognized by the law of the land. In the Act of Uniformity, 2 and 3 Edward VI., "it is ordered that the form of worship directed in the Book of Common Prayer shall be used in the Church, and no other; but with this proviso, that it shall be lawful for all men, as well in churches, chapels, oratories, or other places, to use openly any psalm or prayer taken out of the Bible, at any due time, not letting or omitting thereby the service, or any part thereof, mentioned in

the said book\*." By the Act 3 and 4 Edward VI., it was further enacted, that all antiphoners, missals, grailes, processions, manuals, legends, pies, paternosters, primers in Latin and English, couchers, journals, ordinals, and all other books heretofore used in the unreformed service should be destroyed; yet that any person may use, keep, and have any primers set forth by King Henry VIII. Now the primer of King Henry VIII contains some of the old Catholic hymns, done into English verse, of which "O Lord the maker of all things," at the beginning of Boyce's collection, is one. In addition, then, to psalms and prayers taken out of the Bible, certain ancient hymns are thus legalized. Next, let us look at Queen Elizabeth's Injunction, dated 1559, and quoted often in the *Parish Choir*:

"For the comforting of such as delight in musick, it may be permitted that in the beginning, or in the end of the common prayer, either at morning or evening there may be sung a hymn, or such like song to the praise of Almighty God in the best sort of melody and musick that may be conveniently devised: having respect that the sentence of the hymn may be understood and perceived."

Now in this injunction, permission is given to sing any hymn. The only restriction as to words or music, is the very proper one, that they must be such as will enable the people to understand and perceive the sentence or sense of the hymn.

Here some one will ask, what is there in these injunctions of Queen Elizabeth binding on churchmen in 1849? I reply, that they were issued "by the advice of her most honourable Council," under the authority of the Act of Uniformity, 1st Elizabeth, which gives the Queen power, by the advice of her Commissioners or Metropolitan, "to ordain or publish such further ceremonies or rites as may be most for the advancement of God's glory, the edifying of his Church, and the due reverence of Christ's holy mysteries and sacraments." And I reply further, that these injunctions are recognized by the 37th Article of our Church, which is itself recognized by statute law.

Again, the subject of metrical psalmody was brought before the notice of the prelates and others appointed to revise the Prayer Book in 1661, by the dissenting party, in the following terms:

"In regard that singing of psalms is a considerable part of public worship they desire the version set forth and allowed to be sung in churches may be mended, or that they may have leave to make use of a new translation."

To which this brief and emphatic reply was given by the prelates:

"Singing of psalms in metre is no part of the liturgy, and by consequence no part of our commission."

They do not say singing of psalms in metre is unlawful, but is no part of the liturgy.

Lastly—to speak of the universality of the custom from the time of the Reformation would be quite superfluous; and surely a custom that is neither bad in itself nor yet contrary to any law, can hardly be considered illegal.

From the preceding statements, I argue that it is perfectly lawful to use metrical psalms and hymns in any church, at any due and convenient time, if the parish priest permits, when the people are as-

\* Parish Choir, Vol. II.

\* Burn's Eccl. Law.

sembled in church and no part of the appointed liturgy is actually in course of celebration. But whilst I argue that they are lawful, I contend also, that they stand on a very different footing, and a much lower one than the recognized liturgy. That is a matter of obligation—fixed and unalterable; these are optional, for no congregation is obliged to sing metrical psalms or hymns against its will. The liturgy is appointed to be solemnly celebrated by priest and people in a set form and order; metrical psalms and hymns are distinctly intended for the recreation and comfort of the congregation, who sing them as an act of social, but certainly not of public liturgical devotion in the strict sense. The title-page of the Sternhold and Hopkins version describes them as “set forth and allowed to be sung in all churches, of all the people together, before and after morning and evening prayer, as also before and after sermons, and moreover in private houses, for their godly solace and comfort.” Christians may sing hymns in their houses; they may sing them in the streets whilst walking to church; they may likewise sing them (with due permission) in church whilst waiting for the priest, or when the priest has retired after Morning Prayer before he begins the Communion, or after Evening Prayer before he begins his sermon. But this is an act of social devotion performed by laymen; it does not pretend even to be a liturgical act, or to be a part of the Common Prayer of the Church.

I hope, Sir, these observations will show the exact status or rank of metrical hymnody in the English Church. Of course, it cannot claim the attention of Churchmen in anything like the same degree with the chant and anthem, yet it has its uses. It is the most popular and best known, if not the easiest form of song; it is familiar to the rudest and most uncultivated classes; and I will conclude this letter with one example of its uses, which may serve to show, that when speaking of singing hymns before service, I do not advocate that peculiar unchurch-like custom, which has so often been exposed in your pages, of singing a hymn so soon as the minister has taken his place in the reading-desk.

Let us suppose the case of a remote country church—and I have been in more than one such—where services are scantily performed by a clergyman who lives at a distance, and who has to read prayers and preach in two if not three parishes every Sunday—the country clocks (if there are any) notoriously uncertain as to time—the minister often late, and the congregation waiting for him for half an hour. How are they to spend their time? In the dissenters’ meeting-house they would sing a hymn. In the church I fear the men would fall into conversation about their crops, or the affairs of the parish; the women would gossip about their neighbours; the children munch apples; the young men loiter idly in the churchyard. Is this not a true picture? Why not then let them employ themselves in the Catholic custom of singing a psalm or hymn, and in metre, if they can sing no other?

I conclude, Sir, by reiterating the position which I have endeavoured to prove, namely: that psalms in metre form no part of the English liturgy; yet that congregations assembled in church may sing them whenever there is no Liturgical office to occupy them.

I am, Sir,

Your obedient servant,

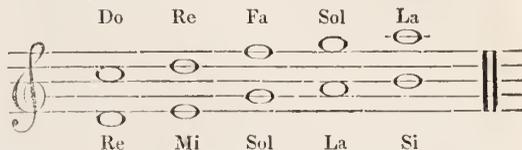
London, October, 1849.

X.

### Lectures on Ecclesiastical Harmony for Parish Choirs.

LECTURE III.\*—INTERVALS CONTINUED.—MINOR SEVENTH.—MAJOR SEVENTH.—OCTAVE.—CONSECUTIVE OCTAVES.—CONCORDS.—DISCORDS.—CHORDS.—COMMON CHORDS.—INVERSIONS OF COMMON CHORDS.

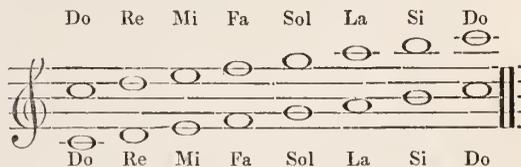
OUR next interval is that of the *minor seventh*, which contains a *perfect fifth* and a *minor third*; as from *Re to Do*, D—C; *Mi to Re*, E—D; *Sol to Fa*, G—F; *La to Sol*, A—G; *Si to La*, B—A; which are shown musically thus:



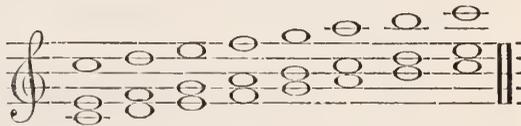
A *major seventh* contains a *perfect fifth* and a *major third*; as from *Do to Si*, C—B; *Fa to Mi*, F—E. Thus, in notes:



The interval of an octave contains a *perfect fifth* and a *perfect fourth*. For examples of a succession of octaves we refer to Lecture II., in which the reader will find the octave accompanied with its intermediate sound of fifth or fourth, observing that they are most agreeable when heard by themselves; thus:

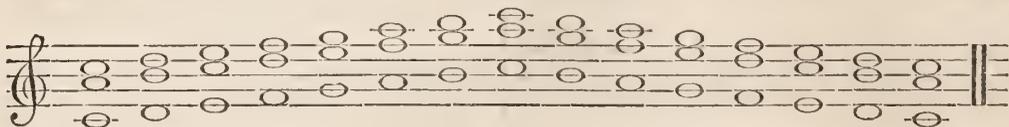


The octave can also be divided into a *third* (major or minor), and a *sixth* (minor when the third is major, and major when the third is minor), in the following manner:



and as thirds and sixths are always agreeable, they are also agreeable when combined with the octave, the third being lowest, and the sixth over it, always; for if the third is uppermost, the effect would be disagreeable; as follows:

\* We call the reader's notice to an error of the printer of Lecture II., No. XLV., p. 26. The line at the bottom in the first column belongs to the text, and should have been placed between the first and second lines (as they now stand) in the second column, under the extract from Guido. The text should read, “as was and is well known,” &c.



Consecutive octaves are not allowed, in pure composition, in conjunction with other intervals; but they are in constant occurrence, notwithstanding, in almost all music for the piano-forte, organ, harp, &c.

We have now presented all the *simplest* and most usual intervals employed in ecclesiastical music, and recommend the student to exercise his mind and memory by transposing each interval to all possible positions; and the easiest and most correct method of so doing, is by using the syllables Do, Re, Mi, &c., in such a manner that Do shall *always* signify the *first note* of the modern major gamut, let it be seated on whatever note it may. By this means the student will obtain a sort of short-hand, or rather an algebra, of music, by which the difficulties of the science are easily overcome, and a true system of music will more readily develop itself.

We must now show how the foregoing intervals can be combined to produce chords. Two notes heard at the same instant are concordant, or form what is called a concord, when they are a minor third, a major third, a perfect fourth, perfect fifth, minor sixth, major sixth, or an octave apart from each other. In other words, the *minor* and *major thirds*, the *minor* and *major sixths*, the *perfect fourth*, *perfect fifth*, and the *octave*, are *concordants*; all other intervals being called *discordants*.

The word chord is a general term, used for a combination of three or more notes, forming concords only, or forming a compound of concords and discordants.

In treating of the interval of the perfect fifth, we have said it consists of a major third and a minor third. Now if we insert the note which divides this interval into thirds, we have what is called a *common chord*. For example, the perfect fifths are placed over Do, Re, Mi, Fa, Sol, and La; in short, over every note except Si; this note having no perfect fifth in the scale, the interval from Si to Fa being the minor or false fifth.

Hence we have the following chords:—Do-Mi-Sol; Re-Fa-La; Mi-Sol-Si; Fa-La-Do; Sol-Si-Re; La-Do-Mi: or in musical notes:



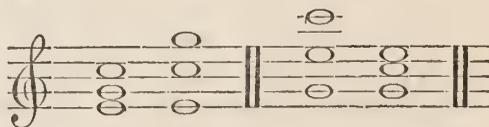
which chords take their names from the bass-notes, and are called the chord of Do, or C; chord of Re, or D; chord of Mi, or E; chord of Fa, or F; chord of Sol, or G; chord of La, or A. The best way is to call them by the syllables, and not by the letters.

Of these chords some are called major and some minor. The major common chords have the major third *undermost*; the minor common chords have the minor third *uppermost*. Hence the chord of Do, the chord of Fa, and the chord of Sol, are major chords; the minor chords being the chord of Re, the chord

of Mi, and the chord of La. Moreover, the notes Do, Re, Mi, Fa, Sol, La, are called the roots, or fundamental notes of their chords.

We have spoken of the objection to a succession of perfect fifths, and said there are some cases wherein their effect is good, but in no case is a succession of common chords following each other by regular steps tolerable, either ascending or descending.

A chord is not always employed with its fundamental note in the bass; but either of the other notes of the chord, viz. its thirds or its fifth may be transferred to the bass; *i. e.*, the fundamental note may be placed at the top, or in the middle of the chords, one of the other two notes being at the bottom thereof. Thus, the chord of Do may be written Mi-Sol-Do; or Mi-Do-Sol; or Sol-Mi-Do; or Sol-Do-Mi. In notes, thus:

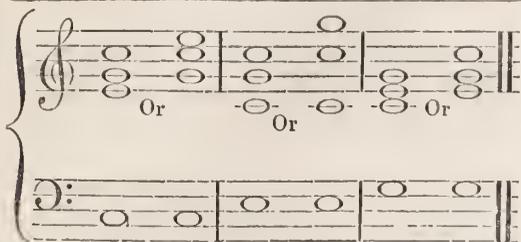


When the note Mi or Sol is lowest the chord is said to be *inverted*. Similarly when the upper notes of the other common chords are placed in the bass, or lower part, the chords are said to be inverted. Thus, every common chord can be inverted twice; once with the note making a third with the root in the bass, and once with the note making a fifth with the root in the bass; the former being called the *first inversion*, the latter the *second inversion*. We must remember that a succession of chords in their second inversions is disagreeable, and therefore best avoided, as is also a succession of common chords themselves ascending or descending by regular degrees. For examples of chords in their first inversion, the student is referred to Lecture II., p. 27, col. 1; and to col. 2 for examples of the same in their second inversions, recommending the transposition of them to all possible positions of the gamut of musical sounds.

A common chord consists of three notes, viz., its root, the major or minor third to the root, and the perfect fifth to the root, as will be seen by examining the foregoing examples. But it is usual to add the octave to the root to these, and thereby make the chord to consist of four notes. Thus we have the following common chords, with the eighth-added:



And we will show the first of these chords with its inversions; remarking that in the second inversion it is the fifth from the root which is usually doubled, and not the root itself,



leaving the student to do the same with the other common chords, for an exercise.

Any minor common chord (*i. e.* common chord with the minor third lowest) may be changed into a major common chord, by turning this minor third into a major third, which is done by making it a semitone higher. Thus the chord of Re, which is minor (because the interval from Re to its third, Fa, is a minor third), may be made a major chord by putting Fa $\sharp$ , F $\sharp$  instead of Fa, F. Thus:



and when this is done the Fa $\sharp$  must be retained, if instead of the chord itself we use one of its inversions.

Again. The minor common chord of Mi may be made major, by using Sol $\sharp$ , G $\sharp$ , for Sol, G, retaining Sol $\sharp$  also in the inversions, thus:—



And again, the other minor chord, viz.: the common chord of La, may be made major, by using Do $\sharp$ , for Do, retaining it also in the inversions, thus:—



We have now formed six major common chords, and three minor, together with their inversions, and with these chords and their *first* inversions we can harmonize any ritual music in the ancient church modes, so long as it is not transposed from the original positions of the modes, as shown in Lecture I., p. 7, of this volume. As a specimen, we present the following metrical psalm tune of the early Reformed Church; it is written in the Mixolydian mode, or 7th tone, on its original seat, viz.: on G, Sol.

The first line ends in the 5th tone, or Lydian mode; the second on the dominant of the 8th tone, or Plagal Mixolydian\*; the third line ends in the Plagal, or Hypophrygian mode, or 4th tone; and the last ends in the Mixolydian mode itself. These changes of mode are made solely by the harmony cadences or closes of the lines; for the melody itself is wholly of the Mixolydian mode.

\* See Mr. Spenser's "Explanation of the Church Modes. Part II." for the meaning and use of these terms.

Upon examining the harmony, we find it to consist of the three major chords, Do, Fa, and Sol; the major chord and the minor chord of Mi, the major and the minor chord of Re, and the minor chord of La; and only three inverted chords are used, viz.: the first inversions of the common chord Do (at the last chord but two of the second line of the tune); the first inversion of the chord of La (at the second chord of the same line); and the first inversion of the chord of Sol (at the last chord but two of the last line of the tune). These inversions are denoted

by the figure 6, which signifies that the root of the chord is now placed a sixth above the bass-note.

For further illustration, and a longer specimen of ritual music harmonized by means of these chords, we refer to the music for the Burial of the Dead, as printed in the *Parish Choir*, to the words "I am the resurrection," &c., which is nearly throughout harmonized with them, and no others. We also refer to the anthem, "Deliver us, O Lord our God," by Batten, given in No. LXVII. of this work, for another beautiful specimen of harmony produced by these chords only. The composition is in the 8th tone or Plagal Mixolydian. There are a few discords in the course of the piece, but these are chiefly used as passing notes.

In harmonizing ecclesiastical or ritual music, in any mode, we may use any one of the notes of the mode except the note Si, for a fundamental note, or root of the chord, and we must avoid all second inversions of chords, by which means the harmony is kept more pure and noble. As a general rule, we should say that any note of a melody *may* be harmonized with any chord of which itself forms a part, and thus we have a choice of either a major or a minor chord; for as a minor chord may become major, so a major chord may be made minor by turning the major third from the root into a minor third. So that in truth our six notes, Do, Re, Mi, Fa, Sol, La, furnish us with twelve common chords, and their twelve first inversions; in all, twenty-four harmonies or chords.

Moreover, no note is confined to one chord only, but it may be a part of several chords; for example—the note A or La forms a component part of five different common chords, and of course of their inversions. These are the chords of A or La, minor and major; those of D or Re, minor and major; and the chord of F or Fa, major:

Chord of A, or La. Chd. of D, or Re. Chd. of F, or Fa.

Minor. Major. Minor. Major. Major.

And therefore this note A or La may be accompanied with either of these chords or their *first* inversions. Hence we have ten varieties of harmony for one and the same note, and we can form a notion of the richness of the resources of harmony in the church modes, as applied to ritual music, in which we have all this at command, and are required only to employ it with good judgment.

SIGMA.

## CHANTING THE PSALMS.

It is most satisfactory to find that so many of our congregations are beginning to take courage and chant the Psalms, instead of reading them. We cannot but regard this as one of the most important improvements which the present age is witnessing in the performance of divine service. The custom of singing the Psalms, as we have often had occasion to shew, is as old as Christianity itself; and the practice was received by the Christians from the Jews. The Prayer-book contains the Psalms, "pointed as they are to be sung, or said"—that is recited in monotone—"in churches." The invitatory, "O come, *let us sing* unto the Lord," leaves no doubt of what is required; and the duty of singing them is, in every point of view no less becoming than it is imperative. "Most of David's Psalms," observes Wheatley, "were committed to masters of music to be set to various tunes; and in the hundred and fiftieth Psalm especially, the Prophet calls upon the people to prepare their different kinds of instruments wherewith to praise the Lord. And this," he adds, "has been the constant practice of the Church, in most ages, as well since, as before the coming of Christ." How strange, and how lamentable that this should so frequently be lost sight of; and that where there is every capability for chanting the Psalms, it should yet be neglected. We heard of a church festival, the other day, where there was musical ability sufficient in the choir to sing a difficult anthem, but where the Psalms—the *songs* of Scripture—were *read*. These deplorable anomalies are, however, we repeat, becoming less frequent every day; and we trust the time will shortly come when the practice that has too long prevailed will be completely reversed—when chanting the Psalms will be the rule, and reading them the exception. The publication of Mr. Helmore's "Psalter Noted" has rendered the general adoption of that rule the easiest thing imaginable, where there is a choir having the most ordinary acquaintance with music, even one composed of boys from the parochial school.

## THE CHORAL SERVICE IN LINCOLN CATHEDRAL.

A CLERICAL correspondent has sent us the following account of the Service in Lincoln Cathedral:—

The choir of Lincoln consists of four priest-vicars, eight singing-men, and, (according to the published accounts,) of seven *poor clerks*, eight choristers, and seven others called Burghurst chanters.

These last wear a different dress from the choristers, viz., a long black cloth coat, with white facings, down the front, and at the cuffs.

The attendance seems to be very irregular, on week-days; of all the members of the choir, sometimes,—at least not long since I have seen it,—there have not been present more than two, or at most three, singing men.

Even on Sundays, only one priest-vicar attends. The first peculiarity in performing the Service is, that the officiating-vicar reads in the ordinary way the sentences and exhortation, but raises his voice at the Confession, and intones as usual all the rest of the Service.

The other peculiarity, which some persons can

scarcely believe who have never attended the Service, is that the Litany is always sung by *two singing-men*, not by one of them with a priest-vicar, as at Exeter, Lichfield, &c., but *both* are laymen, and they proceed as far as the Lord's Prayer, when the priest-vicar who had remained silent during the former part, finishes the Service.

As to the music, I am scarcely able to give you information. The chants seem nearly the same as those now used in other cathedral churches, though, perhaps, rather more single chants are used here. The Services seem frequently to be those of Camidge, Jackson, and Bridgewater.

I will conclude by sending you a chant, to which they sing the Psalm for the Fifteenth Evening, and the latter part of St. Athanasius' Creed; for they sing the former part to Purcell's chant in G major, (Sixteenth Evening in *Parish Choir*.)



#### ANTHEM, FOR THE TIME OF LENT.

By the Right Reverend Father in God, Henry, Lord Bishop of Chichester.

HEARKEN, O God, unto a wretch's cries,  
Who, low, dejected, at Thy footstool lies;  
Let not the clamour of my heinous sin  
Drown my requests which strive to enter in  
At those bright gates, which always open stand  
To such as beg remission at Thy hand.

Too well I know, if Thou in rigour deal,  
I cannot pardon ask, nor yet appeal;  
To my hoarse voice heaven will no audience grant,  
But deaf as brass, and hard as adamant,  
Beat back my words; therefore I bring to Thee  
A gracious Advocate to plead for me.

What though my leprous soul no Jordan can  
Revive, nor floods of laved ocean  
Make clean, yet from my Saviour's bleeding side,  
Two large and medicinable rivers glide;  
Lord, wash me where those streams of life abound,  
And new Bethedas flow from ev'ry wound.

If I this precious laver may obtain,  
I shall not then despair for any stain;  
I need no Gilead's balm, nor oil, nor shall  
I for the purifying hyssop call;  
My spots will vanish in the purple flood,  
And crimson there turn white, though wash'd with blood.

See, Lord! with broken heart and bended knee,  
How I address my humble suit to Thee;  
O give that suit admittance to Thy ears,  
Which floats to Thee not in my words, but tears,  
And let my sinful soul this mercy crave,  
Before I fall into the silent grave.

Composed to music by Dr. John Wilson, Gent., of His Majesty's Chappell.

*From Clifford's Collection.*

#### THE RHYTHM OF ENGLISH PROSE.

*To the Editor of the Parish Choir.*

STR,—While preparing the little book of Psalms and Hymns for chanting recently noticed by you, the question of bars and time-notes of course came before me. The following consideration had some weight

in leading me to discard them. I do not know if they will have any interest for your readers.

It will not I suppose be doubted that the two forms of musical time were intended to harmonize with the two forms, troch-iambic and anapestic, to which all the measures of poetry may be reduced. They can only be used indeed interchangeable by expedients such as slurs, ties, &c., both unnatural and unknown to our earlier music.

All prose compositions have their rhythm, and if they are to be adapted to bars and fixed accents, it is obviously needful to inquire what that rhythm is. Now after very careful examination it does appear to me that there are very few English prose writings in which the structure is not rather anapestic than iambic, that is, I think in general the accented syllables occupy but about one-third of the time. If so it must be obvious that the most *natural* musical time for English prose must be the triple form.

There are one or two points to be attended to in studying this matter:—

1. The question is not of number of syllables but of *number* and *value*, numerically it will be found in English, that the non-accented syllables *exceed* two-thirds of the whole; In Latin (and this may perhaps account for the use of common time in chants) the unaccented syllables are less than in English, in French more. The question is, what portion of time in reading or speaking do the accented syllables bear to the unaccented.

2. We must in fairness, remember that we are considering spoken not written language. This is important, because in speaking we not only diminish the number of syllables but the number of words, thus the following verse of Psalm XXIII. is spoken as if printed, thus:

“Surely goodness and mercy shall follow me  
all the days of my life, and I will dwell in the house  
of the Lord for ever.”

I mention this somewhat particularly, because this heaping together of the words, and the consequent slight pause obtained between the heaps, is the clue to the easy chants of the long verses which persons in general so much dread, but which when properly understood are the great beauty of the chant. I have found an explanation of this point in our spoken language of the greatest advantage in securing an emphatic mode of reciting.

3. These two points rather seem to tell against my idea that our English tongue is generally anapestic; on the other hand, in calculating syllables we are entitled to reckon as such the various pauses of punctuation, which are equivalent to the rests in music.

4. Again; whether in common or in triple time, it will, I think, almost always be found that the accented syllable rather in time enroaches on the unaccented; so that in the one case the down-beat is rather more than half the time, in the other beyond the third,—and we must expect and allow for this natural preponderance in investigating the vocal accents.

Examining with these provisos any passage, of ordinary English, it will be found I think that each accented syllable carries with it, in their natural *heaps* which may be called the bars of pure rhythm, more than its own equivalent in time, of unaccented syllables.

I have attempted in the accompanying paper an analysis of Psalm XXIII. (Bible version); the first

and second verses are rather irregular in rhythm, the second especially so from the number of half accented syllables, the rest are pretty purely I think of trinary rhythm.

In Psalm XXIV last clause of verse, is a pure iambic line,

"The earth, and they that dwell therein."

This is rendered so, by the ellipsis of both the verbs. This psalm however is rather more iambic, and therefore firmer in structure than the 23rd.

But on the whole it seems to me if we are to use bars with any attention to natural accent we ought to use triple time.

I am, Sir, &c., C. M. W.

It may serve to confirm this view of the nature of the rhythm of our prose if we notice how much more natural and allied to prose, is the movement of our anapestic hymns than the more stately and nervous march of the iambic. The slightest change of a word will convert such verses a "How cheerful along the gaymeads" into prose.

#### THE FORM OF PRAYER AND THANKSGIVING.

To the Editor of the Parish Choir.

SIR,—Upon the approach of a day of Thanksgiving to the Almighty for the removal of the pestilence that has swept off so many of our fellow-creatures, it may appear scarcely becoming in one of the Church's sons to find any fault with the spiritual fare that has been provided for us in the service of that day. Still I cannot but express the sorrow that I feel in finding that the selection forming the hymn to be then used instead of "Venite," should want the usual pointing. I may be wrong, but I cannot think the matter rested with the printer, for I feel sure Messrs. Eyre and Spottiswoode would have deemed such a typographical error sufficient to condemn the edition. All this may appear very frivolous fault-finding; but you, Sir, know how necessary it is, in such a time as the present, for churchmen to be ever on the watch that the form of our service be not tampered with, either by Papist or Puritan.

I remain, Sir, your obedient Servant,  
Horndon, Essex, W. L. B.

Monday, 23rd week Trinity, 1849.

[We agree with our correspondent, that the defect he points out was an instance of great inattention in some quarter or other. It arose, probably, from the unfortunately too common habit of regarding the psalms as portions of the service which are to be read instead of to be sung. Our correspondent is quite right in calling the selection in question a Hymn, and as such it was necessary and proper, of course, to sing it; although we dare say it was read in ninety-nine churches and chapels out of every hundred throughout the land. The want of pointing must have been awkwardly felt in singing it.—ED. P. C.]

#### NOTICES OF NEW WORKS.

*Practical Remarks on the Reformation of Cathedral Music.* London: RIVINGTONS.

THESE "Remarks" are well worthy of the especial attention of all who have to do with our cathedrals; while churchmen generally must be interested in their perusal. They form an able defence of the Cathedral Service in its integrity,—not, it is true, of

any mere performance, such as it is too often made, but of the simple yet solemn mode of worship and praise which is devotional, not exhibitional, as the Divine Service of our Church is designed to be, even on its highest musical celebrations. Irregularities, the writer shews, have crept in, and marred its sublimity and beauty; and to make it that devotional service which the earnest and pious worshipper seeks to engage in, it must, he contends, be reformed. To this end are his suggestions put forward, in the humble hope that they may be found "useful towards rendering more solemn and more edifying that important instrument of devotion, the public service of our Cathedral Churches." And the remedies suggested he sums up in these few words, "Reduce the modern 'Cathedral Service' to the Choral Service of the Church; to a unison or harmonized chant or chants, so ordered, that the people may join in it in all those portions in which it may be judged that it is their privilege, and therefore duty, to join. Let the minister's recitation be carefully regulated. And let the Anthem, and indeed all the music adopted, be worthy of the awful occasion." With all this we quite agree; and as the subject is forcibly argued and illustrated in the pamphlet, we commend it to a careful and unprejudiced reading.

*An Exposition of the Church Catechism: in the Form of Brief Illustrative Lectures, with Questions appended.* By the REV. JOHN BOOKER, A.M. London: OLLIVIER.

THESE Lectures are compiled, we learn, from the most approved Expositions of the Catechism, and are calculated to be eminently useful both in schools and private families. "Yet my chief object," says the author, "has been to furnish a suitable auxiliary to such clergymen as desire, in conformity with the Rubric, to give catechetical instruction, in the church, after the Second Lesson, at Evening Prayer." This object appears to be fully attained. It is an injunction, that referred to, with which every clergyman is clearly bound to comply; and among the many signs of improvement now so manifest in the Church, a revived regard to this duty is not the least important. The youthful chorister has an especial claim to such instruction; and it has ever been an interesting feature in the Chapel Services at S. Mark's Training College, that the younger members of the choir have invariably been united with the school-class in the Sunday catechising.

*Morning Hymn.* From "Hymns for Little Children." *Evening Hymn.* From the same. London: MASTERS.

THE words of these Hymns were already familiar to many a family circle. They are here set to appropriate music for school or domestic use,—music of an ancient ecclesiastical character, and which ought therefore to enhance their popularity, and extend their adoption.

#### To Correspondents.

The Author of "Practical Remarks on Cathedral Music" will see that we received his pamphlet; but the communication he alludes to has not come into our hands.

M. A. B. (Oxford) would find Mr. Helmore's "Psalter Noted" a valuable acquisition for the object he has in view. The Anthems collected and edited by Mr. Cope are excellent, and may be confidently recommended for even a rustic choir.

## THOUGHTS ON CHURCH SERVICES AND CONGREGATIONS.

## CHAP. II.—(Continued.)

WE now come to the important inquiry, how far the ancient mode of celebration was retained and sanctioned by the Anglican Church at the period of her Reformation. Had it been deemed an abuse, had it been thought inconsistent with the solemnity of her services, or unfitted for the expression of earnest devotional worship, no doubt it would have been discontinued. Such, however, was by no means the case. On the contrary, the first-published portion of our Book of Common Prayer in the vulgar tongue was given with the musical notes, and for musical celebration. This was the Litany, which Archbishop Cranmer drew up in English by authority of Henry VIII., and which made its appearance in the year 1544. A letter of the Archbishop to his royal master, giving an account of his proceedings on that occasion, is well worthy of notice. "If your grace," he writes, "command some devout and solemn note to be made thereunto, I trust it will much excitate and stir the minds of all men unto devotion and godliness. But in mine 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 matins and evensong, Venite, the hymns Te Deum, Benedictus, Magnificat, Nunc Dimittis, and all the Psalms and Versicles; and, in the mass, Gloria in Excelsis, Gloria Patri, the Creed, the Preface, the Paternoster, and some of the Smetus and Agnus." Archbishop Cranmer's opinion in the matter is made perfectly clear by the above extract. He is averse to the retention of *figured music*, but decidedly in favour of retaining the *plain song* in the translated offices of the Church. The Reformation, it will be remembered, was then commenced. And the Archbishop may be regarded as a fair representative of the general view of those who at that time were leaders of the movement. Thus was published the Litany, almost in the form in which we now have it, *set to a plain chant*.

And the ancient use thus sanctioned and adopted in one particular office of the reformed ritual was soon extended to all the rest. In 1550, shortly after the issue of the first-service-book of Edward VI., a manual of plain-tune for the celebration of matins, evensong, the office of the Holy Communion, and the burial of the dead, was compiled and published by John Merbecke (himself a confessor in the cause of the Reformation) for the use of the Chapel Royal, that is to say, in other words, as the choral-book of the English Church generally; since, as Dr. Burnay justly remarks, on the substitution of the regal 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. This fact, it has been observed, 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\*. But the truth is, no such injunction was as yet called for. The use of plain-song had been recognized by the proper authorities. It had been deliberately resolved

that the ancient notation, used in the Church from time immemorial, should be adapted to the English liturgy. Therefore all that remained was for competent musicians, with due care and study, and under lawful direction, to make and produce that adaptation. Such was the work of Merbecke, undertaken and completed under the patronage and supervision of Cranmer. It would supply a deficiency sure to be felt throughout the country on the substitution of the English for the Latin office. The clergy would be at a loss how to apply the old plain-song to the newly-translated words. Here is an instance in point. Among the church accounts of Stratton, a small town in Cornwall, which have been preserved since 1512, occurs the following entry, under the year 1549. "Item: p<sup>d</sup>. to John Trevelyan for iij new books *notyd* for matens and evensong yn English xvi d." "This is a most important entry," remarks Mr. Maskell, on quoting the above. "It would appear to relate to the publication by John Merbecke. But there is no edition known of that book earlier than 1550. Was there an edition of which no copy is extant, in 1549, by him or by some other hand?" This is possible. Or the book in question might have been in MS. At all events the fact is most interesting on many accounts. It shows how general, not to say universal, must have been the musical mode of celebrating the service, when it prevailed even in small country towns. It proves the authorized continuance of that mode in its application to the Reformed Liturgy. And it supplies us with the true view and intent of Merbecke's book, which we find to have been a public rather than a private undertaking: a compilation made by proper authority, and to supply an acknowledged want.

We have said that there was no need of any formal injunction on this point; and for a good reason. The English people in general would take it for granted. The venerable and time-honoured plain-song was incorporated with their acts of prayer and praise. It was the devotional utterance they were accustomed to, and they were right well content with it. As yet no objection had been made to its devotional tendency. Such an objection, however, would appear to have been made at last by the German Reformer Bucer. Being unfortunately consulted upon the subject at the review of the Common Prayer, about the end of 1550, or beginning of 1551, he expressed his dislike that "the priests, generally, read prayers with *no devotion*." This seems to us an intimation that the calm and equable tenor of the plain-song was not stirring enough for him; not sufficiently *impressive*, as the modern phrase is: in other words, not sufficiently like preaching. He adds, that they read "in such a voice that the people understood not what they said;" chant-wise, as we interpret it, in contradistinction to the conversational tone of daily life; so that he, Bucer, understood it not. Now therefore at length an injunction would seem to be called for. Such charges as those of indevotion and unintelligibility could hardly be overlooked. An injunction was accordingly put forth; we shall see how far it allowed or repudiated the objections of Bucer. One of the earliest proceedings of Elizabeth, on coming to the throne in 1558, was to publish the well-known "injunctions to both clergy and laity." These injunctions were issued by the Queen, in virtue of

\* Dyce, as before.

her supremacy in causes ecclesiastical as well as civil. They had in view "the advancement of the true honour of Almighty God, the suppression of superstition, and the planting of true religion throughout all her Highness's realms and dominions." "Who the compiler or compilers were," says Strype, "I cannot say assuredly, but I make little doubt they were that select company of divines at Westminster who had been employed in Sir Thomas Smith's house in Canon Row, about King Edward's book, and other Church matters, as Cox, Sandys, Grindal, &c.; and, most probably, Parker among the rest, after his coming up to London." The persons here named would represent with tolerable fairness the sense of the Church of England generally. Well, among the injunctions so compiled and issued, is this remarkable one: "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 plainly understood as if it were read without singing." Thus was vindicated the ancient popular church music. It was declared neither to be indevotional, nor (necessarily) unintelligible, but as needful for the Church then, as it had been in times long gone by. And both Church and State agreed in the decision. The year following, by way of practically carrying out this injunction, there appeared the service-book of John Day. This book, so called from the name of its printer and publisher, is nothing less than a second directory, or service-book, of the English Church. It contained, as our readers are aware, a harmonized litany, harmonized compositions for the hymns, and anthems, in three and four parts "to the honour and praise of God." A second edition appeared in 1565, enlarged by the addition of "dyvers other godly prayers and anthems of sundry men's doings." The objections started by Bucer were now revived. To the extreme and violent section of the Reformers, already beginning to be known by the name of Puritans, the book gave great offense. In 1570 was made their grand charge, headed by Cartwright, against the whole church system. In 1571 were published their jeers about the "tossing of the psalms from one side to the other, with intermingling of organs." In 1586 came out their petition under the modest title of "*All true Christians*," that "all cathedral churches may be *put down*, where the service of God is grievously abused by piping with organs, singing, ringing, and trowling of psalms from one side of the choir to another, with the squeaking of chanting choristers."

Notwithstanding these and many similar efforts, they did not, however, for that time at least, succeed in carrying their point. The feeling of the nation was against them; so were the example and influence of the Queen; so were the sound wisdom and devotional earnestness of the rulers of the Church. To Archbishop Parker, himself deeply skilled in Church music, we are mainly indebted for the musical arrangements preserved in the Church Service during the early part of Elizabeth's reign; to Archbishop Whitgift, for the care and splendour with which they were carried out in his cathedral church of Canterbury towards the conclusion of that reign. Take the following amusing notice from his Life, in the *Biographia Britannica*. There haply lands an intelligencer from Rome, who is present the Sunday following at service in the cathedral. He sees the

archbishop well attended; he sees a goodly company, moreover, of dean, prebendaries, and preachers, in their surplices and hoods. He hears the solemn music, with the voices and organs. He is struck with amazement and admiration. He declares, subsequently, that they were "led in great blindness at Rome by our own nation, who made the people there believe that there was not in England either archbishop or bishop, or cathedral, or any Church or ecclesiastical government;" (was not the wish father to that thought?) "but that all was pulled down to the ground, and that the people heard their ministers in woods and fields, among trees and brute beasts. But for his own part, he protested that, unless it were in the Pope's chapel, he never saw a more solemn sight, or heard a more heavenly sound." Nor were such sounds at all limited to the precincts of cathedrals. Heylin, the historian, writing of the same reign, says expressly, that "music was retained in all such churches in which provision had been made for the maintenance of it, or *where the people could be trained up at least in plain-song.*" \* \* \* He adds; "nor is it much to be admired that such a general conformity to those ancient usages was constantly observed in all cathedrals, *and the most part of the parish churches*, considering how well they were preceded by the Court itself, in which the Liturgy was officiated every day, both morning and evening, not only in the public chapel, but the private closet; celebrated in the chapel with organs and other musical instruments, and the most excellent voices, both of men and children, that could be produced in all the kingdom."

In a word, the great Hooker, single-handed though he might appear, while standing forth as champion of the English Church in this, as in all other points of her system, did but speak the sentiments of the great mass of his brethren. *Their* sympathies went with him, when pleading so wisely and so eloquently the cause of Church Music. Without them, even with the help of his immortal book, he could hardly have succeeded in keeping back for half a century the advancing tide of fanaticism.

We trust, by this time, to have made it sufficiently evident, that the rule of the Reformed Anglican Church both was and is that her services should be celebrated musically. How generally that rule was observed, for the best part of a century at least, the recorded practice of her cathedrals and parish churches, the objections of her enemies, and the arguments of her friends, as above given, alike go to prove.

The period of which we have been speaking, including the reigns of Henry VIII., Edward VI., and Queen Elizabeth, may be aptly closed by a quotation from the canons of 1603.

"XIV. The common prayer shall be said or sung distinctly and reverently . . ."

In other words, the plain tune, or intonated way of reading, used from time immemorial in the Church, has been found good in this branch of it, and is to be continued. For the expression "say or sing" is the technical term used to denote the customary musical intonation. It occurs perpetually in this connection, not only in the acts of Elizabeth's reign, but in those of centuries previous. To say, to sing, to read, to repeat, to celebrate—whichever of those terms might be used, and with reference to whatever part of the service, it invariably implied that it should be done

in the usual manner. Even the lessons, the epistle and gospel, were not exempted from the general rule, or permitted to be delivered in the ordinary conversational tone, by which we now usually explain the term "reading." In King Edward the Sixth's books the rubric before the common prayer contained the following—

"To the ende the people maye the better heare, in such places as they doe syng, there shall the lessons be sung in playne tune, after the manner of distincte reading; and lykewise the epistle and gospell."

The like provision was made under Elizabeth. The scripture readings, whatever they might be, were to be pronounced "simply and in the natural tone, after the manner of continuous diction." "In his locis," we quote from the Latin Prayer Book published during that reign, "*ubi musica figuralis cani solet, Lectiones Epistolæ et Evangelia simpliciter et naturali tono, in modum perpetuæ dictionis distinctè legantur.*"

Upon the whole, we are led to draw one certain and undeniable conclusion, that the modern idea of a distinction between choral service and parochial service, as if they were two separate kinds of celebration, one proper to cathedral, and the other to parish churches, did not then exist. During the early times of the Reformed Church, one only mode was recognized as the ordinary use for the Church at large, and that was the choral mode. What might be done in cases where this use was not practicable, we are not concerned to inquire. Our business is with the rule itself, not with any possible exceptions to it. The moderation of the Church of England is well known, and we may be sure that she would make every allowance for the want of capability or other drawbacks on the part of her children. But her rule and general practice was what we have stated them to be. However, in the turbulent times that followed during the earlier part of the seventeenth century, almost every trace of the traditional plain-song was swept away from the country. What little remained, was preserved, for the most part, in cathedrals only. Even from them it was banished for a season. We are not surprised, therefore, on its re-appearance at the era of the Restoration, to find it designated by the title of the *Cathedral Service*. One of the chief choral books published during that period, namely Lowe's, dated 1661, bears that new designation. It is entitled "Some short directions for the performance of Cathedral Service." The views of the anti-musical party had at length, to a great extent, prevailed. So deeply occupied had men been in defending the very outworks of Catholic faith and practice, that they had suffered the internal ornaments of her structure to fall into decay. While the Church herself retained the good old terms of *Matins* and *Evensong*, which both perpetuate the memory and sanction the principle of the traditional method of celebrating her services, her children in general had declined from that method, and substituted another, which, however less reverent and becoming it might be thought by those of the old school, was, by those of the new, deemed more conducive to personal edification. A reprint of Lowe's book appeared in 1664, with the following title—"A Review of some short directions formerly printed for performance of Cathedral Service, with many useful additions according to the Common Prayer

Book, as it is now established. Published for the information of such as are ignorant in the performance of that Service, and shall be called to officiate in *Cathedral or Collegiate Churches*, or any other that religiously desire to bear a part in that Service," &c. This edition has a dedication to Dr. Walter Jones, Sub-Dean of His Majesty's Chapel Royal, and Prebend of Westminster; and also an address "to all gentlemen that are true lovers of Cathedral Service," in which the author gives the following reasons for its publication—"My obedience to the commands of some reverend persons brought this trifle first into the world. The usefulness of it (in their opinion) at that time, was a sufficient apology for its appearing abroad then. The necessity of a second impression, the first being gone, was (besides the importunity of divers) the necessity of rectifying it according to the new Service Book"—*i. e.*, after the last revision—"as also because I was furnished with many necessary and useful additions, and the advantage I had by this opportunity to tell the world that all the versicles, responsals, and single tunes of the reading psalms (as many as we retain of them) are exactly the same that were in use in the time of King Edward VI. This I can aver from the perusal I had of an ancient copy (sent me by the Reverend Dr. Jones) printed in the year 1550." The book here alluded to is of course Merbecke's. But how completely must the whole history and principles of the plain-song have fallen into oblivion, when even its establishments regarded it as a matter of pure tradition, preserved by memory alone, until Merbecke's book accidentally fell into their hands. With the books subsequently published by various authors on the same subject, we need not concern ourselves. The work of Merbecke, so luckily discovered, forms the groundwork of them all, and rightly, since he was the fountain through which the ancient and original stream of Church song was made to flow for the use of the Reformed Church of this country. Developments and (so-called) improvements of the simple and solemn strains preserved by him, would be suggested, as time went on, by individual musicians; and tacitly adopted, perhaps, for want of any direct injunction to the contrary. Thus we soon find the unison strain of the responses to have been clothed with harmony. A still farther development appears in Lowe's book. The more richly harmonized responses attributed to Tallis are subjoined to the ordinary responses, with the title of "Extraordinary Responsals upon Festivals." This would imply that it was the then recognized usage of the Church of England to sing the ordinary responses and Litany on feial or common days, reserving those of Tallis for festivals, or other particular occasions. Thus making a marked distinction between the daily and the high-day service. But we must beware of supposing that either Lowe's, or any subsequently published "prayer-book noted," possesses any authority independently of that of Merbecke. Whatever variations may have been adopted at cathedrals, or elsewhere, are but so many declensions from the one common and authorized source.

Most satisfactory it is to be enabled to trace so clearly the origin and progress of English Church Song; to be enabled, when doubts may arise, or disputes as to the true method of celebrating the Divine

offices, to say with Charlemagne, *Revertimini ad fontem*, back to the fountain-head, back to the days of Crammer, Ridley, Latimer, and the rest, good earnest men, real and sincere worshippers all, who, in the great movement of which they were leaders, would not have tolerated anything opposed either to the seemliness of the worship itself, or to the devotion of the worshipper. To see them in the first instance establishing plain tune as the rule according to which each part and portion of the Reformed office shall be said or sung. To see succeeding generations approving and continuing that rule, notwithstanding much opposition and many drawbacks, until, at length, the wisdom of the State inscribes upon her statute-book what had long been the deliberate judgment of the Church, and by the Act of Uniformity, passed in 1662, binds "all and singular ministers to use the Morning Prayer, Evening Prayer, and all other Common Prayer, in such order and form as is mentioned in the book." T.

(To be continued.)

#### FEAST OF DEDICATION AT ST. ANDREW'S, WELLS STREET.

WE intimated, in a recent number, that a Dedication Feast was to be kept with great solemnity at the church of Saint Andrew, Wells-street, on Saint Andrew's Day. Though the celebration did not equal, in all respects, the highest anticipations which had been formed regarding it, it yet warranted, in some degree, the term of "A Model Parish Church," which has been applied to this House of God. Without for one moment claiming for precise ritual observance, and an elaborate musical service, any but a subordinate place in that "beauty of holiness" in which God is to be worshipped, we cannot forbear to remark upon the pleasing manner in which the commemoration of Saint Andrew harmonizes with the prominent part this church, dedicated to God in his name, is taking in the great work of improvement which is going on in the performance of divine service throughout the kingdom. "The Apostle Saint Andrew," says Wheatley, "was the first who found the Messiah, and the first that brought others to Him, and so the Church, for his especial honour, commemorates him first in her anniversary course of holy days, and places his festival at the beginning of Advent, as the most proper to bring the news of our Saviour's coming." And as the revival of the due celebration of the worship of God is at least a secondary means of bringing souls to Christ—it may be, by entrancing with divinest strains those ears which have only revelled in the too often prostituted beauties of secular performances, or, perhaps, filling those eyes with a pattern of the revealed worship of heaven, which have sought gratification for their love of the beautiful in anything but that which points to the Author of all beauty and perfection—as such a work is no unimportant part of the functions of the Church, surely we may be allowed to indulge the reflection that the church of Saint Andrew, in taking the van in that work, fittingly maintains the character of the saint who was styled "the first called," and, on account of his conducting his brother Simon to our Lord, was designated "the Rock before the Rock." The importance of the example set by the church of Saint Andrew will fully appear as we pro-

ceed with a description of the services on the festival in question.

The weather was extremely unpropitious, but, in spite of the heavy rain, numbers arrived at the church long before eleven o'clock, the hour at which service was to commence, and which, being an hour later than the usual time of morning prayer at this church on saints' days, caused a long wait to many who had hurried from a distance to arrive at the ordinary hour. They found, however, no closed doors, but the House of Prayer all decked and prepared to welcome them, and the interval was employed in most instances in private prayer, as well as in an agreeable inspection of the church and its decorations. Of these, however, we have not space to speak, further than to remark that not only the altar, reredos, pulpit, and choir-screens, but also the other parts of the church, were tastefully ornamented with evergreens and flowers, which in some instances were disposed in the form of a Saint Andrew's cross; and that the choir was arranged so as to contain a large reinforcement, a number of chairs being placed at the foot of the chancel steps for such of the clergy as could not be accommodated with seats in the choir.

Long before the appointed hour, the church was almost entirely filled with a reverent congregation—one evidently composed of those who could duly appreciate and profit by the solemn and magnificent character of the worship in which they thronged to join. The floor of the church was quite full, the galleries being partially occupied.

About eleven o'clock, the organ pealed forth, and in a few minutes all eyes were attracted to the door at the west end of the nave, by what is, we trust, not long to be an unwonted sight on such occasions. A tall cross, the accompaniment from very ancient times of all solemn religious processions, was borne aloft with becoming reverence, the bearer being vested in a surplice and college hood, though he was not a clergyman. Immediately following this sacred emblem, so significantly reminding every Churchman of that holy sacrament in which he was signed with this very symbol, "in token that hereafter he shall not be ashamed to confess the faith of Christ crucified, and manfully to fight under his banner, against sin, the world, and the devil; and to continue Christ's faithful soldier and servant unto his life's end"—immediately following were the choir-boys in surplices, two-and-two, then the choir-men, similarly habited, and afterwards the clergy, to the number of about twenty, vested in surplices, stoles, and hoods, the preacher, the Rev. W. J. E. Bennett, of Saint Paul's, Knightsbridge, and the Ministers of Saint Andrew's, closing the procession.

Some have expressed regret that no processional psalm was chanted; but there are good reasons for the omission of this highly-impressive mode of praise. The route of the procession, from the schools at the opposite side of Wells-street, was not a convenient one for such a performance, and the weather was also against it; then, had the singing been commenced upon entering the church, it might have been taken by some as a precedent for that most objectionable practice which prevails in some churches, of singing a metrical hymn before the service, which is so entirely inconsistent with the order of Morning or Evening Prayer, that the remotest approach to it is to be avoided. Introids are, we think, more pro-

perly restricted to the Communion Office, but the matter is worthy of consideration.

Immediately after the clergy and their assistants had taken their places in the choir, and had performed their private devotions, matins were commenced. The responses after the Lord's Prayer were sung to Tallis's full harmonies with organ accompaniment, and the psalms were sung according to Mr. Helmore's "Psalter Noted," which is invariably used at Saint Andrew's, with great success. The tones, which on this occasion came in due course, were the modification of the eighth tone to the *Venite Exultemus*, and the eighth tone, first ending, to Psalms cxlv., *Benedictus Dominus*; cxlv., *Exaltabo te, Deus*; and cxlvi., *Lauda, anima mea*. The verses were sung antiphonally, the officiating clergy taking one verse and the full choir and congregation the other, and the effect fully proved the excellence of Mr. Helmore's arrangements of the Gregorian tones, and their peculiar facility, in their true form, for the most extensive congregational singing. The unisonous full-song of a congregation accustomed to their use would certainly realise that "voice of praise and thanksgiving" which should arise from "the multitude that keep holy day;" and any little harshness which was felt on this occasion must be attributed to want of practice. When the semi-musical among our congregation have ceased to beat about for *extempore* harmonies, and are content to sing "lustily and of a good courage" in the *plenus cantus* allotted to them, then shall we really know what public worship ought to be. The *Te Deum laudamus* and *Benedictus* were by Orlando Gibbons, in F. The *Quicumque vult* was sung to the chant as it stands in what is commonly received as Tallis's service; but we think that there is room for a good arrangement of this creed upon somewhat of the same principle as Mr. Helmore has adopted in his "Psalter Noted." It was not sung on this occasion, like the psalms, by priests and people alternately, but from side to side of the choir, and the result was by no means so good, as many of the congregation persisted in singing every verse, thus destroying that antiphonal effect which forms so characteristic a feature in the choral service. The harmonies of Tallis were of course used in the succeeding responses. The anthem was *Hosanna to the Son of David*—Gibbons. The Litany was sung by the Rev. Thomas Helmore and the Rev. James Murray, kneeling on the lowest step of the chancel. This position of the ministers was quite correct; but we are sorry to say that the performance of the Litany was most unsatisfactory.

We highly approve of the practice of two clergymen singing the suffrages; but it is requisite that they should be accustomed to sing together. In this instance, not only was there a dissonance in their voices, but there was considerable uncertainty as to the division of words at some of the inflections where uses vary; a difficulty which might easily have been obviated by previous arrangement. The responsals were not sung to the music of Tallis, but to the very slipshod harmonies too generally in use, and of course without accompaniment, which was manifestly inconsistent with the former part of the service.

After the Litany, there was a decent interval of silence, during which the Rev. Mr. Murray and his two curates,—who were about to perform the Com-

munion Office,—retired for a few moments, accompanied by the Rev. Mr. Bennett, the preacher. Upon their approach to the altar, Aldrich's anthem, *O give thanks*, was sung as an introit, after which the Communion Office commenced. The *Kyrie Eleison* and *Credo* were by Gibbons. A correspondent has, among other questions, asked why inflections were not used in rehearsing the Commandments, and why "Thanks be to God" was not sung after the Gospel? There was certainly room for improvement here and in other parts of the service. The sermon, by the Rev. Mr. Bennett, was very appropriate to the occasion, the text being from the Epistle for the day—"How then shall they call on him, in whom they have not believed? And how shall they believe in him, of whom they have not heard? And how shall they hear without a preacher? And how shall they preach except they be sent?" The application of these words was chiefly directed to the subject of calling upon God; and the uselessness or mockery of forms and ceremonies, beautiful services and splendid temples, unless joined with sincere spiritual worship and practical piety, was forcibly insisted on. As a stern corrective to any who might be led away by mere externals, the sermon was on such an occasion most valuable. The Offertory sentences were simply said, the alms being collected by laymen.

Such of the congregation as wished to retire did so immediately after the prayer "for the whole state of Christ's Church;" but no pause was made in the service, and a very large portion of the congregation remained. There was a very glaring inconsistency in the responses at the *Sursum corda* being sung without the organ, though the *Amens* were accompanied throughout; and the monotonic recitation of the Preface and *Ideo cum angelis* was not in character with a high festival service. There is no excuse for this, after Mr. Compton's very complete adaptation of the Prefaces to the ancient chant\*. The *Trisagion* was sung to Gibbons' music, and we noticed that the words "of the Majesty," which so inconveniently occur in the composition, contrary to the Communion office, were not omitted. Why is "Amen" not sung at the end of the *Sanctus*? If not set to music by the composer, it might surely be sung, either by repeating the two last chords, or otherwise. It is very desirable that the Confession should be inflected. If the ordinary form at Matins and Evensong is sung with harmonised cadences, how much more should that in the highest office of the Church? We would also strongly recommend the use of Merbeck's inflections in the Lord's Prayer, in the Postcommunion. Would not a soft symphony on the organ be an improvement, during the administration of the elements? Such is the custom at Durham Cathedral. The *Gloria in excelsis* was sung to a recent imitation or adaptation of parts of the service of Gibbons, who, strange to say, never composed any music for this hymn. The effect is tolerably good. We must say, however, that we never hear even the best choral performances of our Communion office, without feeling what an almost unbroken ground there is for some true Church-composer to furnish a complete musical work for this,

\* "The Prefaces in the Communion Service adapted to their Ancient Chant." By the Rev. J. L. Compton.—Masters.

which ought to be throughout the most grand and solemn of our Church services. We trust that the present movement, which has evoked so much excellence in other departments, may not be unfruitful in this. It was nearly three o'clock before the service was concluded. The procession then left the church preceded by the Cross, in the same order as it arrived, except that those priests who administered the Sacrament retired to the vestry with the holy vessels, &c., and were thus unable to join the procession on its return to the school-rooms.

A most sumptuous dinner of roast beef, plum-pudding, &c. was prepared in the school-rooms, principally for the poor, who were carefully attended to; they were joined at table by the clergy and the choir, and many of the congregation. Several toasts were afterwards drunk, and there was some very agreeable speaking. The Rev. the preacher was not able to remain to the dinner, but his sermon was warmly eulogized, and it was resolved that he be solicited to allow it to be published; a request which has been complied with.

We will only add that our notice of this most gratifying festival has been, though imperfect in certain points, somewhat minute and critical in others. Had Saint Andrew's been any ordinary church, we would have passed over many things, which we have noticed in the hope that they may be amended, and that a church, which has done so much in the cause of restoration of our Service to its true dignity and beauty, will not stop short until it has reached all attainable perfection.

#### THE ROYAL FUNERAL.

THE funeral of the good Queen Adelaide afforded another striking instance of the appropriate and solemn use of music in the Burial Office of the Church. It were surely a most unreasonable prejudice which would object to the employment of music on such an occasion. For it is not that "a song and melody in our heaviness" is required of us; there is, or ought to be, a holy joy imparted in the service which it is called in to aid in celebrating and enhancing. What comfort can be greater, at such a moment, what gladness more heartfelt, than that which is conveyed in the very opening sentence of the Church's Office—"I am the resurrection and the life, saith the Lord; he that believeth in me, though he were dead, yet shall he live; and whosoever liveth and believeth in me shall never die." There are strains, too, in strictest accordance with the sad solemnity of such a scene; for it is one of the happiest attributes of music, that it has tones appropriate for every expression of feeling—the most mournful equally with the most joyful—so that with truth hath it been said of this "heavenly maid,"

"To gloom of sadness thou canst suit  
The chords of thy delicious lute;  
For every heart thou hast a tone,  
Can make its pulses all thine own."

The recent Royal Funeral in St. George's Chapel, Windsor, exemplified this very forcibly. The procession being arranged (we learn by the accounts in the daily journals), and while it remained in the nave, the introductory sentences of the burial service were chanted by the choir, standing between the foot of the coffin and the eastern end of the nave, the lay

clerks and the choristers arranged on either side, the archbishop and canons in the centre. The organ was played by Dr. Elvey, organist of the chapel, and who is private organist to Her Majesty. The service was Dr. Croft's. The procession then moved slowly forward, the platform with the coffin upon it being gently propelled by the sailors. The archbishop went within the rails of the Communion-table, accompanied by the canons. The psalms (39 and 90) having been chanted to Purcell's single chant in G minor, the archbishop read the lesson, the 15th chapter of the first epistle to the Corinthians, from the 20th verse to the end. Then was sung the anthem, "When the ear heard her, then it blessed her." While this was being performed, the coffin was very gradually and gently lowered. The sentences beginning "Man that is born of a woman hath but a short time to live" were then sung by the choir. The archbishop, then coming down to the mouth of the tomb, accompanied by the two senior canons, pronounced the committal of the body to the ground, "earth to earth, ashes to ashes, dust to dust;" the verges performing the accustomed and significant action of casting earth upon the body. Then was sung the sentence "I heard a voice from Heaven," &c. The Lord's Prayer, which followed, was repeated by the congregation after the archbishop. The first collect was then read by the most reverend prelate. Another anthem was sung, "Her body is buried in peace, but her name liveth evermore." Then the archbishop read the last collect, and pronounced the benediction.

Such was the performance of the Church's funeral rites over the body of the lamented Queen Dowager. If we except the two anthems imported into the service, nothing could be simpler, nothing more accordant with the spirit and the scope of the Order for the Burial of the Dead; and the effect, we understand, was solemn in the extreme, the holy strains seeming to penetrate every heart, and to awaken the most sacred and the most salutary emotion. One's wonder is, that the Church's ritual is not more frequently made thus solemnly effective in this Office of Burial, and the intention of the Church thereby generally more correctly carried out; for the rubric evidently implies that the rule is to sing the service. "The Priest and Clerks, meeting the corpse at the entrance of the church-yard, and going before it either into the church or toward the grave, shall *say or sing*." This chanting of the psalms is a matter of course; and then, "when they come to the grave, and while the corpse is made ready to be laid into the earth, the Priest shall *say*, or the Priest and Clerks shall *sing*, 'Man that is born of a woman,' &c." And so of all the rest—"the Priest shall *say*, or the Priest and Clerks shall *sing*"—the saying being a musical recitation in monotone. Would that all this were more carefully attended to! for sure we are, to quote the words of the Prayer Book, "the same was not ordained but of a good purpose, and for a great advancement of godliness."

It is to be regretted, we cannot but think, that the Holy Communion was not administered on the late solemn occasion. It is a practice which used to prevail in the best ages of the Church, and its observance would well have harmonized with the holy act of Christian burial to one so worthy of the Church's regards as the saintly Queen Adelaide.

OXFORD UNIVERSITY MOTETT AND  
MADRIGAL SOCIETY.

THIS society lately held its third annual meeting. The chair having been taken by the Rev. E. H. Hansell, B.D., Fellow and Tutor of Magdalen College, the society proceeded to elect a President in place of the Rev. the Warden of New College, whose term of office had expired. The Rev. Dr. Wellesley, Principal of New Inn Hall, was proposed by the Rev. W. Sewell, B.D. of Exeter College, seconded by the Rev. J. Rogers, M.A., and elected by acclamation. The newly-elected President at once took the chair, when the Annual Report was read by the Rev. R. Hake, M.A. of New College, one of the Secretaries. It appeared that the affairs of the society were upon the whole in a satisfactory condition, the number of members amounting to about 100, and a considerable quantity of fresh music, both sacred and secular, having been mastered in the course of the year. The Librarian's statement acknowledged the receipt of several presents, to which others were added during the evening. Thanks were tendered to the late President for the warm interest which he has always exhibited in the society's welfare, and to C. W. Corfe Esq., Mus. Bac., Organist of Christchurch Cathedral, to whom, in the capacity of Musical Director, the society is indebted for the most valuable assistance. Thanks having been voted to the other officers, the meeting proceeded, as usual, to the practice of Music. We may congratulate the society on the acquisition, of so worthy a successor to the Warden of New College, as the Rev. Dr. Wellesley, who is known throughout the University, not only as a man of refined taste, but also as the unfiling patron of the fine arts. Our readers will remember that an account of this society appeared in our XLth Number, and we cannot but rejoice at the success of an institution, which, working as it does in one of the chief nurseries of the English Clergy, promises to render no unimportant service to the cause of Church music throughout the country.

## CHURCH MUSIC IN DERBYSHIRE.

WE are glad to find that even so to out-of-the-way a place as the High Peak, in Derbyshire, the spirit of improvement in church music has penetrated, aided and accelerated, there is evidence to show, by the efforts of the *Parish Choir*. At the instance of the "Bakewell and High Peak Institute," a lecture was lately delivered in the Town Hall, Bakewell, by Mr. J. S. Warner, of Sheffield, on the "Choral Service of the Church," with vocal illustrations by the young gentlemen of the voluntary choir of St. Philip's Church, in Sheffield (eighteen in number), and some other gentlemen of the choir, assisted also by Mr. T. Tallis Trimmell, of Chesterfield, who very handsomely responded to a request made to him by the lecturer to take a part in the vocal illustrations. The room was completely crowded; the audience comprising most of the families of distinction in the town and neighbourhood, including many of the clergy. Mr. Warner began by observing that he did not appear before them in the character of a professed lecturer, neither in that of a skilled musician, to enlighten the audience with the results of deep research into either the theory or practice of that most excellent art—music; but as one to whom it had been

a most delightful employment and recreation. "No person," he said, "who, during the last few years, had watched the progress of events in the Church of England, but must have perceived a growing desire on the part both of clergy and laity to celebrate more worthily the praise of God in his Church by a better attention to, and a more lively interest in, the choral part of the Church Service; and he instance d, as some proof of this, that a Society had been formed in London for the Promotion of Church Music, under whose auspices a monthly periodical, called the *Parish Choir*, was established, which ably advocates the cause; and which," added the lecturer, "I can conscientiously recommend for the use of clergymen and others engaged in the training of Church Choirs." He next adverted to the mode in which it was intended by the compilers of the Liturgy that the service should be performed by both priest and people; the choral celebration usually, though improperly, called "cathedral service," being equally imposed on, not cathedrals only, but also upon all "choirs and places where they sing." In confirmation, the lecturer remarked he had lately had a parish church, in a neighbouring county, brought under his notice, in which the choral service had been celebrated from the time of the Reformation down to the present period.

After much more, equally forcible and true, as to the propriety of a musical celebration of divine service, the lecturer entered upon the practical part of the subject, and showed very strikingly how much might generally be done, even in country parishes, towards celebrating the choral service in a becoming manner. "The choir then proceeded," continues our account, "to the illustration of the lecture, and chanted very beautifully and with great propriety the 147th, 148th, and 39th Psalms, and the 'Venite,' to some very excellent single chants from the *Parish Choir*, according to the noting of a Psalter compiled by a gentleman of Sheffield, 'who,' said the lecturer, 'thought it not inconsistent with his profession as a lawyer, to serve the Church as honorary organist of a village church, and also as a member of the voluntary choir of St. Philip's church.'" The next portion of the illustration consisted of the "Benedictus," from Gibbons' Morning Service in F, and also the "Magnificat," from King's Evening Service in F, which were very well sung. The lecturer then noticed the anthem music of the Church, and remarked that the authority for attention to this hitherto much neglected part of the Church ritual was very conclusive. The anthems chosen for illustration were, "If ye love me"—Tallis. "O Love the Lord"—Goldwin. "Teach me, O Lord"—Rogers. "Prepare ye the way of the Lord"—Wise. "Be thou my Judge"—Boyce; and "Hear my prayer"—Kent. The solo and duet in this anthem were very charmingly sung by Masters C. F. Warner and Alfred Cantrell, and were much applauded. The illustrations were concluded with the beautiful solo and trio from Mendelssohn's "Elijah," "O rest in the Lord," and "Lift thine eyes"—the lecturer remarking that, although it might not be generally known, Mendelssohn had composed some services expressly for the Church. A vote of thanks to the lecturer and choir was then moved by W. Barker, Esq., and seconded by the Rev. J. Ellison, vicar of Edensor; after which "God Save the Queen" was sung by the

choir, and warmly join d in by the whole company. We cannot but trust that the cause of Church Music has thus been materially served by Mr. Warner, whose example cannot be too highly commended.

We may add to the above a practical instance of the progress of Church Music in the same remote neighbourhood. The Bishop of Madras preached in the parish church at Great Longstone, recently, when the choir sang the Versicles, Canticles, Litany, &c., in "Tallis's Harmonized Service;" and the Bishop took an opportunity of complimenting the choir, and of expressing his gratification to find the congregation unite with them in their part of the service with such devotion. "Let none condemn," observes a correspondent, "even isolated villages for any want of taste in these things; rather let them use the means they possess for furthering its cultivation:—and, depend upon it, the day is not far distant, when the *sublimest of all music*—the music of the *English Church*—may be heard in God's holy temples throughout the length and breadth of the land."

#### LETTERS ON METRICAL PSALMODY AND HYMNODY.—No. 3.

THE QUESTION OF THE ROYAL AUTHORITY CONSIDERED.

To the Editor of the Parish Choir.

SIR,—The question of the lawfulness of using metrical hymns and psalms in the English Church cannot be considered without some few words regarding the royal authority; because it is believed by not a few clurchmen, that it is not lawful to sing any metrical psalms and hymns which have not received the royal sanction, although it is lawful to sing such as have received that sanction: it is further believed that the version of Sternhold and Hopkins, commonly called the *Old Version*, and that of Brady and Tate, commonly called the *New Version*, are invested with a certain sanctity or authority, that no other versions have. All which opinions I suspect to be destitute of foundation.

First, regarding the royal authority. The 37th Article of the Church shows that the Sovereign has power to rule all estates and degrees committed to her charge. but not power to exercise ecclesiastical functions. Neither has she power to make anything lawful, which is otherwise unlawful. But whatever force there may be in the royal authority, has already declared it to be lawful to use *any hymn or such like song whatever*, as I showed in my last letter. Queen Elizabeth's general permission to sing *any hymn*, therefore, renders it quite unnecessary to have the royal sanction to any particular hymn or set of hymns.

Secondly. The terms in which the royal sanction is conveyed by no means assume any such authority as is often supposed to exist. They merely convey a recommendation of some version to such congregations as think fit to receive the same.

Thirdly. It is not true, that the versions of Sternhold and Hopkins, and Brady and Tate, are the only ones which have received the royal sanction. It is stated, on good authority\*, that the versions of Archbishop Parker, George Wither, King James I.,

George Sandys, and Sir Richard Blackmore, have also received that sanction I am acquainted with all these versions, though I cannot, of my own knowledge, verify the fact of their all having received royal sanction. Sir Richard Blackmore's version, however, I know, was authorized in 1721. It received the approbation of the two archbishops and sixteen bishops of the period, together with the king's "royal allowance and recommendation of the same version, and that it may be received into those congregations *that may be satisfied with the same.*" King James the First recommended that George Wither's Hymns should be inserted in convenient manner and due place into every book of English Hymns in metre.\* So that, at all events, the *Old* and the *New* have no exclusive claims or dignities.

Let me observe here, that the use of the common term *Prayer Book Versions*, as applied to the *Old* and the *New*, involves a fiction. Neither of them has any sanction from the Prayer Book, or from any part of it. Neither of them has any more right to be called a Prayer Book Version than the versions of Watts or Wesley would have, if bound up with our Prayer Books.

Fourthly. They who assert that it is unlawful to use any metrical psalms or hymns not allowed by royal authority, may be fairly called upon to say, what right they have to make any alteration or emendation in the versions so allowed. Sternhold and Hopkins's version of Psalm 1st, in 1625, gave it thus:—

"The man is blest that hath not bent  
To wicked rede his ear."

In 1729 it was thus:—

"The man is blest that hath not lent,  
To wicked men his ear."

Brady and Tate's version of Psalm 100, in 1696, gave it thus:—

"Be joyful, all ye realms of earth :  
Praise God to whom all praise belongs :  
Serve ye the Lord with awful mirth,  
Before his presence come with songs."

At the present day we have the well-known dreary stanza:—

"With one consent, let all the earth," &c.

Now of these versions, which is the legitimate authorized one?

Moreover, we may ask those who refuse us permission to sing any hymns but those printed at the end of the so-called *Prayer Book Versions*, by what authority they sing, "My God, and is thy table spread?" or Bishop Ken's Morning and Evening Hymn, that are nowadays printed with the new version? or the various hymns appended to various editions of the old version?

The fact is, that the version appended to the Prayer Book, and the hymns appended to that version, are under the control of the printer. Well might George Wither, the use of whose version was hindered by the monopolizing Stationers' Company, ask whether his hymns were not "as fit to keep company with

\* Vide preface to "Sacred Music, selected from Tye, Tallis," &c.

\* I may take this opportunity of recommending Mr. Havergal's edition of Wither's Hymns and Songs, published by J. H. Parker, of Oxford.

David's Psalms, as Robert Wisdome's Turk and Pope, and those other apocryphal songs and praises which the Stationers add to the Psalm Book for their more advantage."\* So, Mr. Editor, they who lean on royal authority may find, if they choose to look, that their supposed royal authority is the caprice of a printer's shopman.

I hope, Mr. Editor, that what I have briefly said may tend to dispel the peculiarly misty ideas which float through the brains of some churchmen, as to the necessity of a royal sanction for hymns, or in fact of any other sanction than that liberty and discretion in the matter which are the rightful inheritance of the Catholic Church. And so, Sir, having endeavoured to prepare the way by clearing away these visionary obstacles and prejudices, let us take a bird's-eye view of the whole field of Christian hymnody; so that we may see what we possess, and how far fitted for use, or imitation. On so wide a subject, of course my remarks must be fugitive merely, and intended rather to excite a desire for further knowledge, than to give anything very erudite or complete; and as metrical versions of psalms have come under our notice in this letter, I will, if you please, in my next, attempt a sketch of that branch of the subject. Meanwhile, may all good churchmen do their best to get rid of Brady and Tate, that heavy incubus on the devotion, and disgrace to the taste of our congregations; and let me apply to our Church the words suggested by the season:—

"Awake, awake; be clothed with thy strength, O Zion!  
Clothe thyself with thy glorious garments, O Jerusalem,  
thou holy city!  
Shake thyself from the dust! ascend thy lofty seat, O  
Jerusalem!  
Loose thyself from the bonds of thy neck, O captive  
daughter of Zion!"

Isaiah, ch. lii. (Lowth's Trans.)

I am, Sir, your obt. servant,

London, December, 1849. X.

PSALMODY IN ITS PROPER PLACE IN THE RITUAL OF THE CHURCH.

To the Editor of the Parish Choir.

SIR,—I do not for a moment think that your correspondent "X," in his letter upon the legality of Metrical Psalms in the last *Parish Choir*, intends to advocate their use before the sermon† in the morning, yet his letter will, I fear, to many appear so to do. There is a great difference between singing a metrical psalm before the sermon in the morning, and at the same place in the evening service. The morning sermon, being an essential part of the communion office, is ushered in by that most beautiful

\* Reference is here made to a hymn, once well known, now almost forgotten, beginning with the words:

"Preserve us, Lord, by thy dear Word,  
From Pope and Turk defend us, Lord."

The author of this hymn was the Rev. Robert Wisdome, Archdeacon of Ely, a very worthy man, but whose poetical character is best expressed in the epithet applied to him by Bishop Corbet,—

"Archbotcher of a psalm or prayer."

The Turk and Pope were not such visionary enemies in those days as, thank God, they are now.

† At page 53, the words "before sermons" are qualified by "after evening prayer before he begins his sermon."

hymn, the Nicene Creed; to mutilate this arrangement by the intervention of a metrical psalm is of all places the most inappropriate. The origin of this evil is probably that most ignorant and narrow-minded prejudice against the use of the surplice in the pulpit\*, which has not only caused the singing of the Nicene Creed to be discontinued, but also obliges the priest twice in the middle of the communion office to leave the church, to put on and take off his gown. By this means not only is the service interrupted and time lost, but an irrelevant hymn is introduced to fill up the gap.

The earliest example of this innovation that I have been able to find, is in an obsolete little work entitled "Musick's Monument, written c. 1660, by Master John Mace, sometime Lay-Clerk of Trinity Coll., Cambridge;" in which he states that being at York at the time of the siege c. 1640, he observed a custom in that cathedral which he had never heard of before, viz., singing a metrical† psalm before the morning sermon.

The case at evensong is somewhat different. Divine service concludes with the blessing at the end of the office for Evening Prayer; and if the congregation after this like to sing a metrical hymn before they separate, or, as is usually the case, if the priest finding them assembled takes this opportunity of preaching, it is quite legitimate so to do; but be it remembered, neither the sermon nor the hymn forms any portion of the liturgical service of the Church: and this I imagine to be the reason why, in the afternoon, the gown is used for preaching, and not the surplice; the former being the priest's academical, the latter his ministerial dress.

The custom at Lincoln of having the Litany sung by two lay-clerks, mentioned by your clerical correspondent from that city, is, I believe, the last remains of a very scandalous custom which prevailed about a century back, not only in Lincoln, but in several other cathedrals, and even college-chapels in the Universities. It is severely reprimanded by Dr. Bennet, c. 1700, in his work upon the Liturgy, p. 94, and again by Wheatley, p. 170, ed. 1741.—I remain, Mr. Editor, yours faithfully,

St. Leonard's, Dec. 10, 1849.

ALIQUIS.

P.S.—I cannot help sending a little extract from the last *Ecclesiologist*, p. 198, being part of a letter from a country gentleman in one of the slave states of North America, addressed to the New York *Eccle-*

\* The custom of preaching in a gown was introduced by the Mendicant Friars in the early part of the 14th century. From them it was by the Universities adopted as the academic dress, and as such has continued in use ever since. The surplice, on the other hand, has been used in all the ministrations of the Church from the Apostolic age. I leave it for recusants against the use of the surplice to decide which (to use their own favourite phrase) is the most *Popish* vestment of the two. The fact of the University Sermons at Oxford and Cambridge being preached in the gown, though the probable cause, is yet no argument in favour of its introduction into parochial use. The University sermon is a divinity lecture *per se*, and is unaccompanied by any part of divine service.

† The amusing account of the organ accompaniment to this psalm is given in the *P. C.*, vol. i., in the review of a work "Organs built in England."

*siologist*, from which it appears that he has fitted up a chapel and introduced choral service, and bears this testimony to its efficacy—"The negroes join in the singing, especially in the Creed (which all know well), with great vigour. As long as we followed the old plan of reading, it was impossible to get a response; now we have no reason to complain," &c.

[There is a very becoming way of avoiding the gown at evening preaching, and that is by having the sermon immediately after the anthem—a practice which is now adopted in some of the London churches.—Ed. P. C.]

#### NOTICES OF NEW WORKS.

*On the Celebration of the Holy Eucharist.* London: MASTERS.

This is a very able article on that highest act of Christian worship, the Eucharist, which has been reprinted in a pamphlet from the *Theologian and Ecclesiastic*. It contains a succinct account of the solemn administration of the Holy Sacrament, as in our own ritual it may be performed, pointing out several means and appliances for heightening its solemnity, which are commended by Catholic usage, while they are in strict accordance with the order of its ministration in our own Church. Referring to the "most solemn part of our liturgy—the anaphora or canon," the writer observes,—“The directions of our present service are perfectly clear here, but a difficulty is often practically found in making the people join in singing the words, ‘Holy, holy,’ &c. in the anthem, and in the previous preface, ‘Therefore with angels,’ &c. Perhaps the celebrant’s manner and tone of voice might assist them in understanding where they ought to be silent, and where not. The following rubric, taken from the Hereford Missal, might, if followed, answer that end:—‘Ad dicendam vel cantandam præfationem erigat se sacerdos honesti et perdat manus super altare et utroque parte calicis et dicat hoc modo. . . . Tunc sacerdos elevans aliquantulum brachia junctis manibus dicat, *Sanctus*.’ It is to be deplored that these words, ‘Holy, holy, holy,’ have not always been printed in our office separated from the preface immediately preceding them, ‘Therefore with Angels.’ In all the ancient liturgies the Trisagion is sung by the people: and so our own composers set merely the part to music, leaving the introductory part to be said by the priest.” We refrain from entering into any critical disquisition here. Our only object in making this brief quotation is to shew that the musical character of the administration has been carefully considered. The pamphlet is well worthy the attention of those who laudably seek to impart the most devotional solemnity to the sublimest, holiest of all the services of the Church—the Sacrament of the Eucharist.

*Christmas Carols.* 1. *Once in David’s Royal City.* 2. *As Joseph was a walking.* 3. *Upon the Snow-clad Earth without.* 4. *There were Shepherds once abiding.* London: MASTERS.

We regret that we had not an opportunity of giving a more reasonable notice of these sweet carols, so as

to have introduced them to our friends before Christmas-day. However, Christmas is not quite gone, and they may still be sung with pleasing effect, for they are very pretty, as they are also very pious songs. It is much to be wished that such carols could, as of old, be in the mouths of the common people, especially the young, instead of the irreverent nonsense which is too generally sung at this festive season; and, with this view, against another Christmas, we would recommend that they be published for parochial circulation. If the Church schoolmasters in the several parishes would take the trouble to teach the children the airs, the carols would soon become popular.

*The Book of Common Prayer: printed from the Manuscript originally annexed to Stat. 17 & 18 Car. II. c. 6 (1r) and now preserved in the Rolls’ Office, Dublin.* By Archibald John Stephens, Barrister-at-Law. Vol. II. London: THE ECCLESIASTICAL HISTORY SOCIETY.

The second volume of the Irish Prayer Book, taken from the original Manuscript Book, with Mr. Stephens’s notes—the first volume, which we noticed before, being the learned Editor’s historical introduction. This volume begins with the Collects, Epistles, and Gospels, and ends with the Order of Confirmation. The volume, it is evident, will form a valuable contribution to our ecclesiastical literature.

#### To Correspondents.

*Clericus* (Handsworth) appears to be getting on very well with his choir; and the best advice we can give him is to *persevere*. “In due time we shall reap, if we faint not.” The daily training of the boys by the schoolmaster is very important. But with respect to anthem music, we would not counsel any haste, or the slightest forcing process; and “psalm tunes” cannot and need not be laid aside all at once.

*Laicus Clericus* will see that we have in some degree fallen in with his animadversions on the celebration to which he alludes.

We are obliged to “*Clericus*” (F. S. G.), but wish he would give a more practicable character to his communication.

“A Country Rector” has our best thanks. His commendation is most encouraging.

The subject of W. T. S.’s letter is scarcely suited for our columns. But we may state our belief, that the party complained of was quite right in law, both statute and canon, and that all who acted otherwise rendered themselves liable to prosecution under the Church Discipline Act. The Sovereign is not “Head of the Church,” but “Supreme Governor;” and the government must be according to law. Our correspondent will find the question argued at large in the *Oxford and Cambridge Review*, Vol. v., p. 556.

We have received the Book of Anthems kindly forwarded by ANTIPOH.

We shall be glad to hear again from our correspondent; C. H. M.

## THOUGHTS ON CHURCH SERVICES AND CONGREGATIONS.

## CHAP. II.—(Concluded.)

THE rule of the Church, then, on this point, we may regard as clear and decided. She has sanctioned the universal practice of Catholic Antiquity, and commended it to the observance of her clergy and people, as the proper mode of offering their public services to Almighty God. On this ground alone, without entering upon other reasons, we might justly plead for its restoration. We might content ourselves with the simple statement, that Churchmen ought to act implicitly on the Church's rule. Still, under present circumstances, this would hardly be sufficient. The practice has been suffered to fall into disuse; the rule has been lost sight of alike by clergy and people. A large amount of prejudice, must consequently have arisen in favour of the opposite custom, and men's affections have been wedded to it by long habit and endearing associations. It would seem but reasonable, therefore, to meet those prejudices, so natural and unavoidable, in a kindly spirit; to state some of the abstract advantages attendant upon the mode which we are advocating, some of the reasons which we may suppose to have contributed to its retention, notwithstanding the outcry raised on so many different occasions against it. Now, first, when a sincere worshipper repairs for the purpose of worship to the house of God, he naturally wishes to exclude as much as possible, all reminiscences of the world which he has quitted for a season. He desires to have the great object of his worship as clearly and distinctly set before him, as it is possible for a combined effort of the mind and heart to effect. And every arrangement, both of the Church itself, and the services therein celebrated, ought to conduce to this impression. They ought to be essentially unworldly in their aspect and character. Being dedicated immediately to God, their whole tendency should be to lift up the mind and heart towards the place where His honour dwelleth. Such is decidedly the catholic theory, and such has ever been the catholic practice. In accordance with this view, our churches have been built from time immemorial in a peculiar fashion, our ministers directed to wear a peculiar garment, our prayers and praises appointed to be uttered in a peculiar form of speech. The calm and equable tone of the chant, so different from the mixed and varied accents by which we express the passions and emotions of our daily life, has of itself a tendency to soothe and elevate the mind. It withdraws us from the petty conflicts of this mortal life, and places us more in sight of eternity; it seems to assure us that with the language and accent of common life, we have left behind its turmoil and weariness. The diction flows smoothly on, not ploughed and broken up by the emphasis of human passion, not reminding us of the changeful individual man, but of the unchangeable and infinite God. "Far removed," as an elegant writer expresses it, "from the familiarity of manner with which we address each other in common, it indicates that we would approach a Being not like ourselves. In adopting it we seem to enjoy an antepast of "that undisturbed song of pure consent" which our great poet points out as characteristic of the worship of

PARISH CHOIR, No. L.

the heavenly host, for whose society we cannot fit ourselves too soon."

The quotation brings us to a second great reason for the adoption of the plain chant. We have seen hitherto its tendency to make worshippers forget the world which lies behind them; now let us consider how it will aid them in performing the duty which lies before them, that which they have come especially to discharge.

There is an impression very prevalent among English congregations, which is apt to freeze up the stream of worship at its very fountain-head: the impression that the prayers are a kind of lesson read to them by the minister, and not a service offered by them, through the minister, to God. This fatal impression the plain-song tends to remove, just as much as "impressive reading" tends to foster it. The almost necessary result of fine reading or elocution, when brought to bear upon the Church prayers, is that it puts the priest in the position of an orator, and the people in that of an audience. It makes them listeners instead of petitioners, it induces them to sit, instead of to kneel. He seems to be speaking to them, and they seem called upon to pass judgment on what he utters. We would ask any who have ever been at pains to make the observation, what is the physiognomical expression of an attentive and decorous sitting congregation, while the prayers or other solemn supplications of the Church are being eloquently declaimed? Their books are set carefully before them, they are perusing diligently the impressive words, weighing each well-turned sentence as it falls upon the ear. You gather from the placid countenance, and an occasional assenting movement of the head, that, on the whole, they are well satisfied with the matter delivered and the manner of delivery. It is almost as plain as if the comment had been audible. "Yes, certainly," so they seem to say, "that is perfectly true, there can be no possible objection to it." An occasional glance towards the reader shews that he also is meant to share in the general approval.

Now all such demonstrations are utterly at variance with the spirit of our public services, whose object it is to engage us in the worship of God. We ought to seek the sanctuary with a view to the lowly rendering of our homage to Christ, our heavenly king, and not solely, or even principally, for our own individual edification. This will attend, as a matter of course, on the right performance of the duty. We are quite justified in seeking and expecting it in its own proper place and degree, but it should not occupy the chief place in our thoughts. Man's edification should not be sought at the expense of God's honour. This would be going quite the wrong way to work. It would be grasping at an end, to the neglect of the very means which alone can insure it. The worship of God viewed as an end, and earnestly engaged in, will become insensibly the means of our edification. But this latter should be, to a great extent, lost sight of by those occupied in acts of public worship. Our thoughts should be of God, rather than of ourselves, and it is the direct tendency of that calm elevation of tone which prevails in the chant to lead them to God, to lift our hearts upward, and draw them towards heaven. Seeming to aim at some object in the far distance, to float away in its sweet course beyond the limited

space occupied by the congregation, it suggests much that a didactic or conversational tone could never do. It strikes out a path, and supplies a congenial utterance, for the loftiest spiritual aspirations. "Whenever I hear a collect properly chanted," says the writer already quoted, "the fitness of that style of delivery to the style of the Liturgy itself, and the consonance of both with the ocular music breathed by a structure whose arches assume the form that our hands take when they are put up in prayer, seem to present the finest example of congruity, which this lower world is capable of affording."

Thirdly, we maintain that the chant, or musical recitation of the service, best enables men to express that joint worship which they come to Church to render. We do not mean to say that there can be no hearty worship, unless uttered in one common note. In many such acts it has been our privilege to join. But only that the expression of such acts of worship is much facilitated, and the confusion which must needs result from the joint utterance of the same words in a variety of discordant notes, obviated by setting up one definite standard for the whole. As a witness in favour of its facilitating utterance, we may quote the words of one whose testimony on points of this nature is unimpeachable.

"If there be any thing on earth," says Mr. Hullah, "of which an Englishman is afraid, it is the sound of his own voice. Were I at this moment to address myself to any individual here, (unless by chance I were to fix upon some one practised in public speaking,) and ask the most simple question, I will venture to say that the answer, the first time, perhaps the second and third time repeated, would be inaudible. In singing classes consisting of large numbers of persons, many meetings are necessary before a teacher can venture, with the least chance of success, upon any question whose answer requires more than a monosyllable. But though a vast deal of persuasion be necessary to make people speak under these circumstances, there is not the slightest difficulty in making them sing, at any rate in making them try, though perhaps for the first time in their lives. And why is this? why should people hesitate to do that which they have done a thousand and a thousand times, and attempt without hesitation what they have never done before? Because in the one case, they feel instinctively the impossibility of pitching their voices or timing their syllables *so as not to be heard individually*, while in the other the determined note, its tune and its time preconcerted, *absorbs all individual effort*. A speaker, be the crowd what it may, never loses the sound of his own voice. A singer in a chorus, though conscious of producing a sound, is often unable to distinguish it himself. And so with the responses in Church, where each individual is left to the pitch of voice at which he commonly speaks, he hears himself as though he were alone, and fancies he must be louder than his neighbour. He may be very cognisant of the privilege of common prayer, he attests this by his presence in Church, but he does not feel—he would not like to appear to feel—that he is not as other men are; and his response sinks to an inaudible whisper. In the Choral Service the Church offers us a remedy for this, not only furnishing us with a form of words, but teaching us how to utter them."

Next as to avoiding confusion. It has been well

said that the great leading idea of a public service is, a multitude of voices without confusion. The words uttered by the congregation should be as distinctly heard as those uttered by the priest. Both being engaged in one common duty, the part of each should be equally intelligible to the other. But this is impossible where the words are not uttered to a given note. In the case of the priest, testimony has been borne over and over again to the superior distinctness of the monotone. In the Rubric of King Edward the Sixth's Book of Common Prayer, already quoted, the monotone was directed to be used "*to the end the people may the better hear*." Sir Christopher Wren has made a statement (in his *Parentalia*) in which, although chanting is not directly mentioned, a very powerful tribute to chanting is involved. "A moderate voice may be heard fifty feet distant before the spectator, thirty feet on each side, and twenty behind the pulpit; and not this, unless the pronunciation be distinct and equal, without losing the voice at the last word of the sentence. A Frenchman is heard farther than an English preacher, *because he raises his voice and sinks not his last words*." But a moderate voice (adds a modern writer, on quoting the above,) pitched as chanting requires, will reach a point quite inaccessible to a powerful one if reading be adopted. I have heard every syllable of a collect distinctly chanted by a minor canon more than two hundred feet distant from me, and when our relative position has been sideways.

The same advantages of distinctness and intelligibility are equally secured to the people, by the adoption of the musical note. Without this, the sound produced by their joint response is that of a disorderly conversational gathering rather than of a solemn assembly of worshippers. The congregation assumes the appearance of a variety of little circles, each engaged in its own separate act of private worship, rather than of a multitude uniting in one common act. Men lose, too, to a great extent the animating influence which would result from the spread of the same idea over the whole mass at the same moment. "Compare," says one, "the animating and sublime effect of the responses when heartily chanted, with the languid and perfunctory manner in which they are usually uttered, and then say which reminds you most of the fervency of the primitive Christians, whose *amen* is likened by St. Jerome to a thunder-clap."

The chief objection made in the present day against recurring to that general use of the chant which we have been recommending, seems to be that it is an artificial and unnatural mode of utterance. That it is artificial, if by that term is meant its being regulated by certain rules of art, we are quite ready to admit. This very ground we have already advanced as an argument in its favour. We have said that we ought to render to God of our best; that the voice when employed in God's service should be as perfect as it is possible to make it; and consequently that wherever the improvement of art is attainable there it should be used. But that such utterance is unnatural we altogether deny. It requires but the simple natural process which we go through every day of our lives when speaking or reading, namely, the sending forth certain sounds which strike upon the air. The fact of those sounds being uttered in a higher or lower pitch of voice, or in a more sustained

and melodious manner, cannot surely affect the question of their naturalness. Nay, when we come to look closely into the matter, we find that the sustained chant is in point of fact the natural mode of utterance, that which comes naturally to us, that with which we clothe our first attempts at continuous speaking or reading. We need not go to the far-off Eastern nations, who, as travellers and missionaries have frequently remarked, both speak, read, and pray in a chant. Infants invariably chant their spelling or reading lessons. Listen to the school children who repeat the responses from your own church galleries (often, alas! the only voices heard throughout the assembly); you will find that they invariably fall into a chant, let the tone of the minister be what it may. How long it is before you can teach the young children in your schools *not to sing* in their reading. You do in fact *unnaturalize* their tones, when teaching them to read and pray after the fashion of your daily talk. You drive out their natural tune to make way for your acquired mode of diction. Use having become to you a *second nature*, you deem all to be unnatural which does not suit itself to your own acquired and artificial standard. We repeat that the chant is, in strictness of speech, the natural mode of utterance, and can only be called artificial in so far as it is subject to the application of certain rules of art, not as being in itself the result of artificial teaching.

But we may be met by one objection more to the Choral Service, on the ground of its difficulty. Here, again, let us quote Mr. Hullah. "Without doubt," he says, "there are many cases of men advanced in life of whom the attainment even of the smallest amount of musical power may demand time and labour which it is impossible for them to bestow. But of younger persons, I believe the instances are very rare indeed of such an obstinacy of ear or inflexibility of voice, as cannot be overcome by the reasonable amount of earnest endeavour which every body brings to bear on that which he is determined *shall be done*. As to children, I do not believe there was ever one born in the world, with the usual number of senses, who could not be taught to sing."

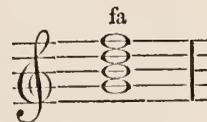
The simplicity of the plain-song, in its application to our English services, and its easiness of acquirement, have been fully shewn by the notation given in former pages of this Journal. But we should not advise our brethren of the clergy to adopt even this too suddenly, where a spoken or read service has been hitherto the rule. Let them rather commence with the monotone, pitched as near as may be to the usual note in which they speak. This, in most cases, will not be higher than E or F. The generality of men rarely exceed that pitch. Should the Psalms be simply recited, in place of being sung to a tune, the pitch may be raised to mark the difference between the office of praise and that of prayer or confession. Thus the reader will not be required to make any extraordinary or unwonted effort in the first instance, and the congregation will gradually fall into the note which he employs. When this has become a familiar practice, the way will have been prepared for the introduction of the plain-song as a genuine congregational service. Only whatever mode of celebrating the daily or weekly office be determined upon, let it be consistent in its kind, an intelligible whole; either altogether spoken (and that

as heartily as may be), or altogether in the monotone, or altogether in plain-song. Nothing can be worse than a mixture of spoken versicles with chanted responses, of plainly recited Psalms with floridly sung Glorias, of oratorically declaimed Commandments with accompanied Kyries. We may sing the psalms and hymns indeed, while preferring to read the prayers and versicles; there is no great inconsistency in that; we do but mark off and distinguish the office of praise, as a whole, from the rest. But let us not disfigure the service by musical patches inserted here and there by way of "variety" or "relief." Such a variety is by no means attractive to a devotional spirit: such a relief will but tend to weary and disgust the right-judging among the congregation. T.

### LECTURES ON ECCLESIASTICAL HARMONY FOR PARISH CHOIRS.

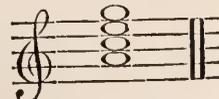
LECTURE IV.\* DISCORDS—CHORDS OF THE SEVENTH, WITH MAJOR THIRD; WITH MINOR THIRD—PRINCIPAL AND SECONDARY CHORDS OF THE SEVENTH—INVERSIONS THEREOF—CHORD OF THE IMPERFECT, OR FALSE, FIFTH—INVERSIONS THEREOF.

If to any common chord (major or minor) we add a note a *minor* third above the fifth (to the root), we obtain a chord consisting of a root, its third, perfect fifth and minor seventh, and called a *chord of the seventh*. Taking, for example, the common chord of Sol, (G-B-D,) and to it adding the note Fa (F), we get the chord Sol-Si-Re-Fa, or in musical notation:



This added note, Fa, is a minor third above Re, and it forms with the root, Sol (G), the discord of the minor seventh, and with Si (B), the major third to the root, it forms another discord called the imperfect, or false fifth. Hence; in this chord, there are four concords and two discords. The concords are, 1st, a major third, formed by the root and its third (G-B); 2nd, a minor third, formed by the third and fifth to the root, (B-D); 3rd, another minor third, formed by the fifth and seventh, to the root (D-F); and 4th, a perfect fifth, formed by the root and its fifth (G-D). The two discords being, (as just observed,) a minor seventh (G-F), and an imperfect fifth (B-F).

In the above chord of the 7th, the third (to the root) is *major*, and for this reason, the chord is called a *major chord of the seventh*. But there are *minor chords of the seventh*, formed by adding a minor third to a *minor* common chord. For example, the minor chord of La, (A-C-E,) becomes a minor chord of the seventh, by the addition of the note Sol (G), the minor third above Mi (E).

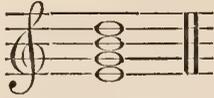


\* ERRATA.—No. XLVIII., page 54, col. 1, line 3; from the bottom; for 'minor,' read *major*. In the example, p. 56, col. 1, the Bass note F is wanting.

In like manner the minor common chord of Re (D-F-A), becomes a minor chord of the seventh, by the addition of the note Do (C), the minor third above La (A).



So also the minor common chord of Mi (E-G-B), becomes a minor chord of the seventh, by the addition of the note Re (D), the minor third above Si (B).



These minor chords of the seventh, can be changed into major chords of the seventh, by changing the minor third (to the root) into a major third, thus :



Major chord of the 7th, seated on La (A). Major chord of the 7th, seated on Re (D). Major chord of the 7th, seated on Mi (E).

A *major* chord of the seventh, is considered (especially in the more modern System of Harmony) as a *Principal* or *Essential* chord of the seventh ; whereas a *minor* chord of the seventh, is esteemed as a *Secondary* chord of the seventh. But in music strictly ecclesiastical, neither of these is considered as either principal or secondary in their employment.

*Every* chord of the seventh admits of three inversions, viz., the 1st, having the third to the root in the bass ; the 2nd, having the fifth to the root in the bass ; and the 3rd, having the seventh to the root in the bass. For example, the chord of the seventh, seated on Sol (G), can be inverted thrice, as follows.

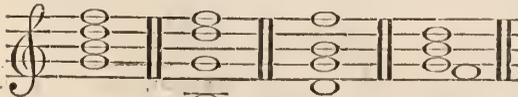


Chord of the 7th. 1st Inversion. 2d Inversion. 3d Inversion.

Of these inversions, the first and third are those mostly employed in strict church music ; the second being rarely met with, and not considered as ecclesiastical.

The following examples contain all the principal and secondary chords of the seventh, and their inversions, contained in the twelve Church Modes, in their primitive positions, *i.e.*, without transposition.

Major chord of the 7th, seated on Sol (G), and its inversions.



Root. 1st Inversion. 2nd Inversion. 3rd Inversion.

Major chord of the seventh, seated on Mi (E), and its inversions.



Root. 1st Inversion. 2nd Inversion. 3rd Inversion.

Major chord of the seventh, seated on Re (D), and its inversions.



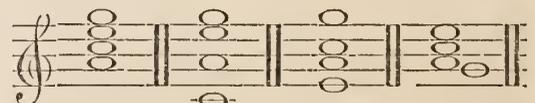
Root. 1st Inversion. 2nd Inversion. 3rd Inversion.

Major chord of the seventh, seated on La (A), and its inversions.



Root. 1st Inversion. 2nd Inversion. 3rd Inversion.

Minor chord of the seventh, seated on La (A), and its inversions.



Root. 1st Inversion. 2nd Inversion. 3rd Inversion.

Minor chord of the seventh, seated on Mi (E), and its inversions.



Root. 1st Inversion. 2nd Inversion. 3rd Inversion.

Minor chord of the seventh, seated on Re (D), and its inversions.



Root. 1st Inversion. 2nd Inversion. 3rd Inversion.

Minor chords of the seventh, consist of five concords, and only one discord, viz., the minor seventh to the root. The concords are, 1st, a minor third, made by the root and its third ; 2nd, a major third, made by the third and fifth to the root ; 3rd, a minor third, made by the fifth and seventh to the root ; 4th, a perfect fifth, made by the root and its fifth ; and 5th, another perfect fifth, made by the third and seventh to the root.

The two perfect concords (the perfect fifths) contained in the minor chords of the seventh, impart to them a grave and solemn character.

There is in every inversion of a chord of the seventh the same number of concords and of discords as in the chord itself. These things are worthy of the notice of the student, and we strenuously recommend the transposition of all the foregoing chords and their inversions to all possible positions, using every note of the musical gamut as a Root of each chord.

It will be perceived, that the above chords and their inversions, furnish, at all times, four notes; whereas, in a common chord, one of the constituent notes must be doubled, in order to obtain four "parts" in the harmony.

Nevertheless, in simple church music, there is always a greater use of common chords, than of chords of the 7th, and moreover, the first and third inversions are more frequently met with than these latter chords themselves. Whereas common chords are more generally found than inversions thereof, and the second inversion of all chords (as before remarked) are never met with in the best Church compositions.

All inversions of chords are called Derivative chords, as being derived from fundamental chords.

One of the most remarkable derivative chords is the first inversion of a principal (*i.e.* major) chord of the seventh, inasmuch as in strict ecclesiastical music, it is employed *without the root*, and with the seventh (to the root) doubled, after the manner of a common chord. It thus forms a kind of common chord, (consisting of three notes only), and is employed as such, notwithstanding it has not a perfect fifth. In this form the chord is called the *chord of the imperfect fifth*, it is of very extensive use, and is formed from each of the foregoing major chords of the seventh, thus.

From {the major chord of the 7th, on Re (D),} we get {a chord of the imperfect 5th, on Fa # (F#).}

From {the major chord of the 7th, on La (A),} we get {a chord of the imperfect 5th, on Do # (C#).}

As in common chords, so also in these chords of the imperfect fifth, it is the first inversion only that is employed, this first inversion being the second inversion of the major chord of the seventh, but with the *omission of the root* of the chord, and with the doubled seventh to the root, thus :

In the 1st, the note doubled is Fa (F), the seventh to Sol (G); in the 2nd, it is Re (D), the seventh to Mi (E); in the 3rd, it is Do (C), the seventh to Re (D); and in the 4th example, it is Sol (G), the 7th to La (A).

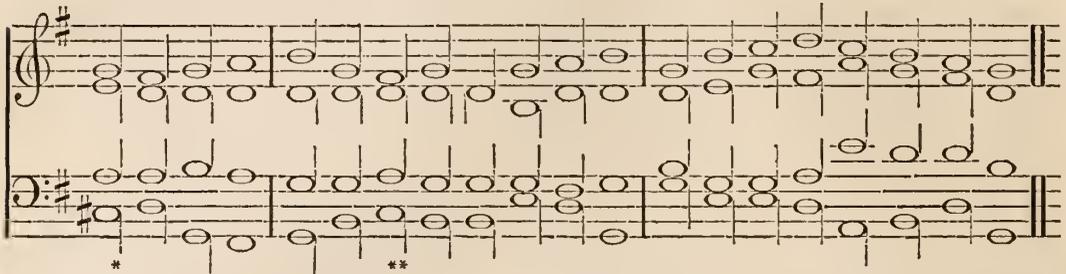
We sometimes meet with the bass note itself doubled, instead of its third, (as above), thus :

in which Re (D) is doubled instead of its third Fa (F); we may refer to Farrant's Anthem, "Call to remembrance," (published in No. XLIV. of this Work,) at the end of the second page, where this employment of the chord of the imperfect fifth, occurs transposed one degree lower than the above example.

In the following example, the employment of the minor (or secondary) chord of the seventh (seated on A) in its 1st inversion, also that of the major chord (seated on A) in its 1st inversion, and also the chord of the diminished fifth (on G#) in its 1st inversion.

From {the major chord of the 7th, on Sol (G),} we get {a chord of the imperfect 5th, on Si (B).}

From {the major chord of the 7th, on Mi (E),} we get {a chord of the imperfect 5th, on Sol # (G#).}



These discords occur at the marks \*—at the double mark \*\*, is seen the major chord of the seventh (on D) in its 3rd inversion. SIGMA.

#### MUSIC IN LENT.

WE begin to have inquiries again as to the proper use of music in our Church Service during Lent: and, as this holy season is at hand, it may not be out of place to offer a few general remarks upon the subject.

The period of forty days in Lent appears very anciently to have been appropriated to repentance and humiliation. The primitive Christians used to give the most public testimonies of sorrow and repentance, and to exhibit the greatest signs of humiliation. There was, moreover, as our Prayer Book expresses it, "a godly discipline in the primitive Church." But this does not necessarily imply that music was abstained from; for there is nothing in music, provided it be appropriate, that is inconsistent at all with such exercises, or such discipline. Musical tones may be made quite as penitential, as any mode of dry recitation—nay, much more so than the usual style of reading. Even on Ash Wednesday, when, in the ordinary morning and evening Prayer, and the Communion Service, the seven penitential Psalms are appointed, being the very forms in which the royal prophet expressed his repentance, singing must, of course, be contemplated; for these psalms are as much songs as are any others—they were composed to be sung, and were sung equally with the rest both in the Jewish and the early Christian Church. The Gregorian tones assigned to them are exceedingly plaintive and solemn; and they cannot but give deeper effect to the penitential character of the psalms themselves. Of course every other appropriation of music should harmonize with this; and, in accordance with this view, the *Benedicite* is more suitable during the week than the *Te Deum*. Jubilant music, indeed, should be as much as possible avoided, even to the more joyful psalms which occur as the ordinary psalms for the day. The organ, too, may properly be dispensed with during the week, and the plain-song may be appropriately adopted; but on no account is it necessary or becoming to give up chanting at all. With respect to the *Benedicite*, the First Prayer Book of King Edward the Sixth expressly ordered that it should be used in Lent; and, although the present Rubric contains no direction on this point, it is on all accounts most suitable for the Daily Service.

On Sundays it is different—they are not Fasts, but Holy-days still. For, as Wheatly says, "Since it was never the custom of the Church to fast on Sundays (whereon we commemorate so great a blessing as our Saviour's resurrection) therefore we begin Lent on the Wednesday, to supply the room of those Sundays. For if you deduct," he adds, "out of the six weeks of Lent these six Sundays, there will remain

but thirty-six fasting days, to which the four of this (the first) week being added makes up the exact number of forty." The same authority thus further distinguishes the Sundays, when he says, that "though the Church allows us to interrupt our fast on the Sundays in Lent, by reason of the eminency of those days, yet, lest the pleasantness of those intervals should entice us to a discontinuance of our mortification and abstinence in the returning week-days, when we ought to renew it with the greater zeal, she takes care to remind us of the duties we have undertaken, and therefore in the Epistles (which were continued from the old Missals) sets before us the obligations we lie under of returning to our acts of self-denial and humiliation, &c." The Sundays, then, not being part of the Quadragesimal Fast, but remaining Festivals, there is not the same necessity for moderating the musical tone in the Services of the Church; and though, upon the principle stated in the foregoing extract, it may generally with propriety be somewhat subdued, and in the Anthems especially may be accommodated to the season in the midst of which we then are, yet, as a distinction from the daily Fasts, the *Te Deum* is perhaps preferable on Sundays to the *Benedicite*.—The music for the latter Cantic, it will be remembered, was given last year, and will be found in Vol. II., page 150.

The character of the music of the Church, it will thus be seen, has much to do with the proper observance of the Christian Seasons. Only, let it be observed, appropriate music is never out of place—whether for joy or sorrow, praise or penance, there is music in the Church which every season can appropriate, and every occasion sanctify. David chanted his penitence and sang his sorrows; and as the solemn sound ascended on high, and was not unheeded there, so may the plaintive tones of our repentance and humiliation ascend and prevail.

"The Absolver saw the mighty grief,  
And hasten'd with relief;—

"The Lord forgives, thou shalt not die:—"  
'Twas gently spoke, yet heard on high,  
And all the band of Angels, used to sing  
In Heaven, accordant to his raptur'd string,  
Who many a month had turn'd away,  
With veiled eyes, nor own'd his lay,

"Now spread their wings, and throng around  
To the glad-mournful sound, }  
And welcome, with bright open face,  
The broken heart to love's embrace.  
The rock is smitten, and to future years  
Springs ever fresh the tide of holy tears,  
And holy music, whispering peace  
Till time and sin together cease."

Christian Year.

## WHEN SHALL WE HAVE A PROPER PSALTER?

To the Editor of the Parish Choir.

SIR,—Every one that has attempted to restore the ancient mode of using the Divine compositions of the Psalmist in the worship of God, must have found the want of a good psalter to be a really formidable obstacle. That this is the case I need only refer for proof to the large number which have been published within the last few years; and I wish I could say that any one of them could be pointed out as free from serious faults. Now this is a matter of vital importance to the whole movement in favour of the choral service, not only from the obvious difficulties which the blunderings of those who have attempted to supply the want, have thrown in the way of choir-founders, but from the diversities of usage to which they have given rise. Nor is there any chance of the latter evil (and a very great one it is), ever being remedied except by the production of one that shall succeed, by its ability and completeness, in putting down all rivals. As such a work would be an immense boon to the Church, and as it ought, if possible, to be set about at once, I trust you will allow me space for a few *practical* remarks on the subject.

The problem is a very simple one—"Given a certain set of words, and a certain set of tunes, how to adapt one to the other, so as to preserve the spirit of the music and the force of the words." I must say that there does not appear any great difficulties in working out this equation, but most persons that have attempted it have contrived to fail on one side or the other.

The choir to which I belong was founded several years ago by a few young men, who had no more eligible materials to work with than the boys of the Sunday school. The first Psalter we adopted was James's, which, as all your readers know, is on

the three-four principle—a principle in which, let me say, there is nothing to admire but its ingenuity. The music we used for a long time was Burns's Gregorians, which, in our simplicity, we took to be the real, genuine, original tones. Nor did we find out the mistake till we had a copy of the Oxford Psalter lent us. James was immediately discarded, and we forthwith took to Heathcote; but whether we have gained much by the change I cannot take upon me to say. Burns has contrived to ruin the music (and if any one doubts this let him compare *his* version of the eighth Tone with the real thing), but Heathcote has rendered the words complete nonsense. My ear has at last become habituated to the monstrous perversion of the English language which he forces upon us, but my feelings when I had first to sing, to the second Tone, "I will praise His name because it is so comfortable" (!), I shall never forget. The remembrance of my sensations then enable me readily to comprehend the pain which almost every other verse must give a listener unaccustomed to such barbarous pronunciation. This plan (the syllabic) is actually commended by some persons as going upon a settled rule; but it seems to me very like praising a man for keeping a watch over his lips because he never permitted himself to say anything but "yes" to any question that might be demanded of him. Equally absurd is it to say that it affords facilities to the congregation for joining in the singing. The fact is, people have not time to count syllables, and invariably follow the lead of the choir. If, then, the change occur in such a syllable as *i* in *vanity*, it will mostly take them by surprise and put them out altogether. I will say no more on this subject; for I feel sure that if the most bigotted syllable-monger could only hear the *Cantate* given in the *Parish Choir* some months since, after the Psalms for Evening had been sung out of Heathcote's book, he would be at once converted. The *Cantate*, on the syllabic plan, would go thus—



O sing unto the Lord a new song : for he hath done mar - vel - lous things.  
With his own right hand and with his holy arm : hath he gotten himself the vic - to - ry. &c.

Now hear the *Parish Choir* version.

O sing unto the Lord a new song : for he hath done marvel- things.  
With his own right hand and with his holy arm : hath he gotten him - self the vic - tory.

The effect of the last, declaimed by a full choir, is electrical. Why cannot we have the whole Book of Psalms set in this manner?

It did not, I assure you, Sir, require your valuable articles to convince us of the absurdity of the syllabic mode; and we should at once have changed Heathcote's book if we had known of anything better. When we heard that Dr. Gauntlett was going to publish an accentuated Psalter, you cannot conceive with what anxiety and impatience we waited for its appearance. Alas, when it did at length come out, how disappointed were we! I am not at all blind to its great merits. Its plan of marking the divisions is, perhaps, the very best that could be devised, and Dr. Gauntlett has executed his task, on the whole,

exceedingly well. But, then, here came the grand blunder. Dr. Gauntlett has used sixty-seven different tunes, and not divided the *Gloria* once. How any one that had been at church in his life could have been guilty of this omission is, to me, as great a puzzle as the Eleusinian mysteries. Another complaint I have against the worthy doctor is, that he has used too many tunes. Half as many would have been found quite enough. Our choir use only eight; and we find no lack of variety. In fact, Dr. Gauntlett seems to have aimed more at showing in how many different styles the Psalms might be sung, than at giving the *best* way of singing them. His book of harmonies, too, is arranged on such a wonderfully confused plan, that it is impossible to find any tune

in it without looking from one end of the tract to the other.

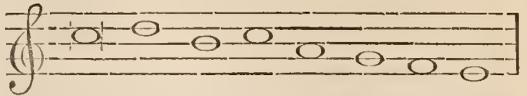
We soon discovered that Gauntlett's Psalter would not do, and we had no resource but to wait for the next. Presently Mr. Helmore's was announced, and now, we thought, we should have it. This, too, turned out not at all satisfactorily. It may seem a very homely objection, but the price placed it quite out of our reach. Twenty-four copies with a strong binding would cost little short of 12*l.*, and that we certainly could not well afford. Nor is ours at all an uncommon ease. Men that found choirs are seldom rich. They act generally like the Apostles, "silver and gold have they none, but such as they have give they" for the service of God. The costliness of Mr. Helmore's book is caused by the notation which he has adopted and which, I am bold enough to say, is quite useless. No difficulty is found in getting a score or two persons to read together; those notes marked long everybody would naturally accent, and those marked short they would as naturally pass over without stress. At the same time the changing notes are most difficult to see. Let the reader take but his eye off the page for an instant and he is lost. Admitting, however, that these are not insuperable objections, few persons will be found to prefer the plan of having only one tune to one service. The remarks of the *Theologian* on this point seem to me unanswerable:—

"Mr. Helmore \* \* has adopted the same tones to psalms the most dissimilar in character. \* \* But surely, for example, the cases of extreme joyousness and lowly supplication or bewailing cannot have the same musical expression. And yet we find the eighth Tone, second ending to be used for 130th Psalm, and for the Jubilant psalms of the last evening of the month. Now, if there be any moral character in the Gregorian Tones peculiar to each, as various writers have maintained, and as Mr. Helmore himself allows, let it be adhered to. In the best style of Chanting there must always be some danger of falling into a stiff manner, not sufficiently accommodated to the sense, since each psalm is proclaimed in the same tune, but nothing, we conceive, can more tend to this than using the same chant for laudatory and supplicatory Jubilant and Penitential psalms. No modulation of the voice can make up the deficiency \* \* But still \* \* the endings may be changed, some of which will give an almost fresh character to the tone."

Still, for those that prefer this plan, I think Mr. Helmore's book scarcely admits of improvement. I only wish he would publish another edition, with (as a general rule) one psalm to one tune. I should recommend him to use the same music, except that I should use the third ending of the first Tone; and I should have as little to do with the third ending of the third Tone as possible. Of the fifth Tone I should employ the following endings, as an occasional relief to the first ending; in the same way that the fuller mediation is used to the sixth Tone:



The following too is, I think, too beautiful to be quite lost:



I think, likewise, that the following ending of the seventh Tone might be used with great effect:



The harmonies ought to be printed at the commencement of each psalm. The same tune in a few cases, might be used to more than one psalm in succession (as, for instance, both psalms on the twenty third evening should be set to the peregrine tone) and in some others, more than one ending might be used in the same psalm. For instance, Psalm xxii might be set with great propriety to the following version of the third Tone:



At verse 22 it might be changed to—



Great as is the change in the character of the psalm, it is not greater than that of the music.

I should adopt Dr. Gauntlett's mode of division. The punctuation for *singing* should be carefully marked; and the choir should be advised to mind *all* the stops; for if this rule were acted on, the meaning would be rendered much more apparent. The character of the psalm should be well studied; and the emphatic words and clauses should be put in *italic*. Some passages, it will be found, were evidently intended to be sung as chorusses (and, perhaps, some as solos); these should be marked in the margin; and, indeed, if a running direction of *piano*, *forte*, &c. were inserted, it would be found useful in giving their due prominence to the psalms, and prevent them from becoming the unmeaning piece of vocalization which they are commonly made in cathedrals. In order to avoid the common fault of slightly pausing before the first note of mediation, the last accented syllable of the recited parts of the verse should always be marked. The Canticles should be set to various tones; the *Te Deum* to half a dozen, at the least. As for the Athanasian Creed, nothing suits it better than the chant printed for it in the *Parish Choir*; and from which, Tallis adapted his creed chant.

The size of the book ought not to be less than the Oxford Psalter, nor its price greater than 2*s.* 6*d.* To make it popular it ought to be distributed amongst the congregation; and at 6*s.* 6*d.* each that is out of the question.

A word as to the unisonous singing. At our church we compromise the matter. The gospel side sings only the air; and the epistle side, in harmony. Now, curious as it may seem to some persons, the congregation invariably listen to unison, and sing

with the part side. The reason is, probably, that unisons sound so like a solo, that people think it would be ill manners to open their mouths.

I have, &c.

A LAY CLERK.

P.S.—I think, too, that the B. endings of Helmeo's tones had better be omitted. As these and similar tunes would require no pointing, they might be printed as an appendix for use in Lent. I also would throw out the suggestion, that the proper psalms should be printed, together with the elaborate festive forms of the tones for high days.

#### PROGRESS OF CHURCH MUSIC AMONG THE DISSENTERS.

WE have on several occasions noticed the progress Church Music was making among the Dissenters in the metropolis, and more particularly in the adoption of chanting in their services. With the view of furthering the improvement both of the choir and congregation in this respect, a committee of one of the most respectable Dissenting bodies in the city lately made arrangements with Mr. C. C. Spencer, whose skill as a musician is well known, (and who has long given his attention to the subject of chanting more especially,) for the delivery of a course of six lessons. Mr. Spencer is a good churchman, and we have no doubt, therefore, that while instructing Dissenters, he will in no wise compromise a single principle of the Church, but rather avail himself of the opportunity of maintaining her claims to their respect and gratitude for having handed down so ancient and so effective a mode of celebrating the worship of Almighty God. We cannot but think, however, that these Dissenters are setting an example to our own congregations, which might be followed with incalculable advantage both to clergy and people.

#### ST. ANDREW'S CHURCH, ANCOATS, MANCHESTER.

THIS church was re-opened on St. Andrew's Day, after having undergone many improvements in its internal arrangement, not the least interesting of which is, the provision of proper accommodation for an efficient choir in what ought to be the chancel. A platform about two feet high has been erected, ascended by four steps on the north, south, and western sides; and eastward of it, the sacarium is raised two steps above the platform, so that the altar upon its footpace is now the central prominent object, distinctly visible from all parts of the church. On the north and south sides of the "Chorus Cantorum" thus formed, are placed, longitudinally, open seats for the choir and clergy, the reading-desk being formed by the prolongation of one of the seats on the north side, but having a separate book-board. These seats are of very plain design, the only ornamental portions being the bench-ends, which are enriched with poppie-heads. With these advantages, daily service was recommenced on St. Andrew's Day, with more than ordinary solemnity. The whole of the services, including the communion office, were sung, the choir numbering upwards of twenty, amateurs, and chiefly, now or formerly, teachers and scholars in the Day and Sunday Schools connected with the church. Most of the morning congregation

partook of the holy communion. The effect produced by the singing of the *Sanctus* and *Gloria in Excelsis* (the former to Gibbons's music, without organ, and the latter in unison, as in the *Parish Choir*) is described as being most striking and impressive. In the evening, the sermon was preached by the Rev Dr. Hook, vicar of Leeds.

#### CHORAL CELEBRATIONS OF CHRISTMAS.

THERE were midnight celebrations of the Holy Eucharist on the Feast of the Nativity, at Saint Andrew's, Wells-street, and at Margaret Chapel. Evensong (should it not have been matins?) commenced in the former at eleven o'clock, and in the latter at half-past ten. Both churches were filled, and the number of communicants, in each case, amounted to nearly one hundred. At Saint Andrew's (of which we are enabled to speak more particularly), the Church Service was admirably performed. The service was that of Orlando Gibbons—the anthem Handel's "There were Shepherds," to which (though Handel's music is exceptionable for such a purpose), the effective choir did full justice; the organist, Mr. Forster, displaying great taste and ability. It would have been better had there prevailed more of the Church song, and less of the colloquial recitation, on the part of the clergy. A procession took place, both before and after service, preceded by the cross, similar to that on the Feast of Saint Andrew, as described in our last number; and it produced a solemn effect at the midnight hour. We understand that the services at Margaret Chapel\* were also peculiarly solemn and affecting, the Communion Service commencing exactly at midnight.

#### NOTICES OF NEW WORKS.

DIRECTORIUM CHORI ANGLICANUM. THE CHORAL SERVICE OF THE CHURCH OF ENGLAND AND IRELAND, COMPILED FROM AUTHENTIC SOURCES. By B. S. J. B. Joule, Honorary Organist and Choir-master, at the Churches of the Holy Trinity and St. Margaret, Manchester. London: Novello.

WE are always ready to hail with hearty welcome, any publication which is designed for the furtherance of the cause to which our own humble labours are devoted—that of Church Music upon right principles, its improvement and extension; and the work before us has many claims upon our sympathy and our commendation. Mr. Joule was already favourably known to the Church as the editor of a *Guide to the celebration of Matins and Evensong*. That "Guide" was adapted for the unisonous performance of the Service, and was intended for use in places where regular choirs were not, or could not be maintained,—it was the plain-song, indeed, of the Church; and here, in this harmonized arrangement, the same song—that which has, during all ages, constituted the true voice of the Church—is preserved throughout, in its purest form. His attachment to it is unabated,

\* We have been amused at the hoax practised on the *Church and State Gazette* by some irreverent wag, who gave intelligence of a star of gas having been shot across the chapel at midnight, when the whole congregation fell on their knees singing "Hail, Star of Bethlehem!" It is needless to add that there was not a word of truth in the statement.

notwithstanding he now appears as the able compiler of a Choral Service. Nay, "he still believes in the superior advantages, and the more strict propriety of unisonous singing, in those portions in which the people are enjoined to respond: and he still considers harmonies to be 'unauthorized interpolations,' though supported by Choral usage for a considerable period, not forbidden indeed, but totally unrecognized by authoritative precept."

We cannot now go into any discussion of this point, upon which Mr. Joule, in the main, is right. But his very decided opinion upon it has not in anywise incapacitated him from presenting a very complete compilation of the Choral Service. We might take exceptions to certain arrangements of the words at the inflexions,—though these are, perhaps, but matters of taste, about which it were vain to dispute; and when, as a whole, the work is so admirably done, we would not be thought so ungracious as to carp and cavil at such things.

The harmonies, Mr. Joule states, are principally those of Tallis; "at least," he adds, "he has taken them from ancient sources, from versions which are attributed to Tallis, with how much correctness he does not pretend to say." But we more than question their correctness; for some of them are very different from what we have been accustomed to, and that in well instructed quarters, as the productions of Tallis. However, it is undoubtedly a valuable *Directorium Chori Anglicanum*; and many an English choir, we are persuaded, will be glad to adopt it, as unquestionably they may do so with the highest advantage. A very interesting preface propounds the compiler's views of the whole subject of Ecclesiastical music, which are as sound and enlightened as we could wish them to be. It is gratifying to find that honorable mention is made of the *Parish Choir*, in connection with the subject; and we are glad to observe also, that as well as having searched "the elaborate and seasonable works of the famous and prudent Mr. Richard Hooker," he has had recourse to those of the Rev. W. Bennett, as "a distinguished clergyman of our own day," and "one of the most recent writers on the Choral Service."

It is to be regretted that his "Communion Service" is only adapted to a very imperfect choir, and has little or nothing that is festal in its character. In this respect it is far below Marbeck, who has given the Gregorian tones for the Offertories and the Lord's Prayer. In Mr. Dyce's edition the ferial prefaces are added; and in that of the Scotch Communion Office the festal ones are given. But the prefaces, both festal and ferial, are still more completely adapted to their ancient music in Mr. Crompton's edition, published by Masters. Mr. Joule, besides, has not given any notation whatever for the Commandments, although these have been sung (in monotone) ever since their first introduction into the English Liturgy. (See *Hierurgia Anglicana*, and Bisse on Cathedral Worship.) An appendix or supplement to the *Directorium* would be of great value, which would contain the ancient notation of the Prefaces, Epistle and Gospel, Benediction, &c. These are now sometimes sung, even in parish churches. The inflections to

the Commandments (which are sometimes used) are of recent introduction.

The work, we must not omit to state, is very handsomely got up, in a goodly quarto form; and a small edition, containing the substance of the other, is also published for congregational use, in a form at once convenient and cheap.

*Two Sermons Preached at the Meeting of Parish Choirs at Cheadle. By the Rev. L. F. Bagot, M.A., Rector of Leigh; and the Rev. C. R. Wilbraham, M.A., Vicar of Audley.*—London: OLLIVIER.

THESE are both excellent discourses—sound in sentiment, and well adapted to their object. The first is entitled "The Angelic Nature of the Church Service;" the second, "The Praises of God in the Jewish and the Christian Church." But they obviously contemplate a celebration of musical service far beyond what the Association before which they were preached seem prepared to carry out.

*The last Hour of 1849; or, Teaching of a Spirit on New Year's Eve.*—London: CLEVER.

FULL of pious thoughts and reasonable sentiments for the new year. They are given in an allegorical form, and so presented as to excite a deep and solemn interest.

#### MUSICAL CADENCES.

*To the Editor of the Parish Choir.*

SIR,—In page thirty-nine of the present series of the *Parish Choir*, it is said of Helmore's Psalter that "a fourth cadence is given to the fourth tone, which is not in all the authorities in Gregorian music." I do not find, however, *any* fourth cadence at all in the work. Perhaps the second cadence may be meant. The *fifth* cadence of the first tone as given in Helmore, occurs also in Redhead's Psalter (eleventh day Evening Prayer). I am glad to see the series of metrical psalm tunes, and hope the same simple and pure style will be adhered to throughout. There is not, I believe, a single instance in Ravenscroft, of more than *one note* being appropriated to a syllable. May I ask whether the cadence to St. Bride's is genuine? I prefer that given in Spencer's Church Modes, and in many other authors, thus,—



## ON THE PRAYER BOOK.—OCCASIONAL OFFICES.—No. I.

## THE MINISTRATION OF PUBLIC BAPTISM OF INFANTS.

THE term PRAYER-BOOK, or BOOK OF COMMON PRAYER, is one which no churchman among us would think of giving up. It has been sanctioned by long usage and is endeared to us by many pleasing reminiscences. Still, we are bound to remark that it does not by any means convey an adequate description of that which it is used to designate. The book in question is not so much a collection of prayers, or forms of prayer, as a collection of offices. Upon its very title-page we have a far more enlarged catalogue of its contents than our household term of prayer-book would seem to imply. It is there described not as the Book of Common Prayer only, but as containing a form of common prayer among many *other* rites and ceremonial observances of the Church. These are—the order of the administration of the sacraments, the order of instruction for catechumens previous to confirmation, the order of confirmation, the form of solemnization of matrimony, the order for the visitation and communion of the sick, the order for the burial of the dead. There is also contained in it the form and manner of making, ordaining, and consecrating of bishops, priests, and deacons, together with the Psalter or Psalms of David, pointed as they are to be sung or said in churches. So that it is in fact the Ritual or Service-Book, or Book of Offices of the Church, according to the use adopted in this country. It is the exponent, the utterance of those various ministrations by which the Church, which is the spouse of Christ and “mother of us all,” instructs, guides, consoles, and ministers to her children, in the name and for the sake of Him who “loved us and gave Himself for us.” It is the voice of the Lord’s handmaid, uttered for the purpose of training, building up, and establishing in the faith of Christ, those who through her instrumentality have been brought into his presence and planted in his family. For this initiatory act itself she provides an orderly and solemn form, viz., the administration of public baptism, and ever after she tends those so admitted within her pale with the most wakeful anxiety, at hand in every circumstance and position of life to hallow our joys or calm our sorrows. She claims and undertakes to instruct our childhood, to confirm our youth, to bless and sanctify our manhood, to shed spiritual consolation over our sickness, and to praise God for our departure hence in the Lord.

Having, therefore, already conducted our readers over the two most prominent and leading divisions of our service-book, viz., the order for daily prayer and that of the administration of the holy communion, we proceed to consider those other offices which, though of less frequent occurrence, being suited, not for the ordinary but for special circumstances or states of life, are nevertheless of common interest to all.

Of these the first is the Office of Holy Baptism, the sacrament of our admission into the body of Christ. It cannot be supposed that so important a ministration of the Church as this would be suffered to remain without definite rules and a stated form for its celebration. The greatest care, we cannot help feeling, would be taken both to describe the nature

and meaning of the sacrament itself, and also to have it duly, reverently, and effectually administered. Now we may see strong proof of this in the rubrics which precede the baptismal service. In the first place, we remark that no such thing as *private baptism* is contemplated, except in cases of extreme necessity. The ministration is regarded as essentially a public one. It is TO BE USED IN THE CHURCH, and there, too, on the most public occasions.

“The people are to be admonished that it is most convenient that baptism should not be administered but upon Sundays and other holy-days, when the most number of people come together.”

And that on several accounts. For the sake of the infant to be baptized, that the fact of his having become a Christian may be publicly known, and that so he may acquire a place in the good wishes and prayers of those who have witnessed or heard of his admission into the common family. For the sake also of the congregation, that they, in *his* profession, may be reminded of their own; that having the fact of holy baptism, its meaning and bearings, brought frequently before them, they may be kept alive to a sense of the responsibilities which they themselves, at the like epoch of their own lives, once for all incurred. “For which cause also,” continues the rubric, “it is expedient that baptism be ministered in the vulgar tongue.” May we not in some measure attribute the loose notions and heretical views which prevail on the subject of holy baptism to the very general neglect into which this direction has been suffered to fall? The sacrament itself, together with the Church’s exposition of it, having been withdrawn from the general eye, its true meaning has escaped the general mind, and men have ceased to believe in that of which they are so rarely reminded.

But, besides the infant and congregation, there is a third party concerned in the administration of public baptism, and a most important part they have to perform both then and afterwards. We allude to the god-parents. In the early times of the Church, when Christian parents were liable to be cut off at any moment by the sword of persecution, it became a point of duty as well as of charity to provide persons who would take an interest in the newly-baptized, in case they should be deprived of their natural protectors. We find such persons accordingly mentioned by Tertullian, a writer of the second and third centuries, under the name of Sponsors, or Sureties: Sponsors, as answering and promising for the child; Sureties, as giving security to the Church concerning his or her bringing up. And because of the obvious advantages of this custom in connexion with infants, who are always liable to be deprived of their parents, and in any case can hardly have too many Christian friends, it has been continued to the present day. The parties so engaging we usually term Godparents, as having contracted for the infant whom they bring to Holy Baptism a new spiritual relationship, and so being his parents towards God; his parents in relation to the new and divine birth which then takes place in him. Hence the provision made by more than one ancient synod in this country, and retained in the rubric, to which we come next. “And note that there shall be for every male child to be baptized, two godfathers and one godmother; and for every female one godfather and two godmothers.”

We may add, that by the 29th canon, “No parent

is to be admitted to answer as godfather for his own child." For, says Wheatly, "the parents are already engaged under such strict bonds, both by nature and religion, to take care of their children's education, that the Church does not think she can lay them under greater; but still makes provision, that if, notwithstanding these obligations, the parents should be negligent, or if it should please God to take them to himself before their children be grown up, there yet may be others, upon whom it shall lie to see that the children do not want due instructions by means of such carelessness or death of their parents. And for a farther prevention of people's entering upon this charge before they are capable of understanding the trust they take upon themselves, it is further provided by the above-mentioned canon, that 'no person be admitted godfather or godmother, before the said person so undertaking hath received the holy communion.'"

We may here see the reason why it is directed, in addition, that "when there are children to be baptized, the parents shall give knowledge thereof overnight, or in the morning before the beginning of Morning Prayer, to the curate." This is clearly to give the curate an opportunity of ascertaining whether the sponsors are such as the Church contemplates, and also of instructing them in the duties required. But here again is an instance of the neglect of the directions of the Church being productive of most evil consequences. The implied investigation has been very generally omitted; the giving notice itself has been dropped, and most unfit persons have been suffered to undertake the duties of sponsorship. In many instances, the spiritual relationship has been assumed as a matter of course, as if there were no responsibilities attached to it, whereas the very title of sponsors or godparents shows that there must be some, for the performance or non-performance of which they will be answerable to God. It may be as well, therefore, to ascertain here in the outset what those duties are. A brief summary of them is contained in the charge or exhortation made to the godfathers and godmothers at the close of the baptismal service. The child having, through their lips, made many solemn promises, it becomes "their parts and duties to see that the infant be taught, so soon as he shall be able to learn" what is the nature of those promises. Observe the expression: "to see that he be taught; to see that he be virtuously brought up." It is not expected of the godparents that they shall actually teach or train the children for whom they stand in the promises and duties there undertaken, but only see that they be so taught and trained. Upon the parents, as having, in the persons of their children, immortal souls entrusted to their care to be trained for heaven, will rest the more immediate and more pressing burden of the responsibility. To them must their children mainly look for instruction in the knowledge and for example in the love and obedience of Christ, and in the fear and worship of God. Where parents take this course of their own accord, godparents have nothing farther to do in the matter, beyond testifying an active interest in the welfare of their godchild. But where the parents neglect their solemn duties, where they neither call upon the child to hear sermons (that is, lead it to church), nor see that it be taught to believe, or pray, or to love God, then it will be for the godparents to use with the

parents of the child their influence and admonition. If a deaf ear be turned to them, or offence given by them, they can do no more than offer up their prayers for a better state of things. In all other respects their duty is done. They have delivered their souls. Still even thus much responsibility cannot be discharged, as every one may see, but by earnest and conscientious Christians, nor ought any, except such, to undertake it. Hence the care of the Church to have this fact ascertained in the first instance, as shewn by the notice required to be given to the curate.

These preliminaries arranged, the people with the children are to be "ready at the font either immediately after the last lesson at Morning Prayer, or else immediately after the last lesson at Evening Prayer, as the curate by his discretion shall appoint." By a canon of the Council of Durham, A.D. 1220, it was enacted, "There shall be, in every church where Baptism is administered, a font of stone or other material, of competent size, which shall be decently covered, and reverently kept, and not converted into other uses." By the 81st canon of our own Church, it is provided that "there shall be a font of stone in every church and chapel where Baptism is to be ministered, the same to be set in the ancient usual places; in which only font the minister shall baptize publicly." This "ancient usual place," in all cases where the font stood within the church, was at the west end near the entrance, as typifying the admittance gained through that sacrament into the Christian family.

The font so placed, is "then to be filled with pure water." The object of this direction is to ensure a distinct consecration of fresh water every time the Sacrament is administered. It means to say that the same water shall not be used more than once, as was formerly the case. By an ancient canon of the English Church, it was provided that the water wherewith a child might have been baptized should not be kept above seven days in the font. Later, as in the period immediately preceding the Reformation, it became the custom to change it only once a month. The present Rubric directs that after every Baptism the water shall be removed, and fresh consecrated upon every fresh occasion.

Of the parties assembled round the newly filled font, the Priest, coming and standing there, is to ask—not in an under tone, and as though to gain a piece of private information, but aloud and solemnly, as commencing the Service with a testimony to the "one Lord, one faith, one Baptism,"—"hath this child been already baptized or no?" If so, I dare not re-baptize him, for Baptism once given can never be renewed. But if not, then I will proceed to administer the Sacrament; and he forthwith commences the exhortation, "Dearly beloved," addressed to all present. In this exhortation is stated the great truth on which the necessity of the Sacrament of Baptism rests, the fact, namely, of original sin. We are "all conceived and born in sin;" here is the first statement. It is necessary, therefore, and indispensable that we be "born anew," for otherwise we "cannot enter into the kingdom of God;" here is the second statement. But how to be born anew? Through the means of Christ's appointing; the holy Sacrament of Baptism; such is the third statement. We are to "call upon God that the child may be baptized with

water and the Holy Ghost, and received into Christ's holy Church, and be made a lively member of the same." The Church would seem to contemplate a Christian parent thus arguing: "My child, pure and innocent as he appears outwardly, is yet the offspring of a rebellious and fallen race, tainted with transmitted sin, and, therefore, impure and displeasing in the sight of God. (See Gen. viii. 21; Job xiv. 4; Rom. v. 13., &c.) I cannot rest so long as he remains in such a sad position. Is there any way of delivering him out of it, and getting him restored to God's favour? The only way I know of, the only way which Scripture points out of obtaining the favour of God is through Christ. Could I, then, bring my child to Christ, and gain an interest for him there, I might hope that so he would be reconciled to God. But how bring him to Christ, how have him presented in such a way as that Christ shall receive him? I read of those early converts who, through the ministry of the Apostles, were brought to Christ with this object, that they were invariably baptized. At the close of the first Christian sermon ever preached, when those who heard it were "pricked in their heart," and asked of St. Peter, the preacher, what they were to do, he answered, "Repent and be baptized every one of you in the name of Jesus Christ for the remission of sins, and ye shall receive the gift of the Holy Ghost." (Acts ii. 38.) Of St. Paul himself, I read that, on his conversion from the ranks of those who opposed the truth, when he would seek union with Christ in order to obtain reconciliation with God, he was bidden to "arise and be baptized and wash away his sins. (Acts xxii. 10.) Although converted I find that he was not born again, that his sins were not washed away, that he had not become a new creature, until he had been baptized. In allusion to this subject he writes afterwards to Titus, that God hath "saved us by the washing of regeneration and renewing of the Holy Ghost." (Tit. iii. 5.) In another place (Gal. iii. 27.), "As many of you as have been baptized into Christ have put on Christ;" and in another (1. Cor. xii. 13), "By one spirit are we all baptized into one body." Hence, too, I can understand St. Peter's meaning when he says (1 Peter iii. 21), that "Baptism doth now save us," namely, that it is the instrument appointed by Christ for making us members of His body, and by virtue of that membership, new creatures, pleasing and acceptable to God. The doctrine and practice of the Apostles in this respect seem to be most clear and unanimous. And by their doctrine and practice, he will go on to reflect, is explained and illustrated to my mind, the meaning of our Lord's declarations on the same subject. He had said, in the first instance, that a man *must* be born again, otherwise he could not enter the Kingdom of Heaven. Then lest any should be at a loss to understand those words, in themselves so difficult and mysterious, He added, "except a man be born again of water, and of the spirit, he cannot enter into the kingdom of God," (John iii. 3, 5,) and lastly, lest even here there might be some difficulty or misapprehension of His meaning; when about to withdraw His bodily presence from the Apostles, He charged them to "go and make disciples of all nations, baptizing them." (Matt. xxviii. 23, 19.) In the present case, therefore, wishing to make a disciple of this child, wishing to have him born again from his original state of condemnation, I bring him

to the sacrament of baptism, nor have I the slightest shadow of a doubt, that being so brought in faith and humble reliance on the Saviour's promises, he will be made partaker of its blessings, and be effectually reconciled unto God through Christ in the way of His appointing.

Hereupon follow two prayers or collects, framed after the usual pattern of the Church's prayers, that is to say, assigning to God in the outset, a particular attribute or act of mercy, on that founding a petition, and then, lastly, committing the whole to Christ. Both prayers are in substance the same, viz. that God would vouchsafe to the child in question all the benefits of the sacrament, washing him from sin, and sanctifying him with the Holy Ghost, delivering him from a state of wrath, and admitting him into a state of grace through the spiritual regeneration then and there looked for. That he would further preserve him in that happy state until he should come finally to inherit the perfected and eternal kingdom of Glory. The use of *two prayers* in this place, may serve to shew the earnest and importunate spirit in which the Church would have us apply for the granting of so great blessings.

But it is possible that a question may occur to men's minds as to the validity of *infant* baptism. It is possible that a doubt may exist, even among well meaning persons, whether Christ meant to include *them* within the limits of His life-giving promise and sacrament. To put an end to all such doubts, the Church now quotes, applies, and interprets in connexion with the sacrament of baptism, the words of our Lord, "Suffer the *little children* to come unto me, and forbid them not," and to one duly conscious of the nature, the extent and effects of original sin, the text here cited will no doubt be a sufficient warrant for the practice. With such a one the question will be, not, has God anywhere expressly commanded me to bring my children to be baptized, but, is there anything in His word which ought to prevent my bringing them? Any general declaration of God's willingness and desire to take infants into His favour, will abundantly justify the use of such special means as may be duly appointed for the purpose. Christ will be frankly taken at His word. The interpretation placed upon that word by the Church, will be thankfully received. "Suffer little children to come unto me," will be regarded as a gracious permission, nay as an imperative command, for the baptism of infants.

All this will be quite independent of the consideration, which yet ought to be mentioned, that our Lord when commissioning the Apostles to baptize (a practice to which as Jews, they had long been accustomed, using it always in the case of proselytes) neither made or intended to make any change in the mode of performing the rite. Now that mode was invariably, to baptize the *whole family*, children included. In which the accustomed manner of the Jewish rite, we cannot doubt that the Apostles would administer the Christian sacrament. Such considerations are quite sufficient to impress any religious parent with a "persuasion of God's good will" towards the infant whom he brings to holy baptism; quite sufficient to make him raise the glad, yet humble strain of thanksgiving which follows, on the recollection of baptismal grace bestowed upon himself in years gone by, and to pray fervently that God would grant the like act of

mercy to his child, that he, too, may "be born again, and be made an heir of everlasting salvation."—J.W.  
(To be continued.)

### EARLY ORGAN BUILDERS IN ENGLAND.

As the author of the interesting *Account of Organs built in England*, more than once quoted in the pages of the *Parish Choir*, confines himself to remarks on organs and organ builders posterior to the Restoration, merely mentioning in his preface four builders, Loosemore, Dallam, Preston, and Thamar, who flourished immediately before that period, the following notices of builders, and of organs built by them, at a much earlier period, may be interesting to some of our readers.

The earliest organ builder in this country of whom I find any trace, is William Wotton, of Oxford, who flourished in the latter part of the fifteenth century. An indenture exists, which was made in 1487 between R. Fitzjames, warden of Merton College, and William Wotton, of the town of Oxford, by which he undertakes to make a pair of organs like the organs of the Chapel of St. Mary Magdalene College, against the vigil of Whitsunday, 1489, for the price of 28*l*. The organ in Magdalene Chapel had been set up by him not long before, as appears by an entry in the *Libri Computi* of that College for the years 1486-7 of a payment to him of 13*l*. in part for one pair of organs: "Sol. Willielmo Wotton, Orkynmaker, pro uno pari organorum in parte 13*l*." and two or three years after, a further payment occurs to him for repairs to this organ, "1488-9, Sol. Willo. Wotton, pro reparacione organorum 40*s*." Which is the last mention I have found of Wotton's name.

I must here notice the proof which the fact of his building an organ for Merton College, incidentally affords of the existence of a Choral Service in that Chapel. I do not know when that service was discontinued, or when Wotton's organ disappeared; \* but that which he set up at Magdalene Chapel was probably soon replaced by another, or enlarged; for in 1509 a part-payment is entered for organs to John Chamberlyn or Chamberlaine; that society seem indeed, to have expended large sums on successive organs for their Chapel. Thus, in 1526 there is an entry of organs purchased for them by Robert Perrot, a very eminent musician, who was afterwards organist and master of the choristers of that College.

Thomas Smyth was an organ builder in London in the early part of this century. A payment to him in 1514 is thus recorded in the accounts of the churchwardens of St. Margaret's, Westminster, "Item, paid to Thomas Smyth, orgone maker, for mendyng of the grete orgones xl*s*., and for the small orgones v*s*.†

Another organ builder of that period was named Wyght, or White. Entries of payments to him for work done to the organ of the Chapel, occur in the Magdalene books from 1531 to 1545. One of them is remarkable on more accounts than one, "1531, Magistro White, organorum factore, pro reparat. duo-

rum par. organorum in choro."\* From the title *Magister* here given him, I have little hesitation in identifying him with the celebrated church writer Robert White, who probably united the art of constructing organs with his higher musical pursuits. I have not discovered any organ which was built by White, nor by another person whose name is variously written John Schowt or Stut, who flourished about the same period, 1529-30; and whom, I conjecture, from his name, to have been a German.

A little later I find an organ builder of the name of Broughe, who appears to have set up a new organ at St. Margaret's, Westminster, thus noticed in the churchwardens accounts there. "1590, payde to Mr. Broughe, for changinge of our organs for a payre of his, viij*l*."

An organ builder flourished at the close of the sixteenth century, who, though his name is now forgotten, seems to have been extensively employed in his day—John Chappington. He appears to have built an organ for Westminster Abbey about 1596; at least I find him in that year selling the old organ of that Collegiate Church to the churchwardens of St. Margaret's. "Paid to Mr. Chapington for the organs of the Colledge, xiiij*l*. xiiij*s*. iiij*d*., and the old organs, [Broughe's organ built in 1590?] do remayne in the parish church to be sold by the churchwardens."† And again the next year, 1597, a farther payment "to Chapington for the organs lxxv*s*. viij*d*. One organ at least of Chappington's remains to this day, viz: that which he built in 1597 for Magdalene College, Oxford, and of the payment for which a memorandum very well worth preserving exists in the *Libri Computi* of that society.

Impensæ pro organis Mro. Chappington 35*l*. 13*s*. 8*d*.  
Pro color. et deaurat. eadem . . . 2 2 0  
Pro wainscot circa eadem . . . 3 14 0

The second item of two guineas for painting and gilding (a very large amount when it is compared with the price of the instrument itself, and that (3*l*. 14*s*.) I presume, of the case,) proves that it must have been very handsomely ornamented,‡ and, with the entry in the note, seems to show it to have been customary at that period to decorate the organ with gold and colours. The history of this organ is accurately traced by the talented author of the little volume noticed at the commencement of this article. After having been repaired by Dalham|| it was removed by Cromwell, in 1649, to Hampton Court Palace, and given back to the College at the Restoration. It remained in Magdalene Chapel until it was replaced, in 1740, by a new organ by Schwarbrook, the gift of

\* The two pair of organs in choir would seem as if the organs as well as the voices were used antiphonally. But this is remarkable in so small a Chapel as that of Magdalene.

† They were "soulde by the consent of a vestrye for vii*l*. ii*s*. iiij*d*." in 1599.

‡ Chappington seems generally to have richly decorated his organs; thus he is paid, in 1599, by the churchwardens of St. Margaret's, not only "xxx*s*. for settinge up of the organs" [i. e. of the College purchased from him three years before] "and tuncinge of them," but also "for painting the organs xxxviij*s*." and "for the mountinge of the organ case ij*s*. x*d*."

|| The *libri computi* contain payments "1615, Dalham, reparanti organa;" "1632, Dalham, pro organis reparat.;" "1637, Dallum [de] Yorke, reparanti organa."

\* I have heard that it was exchanged by the fellows for a pair of globes.

† For this and many other curious extracts from these accounts connected with the organ and the music of St. Margaret's, I am indebted to the Reverend Mackenzie Walcott, the historian of that Church and Parish.

Ralph Freeman, Esq.,\* when it was again removed, to the Abbey Church of Tewksbury, where it now remains, probably the sole instance in this country of an organ of the sixteenth century existing and in use at this day.

It may not be uninteresting, as an illustration of the gradual change in the price of organs and in the value of money—from 28*l.*, the value of Wotton's organ in 1487, to nearly as many hundreds charged by builders of the present day—to trace the successive organs of Westminster Abbey since that which Chappington seems to have set up there in 1596. This, I presume, was the organ destroyed by the Puritans in 1643. It was replaced in 1662 by a new organ, which cost 120*l.* This was the organ on which Blow, Purcell, and Croft played. It stood on the north side of the choir, over the stalls, and seems from the view of it in Sandford's 'Coronation of James II.,' (see *Parish Choir*, vol. i. p. 160, note) to have been a small instrument with diapered pipes. When it was removed from the Abbey it was given or sold to St. Margaret's, Westminster; and the remains of it, after lying for many years in the tower, were disposed of by the churchwardens about thirty years ago. It gave place, in 1730, to the present instrument, built by Shrider and Jordan, at a cost 1000*l.*, of which the opening, recorded in the Precentor's book at Westminster, is noticed in vol. i. p. 160, note, and a full description of which, in its present state, is given in vol. ii. p. 69.

While mentioning Shrider's organ, it may be worth noticing that it is difficult to reconcile the tradition that Shrider married Father Schmidt's daughter, and succeeded him in his business, and so had his secret or method of constructing and voicing his organ pipes (though it seems to have the support of almost contemporary authority†) with the following entry in an old book of burials in the library of St. Peter's, Westminster:—"Mrs. Hellen Shrider died March 21, 1752, aged 65 years, and was buried y<sup>e</sup> 27, in the South Cloyster, on her father, Mr. Thos. Jennings." Jennings was a gentleman of the Chapel Royal and of the Choir at Westminster. Many entries of Shrider's family occur in the same volume. Had he first married Bernard Schmidt's daughter, and after her death her whose burial is thus recorded?

C.

### THE PSALTER NOTED.

To the Editor of the *Parish Choir*.

MR. EDITOR,—In the last number of the *Parish Choir*, I observe that one of your correspondents makes mention of the version, alluded to by you in October last, of the cadence of the 6th Gregorian tone, and that he considers it preferable to that given by Mr. Helmore, in his "Psalter noted," in which an isochronous reading of the cadence, with an accent upon the antepenultimate, is used. As the subject has lately much occupied my attention, I should feel obliged, if you would make known, through the medium of your valuable periodical, the result of my investigation. I am encouraged the

more to make this request, from the circumstance of having before me both private information as to the foreign usage, and some expensive works which may not be within the reach of many of your readers. From these sources then, I find that both the notation, and the actual mode of performing the cadence, differs in the Continental Churches; and, if therefore, some discrepancy should prevail among ourselves (who for so long a time have lost the *traditional* reading altogether,) in the attempt to restore the use of *this*, as well as the other ancient melodies, it cannot be matter of very great surprise. Again, the doctrine of syllabic accent is so different in English, and in the Continental languages, that we can readily conceive some modes of musical accentuation, as being admirably suited to foreign words, which require modification in our own. The character of the chanting, even of Latin words, may be expected to be more or less affected by that of the vernacular tongue, in each case.

A third remark, which I would premise is, that it is by no means a rule that bonded (or slurred) notes in the Gregorian music are to be sung *faster* than if detached or *not* slurred; nor again, is the accent to be determined by the slurs or bonding; since it may be the first note, or the last, or neither, which is accented. The truth is, that in some cases, where the accent is marked in "Mr. Helmore's Psalter," for the sake, doubtless, of facilitating the English use, the foreign would scarcely make any accent at all. With our strong syllabic accent, it seems to me impossible not to make more of the musical accent in these chants than our neighbours; nor am I disposed to think this in itself a disadvantage, alive as I am to the difficulty arising from the tendency of our language to throw the accent back as far as possible from the end of our words, and the consequent huddling together of many short syllables, towards their close.

The arrangers of our chants cannot, however, be held responsible for this. All that can in reason be demanded at their hands is, that in setting this music to English words, they study the genius of both, and be not deterred from accommodating the music to the words, because a false system of chanting has been in vogue in England for some time past, nor the words to the music by an overstrained affectation of foreign technicalities.

It is well, indeed, that there is an unbroken tradition anywhere; nor would it be right but that this should be used for the purpose of studying the true style and characteristic features of the Psalm tones; but having ascertained these, let the restorers of Ecclesiastical music (in this, as in everything else, which they hold as a part of their Catholic inheritance,) while they reverence antiquity, nevertheless pursue an independent line of obedience to the *spirit*, rather than the letter of the law, thus following in the wake of our great Reformers, by holding fast that which is good, and at the same time "doing all things to edification." It appears to me that such a line of conduct will almost necessarily develop itself, in the case of setting English words to the Gregorian Psalm tones, according to the rule of Archbishop Cranmer, of setting as far as may be, a note to a syllable. While, therefore, I observe in Mr. Helmore's work a sufficient freedom from a blind obedience to this rule (for he avails himself freely of the

\* Schwarbrook's organ, successively repaired by Byfield, and in 1831 by Blyth, is the present organ of Magdalen Chapel.

† See *Account of Organs built in England, &c.* pp. 36 and 67.

license allowed in the words, "as far as may be," and, therefore, slurs his notes, whenever good taste, and a due appreciation of the general character of the melody requires,) I am also glad to find, that he has not given the Church in this country a mechanically contrived setting, borrowed from the technicalities of the Latin arrangement. I confess I think he has used a just discrimination in this respect, which it will be well for all Church restorers to follow.

Having made these prefatory remarks, permit me to remind your correspondent, that so far from the reading in the 1st and 6th tones in Mr. Helmore's version being alike, and in consequence the "individuality," of each suffering, *his* mode of accentuation gives a decided variety of effect (corresponding with the most authentic specimens of those ancient tones,) which that adopted by the author of the version before mentioned, as given in the 41st Number (May, 1849,) of the Parish Choir, goes very far, if not wholly to destroy.

Psalter Noted, Ac. Harm., 6th Tone.  
(Cadence)



Do., 1st Tone.



Parish Choir, 6th Tone.

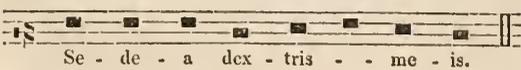
It will be observed that between the first and second of the above, the accent does not *once* fall upon the same note, whereas in the Parish Choir version, the most important note, viz., the penultimate, is precisely like the first tone. Now (as far as has yet been proved) this may be either right or wrong, but no one will fail to see that as far as the *accent* is concerned, the Psalter has the advantage in variety. But it will perhaps be urged on the other hand, that the shortening of the two notes immediately preceding the penultimate gives a very different character to the Parish Choir version. Granted; but what if this can be proved to be wrong by competent authority? I have reasons which I doubt not your candour will allow me to state, for thinking that these two notes ought either *not* to be shortened at all, or not in the way recommended. Certain it is that the *best* authorities give all the notes alike.

For instance, Alfieri and Janssen and all manuals which quote them, give—



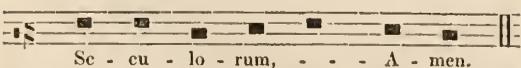
Et sic fi - - - ni - tur.

La Feillée gives the same notes with other words, thus—



Se - de - a dex - tris - - me - is.

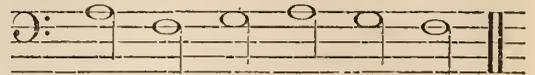
Another author gives—



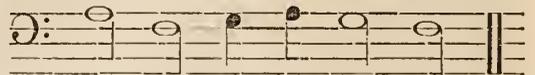
Se - cu - lo - rum, - - - A - men.

Now I can see nothing in the above examples but what would lead to the conclusion that, if we wished

to represent them according to *modern* notation, we must do so thus—



and, if this be the case, then the following example



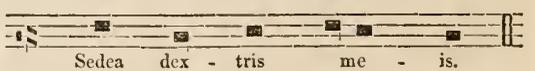
finds *here* no justification. Again, I am at a loss to discover that we should err (making due allowance of course for the repugnance the Gregorian note always feels to the shackles of bars) if we divided it thus—



but this again would be no defence for the two crotchets in the annexed example—



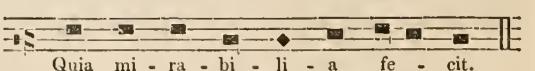
but rather a confirmation of the accuracy of the "Psalter noted." In corroboration of this view, I may add that in all modern settings of the 6th tone (including those of V. Novello both in his recent and more early harmonization), the cadence is accented as above; and in Mr. Lambert's "Vesper Psalter" lately printed, I find the cadence of the 6th tone marked thus—



Sede dex - tris me - is.

Here the long  is not used to indicate a prolongation of the sound, *but to mark the accent*, and it is distinctly stated in the advertisement at the beginning of this work that "the utmost care has been taken by the editors to adhere to the best authenticated traditions, in order to avoid offering the public an arbitrary system of their own."

In the Mechlin Vesperal I find the following cadence of the 6th tone—



Quia mi - ra - bi - li - a fe - cit.

and in the preface I read "Melodias Psalmorum nostrum Vesperale representat, quales in optimis MSS. conservate fuerunt; quales etiam impressae reperiuntur in Directorio Chori, quod sub pontificatu Sixti Papæ V Romæ Vulgavit Joannes Guidetti Bononiensis." (Our Vesperal exhibits the Psalm Melodies as they have been preserved in the best manuscripts, and as they were printed in the *Directorium Chori* published at Rome by J. G. B. during the Pontificate of Sixtus V.)

This accumulation of testimony to the accuracy of Mr. Helmore's version is to my own mind so satisfactory, that I am unwilling to weaken the impression upon your readers by any additional remarks on this point.

I must now ask permission to add a remark or two respecting the characteristics of the Gregorian modes. These belong to the tones or scales in which these psalm-tones or chants are written, and not *specially*

to the psalm-tones themselves. Now, as cheerful music is frequently to be met with in the modern minor scale of which it is usually predicated that it is *sorrowful*, and as much music of a sorrowful sentiment is also composed in the major scale, which on the other hand is generally of a *joyful* character, so I conceive that the characteristics of the ecclesiastical modes do not necessarily attach to every composition written, or *said* to be written in them,—and that it is therefore somewhat fanciful to quarrel with the adaptation of any of these tones to any of the psalms. That this view was taken at the era of the Restoration is pretty evident from a reference to the Directory of John Playford, where we find that a particular tone was appointed for every day in the week, and thus the whole Psalter would of necessity come in the course of a certain cycle to be chanted to each. Besides this, the variation of harmony may, at any time, either effect a modulation of the music from one tone to another, or, *without* any change of the mode, has energy in itself to give an almost endless variety of expression to the same melody. For my own part, I shall not easily forget the impression produced upon my mind some months since, at the New Church at Morpeth, by an introduction of the second harmony provided by Mr. Helmore for the 4th evening, at the words “O praise the Lord ye that fear him,” (Ps. xxii, v. 23) and my chief reason for making mention of it, is to shew how much may be effected by a judicious use of the materials provided in the “Accompanying Harmonies. I have just been informed that there is a choir in Sussex where *all* the harmonies belonging to any of the chants in the ‘Psalter noted’ have been collected and transposed, so that the organist may vary them *ad lib.*, and, as is remarked in the last number of the “Ecclesiologist,” it is doubtless by no means the intention of Mr. Helmore to foreclose the use of any other accompaniments, or to prescribe the key in which the Psalter shall be invariably sung, but rather to open the door to a style of harmonization more truly ecclesiastical, and in keeping with the melodies themselves, than could be derived exclusively from the modern major and minor scales, and in subjection to the modern laws of affinity and profession.

Before I conclude this paper, I must crave permission to make an observation or two upon the letter of “a Lay Clerk,” which appears in your last number. Your correspondent, after informing us that we are in want of a good Psalter—that all have signally failed, who have attempted to supply this want—that he belongs to a choir founded several years ago, which, since its formation, has adopted three different psalters; in the first of which he finds nothing but the ingenuity of its three four principle; in the second, nothing but words which are rendered complete nonsense; and in the third, sixty-seven different tunes, but no “Glorias” divided, falls into a reverie as to how it was possible that Dr. Gauntlett could ever have gone to church, &c. &c. He then goes on to say (in speaking of Mr. Helmore’s Psalter), that *it* is not at all satisfactory, as twenty-four copies would cost £12., and *that* only in consequence of the *notation*, which in *his* estimation is quite useless. To this I answer, that if the Psalter noted *is* rather expensive at present (which I cannot say I consider it to be myself), there is little doubt that a cheaper edition will be brought out, provided that such support is

guaranteed as would justify the necessary risk. It does not, however, appear that *all* members of choirs consider the price of Mr. Helmore’s Psalter so very exorbitant, for I have been informed, upon very good authority, that a second edition is now printing to meet the increasing demand for the work. An exception is, I perceive, taken to the *changing* notes in the “Psalter noted,” on the plea that they are *difficult* to see; but I confess I cannot comprehend that it is more difficult to read a change of notes in the Psalter than in any other piece of music; and as to the objection that “if you take your eye off the page for an instant you are lost,” I consider it to be an advantage rather than otherwise, as it must necessarily induce an attention to the Psalms much to be desired. I can readily imagine that to an ear so perfect as that of your correspondent, a number of chants in the course of a morning or afternoon service would be extremely refreshing, but he must remember that all men are not equally gifted with himself, and although it may be very easy for *him* to change the tune with every Psalm, it does not at all follow that it may be so to every one else. The impression upon my mind is, that the practice he recommends is *not* adopted in any of the churches I have visited on the Continent, and I have heard many of the finest choirs in France, Belgium, and Germany.

Lastly, it seems to me highly inconsistent in your correspondent to object to Mr. Helmore’s Psalter on the score of want of variety, when at the same time he finds fault with Dr. Gauntlett’s Psalter, because *it* boasts sixty-seven varieties instead of *thirty-five and a half*, which is the number pronounced to be “quite enough” by the “Lay Clerk.” With all humility, then, I should recommend your correspondent to favour the world with *his* edition of the Psalter, for with his mine of information on the subject, he will, of course, easily surmount those difficulties which have proved so signally fatal to all his predecessors. With many apologies for the length of this letter, which nothing but the importance of the subject would justify, I have the honour to be,

Your obedient humble Servant,

“A GREAT ADMIRER OF THE PSALTER NOTED.”  
York Terrace, Regent’s Park.  
February 23rd, 1850.

## CONGREGATIONAL PSALMODY.

To the Editor of the Parish Choir.

SIR,—The article headed “Rev. J. J. Waite and Sacred Music” in the current number of the *Christian Witness*, is so excellent and practical on the subject of congregational singing, that I cannot refrain from calling your attention to it, in the hope that some time or other you may extract parts of it for your pages, since it appears to me to contain advice which musical churchmen need quite as much as Mr. Waite and his classes.

Whilst on the subject of the Dissenters’ psalmody, allow me to bear my testimony to the excellency of the lessons in chanting which Mr. C. C. Spencer is now giving to a large London congregation, and to which reference was made in the last number of the *Parish Choir*. Their chanting was previously superior to most that is to be heard, but this gentleman has given it an additional life and meaning, and the progress of those he is instructing is so rapid that I

cannot but wish that we churchmen may follow an example we ought to have been the first to set.

If a single congregation be unable to furnish a sufficient number of persons interested in the matter, or equal to bearing the expense, surely two or three in proximate localities, headed and encouraged by their respective clergy, might unite together, and in this case the cost to each person need not be considerable. I believe the main elements of success in practice meetings of this kind are:—

1. That they be thoroughly announced and their objects explained to those for whom they are intended.

2. That an efficient leader be obtained.

3. That the clergy and more influential of the laity in the respective congregations, countenance them by their presence and by singing themselves.

4. That they be attended with very little expense to the individuals who meet.

This last object must be attained either by the donations of the wealthier, or, which is far better, if it can be done, by securing a large class, for however trifling the sum required for admission, a regular attendance is then much more likely to ensue than if no change at all were made. It is, however, only right that the very poor should be admitted gratuitously.

I may inform you that a committee of the congregation referred to, has arranged with Mr. Spencer for a second course to consist of twelve lessons for the practice of anthems (selected chiefly from the *Parish Choir*) in addition to chanting, and to which more publicity will be given with the view of bringing the subject under the notice of dissenting congregations generally, and it is anticipated a large and effective class will be the result.

Should the article to which I have directed your attention, or the hints I have ventured to throw out, serve in the smallest degree the cause of church music in which you labour, it will be a gratification to

J. X. G.

London, Feb. 5, 1850.

[From the article alluded to, we extract the following excellent remarks:]

I would look on the music of the sanctuary—congregational Christian psalmody—as a thing by itself; by no means a copy of the music of the concert-room, but a distinct branch of musical science, having its own laws, principles, characters, and objects; and these not wholly musical, but in a greater and higher degree religious also. And among these laws I would place the following:

1. That the music of the sanctuary should always be such as not only to permit, but to encourage *all* to join, whether taught or untaught; no amount of scientific accuracy, or musical beauty can compensate a deficiency in congregational adaptation.

2. That there should, therefore, always be that decided prominence of the melody, which may enable strangers, or uneducated singers, pleasantly and easily to unite.

3. That, instead of teaching that they should not join here, we should make it understood that this is the proper place for the unlearned; that all who cannot sustain their proper part should feel that they have a home and refuge here.

4. That while the studies of harmonies should be encouraged as a means of rendering the effect of our singing richer, it should be understood that they are not essential to good congregational singing; and that their use to such

an extent as in the concert-room, or as to confuse strangers or untaught persons, is not desirable.\*

5. And that the melody should be of such a character, and sung at such a pitch, that all may be able, without discomfort, to join in singing it. Most of our old church music is so arranged; and certainly a large proportion of the fine melodies which Mr. Waite's admirable taste has brought before the public, may be followed in unison with very little difficulty.

I would sum the matter up by suggesting, that instead saying... "Let no male voice pollute the air," our rule should be, "Let the air be such that no voice, male or female, high or low, *can pollute it*, such that no voice may be prevented joining in it."

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

SIR,—Your correspondent "A Lay Clerk" has done me the honour to mention "the great merits" of my Gregorian Psalter, but complains of three errors.

1. Omitting the Gloria. 2. Too many tunes, and, 3. Misarrangement of the chants in the choir and organ parts.

As to the 1st, I wished to print the Doxology, but my publisher was determined to have that which the lay clerk wants—a cheap Psalter, and he used as an argument for its omission the opinion that a man who could sing through six or eight verses of a psalm to any chant, would surely be so thoroughly acquainted with the accent of the chant as to labour under no difficulty in singing the Doxology. I thought so too, hence its omission.

2nd. For years I have been in the daily position of hearing the olden chants abused; and, wishing to give them a good chance, I selected 67 from upwards of 500, that willing people might see how marvelously they expressed the poetic feeling of the Psalms. There are about 500 Anglican chants now in use, and surely 67 are not too many for those who like the olden forms? The "Lay Clerk" thinks eight sufficient. I cannot think the 150 Psalms require only eight chants. Many people imagine there is no such thing as an adagio chant. A gentleman, formerly of the Chapel Royal, has recently edited a book on chanting, in which he avows there is no such thing as a slow chant, and in many churches where the ancient chants are sung, one brisk time is always retained. This is not my notion of chanting, nor is it of the olden chants. To those who sing the olden chants all in one time, eight chants may be sufficient, but with those who think music is a means to increase the emotion of the poetry, 67 may not be too many.

3rd. The chants are arranged according to their tones. This my publisher did to make a cheap book and to avoid repetition. The daily order might have been better, but then the "Lay Clerk" gets 67 chants for 8d. and a Psalter for 2s.

I am, Sir, your obedient Servant,

H. J. GAUNTLETT.

3, Newman St., Feb. 20, 1850.

\* One certainly, if not more, of our London congregations has carried the use of harmonies to such an extent, that no stranger can join in their worship. This is Mr. W's principle carried out, and is bad.

## CHURCH MUSIC IN YORKSHIRE.

*To the Editor of the Parish Choir.*

SIR.—The vicious practices of parochial choirs must needs be shewn up, if they are to be amended, and I conceive it to be a duty to the church, however painful to individuals, to do so. I had occasion lately to visit the country church of Hooton Roberts near Rothesham in Yorkshire, and, as I am a perfect stranger to the inhabitants, I may speak the more frankly of what I heard and saw there. And surely never was anything more utterly outrageous and inconsistent with anything like church order and decency, ever heard or seen than the musical performances of that church. A band of men, women, and boys, whose behaviour but ill accorded with the sanctity of the place and their holy work, composed the choir. First came the scraping of fiddles, which strongly reminded me of the concert room. Then the penitential feelings, which should throb in the bosom of the worshipper as he sets foot within the house of God, were outraged by a preliminary burst of (what was meant to be) praise; but the peculiarity of the tune, and the flourish of whistles and violins, added to the vociferous display of the choir, made you forget both place and object. There was no chanting. I was told that the sedulous efforts of the late Curate to restore it, as well as introduce a soberer standard of Church Music, have been wholly set at nought. But I mistake, there was an attempt to chant the "Magnificat," in the afternoon; but so like a chant it was, that I verily thought they had substituted a hymn tune in its stead. What the psalm hymn tunes were which they did sing, it would puzzle any one to detect. Suffice is to say that they were anything but solemn and congregational. And the natural consequence was, that not a dozen voices, I should say amongst the congregation, joined in them, but as soon as singing commenced they wheeled round "en masse" to listen to the performance, and gaze upon the performers. And I regret to add, from information which I obtained upon the spot, that this is the state of things, which has received the sanction of some of the chief parishioners, even after a painful and successful attempt had been made to remedy these gross abuses, and restore a purer and more sober standard of choral worship.

I remain, Sir,  
Yours obediently,  
ECCLESIASTICUS.

## CHANTING THE PSALMS.

SIR.—Being interested in the success of chanting, I beg to express the satisfaction I have derived from reading your remarks on the subject in the Parish Choir of last month. I have taken the more notice of the article, as I have experienced just the same difficulties myself, having used Gauntlett's book as a guide, without adopting it altogether; and until Helmore's Psalter was published I used to mark the books used with a pencil before the mediation &c, thus: ' and if two notes were applied to a syllable, thus: =. My opinion is that Gauntlett's book is generally correct in *accent* which is the main point, but that the words are too much spun out particularly at the end. And here I think Helmore has the advantage: he always puts (if possible) the

accent on the penultimate note, instead of giving two syllables to the last note. Another improvement in Helmore is the proper pronunciation of the word *unto*, which Gauntlett always calls *untó*. But both Gauntlett and Helmore, have fallen into the common error of pronouncing thanksgiving with the accent on the penultimate, instead of sounding it as *alms giving*. I do not see one instance in Mr. Helmore's book, in which due prominence is given to the principal syllable. The cantate in the Parish Choir has it right, but it appears to me that the accents would be preserved more strictly in two other places, if they ran thus:



for He hath done mar - vel - lous things.  
and



sal - va - tion of our God.

I quite agree in the other remarks of your letter, especially with regard to appropriating the chants of a suitable character to the different psalms, and wish some of Helmore's arrangements made this distinction, and some chants were left out, and those you give substituted.

I am Sir,  
Your obedient servant,  
D. T. K.

P.S.—Helmore is invariably right in having no jump at the end of the chant, which spoils a Gregorian. I cannot say this of several of the tones as arranged in the Parish Choir: one instance will suffice.



among all nations.

the following is the only admissible arrangement I imagine:



among all na - tions.

Gauntlett and Helmore here coincide.

## FEASTS OF DEDICATION.

*To the Editor of the Parish Choir.*

SIR.—There seems to be considerable confusion between Feasts of Dedication, and Feasts of the Patrons of different churches. In your last but one the Feasts of the Patron of St. Andrew's Wells Street, was termed the Feast of Dedication.

Now, as I had the privilege of being one of the choir when the church was dedicated and consecrated, I happen to know that the Feast of Dedication falls on January 28th, long after the St. Andrew's day.

I think it would be found upon examination, that few old dedications took place on the Feast of the Patron.

If some of my ordained and more learned brethren of the choir, would search into this matter a little, and favour us with the result of their labours, we should perchance have fewer mistakes; anyhow, they would receive the sincere thanks of

Dear Sir,

Your constant reader.  
PRECENTOR.

P.S.—I waited thus long, in the hope that some one would have seen the error, who was more competent to speak on such matters than myself, who am only seeking information and instruction.

#### NOTICES OF NEW WORKS.

*Hand-Book of Fifty-Five Psalm Tunes, Treble and Bass, for the Use of Congregations.*—London: OLLIVIER.

This publication has issued from the "Cheadle Association for the Promotion of Church Music," the tunes having been selected by that body "for the use of such parish choirs and congregations as wish for *solid and sterling* music." So says the preface, and certainly, as metrical psalm tunes, they are a capital collection; but, as to distinguishing even such a collection as "solid and sterling music" for parish choirs and congregations, while music for the "solid and sterling" chanting of the psalms in their proper form, "pointed as they are to be sung or said in churches," appears to be overlooked, or at any rate made secondary, we cannot admire it. The Cheadle Association is evidently on a wrong tack. "For the promotion of Church Music," something else must be done than selecting metrical psalm tunes—or giving precedence to that practice of metrical psalm-singing which has so generally superseded the legitimate chanting of the authentic and uncorrupted psalms. Let us have metrical hymns if you like—but spare the psalms.

**CALLING UPON GOD.**—*St. Andrew's Day.*—A Sermon preached at St. Andrew's Church, Wells Street, on the Dedication Festival. By the Rev. W. J. E. Bennett, Perpetual Curate of St. Paul's, Knightsbridge. Published by request. London: CLEAVER.

This is the sermon which was alluded to in our notice of the Dedication Festival at St. Andrew's, Wells Street. Its pious and appropriate object is to show that "*Calling upon God*" must be the essence and spirit of every act of devotion. "There may be lips that speak words," the preacher observes, "and there may be words that sound; there may be melodies of music, and sweet chantings of the singers; voices of prayer may go up, and intercession of many litanies. There may be (as, my brethren, you have now sounded on this your great day of festive rejoicing) praises of God 'with sound of the trumpet,' and praises of God 'with psaltery and harp,' praises of God 'with timbrels and dances,' praises of God 'with stringed instruments and organs,' and yet they may be all but empty and spiritless *noises*, mere vapours of an effort to gratify the *man*, and not have any depth of purpose as regards God. They may all

be mockeries and pretences, however sincerely they may sound to the ear, however beautifully they may be prepared to the eye. How so? If they come not of *faith*; if they come not of a heart of *belief*." Such admonitions as these were seasonable on such an occasion; and they must convince those who are apt to impute a want of spirituality to the upholders of the choral service, how much of earnest, spiritual devotion there is felt and insisted upon.

#### To Correspondents.

*A Learner.* There is positively no authority for sharpening the last note but one, of the cadence of the 2 Gregorian Tone: it violates the law of the mode. The form of the 5th tone is popular, but has no ancient authority; it is decidedly secular in character.

Our Correspondent at Bedford, Lancashire, is informed that the subject mentioned in his letter is now under the consideration of our Society. We are fully aware of the importance of his suggestions, and we hope shortly to be able to supply the want to which he alludes.

Mr. Henry Aveling has favoured us with the perusal of a Psalter arranged by him (in MS.) for congregational chanting. His object is to get rid of the present "gabbling, muttering, and humming" mode of reciting the psalms, which prevails so widely, by adapting them to a "simple melodious progression," one simpler in character even than the Gregorian tones. His arrangement of the words, so as to preserve their proper accent in the recitation "according to the rules of correct reading," shows considerable thoughtfulness and care. His plan, too, of affixing the notes of the different tunes on a folded leaf within the outside cover of the book, so as to open out when required for singing, is a good one, and worthy of general adoption. But until the Gregorian tones have proved not sufficiently simple for the generality of congregations, we should be loath to abandon them in favour of other compositions, which, if simpler, must gain their simplicity by the sacrifice of melody. Let Mr. Aveling point out to us any set of tunes more simple, and at the same time more melodious than the Gregorians, and he will have established his claim to be heard. At present we are bound to return a verdict of "not proven."

*Lenten Services.* A Clerical Correspondent will excuse our having accidentally omitted to reply to his query at the time suggested by him. His case is a very general one, so probably may be his difficulty. We will state them here for the good of those whom they may concern. He writes as follows:—"In a Church where the Gloria Patri, the Venite, and the Canticles are usually chanted on Sundays and week days, what difference should you recommend to be made during Lent, more especially in the *Sunday services*? The Sundays in Lent being Festivals, would it be well to differ at all from the usual method, or should the chanting be dropped, and the Metrical Psalms only be retained?"—Decidedly not. We consider the service described by our Correspondent to be of a sufficiently Lenten character already, as lacking the joyous feature of congregational psalmody to need any further change in that direction. We would say, reserve your change until Easter day, and then let the attempt be made to chant the Psalms *throughout*. Keep to this rule, if possible, through the year, and when Lent comes round again we shall be in a better position for deliberating on the expediency of an alteration.

ON THE PRAYER BOOK.—OCCASIONAL OFFICES (*continued.*)—No. II.

## THE MINISTRATION OF PUBLIC BAPTISM OF INFANTS.

Now let us pause to gain a clear view of the benefits, which the Church leads us to expect, in connexion with holy Baptism. We are taught “earnestly to believe,” and we are led to express our “persuasion,” with respect to each particular infant in whose behalf we have been offering up our prayers, that such infant will be regenerated, or born again, grafted into Christ, and so made partaker of the renewed human nature, which Christ originated and established in his own body. That, in consequence of that union, the stain of sin, which we derive from Adam, and which that infant, in common with all others, brought with him into the world, will be removed, and himself rendered acceptable in the sight of God; and further, as an additional consequence of that union, that he will be a partaker of the life-giving influence of that Holy Spirit who dwells with Christ in His fulness, and who imparts Himself to every member of Christ, to give life; in other words, to dispose their hearts to believe in God, and enable them to serve Him. This, also, is clearly taught in Holy Scripture. Our being put into Christ and made members of His body, is called in the Bible our “adoption,” that is to say, our being taken and owned as sons by God, whose sons we were not naturally. The consequence of that adoption, the immediate blessing and privilege of it, is declared to be the gift of the Holy Spirit: “Because ye are sons,” St. Paul says (Gal. iv. 6.), “God hath sent forth the Spirit of His Son into your hearts, crying, Abba, Father,” disposing us, as was said before, to seek God and trust in Him, and walk in newness of life. The more distant and final blessing is the everlasting enjoyment of His heavenly kingdom, which, as sons, we are called upon then and there to inherit, and into which we shall certainly be received at the last, unless, through our own fault, we forfeit all claim to it. “If a son,” St. Paul goes on to say, in the same passage, “then an heir of God through Christ.” That the Church holds all and every of these benefits to be consequent upon holy Baptism, will be clear to us, if we compare the statement at the outset of the Office with that appended to its conclusion. In the former we are informed that “none can enter into the kingdom of God, except he be *regenerate*,” in the latter that, “it is certain, by God’s word, that children which are baptized, dying before they commit actual sin, are undoubtedly saved.” In other words, that all baptized children are undoubtedly regenerate.

Now such blessings, freely bestowed upon us by  
PARISH CHOIR, No. LII.

Almighty God, demand a suitable return. If He, by an act of His sovereign mercy, thus chooses us out of the world, and makes us to sit in heavenly places, we ought frankly to take up the responsibilities of that position, and devote ourselves to a life and line of conduct in accordance with them. This is the point next handled in the Baptismal Service. The priest is to “speak to the godfathers and godmothers,” reminding them of the gracious promises made by Christ with reference to this Sacrament, and of the certainty of their being kept. Then the address goes on to state, that there are certain duties on our part corresponding to, and implied by, those blessings on God’s part. If, for instance, He chooses us out of the world, we must forsake the world. If He unites us to Himself, and becomes our Father, we must act towards Him as children, believing in Him, trusting in Him, and keeping His commandments. In the case of adults, certain questions bearing upon these points are put to the individual candidates for holy Baptism, which they have to answer. Here similar questions are put, not to the infants, but to their surer ties, and by them answered in the name and on behalf of the infant. It is the same thing, observe, as if the promises had been actually made by the infants themselves, nor can we suppose that any would have refused to make them, could they have known their nature at the time, so evidently are they meant for their good.

The first promise or vow, then, is that we renounce the Devil, God’s great enemy and our own, together with those two chief instruments, through which he brings his temptations to bear upon us—those two great allies of his—the world and the flesh. These we renounce, that is, disown, put away from us, cast behind us. In ancient times, when persons were baptized, there were used certain gestures or actions of the body, which showed very plainly what was meant by renouncing. The person to be baptized (his sponsors, if an infant) was first placed towards the West, his hands stretched out as if pushing an enemy from him, his head turned away. And thus, with all the signs of loathing, he was bidden three times to renounce Satan and his works. Then turning to the East, with eyes lifted up to heaven, and hands stretched out in prayer, he was called upon to declare solemnly that he entered into the service of another master. “Dost thou renounce Satan?” the minister asked. “Wilt thou serve under Christ?” And the sponsors, or else the person himself, if old enough, had to answer, “I will.” Now, though our own Church does not retain exactly the same forms, yet she makes the same demands, and exacts the same promises.

The second of these has reference to the faith or religion of Jesus Christ, on the profession of which

we are then about to enter. The main doctrines of that religion being summed up in the brief form called the Apostles' Creed, we are made to profess the statements of that creed, which is, in fact, the least a Christian can believe. In or into this faith we agree to be baptized.

Thirdly, since believers (according to St. James ii. 26,) must be doers; since we cannot be said to hold the doctrines of the Gospel, unless they form and guide our way of life; the profession of faith is followed by that of duty, the Creed by the Ten Commandments, another brief form, wherein is contained the outline of our duty to God and man. This is the last remaining stipulation required of them who come to be baptized, and with it ends the preliminary or preparation part of the Office of holy Baptism.

All being now in train for the actual administration of the Sacrament, this, the second and principal part of the Office, is commenced with four brief, fervent, and earnest forms of supplication, accompanied each by the hearty response of the people in behalf both of the child then about to be baptized, and of every other such child who may hereafter be brought in faith to the holy font. The object of these supplications is to pray that the Sacrament may be effectual; that the will of the child may work along with the grace of God; so that practically, as well as sacramentally, he may become dead unto sin and alive unto righteousness: that he may gain the victory in this, the life-scene of his spiritual struggle, and receive the prize, the everlasting reward of victory, in the future and perfected spiritual kingdom of Christ.

Then follows the prayer for the consecration of the water. That element was sanctified once and for general use, as stated in the first Baptismal Prayer, by the baptism of our Lord Jesus Christ in the river Jordan. We now pray that it may be sanctified in this particular instance for the purpose to which we are now about to apply it. Just as in the other Sacrament, the fact of our Lord having appointed once for all the elements of bread and wine to be the saving memorials of his body and blood, does not prevent our praying on each particular administration of them, that they may become to us what they were designed to be for all. The act of prayer, in both instances, is meant to draw the line between the common and sacred use of the elements in question. By it is set apart, in the most solemn manner, a portion of the appointed element for a specific purpose. Hence, in both instances, the words of institution are recited; "take eat this is my body," in the one case, and, "go, teach all nations, and baptize them," in the other. In both instances the element is especially marked and pointed out by the priest. As in the

one instance he is directed to lay his hand upon the bread and upon the cup, so ought he in the other to touch either the water or the font. And, lastly, in both instances the effect or result to be looked for from the administration of the Sacrament is specified. In the one it is, that these "creatures of bread and wine" may become to those who receive them the "most blessed body and blood" of Christ; in the other, that "this water" may be "sanctified to the mystical washing away of sin," and that "the child now to be baptized therein may receive the fulness of the grace of God."

"¶ Then the Priest shall take the child into his hands, and shall say to the godfathers and godmothers. NAME THIS CHILD."

The child is about to receive a new birth, to become a new creature; that new existence must, therefore, be designated by a new name. One name he had already, the old or family name, with which he was born; but that denotes the sinful stock from which he sprang. This new or Christian name, which he will henceforth bear, will be a sign to him of the holy relationship into which he is now to be admitted. It will be a perpetual witness of his adoption by God in Christ Jesus. As, therefore, he derived the first name from his parents, so he is to receive this new name from his godparents, through whose instrumentality he is introduced to that new spiritual being. And here it may be added, that the name should be an appropriate name, suitable in its nature to the importance and solemnity of the occasion on which it is bestowed. This in ancient times was provided by a special rule. "By a provincial constitution of our own Church, made by Archbishop Peckham, A.D. 1281, it is provided that no wanton names be given to children, or if they be, that they be changed at Confirmation." (Wheatley.)

J. W.

(To be continued.)

#### MUSIC IN THE BURIAL SERVICE AT OXFORD.

The funeral of the late parish clerk of St. Paul's District Church, Oxford, was lately chorally performed at St. Sepulchre's Burial-ground in that city. There were present, besides a full complement of boys, sixteen lay choristers in surplices, several being members of the University; the graduates among them wore their hoods; together with four deacons and five priests, including the three clergy of St. Paul's and the three of St. Thomas, the Mother Church; the others had been accustomed to assist at St. Paul's, and so were well acquainted with the deceased, who was a most respectable man. The music of the *Parish Choir* was used, except for the psalms, which were chanted to Turner's single chant. The chanting was very superior, and the whole performance solemn and impressive. The Holy Communion, which followed, was also celebrated chorally, the *Kyrie Eleisons* and *Amens* being harmonized and inflected. We trust it will soon be seen that this restoration of the Burial Office to its original solemnity, by the introduction of choral music, is not to be confined to deceased officers of the Church.

LECTURES ON ECCLESIASTICAL HARMONY FOR PARISH CHOIRS.

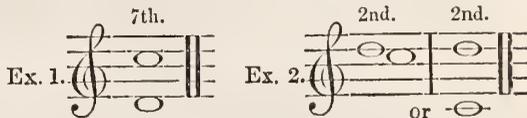
LECTURE V. PREPARATION OF DISCORDS—OF THE SEVENTH,—OF THE SECOND,—OF THE FOURTH.—CHORD OF THE FIFTH AND SIXTH—CHORD OF THE FOURTH AND FIFTH. PREPARATION OF THE DISCORD OF THE NINTH.

In the foregoing Lectures III and IV, we have shewn the construction of the fundamental chords, and in what manner other chords are derived from them by inverting the component parts. That is to say, from every common chord, two other chords are derived, which are the first and second inversions of the chord itself, (Lecture III. p. 54.) while from every chord of the seventh, there are three derived chords, viz. the first, second, and third inversions thereof. (Lecture IV. p. 72.) Moreover, each of the above quoted chords, whether a common chord, or a chord of the seventh, is a Normal, or Model, upon which other fundamental chords can be formed, and from which other chords can be obtained similar to those derived from the Normal chords. For we may assume any note, be it natural, flat or sharp, known in the language of music, as a fundamental note, and upon it construct a common chord (major or minor,) and upon this again, we can construct a chord of the seventh, (principal or secondary,) and from all these, we can obtain the same number of derivative chords as from the models themselves.

Of all derivative chords, the most useful for strict church Psalmody, or Motet music, are the first inversions of the secondary chords of the seventh. These are employed most commonly towards the conclusions of periods, or as it is called in cadences. We have already shewn that these secondary chords of the seventh, are constructed on minor common chords, the roots, or fundamental notes of which, are the notes Re, Mi, and La. (vide Lecture IV. pp. 71. 72.) Let us take that which has Re for the root, viz:

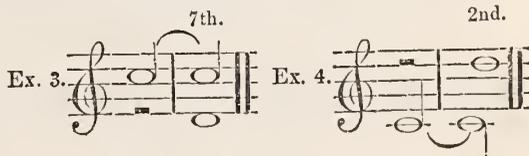


In this chord, the two notes which form the discord are Re (D) and Do (C,) and which may be employed in composition in two ways, thus:



In the first of these the note Do appears as a seventh to the note Re; in the second, the notes being inverted, the note Re is a second to the note Do.

Now, in strict church music, no discords are allowed to be suddenly introduced; that is, the two notes producing the discord must not both of them be first employed at the same instant, but one of them must be previously used, and be continued when the other is introduced in conjunction with it. If, for example, we would employ the above notes Do and Re in conjunction, the note Do must be introduced first, and then the note Re, while Do is being continued, or (as we say,) held on, thus:



What we have just endeavoured to describe is called, preparing the discord, or simply preparation. The preparation of a discord is the same, whether the harmony consists of two, or a greater number of parts, and in all cases the note which we intend to employ as a discord, must *first be used as a concord*, so that the sense of hearing is *prepared*, as it were, for the discord, by first perceiving the dissonant note as a concord.

Now the concords are the major and minor thirds, major and minor sixths, the perfect fifth, and the octave, and, of course, the octaves of these. Hence the note Do in the foregoing examples can be introduced in composition in the following ways.



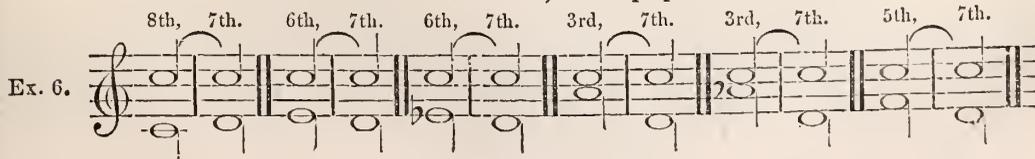
In these examples, the note Do, (or C) is uppermost. But we may invert each of them except the fifth, and we shall have the following concords.



By inverting the fifth, we get a fourth (Do-Fa):—

and by inverting the octave we get a unison:—

Hence our discordant note Do, can be prepared as follows:



Unison, 2nd.      8th, 2nd.    3rd, 2nd.    3rd, 2nd.    6th, 2nd.    5th, 2nd.

Ex. 7.

We now perceive that the discord arises in consequence of one of the parts being continued while the other has moved. In the first of these two examples the moving part is lowermost, in the second it is uppermost; and in the latter the discord is that of the second, while in the former it is the seventh;

moreover we see that these discords are inversions of each other.—These discords are selected from the secondary chord of the seventh, constructed on the minor chord of Re, and they are most frequently employed in the second inversion of this chord, in composition in three or more parts, thus:

In Three Parts.

Ex. 8.

In Four Parts.

Ex. 9.

The following are examples of the method of introducing or preparing these discords,

Ex. A.—In Three-part Harmony; the Discord being uppermost.

Ex. B.—In Three-part Harmony; the Discord being in the middle part.

## Ex. C.—In Four-part Harmony; the Discord uppermost.

## Ex. D.—In Four-part Harmony; the Discord the lower of the two upper parts.

By examining Examples 6 and 7, we perceive that the discord of the seventh is prepared in the upper part, and the discord of the second in the lower. We also perceive by examining Examples A. B. C. D. that the note Do which forms the discord of the seventh, and the discord of the second, does not form discords with the other part, or parts, of the three, and four-part harmonies. With respect to the note Re, we perceive that it also forms concords with the other parts, *except* where it happens to be above the note La, in which case it forms the perfect fourth, and this fourth is treated as a discord in strict composition.

Now the note Re is not only a component part of the chord of Re, (and of the secondary chord founded thereon,) but also of the chord of Sol, (G,) the component notes of which, are Sol-Si-Re (G-B-D).\* For this reason, instead of considering the two discordant notes, Do and Re, as component parts of the

secondary chord of the seventh, having Re for its root, we may accompany these notes with the note Sol.

In this case, the note Do makes a double discord, viz: a seventh, or second with Re, and a fourth with Sol, but it may nevertheless be prepared in the same manner, and by the same means, as when it made but one discord, namely with Re alone.

## Ex. 12.—In Three-part Harmony.

\* See Lect: III. p. 54. col. 1.

Ex. 13.

In the examples A. B. C. D. the notes Do and Re, form respectively a fifth and a sixth, with the bass note Fa, (F) in the chord containing these notes together. Hence this chord is called the *chord of the fifth and sixth!* In four-part harmony, the fourth part is the note La, i. e. the third to Fa.

In the examples 10, 11, 12, 13, these same notes Do and Re, make respectively, a fourth and a fifth with the bass note Sol, and hence this chord is called the *chord of the fourth and fifth.* In four-part harmony the fourth part of this chord is the octave Sol, thus:

these discords, and similar results will be obtained; that is to say, the seventh in both these chords must be prepared, whether it is employed as a seventh to the root, or whether these two notes be inverted so that the root becomes higher than the seventh, and making thereby the discord of the second; and the chord in both these cases, whether consisting of three or four parts, will be either a chord of the fifth and sixth, as in examples, A, B, C, D, or a chord of the fourth and fifth, as in examples 10 to 15.

In forming the discord of the second, it must be observed that this second is in the lower part, and is made by the motion of the upper part from the unison, (or its octave) to the next higher or second degree.

Ex. 14.

Ex. 15.

If between the two notes Re and Do, (or any other two contiguous notes,) we form a discord by the holding on of the note Re, and the sudden introduction of the note Do, the distance between these two notes must be a ninth (or octave 2nd,) thus:

If either of the other secondary chords of the seventh, viz: those constructed in the common chord of Mi, and common chord of Fa, (Lecture III.) the very same process is required in the application of

The discord of the ninth must be prepared by appearing as a tenth, (or octave third,) above the part with which, (and by the motion of which,) it immediately afterwards forms the discord of the ninth.

Ex. 16.

This discord is made by the motion of the *lower* part, and its employment is very different from that of the discord of the second, (which it appears to resemble.)

In three-part harmony the ninth is accompanied with the third, or the sixth, to the bass note, and which forms the third part in the harmony.

Ex. 17.

Ex. 18.

In four-part harmony, the fifth may be added to the third, in ex: 17; or the third may be added to the sixth, in ex: 18.

Ex. 19 shows a four-part harmony with intervals of 10th and 9th. Ex. 20 shows a four-part harmony with intervals of 10th, 9th, and 3rd.

Or, if the effect is not good by these means, and also to avoid faulty progressions of fifths, the third may be doubled.

Ex. 21 shows a four-part harmony with intervals of 10th, 9th, and 3rd. Ex. 22 shows a four-part harmony with intervals of 10th, 9th, and 3rd.

It is to be observed that the ninth need not be in the upper of the three or four parts, for it may be in either of the middle parts, but it *must be at the distance of a ninth from the bass note*.

Ex. 23 shows a four-part harmony with intervals of 12th and 9th. Ex. 24 shows a four-part harmony with intervals of 12th and 9th.

By these two examples we see also that the ninth may be prepared by the 12th, (or octave fifth) as well as by the tenth.

In Farrant's beautiful anthem, "Call to remembrance, O Lord," given in the XLIVth number of this work, is seen the preparation of the fourth, in the 8th measure, wherein the note D in the alto part, is prepared as a 3rd to B in the bass, and by holding on, becomes a 4th to the next bass note A. Moreover this note D, appears also as a 7th to the tenor note E, and is prepared in the chord next before it as an 8th to the tenor note D. At the end of the thirteenth measure the note D in the alto part is seen as a 3rd below the treble note F, and in the first part of the fourteenth measure, it becomes, (by holding on,) a second with the treble note E. In the twenty-third measure, we find the discord of the fourth, in the chord of the fourth and fifth, the fourth being prepared in the twenty-second measure, in the alto part as a 5th to the tenor note  $\flat$ B. This discord appears

again in the twenty-fifth measure, prepared in the treble part as an 8th to the bass note D, in the 24th measure.

In Croft's Anthem, "O Israel, trust in the Lord," No XLV, the discord of the 7th is seen in the eleventh measure; and its preparation as a sixth to the bass note D, in the tenth measure. It is seen again in the 13th measure, its preparation being in the 12th measure. SIGMA.

## WHEN SHALL WE HAVE A GOOD PSALTER?

To the Editor of the Parish Choir.

SIR,—Such importance do I attach to the Psalter question, that, though I was somewhat roughly handled by one of your correspondents, I was much gratified at perceiving the notice of my last communication. When I consider the care and expense at which Mr. Helmore must have been, I feel that it is an ungracious thing to say a word against his work! but I also feel sure that he will not object to any fair criticism upon it, and nothing could exceed my regret if he has construed my remarks into evidence of any unfriendly feeling. My motive in writing was this. I entertained a strong opinion that his was, notwithstanding its excellencies, not *the* Psalter for general use. I felt that another would be required, and I wished to warn any gentleman that might be disposed to attempt the task of supplying the want, not to rush into print before he had well considered in what that want consisted. It is to this spirit of rashness that we are indebted for the present diversity—a diversity which has become as great a nuisance as the multiplicity of hymn books used in our churches. As in the Apostle's days, every man seems "to have a psalm, have a doctrine, have an interpretation;" and without ascertaining by some such discussion as that which I have had the honour to initiate, what would be acceptable to his brethren he gives to the world his crude notions; and thus it has come to pass that there are almost as many Psalters as there are singing congregations in the country. How delighted, I should be if I could say, "and whereas heretofore there hath been great diversity in singing in Churches within this realm; some following the *Oxford* use, some *Gauntlett's*, and some the use of *Margaret Chapel*, some of *St. Andrew's Wells-street*, and some of *St. Paul's Knightsbridge*; now from henceforth, all the whole realm shall have but one use." *O si!*

I am sorry to say that Dr. Gauntlett's answer to my first objection (namely as to the omission of the Glorias) does not seem to me quite satisfactory. If it were so, then I do not see what necessity there was for dividing more than half a dozen verses of each psalm. The doxology is as difficult to arrange properly as any two verses that can be found together; and if in singing a few verses, the quire can obtain sufficient knowledge of the accents to divide the Gloria properly, and *without hesitation or confusion*; then they could the rest of the Psalm. But let any one try the experiment—let him ask a dozen men to chant Dr. G's 137th Psalm; and see if they will not be in an awful "mess" at its conclusion. As for my third objection, I am astonished that the worthy Doctor did not think of the simple expedient of prefixing to each Psalm a number referring to the tune-book.

In the further criticisms upon the two Psalters under discussion, contained in the letter of D. T. K., I cordially agree: and I refer to your correspondents remarks with great pleasure, inasmuch as they prove that the care of our choir is not an isolated one.

I now proceed to notice the three remaining points at issue; 1st. The number of tunes that ought to be used.—2ndly. The sort of notation that ought to be adopted, and—3rdly. The price of the "model" Psalter.

1st. I repeat that, after three or four year's practice, my experience is, that where only the right tones of Heathcote's Psalter are used, the people will not complain of want of variety; but then as those have no superiority either of authority or of beauty over some of the other endings, I do not see that we should be compelled to adhere to those only. Where two or more are of the same character, I should say one is quite enough to retain. In fact, I look on many of these varieties as, so to speak the *provincialisms* of church music: as local variations it may turn out, of the same tune. It is quite clear, then, that, if this theory be correct, it would be ridiculous to seek to keep them all. In some cases, however, the different endings are to all intents and purposes, different tunes; and therefore, to throw away any of them on the ground that they belong to the same mode, strikes me as a sad piece of improvidence. We might surely as well omit the second tone altogether, as the second ending of the eighth. At the same time very obvious reasons might be adduced against using too many. As a practical man I think Heathcote's nine tunes might be increased to twenty or perhaps thirty: but they should on no account exceed that number.

I trust it will not be necessary to say much in addition to what I have already written against the plan of having only one tune to each service. In this respect Dr. Gauntlett, I think, is deserving of being followed, even to the extent of occasionally using two endings to the same psalm. In the propriety of the matter, I think a majority of Choirs will concur. The only reason I have heard against me worthy of notice, is that which I make out to be contained in your correspondent's sneer; namely, that it is difficult to pass from one tone to another. Now, by attending to one simple rule, this will be found to be no difficulty at all, even where there is no organ—and of course where there is, the objection falls to the ground collapsed by its own emptiness. I recommend Heathcote's rule of having the chanting note *always the same*: then let the reader observe what is the first interval in the new tone. In the first tone it is a rise of a semitone. In the second, third, fifth, and eighth, it is a rise of a whole tone. In the seventh it is a rise of a minor third; and in the 4th, the 6th, and peregrine, it is a fall of a whole tone. It is not in the slightest degree difficult to get these intervals; and having done so, the rest of the chant comes in a perfectly natural manner.

2. There are no doubt in England, ten thousand Churches in which chanting of some kind is used. It is to be feared, that in many cases it is very bad—being either un-ecclesiastical as to the music, unskillful as to performance, paltry as to taste, or incorrect as to the division of the words; but I appeal, sir, to your recollection and to that of your readers, whether they remember hearing a choir that was much wrong as far as reading together went? Delinquencies of this kind, must, I think, be very rare indeed; and if

so, am I not justified in saying that Mr. Helmore's elaborate notation is useless. Of course, it does no harm, (though I don't think it is so easy to sing from as the common method of marking psalters) and it has a very ecclesiastical appearance; but then

3. It increases the price of the work to an extent, which, if it is intended to be a popular one, is perfectly absurd. I do not mean to say Mr. Helmore's book is dear, but it is far too costly for any but rich choirs to purchase. This is a fault to which English Catholics are much given. Excepting the Prayer-book, there is hardly a work of any repute on our side which can be purchased at double the price at which it would be sold, if it were in the favour of either Romanism or Protestant dissent. I say, this is a fatal mistake. Mr. Helmore's Psalter is undoubtedly the most adapted for general use, that has yet appeared; and though we object to the one-tune for a service principle, we should very likely adopt it, were it not that its costliness puts that out of the question. At all events, the "great admirer of the Psalter noted," who thinks this a trifling fault, may easily buy me off. If he will make me a present of two dozen copies, he shall hear no more from me, I promise him.

I trust, however, Mr. Helmore will publish another Psalter arranged as I have recommended; and then the poorer choirs can purchase for themselves. If he do, he will find Heathcote's Psalter, a model in everything connected with getting up, and with price. If he would imitate it in these particulars and would use a different tone to each Psalm, his two editions would, I have no doubt, soon drive all competitors completely out of the field.

I am, Sir,  
Very truly yours,  
A LAY CLERK.

St. Davids, 1850.

In answer to a Correspondent, you say that a certain ending of the fifth tone, though popular, has no authority, and is decidedly secular in its character. Is that Mr. Helmore's second ending? Another ending of this tone which I recommend in my last letter, was unfortunately printed with a note too much. It should have been as follows:—



#### NOTICES OF NEW WORKS.

*Stabat Mater, set to Eight Melodies, Ancient and Modern, for Four Voices, with Organ accompaniment, by HENRY JOHN GAUNTLETT, Mus. Doc.*

The popularity of the *Stabat Mater*, has continued undiminished for nearly 500 years. Its immense power, when drawn forth by the solemn strains of some ancient Church Melody, must be known to many of our readers. Three or four such melodies Dr. Gauntlett has supplied in the work before us. The specimens are well selected from the Italian, German, and French Hymnals, and are given in their simplest form, all ornaments in the shape of *melismas*, &c., being, judiciously omitted. We are particularly pleased with the German Melody, No. 4, which might form a model for any "solemn compo-

sure" of the Metrical kind. But why divorce No. 5, from the 'Pange lingua,' its legitimate partner to wed it with the Stabat Mater, which has no right to it? The tune, no doubt, *has been* applied to both hymns, but Catholic usage agrees, for the most part, in confining it to the former.

From an Advertisement appended to this publication, we are glad to find that it is but a prelude to one of a more important character, a complete edition, namely of Metrical Hymns and Lyrics of the Catholic Church, from the Sarum, York, Roman, French, German, and Mosarabic Office Books, set forth with the olden tunes, arranged for four voices, with an Organ accompaniment, together with a rythmical English translation of every Hymn in the same measure as the original Latin, and with a short account of its author and history, the Hymns, Translations and Prefatory remarks by the Rev. W. J. BLEW, A. M., of St. Johns, near Gravesend; the Music edited and arranged by H. J. GAUNTLETT, Mus. Doc.

From the known abilities of the editors here named, and their undeniable capacity for the work they have undertaken, a capacity acquired by many years of laborious application to this particular branch of Ecclesiology, we anticipate the most satisfactory results. Nothing, moreover, could be better timed than such a publication, when there is a cry on all sides for metrical hymns and metrical hymn-music, of a distinctively Church character. We sincerely hope that the undertaking may meet with the success which it deserves.

*The Psalms and Canticles, appointed to be used in the Morning and Evening Services of the Church of England; and the Creed of St. Athanasius, pointed and barred for Chanting, with introduction, by Sir Henry E. L. Dryden, Bart.*—London: OLLIVIER.

We continue to receive various arrangements of the Psalter for chanting. That before us (for the Anglican, or Cathedral Chant, which it exclusively contemplates,) is decidedly the best pointed Psalter we have yet seen. The principle adopted by the author, as stated in his introduction, is, "to preserve the accent of the words, without appropriating so many syllables to one note, or so frequently slurring one syllable to two or more notes, as to cause indistinctness," this we conceive the true medium to be aimed at in all such arrangements. Where the accent of the words is *exclusively* attended to, the arranger is sure to be fettered by the stringency of his system. He will become a victim to the letter of his own law; will be overwhelmed by a redundancy of monosyllables. Occasional allowance for the sound must needs be made, or the sense will be most unfitly and inelegantly expressed. For instance, though we may endure occasionally such a division as this, which we find in the Psalter before us;

| Sing' unto—the | Lord | or,  
| corners' of—the | Earth |

exactly as the accent would be thrown upon the words in reading; yet if such divisions were made imperative in all cases, there would result, owing to the multitude of monosyllables which attend upon our leading words in English, a skipping and dance-like character, which would destroy all the proper solemnity of the psalms. This our author has avoided wherever possible. We learn from those who have had the opportunity of judging, that at the

Parish Church, where this book is used, and where the author, by unremitting exertion, has succeeded in awakening a love and zeal for Church Music, the Psalms are chanted in a very superior and striking manner; that the sense and spirit of the sacred text, is expressed with admirable clearness and vigour.

It is an example worthy of imitation. We have often thought how much might be done in this line by the labour of amateurs possessed of sufficient leisure and opportunity. We mean not merely in the districts where they reside, and which claim, of course, their first care, but for the cause of Church music at large. There are many historical monuments connected with the progress of Church music in this country, which demand, and would amply repay, a careful investigation. We may instance Walter Odington's book at Cambridge, briefly described by Dr. Burney; the ancient collection at Winchester Cathedral, said to have been bequeathed by Archbishop Warham. Professional musicians have not the time for those and the like investigations, amateurs frequently have. To the labours of an amateur of high rank in Germany, M. Kiesewetter, we owe the best outline of the History of Music, particularly in its early stages, ever published. Let us hope that our own Musical Annals may be elucidated by a like exercise of patient enquiry on the part of those, who have the requisite time, means, ardour and ability at their disposal.

*Hymns for the Service of the Church, arranged according to the Seasons and Holy-days of the Christian Year.*—London: MASTERS; Birmingham: WRIGHTSON & BELL.

THESE are, for the most part, translations (some apparently original, others well known to Churchmen) from the ancient Latin hymns. There is a simple vigour about them well suited for congregational worship. But we think them to be deficient in *variety of metre*. This we deem to be a point of the highest importance, and indispensable to any book of hymns that would aim at general popularity. To cast the eye over a long succession of octo-syllabic stanzas, varied only or chiefly by the "eights and sixes" for which the Rubric of Brady and Tate has gained a ludicrous immortality, is as flat and dreary a prospect as a Dutch landscape. Understanding that more than one of our friends are preparing compilations of hymns from Catholic sources, we would beg to press this point upon their attention. In the name of our congregations generally, we would plead for such a reasonable and fairly balanced variety of metres as may be used decorously. Otherwise we shall hardly break the spell of dullness now so intimately associated with the very idea of metrical hymnody.

A remarkable feature of this little work, which does not sufficiently appear on the title-page, is the selection of INTROITS, one of which is appropriated for each Sunday in the year. The Introit may be described as a psalm introductory to the Holy Communion. But, the psalm, or together with the one or two verses of a psalm, sung on these occasions, it has been the usage of the Church for many ages to combine an ANTI-PHON or anthem. This anthem, selected sometimes from the Psalm itself, sometimes from other parts of Holy Writ, sometimes from uninspired compositions, is sung before the psalm or portion of a psalm, and usually at

its close also. The Intros given in the compilation before us consist of two clauses, the first being an antiphon; the second a verse from a psalm followed (except in holy week) by the *Gloria*. The antiphons should be sung to such simple Church tunes as those published by Mr. Spencer in his book of Intros; the Psalms to a Gregorian Tone, with the intonation. Such are the contents of this unpretending little book. It is clearly arranged and cheaply got up. We commend it to the notice of our readers.

ANTHEMS BY EMINENT COMPOSERS OF THE ENGLISH CHURCH. Collected and Edited by the Rev. W. H. Cope, Minor Canon and Librarian of St. Peter's Westminster. London: Ollivier.

We regard this selection of Anthems, judicious as it is, and publishing at a price which must place it within the reach of all choirs, to be a valuable contribution to the cause of Church Music. The anthems are short, simple, of a sound ecclesiastical character, and altogether most appropriate for parochial use. Many of them have hitherto only existed either in manuscript part-books, or in rare and expensive collections. They are published in the size and form of the *Parish Choir*; so that they are portable and convenient for the use of choirs.

*A Selection of Choruses from Mendelssohn's Elijah, Arranged from the Full Score for the Organ.* By CHARLES STEGGALL, R.A., and Organist of Christ Chapel, St. Marylebone. London: EWER and Co.

THIS is an admirable and well arranged selection of the popular choruses from Mendelssohn's "Elijah"—choruses than which nothing, perhaps, ever heard in Exeter Hall has produced a more thrilling effect, and which Mr. Steggall has shewn may be separately appropriated, and made delightful subjects for more general and varied performance. He has therefore done an acceptable service; and the lovers of the sublime harmonies of Mendelssohn cannot fail to appreciate it highly.

#### CONSECRATION SERVICE IN THE DIOCESE OF LICHFIELD.

THE consecration of a new church at Tipton, Staffordshire, by the Lord Bishop of Lichfield, was performed with solemnities, choral and otherwise, which afforded another gratifying proof of the improvement that is taking place, in all directions in the ceremonial observances of the Church of England. The Bishop in his robes walked in procession to the new church along with eighteen of the clergy in surplices, stoles, and hoods, a few others in gowns, and a body of eighteen choristers, also in surplices, followed by Lord Lewisham and a number of the laity—the whole preceded by the children of the National and Sunday Schools, with a white banner having a red cross in the centre, with this inscription over it, "God forbid that I should glory, save in the Cross of our Lord Jesus Christ." A band of music accompanied the procession, playing sacred airs; and as they approached the church, the choristers sung the Old Hundredth Psalm. After the petition for consecration had been received and granted by the Bishop at the west door, the procession passed through the aisles of the church, his Lordship reciting the Twenty-fourth Psalm, the alternate verses being sung

by the choir in harmonized monotone. The divine service was afterwards proceeded with, intoned by the officiating minister, and the responses in harmony by the choir. The whole of the solemn rite is described as having had a most impressive effect.

The Anthem by Purell, "Thou knowest, Lord, the Secrets of our Hearts," was sung for the first time at the funeral of Queen Mary, in Westminster Abbey, A.D. 1694, and the year following at Purell's own funeral, in the same church. Dr. Tudway, in the quaint but sensible preface to his MS. collection of cathedral music (4th vol.), speaks of the effect of the composition as showing the power of its style over the feelings. It is uncertain whether it was originally written as an Anthem or as part of the Burial Office. When Croft composed his service, he declined to reset these words, from his opinion of the beauty of Purell's verse, and incorporated it into that service, which is hence known as "Purell and Croft's" Burial Service. It is possible that Purell wrote it in completion of a Burial Service composed by Raylton previously. It is, however, complete in itself, and well deserving a republication in a separate form.

#### To Correspondents.

A Correspondent who remarks on the "puzzling" nature of Dr. Gauntlett's answer to "A Lay Clerk," can hardly have read the Doctor's letter with attention. Dr. G. nowhere asserts that there are "500 olden forms of the (so called) Gregorians," but that there is about that number of (so called) *Anglican chants*, single, double, or quadruple (so we understand him,) now in use among various congregations of the Anglican Communion. Out of that appalling mass of heterogeneous materials, he has selected 67; which he conceives may be fairly assigned to the olden (or Gregorian) forms. A great portion of these 67, our correspondent thinks to be instances rather of ingenious "permutations and combinations," than of authentic forms of the pure Gregorian melodies. Not having the book before us, we cannot undertake to decide the question. Our correspondent further inquires the meaning of Dr. G. in saying that the 67 chants of his Psalter are "arranged according to their tones." Referring to the 32mo. edition published by Burns, in 1847, he remarks, that "the tones to which the first twenty chants respectively belong, as regards the treble melody, occur in the following order:—

Tone 1, Peregrine, 2, 3, 4, 2, 6, 3, 1, 1, 3, 1?, 3. 3. 8,  
4, 1, 5, 3, 1?

and the last dozen of the 67 stand

Tone 7, 4, 1, 2, 1, 7, 1, 5, 1? 7, 3, 4, 1.

What then can Dr. Gauntlett intend by saying, that they are arranged according to their tones?"

If VIRGILIUS will favour us, in confidence, with a specimen of the papers to which he alludes, we shall be better able to reply to his question.

VIATOR.—We regret that our space does not allow us to insert Viator's letter. We fully agree with him in his idea, that it is better to improve the existing system of metrical Psalmody, than to abolish it entirely, before something better is ready to be substituted. We must allow X. to speak for himself, which he regrets he will not be able to do till our next number.

AGASIAS's letter on Mr. Helmore's Psalter, is in type, and will appear in our next number.

ON THE PRAYER BOOK—OCCASIONAL OFFICES (*continued*).—No. III.

## THE MINISTRATION OF PUBLIC BAPTISM OF INFANTS.

The new name being thus declared, the priest immediately proceeds to give the child a title to bear it by baptizing him. And here a question may arise—we know that by one sect at least it is made a ground of separation from the Church of England—as to the necessity, or otherwise, of *immersion*. What, then, it becomes us to inquire, was the usual practice of the primitive Church in this matter? There can be no doubt that their general custom was to immerse in water. Still this is not to say that it admitted of no exception, since we find Tertullian speaking of “helping a man to a *sprinkling* of water,” with a view to his Baptism. We read of St. Lawrence having a pitcher of water brought him to baptize one of the soldiers who had charge of his execution. We have St. Cyprian defending the practice of ‘clinical baptism’, as it is called, that is the administration of the Sacrament to sick persons on their beds by sprinkling. The practice of the early Church would seem to be identical with that of the Apostles, namely, to use the element where possible, by way of immersion, otherwise by sprinkling or affusion. Take the case of the 3,000 baptized at Jerusalem in one day, at the close of St. Peter’s first sermon; they could hardly have been baptized all of them by immersion. Or take the case of the jailor at Philippi, who, with all his household, was baptized by night within the prison walls. Such passages as these we may set against those of an opposite bearing, which occur e. g. Romans vi. 4., Col. ii. 12., to show that so long as the element was duly employed, the question of affusion or immersion was an indifferent one to the Apostles, or, at least, that in cases of necessity, they could dispense with immersion. We may remark in addition, that neither does Scripture anywhere enjoin that men shall be baptized by immersion, nor does the word baptism (as some have argued) necessarily imply it. That term was used to denote any kind of washing or sprinkling whatsoever, as where St. Mark (vii. 4) speaks of the washing of cups, &c., practised by the Pharisees.

It would seem, then, that the Church or any branch of it, may rule such mode of administering water in this Sacrament as may seem most expedient. Previous to the Reformation, immersion for the first was the rule. In the Prayer-Book of 1549 is given for the first time a positive discretionary power to the priest of “pouring water” upon the infant to be Baptized, though the practice would seem to have been tacitly allowed all along. By the present Rubric, it is made to rest upon the certification of the God-parents,

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whether the Baptism shall be by affusion or immersion. If they certify that the child is weak, then affusion must be the mode; if they certify that the child may well endure it, immersion. As, however, the custom of certifying has been dropped altogether, (from a tacit acknowledgment, apparently, that immersion would, in our cold climate, be ordinarily or frequently attended with danger) and as the practice of affusion is now adopted almost as a matter of course, the chief concern of the minister would seem to be this, to see that water *is* really poured on the child, and not a few drops scattered on its face or clothes, as may be. While immersion is by no means binding on those who minister Baptism, no further at least than the Church has sanctioned it, affusion is distinctly enjoined; and they fall short of the direction of the Church, who neglect to pour water upon the child, just as much as those would seem to exceed it, who pour the water thrice. However this be, the element of water is an essential part of the Sacrament, and a fearful thought it is for reverent minds to dwell upon, that in any single case that Sacrament may be missed through the carelessness or neglect of those who are appointed to administer it.

Together with the pouring of the water, are to be used the words “N. I Baptize thee in the name of the Father, and of the Son, and of the Holy Ghost,” those words being, equally with the water, an essential part of the Sacrament. In some of the ancient service-books are found rules to this effect, that the child ought not to be held so that the water poured over it may not fall into the font again, but rather on the floor, for that no two Baptisms ought to be administered with the same water.

And now the Baptismal portion of the service is concluded by a solemn declaration of the child’s reception into the “congregation of Christ’s flock,” in witness whereof he is signed, before the assembled people, with the sign of the Cross, a “token that hereafter he shall not be ashamed to confess the faith of Christ crucified, and manfully to fight under his banner against sin, the world, and the devil; and to continue Christ’s faithful soldier and servant unto his life’s end.” These latter words may serve to explain the origin and significancy of the sign in question. “It was an ancient rite,” says Wheatly, “for masters and generals to mark the foreheads or hands of their servants and soldiers with their names or marks that it might be known to whom they did belong; and to this custom the angel in the Revelation is thought to allude (Chap. xii. 3.) “Hurt not the earth, neither the sea, nor the trees, till we have sealed the servants of our God in their foreheads.” Thus again, the retinue of the Lamb, are said to have “His Father’s name written in their foreheads.” (Ib. xiv. 1.) and thus, lastly, in the same chapter, as Christ’s flock carried His mark on their foreheads, so did His great adversary the beast, sign his servants there also. “If any man shall receive the mark of the beast in his forehead, or in his hand, the same shall drink of the wine of the wrath of God” (verse 9, 10.) Now, that the Christian Church might hold some analogy with the sacred applications, she conceived it a most significant ceremony in Baptism, (which is our first admission into the Christian

profession,) that all her children should be signed with the Cross on their foreheads, signifying thereby their consignment up to Christ. Whence it is often called by the ancient fathers the *Lord's signet*, and "Christ's seal."

No wonder, then, that the ancient fathers, and the ancient Christians in general, not superstitiously, but from a deep conviction of its significancy, of the vital truth which it suggested, should adopt and use the sign of the Cross. It reminded them of the deep things of God, of His infinite mercy, and promises without repentance; it reminded them also of their own blessed, yet critical position in respect of God. It was their glory and their shame; their shame when tempted to be proud of themselves or of human nature, and their glory when beaten down by oppression or by sorrow for past sin. They used it therefore universally; upon every employment or occasion of life, Tertullian says; at their going out, and at their coming in, at their lying down to rest, and at their rising up again at table, at the bath, when resorting to their place of business, or when resting themselves at home. Nor was there any fear of its being used superstitiously, so long as they did not rest in the act itself, as having in itself any saving efficacy, but looked to its solemn meaning, and made the sign simply suggestive of the thing signified.

The Baptism is now concluded. The child has become a recipient of all the blessings annexed to that Sacrament, of all those great mercies and benefits which have been alluded to in the course of the service. Undoubting and in earnest faith we drew near to the font; in the same spirit we prepare now to leave it—we believe that Christ has been as good as his word; that the infant has been washed and sanctified with the Holy Ghost, delivered from the wrath of God, and received into the ark of Christ's Church; that he has been embraced with the arms of God's mercy, made partaker of His everlasting kingdom; that there has been wrought in him (Sacramentally, that is, and so far as God is concerned) a burial of the old Adam, and a raising up of the new man, the death of all carnal affections, and the first beginning of the life and growth of all things belonging to the spirit; that he has received a communication of power and strength to have victory, and to triumph against the devil, the world, and the flesh, together with a participation of the death and Resurrection of the Eternal Son of God. Nothing remains but to return thanks for those benefits which the Priest next, exhorts us to do, summing up and expressing them all in the one word *Regeneration*. "Seeing now, dearly beloved brethren, that this child is regenerate." He makes not the slightest doubt, you will observe, that the child *is* regenerate. The Church directs him to declare that fact, in the plainest terms, of every Baptized child without exception. In the case of this particular infant, as of all others, she holds that the mystical change in their condition before God has been verily and indeed effected on the due administration of the Sacrament.

At the same time, she no less clearly points out that the grace then given may be lost, that although the guilt of original sin has been washed away, and a new condition conferred upon the Baptized, yet the "infection" of their old nature "doth remain even in them that are regenerated." Hence the need

of care and cultivation to render productive the grace then given, to make the new condition bring forth its proper spiritual fruit. Hence the need of continued repentance and faith, to preserve the original pardon then vouchsafed, and of constant watchful and laborious effort to realize and appropriate, to make our own, the character there bestowed upon us. Upon these grounds the priest exhorts the people, while joining him in thanksgiving for the benefits already received by the child, to join him also in prayer, that such child "may lead the rest of his life according to this beginning."

Now as no public service of the Church would be considered complete without the introduction of the Lord's prayer, it is here inserted, and here, rather than anywhere else, with much propriety. For had it been appointed earlier in the service, it could not have applied to the child, since no child can be called a son of God, or call God his father, in the Christian sense of the word, until he has been Baptized.—Now, however, we can address God by that title on *his* account as well as our own; we can pray that by him God's name may be hallowed, in him God's kingdom may come, and that he may hereafter contribute his share to the doing of God's will upon earth. Never could the Lord's prayer have a more solemn meaning than when offered thus in immediate connexion with the new birth of a Christian infant, who is then and there placed upon the scene of his trial.

The Church follows up her Lord's prayer by one of her own—a thanksgiving prayer, which looks back upon the past and forward to the future. As regards the past, the child is now by the Sacramental grace given him, and through the Sacramental work wrought in him—1. "Dead unto sin,"—we pray that he may hereafter, himself "crucify the old man," whom Christ hath (sacramentally) slain within him: 2. "Living unto righteousness:"—we pray that such may be the life, which of his own free choice he will hereafter adopt and follow:—3. "Buried with Christ in his death," we pray that he may be "partaker of His resurrection." In short, we pray that his whole life may be a practical carrying out of the wonderful and mysterious effects of Baptismal grace, until, by the gradual acquisition of a heavenly character, he fits himself for entering upon the promised inheritance.

The great importance of this future course in the estimation of the Church, is further signified by the care which she takes to address a parting word to the God-parents, reminding them of the solemn charge they have undertaken, and urging them to look to the future Christian course of the child, now admitted to be partaker of the same glorious hope with themselves. As we have before examined the import of this address, it will not concern us any further to dwell upon it. With it ends the past-baptismal portion of the Office, terminating the whole. The child is left for the present in the hands of his proper and natural guardians and their Christian friends, to be prepared by them, and by other instructors, who will hereafter appear for the next solemn ordinance of the Church, which he will have to seek for his soul's health, and to which the attention of the Baptismal company is directed, before the priest's departure from the font.

J. W.

## LETTERS ON METRICAL PSALMODY AND HYMNODY.—No. 4.

*(Continued from Parish Choir, vol. 3, p. 67.)*

## METRICAL PSALMODY BEFORE THE REFORMATION.

*To the Editor of the Parish Choir.*

STR,—I believe the common theory of metrical versions of the Psalms and of other portions of Holy Writ, and of the Creeds, &c., to be, that they were peculiarly the offspring of the Reformation; and, that they originated in the general desire then awakened for the wider spread of religious knowledge amongst the people, and for the diffusion of the Scripture and of forms of prayer and praise in the vulgar tongue. But I do not think that the existence of such versions before the Reformation, is so commonly known as it deserves to be.

Poetry is a term of the very widest signification. In its most perfect forms, it presents the most elevated sentiments that the human imagination can conceive, expressed in words flowing onwards in the most exquisitely modulated cadences. In its lower forms, it clothes humble narrative or moral precept with some grace of expression, some musically measured accent, whereby the ear may be charmed, the attention excited, and the memory assisted. Hence, in all rude states of society, the ballad has supplied the place of the book; unwritten rhymes have served instead of history or law; "to understand a proverb and the interpretation; the words of the wise and their dark sayings," was the highest commendation of science and erudition.

Hence, in the dark ages, the populace must of necessity, have received much of the instruction which they possessed, from ballads; and I cannot help looking on the great prevalence of metrical versions of all sorts at the times immediately succeeding the Reformation, as an expansion and development of a mode of teaching which existed long before; and that the true light in which rhyming versions of the Psalms ought to be looked at, is that of a barbarous attempt to meet the wants of a barbarous age; of an endeavour to make religious knowledge popular, when rhyme was the best and almost only means of diffusing it at all; and, that now, when increased means of education have enabled us to appreciate the beauty and majesty of the Psalter unadulterated by rhyme, we must not condemn metrical versions without some consideration of their earlier—though we hope we may now add—obsolete uses.

At any rate it may soften the asperity with which such versions are often regarded, as if mere fruits of Puritanical turbulence and innovation, if we look back to times in which the putting of some of the formularies of the church, or of the facts of Scripture history into a metrical guise, was undertaken by the most pious and gifted individuals with the same intention with which the cheap religious tract is written in the present day. In the 19th century, many a "word in season," is dropped amongst the thoughtless multitudes in our streets and places of public concourse through the medium of the tract. In the 12th and 13th centuries the same thing was effected by the religious ballad; and, doubtless, that kind of composition was, for this reason, undertaken

as a laudable work by the most eminent churchmen of that day.

Thus, we can understand the motives which may have induced Nicholas Breakspere (the only Englishman, who ever attained the dignity of the Papal chair, to which he was elevated in 1154, under the title of Adrian IV.,) when he sent King Henry II. a bull, authorizing him to take possession of Ireland, to send him likewise versions in English rhyme, of the Lord's Prayer and three creeds. He wished doubtless to make an addition to the stores of religious poetry current among his fellow countrymen.

Pope Adrian's version of the Lord's Prayer is by no means inelegant, though the language is very different from the modern vernacular. It begins—

"Ure fadir in heuenriche"

but to avoid occupying space with what would only be quoted as a curiosity, I will only give in modern orthography, the clause "give us this day our daily bread."

"That holy bread that lasteth aye  
Thou send it us, this ilke day."

This is better by far than the versions of Sternhold, Hopkins, Whyttingham, and Wisdome.

Metrical and rhyming versions of portions of Scripture, as well as of legends of the Saints appear in these early times to have been very common indeed. They served for the amusement and edification of monks in their cloisters; they no doubt were committed to memory by their scholars and novices; they were sung by minstrels at feasts and other public entertainments; and not only so, but they were also probably occasionally *intruded into the service of the Church, and internixed in an unauthorised manner with the Liturgy*. So at least it is stated by Price, the annotator on Warton.\*

Such sacred ballads generally began with an exordium, calling the attention of the company—

Hearken hither and be still,  
I pray you, if it be your will,  
And ye shall hear of one virgine,  
That was ycleped Saint Marine, &c. &c.

The next is the exordium of "The Visions of Seynt Poul wan he was rapt into Paradys":—

"Lusteneth lordynges leof and dere,  
Ye that wollen, of the Souday here;  
The Souday a day hit is  
That angels and archangels joyen iwi;" &c. &c.

\* "It was enjoined by the ritual of the Gallican Church," says Mr. Price, "that the Lives of the Saints should be read during Mass on the days consecrated to their memory. On the introduction of the Roman Liturgy, which forbade the admixture of any extraneous matter into the service of the Mass, this practice appears to have been suspended, and the Lives of the Saints were read only at evening prayer. But even in this, the inveteracy of custom seems speedily to have re-established its rights; and there is reason to believe that the lives of such as are mentioned in the New Testament were regularly delivered from the Chancel. Of this a curious example, the 'Planche de St. Esteve,' has been published by Mr Raynouard, in his 'Choix des Poésies des Troubadours,' vol. iii. p. 146, Paris, 1817, when the passages from the Acts of the Apostles, referring to St. Stephen, are introduced between the metrical translations of them."—Warton's Hist. English Poetry, Vol. I. p. 19. Ed. 1840.

The next is a sample of a metrical version of parts of the Old and New Testament, of the 13th century:—

“Oure ladi and hire sustur stoden under the roode,  
And Seint John and Marie Magdalen with wel sorie  
moode,” &c.

Of about the same date is a metrical version of the psalms in the library of C. C. C. at Cambridge. The 100th psalm is thus translated:—

“Mirthes to lauerd al erthe that es  
Serves to lauerd in fainenes.” &c.

From another, in the British Museum, we extract a specimen of the 19th psalm—

“Hevens telles Goddis blisse  
The walken schewes handeswerkes his,” &c\*.

But it would be wearisome to your readers to fill your pages with further extracts. My purpose is answered if the existence of such versions and their use are demonstrated; and if we learn to look upon metrical psalmody in its origin and real meaning, not as a thing intended as a substitute for the prose psalmody of the offices of the church, still less as a substitute for Christian hymns, but rather as a rude vehicle for instructing the populace in days when metre and rhyme were almost the only vehicles of popular information.

If it is not travelling too far from our special subject, we may remark that the importance of the religious ballad, and the propriety of the *Mystery*, or *Miracle Play*, in which the facts of Scripture History were acted before the people, must not be judged of by our present standard of education and manners. During the dark ages, business of all kinds was transacted at *fairs* or great periodical assemblages for the purpose of buying and selling. The merchants who frequented these fairs, used every possible means of attracting the populace to them, and encouraged the attendance of minstrels, jugglers, and buffoons. The clergy, finding that vice and debauchery were increased by these means, and that spiritual censures were of little force against their attractions, turned the enemy's arms against himself, and employed that which had been the instrument of depravity as a means of diffusing religious knowledge—They became actors themselves; and instead of profane and licentious farces, they presented the spectators with scenic representations of the incidents of Bible History, and of the real or fabulous acts of the Saints. It is certain, says Warton, that these representations had their use, “not only in teaching the great truths of Scripture to men who could not read the Bible, but in abolishing the barbarous attachment to military games, and the bloody contentions of the Tournament, which had so long prevailed as the sole species of popular amusement. Rude and even ridiculous as they were, they softened the manners of the people, by diverting the public attention to spectacles in which the mind was concerned, and by creating a regard for other arts than those of bodily strength and savage valour.”

The true significance of Metrical Psalmody, as a thing originally destined for popular recreation, and not for the offices of the Church, is shown most forcibly by the history of that version which exceeded all before it, as it has done all succeeding ones, in its

Quoted in Warton's *Hist. Eng. Poetry*, vol. i.

celebrity and brilliant poetical merits. Of course I mean the version of Clement Marot, gentleman of the chamber to Francis the First, King of France.

Of the introduction of Marot's psalms into the conventicles of Geneva, and the parallel series of events in our own country, I must speak in my next.

I am, Sir,

Your obedient Servant,

London, April, 1850.

X.

## OLD AND NEW.

AN EXAMPLE WORTHY OF IMITATION.

(From the *Maidstone Journal* of April 9th.)

THE Parish Church of Boughton, or Bocton Malherbe, which is dedicated to Saint Nicolas, consists of chancel, south chantry, nave, south aisle, porch, and tower at the west end. The greater part of the fabric was built in the fourteenth century; although some portions of the tower are of earlier, and some of later date. Previous to the recent restorations, the tower was entirely shut off from the church, a large gallery having been erected at the west end of the nave. The old oak benches had been partly removed, and partly had additional boarding fixed on them, forming the high, square, double-seated pews, which are still allowed to remain in many churches. The flight of steps, leading from the chancel to the nave, (an uncommon and very fine feature of the building) had also been cut away to form pews, and two or three pews were erected in different places in the chancel itself. The windows and walls, generally, were in a very decayed state; the tower had bulged out at one corner, and was kept together only by means of some stout ugly iron-work; all the roof timbers had been plastered over, and many of the rafters were much decayed; in fact, the church stood in great need both of substantial and ornamental repair, to make it at all becoming for the celebration of divine service, and worthy of being called the House of God. Accordingly, the indefatigable rector of the parish (the Rev. E. Moore), set on foot a subscription to effect this object, and through his own munificence, the liberality of the parishioners, and that of two or three other private individuals connected with the parish, sufficient funds were soon raised.

The architect, to whom the work of restoration was entrusted, is Alexander Apsley, Esq., a gentleman well known for his zeal and devotion to the service of the church, and the result of his labours fully proves how eminently qualified he was to undertake the arduous task.

The restorations have been carried out in the prevailing style of the church, commonly known as the middle-pointed or decorated; they consist principally in the enlargement of the chancel eastward—this part of the old church having been most unusually small—building a small sacristy on the north side of the chancel—on the walls of which are placed some memorials, forming part of the dilapidated tombs of the Lords Wooten; building the walls of the chantry; rebuilding part of the tower; throwing open the tower arch; taking away the gallery; and fitting the nave, aisle, and chantry with

substantial oak benches. There are also new polished marble steps into the chancel, on the top of which is an elaborately-carved oak screen. In the chancel new stalls and subsellæ have been placed, the carved ends having emblems of the Passion of our Lord, gilded on a blue ground. In the stalls, on the south side, is the key-board of the organ, which communicates with the pipes in the south chantry. Eastward of the stalls, the floor rises for the sanctuary three more steps of marble and encaustic tiles, and another step forms the foundation for the Holy Table, which is of Caen stone, very richly worked: on the north side of the sanctuary is a new credence of polished marble, and the doorway to the sacristy. On the south side are sedilia, which are new, and an old recess or opening into the chantry, having an arched head, the purpose of which is not understood. The font is the old one, and occupies its original position near the south entrance: it has been furnished with a cover of walnut wood, around which are carved, in Saxon characters, the words—

“ONE LORD, ONE FAITH, ONE BAPTISM.”

The letter, or stand for the Holy Bible, is of wrought metal, brass and iron, the latter being polychromatized; it stands on the south side of the chancel steps. The pulpit occupies the north-east angle of the nave, it is the old one, of Tudor date.

Every window in the church is new, and excepting the small ones in the tower, no two windows are of the same design. The altar window, and two windows in the south aisle, are glazed in stained glass; another stained glass window is now being executed for the chancel, and it is hoped that at no distant period all the windows will be of stained glass. The roofs have been restored, the timbers oiled, and the spaces between painted blue, which has a very rich effect. Polychromy has also been carried out to a considerable extent, on the walls and organ, and it is intended, as opportunity allows, that this style of decoration shall be fully carried out. The vestments of the altar are red velvet, richly embroidered, and very beautiful; on the super altar are two lights in obedience to the rubric of the Common Prayer Book.

On Thursday last, the feast of St. Ambrose, the church, thus restored, was formally re-opened for divine worship. One of the most pleasing donations bestowed upon it at its re-opening was the contribution of the labourers, their wives and children, consisting of a number of very beautiful garlands, which were suspended from the beams and arches, affording a gratifying indication how the re-edification of God's House—“the poor man's parlour”—is felt in the parish of Bocton Malherbe. May the feeling increase—may the restoration of the fabric be the restoration of many a lukewarm and indifferent parishioner to the bosom of our Holy Church.

We shall now briefly notice the services which took place on the occasion. About eleven o'clock the choir, consisting of six men and ten boys, in surplices, followed by the whole of the clergy, walked in procession from the school-room, which adjoins the church, chanting the 84th Psalm, to Tallis' Chant. To the congregation in the church the effect produced by the solemn strains—now dying away—now bursting full upon the ear—was truly solemn and grand. And when the choir entered the church and walked slowly up the centre aisle, chanting the Gloria—the

whole congregation rising—many persons were visibly affected.

Prayers were said by the Rev. J. C. B. Riddell; the Venite was chanted to Tallis' chant; the Psalms, 3rd Gregorian tone, 2nd ending. Te Deum—8th tone, 1st ending. Jubilate—6th tone. Tallis' Versicles were used. The anthem was—“Lord who shall dwell in thy Tabernacle”—Rogers. The Introit, Psalm 26, was chanted to the 7th tone, and the music to the Kyrie Elieson was by Dr. Nares. After a very able and appropriate sermon by the Rev. H. A. Jeffries, vicar of Hawkhurst, who took his text from St. John, 2nd chap., 17th verse—“The zeal of thine house hath eaten me up,” the Holy Eucharist was administered, the Ven. the Archdeacon of Maidstone, and the Rev. Edward Moore, officiating within the sacarium. Evensong commenced at four o'clock, the same order of entrance being observed by the priests and choir as in the morning, the processional Psalm, however, was varied from the 84th to the 122nd. Prayers were said by the Rev. Edward Moore. The Psalms and Canticles were chanted to various Gregorian tones, and Dr. Child's anthem. “Praise the Lord, O my soul,” was sung. Mr. Apsley officiated at the organ in both services.

We cannot conclude our notice without expressing our pleasure at the performance of the choir, which, considering the short time it has been in existence, was certainly very creditable, and we doubt not, by diligent practice, they will soon attain considerable proficiency. The parishioners are indebted to the unwearied energy and musical ability of Mr. Apsley, for its organization and subsequent training. We were also much gratified to observe the reverential and devout behaviour of both men and boys during service.

After morning service the whole of the scholars and some of the parishioners partook of a substantial dinner in the National School, provided at the expense of a private gentleman, who, with true benevolence, does not wish his name to be made public.

## IMPEDIMENTS IN THE WAY OF CHURCH MUSIC.

We are informed of the rise in some quarters of a new species of obstacle to the progress of Church Music. Hitherto its hindrances have mostly originated in itself, and have been chiefly of a negative character; want of means on the part of its promoters, want of inclination on the part of those to whom their efforts have been directed; in some instances want of musical skill on the part of the clergy, and the difficulty or impossibility of finding efficient teachers of the right stamp. A musical movement has been neutralised in some cases by the rebellion of an old set of singers, in others by the inefficiency or nervousness of the new. One of the chief difficulties' says the writer of an able paper in Chambers, “Papers for the People,” in the way of cultivating good vocal harmony in this country is found in the fact, that very few young women acquire the art of reading music and of singing correctly, while, even among those few, domestic cares and occupations generally prevent a regular and progressive culture of their musical talent. Other writers attribute its comparatively slow progress in England, rich as that

country is in pleasant voices, to the incessant demands made by labour or business, of one kind or another, upon our time and thoughts, our minds and bodies, so that we have literally no leisure for it, and are disposed to regard it always as an interruption. But a new obstacle seems now to be developing itself, one of whose existence we in our simplicity did not so much as dream, and that is **THE SQUIRE**. From more than one woe-begone correspondent we have received intimations of a Squire-crusade against all choral practice in Divine Worship. It is to be banished their dominions, to be "put down" by the strong hand.

Now to us the intelligence is most cheering. We regard it as the surest token of final success. We remember the reply of an experienced and facetious parish-priest to a brother clergyman who claimed his condolence and sought his counsel in a most blank-looking state of affairs. "Try if you can't get up a little quiet persecution," was the sage advice. "Once become a persecuted man, and your cause is sure to prosper." We are content to hail this as one, and the crowning one, of the many tokens of success we have met with in the course of our labours.

But the character of the persecution itself is rather remarkable. So far as we are able to ascertain, there are two leading varieties of it, as at present constituted, the high and the low style, the dignified and the tumultuous, the monarchical and the democratic. In the one case the Squire, or leading parishioner, contents himself with issuing his mandate. The thing must be suspended, must be discontinued, it will not do; it is noisy or it is **POORISH**. This we call the autocratical mode of suppression, and it is well calculated for effect; it is sudden and peremptory and overawes the timid. The uttered word carries its destroying power along with it. We remember a choir, rather a choice one, though too fond of instrumental accompaniments, to have been scattered at once by a word of this kind, as though by the bursting of a bomb-shell. The autocrat in this case was the incumbent himself, a fiery Welshman, of such unmusical temperament as to be pained by the very sound of music. Compelled one day to listen for some time, from his station in the reading desk, to one of the chorusses of Handel, with full instrumental accompaniments, he was at last wrought up to an agony, and, pointing with a gesture of despair to the bassoon, cried out at the top of his voice, "Stop, stop that dreadful noise." The congregation was astonished, the singers and players were struck dumb; a coldness came over their hearts. They departed from their gallery, to which no amount of parochial persuasion could ever after induce them to return. Sundry small black boards, with the names of Anthems and Chorusses by Handel and other great men inscribed upon them, with chapter and verse to refer to for the words, are all the vestiges now remaining to tell what that choir once could do.

The more plebeian way of stopping the mouths of a choir is by raising a counter clamour of an overpowering character. This expedient has occasionally been resorted to by members of the choir itself, to stop such sounds as were obnoxious to them. Of Michael Wise, a loose kind of character, as one might expect from the high favour in which he stood with his royal master Charles II., it is said that, being in charge of the organ once while that monarch was

attending divine service, and thinking the sermon somewhat long, he began his voluntary before the preacher had finished. Just so, we are now told of families having mustered strong, with their whole band of dependents and retainers, to "read the chanting down." Nay, of strong-voiced fellows being recruited at the public-house, and cajoled, or bribed to lend their sweet voices in aid of the patriotic attempt. Put the chanting down! If the clergy only do their duty in this respect (and we believe they are gradually becoming alive to it), you can no more put the chanting down than you can destroy the faith of which it is the utterance. If the clergy convince the people of the necessity of using their voices in congregational worship and teach them how to do it, there will be no repressing the mass of sound that will arise from the earnest body of worshippers. The loud, hearty chant will drive before it, like some empty unsubstantial vapour, the muttered *aymen* of the would-be oppositionist.

We would add one word of serious admonition to each of the parties concerned in these occurrences. While we do not anticipate from them the least danger to the cause of which we are advocates, but rather the contrary, we must say, that they are in the highest degree discreditable to those with whom they originate. They have but to open their prayer books, to see that certain portions of the service are appointed to be sung: why, then, when their pastor, at a great sacrifice of time and labour, is endeavouring to realize and carry out those appointments, should they offer so gratuitous an opposition. To blame a clergyman for not doing his duty, is one thing, to oppose him when doing it is another. When we consider the unanimity with which by religious people in every age, singing has been regarded both as a necessary adjunct, and a great aid to devotion, we cannot but fear, that those who oppose and resist its more general introduction into Divine service, are opposing and resisting the progress of devotion itself; that they are standing between the people and their God, and saying, thus far shall ye come but no farther. A fearful position this, which no one, we should suppose, would consciously assume.

While to our friends, whether lay or clerical, who may feel somewhat cast down by such hinderances we still say, Persevere. Continue your practice in private, if, through dread of a disturbance, you have withdrawn your music for a season from the public assembly. Continue your practice, and enlist upon your side such as may be brought over from prejudice by reasonable discussion and argument, nor doubt that soon or late, Truth will prevail.

#### THE PSALTER NOTED.

*To the Editor of the Parish Choir.*

SIR,—A "great admirer of Mr. Helmore's Psalter Noted," discusses in your last number the question of the accentuation of the 6th tone. His remarks on this head apply chiefly to two points.

1. The shortening of the two rising notes. In this he is clearly right: just as Mr. Helmore is wrong in his cadences to the 3rd tone. (Acc. Harm. pp. 9. 19. 24.)

2. The situation of the accent. His case here is a bad one: And this, even upon his own showing; that is, upon the balance of the authorities to which he himself appeals.

For since, even *primâ facie*, Alfieri, Janssen, La Feillé, and others, according to his own quotations, all give the accent to the penultimate, it is rather hard to see why Mr. Helmore's version, giving it to the antepenultimate, must be right, merely because it is adopted in Mr. Lambert's Vesper Psalter, and the Mechlin Vesperal.

But he decides that these books are cogent authorities. Upon what grounds?

As regards the former, because the editors of the Vesper Psalter profess to have, "taken the utmost care to adhere to the best authenticated traditions." Why, of course Mr. Helmore has endeavoured to do as much. Such a profession can go for no further authority than his endeavour; which every body who knows that gentleman knows to have been a sincere one. Until then we have some better information respecting these best authenticated traditions than the great admirer's communication supplies, and some stronger ground of confidence as to the qualifications of the said Editors than such a mere profession. I cannot perceive that reference to Mr. Lambert's Vesper Psalter in any manner or in any degree adds strength to the authority of Mr. Helmore himself. The same may also be said of the Mechlin Vesperal.

But, as regards the letter, the admirer asserts its authority as conclusive in support of Mr. Helmore's version, upon the ground that its Preface professes that it, "exhibits the Psalm Melodies as they have been preserved in the best MSS. and as they were printed in the Directorium Chori, published at Rome by Guidetti during the Pontificate of Sixtus V." The great admirer's admiration of the antepenultimate position of the accent must therefore depend, so far as the authority of this Vesperal is concerned, upon whether it acts up to its professions. Whether it does or does not, he will know to his full satisfaction, when he has inspected the Directorium Chori of Guidetti itself, (or if he has not access to that, Mr. Dyce's Tones professedly copied from it,) and formed the cadence of the 6th tone accented on the penultimate, and not on the antepenultimate, as the Mechlin Vesperal and Mr. Helmore have it.

As to the modern usage of foreign Cathedrals, it is worth almost nothing by way of evidence; even though of the "finest Choirs of France, Belgium, and Germany." Perhaps, indeed, if we were to judge of them by our own, we might be led to say, the "finer" the Choir the greater the probable corruption of old Church Music in all its peculiarities. The admirer's private information, therefore, about this usage is of comparatively small importance. I may observe, however, that Mr. Coddington's testimony (in Brit. Mag. vol. xxii.) on the accentuation of this tone in the Gallican and Roman Churches, is against Mr. Helmore's version, as supported by the Mechlin Vesperal and the admirer's private information. So is Mr. J. A. Novello's opinion, if we may depend upon his last version published in the *Musical Times*. So is a Romanist "Grammar of Gregorian Music" by Mr. Kelly, published two or three years ago, and dedicated by permission to Bishop Griffiths. So is the "Diurnale Parisiense" of the date of 1771. So are "Alfieri, Janssen, La Feillé, and others." So is

Guidetti's Directorium Chori, printed at the Vatican Press in 1737, and so, as we have seen, is the Editio princeps of 1582.

And as regards the use adopted into our own Reformed Church, Dyce, Spencer, Playford, Clifford, Lowe, and Morley, all agree in exhibiting it with the accent on the penultimate.

The accumulation of testimony, therefore, seems to turn against the accuracy of Mr. Helmore's version: Which, from the tone of his communication in your last number, will be, I fear, a great discomfort to the "great admirer of the Psalter Noted."

But there are, I am afraid, other sources of annoyance to the admirer, besides those adverted to by a "Constant Reader," and the "Lay Clerk." He will perhaps find one, in the accented G of the 1st and 2nd endings of Mr. Helmore's 4th tone. For about the same amount of preponderance of authority, to which may be added that of Merbecke and Heath, determines the accent upon the A, instead of G.

Mr. Helmore himself would, one cannot but suppose, be glad to avail himself of any suggestions made with a view to improving his work; those of the above mentioned correspondents not excepted. A new edition is promised. He would naturally be, and no doubt is, anxious to improve it on all possible points. But, in an instance in which he has in his former edition given occasion for a correction to be suggested, what can be imagined likely to impede and annoy him more, than to have his pardonable error perversely maintained, and maintained upon such grounds as those of the professed great admirer, but real hinderer, of his labours.

It is a difficult thing now, as it was in Cranmer's time, to adopt the Latin note to the English words: more difficult than any one who has not fairly set to work at it would suppose. Mr. Helmore's 1st edition has not succeeded satisfactorily on many points. We may reasonably hope a future—if not the next edition will. But let all such admirers meanwhile restrain their pens. I am, Sir, your obedient Servant.

March 1850.

AGASTAS.

P.S.—Have you, or have any of your correspondents, examined Mr. Monk's "Anglican Church"?

\* \* \* Having now given to both sides a fair hearing, we must take upon ourselves to decide upon the disputed question of the 6th tone. To our minds the authority of Guidetti, even though it stood alone, would be sufficient for that purpose. In the first place, it must be borne in mind that he was associated in his work with the illustrious Palestrina. Now we can hardly conceive it possible that the ear of that great musician, could be mistaken as to the genuine traditional cadence of the 6th or any other tone. But granting the possibility of error, supposing the Roman traditions to have been an erroneous one, we have farther to observe that the best authorities from all accessible quarters were consulted with a view to give every possible accuracy to Guidetti's work. Of them Baini remarks that the Venetian psalter was the most esteemed. Now in an edition of that book published at Venice in the year 1550, and no doubt consulted by Guidetti as an authority (with the perusal of which we have been favoured by the kindness of Mr. Dyce), we find precisely the same form of the 6th tone which Guidetti has given in his work, and no other. On these grounds we must decide in favour of that form, as retained by ourselves in the arrangement of the Parish Choir, and against the more modern version adopted by Mr. Helmore. [Ed. P. C.]

## NOTICES OF NEW WORKS.

*Christmas Carols, or Lays and Legends of the Nativity; newly Arranged, Composed, and Edited by H. J. Gauntlett, Mus. Doc., an Easter Carol, the melody, that of an English sequence of the 13th century, the words, &c. by the Rev. J. M. Neale.*

Seasonable contributions towards the revival of a pleasing and popular custom. We remember, on once passing a Christmas-tide at Leeds, to have been much struck by the mode of carol-singing there prevalent. The choristers after evening service would go round in a band to the houses of their friends, and arranging themselves before the door, would sing one or more of these quaint melodies of the olden time. It was a species of festal congratulation or salutation, as pleasing and expressive in its way as the Russian's '*Christ is risen*' on Easter Morn. Why the holy, and cheering custom should be given over to the secular arm, why the genial carol should be displaced by the incongruous waltz and polka of the waits, whom the people nevertheless consent to maintain rather than be deprived altogether of the memory of their ancient practice, we cannot conceive. It must surely be worth while to restore the substance of that whose very shadow people treat with such tender forbearance.

## To Correspondents.

The remarks by "A great Admirer of the Psalter Noted," in reply to "A Lay Clerk," were not received in time for insertion.

Church Musicians, in the present day, would seem to be, above all men, "born to trouble." We fully sympathize with C. T. M.'s perplexities, but a glance at our pages of this month will convince him that he is by no means in so bad a plight as many others, who call for encouragement at our hands. He may thank his own patient, cheerful, and conciliatory spirit, which we cannot too much commend, for having saved him an infinity of annoyance under most trying circumstances. Let him by all means persevere in the course which he has adopted. Some slight knowledge of the organ is, if not indispensable, at least highly necessary for the choir-master. For drilling his proposed class in the elementary parts of vocal music we would recommend him to take for his outline the course of singing-lessons which have appeared in the earlier numbers of the *Parish Choir*. This outline he might enlarge, or fill up as he goes on, with additional matter and illustration, gathered from Hullah, Mainzer, and such other sources as may be at his command. We would also commend to his diligent perusal an admirable paper on "The popular cultivation of Music," being No. 7 of Chambers's *Papers for the People*, recently published. The precise method which we ourselves have adopted is there advocated as the best fitted for imparting a clear practical knowledge of the subject to classes of learners.

"A Country Precentor," whose choir has adopted Gauntlett's psalter with the greatest success, remarks upon the objections made against that work by our correspondent "A Lay Clerk." The first, viz. the "infinite variety" of its melodies, he considers to be no objection at all, but most desirable. The two others he states to be real and practical objections, but holds that they may be easily overcome; in the first place, by supplying, what

Dr. Gauntlett has omitted, an index connecting each psalm with its harmonized tune, thus—

PSALM.	CHANT.
1	I
2	3
45	27
46	8, &c.

aud in the next place by making out a short table of all the possible varieties of intonation and inflection, to which the Gloria Patri would have to be chanted. We would commend this hint as worthy the author's attention, should he be meditating a second edition. Our correspondent adds, "I regret to miss the Peregrine tone for the 114th Psalm, but that can be remedied so easily by those who desire it, that it is hardly worthy of mention."

The subject brought before us by the Rev. H. S. has for some time occupied our attention, and we hope ere long, to be enabled to adopt the course which he suggests. His views, on most of the points touched upon in his letter, singularly coincide with our own. To the rest we shall give the most careful consideration.

The letters L, S, F, M, V, R, about which a correspondent inquires, stand for La, Sol, Fa, Mi, Ut, Re, and the explanation of their use in the "apt Tunes" is as follows:—Along with the original edition of Sternhold and Hopkins's metrical version of the Psalms (1562) were published "apt notes to sing them withal." By which apt notes, adds Sir John Hawkins, "we are to understand the tunes, to the number of about forty, which are to be found in that and many subsequent impressions. They are of one part only and in general suited to the pitch and compass of a tenor voice, but most excellent indeed for the sweetness and gravity of their melody." It was found advisable in subsequent editions to prefix a treatise on the general rudiments of song. Hence the addition to the editions of 1564, and 1577, of "a short introduction into the science of Musicke, made for such as are desirous to have the knowledge thereof, for the singing of the Psalmes." In what would seem to have been the next edition of the work, printed by John Day, 1583, and which the kindness of Dr. Rimbault has afforded us the opportunity of consulting, the introduction is omitted. But in its place there stood the short preface which we subjoin. The tunes and musical notes of the Psalms, were precisely the same as those in the previous editions, only there were placed alongside of the notes the initial letters of the syllables used in the solfaing.

## TO THE READER.

*Thou shalt vnderstand (gentle reader) that I have (for the helpe of those that are desirous to learne to sing), caused a new print of Note to be made, with letters to be ioyned to every Note; whereby thou mayest know, how to call every Note by his right name, so that with a very little diligence (as thou art taught in the introduction printed heretofore in the Psalmes), thou mayest the more easily by the viewing of these letters come to the knowledge of perfect solfaing; whereby thou mayest sing the Psalmes the more speedely and easily.* The letters be these, V for Vt, R for Re, M for My, F for Fa, S for Sol, L for La. Thus where you see any letter ioyned by the note, you may easily call him by his right name. [Here follow two examples which may be consulted in the preface to Hullah's Metrical Psalter.]

This system we have found traditionally preserved and strenuously upheld by some of the more ancient of Parish Clerks under the name of the "*Fa Sol La System*." But it is fast dying out of memory, nor does there seem any reason why we should wish to retain it.

ON THE PRAYER BOOK—OCCASIONAL OFFICES (*continued.*)—No. IV.

## THE MINISTRATION OF PUBLIC BAPTISM OF INFANTS.

WE have been accustomed, in the course of our remarks upon the Prayer Book, to direct the attention of our readers to such ancient offices as have formed the ground-work and substance of our own. And this for two reasons: First, because the comparison is, in itself, historically interesting; and, secondly, because of the importance of showing that it has been the rule of our own reformed branch of the Church to adhere to ancient usage wherever it was primitive and scriptural. War was made at the Reformation, not against *uses*, but against *ab-uses*. Whatever was, in strictness of speech, Catholic, was retained, that only being discarded which was of comparatively modern introduction. Whatever was essential was preserved, much that was accidental was rejected.

Perhaps in no one of our offices is this judicious retrenchment more perceptible than in that for the ministration of Public Baptism of Infants. Having, therefore, explained the office as it stands in our own Ritual, we shall now give it as it stood in the service-books previous to the Reformation, and leave our readers to judge for themselves.

The first thing directed to be done by the older Rubrics was, the bringing of the child to the church doors, with a view to certain preliminary inquiries being made by the priest. Those inquiries were, e. g., whether the child was a male or female, whether it had been baptized at home (privately), and what name was intended to be given. The custom is still retained in many of the foreign churches. We have seen, at some of the churches in the Peninsula, during Whitsuntide, a double flight of steps leading up to the great doors crowded with females waiting, each with a child in her arms, her turn to be admitted to answer to these interrogatories. The spotless white garments in which these infants are, without exception, clothed upon such occasions, combine, with other circumstances, to render it a sight not easily forgotten.

These preliminaries ascertained, the priest next proceeded to make, with his thumb, the sign of the cross on the child's forehead and breast, saying, "I place upon thy forehead — upon thy breast — the sign of the Saviour, our Lord Jesus Christ." This was followed by prayer for the infant, or infants, that they might be loosed from the bonds of Satan, and might enter into the gate of righteousness.

Then came the *BENEDICTIO SALIS*, the blessing, or consecration, of the salt, which the godfather was directed, by some rubrics, to hold in his right hand, while a morsel of it was placed by the priest in the child's mouth, with a prayer that he might be filled with heavenly food, and be found pure and holy at the coming of the Lord Jesus Christ to judgment.

Next followed the *EXORCISM*, of which a form is given by Wheatly from the First Book of King Edward, thus—

¶ "Then let the Priest, looking upon the children, say, "I command thee, unclean spirit, in the name of the Father, of the Son, and of the Holy Ghost, that thou come out and depart from these infants, whom our Lord Jesus Christ hath vouchsafed to call to His holy Baptism, to be made members of His body, and of His holy con-

gregation. Therefore, thou cursed spirit, remember thy sentence, remember thy judgment, remember the day to be at hand, wherein thou shalt burn in fire everlasting, prepared for thee and thy angels. And presume not hereafter to exercise any tyranny towards these infants, whom Christ hath bought with His precious blood, and by this His holy baptism calleth to be of his flock."

Upon this Wheatly remarks, that it was founded upon a custom that obtained, in the ancient ages of the Church, to *exorcise* the person baptized, or to cast out the devil who was supposed to have taken possession of the catechumen in his unregenerate state. "And it cannot be denied," he adds, "but that possessions by evil spirits were very frequent before the spreading of the Gospel, when we read that many of them were ejected through the name of Christ. But the use of exorcism, as an ordinary rite in the administration of Baptism, cannot well be proved from any earlier authors than of the fourth century, when it was taken in to denote that persons, before they were regenerate by Baptism, were under the kingdom of darkness, and held by the power of sin and the devil. \* \* Hence it was thought prudent by our Reformers to leave it out of the Liturgy, when they took a review of it in the 5th and 6th of King Edward."

Connected with the Exorcism, and appointed to be used at this part of the service, were certain prayers, which we have retained in our own office. There was the prayer, "Almighty and immortal God, the aid of all that need," &c., word for word as we have it, but appointed to be used over a male child only. There was also a passage from Scripture, (Matt. xix. 13—15,) corresponding with that from Mark x. 13, which we have retained. Another prayer, used over all alike, both male and female, has been taken for the model of our first prayer. "Almighty and everlasting God." It ran thus, "*Pietatem tuam deprecor, omnipotens æterne Deus, respice super hunc famulum tuum \* \* \* Munda eum et sanctifica, ut dignus efficiatur accedere ad gratiam baptismi tui: teneat firmam spem, consilium rectum, doctrinam, rectam,*" &c. This (the exorcising) portion of the service was concluded by a Pater noster, Ave Maria, and Credo, said by all present, and the sign of the cross made upon the child's right hand, in token that he would contend earnestly for the Catholic faith.

Upon this the infant was brought into the church, and the priest proceeded, when necessary, with the *BENEDICTIO FONTIS*, the blessing or consecration of the water to be used in the administration of the sacrament. We say when necessary, because, as our readers will remember, the custom at that time was not to use fresh water at every fresh administration, but to keep the water, once consecrated, for many subsequent baptisms, changing it only at certain fixed intervals, or when it became foul. Thus, although the consecration of the water was always observed where baptisms were to be publicly and solemnly administered, yet the form for consecrating the water, (or *benedictio fontis*, as it was called,) did not make, as it does with us, a necessary part of the public office of Baptism. It was placed by itself, formed in itself a complete service, and was used as occasion might require. The form commenced with a Litany, and was accompanied with a great variety of ceremonies; e. g., the dividing of the water by the Priest crosswise with his right hand: his sprinkling

it on the four sides of the font, to typify the stream of grace gushing forth over the world in four streams from Paradise: his breathing upon it to typify the influence of the Spirit of God: dropping from the wax taper upon it to denote the descent of the Holy Ghost, &c.

The infant being now brought to the font for the purpose of BAPTISM, the godparents were directed to hold him above the font in their hands. Then the priest put his hand upon him, and asked his name. This being given by the sponsors, he continued, (calling the infant by name.) N. Dost thou renounce Satan?—Answer of the godparents: I do.—Q. And all his works?—A. I do renounce them.—Q. And all his pomps?—A. I do renounce them. Upon this the priest was to anoint the infant with the holy oil upon the breast and betwixt the shoulders, making, with his thumb, the sign of the cross, and saying, “I anoint thee with the oil of salvation in the name of Jesus Christ our Lord.” Next came the interrogatories touching the articles of the Christian faith, as in our own ritual, to which the godparents answer, *I believe*. Then the question addressed to the infant, What seekest thou!—*Ans.* Baptism.—*Priest.* Wilt thou be baptized?—*Ans.* I will. Then the priest was directed to hold the infant by the sides in both his hands and baptize with trine immersion, calling on the name of the Holy Trinity. It is curious to observe the almost invariable retention of the mother tongue at this point of the service. The old English translations of the Provincial Constitutions, published in 1534, give the rule as follows: “Let it thus be spoken of them that do baptyse, ‘I chrysten the in the name of the Father, and of the Sonne, and of the Holy Ghost:’ or otherwyse in the mother tong, after the countrey custome.”

The godparents (of whom not more than two, one man and one woman, were to come forward for the purpose), then took the infant from the hands of the priest, and lifted him out of the font. Then came a second anointing with the following prayer:

“Almighty God, the Father of our Lord Jesus Christ, who hath regenerated thee of water and the Holy Spirit, and hath given unto thee remission of all thy sins (here he shall with his thumb anoint the infant with the Chrism, or holy oil, in the form of the Cross, saying) He anoint thee with the oil of salvation in the same His Son our Lord Jesus Christ unto eternal life. Amen.”

Then the infant was robed with the Chrysom, or white vesture, the priest asking his name, and saying thus:

“Take the white garment, holy and without spot, and so bring it before the judgment seat of our Lord Jesus Christ, that thou mayest have eternal life and live for evermore. Amen.”

After this it was usual to place in the child’s hand a lamp, or candle, with a charge to preserve his baptismal grace, that when the Lord should come to the wedding he might meet him with his saints in the heavenly mansions.

The charge to the godparents, which followed next, and concluded the service, Mr. Maskell quotes, in its English form, from a MS. manual of the diocese of Winchester, to this effect—

“I comaunde ow, godfadre and godmodre, on holy chirche behalve, that ye chargeen the fadur and the modur of this child, that they kepe this child in to the age of seven yere, that hit bee from fier and water, and

from alle othter mischeves and periles that myghten to him byfalle, through miskepinge, and also that ye or they techen his ryghte beleve, hure *Pater Noster*, and hure *Ave Maria*, and hure *Credo*, or do him to bee taughte: and also that ye wasthe youre hondes on ye gon out of chirche: and also that hit bee confermed the next time that the byssop cometh to contre; and al this doeth in payne of eorsynge.”—J. W.

## IMPEDIMENTS IN THE WAY OF CHURCH MUSIC.

*To the Editor of the Parish Choir.*

SIR,—As one long engaged in spreading a knowledge of Church Music amongst all classes, you will perhaps allow me one corner of the *Parish Choir*, to notice a paragraph which has appeared in the number for this month, under the head of “Impediments in the way of Church Music.”

Whence you have gained your information, I know not; but after upwards of seven years’ experience, I can assure you that “The Squire” is more frequently the *one aid* to the *progress* of Church Music, than, as you have asserted, its *one hindrance*.

It is far, very far, from my wish, to speak disrespectfully of the clergy as a body; but I must, in all honesty, say, that I, for one, have found in the ranks of my opponents the clergy far oftener than “The Squire.” Many of our clergy profess to have, and many prove that they really have, a wish to further the progress of Church Music; but I must be allowed to express my opinion, that if the whole body were to be canvassed, the *majority* would be against, and not for, a Musical Church. Various reasons, I am aware, are given to account for this: some say, it is because none in the parish *can sing* fit to be heard; others allege the fear of offending a leading parishioner; and I have heard of one opposed to chanting the service, because “his wife does not like it.”

Allow me also to say, that there are many instances where the clergy do not go quite the right way to work, in order to produce a desire to learn Church Music. Take, for example, the case of one who professes a desire that a choir should be formed, even pays a good organist and chanter to instruct the choir; there frequently his efforts end. He will sometimes attend the practising, sometimes not; when he does, he will often behave to the teacher and taught in so starched and patronizing a manner, that they are sure to take umbrage at it, and so ill feeling is produced, where a contrary manner would have ensured affection.

These remarks are plain, but they are honest, and what I feel to be the truth. I am not suffering by any cross-grained work from *my* clergyman, but we work quietly together. I merely give you these few lines to prevent either you or your readers from entertaining the idea that “A Squire” is synonymous with “An Opponent of Church Music.” The numerous churches built and re-built by country squires prove the contrary. And for one, I must say, that, had it not been for “The Squire,” I should long ago have been driven to despair in my endeavours to do what little I could in the right way. The clergy, and the clergy only, have often been my opponents, and that even when I have offered to train their choirs free of expense, and walk three or four miles to do so. When I state that my means of

existence are chiefly gained by the training of choirs, you will understand the value of the offer.

Since its first issue, the *Parish Choir* has been my text-book, my hand-book, and my pocket-book; without it, I took no important step, so I think you will say I did not venture too far; and yet, I say again, "The Parson," and not "The Squire," has oftenest been the hindrance to our progress. This will sound harsh, but no harsher, believe me, than your paragraph on "The Squire" sounded to me. Fair play we like in England; and, as one of your oldest friends, I beg you will allow me to say thus much for those who have ever been my truest and best friends, "The country Squires."

I remain,

With great respect,

Your obedient Servant,

Exeter, May 7th, 1850.

GULIELMUS.

We entreat our correspondent to divest himself of the idea that our remarks were meant to apply to the majority of cases in which the origination or reform of Church Music may have been attempted in a parish. Quite the contrary. Their object was to convey an earnest expostulation to certain *exceptional quarters*, from which complaints and calls for sympathy had been forwarded to us by old and valued friends. We have since had the unhappiness to learn that those remarks were of more general application than we could have conceived it possible. We have been asked whether we did not contemplate certain particular districts where, it seems, a state of things precisely similar prevailed, but of which we had not the slightest consciousness at the time of writing. Still, though the exceptions are more numerous than we had supposed, we are quite willing to believe that they are exceptions, and not the rule. But if we grant so much in favour of the squires, our correspondent must allow us to demand, on his part, a similar concession on behalf of the clergy. The clerical opposers who have been such thorns in his path must also be considered as the exceptions, and not, as he would almost seem to imply, the rule. We have received so much encouragement on the part of the clergy, our efforts have been met by very many among them with such heartiness and zeal, that we cannot grant the *general applicability* of our correspondent's remarks. Besides, he must bear in mind that the clergyman, where he undertakes a reform, must go through all the fiery ordeal of a reformer. Men of the very best intentions have, in all ages, shrunk from actual martyrdom; and to a nervous and sensitive pastor, the reformation of a country choir, of old standing, is often little less.

We shall take the opportunity, in proof of this, of quoting, at some length, the words of a clergyman, evidently the utterance of painful experience. They will recall, doubtless, to some of our readers, scenes in their own pastoral career; while to all, without exception, they will suggest admirable hints for the amelioration and advancement of their choirs.

The following is from Latrobe's *Music of the Church*:—

"Suppose a clergyman inducted to a country living, of which he comes to take possession. The small church is crowded to hear the 'new parson;' and the singers and performers are preparing in the gallery to make their best display. At the appointed

time they commence. The first specimen he has of his choir is perhaps ushered in by a clarionet, which, though rather a favourite in country churches, is the most hapless in untutored hands. This is commissioned to lead off, and, after some dreadful hiccups on the part of the instrument, which is its infirmity when clumsily dealt with, and which chases the blood chill through the veins, the tune is completed, and the singing proceeds. Then other instruments are introduced—

'The flute,

And the vile squeaking of the wry-necked fife.'

and it may be, breaking suddenly in with portentous thunder, after three or four notes spent in gathering up the long clambering instrument, some unlucky deep-mouthed bassoon. It may readily be conceived that these instruments, by their united clamour, will lay a sufficient foundation of noise upon which the singers may rear their superstructure. This they proceed to do with their whole breadth of lungs, each striving to surpass his neighbour in vociferation; till, exhausted with the exercise, they gradually cease, according to the tenure of their breath; the bassoon player, for the dignity of his instrument, commencing his last note rather later than the rest, and, by a peculiar motion of his shoulders, pumping out the whole power of his lungs in one prolonged and astounding roar.

"All sit down—a smile of self gratulation playing about the lip, supposing that they have given their new parson a good idea of the manner in which they can anticipate the joys of heaven; as if

'The air of Paradise did fan the house,

And angels officed all.'

"The thoughts, however, that occupy his mind would be little calculated to foster their complacency. Feeling the necessity of some attempt at reformation, he waits at the foot of the gallery, as they come lumbering down with their instruments. Now is the critical time. How shall he succeed? They pass him, 'make a leg, and fling their head before.' Perhaps as he sees them so happy with their own performance, he has not courage enough to break the spell of their felicity, and obtrude upon them "the icy precepts of respect." He determines to try another Sunday. At last his patience is exhausted—he must interfere. Now for the exercise of courage, judgment, and forbearance; for I verily believe that had the training and bringing into order a country choir been appointed for one of the labours of Hercules, he would have lost his reward. He who undertakes such a task, stands in need of every Christian virtue; for it is no powerless ordeal to which he will be exposed. He is about to withstand principles which, for obstinate depravity, have no rival in the human heart—the principles of ignorant selfishness and petty pride.

"The term 'irritable genus' has long been applied to poets; and musicians may claim the same appellation, from the gigantic Handel to the humblest among his followers. There is no sore in the human mind that so morbidly shrinks from the touch as assumed skill in music or poetry. The sons of fancy, or those that fancy themselves so, possess a fund of pride, which seems to have been set apart for the nourishment of all imaginative pursuits. Now this species of pride, like many others, thrives best upon

a hot-bed of ignorance. If a man once learns enough of any subject to persuade himself that he knows something about it, then let him alone for 'nursing his pride to keep it warm.' \* \* \*

"I envy not, then, the situation of that clergyman who has to bring against the frost-work of this self-applause the battering-ram of honest conviction. He may, indeed, speedily effect his main object; but unless he proceed with great caution, he will embroil himself in tumults and dislikes that may interfere with his most important labours, and almost necessitate him so seek for some sphere of exertion where similar prejudices do not obtain. To avoid such a result, it is of great consequence that he introduce his innovations gradually, fully ascertain the temper of the people, treat them in his whole conduct with kindness and respect, let them feel and find out of their own accord his superiority, rather than have it forced upon them; and then, with these preliminary measures, he may summon as much fortitude and firmness as the case requires to enable him to pursue his design to complete success.

"When he has made himself fully acquainted with the nature and extent of the evil, let him mingle with them in conversation,—speak to them of the importance of their office,—tell them of nobler principles than their own pride,—inquire after their tunes,—vince, by a few pertinent remarks, that he has some knowledge of the art,—and show that he is willing to interest himself in their employments. Let him propose an hour a week at his own house, or at the school-room, for practice. Let him be regular himself in attendance,—solemnize the occasion by a short prayer,—admit them with all their incongruity of instruments, vociferous voices, and bad tunes,—win by kindness their confidence,—and then proceed with his work of reformation.

"The tunes might claim an immediate attention. He would take upon him, as a matter of course, to determine the tunes for the public services and rehearsals, designedly (but not professedly) leaving to their deserved fate the most villainous of such as had been previously in use, and adhering to the genuine church tune, specimens of which are still extant in the very worst orchestras. He might then, feeling his way with caution, introduce such melodies as, formed upon the rich combinations and stern dignity of the Chorale, yet attract by the fluency of their measure, and readily approve themselves to the popular taste. \* \* \* When he is able to devote an hour to his singers, he will find ample employment. The evils that require a reforming hand are chiefly these; singing out of tune, frequently too flat, with a nasal twang—straining the voice to an unnatural pitch, as though it was a contest of physical strength—introducing awkward drawls and tasteless ornaments. To remedy these defects, time, care, and perseverance would be required,—but the reward would be ample.

"Supposing that his utmost care has failed to win the confidence of his choir. If the flute, fife, clarionet, and bassoon are luffed, and combine with the vocalists to revenge his interference by withdrawing their assistance, how shall he act? The way is open—let him turn to his Sunday-school. There are rich materials for forming a choir. There he will have fewer tempers to contend with. There he will discover a mine of vocal beauty; for no finer voices exist,

whether for leading or swelling a chorus, than those of children; so that in many instances, though the petty vexation for the time would be unpleasant, a more favourable event could hardly happen to a country clergyman than to be deserted by his singers and thrown upon the resources of his Sunday-school. \* \* \* Such a choir might suffice for the common parochial psalmody of the Church. If, however, a clergyman would encourage among his people a taste for music, and excite the young men and women of his parish to exercise their several gifts, his opportunities for enriching the beautiful services of the Church would be greatly extended. To some he might recommend instruments suited to their talents and the solemnity of the occasion; others he might instruct to sing in parts, and thus give a body and effect to tunes of harmonious combinations, which no mere air can possibly produce. By this means he would be enabled to increase his little choir, and render its services peculiarly interesting to the people. The more extended, however, his choral arrangements, the greater obligation would rest upon him to keep continually in view the grand design of the duty. He should never permit unnecessary engagements to interfere with his seasons for practice. He should accustom every member of his choir to look to him for direction, frequently admonish them of the privilege and importance of their service, reprove though with kindness every symptom of levity and improper conduct, and cut off without hesitation from the little band any man who persists in open sin, whatever may be the character of his musical skill and endowments. In short, he should prove himself the support and stay of the whole orchestra. If he thus enter upon the duty with solemnity, associate it on all occasions not merely with the form but with the spirit of religion, and check, by every means in his power, the natural fondness of the heart for self-applause, he will find, by the blessing of God, rich fruit attend his labours. His times for musical practice will act as a lever to heave up the moral turpitude under which the better feelings of youth are too often buried. 'Hallowing such seasons by the word of God and by prayer,' he will acknowledge such opportunities powerful aids to his public ministrations; and, by a little perseverance in well-doing, may soon have reason to confess, with tears of joy, that while he was rearing a little choir from among his people for the public worship, he was in effect fulfilling the vows of his priesthood, 'to seek for Christ's sheep that are dispersed abroad, and for His children, who are in the midst of this naughty world, that they may be saved through Christ for ever.' \* \* \*

\* Ordination Service.

#### LETTERS ON METRICAL PSALMODY AND HYMNODY.—No. 5.

(Continued from *Parish Choir*, Vol. 2, p. 102.)

##### METRICAL PSALMODY AT THE REFORMATION.

To the Editor of the *Parish Choir*.

SIR,—In my last letter I stated that Metrical Psalmody was not at first intended as a rival to the prose psalms or to the metrical hymns of the services of the Church; but that it was originally destined as a means of popular instruction and domestic amuse-

ment. The truth of this position, as well as the manner in which this kind of psalmody was introduced into public worship, is shown most conclusively by the history of the version of Clement Marot; and this history is so well told by Warton and by Disraeli, that I shall make no apology for introducing one or two copious extracts from those writers, and become copyist instead of compiler.

“Marot delighted in the very forms of Poetry, as well as its subjects and its manner. His life, indeed, took more shapes, and indulged in more poetical licenses, than even his poetry. Licentious in morals, often in prison, or at Court, or in the army, or a fugitive, he has left in his numerous little poems, many a curious record of his variegated existence. He was, indeed, very far from being devout, when his friend, the learned Vatable the Hebrew professor, probably to reclaim a perpetual sinner from profane rhymes, for Marot was suspected of heresy, (confession and meagre days being his abhorrence!) suggested the new project of translating the Psalms into French verse, and no doubt, assisted the bard; for they are said to be ‘traduitz en rithme Français selon la vérité Hebraïque.’ The famous Theodore Beza was also his friend and prompter, and afterwards his continuator. Marot published fifty-two Psalms, written in a variety of measures, with the same style he had done his ballads and rondeaux. He dedicated to the King of France, comparing him with the royal Hebrew, and with a French compliment!

‘Dieu le donna aux peuples Hebraïques  
Dieu te devoit, ce pense-je, aux Galliques.’

He insinuates, that in his version, he had received assistance

‘——— par les divins esprits  
Qui ont sous toy Hebreïu langage apris,  
Nous sont jettés les Pseaumes en lumière  
Clairs, et au sens de la forme première.’

“This royal dedication is more solemn than usual; yet Marot, who was never grave but in prison, soon recovered from this dedication to the king, for on turning the leaf we find another, ‘Aux Dames de France!’ Warton says of Marot, that ‘He seems anxious to deprecate the raillery which the new tone of his versification was likely to incur, and is embarrassed to find an apology for turning saint.’ His embarrassments, however, terminate in a highly poetical fancy. ‘When will the golden age be restored?’ exclaims this lady’s Psalmist.

‘Quand n’aurons plus de cours ne lieu  
Les chansons de ce petit Dieu  
A qui les peintres font des aisles ?  
O vous dames et demoiselles  
Que Dieu fait pour estre son temple  
Et faites, sous mauvais exemple  
Retentir et chambres et sales,  
De chansons mondaines ou sales, &c.’

“‘Knowing,’ continues the poet, ‘that songs that are silent about love can never please you, here are some composed by love itself; all here is love, but more than mortal. Sing these at all times—

‘Et les convertir et muer  
Faisant vos levres remuer,  
Et vos doigts sur les espinettes  
Pour dire saintes chansonnettes.’

“Marot then breaks forth with that enthusiasm which perhaps at first conveyed to the sullen fancy of the austere Calvin the project he so successfully adopted, and whose influence we are still witnessing.

“This ‘Holy song book’ for the harpsichord, or the voice, was a gay novelty, and no book was ever more eagerly received by all classes than Marot’s ‘Psalms.’ In the fervour of that day, they sold faster than the printers could take them off their presses; but as they were understood to be *songs*, and yet were not accompanied by music, every one set them to favourite tunes, commonly those of popular ballads. Each of the royal family, and every nobleman, chose a psalm or a song, which expressed his own personal feelings, adapted to his own tune. The Dauphin, afterwards Henry II., a great hunter, when he went to the chase, was singing *Ainsi qu’on vit le cerf bruyre*.—‘Like as the hart desireth the water-brooks.’ There is a curious portrait of the mistress of Henry, the famous Diane de Poitiers, recently published, on which is inscribed this *verse of the Psalm*. On a portrait which exhibits Diane in an attitude rather unsuitable to so solemn an application, no reason could be found to account for this discordance; perhaps the painter, or the lady herself, chose to adopt the favourite Psalm of her royal lover, proudly to designate the object of her love, besides its double allusion to her name. Diane, however, in the first stage of their mutual attachment, took *Du fond de ma pensée*, or, ‘From the depth of my heart.’ The Queen’s favourite was,

‘Ne vueilles pas, O sire,  
Me reprendre en ton ire,’

that is, ‘Rebuke me not in thy indignation,’ which she sung to a fashionable jig. Anthony, king of Navarre, sung *Revenge moy, prens la querrelle*, or, ‘Stand up, O Lord, to revenge my quarrel,’ to the air of a dance of Poitou.\* We may conceive the ardour with which this novelty was received, for Francis sent to Charles the Fifth Marot’s collection, who both by promises and presents, encouraged the French bard to proceed with his version, and intreating Marot to send him as soon as possible, *Confitemini Domino, quoniam bonus*, because it was his favourite Psalm. And the Spanish as well as French composers, hastened to set the Psalms of Marot to music. The fashion lasted, for Henry the Second set one to an air of his own composing. Catherine de Medicis, had her Psalm, and, it seems that every one at Court, adopted some particular Psalm for themselves, which they often played on lutes and guitars, &c. Singing Psalms in verse was then one of the chief ingredients in the happiness of social life.

“The universal reception of Marot’s ‘Psalms’ induced Theodore Beza to conclude the collection, and ten thousand copies were immediately dispersed. But these had the advantage of being set to music, for we are told they were ‘admirably fitted to the violin and other musical instruments.’ And who was the man who had thus adroitly taken hold of the public feeling to give it this strong direction? It was the solitary Thaumaturgus, the ascetic Calvin, who, from the depth of his closet at Geneva, had engaged the

\* “As Warton has partly drawn from the same source. I have adopted his own words whenever I could. It is not easy to write after Thomas Warton, whenever he is pleased with his subject.”

finest musical composers, who were, no doubt, warmed by the zeal of propagating his faith, to form these simple and beautiful airs to assist the Psalm-singers. At first this was not discovered, and Catholics, as well as Huguenots, were solacing themselves on all occasions with this new music. But when Calvin appointed the Psalms, as set to music, to be sung at his meetings, and Marot's formed an appendix to the Catechism of Geneva, this put an end to all Psalm-singing for the poor Catholics! Marot himself was forced to fly to Geneva from the fulminations of the Sorbonne, and Psalm-singing became an open declaration of what the French called 'Lutheranism,' when it became with the Reformed a regular part of their religious discipline."

The events above narrated took place between the years 1540 and 1553, that is, during the few last years of our Henry VIII. and during the reign of Edward VI., a most critical epoch in the history of the Reformation. The wisdom of Calvin's innovation may fairly be estimated by its success, which was astonishing. The form of psalmody established by him, capable as it was, as Warton says, of engaging the affections of the worshippers, without violating the simplicity of the worship, offering plain intelligible words, with airs so simple that they who could read the one could sing the other, was one of the most potent means of breaking down the very slender hold which the established religion had on the understanding and affections of the people. France and Germany were soon infatuated with the love of psalm-singing; and with the new psalmody there followed the new religion. To be a psalm-singer and a heretic was the same thing. In proportion as it became the badge of Protestantism, so did the Papists, with whom it originated, "absurdly attempt to interdict it." But the more the Papists reviled it, the more did the Protestants cling to it; senseless hatred on the one side leading to equally senseless admiration on the other. At last, as the Papists considered all metrical psalmody heretical and Protestant, so did the Protestants consider all psalmody that was *not* metrical superstitious and Popish. We need scarcely say how bitterly church music has suffered from these prejudices, the dregs of which are current in the vulgar mind to the present day.

The version of Clement Marot and Theodore Beza has continued in use amongst Swiss and French Protestants to the present day, although it was modernized, during the last century, with the same effect which is usually produced by putting a new front of stucco to an old gothic building. The tunes used are the same which were composed for the purpose originally, and which, with few variations, have been printed with it ever since. There is a considerable and pleasing variety in the metres employed. The tunes, despite of their sameness and a certain frigidity, yet abound in noble and elevated passages. We have heard them sung at the *Eglise Suisse Protestante* in Moor Street, St. Giles's, London, the whole congregation, led by a precentor, joining in the melody, which, as I before said, is printed with each psalm. There is an organ accompaniment of a grave and church-like cast; and some few books have a *cantus*, *altus*, and *bassus* part, though almost all, without exception, sing the *tenor* or tune.

The version of Marot and Beza has some little

shadow of a relation to the Anglican Church, since it is often bound up with the French version of the Common Prayer Book used in Jersey and Guernsey.

X.

## LEEDS PARISH CHURCH CHOIR.

### Mrs. Carr's CHARITY.

We have great pleasure in inserting the following paragraph from the *Leeds Intelligencer*, the more especially as we can bear personal testimony to the merits of one at least among the youths who are there so honourably distinguished. Some seven or eight years ago, when good and well-ordered choirs were more scarce than they have now happily become, it was the custom for enthusiastic and hopeful persons to resort to Leeds on a sort of parochio-choral pilgrimage, to regale themselves with a brief realization of their cherished ideal, such as could hardly be obtained elsewhere. We well remember at that time to have been struck with the devout and earnest demeanour of the senior boy of the choir, by name Dean; and were pleased to hear, from those who knew him intimately, that he was in every respect an example to his juniors, being equally diligent in the discharge of his duties as a chorister, and of the no less sacred duties of home and private life. We are happy to find that such merits have not been overlooked by the Church, whose duty it is to foster and encourage them. We shall take another opportunity of discussing the various plans now being set on foot for the provision, maintenance, and encouragement of deserving choristers. Meanwhile, let us assure our young friends that the progress and eventual success of this good cause will depend in no small degree upon themselves. The more the Sanctuary is beautified by the holiness of its servants, the more will it attract the affections and sympathy of Christian people. We are sure they would not wish to check the general feeling now rising in favour of themselves, and of the services to which they are devoted, by either an irrevrent demeanour or a heedless life.

"On Thursday last, the trustees of this charity, the Rev. Dr. Hook, Henry Hall, Esq., and J. M. Tennant, Esq., held their annual meeting in the vestry of the parish church, when grants of apprenticeship-premiums were made to the following choir boys—to Masters Thos. Dean, 45*l.*; Edward Archibald Ramsden, 40*l.*; Henry Mark Ellory, 40*l.*; and William Archibald Shepherd, (who had previously left the choir,) 25*l.* The report read to the trustees by their clerk, Mr. R. L. Rooke, detailing their proficiency in singing, regular attendance at church, and general good conduct, was highly satisfactory, especially as regards Master Dean, for whose long services and proficiency in singing the trustees awarded an additional sum of 5*l.* The report also showed that there had been considerable improvement amongst the choir boys, as compared with previous years, which reflects the greatest credit on the talented organist of the parish church, Mr. R. S. Burton, to whose able tuition and management they are solely intrusted. We are gratified to find that this excellent charity becomes every year more appreciated. The number of applications from respectable persons to have their sons entered into the choir, in order that

they may become eligible to receive grants for their apprenticeship-premiums, considerably increases."

The charity alluded to is a sum of 4000*l.*, left about four years ago by the late Mrs. Carr, of Knostrop Hall, near Leeds, the interest of which is to be annually distributed by her trustees amongst such of the boys as shall have sung in the choir of the parish church, and applied *only* in or towards paying a premium for their apprenticeship.

### CHURCH MUSIC AT WANTAGE.

#### CONSECRATION OF ST. MICHAEL'S CHAPEL.

*To the Editor of the Parish Choir.*

SIR,—A slight sketch of the choral service used on this occasion may not be unacceptable, as it not only proves the *work* of the Church to be progressing, but that we country people are capable of appreciating the *music* of the Church. The chapel itself, which is a most noble building in the second pointed or early decorated style, has been built more especially for the convenience of the inmates of the Wantage Union. It originated through the munificence of a clergyman, from his repugnance to the idea of performing Divine Service in a dining-room. The consecration, by the Lord Bishop of Oxford, took place on Monday, May 13. About thirty of the neighbouring clergy were present; also the choir of the parish church.

The service was said in monotone by the Rev. G. Purdue, one of the assistant curates of Wantage, the choir and congregation responding in unison. The Canticles, Psalms, Anthem, and Hymns were sung in full harmony, which was occasionally and judiciously changed, according to the tenor of the words, more particularly in the supplicatory verses of the Psalms. Here the subdued voice of the congregation and the thrilling minor harmonies introduced by the Choir at once practically demonstrated the utility of music as an aid to devotion. The reverent and devout behaviour of the boys was really quite exemplary, and speaks much in favour of their religious training. Was it not, moreover, gratifying to hear the Consecration Service *said in monotone* (a rare event in these days) by the Bishop?

The Holy Sacrament was afterwards celebrated, about one hundred communicants remaining. The Rev. W. Butler, the Vicar of Wantage, and the Rev. G. C. White assisted the Bishop in the administration.

The singing was conducted by Mr. T. Hyde, by whose voluntary but most indefatigable exertions the choir has been trained.

I am, Sir,  
Your sincere Well-wisher,  
T. B. K.

#### ORDER OF THE SERVICES.

The Venite,	viii tone,	Parish Choir.
The Proper Psalms, i, ii, viii tones,		Helmore's Harmonies.
Te Deum,	viii tone,	Arranged by Mr. Hyde.
Benedictus,	v tone,	Marbeck.
Anthem,	"Oh, how amiable,"	Richardson.
Kyrie Elieson,		Dr. Rogers.
Hymns,	{ 100th Psalm,	Hullah.
	{ St. Michael's,	Parish Choir.

### SPUR MONEY.

In a curious tract, published in 1598, under the title of *The Children of the Chapel stript and whipt*, we have the following passage:—

"Wee think it very necessarye that every quorister shoulde bringe with him to Chureche a Testament in English, and turn to everie chapter as it is daily read, or som other good and Godly prayer-booke, rather than spend their tyme in talk, and hunting after 'spur-money,' whereon they set their whole mindes, and do often abuse dyvers, if they doe not bestowe somewhat on them."

In 1622, the Dean of the Chapel Royal issued an order, by which it was decreed—

"That if anie Knight, or other person entituled to wear spurs, enter the chappell in that guise, he shall pay to y<sup>e</sup> quiristers the accustomed fine; but if he command y<sup>e</sup> youngest quirister to repeate his 'gamut,' and he faile in ye so doing, the said Knight, or other, shall not pay y<sup>e</sup> fine."

This curious extract I copied from the ancient Check-book of the Chapel Royal. Within my recollection, his Grace the Duke of Wellington (who, by the way, is an excellent musician) entered the Royal Chapel "booted and spurred," and was, of course, called upon for the fine; but his Grace, calling upon the youngest chorister to repeat his gamut, and the "little urchin" failing, the impost was not demanded.—EDWARD F. RIMBAULT, *Notes and Queries*.

### NOTICES OF NEW WORKS.

*Dulce Domum: the Olden and Popular Holiday Song, English Version by the Rev. W. J. Blew. Music arranged by H. J. Gauntlett.*

A melody which will remind many of breaking-up days, and the *chorusing* by which that happy event was wont to be heralded. The tune is an eminently popular one, and Dr. Gauntlett's arrangements enable it to be sung either as a solo, trio, or quartett. The English version of Mr. Blew is full of terseness and vigour.

*Church Hymns; or, Hymns for the Sundays, Festivals, and other Seasons of the Ecclesiastical Year, as observed in the Church of England. Compiled, with an Introduction by Henry Stretton, M.A., Oxon, Perpetual Curate of Hixon, diocese of Lichfield. London: RIVINGTONS.*

In some respects we consider this to be a more satisfactory compilation than the one noticed by us in our last Number but one. It contains a greater variety of metres, and the lines seem to run more smoothly. There is appended to it a well-selected list of tunes, to some one or other of which each hymn is adapted, and meant invariably to be sung. Thus practical effect is given to a sound observation made by Mr. Stretton in his Introduction, that "Church Music should be as much associated with words in people's minds, as secular music is with the songs to which it is adapted. . . . A hymn, and its appropriate tune were designed to go together—the tune to suggest the words of the hymn, the hymn to call up the memory of the tune; the hymn to impart a sentiment to the tune, and, in turn, to catch an impression and feeling from it." Another commendable feature in the work is, "the retention," to use

Mr. Stretton's own words, "on principle, in almost all instances, of the hymns in their original length. Unnecessarily to curtail a hymn, simply for the purpose of reducing a whole collection to one standard in point of length, appeared to the Compiler, not to allege other reasons, a proceeding opposed to the precedent furnished by the Church, which, in the *Veni Creator Spiritus*, *Gloria in Excelsus*, *Te Deum*, *Nunc Dimittis*, *Benedictus* and *Benedicite*, afford instances of hymns of every variety of length." If a limited time only be allowed, as is meet, for the singing of metrical hymns, that necessity must be met, not by curtailing the hymn, but by quickening the tune. Were hymn-tunes gone through in the moderately rapid time which the impulses of a devotional spirit would seem to require, we might easily sing sixteen verses where we now sing six. This point well deserves the attention of the clergy.

With regard to the hymns selected by Mr. Stretton, we think that there are too many which bear a *didactic* rather than a *lyrical* character; some, especially among the compositions taken from the *Child's Christian Year*, which are more adapted to be read in private, and pondered over, than sung in the midst of the congregation. In this respect the Birmingham Hymn Book, made up almost entirely of direct translations from the ancient Latin hymns of the Church, seems to have the advantage. "There are many decent and correct compositions," says a clear and able writer, "in good regular metre, which it would be ridiculous to sing. Every one would feel that either the words or the music must be out of place. We have heard pious meditations, religious reasonings on doubtful points, and expositions of doctrinal Scripture, sung loudly by congregations of well-meaning people, with instrumental accompaniments. Of course they thought that these compositions, being in regular verse, and making good metre, common, short, or long, must be hymns, and therefore must be suitable for singing. But if they had reflected a little more, they would certainly have found that the subject and tenor of such compositions are naturally opposed to singing; that if a man were really and seriously occupied with such matters as the hymn implies, he would not be disposed to sing at all, but to be silent and think. *Music is not the utterance of deep meditation and hard reasoning, but of simple and clear sentiments of faith, love, hope, and adoration.*"

For the rest the arrangement is simple and intelligible, and the book neatly got up,—but, oh, the price!

### To Correspondents.

Our respected correspondent, whom opposition seems to have goaded into enthusiasm, and who now signs himself "A Greater Admirer of the Psalter noted than ever," is by no means satisfied with our decision on the disputed cadence of the sixth tone. We are sorry for it. But as that decision was come to after weighing most carefully the arguments on either side, we cannot consent to open the question afresh. It has always appeared to us that the cadence, as accented by our correspondent, would be more conformable to the first tone than to the sixth, as may be seen by an examination of the endings of that

tone in any of the ordinary choir-books. We do not, however, wish to deprive our correspondent of the opportunity of stating one or two additional reasons in favour of the opinion which he holds. These, which have an interest of their own, independent of the argument which they are advanced to support, we gladly subjoin.

"Agasias," he says, refers to Mr. Dyce's 6th tone as a copy of that in Guidetti; and I here subjoin another form taken from an antiphony of about the middle or end of the fifteenth century, preserved in an old Franciscan convent at Nice, in Piedmont, where, too (I may be pardoned for mentioning *en passant*) the Gregorian Chants are written upon the wall of the Apsis, apparently in early times.

It will be seen that the relative value of the notes is the same as in Mr. Dyce's Prayer Book.

#### Franciscan Antiphony.



#### Dyce's Prayer Book.



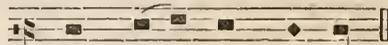
Again: Mr. Helmore is not without support from one who has done more service perhaps than any other man living to the revival of Church Music, properly so called, but whom "Agasias" (by a strange perverseness, as it seems) has actually quoted as opposing him. I have now before me the beautiful Prayer Book edited after the fashion of Marbeck, by Mr. Dyce, in which I find this form of the 6th tone cadence:



and shew ourselves glad in him with psalms.

Now the accent cannot be upon the word "with," unless violence be done to the English; and therefore I conclude it to be on the second note to the word "him," i. e., upon the antepenultimate.

Granting, however, for the sake of argument, that the apparent weight of authority were for the penultimate against the antepenultimate accent, does the setting proposed suit the English words so well as that of the "Psalter noted"? e. g.,



which are true of heart,  
calf which eat - eth hay.



mol - ten i - mage.

for



which are true of heart,  
calf that eat - eth hay.  
mol - ten i - - - mage.

Will not any unprejudiced person of taste prefer the even flow of the latter to the halting motion of the former examples?

[Certainly not, if the "flow" is to be obtained at the expense of the melody. While the principle is undoubtedly true, that we are to adopt tunes to words rather than words to tunes, we must, nevertheless, take care to preserve the traditional rhythm of the tune, whatever it be, unaltered. The tunes are ready made to hand; if one does not fit, we must leave it, and try another; but it would ruin our stock to attempt to alter each to suit the fancy or taste of our customers.]

## CHURCH EXHIBITIONS AND PERFORMANCES.

THE months of May and June usually bring in their train a greater or less variety of what may be termed Church Performances. Some ten or fifteen years ago the walls of our great towns were wont to be decorated at this season with particoloured bills, of gigantic size, announcing certain musical octaves (seven or eight days' celebrations) of a most nondescript character, secular at one end and sacred at the other, commencing in the Church and terminating in the Theatre. Thus all tastes might seem to be suited. The pleasure-seekers of the operatic school might consent to be serious, during the morning performance, for the sake of the more congenial strains which would regale them at evening, while the more devoutly dissipated, who had enjoyed their oratorio, might not unreasonably be expected to do penance by accompanying their weaker brethren to the concert. But in order to effect this ingenious compromise, the fabric of the Church had to suffer in the first place, and the whole system and character of the Church in the second place. Desks and pulpit were to be removed to make way for seats and stalls; the holy altar desecrated, buried out of sight beneath some monster platform; and the *minister sacrorum* turned into a master of ceremonies; the parish priest becomes a mere festival-steward, as we have seen in some instances, with a wand in his hand or a ribbon at his button-hole, receiving tickets, or marshalling the way to seats: theatrical notoriety, the ministers of pleasure, the only ministers recognized in that once holy place; ICATABOD inscribed in every corner of the sanctuary: the glory departed.

An exhibition so revolting to the most ordinary good sense and feeling, not to speak of the deeper religious principle which was then beginning to influence the community, could not long be tolerated. In Birmingham, Liverpool, and other large towns, Music Halls began to be erected, to which these musical celebrations were transferred, and the Parish Church was no longer desecrated by the performance of the Oratorio. We say desecrated, because the Oratorio, though a sacred drama, is still, in strictness of speech, a drama, and, as such, not suited for the sacred precincts. We have no objection to the performance itself: we see no harm in illustrating sacred themes, or sacred history by the aid of dramatic music, when done in a devout and religious spirit, and given in the proper place. But that place is certainly not the Church. It is with deep regret, therefore, that we have been called upon to notice the following extract from the columns of the *Stamford Mercury* of May 31st. We had thought that all such practices had already died away out of the Church. We find that they are but dying, and that the process seems a long and lingering one.

**SACRED MUSIC.**—A Morning and Evening Performance of Sacred Music will take place in Higham Ferrers Church on Thursday, the 6th of June, 1850. In the morning Handel's Oratorio, "The Messiah:" in the evening, a selection from Handel, Haydn, Mozart, Martini, Arne, and Mendelssohn. Principal vocalists, Miss Birch, Mrs. Abbott, and Messrs. Benson and Lawler. The soprano chorus singers will be Mrs. and Miss Byers from Exeter Hall, and the Misses Rootham from Cambridge, kindly assisted by several other ladies of Higham Ferrers and its vicinity. Principal violin, Mr. Abbott.

PARISH CHOIR, No. LV.

The band, which will be full and complete, will consist of nearly one hundred performers. Conductor, Mr. Surman, Exeter Hall. In the morning, *doors open* at 12 o'clock, and the performance to commence at 1. In the evening doors open at 6, and the performance to commence at 7. Reserved seats (entrance by church door), 5s.; second seats (entrance by south porch), 3s.; third seats (entrance by west door), 2s. Tickets may be had by application, &c. &c. No money, under any circumstances, will be taken at the Church doors. The profits, if any, will be given to the Ministers and Churchwardens of Chilvestone cum Caldecott, in aid of their Church Restoration Fund, still 100*l.* deficient.

Well may the correspondent, who has forwarded to us the above account, ask, "Is not such an employment of the Church disgraceful? Who can wonder at dissenters crying out against our ecclesiastical system, when they see the Church so unblushingly turned into a concert-room?" Let us hope that such sights, rare now-a-days, are but the expiring gleams of the lamp that "flashes to die." We turn to an exhibition of a less objectionable character, but which also has abuses that call loudly for a remedy. Most large towns have their charity school anniversaries. The annual meeting of the London charity schools is world-famous. To quote from a recent description, "It is probable that such a scene as that presented by the interior of St. Paul's on these occasions, could not be matched throughout the world. The picturesque aspect of between 5,000 and 6,000 children, disposed on raised platforms round the gigantic nave of the Cathedral, the tiers of benches gradually elevated more than half-way up the height of the pillars upon which the dome reposes—decked out in party colours, with banners to represent the various schools from which they are sent as missionaries—the boys separated from the girls, and the whole mass arranged with an eye to symmetry and pleasing contrast, is easier to insist upon than to describe. And when to this is added a dense and animated crowd of nearly 10,000 visitors, who fill the interior to the extremities, while in the back-ground the great organ, with its pendant choir of 70 or 80 singers, arrayed in white surplices, serves to complete the picture, the magnificence of the *coup d'œil* may be well imagined."

Now, to such a meeting and service, viewed in itself, we see no objection whatever. A children's festival, with a religious celebration for its main feature, is quite in accordance with the spirit and teaching of the Church. We object not to the festival itself, but to the mode in which it is conducted; to the abuses which precede and which accompany its celebration. In the first place, for a week or two previous to the meeting, on pretext of setting up the scaffolding, &c. in the nave, the daily office is suspended, the voice of praise and of prayer ceases in the metropolitan Church. For this, as there is no excuse, so there is no real necessity. We have frequently attended the daily service in churches where extensive alterations have been going on; but where the simple expedient of stopping the work during service-hours has obviated any suspension or interruption of the customary worship. Had we reason to believe the canons of St. Paul's at all averse or indifferent to their daily duties, we should say that the scaffolding, in addition to its more immediate

object, was made to bear the burden of a three weeks' absence or torpidity on their parts. It would in that case recall to our minds the notice which we remember to have been given by a worthy incumbent in the North of England about this season, that his church would be "closed for three weeks for the purpose of being *cleansed*;" an announcement which the experienced among the congregation perfectly understood to mean that their pastor was about to take his annual fishing excursion into North Wales. At all events, it is a fact that the daily service is invariably stopped at St. Paul's, by the authorities, while the preparation for the meeting of the charity schools are going on, and that the public has invariably complained of that stoppage in the daily papers. This is the first abuse we would point out in connection with that subject. The next is, the thorough character of a show or exhibition which pervades the whole. You are reminded of this the moment you enter the doors of the Cathedral. "Now, Gentlemen, your half-crowns," cries out some rude boisterous fellow, holding a bar in front of you, to make sure of your money before permitting your ingress, as the clown might do at Richardson's booth. "Madam, your half-crown: no less is taken; our expenses are great: we cannot possibly keep up the exhibition, unless it is supported by the public." No wonder it should have grown into a proverb, that the anniversary meeting of the charity children is a thing to be witnessed once and once only in a man's life: no wonder that people should dread to be twice concerned in such a scandalous desecration of the house of prayer. If, to use the language of the world, it "would not pay" to have the offertory, and to collect or rather *receive* contributions in the Church's appointed way, then the whole affair should be given up as unsuited to the Church's precincts. But we firmly believe that it *would pay*, and pay more abundantly upon that system than it does upon the present. The amount contributed this year, 589l. 8s., is quoted as "accomplishing the ends of benevolence with unusual efficacy." But what is this compared with the magnificent sums which have been recently offered in some churches where the offertory is duly observed, and where the high and solemn services devoutly celebrated have had the effect of elevating benevolent men into fervent worshippers of God?

This leads us to make an additional remark in conclusion. Such anniversary festivals, to use the words of a well-written notice which has appeared in the columns of the *Times*, "might consistently be rendered the medium of a very high order of musical performance. At so splendid and noble a celebration everything should be on the grandest scale, and, with such means, music might be constituted the worthy handmaid of religion and charity. While on the whole our impression of the musical part of the ceremony was favourable, it was not easy to repel an idea that continually suggested itself, of what great things might, with proper management, and some liberality, be effected on such an occasion. A skilful and ambitious composer would find it worth his while to write something expressly for the combination of the children with the choir, out of which the grandest effects are capable of being produced. It is not absolutely necessary

to have always the same anthems in our Cathedral service, and the art has assuredly grown out of Dr. Boyce. Something far better might be written—something more in consonance with the advanced state of music; and something would be written, very soon, where the choirs of our Cathedrals invariably in sound condition; but it must be disheartening, to the most enthusiastic lover of his art, to compose music of a lofty and elaborate character—music that can never repay in specie the time and pains it has cost—music that cannot find its way to the public through the medium of the publisher—unless at least there exists a hope of its being efficiently performed, and appreciated by those who are able to understand it."

With these remarks we fully agree. A great church composer would undoubtedly seize upon the occasion for rendering some new and fresh kind of tribute to the glory of God. Why do not the directors of the festival endeavour to stimulate this feeling? Why do they not, for instance, instead of Jones's vulgar melo-dramatic double chant in D, retain for the psalms of the day some one of those simple and severe old church tunes, in which it is acknowledged on all hands, that "the effect of the children's voices is sublime?" And with respect to the anthem, why should they not appoint a musician with a stipend paid out of the funds of the charity as a necessary part of the expenditure, to produce and have executed some ecclesiastical composition worthy of the place and suited to the occasion. Let them but once take this line; let their preparations for the festival be made without interfering with the daily worship of the sanctuary, let the contributions be received at the offertory instead of being extorted at the doors; let the children take their proper share in the service, both as a congregation and as a choir—let the directors once do this, and they will deserve the thanks of the Church for leading mere visitors and sight-seers to become worshippers, and for turning a questionable if not scandalous exhibition into a religious and heart-cheering commemoration.

#### CONSECRATION OF ST. BARNABAS, PIMLICO.

A VERY important event connected with the state and progress of Choral Music in this country has taken place since our last publication, in the services at and subsequent to the consecration of the Church of St. Barnabas, Pimlico.

It is very well known to Churchmen that the Rev. W. J. E. Bennett has for some years been earnestly engaged, not only in the erection of a second church in his extensive district-parish of S. Paul's, Knightsbridge, but also in devising some plan by which the spiritual wants of the poor and middle classes (among whom the new church is situated) in London might be cared for and supplied, and by which some institution, suited to the needs of our own time and capable of acting on the masses, might be provided. This has been done, not only by the erection of a church in which every sitting is free and open, with every adjunct of internal ornament and symbolism which the English Church authorizes, in which frequent services shall be celebrated with all the solemnity which the English Ritual sanctions, but also by the

erection of collegiate buildings in which the clergy attached to the church may reside, together with extensive school-rooms, with residences for teachers, &c. &c.

Other anniversaries of St. Barnabas's day in former years have been joyful occasions for the meeting of those connected with and interested in this good work, when the first stone of the building had been laid, and the opening of the schools had been celebrated; but on Tuesday, 11th June, the Feast of S. Barnabas, the ceremony took place which gave life to the whole, and set this great work and this great experiment (for surely it is an experiment, though one of great hope and promise) in the evangelization of our metropolitan population in motion, in the consecration of the church, and the dedication of the whole college, as well the material edifice as the hearts which labour there, to God. A ceremony not restricted to one service, but extending, as our Church sanctions on great festival occasions, (and surely this was such a one) to the day of dedication itself, and seven days after. For eight days the daily communions were celebrated; sermons were delivered morning and evening by bishops, learned theologians, eloquent preachers, and earnest parochial labourers; and daily the service of the Church was celebrated with the full choral solemnity of the English Ritual.

And it is to this last part of the subject that we must exclusively address ourselves. Very much might be said of the importance of this dedication taking place at this time; much concerning eloquent and heart-stirring appeals, and the words of confidence, assurance, and hope delivered from the pulpit in those eight days; much concerning the architectural beauties, and the internal ornaments, and the fittings of the church: but these are points which we must pass by as beyond the limits and the scope of this Periodical, and indeed even to enumerate the music sung at these Services, and to remark upon it as carefully as we could wish, is more than the space of this article allows.

On the morning of consecration, the approach of the Bishop was notified to those within the church by the chanting of the 68th Psalm, to the 8th Gregorian tone, 2nd Ending, by the clergy and choir in procession, which had formed in the School-court, and passing through the street, entered the west door. The effect of this psalm chanted in alternate verses in unison by the clergy, and in harmony by the choir, the gradual approach of the voices until as the choir came within the church the full burst of choral harmony resounded through the building, alternating with the grave voices of the clergy in the severity of the unison, was most solemn and imposing.\* As soon as the Bishop had taken his place at a temporary throne and faldstool erected for him at the altar, the clergy of the church and those assisting chorally in the stalls, and as many of the choir as could be there accommodated in the chancel, the remainder of the clergy in surplices (about 70 in number) on the seats in the nave adjacent to the

rood screen, and the rest of the choir in the aisle chapels of the chancel and close to the parceloses which separate them from it, the usual form of consecration commenced. The processional psalm, the 24th, was chanted to the 7th Tone 1st Ending, by the Bishop and clergy and by the choir, alternately as before. We regretted that, as from the size of the church, the length of the procession, and the slow rate at which it was able to move, the psalm and *Gloria Patri* were sung through long before the perambulation of the nave and aisles had been completed, it was not repeated; there being nothing in the rubrics of the Consecration Service, or in the reason of things, against its being sung over as often as the length of the procession and the space to be perambulated requires. The Bishop, clergy, and choir having returned to their places, and the form of dedication by the Bishop having been completed, the prayers were said by the Rev. Thomas Helmore, Tallis's responses, accompanied by the organ, being sung by the full choir. The psalms were chanted in unison, antiphonally, (as they were on all other occasions through the Octave) from Mr. Helmore's *Psalter Noted*. The *Te Deum* and *Benedictus* were Tallis's. The anthem was "Hear the voice and prayer," by Tallis. The psalm in the *introit* (119th, s. 3, v. 9, *et seq.*) was sung from the *Psalter Noted*. The communion service was Tallis's, and (the holy communion having been, we rejoice to say, administered at this consecration) the anthem before the offertory was "O give thanks," Aldrich, and the *Sanctus* and *Gloria in Excelsis*, by Tallis.

In the evening on the day of consecration, the service was Tallis's, the anthem "Not unto us," an adaptation from Orlando di Lasso; and after the sermon, was sung in unison, a translation of the ancient hymn *Cœlestis urbs Jerusalem*, by the Rev. W. Irons, adapted to the old Gregorian melody by Mr. Helmore. This was repeated at all the evening services during the octave, and was a most effective and interesting feature in them.

The services sung on the other days were Orlando Gibbons' in F, Rogers's in D, and a very effective service by Sir Frederick Ouseley, Bart., in A. On the Friday, the *Te Deum* and Canticles were chanted from Mr. Helmore's *Canticles Noted*.\* the responses were sung without the organ, and Marbecke's communion office was used. The anthems sung were—"Hide not Thou thy face," Farrant; "Bow thine ear," Byrde; "Sing joyfully," Byrde; "Almighty and Everlasting God," Gibbons; "Sing we merrily," Batten; "O pray for the peace of Jerusalem," Rogers; "Behold now, praise the Lord," Aldrich; "I will magnify Thee," an adaptation from Palestrina; and "Like as the hart," also adapted from the same master.

The manner in which this music was sung was generally very creditable, and the effect of most of it was very good. We were particularly struck with the effect of Rogers's beautiful little anthem, "O

\* This procession was repeated at all the Services, the same psalm being selected, except on Thursday the 13th, when, as the 63rd Psalm occurred in the morning service, the 29th was substituted for it.

\* We understood that it was at first intended to sing the Ambrosian *Te Deum* (*Parish Choir*, vol. i.): we confess that we regret that an accidental mistake prevented the carrying out of this arrangement; for we could much have desired to hear this most solemn chant sung by such a choir in such a church.

pray for the peace of Jerusalem," which was sung two or three times during the octave, and was repeated as a last farewell anthem, immediately before the "Grace," on the last evening.

The choir consisted of that of S. Paul's, Knightsbridge, the choristers of S. Barnabas, the children of her Majesty's Chapel Royal, Messrs. Gray, Barnby, Howe, Hill, and Wilkinson, of the choir of Westminster, with several lay amateurs of all ranks and classes. Among the clergy who took part in the musical services were the Rev. T. Helmore, the Hon. and Rev. F. Grey, the Reverends — Graves, W. B. Heathcote, J. H. Sperling, and William H. Cope, &c. The musical arrangements were understood to be under the direction of Mr. Helmore. The organ, which was built, it is said, under the direction of Sir Frederick A. G. Ouseley, Bart., by Mr. Flight, and is placed on the floor on the north side of the chancel, was very efficiently played by Mr. Kinke, organist of S. Paul's, Knightsbridge.

The manner in which the organ took up the accompaniments of the opening psalm, as the procession entered the church, struck us as very felicitous.

We began by observing that these services might be said to be very important to the cause of church music, and they are so for this reason: not only were sixteen services celebrated chorally, but in the course of them certain points were tested and established, which will be doubtless valuable *data* to the clergy and others either establishing a choral service, or developing a choral service already existing into full musical ritual correctness. And these services were celebrated, be it remembered, in the presence of very large and varying congregations; and as, indeed, during the week the church was visited by numbers of clergy and by others of all classes, no doubt with various motives, much may have been done by the mere exhibition of a solemnly and carefully sung choral service to disarm prejudice or to shew the feasibility of that mode of celebration.

And most important in that respect we must reckon the daily celebration of the Holy Communion with a full choir, the responses, creed, and hymns being sung throughout. This is a point we have been, as believing it of great importance and generally neglected, most earnest in contending for from the very commencement of this Periodical. And we have little doubt that the solemn effect produced by the Communion services at S. Barnabas will go far in introducing a choral celebration into other churches, particularly, we may hope, into those which are especially bound to observe them, and (considering their choral capabilities) inexcusable in omitting them, the collegiate and cathedral churches of England.

And here we must express our satisfaction at the singing of an anthem at the offertory. For though on this particular occasion the anthems sung had no especial relation to that part of the Liturgy, and were not sung so much *during* as *before* the offertory, we hope it may be taken as an earnest of the restoration of singing the offertory, a practice for which there seems ample authority in the English Church, and provision by her greatest writers.\* But this is

\* We observe with pleasure that Mr. Cope has printed a beautiful Offertory by Tomkins in the recent number of his collection of Anthems.

subject which demands more space than we can now give it, and to which we shall recur in an early Number.

Next, a very strong practical proof was afforded by these services of the advantage of employing the Gregorian Tones in the chanting of the Psalms. Not only was the effect produced exceedingly solemn, and the distinctness of the words far greater than with modern chants, but large numbers of the congregation joined in this part of the service. And here we must congratulate Mr. Helmore on the testimony thus given to the utility of his *Psalter Noted*. It was taken up on this occasion by many who had never sung from it before; and whether for facility of reading from it, or for the effect produced in the recitation of the chant, whether in unison, as in the daily Psalms, in harmony, as in the Canticles, or in alternate unison of priest and harmony of choir, as in the Processional Psalms, and for success in eliciting the joining in of the congregation, it has fairly proved itself, though not perhaps perfect, the best English Psalter which has yet appeared.

3. Lastly, the singing of an ancient hymn melody in unison with harmonized organ accompaniments was a practice of which these services established the advantage, whether for solemnity of effect or for congregational union. The organ harmonies of the *Cœlestis urbs Jerusalem* were not indeed what we could desire, or what, we think, the character and progression of the melody requires. But the general effect of the hymn, sung, as it was, heartily by a large body of voices (especially on the latter evenings of the octave, when the choir and congregation had become, by nightly repetition, familiarized with it, and therefore able to sing it more freely), was imposing and inspiring in the highest degree, and such as struck every person present, whether musical or not, whom we have heard expressing an opinion on the subject.

These expressions of approval must not, however, be understood to extend to the words of the hymn used at St. Barnabas. Such lines as—

"By many a salutary stroke,  
By many a weary blow that broke(?)  
Or polished with a workman's skill,  
The stones that form that glorious pile,  
They all are fitly framed to lie  
In their appointed place on high,"

is below the dignity of sacred poetry, and unworthy of use in the worship of God. The high capabilities which distinguish Mr. Irons as a theologian and parish priest, do not attach to him as a translator or poet, and his friends must regret that he should on a former occasion have attempted what so great a name among British poets as Lord Rosecommon had accomplished so successfully, a literal translation of the *Dies Iræ* capable of adaptation to the old hymn melody. We are sorry that Mr. Helmore did not adopt that version of the *Cœlestis urbs Jerusalem*, given in *Hymns for the Week*.

Where there is so much to praise, we can scarcely bring ourselves to note what may be considered by some, faults or defects in the music of these services; but, as we hope that the good work begun and so well carried out at S. Barnabas may be followed by many such choral celebrations in churches throughout England, it is our place and duty to point out what had better be avoided in future. We could not help

regretting for instance that while the anthems of some of the greatest masters of English Church music had no place in these services, and of those of others, as Tallis and Gibbons, but very scanty use was made, hasty and crude adaptations of the motets of foreigners should have found place. We may instance in particular a *Gloria in Excelsis* of Palestrina in F (uscd with Orlando Gibbons's service) which was adapted with so little care that it was not only impossible for a worshipper to follow the sense of the words, but extremely difficult for a singer to express them. Not only as worshippers in the English Church, but as very earnest admirers of the great master, we must protest against the principle of all such adaptations as this; adaptation, indeed, in music seems as difficult an art as translation in poetry, and it requires a very great musician to transfuse the compositions of another into a different language and ritual.

We hope too that at any future choral celebrations we may not hear Tallis's responses transposed a tone higher. The effect is to throw the trebles in some places up to F $\sharp$ , a note which only the most carefully trained boys can take correctly, and which in any case produces a shrill and screaming sound quite unsuited to the solemnity of words of prayer, as these are.

But these we repeat are rather cautions for the future than the detection of blemishes in services, the general solemnity and effect of which far overpowered any slight musical defects, and to have been present at which was a high privilege; and which every one who delights in the music of the sanctuary, and loves the honour of God's service, must feel thankful to him who originated and those who carried out, and, above all to God, Who put it into their hearts to design, and enabled them to accomplish.

### PERVERSION OF ECCLESIASTICAL HARMONY.

*To the Editor of the Parish Choir.*

SIR,—Among the difficulties in the way of improvement in Church music (and one which you have ere this noticed) is the want of information among organists; and, among other instances of it, the deplorable want of true taste sometimes exhibited in the choice of harmony, or in "filling up" from the version before them.

Most organ music is printed as it would be played on the pianoforte, and since the bass is generally sustained as a pedal part by the feet, much scope is left for the exhibition of taste and skill in the disposition of the inner parts, and particularly in the left hand. The balance of the harmony between the two hands and the feet, so as to produce the best effect of which passages are susceptible, is a study of which the judicious player will never want reminding, as it is the study of all others which tends to display the peculiarity of the instrument, and for the good purpose of sustaining the melody on a clear movement of the inner parts.

It is not however of this (one of the highest studies a Church musician can delight in) that I now wish to speak. My object is to complain of the many additions to and subtractions from old specimens of harmony, which we have to lament in young organists, apparently for the sake of "effect."

This is no new subject, as many of your readers must know, but I do not remember to have seen it alluded to by you, and as your valuable periodical is the only guide Churchmen have to follow in this particular department of Church art, and one to which reference is made by so large a number of those anxious for its improvement, I think you will not refuse a corner to this remonstrance.

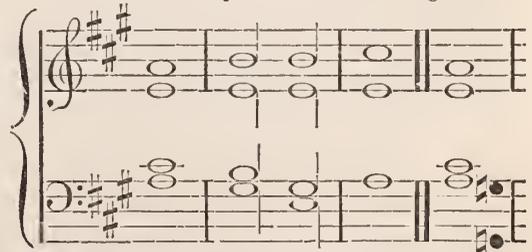
Two specimens of the habit to which attention is requested occur to me, which will effectively show my meaning. They both arise from the introduction of the *dominant seventh*, or its inversion, a chord which, of all others, requires the tenderest discretion in its use, and which in its *abuse* is absolutely *intolerable* to a musical ear. Alas! that this chord is so very much the favourite with all namby-pamby musicians; their resource at every barren moment! The first of my specimens is the "Grand Chant"—



Let it be pointed out that the introduction into the chord at the mediation, and the second reciting chord of the note F, is a wanton "perversion" of this admirable piece of Church harmony, and one which marks a sad want of acquaintance with every rule of art or principle of taste.

It is a mistake of which we can only suspect musicians of a year's study on the pretence of *supposed effect*; a supposition entirely mistaken, as its only effect is effectually to destroy the noble progression of the original. Yet I have heard this in churches in London times out of number, and at places where a high standard in musical matters is attempted to be taken.

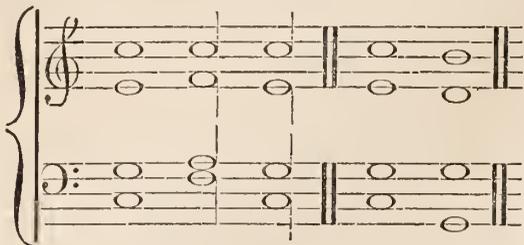
My other example (for I must only give, as I said, two instances, although many might be brought in) is in Turner's well-known Chant in A, where the same discordant note (the seventh) is introduced, but (with tenfold enormity) in the bass, which in modern instruments preponderates so greatly, as to render distinct and good chanting impossible while such a discord is firmly sustained on the organ.



This I often hear accompanying a harmonized choir.

But on last Easter Sunday it was my fortune to hear the worst desecration of fine diatonic harmony, such as the good old Church Musician loves, that, surely, was ever perpetrated in a church. In this case, "Quicunque Vult," the creed proper for the

festival, was sung to the chant printed for it in Boyce, *all the voices singing the upper part in his copy* in octaves.



Would any musician not up in the *ad libitum* parts by which a noble harmony can be disfigured, believe that by far the greatest portion of the whole creed was sung while the following accompaniment was "performed" by the organist on the full power of the swell, which was exhibited *con amore* on the occasion?—

Right Hand.

Left Hand.

Pedals

The hideous effect of this combination can hardly be conceived without oral demonstration, and to expect a congregation to sing the prescribed melody of the chant amid such a succession of discords would be ridiculous—in the instance mentioned even the choir men now and then hesitated what to take as their reciting note.

In particular, the passage from the last to the first chord (in repeating) is enough to confuse any *practised* body of singers.

Such a habit on the part of the organist must tend very much to abolish, instead of to *encourage*, congregational singing.

My object is far from being personal or uselessly censorious; but I must tell you that this was done in a church where so much attention is paid (deservedly) to these matters that the authorities pretend to have instituted a pattern to those churches which should be models to the whole diocese—as was said by one of the curates at the close of an eloquent appeal for subscriptions in support of the Service a few weeks ago. If the pretension is so great, we Churchmen of the Diocese have a right to take some care that due encouragement is given the congregation to do their duty, and no impediments thrown in the way by professional "assistance."

In truth, the efforts of the clergy at the church in question, lay churchmen in the district under deep obligations; and I must again disclaim the most remote personal feeling in giving this instance of

"Perversion of Church Harmony." It may be regretted that the selection of Services and Anthems in use, is not confined within more narrow limits. Such services too often assume the exhibitional character so prejudicial to the cultivation of good Church Music. Why are the "common people" not always effectually cared for?

Hoping that by admitting my complaint, you will call attention to the evil,

I am, Sir,

Your sincere admirer,  
DIAPASON.

## LECTURES ON ECCLESIASTICAL HARMONY FOR PARISH CHOIRS.

LECTURE VI. RESOLUTION OF DISCORDS—OF THE 9TH—OF THE 7TH—OF THE 4TH—OF THE 2ND;—OF DOUBLE DISCORDS—OF THE 9TH AND 7TH—OF THE 9TH AND 4TH—OF THE 6TH AND 4TH.

IN Lecture V. is shown the manner of introducing discords, *i.e.*, of preparing the ear for their reception, in the strict, or church style of composition. We proceed now to the manner of relieving the ear from the suspense caused by the introduction of the discord, or to what is called the *Resolution of Discords*.

The ear is relieved the moment the discord is succeeded by a concord: and the concord is necessary for this relief, for the ear will not be satisfied by the cessation of the discord alone—the concord must follow, in order that the suspense may be wholly destroyed.

The general rule for the resolution of discords is to make their nearest concords follow them; for example, to let the 8th follow the 9th; the 6th follow the 7th—or, in other words, to let the 9th fall to the 8th, the 7th to the 6th, the 4th to the 3rd, the 2nd to the 3rd below, &c., thus:

Ex. 1.

Ex. 2.

Ex. 3.

Ex. 4.

It is observed in Lecture V. (p. 91, col. 2) that the discord arises from the motion of *one* of the parts (forming the harmony), the other remaining stationary; or, rather, holding on. In like manner the resolution of the discord is made by the motion of one part, *viz.*, that which was stationary, while the other (*viz.*, that which before moved) holds on. For example, the discord of the 9th is caused by the lower part moving; but the *resolution* of the 9th is made by the motion (downward) of the upper part. Similarly, the discord of the 2nd is made by the motion of the upper part (see Lecture V., p. 92, Ex. 7.) and the resolution of this discord is made by the (downward) motion of the lower part.

In the above example 3, the resolution of the 4th takes place in the upper part by the descension of the 4th to the 3rd. But in the double discord of the 4th and 2nd, the resolution is made in the lower part, by the descension of the 4th (below) to the 5th, thus:

Ex. 5.

Or with the 2nd, thus :

Ex. 6.

This 4th is also accompanied with *its* third, thus :

and the resolution may be made, either by the motion of both the lower parts downward to the 3rd and 5th (below), thus :

Ex. 7.

or the lowest part (the 4th) may descend first, and the chord will then become the discord of the 5th and 4th, thus :

Ex. 8.

and the 4th may be afterwards resolved thus :

The discord of the 4th (in the upper part, as in Ex. 3 above) may be accompanied with a 5th, or with a 6th.

In the first case the chord becomes a common chord by the resolution of the 4th, thus :

Ex. 9.

in the latter case it becomes the first inversion of a chord, thus :

Ex. 10.

But in ecclesiastical music, whenever the 6th is employed with the 4th, the 6th must be prepared, as if it were a discord, and chord of the 6th and 4th should occur in the unaccented portion of a measure. It is introduced in various ways, as thus :

Ex. 11.

r thus :

Ex. 12.

The principal use of this chord is to prepare the ear for the chord of the 5th and 4th, thus :

From the foregoing, therefore, we obtain the two following rules for the resolution of discords. —

- 1st.—The 9th, 7th, and 4th (accompanied with the 5th or 6th), are resolved by the motion of the upper of the two discordant parts ; and
- 2nd.—The 2nd and the 4th (accompanied with a 2nd or 3rd) are resolved by the motion of the lower of the discordant parts.

The resolution of the double discord of the 9th and 7th may be resolved in two ways, viz., by one of them resolving at a time, or by both resolving together, thus :

Ex. 13.

Ex. 14.

In like manner the discord of the 9th and 4th may be resolved in two ways, thus :

Ex. 15.

Ex. 16.

The discord of the 2nd is sometimes accompanied with the 5th ; it then resolves into the first inversion of a common chord, thus :

Ex. 17.

In four-part harmony, the discord of the 2nd is accompanied with a 4th and a 5th. This double discord is resolved (by the motion of the lowest part) into the discord of the 5th and 6th, thus :

Ex. 18.

The above discords and their resolutions may occur in any portion of a composition, but they are chiefly employed towards the end, and form the closings or cadences of the harmony.

## ON THE METRICAL PSALM TUNES NOW PUBLISHED.

WITH the present Number we close our Selection of Metrical Psalmody for Unison or Harmonized Singing.

Our design has been to give as small a selection as possible with any variety, as we think there is good purpose in avoiding a great mass of tunes differing slightly from one another. Those given are of the plainest kind, both in melody and harmony, and it is recommended that tunes with a note to a syllable, be as far as possible adopted. Tunes written in *common time*, have an advantage over those in triple, and are much more easily followed by a congregation.

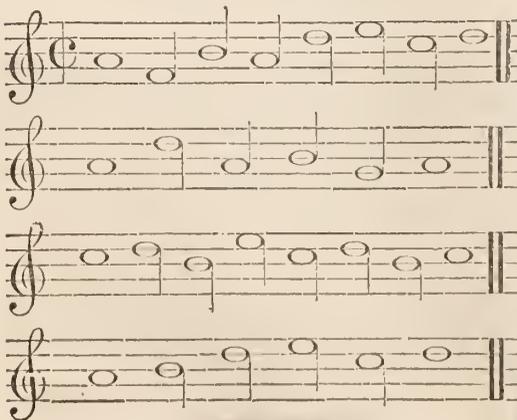
One object has been to put the melodies at a pitch not too high for the lower kind of men's voices when sung in unison or octaves; and yet high enough to admit of a vocal score for alto, tenor, and bass, being placed underneath, and effectively for the voices of a choir.

But it is to be remarked, that the question of pitch is so incidental and dependent on circumstances, that what would answer well enough in one church may not do in another, (where the number and kind of voices may differ,) and even great difference will be felt in the same church, according to the season of year, temperature, time of day, weather, &c., and this both with an unpractised congregation and in a trained choir.

We consider it, therefore, absolutely necessary, either that the organist should be able to transpose the tune in use at sight from our printed copy, or that he should be provided with manuscript transpositions to assist him, till practised enough to do so, and as many amateur organists (and young professors?) may be supposed to want the technical knowledge necessary to effect either one or other of these, we add a few directions for the *mechanical* act of transposition on paper, earnestly recommending all those who cannot transpose a Psalm tune *at sight*, to persevere till they accomplish so great a desideratum.

Let us suppose that the tune in use is "St. Anne's" (No. XVI. in this Collection) and that it is to be transposed one degree higher.

Let every note of the melody be first written a degree higher in the staff, thus:—

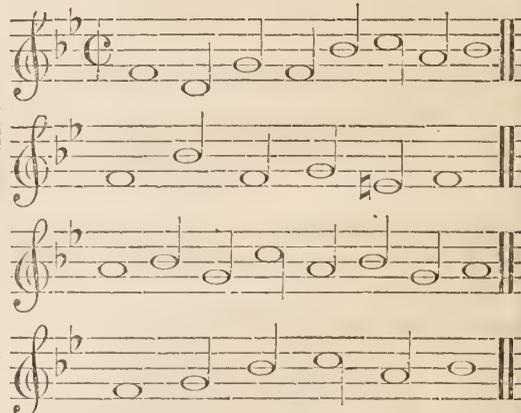


It will then be necessary to consider, that as the whole melody has been thus transposed, the tonic of the scale, or key in which it is now written, is also a degree higher than in the original, and that at the beginning of each staff, after the cleff, must be placed, the sharps or flats necessary in the formation of the new scale, and indicative of it: in this case the new key is that of D, Re, and its proper signature will be



On prefixing this and playing or solfa-ing the melody, it will be found to have the same effect in performance as the original (or that the *tune* is the same), with the exception of the last note but one of the second phrase, which was in the original preceded by an accidental #

All accidentals in transposing must produce a like effect on the note before which they are placed to that in the original; so that as the # before Fa raises it a semitone, the accidental now used must raise the Sol in the same place a semitone, which will be done by prefixing a sharp; but it is to be observed, that the same accidental will not always be used to represent a #, b or ♭ in transposing, because the character necessary to raise *every* note is not always a #. Suppose the transposition of the present tune to be a degree lower, instead of a degree higher.



The accidental used to raise the corresponding note is now a #, because that note in its unaltered position in the scale of B, is E♭, and the ♯ will raise it as required for the modulation in the melody, which in each case is into the scale of the dominant, or 5th of the original scale.

The position in the scale of the original note affected by the accidental, and the effect of that accidental upon it (whether to raise or lower it), must, therefore, be considered in transposing any passage in which modulation is introduced.

The melody having thus been transcribed in the new scale, the process is to be repeated for each of the inner and for the Bass parts. It will be a good exercise, after having played the tune when transposed several times from paper, to endeavour to play it in the new scale from the *original copy*; in fact, nothing could better cultivate transposition at sight.

No scale should be used on the organ, however, with more than three sharps or flats at the signature, so that it would be wrong to transpose "St. Anne's" tune into B with five sharps, which the student will perceive could have been done with the same notation as for the scale of B<sub>♭</sub>.

## NOTICES OF NEW WORKS.

*The Anglican Chant Book: a Collection of Single Chants, chiefly by Composers of the 16th, 17th, and 18th centuries.* Edited by EDWIN GEORGE MONK, M.B., Oxon, Fellow and Precentor of St. Peter's College, Radley.

This is, on the whole, an excellent collection of single chants, arranged for the course of the Psalter, and affording unmistakable evidence of the judgment and taste of a well-educated musician. Altogether it includes one hundred chants, about twenty of which appear for the first time. It professes to exclude all compositions which do not come within the "diatonic" style, and many of these are transposed to bring the melody better within the compass of the voice. So far all is well, and the book has our cordial approval. But Mr. Edwin Monk's next step is to improve (?) some of the best known chants by altering their melodies, so that, had we not the author's name stated, we should hardly recognize the chant. In this we think he is decidedly wrong; first, because it will lead to confusion between the *author's form* and Mr. E. Monk's *copy* of the author "with alterations." And secondly, because the melodies in question have a certain historical value, which it is not well to damage. Neither can we see the purpose of altering D. Purcell's Chant in D minor (for instance),



to stand thus,



The second strain of the original has a charm we would not willingly lose for the sake of its substitute, adopted apparently without any very definite object, and certainly more difficult to sing in tune than the original.

Other examples of alteration, as little called for, might be instanced.

Mr. Monk professes his wish to avoid "unsettling the public mind by the perplexities of conflicting systems." How can he reconcile this wish with the alterations complained of, than which nothing can be more "unsettling?"

The preface contains a revival of certain old objections made by Hullah, Dr. Wesley, &c., against the advocates of the Gregorian tones.

These barbarians would, it is said, in the exercise of their "sentiment," abandon Raffaele for Van Eyck, the Cyclopean for the Decorated Style, and "looking a Michael Angelo in the face, tell him that Stonehenge was the perfection of architecture."

Bosh! There is no such stuff in our thoughts. The music which is to be *listened to* by congregations, the artistical music, so to speak, of the Church, and to which alone the analogy of painting can apply, we would have as skilfully and artistically composed as may be possible, consistently with devotional effect. But with regard to those strains which are to be *sung* by congregations,—just as Mr. Monk himself prefers the single to the double chant, not because it is of the two the more "antiquated," but because he finds it practically to be of greater value—we prefer the Gregorian tunes to the single chants, because of their greater congregational aptitude.

Nor are we without hope that some day even Mr. E. Monk may rank on our side in this question; since we believe that a little more of the same practical experience which taught him that single chants work better than double ones, will, at no distant time, convince him, that the "Gregorian tones" work best of all. We believe he will find out that it is next to impossible to chant *well* with an invariable isochronous cadence. Many of the points in which he describes the superiority of the single over the double chant, are exactly those in which he will find the deficiency of his present favorites, and the superiority of the "antiquated system."

We cannot take leave of Mr. Monk without noticing a kind of assertion or proclamation prefixed to his book, which looks very like "puffing," and which certainly is as hollow and baseless as any puff can be. This is, says Mr. Monk, THE ONLY COLLECTION OF MERE SINGLE CHANTS IN EXISTENCE. Sound, trumpet; beat, drum; shout, multitude. But how very far Mr. Monk's enthusiasm is in advance of his veracity, how completely his fancy has managed to outstrip facts, let the readers and singers of the PARISH CHOIR judge.

*To the Editor of the Parish Choir.*

SIR,—As one deeply interested in the improvement of our church music, and desirous of seeing its present degraded state attributed to the true causes, I was highly pleased with the letter of "GULIELMUS" which appeared in your last number, and must now express my thanks to you, for your impartiality in inserting it.

What "country squires" may be, in regard to their feeling for church music, I do not profess to decide; but this I know, so far as an experience—not of "seven" but of *nineteen* years, has painfully proved, the clergy are, in some way or other, the chief hindrance to the progress of the musical service of the church.

This may seem a bold assertion, after your statement of the great "encouragement on the part of the clergy" which you have received; but, allow me to observe, it is one thing to encourage you and your periodical and quite another thing to encourage church music. Were I inclined to be personal I could name those to you who in words seem all that you could desire, and in conversation with whom you would feel convinced that they, at least, were zealously striving to improve the musical services in the

churches over which they preside, and yet they do *nothing*. Now the mere taking in of your periodical, or the writing of congratulatory letters to yourself and others, does not promote the good work, unless they also endeavour to carry out the principles you advocate.

You have doubtless found the clergy all you could wish, and they may perhaps be bound to you by professional ties, but organists have, alas! in too many instances, occasion to take up the language of complaint, and say, "Have mercy upon us, O Lord, have mercy upon us; for we are utterly despised. Our soul is filled with the scornful reproof of the wealthy and with the despitefulness of the proud." The "starched and patronizing" conduct on the part of the clergy towards their organists, as complained of by "Gulielmus," is but too general.

One favourite maxim with the clergy is that they have authority (musically learned or ignorant) to regulate the musical service of the church. Now, I maintain, the church gives no man *authority* to act in any matter without presupposing the existence of due qualification for its exercise. What says the bishop to the archdeacon, and what is the answer at the Ordination of Priests? Has not the church a care that in ALL matters over which the clergy are to rule they should be duly qualified? If then, a musically ignorant man can regulate and direct the musical service of our church, the gospel can be preached, and the higher duties of priests discharged, without previous theological study and ordination.

I might easily extend this letter, by furnishing you with numerous facts in support of my views; but, at present, I forbear. Some other opportunity will present itself for this, and much more, through another channel. Were I to state to the full my painful experience of the conduct of the clergy in matters musical, I fear only perfect charity would secure for me, on your part, a belief in the facts I should adduce.

I am, Sir, your's obediently,

Δ.

#### CHURCH OF ST. ANDREW THE APOSTLE, MONTPELIER, BRISTOL.

*To the Editor of the Parish Choir.*

SIR,—The following account of a funeral solemnity at the above church, may perhaps not be uninteresting to some of your readers. Your's respectfully,  
June, 1850. C. M.

Sunday afternoon, June 9th, at half-past three, was the time appointed for the funeral of — R —, one of the most regular scholars at St. Andrew's Schools. At a few minutes after that time the incumbent, the Rev. C. Evanson, preceded by a part of the choir, viz. eight chorister boys in surplices, proceeded from the vestry, down the centre aisle, to the outer door of the church, where, the choristers forming a double line, the officiating minister passed on to meet the cortege at the grave-yard gate. When near the church door, the procession was joined by the choir, and moved to the altar in the following order:—1. The Choir. 2. The Incumbent, reading the appointed office and followed by the coffin and chief mourners. 3. The whole

of the children from the schools connected with the church, their teachers and friends. The coffin having been deposited on a bench at the foot of the altar steps, the choir, ranged on either side, commenced the psalms to a minor chant, and the proper lesson having been read, the organ poured forth its solemn mournful strains, whilst the procession formed anew, and proceeded through the south door of the church to the grave, where the remainder of the burial service was intoned. Immediately before the benediction a psalm was sung by the school children, and a short but impressive address was delivered by the priest. This solemn and interesting ceremony being concluded the priest and choir returned to the church in reverse order. It is to be regretted that no anthem was sung on this occasion, but doubtless this defect will be remedied on a future occasion.

*To the Editor of the Parish Choir.*

SIR,—On Wednesday last I went to St. Paul's, to attend the service in connection with the Propagation Society. The choir and the lord mayor came in procession, but the bishops and the rest of the clergy came in in black gowns; and these not the gowns peculiar to Masters of Arts, but the Geneva preaching gown with its heavy sleeves.

Now it seems to me that the annual service of the Propagation Society is one at which bishops and priests meet in their sacerdotal office to thank God for the help afforded to our branch of "the holy Catholic Church" in her missionary labours. If this be the case, surely the bishops and priests should be habited accordingly, and not as preachers. The Archbishop of Canterbury pronounced the blessing *in the black gown*. Can we then wonder that there is such a lack of ecclesiastical symbolism in our Church when its highest dignitaries seem thus careless? The Bishop of Oxford alone was properly habited.

The great power which I know your valuable Periodical possesses must be my apology for thus intruding my remarks; perhaps you will be kind enough to say whether you think them correct or not.

I remain, yours truly,

A CONSTANT READER.

A CORRESPONDENT will feel much obliged to any of our readers who may have access to MS. Part books, or old collections of Church Music, who can furnish him with the undermentioned parts of the following full anthems:—any of the parts of "Give alms of thy goods," by Dr. Tye, in F; or of "Godliness is great riches," by Adrian Batten, in C; or of "O be joyful in God," in C, by William King. The alto, tenor, or bass of "O Lord, our governor," in G minor, also by William King; the treble, alto, or tenor of "O worship the Lord," by Dr. Child, in G; or of "Blessed be the Lord," by Henry Hall, in F.

If any of our readers know of the existence of any of these parts our correspondent will be very thankful to receive them, (or a notice where they can be found and transcribed, addressed to W. H. C., at our Publisher's, Mr. Ollivier, 59, Pall Mall.

## A Plain Tract on Singing in Public Worship.\*

(From a Correspondent.)

I AM about to make a few plain but earnest remarks on the subject of *Singing in Public Worship*. As many persons may not feel particularly interested in the topic I have chosen, I shall begin by stating some of my reasons for thinking it a very important one.

We frequently hear it observed that if, when we are in the presence of ALMIGHTY GOD, our hearts are but right in HIS sight, it is of little consequence in what manner we express ourselves. But surely those who talk in this way speak without thinking. For, first, if we are indeed impressed with a proper sense of our own unworthiness, and the exceeding greatness of HIM whom we address, shall we not feel anxious to "set forth HIS most worthy praise" in the most worthy and dignified manner? The man after GOD's own heart was not satisfied with exclaiming "My heart is fixed, O GOD, my heart is fixed;" but he determined to "Sing and give praise" with "the best member" that he had. We are all aware of the trouble taken to get good music in private houses. We know the prominent position which music frequently occupies in the education of young persons. Yet the musical portion of our public services is too often left to take its chance. Now there is something to my mind inexpressibly shocking in this. It is like saying—"We grudge neither time nor money, when the end in view is our own pleasure; but we grudge both, when the object to be attained is the exaltation of the Almighty."

But setting aside our manifest duty of rendering to GOD the best worship in our power, have we considered the effect of music on our own minds? We cannot afford to lose any helps to devotion. The most fervent among us are not fervent enough. It is no sign of religion to reject exterior influences. I know indeed that the tear which is excited by the swell of the choral hymn is not always accompanied by a devotional spirit. But I know also that it were folly to despise it. The feelings are not the heart, but they lie on the way thence. Take the case of the traveller whose road lies at times through calm and beautiful scenery, and at times through waste and desolate flats. When will it be easiest for him to cultivate devotional thoughts? And the case of the attendant on Public Worship is in many respects similar. There are undoubtedly no circumstances which can justify him in being careless. There are undoubtedly no circumstances which can compel him to be the contrary. But I do not see how it can be denied that there are certain circum-

stances under which he is more likely to be in earnest, than under others.

The chief reason, however, which induces me to lay great stress on this subject is the recollection that great stress is laid upon it in Holy Scripture. I there learn that the use of music and singing in the service of GOD is not a matter of indifference, or of mere taste, but that it is a mode of worship which HE himself has ordained; that the Almighty requires from us the adoration of the voice, as well as that of the soul and of the body; that accordingly the holiest men of every age have complied with HIS demand: that the practice was sanctioned in a very remarkable manner by our blessed LORD; and that it was also enjoined with great earnestness by HIS holy Apostles. Further; we are there instructed to pray that the will of our Heavenly FATHER may be done "on earth as it is in Heaven;" and we are told that in Heaven the Holy Angels "rest not day nor night," but continually sing the praises of GOD. These are points upon which I could easily speak at considerable length. I trust, however, that I have already said enough to prove that I am asking you to pay attention to no mean or insignificant topic.

Let it be assumed, then, that we all admit singing to be an important part of our Public Worship. Now comes the question—*What shall we sing?* I am almost ashamed to speak of the common practice in many of our Parochial Churches. Hundreds of choirs content themselves with metrical Psalms and Hymns. They read the *Venite*, the *Te Deum*, the *Jubilate*, and the *Psalms of David*, and then spend the whole of their musical proficiency on the rhymes of some modern Doctor. But I often think this must be through down-right thoughtlessness. They cannot *intend* to put more honor upon the verses of Watts or Brady, than upon the words of inspiration. Neither can it be with their eyes open to the real circumstances of the case, that they make use of hymns which the Church has not sanctioned, to the neglect of those which she has. The fact is, they find a certain custom prevailing in their parish, and blindly follow it. For as to the excuse frequently made for them by good-natured people, namely, that the singing of metrical hymns is much easier than what is called chanting, that I must be excused believing. I have often heard single tunes sung in village churches, which must have taken more trouble to "get up" than would have sufficed to attain an equal amount of proficiency in half a dozen capital chants.

I hold it to be a plain rule that in all churches at which there is any singing at all, (and that must indeed be an extreme case in which the total absence of it is justifiable,) it ought to be the custom at *the*

\* It is intended to print this Tract in a separate form for distribution.

ED. P. C.

very least to chant the *Canticles*. By the *Canticles* I mean those Psalms and Sacred Songs, three of which the Prayer-book directs to be used in the morning, and two in the evening; namely, the *Venite*, the *Te Deum*, the *Benedicite, omnia Opera*, the *Benedictus*, the *Jubilate*, the *Magnificat*, the *Cantate*, the *Nunc Dimittis*, and the *Deus Misereatur*. I do not wish to be understood as objecting altogether to metrical hymns. What I do object to is that metrical hymns should be suffered to keep better things out of use. We must remember that seven out of the nine *Canticles* are taken from the Canonical Books of Holy Scripture; while of the two others one is the Song of the Three Children from the Apocrypha, and one a sublime and beautiful composition handed down to us from remote ages. As Churchmen, we should be ashamed of singing unauthorized melodies, so long as authorized ones are passed over. As Christians, we should shrink from bestowing a dignity on words of men, which we withhold from the words of GOD.

It is strange what ideas will sometimes take possession of the minds of really excellent and well-intentioned persons. I have heard an aversion to singing the *Canticles* defended on the very ground that so many of them are taken from the Bible! "The words of Scripture" it is said "are far too solemn to be chanted." But over and above protesting against the assumption that reading is more solemn than singing, I shall soon take occasion to show that certain portions of the Bible were composed with the especial view of being sung. I shall prove, moreover, that not only were these portions always sung by the Jews under the old dispensation, but that the early Christians were plainly directed to sing them likewise. There is surely more than a mere probability that people are wrong, when they differ in opinion from inspired Apostles.

But I am ready to go much further than I have gone yet. *Why should not the Psalms be sung?*—those Psalms which, through the prevalence of an unfortunate custom, are not seldom called the *reading Psalms*? Of course, I am willing to admit that there are many churches at which there exist reasonable impediments to doing so. It is certain, however, that these impediments are growing fewer and fewer every day. The love of singing is spreading. More and more people are learning to read. The necessary books are continually getting cheaper. Again I ask, why should not the Psalms of David, in a vast number of instances, be regularly sung?

The practice of chanting the Psalms is supported by the united voice of Reason, of Scripture, and of the Church. Of Reason; for the very name Psalm" signifies a song. The Psalms themselves

contain repeated invitations to sing. It is certain, too, that their structure is regulated by choral rules. If we were not used to it, the public reading of them would be just as strange as the public reading of metrical hymns. How absurd we should think it, for a clergyman to commence repeating "Awake my soul, and with the sun," and for the clerk to respond "Thy daily stage of duty run!" Yet David's Psalms were just as much made to be sung as Bishop Ken's Hymns.

Again, we have the voice of Scripture. It tells us that the very man who was inspired by God's Spirit to write the Psalms, and who directed many of them to the chief musician, composed tunes to them, sung them to his harp, and appointed them to be chanted daily by set choirs, (1 Chronicles, vi. 31, 32; xxiii. 27-30: xxviii. 11, 13, 19. See also Eccles. xlvi. 8, 9, 10.) It informs us that the system which he established was handed down from generation to generation, was scrupulously preserved during the captivity, and carefully restored afterwards. (Ezra iii. 10, 11. Nehemiah xii. 24, 45, and 46.) It teaches us that our blessed LORD himself "sang a hymn" "the same night in which he was betrayed," (St. Matthew, xxvi. 30)—which hymn the best writers affirm, on good grounds, to have been the 113th and five following Psalms. It shows us that the Holy Apostles gave positive commands on this matter to their Gentile converts. (Eph. v. 18, 19. Col. iii. 16. St. James v. 13.) In short, I am utterly at a loss to understand how any one can "search the Scriptures" with a view to the careful investigation of the subject, without coming to the conclusion that the singing or chanting of Psalms is in strict compliance with the will of Almighty GOD, as well as in exact accordance with the practice of holy men of both dispensations.

Once more, we have the voice of the Church on the same side. The unvarying testimony of the Church Catholic from the very first ages is in favour of chanting the Psalms. The Church of England, in particular, manifestly contemplates and encourages the practice, by "pointing" the verses. Take up the Book of Common Prayer, and you will find these words on the very title-page,—"*together with the Psalms of David, pointed as they are to be sung or said in Churches.*" And with regard to the expression "sung or said," Archbishop King has this remark:—"Where persons *can* sing, they are obliged to do so, in obedience to God's command; but where through any defect of nature they *cannot* sing decently, they may be dispensed with saying; only people ought not by this indulgence to be encouraged to neglect singing altogether, or to think that GOD does not require it of them, when by a little pains

and industry, they may attain to the art of decently performing it in His service." (*Inventions of Men in the Service of God.*" P. 10.)

Let me add to all this, that the customary practice of reading a portion of the service which should, if possible, be chanted, has produced in the minds of many people a total forgetfulness of the true character of that portion. "What is the object we have in view in the public use of the Psalms?" is a question I have sometimes asked of attendants at Parish Churches. "Oh, the instruction and edification of the people," has been the answer. Now this reply would have been a very proper one, had my enquiry related to the Lessons; but as it was, it ought to have been—"The praise and glory of Almighty God." Just look at the manner in which we are taught to approach the Psalms. The Priest is instructed to say—"O LORD, open THOU our lips," and the people to respond—"And our mouth shall shew forth Thy praise." Presently afterwards the Priest exclaims "Praise ye the LORD," and the people answer—"The LORD's name be praised." What a mistake to suppose that the Divine Songs which follow are only to be looked upon as edifying passages of Scripture! Yet this mistake is almost the natural result of the Psalms being tamely read by the Minister and Clerk. The people, for the most part, have no notion that they are engaged in an act of praise; nay, I am afraid that in a majority of instances, except in the mere ceremony of standing up, it is a great stretch of charity to suppose them occupied in that way at all. "Singing," says Mr. Law, the pious author of the '*Serious Call*,' "is as much the proper use of a Psalm as devout supplication is the proper use of a Prayer. A Psalm only read is very much like a Prayer only looked over."

Yet notwithstanding these plain arguments, there are persons to be found who contend that the Psalms are much better *read*, even in churches where the choir and congregation generally are capable of chanting them. And what have such people to say for themselves? The only plausible justification I have heard of is one to which I am willing to give every reasonable consideration; namely, that in the event of the Psalms being chanted, the *poor* are unable to take any part in them. Now in the case of congregations where numbers are unable to read, this objection must be allowed to have some weight. At the same time it must be borne in mind that it applies with equal force to the singing of hymns. Besides, I am afraid the remark is true, in a great measure, of other methods of using the Psalms, besides chanting them. Those of the unlettered poor who have got them pretty much by heart will be able to follow them under any circumstances.

With those who know nothing about them, it is difficult to deal. When they are read, and the alternate verses repeated (as they frequently are) in a confused and unintelligible manner, I fear it is very little these last comprehend of what is going forward; and as to "taking part," in the proper acceptation of the term, that is quite out of the question. But so far as concerns those congregations in which the labouring classes are better instructed, it is altogether a mistake to suppose that the singing hinders them from joining. It is much more likely that they will join with a fervor and a heartiness entirely unprecedented. The other objections to chanting the Psalms are mostly grounded on mere feeling. Against Reason, Scripture, and the Catholic Church, people set up private opinion and personal prejudice. Nay, some very sad language has been used in connection with this point. Dr. Watts, for example, in his Preface to his Hymn-book, institutes a comparison between his own compositions and the Psalms of David, as severally fitted for devotional purposes, to the manifest disparagement of the latter; even asserting that there are numerous expressions in the Psalms which it would be absurd and uncharitable for us to adopt! But I hope that Churchmen know better than this. I will not say now what glorious things Christians can see in these beautiful melodies,—things which the Jews could only have discerned "through a glass, darkly." We must have another inspired Psalmist, before we can have another set of compositions equally adapted for singing in our churches.

But though I have been thus emphatic with regard to the chanting of the Psalms and Canticles, I do not stop even here. The Prayer-book certainly does not stop here. So far as that is concerned, no prominence is given to these parts in the matter of singing, over others. Judging simply from its rules, we are unable to find out any reason why we should chant the Psalms and not the Creeds, or the Creeds and not the Liturgy. "Said or sung" is the rule for all. And if I may be allowed to speak generally, and without being understood as comprehending the case of every individual church, I am thoroughly persuaded that the performance of the *Full Choral Service* is more devotional, more decent, and more congregational, than any other mode of worship whatever.

Here let me first speak of those portions which are assigned to *the people*. These are too often left to the clerk, or to the clerk and school-children. It is obvious, however, that the Prayer-book directs them to be repeated by the whole congregation. But if the whole congregation join audibly in the Creeds and responses without any concert or agreement, the

manifest effect will be a confused jar of voices. Some will speak fast, and some slow; some in one key, some in another. How much better for all to recite at the same time, and on the same or some kindred note! Even children teach us this. Set a number of them to repeat anything together, and they will naturally repeat it chorally. And were our congregations to agree thus far, I think there would be little difference of opinion as respects the usual inflexions. They are so easy, and at the same time so beautiful, we should fall into them directly. Indeed it seems to me that a wide-spread determination on the part of the people to take their proper share in Public Worship would produce the Choral Service almost as a matter of course. Their own ears, their own tastes, their own ideas of what is reasonable would lead them to it.

Then with regard to the parts which are directed to be said by the Priest *alone*, it is surely nothing but what is decent and proper that when the ALMIGHTY is addressed, in the name of a worshipping assembly, by one of His Ministers, a different tone should be used to that employed in ordinary conversation. We seem to require something *distinctive* in the public utterance of prayers. It can hardly be right that they should be either talked, or preached. And accordingly the use of the monotone, or recitation on one note, with here and there a slight inflexion of the voice, is a very ancient way of imparting the desired solemnity. This mode of reciting the service was universal for some time after the Reformation. It brings what is said by the Priest in admirable accordance with the choral response of the people, and has besides the advantage of being heard with the greatest clearness and distinctness.

I am quite aware that some people protest against all this singing. They can never bring themselves, they say, to *sing prayers*. But if their scruples were just, should we find so many prayers in David's Psalms? Besides, such persons usually upset their own objection by showing great favour to metrical hymns; and these metrical hymns abound in solemn and earnest petitions. It cannot be right to sing prayers in rhyme, and yet wrong to sing them in prose.

One word with respect to the Communion Service. It has often grieved me to find that the most important part of this, the highest office of all, is read, or at best merely intoned, in churches where the Morning and Evening Service have their full choral accompaniment. The Choir leave the church along with the greater part of the congregation, and the choral chant stops, where it ought to be raised with the greatest fervor and solemnity. Now this cannot be right. It must be allowed that there are practical difficulties in the way of an alteration; but where so important a matter is concerned, it is surely worth while making an effort. Singing was a part of the original institution of the Lord's Supper; and we seem to be beginning at the wrong end, when we clothe other services with harmony, but are content to read the Angelic Hymns, *Per Sanctus*, and *Gloria in Excelsis*. Probably, too, we should find the communicants more ready to assist, and with fewer prejudices against singing, than a mixed congregation.

Another word as regards Week-day Services. If the benefits of chanting are so self-evident on the Sunday, they are felt (if possible), more keenly still by the "two or three" who frequent these. It

would be a great help to their devotion, even if they went no further than to chant the Canticles. They should by all means attempt thus much. They generally lack confidence; but they know not how much they can do till they try. I am much mistaken if they do not succeed beyond their utmost hopes.

But I must draw to a conclusion. I write under a deep and growing conviction that the subject of Singing in Public Worship is intimately connected with the welfare of the Church of England, and with the spiritual welfare of her members. I am consequently anxious, first, that zeal should be exhibited in the matter, and secondly, that such zeal should take the direction contemplated by our Prayer-book. Who does not know the extent to which the singing of Dissenters attaches people to their meeting-houses? And the power thus exercised is as nothing, when compared with that which might be brought to bear by the Church of England. Only we must exert ourselves. We must lose no time. We must try hard to *interest the mass of our congregations*. And I am confident that, much as we have ever loved the services of the English Church, we shall be astonished at the wonderful capabilities in it which have hitherto lain undiscovered.

After all, our chief opponent is custom. Thousands of easy, excellent persons like to hear the service performed in what they call the "old way." Then they have heard foolish people condemn chanting as formal and Popish, and without any examination into the justice of the charge, they take up the same mode of expression. And inasmuch as the feeling is a good one which dislikes change for the sake of change, these notions, however erroneous, must be treated with considerable tenderness. At the same time they must be firmly and perseveringly resisted. Mistaken prejudice, though a thing for which we must make much allowance, is a very mischievous one. It recently did its best to perpetuate the system of blocking up our churches with great pews,—a system now, I am happy to observe, everywhere giving way. And if all the friends of Church Music will strive to spread the love of it in their own neighbourhoods, we shall have no reason to doubt the result. It will come gradually, but it will come surely. Even now we hear of parish after parish catching the true spirit of sacred melody—congregation after congregation making the discovery that they have been on a wrong tack. At many churches where a short time ago the singing was confined to metrical hymns, they now chant the Canticles. At many more they chant the Psalms. At many more the whole service is choral. And as the movement goes on, the old, fidgety objectors to it will at length give in their valuable adhesion; and confess (with some reluctance, though, and bashful hesitation) *that there is a great deal to be said in favour of chanting, after all.*

#### THE LATE RECTOR OF MAUGERVILLE AND BURTON, FREDERICTON.

We insert the following extract from a colonial newspaper. What will add to its interest in the eyes of our readers is the fact that it was drawn up, as we are given to understand, by the Bishop of Fredericton's own pen, out of especial regard towards the

beloved fellow-labourer to whom it refers. Such a union, so close and intimate a sympathy, between the bishops and those of the clergy over whom they are placed in the same portion of the Lord's vineyard, it is most refreshing to witness. We regard it as a necessary condition, and one of the surest tokens of the efficient working of the Church.

"On June 4th last, the mortal remains of this respected and beloved clergyman were, by his own last request, brought for interment to the little church at St. Mary's, three miles from Fredericton. The funeral procession, which consisted of about twenty of the late rector's sorrowing parishioners, proceeded, partly by water and partly by land, to the spot. Truly if a day had been selected from the whole year, one could not have been chosen more heavenly, nor a spot more pleasing to the mind than the little knoll on which the pretty cruciform church stands. Many, both rich and poor, who loved and respected their former pastor, when curate of Fredericton, and many of the parishioners of St. Mary's hastened to the place. The funeral rites were thus performed:—The Lord Bishop, the Venerable Archdeacon Coster, and the Rev. Messrs. Jaffrey, Black, Ketchum, Shore, Stuart, Lee, Coster, and Bliss, proceeded from the vestry in order, in their surplices, to meet the corpse at the gate, the Bishop beginning the sentence 'I am the Resurrection,' &c., and the rest of the clergy preceding him to the church door, the corpse and mourners following. After all had taken their seats, the members of the Christ Church and St. Ann's Choir, who were arrayed in the church, outside the rails, chanted the alternate verses of the 90th Psalm to Purcell in G minor, very solemnly and devotionally, the Bishop intoning the other verse. The lesson was read by the Archdeacon. The Bishop then briefly addressed the congregation from the last verse of the lesson. He pointed out to them the soothing and elevating character of the Burial Service, as not intended to excite violent transports of emotion, but a deep and holy sorrow, mixed with joy derived from the promises of a risen and interceding Redeemer. In a few words he spoke of his own knowledge of the character of the deceased as one 'always abounding in the work of the Lord,' ever ready at the call of sickness and sorrow, 'a father to the poor, and one that made the widow's heart to sing for joy.' His own heart was full, and he spake to those whose hearts were full also. At the conclusion of the address, the mourners, bearing the remains, preceded the Bishop, Clergy, Choir, and others to the grave. The Choir then sang a part of that wonderful and almost-inspired composition, Croft's Burial Service, beginning with the words 'Man that is born of a woman,' with Purcell's glorious verse 'Thou knowest, Lord, the secrets of our hearts,' the Bishop reading the intervening sentences. The anthem, though difficult, especially without an instrumental accompaniment, was well and feelingly sung, and the effect in the open air was more impressive and solemn than can be conceived by those who have never heard it. How sad it is to think that so little is known of the musical compositions of those great men, who were evidently raised up by Providence to do the work of the Church. There is something peculiarly and mournfully interesting in this service. Purcell composed his part at the funeral of Queen Mary, consort of William III., who died in 1694, and it was sung the next year at his own funeral, on the

anniversary of Queen Mary's death; Purcell being only 37 years old, and having composed near one hundred anthems and sacred pieces, besides his secular music. Croft, who succeeded him, died in 1727, and most modestly inserted Purcell's verse (with his name) into his own burial service, saying 'The reason why I did not compose that verse anew is obvious to every artist,' a striking proof of the modesty and sweetness of his own disposition. After this anthem, the Rev. Mr. Jaffrey read the concluding part of the ordinary burial service. The Rev. Mr. Stirling has left four young children to mourn their father's loss, thus early called to rest. May God be their protector, guide, and friend.—*Com.*"

#### IMPROVED VIEWS OF PUBLIC WORSHIP

It has been our pleasing duty, from time to time, to direct the attention of our readers to the progress which music is undoubtedly making among the people at large; to its increasing adoption as an element of general instruction; to the advocates which it has found in quarters where we should least have expected them. We may add that a healthier feeling is springing up with respect to Church Music in particular, to its uses and influences among Christian congregations. This has been brought very forcibly to our notice of late by a perusal of the newest publications of two well-known writers and publishers, who are among the most laborious, the most conscientious, and the most enterprising of the caterers for public instruction. We allude to Messrs. Chambers and Knight. Having already directed attention to an admirable paper issued by the former of these publishers, which, we trust, is by this time in the hands of many of our readers, we leave them to judge for themselves. We are happy to learn that the paper in question has been in far greater demand than any other single paper of the series. We shall now have the gratification of quoting from Mr. Charles Knight's "Half hours with the best Authors," a passage to the same effect. It occurs in the course of some remarks which the Editor is making on the *Spectator's* well-known account of Sir Roger de Coverley and his times, and we think that, for truth of sentiment and beauty of expression, it will bear comparison with anything written even by Addison himself.

"The quiet humour of this pleasant description furnishes in itself a tolerable example of the state of opinion in the reign of Queen Anne—our Augustan age, as it has often been called. It shows the cold and worldly aspect which the most solemn institutions presented to the eye of the conventional moralist. There is something much higher in the association of Christians in public worship than even the good of meeting together with 'best faces and cleanest habits.' Sunday is to be observed for something better than 'clearing away the rust of the week,' and 'putting both sexes upon appearing in their most agreeable forms.' But for too long a period this has been very much the orthodox notion of Sunday and Sunday duties; and the real purpose of public worship, that of calling forth the spiritual and unworldly tendencies of our nature, to the exclusion of the ambition and vanity of every-day life, is only beginning yet to be generally felt in town or village. We lost for two or three centuries the zealous spirit which made the cathedral and the church a refuge from the hard and irritating cares which belong to a life of struggle and vexation; which there lifted us up to a calm and earnest reliance on the

protection of the great Father of all; which made all men equal in their capacity for partaking of this elevation of spirit; which for a while excluded the distinctions that belong to transitory things alone. The solemn responses, the soul-uttering chants, the assembling together in temples venerable for their antiquity and impressive in their beauty, gave a loftier tone to the mind of the most uninformed, than belongs to the discussion of parish politics 'after the sermon or before the bell rings.' A reform of somewhat too sweeping character changed the feeling of the people. Religion came either to be looked at as a severe thing or as a formal thing; and then followed what Addison has painted too truly in the conclusion of his paper, 'the differences and contentions between the parson and the squire.' In this respect, we may earnestly hope that the description of the essayist is wholly obsolete."

ON THE SIXTH GREGORIAN TONE.

THE *rexata questio* of the cadence of the Sixth Tone has called forth a variety of communications from correspondents. We insert two, all that we can find room for, which take opposite sides, and, together, seem to exhaust all that can be said, *pro* or *con*, upon the subject.

To the Editor of the Parish Choir.

SIR,—The Great Admirer of the wrong form of the Sixth Tone melody, having had the grounds of his admiration stultified by the facts asserted by Agasias, avows himself in your last number a Greater Admirer than ever. *De gustibus. . .*

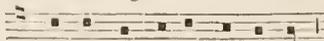
It appears, however, that he has nothing to say in defence of his former infallible authorities, the *Mechlin Vesperal* and Mr. Lambert's *Vesper Psalter*; except only to hazard a *tu quoque* suggestion that Agasias is strangely perverse, because one, out of a dozen authorities to which the latter referred, does not, in his opinion, warrant the reference.

Agasias is sorry to re-retort the charge of perverseness; but lie it must at his door who deserves it. So he proceeds to justify his assertions, and by quotations settle the question.

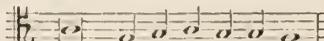
Salisbury Processional, ed. 1528, 1530. 

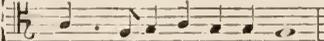
Salisbury Processional, ed. 1537. 

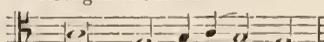
Salisbury Processional, ed. 1528, 1530, & 1557. 

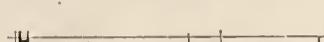
Salisbury Manual, 1537, 1554. 

Guidetti, and Kelly's Grammar. 

Morley, as quoted in the Parish Choir. 

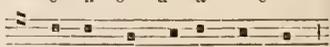
Clifford, 1664. 

Lowe, 1664; and Rev. H. Coddington, who professes to give the modern Continental use. 

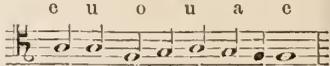
Playford, 1674 to 1730. 

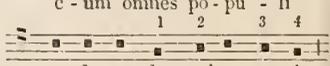
Alfieri; Jansen; and J. A. Novello, *Musical Times*. 

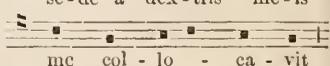
Diurnale Parisiense, 1771. 

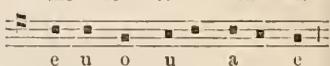
Diurnale Parisiense, 1771. 

Diurnale Parisiense, 1771. 

C. C. Spencer, Church Modes. 

La Fiellée; who marks by numerals the essential notes. 

App. to ed. of La Feillée, by "Ecclesiastique, Eleve de M. de la Feillée," 1782. 

But the last gives "pour les Cantiques Evangeliques." 

Psalterium, S. Bernardi, c. 1690. 

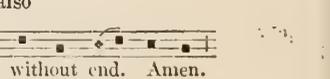
A slight inspection of these will perhaps persuade the Admirer that Mr. Hellmore's version does not quite deserve the encomium he has passed upon it—that "it corresponds with the most authentic specimens of those ancient tones;" that being precisely what it does not.

Let us now take the authority which Admirer doubts.

Mr. Dyce, who says distinctly that he adopts his forms from the tones as published by Guidetti in 1582 without alteration, has unquestionably



which Admirer quotes.

But then he has also 

which Admirer does not quote.

"The accent here," says he, rather disingenuously quoting that specimen only which could be turned to his use, "cannot be upon the word 'with,' and therefore I conclude it to be on the *second* note to the word 'him.'"

Now Mr. Dyce would no doubt have made the two specimens more consistent with each other and with early precedent, if he had assigned the English words thus:



for there ought, certainly, to be no accent upon either "in" or "with."

But granting this, Agasias cannot admit the inference. It is a transparent *non sequitur*; of the most exceptionable kind because it involves a *petitio principii*. Why must the accent be upon the *second* note to the word "him"? Why should it not be on the *first*? Why should Mr. Dyce not have so intended it? Especially, considering that if he meant

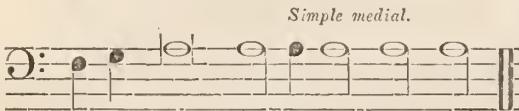




Whether the Priests and Chanters of ancient times regarded grammatical accent, or even studied grammar at all, is a question not very easily decided; but in what is called the ecclesiastical accent, a due regard was, and certainly now is, paid to the proper emphasis at the mediation or pause of the verse.

In proof of this, I would refer to the varieties of mediations in those "Tones" which are departures from the primitive simplicity of the medial.

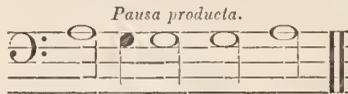
Now in the first Tone, we have the following varieties of the pause.



Dix-it Dominus Do-mi - no me - o.



Do-mi - no me - o.



Do-mi - no me - o.



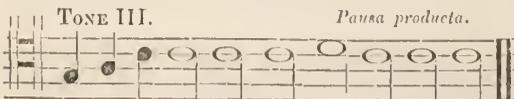
Do-mi - no me - o.



Do-mi - no me - o.

In each of these, the emphasis is on the word Dominus, and similarly with respect to the II., IV., V., VII., and VIII. Tones.

The medials of the III. and VII. Tones are always "pansæ productæ," with some occasionally found exceptions to this rule, in the III. Tone; for in this last, we have the following forms.



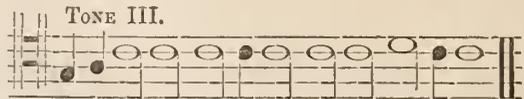
Cre-di-di prop-ter quod lo-cu-tus sum.



and sometimes thus:

lo - cu - tus sum.

Again the Cantate is adapted, as follows, to the simple medial.



Be-ne-dic-tus Do-mi-nus De-us Is-ra-el.

Whenever the emphasis appears on the word Israel, but according to the well known rule of the third Tone, the emphasis is on the word Deus, thus:



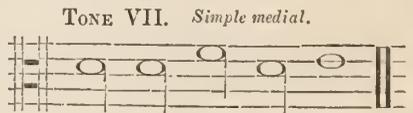
Be-ne-dic-tus Do-mi-nus De-us Is-ra-el.

This is made more manifest by the medial, or "pausa producta," of the VII. Tone.



Be-ne-dic-tus Do-mi-nus De-us Is-ra-el.

And if the emphasis is here on "Deus," why is it not on the same word in the simple medial?

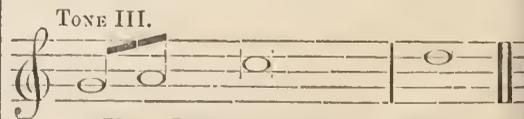


De-us Is-ra-el.

And the same question applies to all and every simple medial, and, therefore, if a separation of the medial or pause from the intonation takes place, (and it certainly does,) it is at the emphatic word, or more properly, the strongly accented syllable of this word, whether it be the ultimate or not, at the middle or pause of the verse.

But with respect to the rule, that the elevation of the medial of the III. Tone should be on the accented syllable of the penultimate word, there is no possibility of adhering to it as a universal, nor even general, rule in its adaptation to the English Psalter, and we have seen that it is not adhered to in Latin versions of the Canticle "Benedictus."

Now taking the psalm Dixit Dominus, we have the principal accent at the medial or pause, on the word Dominus.—"Dixit Dominus *Dominus* meo"—hence, the English adaptation should be as follows.

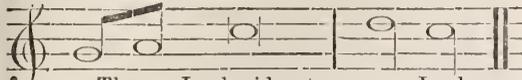


The Lord said unto my Lord.

Thus making the "pausa corrupta," by placing the

emphatic word on the proper note of emphasis, and not as some do, thus :

TONE III.



The Lord said unto *my* Lord.

Still more improperly would it be placed, if we use the "pausa producta."

TONE III.



The Lord said un - to my Lord.

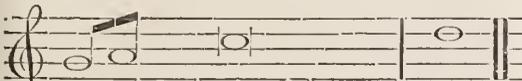
And here we see the evil of the corrupted forms of this medial, which compel us to use a false emphasis, even in the Latin version, in many instances.

TONE III.



Me - mento Do - mi - ne Da - vid.

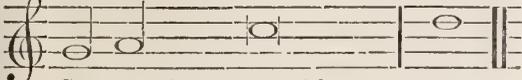
instead of



Me - mento Domine Da - vid.

For, remarkably enough, the rule (according to the same legislators) is : "Si in mediatione incidat dictio Latina unius syllabæ, syllaba illa attollitur, ut

TONE III.



Cre - di - di propter quod locutus sum.

atque hoc servatur in omnibus Tonis qui habent elevationem in mediatione, præterquam in septimo." (If in the mediation there occur a Latin word of one syllable, that syllable is to rise, as in the instance here given; and the same rule is observed in all the tones which have a rise in the mediation, especially in the seventh.)

Observations similar to the above apply also to the terminals of the "Psalm Tones." The particular note of emphasis is that note to which the emphatic word or syllable is applied. In the terminal of the VI. Tone, for example, it is equally correct to accent either the penult or antepenult note, according as the words require. Webbe gives this terminal, applied to the words Sæculorum Amen, thus : †

TONE VI.



Sæcu - lo - rum, A - men.

and as he has divided the terminal metrically, it is evident the accent, if any, must be on the antepenult note. Moreover, it is the rule to make the elevated

\* Vide Liege Vesperal, in festo Corp. Christi; in which this form is found, while on all other occasions the pausa producta is used.

† Webbe's Motets, published by Bland, 1792.

note emphatic, when several are applied to an emphatic syllable, and especially when this note is the dominant of the mode, as is the case of the "VI. Tone."

I am, Sir,  
Yours, &c. &c.

CHAS. CHILD SPENCER.

ST. JAMES'S, CLAPTON,  
July, 1850.

THE ORGAN FOR ST. BARNABAS CHURCH, PIMLICO.

THE following description of the organ in the New Church of St. Barnabas will, we think, be interesting to lovers of the instrument, more especially as there are one or two novel points, in its plan and construction, worth attention. The builders are Messrs. Flight and Son, of St. Martin's-lane, but the whole of the work has been executed on the design and in all its minutiae under the care and superintendence of the Rev. Sir Frederick Gore Ouseley, whose gift to the church it is understood to be :—

GREAT ORGAN.

COMPASS CCC to F, 66 Notes.

- |                               |                       |
|-------------------------------|-----------------------|
| Open Diapason.                | Sesquialtra, 3 Ranks. |
| Large Open Diapason.          | Tierce.               |
| Stop Diapason and Clarabella. | Mixture.              |
| Principal.                    | Trumpet.              |
| Twelfth.                      | Clarion.              |
| Fifteenth.                    |                       |

CHOIR ORGAN.

COMPASS CCC to F.

- |                |            |
|----------------|------------|
| Stop Diapason. | Fifteenth. |
| Dulciana.      | Flute.     |
| Principal.     | Cromhorn.  |

SWELL ORGAN.

COMPASS, TENOR C to F.

- |                  |              |
|------------------|--------------|
| Double Diapason. | Sesquialtra. |
| Open Diapason.   | Gems Horn.   |
| Stop Diapason.   | Cornopean.   |
| Principal.       | Hautboy.     |
| Doublette.       | Clarion.     |

PEDAL ORGAN.

CCC to F.

Two and half Octaves of Open Diapason.

COUPLERS.

- |   |                          |
|---|--------------------------|
| Swell to Great Organ.                   | Pedals to Great Octaves. |
| Swell to Choir Organ.                   | Great to Double Choir.   |
| Pedals to Great Organ.                  | Pedals to Choir.         |
| Four Composition Pedals to Great Organ. |                          |
| Three do. do.                           | Swell Organ.             |
| One do. do.                             | Couplers.                |

The first important point is the compass of the Great and Choir organ, an octave below the German scale, as it is called. We have always been sorry to see the old compass of English organs reduced by cutting off the five lowest and finest notes, as this has been done in most cases without supplying the deficiency by a large pedal organ, and to our ears the effect is usually thin and disjointed, although most modern organ-builders commend the short scale, as

it obviously effects a considerable *saving of metal* in the lower octave. Besides, as the compass of the bass part in choral music is to G, or F, an inversion of the passages takes place in accompanying on the CC organ, or the lowest half-octave even of the reduced scale does not come into use. In the present instance we see no objection to the addition of another half-octave *below* the vocal compass: on the contrary, great richness may be gained by such an extension, and (which is more important) a soft bass on the choir organ, without disconnecting the coupler "pedals to great," or changing the arrangement of stops. On the CC organ this could only be done by the introduction of a "double diapason" throughout the choir organ, the effect of which in accompanying voices is absolutely abominable, in the opinion of all the best musicians. By the extension of the key-board (as here) this is avoided, and yet a "sub-bass" is always at command of the left hand. Those who are accustomed to play Cathedral Service will readily acknowledge the truth of these observations.

A second point to be noticed is, that instead of including the 17th or major 3rd in the sesquialtra, as usual, Sir Frederick has placed it separately as a "Tierce," so that in playing in the minor key it need not be drawn.

The smaller open diapason runs in metal throughout the compass. The larger only to CC.

It will be seen that the "couplers" are unusually numerous: by the use of the 5th in the list, which takes down on the choir organ the octave below the note played on the great, the effect of the double diapason so much in vogue among modern players is produced.

All the softer parts of the organ seemed to us well adapted to accompany such a Choral Service as is to be celebrated at St. Barnabas; and the chorus mixes well.

We may observe, that the notion of accompanying full Choral Services, on anything less than a complete instrument, should be resisted as really impossible, and especially that if any part of the organ is more than usually necessary it is the *choir organ*: the one which, unfortunately, frequently gets omitted in an instrument of small cost, for the sake of a noisy great organ, which we take to be altogether a mistake.

We have been requested by a reverend correspondent to solicit the aid of any musical Churchman, not so occupied, in forming a choir in his church, in the south-eastern part of London. Full choral service is to be performed. Any of our friends who are willing to give their help will be so good as to address a note to the Editor of the *Parish Choir*, to the care of our publisher.

#### NOTICES OF NEW WORKS.

*The People's Service of Song, a Tune-Book for the Pew.* The Harmonics revised by George Hogarth, Esq., the whole edited by John Carwen. London: WARD & Co.

A BOOK of hymns, psalms, and anthems, for the use of dissenting congregations, though by a free and easy mode of speech common in some quarters, but decidedly illogical, the universal is put for the par-

ticular, and the Dissenters' tune-book called the *PEOPLE'S SERVICE OF SONG*. On the whole it is a better book than we have ever yet seen emanate from that quarter. It contains fewer of those tunes which the Dissenters profess to rescue from the hands of the enemy. We never could see the point of Mr. Rowland Hill's often quoted remark, that "'twas pity the Devil should have all the good tunes." Surely the Churchman's answer is obvious; that "what befits such a service, can hardly be suitable for the service of God." The lover of the sanctuary has no wish to dispute with the world or the Devil the possession of such tunes as suit their tastes or their purposes. A living wish, however, of that kind is perceptible in the book before us, though, as we have said, less frequently indulged than in many previous books of the kind. We have, for instance, "*Drink to me only*," under the name of "*Prospect*" (No. 75); "*Dulce domum*," or something very like it, with the title of "*Sidon*" (No. 123). On the other hand, we have an ancient melody of the "*Stabat mater*," termed "*Milan*" (No. 110); and the "*Gregorian tones*" for the Psalms. A remark on this latter subject (the chanting of passages from scripture in prose) is worth quoting. "The sense of its truthfulness and memorial usage makes the chant, when sung with clear and becoming utterance, very delightful to the Christian, and though we cannot wish, with Andrew Fuller, to lay aside all the devout and beautiful hymns of men's composition, and 'sing only the words of scripture,' we do think it wrong to lay aside all the hymns of scripture, and sing only the compositions of men." We may add, that the compilers of this work have shown a correct judgment in arranging their chants, so as to "bring the reciting notes *quite within the compass of each voice*," as well as having set a good example to Churchmen by their adoption of the Gregorian tones for congregational purposes. But they seem to have had sound advice from influential quarters, if we may judge from the numerous *hymn-tunes* stated to have been "composed expressly for this work" by Dr. Gauntlett, in addition to the *Chants* and *Congregational Anthem*, supplied to them by that ingenious and fertile writer.

*The Hand-Book of One Hundred Chants in Score, with an Accompaniment for the Organ or Piano-forte.* Edited by G. W. MARTIN, Organist of Christ Church and Resident Music Master of Battersea College.

A NEAT, well-arranged, and elegant pocket companion, containing the cream of those chants, both single and double, usually denominated Anglican. This little compilation does credit to the taste of Mr. Martin, whose industry as a choir-master, and whose obliging courtesy as an informant, are well known to all musical visitors of the college where his services are employed. It may seem almost ungracious on our part to object to the price (3s., school edition 2s.) when we remember to have paid, not many years ago, 12s. or 14s. for an inferior collection. But in these days, if Mr. Martin wishes for his book an extended circulation, he must certainly put it forth at a lower price.

## ON THE PRAYER BOOK—OCCASIONAL OFFICES (continued).—No. V.

## THE MINISTRATION OF PRIVATE BAPTISM OF CHILDREN IN HOUSES.

WE have before had occasion to remark how strictly the private administration of Baptism has ever been discouraged and prohibited by the Church. The direction retained in our own service-book urges the clergy to do what they can towards bringing about not only the *early*, but the *public* baptism of infants within their several parishes. It charges them not only to "admonish their people that they refer not the baptism of their children longer than the first or second Sunday next after their birth, or other holy-day falling between, unless upon a great and reasonable cause, to be approved by the curate;" but also to "warn them that without like great cause and necessity they procure not their children to be baptized at home at their houses." They are to be baptized early, because the Church holds this Sacrament to be "generally necessary to salvation;" they are to be baptized publicly, because each member of the Church has, or ought to have, an interest in its administration. This is quite in the spirit of the ancient Rubrics, which are, in some instances, even more minute than the one just quoted, specifying that none shall be baptized "in any hall, chamber, or other private place, but only in churches, where the fonts specially appointed for this purpose." The only exceptions allowed were, first, cases of necessity, as with us; cases where the infant could not be brought to the church without danger; and, secondly, the children of kings or rulers. Mr. Maskell has explained that the latter class of baptisms were not strictly private, inasmuch as the Sacrament was administered with all the usual rites and ceremonies of solemn and public celebration. A remark of the same writer on the general subject is well worth quoting. "The idle desire," he says, "of people to have their children baptized at home is seldom listened to in modern days; and there are happily now in our Church few parish priests who would consent to such a violation of the rules and spirit of their ritual. In the seventeenth century a great laxity of practice prevailed, and the excellent Bishop Bull exerted himself earnestly to suppress it. He says in one of his charges (1708) 'If private Baptism in cases of necessity excepted) may be allowed, away with the fonts in your churches; what do they signify? To what purpose are they there? If all the authority I am invested with can do it, I will see this lamentable abuse of the Sacrament of Baptism reformed (Works, vol. ii. p. 22)'" Thanks to the outspoken energy of the good Bishop and others like him, the abuse *has* been reformed altogether.

There may, however, be cases where, from sickness or the like, it becomes necessary to administer Baptism privately. For these, accordingly, the Rubric goes on to provide.

When need shall compel them (the people) to have their children baptized at home:

¶ First, let the Minister of the Parish (or, in his absence, any other lawful Minister that can be procured) with them that are present, call upon God, and say the Lord's Prayer, and so many of the Collects appointed to be said before in the Form of Public Baptism, as the time and present exigence will suffer. And then, the Child being named by some one that is present, the

PARISH CHOIR, No. LVIII.

Minister shall pour water upon it, saying these words: I BAPTIZE THEE IN THE NAME OF THE FATHER, AND OF THE SON, AND OF THE HOLY GHOST. AMEN.

Now here are two points in which the rule of our Church has been gainsayed as opposed to Catholic practice: first, inasmuch as it denies the validity of Lay-Baptism, and, secondly, as it would seem to reckon prayer among the essentials of the Sacrament.

This is not the only place where permission to administer Sacraments is limited to certain duly authorized persons. The same restriction occurs in the twenty-third Article. "It is not lawful for any man to take upon him the office of ministering the Sacraments, &c., before he be lawfully called and sent to execute the same." Now if we interpret the term **LAWFUL MINISTER** by the Ordination Services (and we have clearly no alternative) we must understand it to mean an *Episcopally ordained minister*, whether bishop, priest, or deacon. Nothing can be more explicit than the statement in the preface to our Ordination Office;

It is evident unto all men diligently reading Holy Scripture and ancient authors, that from the Apostles' time there have been three orders of ministers in Christ's Church, bishops, priests, and deacons. Which offices were evermore had in such reverend estimation, that no man might presume to execute any of them, except he, by public prayer, with imposition of hands, were approved and admitted thereunto by lawful authority.

And what is meant by this lawful authority comes out in the words immediately following:

No man shall be accounted or taken to be a lawful bishop, priest, or deacon in the United Church of England and Ireland, or suffered to execute any of the said functions, except he be called, &c., thereunto according to the form hereafter following, or *hath had formerly episcopal consecration or ordination*.

Among those functions is the ministration of the Holy Sacraments in the case of bishops and priests, and, in the case of deacons, the "baptizing of infants in the absence of the priest." It would seem, from all this, that the divine authority of the administrator is reckoned by our Church to be an essential part of the Sacrament administered, whether it be Baptism or the Lord's Supper, and that a layman consequently can no more administer Baptism than he can consecrate the Holy Eucharist.

On the other hand it is argued, that in the questions to be asked of persons bringing a child so baptized into the church, the *person by whom* is apparently not reckoned among the "things essential to the sacrament."

"By whom was this Child baptized?"

"Who was present when this Child was baptized?"

These questions, it is said, are to ascertain the fact of a presumed baptism having taken place. And then come the final questions about the essentials, namely, water and the form of words, to see whether the presumed Baptism has been a real one or not. So in the Rubric at the close of the service:—

¶ But if they which bring the Infant to the Church do make such uncertain answers to the Priest's questions, as that it cannot appear that the child was baptized with WATER IN THE NAME OF THE FATHER, AND OF THE SON, AND OF THE HOLY GHOST, *which are essential parts of Baptism*, then let the Priest baptize it in the form before appointed for Public Baptism of Infants; saving that at

the dipping of the child in the font he shall use this form of words :

If thou art not baptized, N., I baptize thee in the name of the Father, and of the Son, and of the Holy Ghost.

There can be no doubt of this, that during the anti-Reformation period, the Church of England recognized such baptisms as had been administered by lay people in cases of necessity. We even find that in many decrees of councils, as well as in her Rubrics, she exhorted her priests to instruct the people in the right form of administering the Sacrament, that they might be able to act in such cases. And the same doctrine and practice were continued in the post-Reformation Rituals of the reign of Edward VI. and Elizabeth. For instance, the Rubric prefixed to the Office of Private Baptism, before the revision, stood as follows :—

Also they (the pastors and curates) shall warn the people, that without great cause and necessity, they baptize not children at home in their houses. And when great need shall compel them so to do, that then they minister it in this fashion :—

¶ First, let them that be present call upon God for His grace, and say the Lord's Prayer, if the time will suffer. And then one of them shall name the child, and dip him in the water, or pour water upon him, saying these words :

¶ N. I baptize thee in the name of the Father, and of the Son, and of the Holy Ghost. Amen.

And let them not doubt but that the child so baptized is lawfully and sufficiently baptized, and ought not to be baptized again in the Church. But yet, nevertheless, if the child, which is after this sort baptized, do afterwards live, it is expedient that he be brought into the Church, to the intent the priest may examine and try whether the child be lawfully baptized or no. And if those that bring the child to the Church do answer that he is already baptized, then shall the priest examine them further :

¶ By whom the child was baptized ?

Who was present when the child was baptized ?

[Here the questions are obviously asked to ascertain the fact, and nothing more].

Whether they called upon God for grace and succour in that necessity ?

With what thing, or what matter, they did baptize the child ?

With what words the child was baptized ?

Whether they think the child to be lawfully and perfectly baptized ?

The alteration of this Rubric to the form in which it now stands, was made at the revision of the Prayer-book which took place at the Hampton-Court Conference, A.D. 1604. Mr. Maskell's account of the matter is as follows :—The first opponents of the validity of Lay-Baptism, he asserts, were the disciples of John Calvin, whose doctrine King James I. seems to have embraced in this particular ; for it was at his express and repeated instance (as Dr. Mountague informs us) that the word *Curate*, or *lawful Minister*, was inserted at the above-named Conference, limiting that which before, in cases of necessity, was allowed to all lay people. The bishops and divines assembled on this occasion *did* (so far) yield to the King ; "not, however," Mr. Maskell argues, "to the extent of asserting the positive invalidity of lay-baptism." To guard against this, while maintaining the question of the ancient books, *by whom?* they marked its non-essentiality by inserting the

word essential in reference to the questions which follow. The lawfulness of the minister would thus be made to depend upon the necessity of the case in which he might be called upon to act ; so that, if no priest or deacon could be had, then a layman would be a lawful minister in the Sacrament of Baptism. But surely we cannot apply this, which is the definition of the Church of Rome, to a term which our own Church, as we have seen, has defined quite differently. And, again, surely it is possible that even a lawful minister, in our sense of the term, may, "through fear or haste, in such times of extremity," happen to omit "some things essential to the Sacrament," whence the necessity of being quite certain upon the point. Besides, it should be borne in mind, that these questions are only to be asked "if the child were baptized by any other lawful minister than the minister of the parish." The Church presupposes the lawfulness of the ministrant before the questions, designed merely to establish the fact, are to be asked. We are never even to inquire till we are sure that the minister was a lawful one. (*Scott, preface to Lawrence on Lay-Baptism.*) And once more, it is not correct to say that the Calvinists were the first opponents of the validity of lay-baptism. Hooker, indeed, has a strong sentence upon the point. "Baptism," he says, "by any man, in case of necessity, was the voice of the whole world heretofore." (v. 61, s. 3.) But this is by no means so correct as are most other statements of that great writer. The authority of Tertullian is the single one which, for the first three hundred years of Christianity, can be claimed in favour of the *principle* of lay-baptism. With regard to its *practice*, though allowed in the Western Church, it was by the Eastern Churches repudiated, "particularly in the baptism of the Montanists, who, though they were washed in or with water in the name of the Trinity, were not admitted into the Church without a second baptism ; and," adds Laurence, from whom we are quoting, "St. Basil, St. Chrysostom, and the Catholics after the Nicene Council, condemn the Baptism of laymen as null and void, though they were done with water, in the name of the Trinity ; and so do the apostolic canons the baptism of heretics, as is plain by the instances in my Preliminary Discourse." Wheatley says, "It is true there are some few of the primitive writers who allow laymen to baptize in case of necessity ; but there are more and earlier of the fathers who disallow that practice ; and upon mature consideration of the several passages, it will generally be found that these latter, for the most part, speak the judgment of the Church, whilst the former only deliver their private opinions." We conclude that the assembly of divines at the Hampton-Court Conference, bearing these ancient precedents in mind, and seeing that the last question in the Rubric before them, though it admitted Lay-Baptism in case of necessity, yet intimated, by its very wording, a degree of doubt and uncertainty as to its validity, expunged that question, and took away that precarious liberty, by requiring, even in cases of necessity, that Baptism should be administered by "the minister of the parish, or any other lawful minister that can be procured."

With regard to the appointment of the Lord's Prayer and Collects from the Form of Public Baptism, we presume none would willingly omit "cal-

ing upon God for His grace" previous to the administration of the Sacrament. Still, in extreme cases, supposing such to occur, where there appears to be no time for prayer of any kind, we see no reason why the present Rubric, "so many as the time and present exigence will suffer," may not be interpreted by the words of the older Rubric, "Let them say the Lord's Prayer, &c., if the time will suffer."

Thus far we have spoken of the first essential of Christian Baptism, according to the view of our Church, namely, the divine authority of the administrator. Even in cases of "great cause and necessity" it will have been seen, she allows none but ordained persons to baptize. Her judgment clearly is, that of the two, it is better a child should die unbaptized, than that a lay person should undertake to baptize it. We now go on to say a few words respecting the other essentials pointed out in the office we are considering. Having ascertained on proper testimony the fact of the child's baptism by a lawful minister, the next question relates to the matter with which it was baptized.

The necessity of WATER to the due administration of the Sacrament has already been alluded to. Our Lord himself having appointed water to be the outward sign and instrument in this Sacrament—Except a man be born again of water and of the Spirit," having been himself baptized with water, as though to supply a meaning to those mysterious words; having, moreover, commissioned his apostles to go and baptize all nations; and having expressly revealed to us by the Holy Spirit, that the church was to be "cleansed by the washing of water by the word," (Eph. v. 25.), we cannot doubt that the element of water is indispensable; that although, as the ancient canonists hold, if but one drop touch the person to be baptized, it is sufficient for the purposes of the Sacrament, yet without the contact of water, the Sacrament is not, and cannot be, administered. The Church in all ages has been agreed on this point, whatever difference of opinion may have existed on that last considered. Ritualists tell us that it is impossible to produce any order of Baptism, according to the use of any Church, whether of the East or West, at any time, from the earliest ages of which the records remain down to the present, by which any other element than water, and water only, is appointed, or allowed, for the purpose of Holy Baptism. "Pure water" is a further gloss which we derive from the Rubric prefixed to the office of Public Baptism.

The use of a certain FORM or WORDS is further considered by the Church to be necessary to the validity of Baptism. A baptism without words would be no Christian Baptism. In the form which Catholic antiquity has ever used, the name of each of the Three Persons of the blessed Trinity, is severally to be mentioned in connection with the act of baptizing. Such was the mode of administration appointed by Christ himself, who instituted the Sacrament, and commissioned His disciples to administer it. And so we find it practised by the Apostles. Those passages which speak of baptism "in the name of the Lord Jesus" (e. g. Acts, viii. 16, ix. 48, xix. 5, &c.) do not exclude the invocation of the Three Divine Persons. The name Jesus Christ, may have been mentioned after "the Son," for honour's sake, or the phrase may have been a general

one to denote the true faith of the Gospel. At all events we have the united evidence of those who were contemporary, or nearly so, with the Apostles to show that their form was the same with our own.

Justin Martyr, relating the practice of the Church in his day, that is the second century, says "over him who shall desire to be regenerated, and shall have repented him of his sins, the name of the Father of all, and of the Lord God is pronounced. But he who is baptized is washed with water, in the name also of Jesus Christ, crucified under Pontius Pilate, and in the name of the Holy Spirit, who by the prophets foretold all things relating to Jesus." Extracts might be quoted from Tertullian, Cyprian, Ambrose, Augustine, and others to the purpose. It is true that slight variations are occasionally found in the form of words used. This might be, as in the Eastern Church, "N., the servant of the Lord is baptized," or "N., is baptized by my hands, in the name of the Father &c.," or it might be, as in the Western, "I baptize thee," expressly declaring and describing the act at the moment of its being done. It was the custom in some churches (the Eastern more especially) for the Minister to add AMEN, as in our own: in others not. In some forms were specified the great doctrines and duties into which the person was baptized; e. g. into the blessed resurrection from the dead, into holiness and purity &c., but all these alike terminated with mention of the great name of the Holy Trinity, which by all alike was regarded as essential to the proper administration of the Sacrament.

The Baptism being thus completed, the Minister is directed to return thanks, then and there, for the regeneration of the infant. "We yield thee hearty thanks, Most Merciful Father, that it hath pleased Thee to regenerate this infant with Thy Holy Spirit, to receive him for Thine own child by adoption, and to incorporate him into Thy Holy Church." The words are remarkable as showing that in the judgment of the Church, regeneration is not dependent or conditional upon the promises, but is actually and positively bestowed upon each child duly baptized, whether at home or in the Church, whether any promises have been made for it or not.

In the ancient service-books there was generally added a direction concerning the water which had been used in private Baptism.—"Let it," are the words of one such direction, "out of reverence for Holy Baptism, either be poured into the fire, or brought to the Church to be poured into the font; and let the vessel which contained it be either burned or applied to the use of the Church." Lynwood has a curious remark on this. He states that the use to which it would, in such a case, be applied, was the washing of the church-vestments; the direction implies therefore that the vessel should be of sufficient size to immerse the infant.

The only direction retained by our own Church, and which is itself almost a transcript from the ancient service-books, we hear subjoin.

¶ And let them not doubt, but that the child so baptized is lawfully and sufficiently baptized, and ought not to be baptized again. Yet nevertheless, if the child which is after this sort baptized do afterward live, it is expedient that it be brought into the Church, to the intent that if the Minister of the same Parish did himself baptize that child, the congregation may be certified of

the true form of baptism, by him privately before used : In which case he shall say thus :—

I certify you, that according to the due and prescribed order of the Church, at such a time and at such a place, before divers witnesses, I baptized this child.

If the child were baptized by any other lawful minister, the questions are to be asked, upon which we have already remarked, respecting the things essential to the Sacrament. Those ascertained, the baptism is certified, and the service proceeds with the Gospel &c., much as in the form appointed for Public Baptism. On this we need make no comment. We would only wish to observe in conclusion that these questions should always be asked seriatim, and in full, as they stand in the prayer-book, since they contain the Church's views upon the essentials in the administration of Holy Baptism. The mere asking, as is too often the custom, "has this child been baptized?" has the effect of making the parties who bring the child, judges in a matter in which the clergy themselves are appointed sole arbiters by the Church. The minute caution of the Church is very remarkable as contrasted with this carelessness of her Ministers. She would seem to warn us that if we once condemn the proper, strict, and reverent use of the form, the Sacrament itself is sure to be undervalued. She would seem to say to us, that nothing which Christ has appointed to be the outward sign in a Sacrament can belightly esteemed.

J. W.

#### CHURCH MUSIC IN STAFFORDSHIRE.

WE have received a notice of the re-opening of Draycot Church, in this county. After having been closed for a considerable period for the purposes of restoration, &c., it was re opened on Tuesday, July 23rd, with a choral celebration of Morning and Evening Service. The chanting, we are glad to hear, was joined in with great spirit by a large congregation, "though the effect was somewhat marred by a portion of the congregation persisting in singing with both sides of the choir, thereby destroying, in a great measure, the heartiness which results from the alternate or antiphonal method." The Psalms were sung to the 6th Gregorian tone, the hymns to single chants from the collection in the *Parish Choir*. "After the Morning Service, a large number of the clergy and laity proceeded to the rectory, where they were hospitably regaled by the respected rector." The rector should have "regaled" them first at his MASTER'S table. The feast of the day should have been the Holy Eucharist. After this, the rector's hospitality would not have been ungraceful. As it is, it appears obtrusive and out of place. It is taking a step in the wrong direction to *descend* from Morning Service to the rector's dining-room, instead of *ascending* from it and by it to Holy Communion.

It is pleasant, however, to subjoin what follows :

"The church presents, both in its architectural appearance and in the celebration of its services, a most striking and agreeable contrast to its condition a few years ago. Those who saw it before its restoration will remember the heavy, unsightly appearance of its exterior, and the damp, dirty, and neglected state of its interior, with its close, boxed-

up pews covered with cobwebs and dust, and its choir, three or four men with fiddles and clarionets, with which they were wont to accompany their own most sweet voices, perched up in a sort of square box at the west end of the church). They will turn with pleasure from this picture to the present simple ecclesiastical appearance of the church, with its beautiful traceried windows, its moulded pillars and arches, its low, open seats, together with the simple yet beautiful effect of the sober chanting of the choir, and will be ready to say, with the Psalmist, 'Truly, this is the Lord's doing, and it is marvellous in our eyes.'"

In reference to the opening on July 23th of a new organ, built by Messrs. Hill and Co., for the parish church of Cheadle, in Staffordshire, a correspondent writes thus.

"The services of this day afforded a gratifying instance of the improvement of Church Music in this locality. The tones of the organ were admirably brought out by the organist who officiated on this occasion, and the voices of the choir kept well together with the organ, the only difficulty being at the commencement of the *Te Deum* and *Jubilate*, when there appeared to be a little uncertainty as to which side of the choir should begin. But this was soon got over, and did not occur in any of the other parts of the service. It was probably owing to the want of a distinct understanding previously amongst the members of the choir. Much praise is due to the rector of the parish, the Rev. R. Watt, for his labours to improve the singing and services in this church. It is entirely through his indefatigable exertions that the present noble instrument has been erected, with a view to the increased solemnity of the services of the Church, and the honour of God's holy name."

Such is the *ecclesiastical* mode of "opening" an organ: we subjoin a sample of the *secular* mode by way of contrast. The following circular has been extensively distributed among the members of the musical profession resident in London.

"St. Margarets Church,  
Lee, near Blackheath.

"A new organ of the first class, by Messrs. Bishop and Sons, is now in the course of erection in the Parish Church of Lee, and it will be opened by Dr. Wesley, on Thursday, the 15th August, at three o'clock in the afternoon precisely.

"Admission will be obtained by tickets only; price FOUR SHILLINGS each; and should you desire to be present, I shall be happy to provide for you as many as you may require, if you will favour me by letting me hear from you at your earliest convenience.

"The opportunities of hearing Dr. Wesley either in or near London being of very rare occurrence, it is expected that all the available tickets will be soon disposed of.

"I remain, &c., &c."

The above is not quite perfect, but within a very little of being all that could be desired. The announcement, to be complete, should have run thus :—FRONT SEATS, FOUR SHILLINGS: BACK DITTO, TWO SHILLINGS: STANDING ROOM IN CHANCEL, SIXPENCE. N.B. Refreshments may be had in the Vestry. We are at a loss to whom we should give the credit

of this notable idea. Surely not to either of the persons whose names occur in the circular. The high-mindedness and liberal spirit of the Messrs. Bishop is well known to the profession. They would be above the idea of such a paltry peep-show. While for Dr. Wesley, the denouncer of all that is wrong and corrupt about cathedrals could never surely sanction so monstrous an abuse of a parish church. This would be straining at gnats and swallowing camels in good earnest. We should as soon think of seeing Dr. Wesley hold the box for the wopences at St. Paul's, as of his getting up a four-shilling *soirée* at the parish church of Lee. Who can be at the bottom of it? A friend has suggested the CHURCHWARDENS. If so, what a practical joke against themselves is the very name they bear: *Lucus a non lucendo*. We would entreat them to undertake a critical analysis of the term Churchwarden, during their intervals of business.

*Extracts from the Second Triennial Charge of the Lord Bishop of Fredericton, 1850.*

"For valuable hints on all these subjects (Church Music) every one in the Colonies must be much indebted to a small English publication called "The Parish Choir," which contains in the cheapest possible form, chants, anthems, and remarks, which will give greater insight into the matter than I can profess to furnish (Published by Ollivier, 59, Pall Mall, London). Without pledging myself to every sentiment broached in it, (an assent which I am not disposed to give to any book save the Bible and Prayer Book) I do not hesitate to recommend it to you, as a most valuable musical publication. And I trust that my remarks may stir you up to consider the cultivation of sacred music as a branch of duty, which no priest who possesses any musical ear can rightly neglect. Surely every clergyman, whether possessing musical knowledge or not, might endeavour to infuse into his choir reverence and a love for holy things, and might direct their attention to useful works on the subject of Church Music."—(*Charge*, p. 52.)

#### RATIONALE OF THE CHORAL AND DAILY SERVICE.

A CLERICAL correspondent, while speaking in terms that are highly encouraging to us, of the "wide-spread influence of our publication," notices the connection which almost invariably exists between the *choral* and *daily* service. Revive the one, either of the two you please, and the other springs up along with it; put down either of the two, and the other will not long survive it. The fact is, that both alike arise out of one idea and conviction, the conviction that Christ is present in His Church and ought to be honoured. Take away that conviction, banish the idea that Christ is present in the midst of His worshippers, although hidden from their bodily sense, and the Choral Service, instead of being a solemn act of homage, the best and fairest which it may be in our power to render to a present though invisible

King, becomes a mere vocal exercise, and the daily prayer a mere edifying lesson. There is a palpable unreality about them, the want of a vivifying principle. No wonder that men say they are unmeaning, uncalled for, waste of time, mummery, and the like. On the other hand it is easily seen that where a right view is taken of the Church; where it is viewed as a society established by God to be the depository of spiritual gifts and to receive a daily renewal of gifts from heaven; where men recognize the fact that its usages and ordinances are not appointed as ultimate ends, but are dependent on an inward substance, represent an idea, are the outward shape of an inward reality and fact which is the object of a spiritual sense; wherever this is recognized, the daily routine of those ordinances will be diligently observed, care will be taken to keep ever open the channel of spiritual gifts, to clear away from it day by day the world's ever-gathering encroachments, to honour the Lord of the Church daily, and to honour Him duly,—in other words, to have both Daily and Choral Service. "During a short visit," writes our correspondent, "to the Metropolis, I found that in every Church in which the *Choral* Service had been revived, daily prayers had been restored also, whilst in one only (as far as I am aware) has this been the case, in which the service is *read*; and in that Church the afternoon prayers have been discontinued. This however," the writer adds, "is partly to be accounted for by the fact, that, while the clergy of that parish invite their people to God's house, they themselves *do not attend*, excepting in their turn to officiate." Here we would address caution number one to our friends the revivalists. See what follows. "I have had opportunities of observing that this is too lamentably frequent an occurrence in the week-day services of the London Churches. The people are already glad enough to find excuses for neglecting public prayer on the score of what they are pleased to term its formalism: the perfunctory character, which such conduct on the part of the clergy throws over the service, gives countenance to their pretext."

Now we say, let us have one of these two, either reality or nothing at all; but don't give us a form without substance, the letter without the spirit, an utterance without a conviction. If this latter, such as we have described it, does not exist in the mind of the parish priest, let him not supply food for popular ridicule by commending what would justly be called a *sham* to the observance of his people: if it does exist, let him carry it out with all earnestness, and of course be the first himself to testify his belief in it. In too many instances is the attempt made to effect a compromise between conviction and practice, and the best possible church-talk is joined with practices more akin to the irreverence of the conventicle. Absurd union! Were not the matter somewhat too serious, it would move a smile at the inconsistency of human nature, to see the man who speaks so reverently of the altar, and seems so thoroughly to appreciate the divine system which it symbolises, turn it without the least compunction or remorse into a mere reading-desk during Matins and Vespers, burying his elbows in cushions, no doubt well adapted to add to their comfort, and tending to spread a little air of picturesque drowsiness from the chancel over the congregation, but hardly in keeping with the *real* associations by

which that most sacred place is surrounded. Again, we have heard of a worthy incumbent, who to avoid giving offence by turning to the east during the repetition of the Creeds, endeavours to turn round his body without turning his head, though we are told that this is not done without considerable personal sacrifice, and even at some risk of injury to his neck. Now all such pieces of inconsistency, or timidity, or compromise should be avoided. Even where not attended with personal danger, as in the last-mentioned case, they risk the loss of that influence which it is one chief aim of the clergyman to procure.

A second fault, which seems to attach, in some instances, to the revived Choral Services, is thus alluded to by our correspondent:—"Nothing," he very truly remarks, "is so important in the present prejudiced state of the public mind, as to avoid even the appearance of evil. Now I will frankly confess that instances have not been wanting of seeming haste and carelessness in some of those churches in which the services are most admirably conducted. I have found it very difficult to keep pace with the rapid responses of the choir, especially in the Lord's Prayer and the Creeds, parts to which all possible reverence ought to be paid. And beyond the embarrassment which such haste occasions, it has a very disturbing effect upon one's devotion. I earnestly wish you would draw attention to this: for the most difficult objection to answer, which yet I am often called upon to answer, to the Choral Service, is the want of reverence and devotion which it appears to have in comparison with the modern and unauthorized custom of reading. I am quite aware that reading is no security against these objections, but they are faults, and may be avoided."

These remarks are well worth the attention of our clerical friends, as showing the impression made upon a candid and rather favourably-disposed worshipper by certain portions of the service. The rapidity or slowness of utterance employed when celebrating Divine Service is, in the main, a matter of taste, to be ruled by the individual clergyman who is responsible for that service. We cannot say that we prefer a slow method of saying it. This we have always found to be a great drag on the flow and expression of our devotions. At the same time, it is obvious that the pace ought not to be too rapid to prevent the possibility of a distinct enunciation of the words. But at whatever rate made, the responses should at least always be made reverently. There is perhaps rather too much of the *laissez aller* system prevalent upon this point among clergy who have the management of choirs; they are apt to leave the matter to the discretion of the choir itself, and decline rehearsing or interfering at all about the responses. But it is surely bad policy, to say the least of it, to leave a weak point open to the attack of the enemy, merely for want of personal inspection. We are confident that we need but call attention to the evil to ensure its remedy.

As we are upon the subject of deficiencies, we may mention a point which has often struck us in connection with the movement in question, viz., that while many new churches have been built, and while in many both Choral and Daily Service is celebrated, yet the doors of all, with hardly an exception, are, except at service time, rigorously closed. Christ

Church, in the Broadway, Westminster, is the only parish or district church, we know of, thrown open from morning to night for private devotion as well as for public service. Yet this fact, of all others, is one which may be employed to show the unreality of the Church system as it exists in this country. Each church should be a centre for devotion and acts of faith to the district where it is situated. Prayer or praise should, if possible, be ever ascending from within its consecrated walls; at all events, the opportunity should be granted to all who might wish occasionally to withdraw to the retirement of the sanctuary, or who might seek it, in passing by, for the purposes of devotion. It is a good thing, no doubt, to adhere to the written law, and open the church wherever services are appointed; it is a better thing to leave, over and above this, a margin for such voluntary acts of devotion as may be tendered in the interval. Besides, we must not omit to mention, though it is a matter of comparatively small importance, that strangers are thus in a great measure debarred the opportunity of seeing and studying those churches which, with their architecture and internal arrangements, may justly be considered as models for the country at large.

#### "IN THE MIDST OF LIFE WE ARE IN DEATH."

*To the Editor of the Parish Choir.*

SIR,—In passing through the streets, we see in the window of almost every print-shop a portrait of the late Sir Robert Peel, surmounted with the above motto. This circumstance has made the words, familiar as they are at all times, now more than ever striking. Perhaps, Sir, there are few phrases, not found in Holy Writ, that possess so wide a currency. Many persons even think they are to be found in the Bible, although they cannot say where; and a story is told of a dissenting minister who quoted them in his sermon, thinking as he did so, that they were taken from Holy Writ, and not from the much-condemned Ritual of the Church. My purpose in writing, however, is to ask if any of your contributors can inform me with certainty of the exact author or original of them: and meanwhile let me relate what I have been able to pick up on this subject from the few books at my disposal.

The passage in question is found in the *Cantarium St. Galli*, or choir-book of the monks of St. Gall in Switzerland, published in 1845; with, however, a slight deviation from the text as we are accustomed to it.

*"Mediâ Vitâ of St. Notker.*

"Mediâ Vitâ in morte sumus; quem querimus adiutorem, nisi te Domine, qui pro peccatis nostris justè irasceris. Ad te clamaverunt patres nostri, speraverunt, et liberasti eos. Sancte Deus; ad te clamaverunt patres nostri, clamaverunt, et non sunt confusi. Sancte Fortis, ne despicias nos in tempore senectutis; eum defecerit virtus nostra, ne derelinquas nos. Sancte et misericors Salvator, amare morti, ne tradas nos."

"In the midst of life we are in death; of whom may we seek for succour, but of thee, O Lord, who for our sins art justly displeas'd? Our fathers cried unto thee; they hoped in thee, and thou didst deliver them. O God most holy! our fathers cried unto thee; they cried, and were not confounded. O God most mighty; despise us not in the time of our age; desert us not when our

strength faileth us. O holy and merciful Saviour, deliver us not into the bitter pains of eternal death."

And the following account of the words and of their author is given in the preface—

About the year 860, Mōngel, commonly called Marcellus, journeying on his way back from Rome to Ireland, with his uncle, Bishop Marcens, came to St. Gall, and determined to take up his abode there. Marcellus was most thoroughly accomplished in all knowledge both ghostly and worldly. He soon undertook the instruction of the inner cloister school, and brought up his pupils in the knowledge of the seven liberal sciences, and particularly of music. The three most promising of his pupils were Ratpert, Notker, surnamed the Stammerer, and Tutilo, who all particularly distinguished themselves in music. After enumerating some of their contributions to the hymnody and music of the Church, the preface goes on to say, "Notker was so sensitively and delicately constituted, both in intellect and feeling, that any circumstance was capable of inspiring him with song. To the sound of a mill-wheel in the neighbourhood of the monastery, that was languidly moving in the shallow stream, he composed the beautiful melody to the hymn 'Spiritus sancti, nobis adsit gratia,' that was afterwards sung at Rome before Pope Innocent III. (1204). When he saw, at the building of a bridge over the Martinstobel, the danger of the workpeople suspended over the deep chasm, he composed that celebrated song, '*Mediâ vitâ in morte sumus*,' which has since been well known throughout Europe, and sung not only by the people in churches, but likewise by the soldiery during battles."

So far, then, the traditions of St. Gall ascribe the authorship of this anthem, now so familiar to every Englishman, to a pupil of a priest of the ancient Irish church. The *Cantarium* also contains the melody ascribed to St. Notker, but it is not of a kind that would be relished by modern ears.

On consulting the *Thesaurus Hymnologicus* of Daniel, the great Protestant hymnologist, (vol. ii., p. 329,) I find the following notice. It is called "Antiphona pro Peccatis," or "de Morte," "an anthem for sins," or "concerning death," and the text there given corresponds nearly with that in our Burial Service.

"Mediâ vitâ in morte sumus;  
Quem quærimus adiutorem nisi te Domine,  
Qui pro peccatis nostris justè irasceris;  
Sancte Deus, sancte fortis, sancte et misericors  
Salvator,

: Amareæ morti ne tradas nos."

"In the midst of life we are in death;  
Of whom shall we seek for succour, but of thee,  
O Lord,  
Who for our sins art justly displeas'd.  
Yet, O Lord God most holy, O Lord most mighty,  
O holy, and most merciful Saviour,  
Deliver us not into the bitter pains of eternal  
death."

Your readers will remark that I adopt the exquisite musical language of the English Burial Service, instead of a more literal translation.

From the notes of Daniel I extract the following opinions and criticisms of various writers.

Rambach says, "In the midst of life' occurs in MSS. of the 13th century, as an universally common dirge and song of supplication on all melancholy occasions, and was in this century regularly sung at Compline on Saturdays. A German translation was known long before the time of Luther, and was enlarged by him, by the addition of two strophes."

Martene describes it as forming part of a religious service for *New Year's Eve*, composed about the year 1300.

Hoffman says that this anthem, "by Notker the Stammerer, a monk of St. Gall's (An. 912) was an extremely popular battle-song, through the singing of which before and during the fight, friend and foe hoped to conquer; it was also on many occasions used as a kind of incantation song. Therefore, the Synod of Cologne ordered (An. 1316) that no one should sing the *mediâ vitâ* without the leave of his bishop."

Daniel adds that it is not, to his knowledge, now used by the Roman Church in Divine Worship; but that the admirable hymn of Luther "Mitten wir im Leben sind" still flourishes amongst the Protestants of Germany, just as the translation in our Prayer Book is popular with us.

Perhaps, Sir, these somewhat-disjointed remarks may stimulate some of your contributors to favour us with fuller information on this subject.

Your obedient Servant,  
DELTA.

London, July, 1850.

## LECTURES ON ECCLESIASTICAL HARMONY FOR PARISH CHOIRS.

### LECTURE VII. CADENCES—SIMPLE (FOR THE TWELVE MODES)—BY SUSPENSION; SUSPENDED CADENCES.

CADENCES are made either with or without discords, but the *final chord* never contains a discord of any kind. The simplest cadences are formed of two *common chords*.

#### EXAMPLES OF SIMPLE CADENCES.

1.

2.

3.

4.

5.

6.

7.

Simple cadences are also formed of three common chords.

1.                      2.

3.                      4.

Cadences for the "Amen" after the "Gloria Patri,"\* "Credo," "Gloria in Excelesis," &c., &c, intoned or chanted to the ecclesiastical tones or modes, are formed of three common chords.

CADENCES FOR THE TWELVE MODES.

*Doric.* Tones I. and II.

A - - - men.

*Phrygian.* Tones III. and IV.

A - - - men.

*Lydian.* Tones V. and VI.

A - - - men.

*Mixo-Lydian.* Tones VII. and VIII.

A - - - men.

*Æolian.* Tones IX. and X.

A - - - men.

*Ionian.* Tones XI. and XII.

A - - - men.

The next simple cadences are those made by one suspension only :

1.

5/4                      5/3

\* Not at the ends of the Psalms for the day, but in the other parts of the Liturgy.

(or) 2.

Musical notation for example 2, showing a treble and bass staff. The treble staff has a suspension on the second measure. The bass staff has notes corresponding to the suspension. Below the bass staff are the numbers 5/4 and 5/3.

3.

Musical notation for example 3, showing a treble and bass staff. The treble staff has a suspension on the second measure. The bass staff has notes corresponding to the suspension. Below the bass staff are the numbers 5/4 and 5/3 with a sharp sign.

(or) 4.

Musical notation for example 4, showing a treble and bass staff. The treble staff has a suspension on the second measure. The bass staff has notes corresponding to the suspension. Below the bass staff are the numbers 5/4 and 5/3 with a sharp sign.

5.

Musical notation for example 5, showing a treble and bass staff. The treble staff has a suspension on the second measure. The bass staff has notes corresponding to the suspension. Below the bass staff are the numbers 5/2 and 6/3.

6.

Musical notation for example 6, showing a treble and bass staff. The treble staff has a suspension on the second measure. The bass staff has notes corresponding to the suspension. Below the bass staff are the numbers 5/4 and 6/3.

7.

Musical notation for example 7, showing a treble and bass staff. The treble staff has a suspension on the second measure. The bass staff has notes corresponding to the suspension. Below the bass staff are the numbers 6/4 and 6/3.

8.

Musical notation for example 8, showing a treble and bass staff. The treble staff has a suspension on the second measure. The bass staff has notes corresponding to the suspension. Below the bass staff are the numbers 5/4 and 6/3.

9.

Musical notation for example 9, showing a treble and bass staff. The treble staff has a suspension on the second measure. The bass staff has notes corresponding to the suspension. Below the bass staff are the numbers 6/4 and 6/3.

10.

Musical notation for example 10, showing a treble and bass staff. The treble staff has a suspension on the second measure. The bass staff has notes corresponding to the suspension. Below the bass staff are the numbers 6/4 and 6/3.

11.

Musical notation for example 11, showing a treble and bass staff. The treble staff has a suspension on the second measure. The bass staff has notes corresponding to the suspension. Below the bass staff are the numbers 5/4, 6/4, 5/4, and 3.

We see from the above examples that suspension of concords retards or protracts the cadence; and it follows that a cadence is more or less protracted according to the greater or lesser number of suspensions, since each suspension requires a new chord for the resolution of the discord of suspension.

## PROTRACTED CADENCES.

The image displays four examples of protracted cadences, each consisting of a treble staff and a bass staff. Below the bass staff of each example are figured bass notations. The first example has figures 6/5/3, 5/4, and 5/3. The second example has figures 6/5/3, 5/4, and 5/3. The third example has figures 6/3, 6/5, 6/4, 5/4, and 5/3. The fourth example has figures 6/3, 6/5, 6/4, 5/4, and 5/3.

SIGMA.

## NOTICES OF NEW WORKS.

*Hand-Book of Sixty-Four Single Chants, Treble and Bass, for the use of Congregations. Selected by the Cheddle Association for the promotion of Church Music.*—London: JOHN OLLIVIER, 1850.

THIS is, on the whole, a tolerably good selection of single chants, printed without bars, (except at the close of the mediation and cadence), and will, we presume, be useful for the particular use of the Association of choirs, by whom it has been issued. But we must protest strongly against the custom of printing two parts only of compositions written for a complete four-part choir, especially when it is considered that nine out of ten such simple things can be printed properly in the same space as the Treble

and Bass, (and at very little increase of cost.) Amateur editors had need to study the laws of counterpoint in two parts, before they venture to print, as a whole, the extreme parts of a composition for four voices. Besides the most popular and well-known single chants, versions of the Gregorian tones are included. In one form or other, we rejoice to find the use of these primitive melodies so much on the increase.

*The Psalter Noted.* By the Rev. Thomas Helmore, M.A.—London: NOVELLO.

*The Canticles Noted.* By the Rev. Thomas Helmore, M.A.—London: NOVELLO.

We noticed the publication of this Psalter at some length in a former number, (see p. 38, vol. iii.) and have now but to repeat our favourable opinion of its merits, to which the additional weight of nearly a year's experience may be added. During this time, we have been frequently present at its use, and have been made to feel more and more the value of the old Church chant, as opposed to all modern innovations whatever.

We have now to welcome a smaller and cheap edition of this book, which we are glad to see, as its price was complained of as an obstacle by more than one friend and correspondent. We have now a neat fac-simile of the original edition in 18mo., which is much more portable than its larger brother, and, at the same time, for legibility, clearness, and beauty of type, is a fair match for it. The same notation is adopted without curtailment, and a not unimportant improvement introduced in placing an accent over the first syllable of the mediation and cadence, wherever the note is the same as the recitation-note, which accent corresponds with that of the "Accompanying Harmonies to the Psalter Noted." This will tend to keep the choir and organ well together in those tones to which it refers. We could have wished to see a yet further improvement; namely, that Mr. Helmore might have been induced, by a consideration of the authorities quoted in our Journal, to abandon the erroneous accentuation of the cadence of the 6th tone, as adopted in his first edition. But we suppose that his object was to reproduce as exactly as might be the original book in a smaller form.

In "The Canticles Noted," each of these hymns has been set by Mr. Helmore twice, some thrice, in the same style as the Psalter, and they are printed in two forms, to correspond with the two editions of the latter. These two works in the smaller size are also bound together, and being prefaced with "a brief directory of the Plain Song used in the Morning and Evening Prayer, Litany, and Holy Communion," form a third work, under the general name of "A Manual of Plain Song, &c."

The reduced price, and clear printing of this work, will, we doubt not, recommend its adoption in many churches, where it has as yet been unattainable.

## Notice to Correspondents.

OUR Cheltenham correspondent is thanked. We would refer him to the Rules for Choral Societies, to be found in *Parish Choir*, vol. i., p. 23. We sincerely hope that the minister and churchwardens will raise sufficient money for a moderate remuneration to the choristers.

## CHURCH BELLS ; THEIR USE AND ABUSE.

To the Editor of the Parish Choir.

SIR,—On looking through the pages of your useful little work, I do not find that you have anywhere treated on the subject of Church Bells. Yet it well deserves some notice, as a part and parcel of the musical system of the Church; for as it has been well said, bells are to the whole parish what a church organ is to an assembled congregation; they produce a kind of Church music, designed to answer very important purposes, and it is desirable that the manner in which they are used should be such as befits their sacred character. Having been fond of bells all my life, and having lately picked up two or three pamphlets respecting them, I will, with your permission, endeavour to communicate some of my enthusiasm to your readers, and, at the same time, introduce to their notice the pamphlets, whose names I subjoin in a note.\*

I will not occupy much space with repeating the leading points in the history of bells, which have been told over and over again in various popular magazines, and a very good summary of which is to be found in the *Penny Cyclopaedia*. Most of your readers are probably aware that bells have been used for various purposes from a very remote antiquity, and that they formed part of the ornament ordered by the Almighty to be put upon the skirt of Aaron's robes, "so that his sound might be heard when he went in unto the holy place before the Lord." (Exodus xxviii., v. 34). They know, likewise, that the large bells used in churches, are said to have been invented by Paulinus, Bishop of Nola, in Campania, about the year 400; that they were soon introduced into England; that the English became passionately fond of the exercise of bell-ringing; that bells were formerly consecrated or baptized, a rite good in itself, as marking their separation from all unhallowed purposes, yet, no doubt, tainted with much superstition; and that they were often rung for superstitious purposes, such as the driving away devils, the quelling of tempests, storms, and thunder, and the abating of pestilence, which custom was most properly put a stop to, at the Reformation. The often quoted Latin doggerel lines,

Laudo Deum verum, Plebem voco, congrego clerum,  
Defunctos ploro, Pestem fugo, Festa decoro.

which may be Englished by the still more doggerel lines,

I praise the Lord, I call the Folk, and congregate the  
Priests;  
I wail the Dead, drive off the Plague, and honour give  
to Feasts,

very well exemplify their common uses. Whether or not the ringing of bells might dissipate clouds, just as the firing of a gun at sea is said to disperse a

\* "Practical Remarks on Belfries and Ringers," by the Rev. Thomas Ellacombe, M.A., London, G. Bell; Bristol, J. Ridler, 1850. "The Use and Abuse of Church Bells," by Walter Blunt, A.M., London, Masters, 1846. "Plain Hints to Bell-ringers," tract published by J. H. Parker. "Elements of Campanologia," by H. Hubbard, Norwich, Thorndick, 1845.

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waterspout, or a grand cannonading is said to lull the wind, I cannot say; but as for driving away plague, I hope that no one will expect that from anything but the blessing of God, and the rational use of sanitary measures. The other purposes are legitimate enough. I like to hear the Lord's Day, and especially the higher festivals, ushered in with plenty of music from the steeple; and living within sound of nothing better than the dismal *clang, clang*, of the sort of dinner bells, in the pigeon-houses which they stick upon the churches in Marylebone, and St. George's, Hanover Square, I thirst for the joyous peal of bells, that seems to make all creation merry.

But, Sir, do your readers know what Church Bells are like? I dare say that many an English churchman has never seen them, so let us come up the old winding staircase in the tower, and have a peep at them. (And here, Mr. Editor, let me advise your readers whenever they visit a place, always to ask the parish clerk for the keys, and to go up the tower, not merely to have a look at the bells, but to enjoy the superb panoramic view that can be had of the country around.) Forty, fifty, or sixty feet up the tower, we come in a breathless state to the old oak door that opens into the bell-chamber; this may always be known on the outside, by the windows with weatherboard blinds to them, which let out the sound, and let in the air and light, but not the rain. Here we see a framework of huge oaken timbers, resting on prodigious beams, which are fixed on certain offsets in the wall, not being connected actually with the wall of the tower, else the vibration caused by the ringing of the bells might soon shake the tower to pieces. Upon this framework, the bells are hung, each in a partition by itself. Here is a sketch of the great bell, in the bell tower of the Collegiate Church of St. Cuthberga, at Wimborne, which was kindly procured for me by a friend as a good specimen, and which may serve to help my description.

Fig. 1.



The bell is hung to an immense solid block of wood, to which it is secured by bolts and screws. This block has at either end a pivot, or gudgeon, which rests in a proper cup, or ring, and by means of which the bell turns, as I shall presently shew. At one end of the block, and firmly attached to it, there is a huge wheel, which of course must be more than twice as high as the bell. To this wheel, near its upper part, the rope is attached; it lies in a deep groove on the edge of the wheel, and passes down through a hole in the floor, into the ringing chamber, or belfry, beneath; there is, of course, a pulley at the hole in the floor, so that it may run smoothly.

Next, Mr. Editor, let me show you how the bells are rung. But here we must make a distinction, and observe that they may either be *rung*, in the strict sense of term; or that they may be merely *tolled*, or *chimed*. The tolling or chiming is by far the easier, simpler, and more degenerate operation of the two. It is that dismal monotonous mode of sounding a bell, which the inhabitants of the north-western parts of London are alone familiar with.\* The operator, gently jerking the rope, contrives, without any hard work, and without moving the bell much, to give such a degree of oscillation or *swing* to the clapper, that it may strike repeatedly against one side of the bell. This is not hard work, and any one who is used to it, can easily chime three or even more bells at once, by means of his hands and feet.

But the genuine ringing is a very different matter. In this process, the rope being pulled, and the wheel set in motion, the bell sways from side to side on its axis; fresh pulls at the rope increase successively the swinging of the bell; soon it rises on each side to a horizontal posture, the clapper striking at each swing; and then a repetition of the pulls gradually increases its oscillations, till at last the ponderous mass is fairly turned upside-down, in which posture it is brought to rest, by a kind of stay or trigger, on the upper part of the block, which is stopped at the right place by a properly contrived catch. It is not easy, Mr. Editor, to describe a process, however simple it seems; but I hope I have given you to understand, that the first step in ringing, is to make the bell swing on its axle more and more at each pull of the rope, till at last, instead of hanging down, as when in its ordinary position of rest, the bell stands bolt upright; this is called *raising* a bell; and a bell so raised, is said to be *up*. Of course the larger the bell, the longer this takes; but then something depends on the machinery.

Our bell being raised, the process of ringing is this. The rope, (whose place of attachment on the wheel is of course shifted to *z*), is pulled, and the bell falling from its perpendicular position, is hurled round with tremendous velocity, till it comes to the perpendicular position again: up flies the rope, being taken up by the circumference of the wheel;

\* St. Pancras, St. Marylebone, Paddington, and St. George's, Hanover Square, are destitute, for the most part, of steeples, and entirely of bells, at least of more than three. The bells of St. Martin's in the Fields, St. Margaret's Westminster, Kensington, and Chelsea, deserve honourable mention, as do those of the new churches of St. Barnabas, Pimlico, and St. Stephen, Westminster; the latter being the church built by Miss Burdett Coutts,

Fig. \*2.

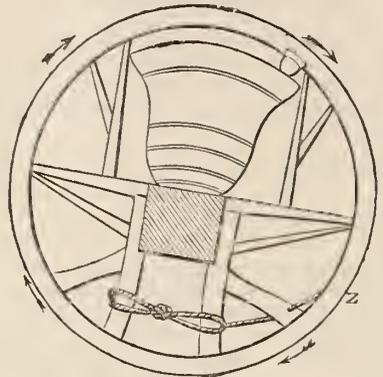
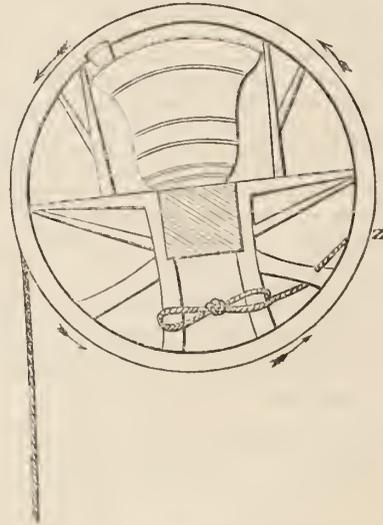


Fig. 3.



by pulling this down again, the wheel is made to revolve in the opposite direction, till the bell is again perpendicular. Thus, the bell is first caused to make one complete revolution, say from right to left; then another from left to right; and each time it comes to rest, the clapper is brought against it with immense force, not feebly as in mere chiming.

\* Fig. 2 shows a bell raised; the place of attachment of the rope brought by the turn of the wheel to *z*. When this is pulled, the bell swings round, and the wheel performs an entire revolution in the direction of the arrows, winding up the rope upon it till it comes to rest, in the position of Fig. 3. As it comes to rest, the clapper strikes. By pulling down the rope the bell is brought back to position of Fig. 2.

An awful thing it is, to be in the bell-chamber, and witness the actual ringing of a set of bells; with the ponderous masses of metal swinging round and back again, the wheels in perpetual motion, the stunning sound, as the clappers fall, mixed with a constant hurtling humming sound, and the shaking of the tower itself, you might well be excused for feeling a little nervous.

I only wish that my very clumsy description could give you an adequate idea of the gloriously exciting work that ringing is; to see the ropes fly up and come down incessantly in their appointed order; it is not destitute, too, of what is requisite to render any pastime truly pleasurable to a genuine Englishman; I mean, it is not altogether destitute of *danger*; for if some careless novice were to pull down his rope unsteadily, so as to give it a coiling serpentine motion, and were to let it get round his arm or his neck, and lose the control over his bell, away the bell would swing, up would go the rope to the ceiling, and his arm or head with it. But as I wish to recommend ringing to young men, I may qualify my statement of its dangers by assuring their mothers that I never yet have heard of any such accident, though it is just possible enough to give the piquancy of danger to the exercise, and to insure a certain amount of carefulness, which is well worth acquiring through bell-ringing, or anything else.

To finish our description of ringing, it must be added, that as the bells were *raised* at first by successively increasing oscillations from a dependant to an erect position, so when the peal is concluded, the bells are *falled*, or *let down*, by checking them, and not letting them have their full swing, so that at last by diminished oscillations they return to their original position of rest.

So much for the *modus operandi* of bell-ringing. Now let me say a word on the melodies performed, with just one passing remark on the great superiority of tone in old bells over new ones. Is it that bells become mellow, like wine, by age? or is the true skill of mixing the bell-metal lost? Certain it is, that any one who walks from the City of London, westward, at night, cannot fail to notice how vastly more soft and silvery are the tones of the City bells, which are nearly 200 years old, than the more modern ones. It is said that 100 parts of copper and 23 of tin form the right proportion; in Russia, they are said to cast in silver and gold plate during the melting; and possibly the same way of making offerings may have been customary in England in former days, and the admixture of a small quantity of the nobler metals may be the cause of the greater sweetness of the tone of the old bells.

Whilst the quality and mellowness of the tones depend on some recondite qualities of the metal, the note yielded depends on the number of vibrations which a bell when struck, performs in a second; and this again depends on the proportions between the weight, size, and thickness. The depth of the note is not proportioned merely to the size of the bell (for very large bells may yield high notes and very small ones, low notes), but to the relation which the weight and thickness bear to the capacity. By regulating these, the bell-founders can cast bells, differing by tones and semitones, like any other musical instrument. When there is a set of eight bells, they give all the notes in an octave;

—ten bells, an octave and a third;—twelve bells, an octave and a fifth;—five bells, give a very pleasing series, *la, sol, fa, mi, re*; six bells, give the hexachord of Guido, *la, sol, fa, mi, re, do*; and so forth. With these notes at command, the art of ringing, as commonly practised, does not aim at the composition and execution of melodies, properly so called, but of producing a certain series out of all the changes in the succession of the sounds that the number of bells admits of. These may be known by a simple and well known arithmetical rule. Thus, with—

1	bell there can be but	....	....	1 change.
2	....	....	....	$2 \times 1 = 2$ changes.
3	....	....	....	$3 \times 2 \times 1 = 6$ ....
4	....	....	....	$4 \times 3 \times 2 \times 1 = 24$ ....
5	....	....	....	$5 \times 4 \times 3 \times 2 \times 1 = 120$ ....

with twelve bells, the number of changes amounts to 479,001,600, or half the amount of the figures that count the National Debt; which, at the rate of 1000 changes per hour, which is the common rate of ringing, would take between fifty and sixty years to ring out. A certain number of these changes have been arranged by various campanologists into *peals*, which have received various names, such as *bob-major* and *minor*, *grandsire*, *treble*, &c., but which it would be hopeless to attempt explaining to the uninitiated, who must peruse Mr. Hubbard's book for further information. The ringers when they practise, are guided by some one who leads, and they acquire the difficult art of pulling their ropes at the right time with great precision. I shall have something more to say about peals and bell melodies presently, but will merely notice in passing, what Dr. Burney pointed out, viz., the innumerable rich and strange melodic passages that flit across one's ear in listening to a good peal of bells, which I can't help comparing to a musical *kaleidoscope*.

The belfry, or chamber where the bells are rung, requires some notice.

"In our older churches," says Mr. Blunt, "the position of the belfry (on the floor of the church, immediately communicating with the nave, generally laid entirely upon it, often too having no other entrance, and not unfrequently forming the passage between the nave and chancel) is sufficient to point out to every thinking person in the parish, the sacred character which was attached to their bells when they were first rung, the holy purposes to which they were dedicated, and how solemn a matter, how truly a service of God, the ringing of them was then esteemed.

"In other churches, almost always of a later date, we find the original position of the ringers at a higher level, upon a floor in the tower. But the belfry was still laid open, by an arch, to the body of the church, thus yielding evidence that the ringing of the bells was still esteemed a very sacred thing.

"In many churches of more recent foundation, but chiefly in such as have been built within the last 200 years, we meet with a sad evidence of a decay of this feeling or rather *principle*, in that the belfry is placed high up in the tower, and quite shut out from the body of the church;—until at last it has come to pass (and this too is the case in some churches of 150 years old) that the belfry is most frequently entirely omitted; and churches of considerable size and pretensions are erected with only a single call bell."

Depend on it this is quite true, Mr. Editor;

people in general do not look on bells as sacred instruments, nor yet on the belfry as a part of the church; all for want of better teaching; and it is with ringers in a belfry, as with singers in a curtained gallery; they are too apt not to consider themselves in a sacred place.

Yet there is a tone about Mr. Blunt's remarks, too much in accordance with the prevalent way of disparaging our Church, by comparing it with what some romantic people suppose it to have been at those apocryphal periods which some call the *good old times*, and others *ages of faith*. I grant that the ecclesiastical arrangements of the fourteenth century were in better taste than those of the eighteenth; but we have yet to learn that our Reformed Church was a bit more secularized in the eighteenth century than any other Church in Christendom, or that my dear fellow countrymen before the Reformation were a bit more sensitive to ecclesiastical symbolism, or a bit the less an irreverent, beer-drinking, bear-baiting crew than they are at present; powerfully addicted to gross animal enjoyments, and singularly unconscious of all that is summed up in the words *good taste*.

And truly, Mr. Editor, bell-ringers have got a good character yet to get. During the last century, the rude illiterate country squires made ringing their delight, and did not enhance the sacred character of the pursuit; and when it fell out of fashion with them, it was taken up by any low idlers, who usually went from the belfry to the public-house, and seldom to the church. There have been, however, many improvements in this respect of late years. Ringers are now in many parishes, under strict discipline; no persons are admitted to their number, who do not attend church and bear a good character; they frame rules for themselves, prohibiting idle talking in the belfry, insuring punctuality of attendance, and neatness of dress;—and these rules are enforced by fines, or rather by withholding from the delinquent his share of the spoil, when there is any money to be divided. I only wish that the office were made more lucrative, by regular contributions from the parishioners, or, that certain privileges were attached to the office, such as the exemption of the ringer's children from the weekly pence payments at the National School, or so forth.

But, above all, what I would most respectfully urge upon your readers, is the expediency of making ringing respectable, by practising it themselves. Anything is respectable, that is done by respectable people in a respectable way. Singing in church, was not fashionable some few years back. Now, thanks in part to your excellent Periodical, we may see in some churches gentlemen sitting in surplices in the quire. And why should not the squire, and parson, or their sons, with some of the other leading youths in a parish, ring a peal of bells to usher in Christmas, or Ascension Day? As for the exercise, it has most of the qualities that render bodily exercises agreeable and useful: it is good for the lungs and muscles, and it exercises the faculty of sharp attention, and minding what one is at. Add to this, in the present day, the beneficial and much wanted influence of good example of conduct; of a steady decorous bearing, and reverence for things sacred, which might be set by the youths in question

to those who are their inferiors in education. Moreover, Mr. Editor, religion would lose nothing, if all the rising population were taught to connect it with honest bodily pastime, and open, innocent hilarity of any kind. David danced before the Ark; and this fact involves much philosophy. But I must not wander from my subject, as I have yet to treat of the use and abuse of bells at funeral and wedding, religious rites, and electioneering triumphs. This, however, I must discuss with your permission in a second letter, and will conclude here with recommending Mr. Blunt's and Mr. Ellacombe's example to the imitation of all parish parsons, churchwardens, country squires, and other persons of fortune and influence, who think (to quote Mr. Ellacombe's quotation from Bishop Beveridge) nothing low or mean that hath any relation to the service of God and the Church.

I am, sir,  
Your humble servant,  
JOHN CLAPPER.

London, September 17, 1850.

### CHURCH MUSIC IN LEEDS.

To the Editor of the Parish Choir.

SIR,—As the revival of Church Music, in this part of the kingdom at least, may be traced from its introduction into the PARISH CHURCH of Leeds, some account of its origin, progress, and gradual spread from that to other churches of the town will probably be both interesting and useful to the readers of your valuable periodical.

When the rebuilding of the parish church, which has been styled, and perhaps without exaggeration, "the noblest parochial church built since the Reformation," was nearly completed, a number of Churchmen waited upon the Vicar (Dr. Hook), and requested that he would permit Choral Service to be daily performed after its consecration. This was gladly acceded to by the Vicar, who promised his utmost support, so long as funds could be provided to sustain the choir in such a state of efficiency that the services should be performed complete in all their perfection and beauty. Immediately, Mr. James Hill, Choir Master of Her Majesty's Chapel Royal, Windsor, was appointed Choir Master at Leeds, and with the then Organist of the parish church (Mr. Smith), commenced organizing and training a choir. The Rev. John Jebb, author of "The Choral Service of the Church," next delivered three lectures on "Church Music" to the members of the Leeds Church Institution. These lectures were subsequently published, and, by their large circulation, greatly contributed to promote a strong feeling in favour of the Choral Service, and to remove the prejudices which many Churchmen entertained respecting it. Several gentlemen then joined the choir, and have continued active members of it up to the present time; and nothing, I firmly believe, has tended so much to increase its stability, to elevate its character, to cause the whole of the Services to be celebrated with such marked attention and reverential devotion, as the fact of these gentlemen deeming it a privilege to be permitted to be robed in the vestments of the Church, and to assist in the performance of her services in the choir. It has removed from the minds of the paid choristers the idea that they

are mere hirelings engaged for the display of their vocal powers; has impressed them with the sacred character of their vocation, and led them to prepare to partake of the Holy Communion, when called upon to do their part and office in the celebration of the great festivals of the Church.

The parish church was consecrated in September, 1841, and though the Choral Service then performed produced generally a favourable impression, yet every objection was started, and every opposition raised against it, that the ingenuity of its opponents could suggest. Its promoters, however, were determined to persevere. At the request of the Vicar, the Rev. John Jebb again visited Leeds, to superintend its performance and aid its progress; and shortly afterwards Dr. S. S. Wesley, the organist of Exeter Cathedral, and universally admitted one of the ablest instrumentalists of the day, was appointed organist. Under his management, the choir reached a high degree of excellence, from which they have never since declined, and which will, I trust, be advanced still further by the ability and indefatigable exertions of his recently elected successor, Mr. N. S. Burton, who has, in connection with the choir, established a society for the study and practice of Church Music, which cannot fail to be of the greatest assistance in diffusing a taste for and an appreciation of the Choral Service.

The success which has crowned the exertions of the promoters of this choir, at a time when Church principles were only beginning to be developed, ought to stimulate and inspire confidence in those of the clergy who are anxious to introduce the Choral Service into their churches, and whom I would ask leave to remind that

"Oft our doubts are traitors,  
And make us lose the good we oft might win,  
By fearing to attempt."

The choir now numbers, on Sundays, twelve, frequently fourteen, men, and sixteen boys; and on week days, eight men, and twelve boys. The Canticles are sung to services by Tallis, Gibbons, Aldrich, Purcell, Rogers, Croft, Kelway, Cooke, Russell, Boyce, S. Wesley, Attwood, Mendelssohn, and S. S. Wesley: the Anthems are chiefly by the same composers, with the addition of Byrd, Tye, Farrant, Crighton, Weldon, Greene, Crotch, and, I regret to say, some few adaptations from the oratorios of Handel, Spohr, and Mendelssohn. Though there is nothing in the slightest degree objectionable, either in the music or words of these adaptations, yet, with the treasury which our Church possesses of genuine ecclesiastical music, no performances should be heard within the sanctuary which may distract the devotions of the congregation by recalling the idle associations of the concert-room. A fault prevails here, though not to the extent which is heard in some cathedrals and churches, that, viz., of playing a Voluntary, at the conclusion of Evensong, a rattling fugue, brilliant chorus, or semi-sacred overture, instead of such solemn music, whether jubilant or penitential, as might deepen the impression which the services of the day have tended to produce on the minds of the congregation.

ST. GEORGE'S CHURCH is considered "the fashionable church," very few of the seats being free to the poor. Though a handsome sum is annually at the

disposal of the Churchwardens for the use of the choir, the singing has always been miserable. It is, however, gratifying to find that much improvement has been effected of late; an excellent organ has, through the exertions of the late organist, been substituted for a very inferior instrument, and an organist well acquainted with ecclesiastical music appointed; but unfortunately his exertions to introduce true church music are almost entirely frustrated by the Incumbent and authorities of the church. The choir is placed in a small orchestra in front of the organ in the west gallery, and consists of six men and ten boys, assisted by the most eminent female concert singer in the town, who displays in the solos of the anthems, &c. The Venite is chaunted, and the Psalms afterwards read, though, strange to say, at Evensong, when there is no invitatory Psalm, they are chaunted to the worst punctuated Psalter (Dibbs) that has ever been published. The Canticles are chaunted, though occasionally sung to a service. When Anthems are introduced, they are not sung as required by the rubric, but in lieu of the metrical Psalm before the sermon. The chaunts which are used are good; but the selection of hymn tunes is wretched, being those which are most popular in dissenting meeting-houses.

ST. SAVIOUR'S. This church, in which all the sittings are free, is situate in the poorest part of the town. The services are performed in accordance with the principles advocated in the *Parish Choir*, and are simple, solemn, and impressive; the Gregorian Chaunts are used for the Canticles and Psalms, in which, as well as in every other portion of the service, the whole congregation joins earnestly and heartily. The choir consists of from six to eight men and twelve boys, and it is especially gratifying to observe the reverential behaviour of these choir boys in church, and the interest they take in her services by attending the daily Matins and Evensong so regularly, receiving no fee or other reward than their religious instruction and training from the clergy. The Anthems and Introits are simple, and the hymns are sung to the good old tunes of the Church. The clergy, choir, and congregation turn to the East whenever the Gloria Patri is sung, and on the Great Festivals the choir and clergy enter the church by the priest's door, proceed up the south aisle of the nave, round the font in the south porch, across the nave, then up to the west door, and down the centre of the nave, singing an appropriate hymn or psalm, the effect of which is exceedingly impressive and devotional. Holy Baptism is administered after the second lesson, assisted by the choir, after which the choir and clergy return in procession down the nave, chaunting the Nunc Dimittis.

ST. JOHN'S. Till lately the organ was placed in the west gallery, and the choir sat in two pews at one side of it, the organ is now placed on the south side of the chancel, which is of the same height and breadth as the nave, and from which it is separated by a large open screen; the choir consists of six men and eight boys, who are surpliced and properly ranged in the chancel. As a short time has only elapsed since the present organist was appointed, I shall merely remark that there is every prospect of considerable improvement, as the right feeling on the subject of Church Music pervades both him, the Vicar, and congregation.

**ST. JAMES'.** This chapel is oval, and till a few years ago, the organ, choristers, and charity children were placed in a large gallery over the altar, in front of which stood a three-storied pulpit. The gallery and pulpit have been removed, and the organ placed in the west gallery; a small apse has been formed for the altar, and the arrangements of the church are as satisfactory as its form will permit. The choir, consisting of twelve men and ten boys, are now surpliced and ranged in front of the altar; the psalms and canticles are chanted, and anthems occasionally sung,—the singing is very indifferent, and might be very greatly improved if the choir would devote a little more time to practice.

**ST. PAUL'S.** Here the organ is placed over the altar, and, till lately, the choir (three of whom were females) sat in a small orchestra in front of it,—it now consists of six men and eight boys, who are ranged in surplices in front of the altar. Their singing, when confined to simple music, is creditable, but a miserable failure in difficult anthems and services. I am gratified to learn that this choir is still further to be improved. The selection of music is generally good.

**ST. LUKE'S.** The choir of this small chapel consists of three men and three boys, who are placed in the west gallery; the singing is far from satisfactory, and certainly much worse than I expected from a congregation among whom are carried out, in other respects, the principles of the Church.

St. Mark's, St. Mary's, Holy Trinity, Christ's, St. Andrew's, St. Philip's. There is nothing worthy either of notice or recommendation in the singing at these churches. I have placed them according to the little superior merit which each can claim over the other.

Nothing will afford me more sincere delight than the being able, at no distant day, to communicate to you an improvement in the music of these as well as of the other churches in this town to which I have more largely alluded. Meanwhile,

I remain, Sir,  
Yours faithfully,  
ANGLICUS.

Leeds, 1849.

The Feast of St. Matthew.

## THE RUDIMENTS OF MUSIC.

*To the Editor of the Parish Choir.*

SIR,—I am one out of, I believe, very many, who have found great help and encouragement from your valuable periodical, in their endeavours to obtain a musical and congregational utterance for the services of the Church. With this view, and to teach the rudiments of music in the first instance, I have used the course of lessons given by you in the earlier numbers of the *Parish Choir*, with decided success. The practice there recommended, of reading the notes of each tune by means of *figures*, which express the several intervals as reckoned from the first note of the Scale, or KEY-NOTE, I believe to be the best possible method for enabling learners to gain a true conception of the nature, meaning, and connexion of the notes set before them, and so leading them in process of time to *sing at sight*.

But, Sir, it appears to me that, in some cases, the

notes, or musical characters written upon the staff, may advantageously be dispensed with altogether, and figures substituted in their stead. Take the instance of an unlettered or but partially educated congregation, take any ordinary sample of our labouring population, more especially as it exists in remote rural districts, or even in the suburbs of large towns, and you will find it a Herculean, I might almost say a hopeless, task to teach them notation. The figure-system they will comprehend without much difficulty. Such, at least, has been the result of my own experience in teaching the inmates of a workhouse, as good a test, probably, as could be brought forward of the correctness of my theory. In the first place, had I thought of waiting until the Board of Guardians should provide me with a black board, sponge, easel, and music-paper, I must have remained to this moment satisfied with my good intentions, and nothing further. And secondly, had I commenced with the most unexceptionable apparatus of staves, clefs, &c., to indoctrinate my pupils into the mysteries of semibreve, minim, crotchet, and quaver, I should but have puzzled, perplexed, and probably in the end reduced them to despair.

As it is, I have at my command a goodly volume of fine rough rolling voices, who "tell out" God's praise in the proper places of the service with a heartiness and gladness, which a Poor-Law Commissioner would hardly believe possible.

Did I wish to convince any sceptical person of the utility and effectiveness of the Gregorian tones, I would simply ask him to accompany me to the Sunday assembly of my friends in the fustian jackets, and let him observe how they use and how they love them. Their delight at being taught, though with most of them it is late in life, how to use their tongues in the praise of God, is so great, and so warmly expressed, as amply to repay any trouble one may have had in teaching them.

Well, Sir, I repeat, I have taught them entirely from figures. The master, who is an ally of mine, turns up one of the cellar boards from the workhouse yard. As all the inmates without exception come to the class, there is no fear of any necks being broken by a fall down the cellar hole, while we are practising. This board we set up on a couple of chairs against the wall, in full view of the class, and chalk down first the scale, thus:—

1 2 3 4 5 6 7 1

the tune of which is learned, and the difference of the intervals (tones and semitones) explained.

Then we sing the exercises as given by you in the *Singing lessons*, thus:—

1 3 5 3 1 3 5 3 1, &c., and

1 4 6 4 1 4 6 4 1, &c.: or thus,

1 5 3 1 1 3 5 1 &c., and,  
1 6 4 1 1 4 6 1

both in unison and harmony.

By a constant repetition of this kind of practice, the relations of the various sounds of the scale, up and down, to the key-note and to each other, are soon learned.

In applying the knowledge so gained to chants

and metrical hymn tunes, I use the four kinds of figures adopted by you, and termed double lengths, single, half and quarter lengths. These I write on the board: the words I teach by dictation. In singing metrical hymns we beat time, down, up, moderately quick, with the hand, giving two beats for each double length (or semibreve), one for each single length (or minim), one for every two half lengths (or crotchets), &c.

An old musician, a German, with whom I am acquainted, tells me that the peasantry of musical Bohemia are taught by the figure system to this day. The only *English* publication I remember to have met with of the kind, is a book of Psalmody, by W. Dixon, of Liverpool, without date, but published apparently some fifty or sixty years ago. In this book the figures are placed beneath the notes, and the system entitled the "Method of learning a tune by counting." This applicability of the figures to the usual method of notation, whenever required, seems to me to destroy any objection which might be raised against using them in a given case for facility's sake. The figures 3 or 5 for instance, represent a third or a fifth from the key-note, whatever that note may be. Sound this, and so lay the foundation of the scale, and the other sounds will soon be arranged at their proper relative distances.

Or again, write down this, with its proper signature on the staff, and the places which the other several notes occupy in relation to it, will soon be ascertained. In a word, you may transfer your figures to the staff whenever you think it necessary. They will be the same facts in a different garb.

As I have an idea that a Psalter might be very readily both noted and pointed for chanting by those who adopt the figure system, I beg to inclose, by way of specimen, the hymns for Evensong, with the tunes as we are accustomed to sing them, and

Remain, Sir,  
Your obedient servant,  
A WORKHOUSE CHAPLAIN.

[We have taken the liberty of revising the arrangement of the Hymns and Psalms which follow, while we retain the tunes assigned to them by our correspondent. The mark  $\wedge$  denotes where the stress or accent is to be laid; the mark ' where to pause, either to take breath, or to avoid hurrying, and deliver the words intelligibly. The words in italics are to be sung to the mediation or cadence of the tune. The circumflex,  $\frown$ , over a syllable shows that two notes are to be given to the one syllable over which it is placed.—Ed. P. C.]

**Punc Dimittis.**

4TH TONE. KEY-NOTE A MINOR, represented by the figure 6.

<b>6</b>	$\hat{5}$	6	$\hat{7}$	: 6 :	<b>6</b>	$\hat{6}$	5	e 7	$\hat{5}$ 3 .		
Lord, now lettest Thou thy ser- vant de -	part	in	peace :	ac . . .	cor	ding	to	thy	word.		
For mine.....	eyes	have	seen :	.....	Thy	sal	va	tion.			
Which Thou .....	hast	pre	pa	red :	before the	face	of	all	peo	ple.	
To be a light to .....	lighten	the	Gen	tiles :	and to be the glory	of	thy	peo	ple	Is	rael.
Glory be to the Father and .....	to	the	Son :	and .....	to	the	Ho	ly	Ghost.		
As it was in the beginning, is now, and .....	ever	shall	be :	world .....	with	out	end	A	men.		

**Cantate Domino.**

5TH TONE. KEY-NOTE C OR B $\flat$ .

<b>1</b>	$\hat{2}$ : 1 :	<b>1</b>	$\hat{2}$	7	$\hat{1}$	$\hat{6}$ .		
O sing unto the Lord' a new.....	song :	for He hath done.....	marvel	lous	things.			
With His own right hand', and with His holy .....	arm :	hath He gotten him - -	self	the	vic	tory.		
The Lord declared His sal - -	va	tion :	{His righteousness hath He	sight	of	the	hea	then.
He hath remembered His merey and truth' toward the house of .....	Is	rael :	{openly showed in the.....}	of	our	God.		
Show yourselves joyful unto the Lord', all ye .....	lands :	sing, rejoice', .....	{and all the ends of the earth}	and	give	thanks.		
Praise the Lord upon the .....	harp :	sing to the harp' with a.....	{have seen the salvation .....	psalm	of	thanks	gi	ving.
With trumpets also and.....	shawms :	{O show yourselves joyful' {before the .....	Lord	the	King.			
Let the sea make a noise', and all that therein .....	is :	the round world' and they that	dwell	there	in.			
Let the floods clap their hands', and let the hills be joyful together', be- fore the .....	Lord :	for He cometh to .....	judge	the	earth.			
With righteousness shall He judge the	world :	and the .....	people	with	e	quity.		
Glory be the Father, and to the .....	Son :	and to the .....	Ho	ly	Ghost.			
As it was in the beginning, is now, and ever shall .....	be :	world with . . . .	out	end	A	men.		

Magnificat.

6TH TONE. KEY-NOTE F.

	<b>3</b>	<b>3</b>	<b>2</b>	<b>3</b>	<b>1</b>	<b>3</b>	<b>1</b>	<b>2 3</b>	<b>2</b>	<b>1</b>
My soul doth magni -	<i>fy</i>	<i>the</i>	<i>Lord</i>	:		{and my spirit hath}	<i>God</i>	<i>my</i>	<i>Sa</i>	<i>viour</i> .
For He	<i>hath</i>	<i>re</i>	<i>gar</i>	<i>ded</i>	:	{rejoiced in	<i>His</i>	<i>hand</i>	<i>mai</i>	<i>den</i> .
For be -	<i>hold</i>	<i>from</i>	<i>hence</i>	<i>forth</i>	:	{The lowliness' of	<i>call</i>	<i>me</i>	<i>bles</i>	<i>ed</i> .
For He that is mighty'}	<i>fi</i>	<i>ed</i>	<i>me</i>	:		{all generations' shall	<i>ho</i>	<i>ly</i>	<i>is</i>	<i>His</i> <i>name</i> .
hath magni -						{and	<i>ge</i>	<i>ne</i>	<i>ra</i>	<i>tions</i> .
And His mercy' is on...	<i>them</i>	<i>that</i>	<i>fear</i>	<i>Him</i>	:	{He hath scattered the	<i>na</i>	<i>tion</i>	<i>of</i>	<i>their</i> <i>hearts</i> .
He hath showed	<i>with</i>	<i>his</i>	<i>arm</i>	:		{proud' in the imagi-}	<i>humble</i>	<i>and</i>	<i>meek</i> .	
strength' }						{and hath exalted' the ...	<i>hath</i>	<i>sent</i>	<i>empty</i>	<i>away</i> .
He hath put down the	<i>from</i>	<i>their</i>	<i>seat</i>	:		{and the rich' He	<i>seed</i>	<i>for</i>	<i>e</i>	<i>ver</i> .
mighty' }						{as He promised to}	<i>to</i>	<i>the</i>	<i>Ho</i>	<i>ly</i> <i>Ghost</i> .
He hath filled the	<i>with</i>	<i>good</i>	<i>things</i>	:		{our forefathers' Abra-}	<i>world</i>	<i>with</i>	<i>out</i>	<i>end</i>
hungry' }						{ham and his	<i>A</i>	<i>men</i> .		
He remembering His	<i>ser</i>	<i>vant</i>	<i>Is</i>	<i>rael</i>	:	{and				
mercy' hath holpen	<i>to</i>	<i>the</i>	<i>Son</i>	:		{and				
His	<i>ever</i>	<i>shall</i>	<i>be</i>	:		{world with-				
Glory be to the Father'}						{out				
and						{				
As it was in the be-}						{				
ginning', is now', and}						{				

Deus Miscreatur.

PEREGRINE TONE. KEY-NOTE G.

	<b>3</b>	<b>2</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>	<b>2</b>	<b>2</b>	<b>1</b>	<b>7</b>	<b>6</b>
God be merciful un -	<i>to</i>	<i>us</i>	<i>and</i>	<i>bles</i>	<i>us</i>	:	{and show us the light of}	<i>merci</i>	<i>ful</i>	<i>un</i>	<i>to</i> <i>us</i> .
That thy way may ...	<i>be</i>	<i>known</i>	<i>up</i>	<i>on</i>	<i>earth</i>	:	{His countenance', and be}	<i>mong</i>	<i>all</i>	<i>na</i>	<i>tions</i>
Let the peo -	<i>ple</i>	<i>praise</i>	<i>Thee</i>	<i>O</i>	<i>God</i>	:	{Thy saving health a -	<i>peo</i>	<i>ple</i>	<i>praise</i>	<i>Thee</i>
O let the nations' ...	<i>re</i>	<i>joice</i>	<i>and</i>	<i>be</i>	<i>glad</i>	:	{for Thou shalt judge the	<i>na</i>	<i>tions</i>	<i>up</i>	<i>on</i> <i>earth</i>
Let the peo -	<i>ple</i>	<i>praise</i>	<i>Thee</i>	<i>O</i>	<i>God</i>	:	{folk righteously', and go-}	<i>peo</i>	<i>ple</i>	<i>praise</i>	<i>Thee</i>
Then shall the earth'	<i>bring</i>	<i>forth</i>	<i>her</i>	<i>in</i>	<i>crease</i>	:	{vern the	<i>give</i>	<i>us</i>	<i>His</i>	<i>bles</i>
God	<i>shall</i>	<i>bles</i>	<i>us</i>	:			{and God, even our own}	<i>world</i>	<i>shall</i>	<i>fear</i>	<i>Him</i> .
Glory be to the Fa -	<i>ther</i>	<i>and</i>	<i>to</i>	<i>the</i>	<i>Son</i>	:	{God', shall	<i>to</i>	<i>the</i>	<i>Ho</i>	<i>ly</i> <i>Ghost</i>
As it was in the be-}	<i>and</i>	<i>e</i>	<i>ver</i>	<i>shall</i>	<i>be</i>	:	{and all the ends of the	<i>with</i>	<i>out</i>	<i>end</i>	<i>A</i> <i>me</i>
ginning', is now' }							{and				

CHEADLE CHURCH MUSIC ASSOCIATION.  
MEETING OF PARISH CHOIRS.

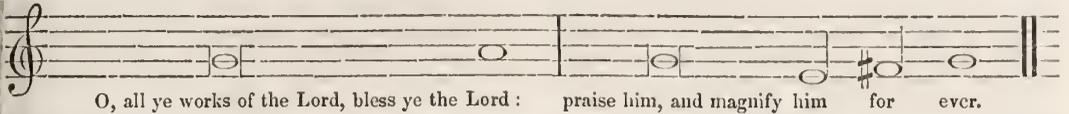
To the Editor of the Parish Choir.

SIR,—As you have had occasion to notice in your columns two small publications proceeding from this Association, and as you gave last month some account of the progress of Church Music in the neighbourhood of Cheadle, I venture to send you a more particular statement of their proceedings, in order that your readers may see what the Association is really doing towards “promoting Church Music,” and that their labours are not confined to publishing chants and psalm tunes.

It is now about a year since the Association was first formed, and one of the first acts on its formation was to bring together the choirs of several of the neighbouring parishes for the purpose of practising

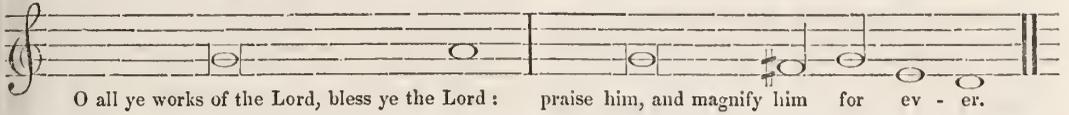
chanting and singing. On the 4th of October, 1844 a public meeting of the choirs took place in the parish church of Cheadle, and proved so successful that it was then determined to hold a meeting of the same kind every year. The second Annual Meeting accordingly took place on the 29th of August last at Leigh, a village in the neighbourhood of Cheadle, and it is of this meeting that I now wish particularly to speak.

The choirs and about twenty clergy assembled previous to the morning service in the National School-room, and walked in procession from thence to the church, the choirs bearing emblazoned flags and banners. When the procession had arrived about halfway between the school and the church they commenced chanting the “Benedicite, omnia opera,” to the following tune, which it will be observed is precisely the same as that given in the *Parish Choir* for the responses in the Litany.



O, all ye works of the Lord, bless ye the Lord : praise him, and magnify him for ever.

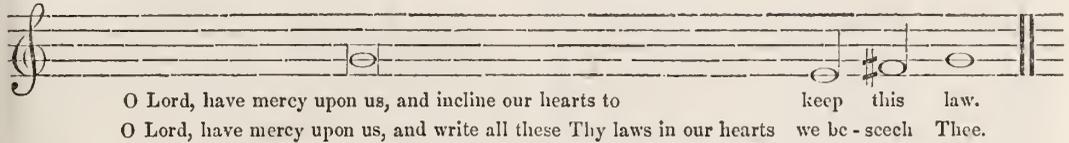
Why not have used the 8th Gregorian Tone, which would have been just as simple, and surely much more appropriate than a chant composed for the solemn supplications in the Litany?



O all ye works of the Lord, bless ye the Lord : praise him, and magnify him for ev - er.

The chant was continued after the procession entered the church, and until the choirs had all taken their places. The service was intoned by the Rev. L. F. Bagot, Rector of Leigh, the responses being said in monotone by the choirs. The psalms and canticles were sung antiphonally and in full harmony; for the Venite was used the 1st Gregorian Tone (Tallis's *Harmonies*), for the Psalms for the day the 6th Tone; the Te Deum was sung to Farrant's well known chant in F, the Jubilate to Turner's chant in A. After the third Collect came Farrant's beautiful anthem, "Lord, for Thy tender

mercies' sake," which was very ably sung by the choirs, notwithstanding this being the first occasion on which they have attempted an anthem. At the close of the Morning Prayers, and before the commencement of the Communion Service, a metrical hymn, suitable to the occasion, was sung to Norfolk tune. The Communion Service was said by the Rev. G. Mather, Incumbent of St. Chad's district Church, Cheadle, the responses after the commandments being sung to a simple form of the old response chant or melody:—



O Lord, have mercy upon us, and incline our hearts to keep this law.  
O Lord, have mercy upon us, and write all these Thy laws in our hearts we be - seech Thee.

The sermon was preached by the Rev. F. E. Paget, Rector of Elford, from the 134th Psalm, 4th verse.

The morning service concluded, the choirs, clergy, and a large number of laity partook of a substantial repast, in a pavilion erected for the purpose near the school, and collections were made after each service, amounting altogether to about 28l.

The result of this day's meeting affords a most satisfactory proof of the good that may be done by an association of this kind. I venture to hope that some of your clerical readers may receive encouragement from the beneficial results in this instance to set about the formation of something of the kind in their own neighbourhoods. I understand that the Cheadle Association has entered into an engagement with a most efficient choir-master to give a systematic course of musical instruction to each of the choirs within the limits of the Association.—I am, Sir,

Your very obedient Servant,  
W. M.

[We have again to remark on the absence of Holy Communion, the administration of which should form a principal feature on these occasions. We trust that on the next Annual Meeting of the parish choirs it may not be omitted.—Ed. P. C.]

ON THE OFFERTORY ANTHEMS  
PUBLISHED IN THE PRESENT NUMBER.

IN the old Liturgies, after the Gospel, we find an Antiphona or Anthem, which, from being sung while the people made their oblations at the altar, was called the "Offertory;" in place of this in our

Prayer Book, certain sentences are directed to be used as exhortations to the great duty of almsgiving.

Marbeck arranged them to certain varied melodies, which proves the custom of singing them (as distinct from pronunciation merely on a monotone) to have been kept in view in his arrangement; and several of them are extant in old part books as arranged by the great masters of that age. To encourage the revival of this old and beautiful manner of using the Offertory sentences, we commence a series, which it is intended to continue as opportunity offers. They are intended to be used as follows, although the manner may vary according to circumstances.

The Priest is first to recite each sentence from the altar on the note F; after a slight pause, the Choir are then to sing through the same sentence in the arrangement now provided: the Priest then reads the next sentence in order, the Choir following as before, till the people have completed their offerings.

It may be observed that the effect of this part of the Communion would be much more solemn, if, instead of reading on, sentence after sentence, the Priest would allow, after the choral voices have subsided, a considerable interval before beginning the next. It is during the reading of these sentences that the thoughts of the congregation become more and more intent on the solemn remembrance of Christ's death about to be celebrated; and as their thoughts dwell "on these things," the recitation by the Priest and Choir of these words of Holy Scripture, so monitory and spirit-stirring, should fall on the ear gently and at intervals.

It will be seen that to facilitate the use of the Anthems in this way they are all written in the same

key:—and because in any recitation whatever, (Choral as well as unison) so much of the beauty of effect depends on *monotony*; they also end on the same two chords *in the same position*. Of this it is well to explain the design. They should be accompanied very quietly on the organ.

*To the Editor of the Parish Choir.*

SIR,—Should you think the few remarks I am about to make on the present style of pedal playing, worthy of a place in your valuable publication, it will be gratifying to me to see them inserted in it; but first, I will give you, if you will allow me, my own opinion on the *St. Barnabas* Organ, and after a careful perusal of what it contains and its compass, I do not see that anything has been gained by extending its bass notes to CCC on the *key-board*. It will be found after a little consideration of the notes and chords (treble and bass) which psalm tunes, and indeed, all sacred music require that GG is *after all* preferable to either CC or CCC for the lowest note of the key-board; for this reason that the left hand, if it is employed with octave notes so low down with the thumb and fourth finger both engaged, must be at the same time NEGLECTING to pledge its *proper* and *legitimate* octave note next above, between its thumb and the thumb of the right hand which *cannot* take it, having plenty to do in playing the thorough bass chords. Whatever notes, therefore, are required below the note GG are much better played with pedals. *One octave and a half* of pedals are *sufficient* for all church playing,—from CCC to Gamut G. The finest possible effects can be produced with these.

A large organ, though complete, should be simplified as much as possible,—as the Organist's attention should be sufficiently taken up with his music and choir, without being confused and bewildered by an unnecessarily intricate and cumbersome instrument.

The following description of organ answers the purpose admirably,—and contains 19 stops only,—and I have not yet found any material improvement upon it. I herewith inclose it. The fine effect of such an organ will depend on the *Quality* not *Quantity* of it:—

GREAT ORGAN.—*Keys to G G.*

Stop Diapason.	12th and 15th.
Open ditto (metal.)	Sesquialtra.
Principal.	Trumpet.
Flute, large scale.	

CHOIR ORGAN.—*To G G.*

Dulciana to Gamut G.	Principal.
Stop Diapason throughout.	15th.
Flute.	Cremona.

*Swell to fiddle G only.*

Open Diapason.	Hautboy.
Stop ditto.	Trumpet.
Principal.	

*Pedals—CCC to Gamut G.*

One pedal to soften the Choir Organ, by taking off Principal and 15th; and *another* to take off Principal, 12th, and 15th in Great Organ.

By adding the *Flute* to the Great Organ and leaving out the *Clarion*, and having only one *Open Diapason*, the shrillness of the Great Organ is corrected,—there being rather more *wood* pipes and *fewer metal*. There will be sufficient contrast be-

tween the Great Organ and the Choir and swell for all Church purposes whatever. My objection to couplers is, that they defeat the intention of the three separate rows of keys, which are intended *decidedly* to have separate effects.

ON PEDAL PLAYING.—*Young* Organists at the present day, in my opinion, attempt too much *execution* with the pedals, and think they can accomplish as much with their feet as they do with their hands on the piano-forte, but this is not the *real intention* of the pedals. They were added originally to deepen the effect of *certain chords*, and to lighten the grandeur and sublimity of their effect, and this is their intention *still*. The judicious Organist, who *reserves* them for these occasions, may, if he pleases, use them so *quietly* as not to make that noise and clatter with his feet so much complained of. The more they are kept as it were in *reserve* the more value they will have when they are used; if used *too frequently* in the psalm or hymn tune they lose their effect at the *close*, when the ear expects *not* to be disappointed.

I have to apologize for so long taking up your time, and remain, sir,

Your obedient servant,  
MUSICUS.

*Notices to Correspondents.*

"An Essex Subscriber" is quite in the wrong in his theory of the Minor Scale. The descending scale is considered the necessary form, and the ascent is a "variation" for the sake of satisfying the ear which, at all events in modern music, feels the want of a 7th leading up to the 8th by the interval of a semitone. Hence, whenever the passage upwards includes the succession 5, 6, 7, 8,—6, 7, 8,—7, 8,—or even when that succession is interrupted (provided the ultimate destination of it be the 8th) the 7th will be found *raised*, and usually the 8th too, but this is not always the case. This interrupted ascent occurs at the part of all the song used to, as our correspondent may see; the passage is not completed till the 8th of the scale is sung, consequently the whole of it consists of the 5, 6, 7, 8, in indirect order. In another place the 6, 7, occur not leading up to the 8th, and then they are not raised; they form then, in fact, part of a modulation into the scale of the relative major C. No teacher should attempt tuition without previously going through probationary study; we think, had our correspondent ever heard this point of theory explained at a class under Mr. Hullah's direction, he would not have fallen into an error. He should also work hard at the study of Harmony, which will soon free him of these difficulties. Meanwhile, let him refer to the new (1849) edition of Mr. Hullah's Manual, which will much assist him.

[We reserve any opinion on the points alluded to; but invite any of our musical correspondents to contribute their own.—Ed. P. C.]

"An old Friend" will find a tune to the measure of the 148th (metrical) Psalm by Kirby in the collection published by Mr. Burns.

R. W. It would require a small pamphlet to answer our Correspondent *in extenso*. It is vain to endeavour to describe the mass of second and third rate tunes by their names, which are multifarious and contradictory. The ancient tunes by Tye are from his metrical version of part of the "Acts of the Apostles," set in vocal harmony. We will compare Tallis's tune, and answer next month. For information on the first of your queries, address a note to the Publisher.

"Tenor," from Buenos Ayres, in our next Number.

ON THE PRAYER BOOK—OCCASIONAL OFFICES (*continued.*)—No. VI.

## THE CHURCH CATECHISM.

No sooner is a child admitted into Christ's flock than the Church begins to provide for its future welfare. We have already seen with how tender and solemn a charge each baptized child is committed to the guardianship of its parents and sponsors. *Before* the dawning of reason it is expected that those guardians will make the child the subject of their prayers, that they will continue in its behalf the strain of supplication which has been commenced for them before leaving the font. But *on and after* the dawning of reason, they are to lead the child to realize its own position, to think for itself and to pray for itself, to look forward to those future ordinances, the reception of which is necessary to complete the spiritual work already begun.

A hint and direction of this kind is conveyed to them in the heading of a brief manual of instruction which the Church now places in their hands. Her Catechism is explained to be, "an instruction to be earned of every person, *before he be brought to be confirmed by the Bishop.*" A Catechism is an instruction by way of question and answer, and the Church Catechism is such a mode of instruction in the principles of the Christian religion: and children are instructed in those principles, with a view to their confirmation. But with what view are they confirmed? The prayer offered by the Bishop, before proceeding to the laying on of hands, points out one reason, viz. that the Holy Ghost, which they have already received, may be strengthened, and God's manifold gifts of grace increased in them: the direction placed at the end of the Order of Confirmation points out another;—"There shall none be admitted to the Holy Communion until such time as he be confirmed, or be ready and desirous to be confirmed." Confirmation, then, is to be sought, not only as a means of grace in itself, but as the passport to another means of grace, with a view to our receiving the Holy Communion; and the Holy Communion is to be sought with a view to the "strengthening and refreshing of our souls,"—in other words, to support and maintain the spiritual life first imparted to us at our baptism, and afterwards increased and invigorated at our confirmation, and to supply the food which it is necessary for us to take regularly and habitually while on our journey towards Heaven.

We say, then, that the explanation prefixed to the Church Catechism may serve to remind parents of the true position of their baptized children. They are being trained for heaven. And to be successful in the object of their training, they must use the means of grace, the chief of which is Holy Communion. It is the food they are to take by the way. But as in nature persons have to be trained to the reception of wholesome food, gradually accustomed to it; beginning with milk, then advancing by degrees, according to their several ages and states of life, through such stronger food as may be good and sufficient for them;—so in religion. The body and blood of Christ is the strong meat of the children of God, and the permission to partake of it the greatest earthly blessing and privilege which a Christian man enjoys. But before children can be admitted

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to that privilege, they must go through their stage of training and preparation: they must be confirmed, or, at least, be ready and desirous to be confirmed, whenever the opportunity may be afforded them; and before they can be confirmed they must be instructed in the truths of the Christian religion, so as to be made aware of their position, and be led to realize it. Such is the reason why the Church assigns to the Catechism this particular place among her offices, looking back to the past and forward to the future; anxious for the continued and lasting welfare of those whom she already recognizes to have received the commencement of spiritual life, and to have been made children of God by spiritual regeneration. She "receives them literally in the name of Christ, and proceeds to bring them up in the nurture and admonition of the Lord."

And observe, when we proceed to examine the construction of the Catechism, how this fact is pressed in the first instance upon the minds of the children themselves. The first question asked has reference to it: "what is your name?" Now, why is a person's Christian name of such importance? Clearly, not in itself, but only because of what it indicates, from its reminding us of the time when it was given. Had you this name at your birth? No: the name you then bore was but your surname, or family name, marking you out as a citizen of this world, the member of a certain particular family or tribe in it. But at Baptism a new name was given you, to show that you then changed your state and condition; that instead of being a member of an earthly family, and nothing more, you became a new creature, the member of a heavenly community, "translated into the kingdom of His dear Son." A line of instruction this, very different from what many children of the Church have conveyed to them through the medium of Watts's Hymns and other like publications, which are often thoughtlessly or ignorantly placed in their hands, and which set forth God, not in the light of a loving Father to His new-born children, innocent as yet of wilful sin, but as a God of wrath and terror, turned away from them, and threatening vengeance, until the period of some fancied conversion—a mode of teaching most certain to foster either hypocrisy or pride or downright recklessness of life. The intention of the Catechism, on the contrary, is to bring up Christian children to believe and live as Christians,—to work together with the renewing spirit for their preservation in a state of salvation; and to lead them to wish and strive themselves to "*make their calling and election sure.*" And, adds Mr. Beaven\*, this being the intention and plan of the Catechism, so strictly in accordance with holy Scripture, and harmonising with all the services and doctrine of the Church, every true son of the Church will find it most satisfactory to act upon it, without having recourse to any method of explaining away its literal meaning. "He will thus find, that in instructing the young Christian, he has a hold upon him which nothing else can give him, and that he has a fulcrum within his soul upon which to work with more effect than in any other way. By regarding the Christian child as only nominally a Christian, but really an unbeliever, and not trusting to the sacred influence and infused grace already at work within him, it is

\* Help to Catechising. Introduction.

to be feared that many sheep have been lost from Christ's fold, and many little ones have perished for whom Christ died."

Well, the child having been thus made conscious of his position, as "a member of Christ, a child of God, and an inheritor of the kingdom of heaven," must next be instructed in the responsibilities of that position, and the duties which are attached to it. Hence there follows a recapitulation of the baptismal vow, together with a full, though brief, explanation of it. The child is led to study and comprehend what, by the mouth of his godparents, he has promised to RENOUNCE, what to BELIEVE, and what to DO. He is taught that the promises so made are really his own, for they were made in his name and on his behalf; nor would he have refused to make them, had he known at the time what they were, since he was not then so wicked or so wilful as to reject what was meant for his own good. As soon, therefore, as he begins to know right from wrong, it becomes his duty both to learn what was then promised for him, and to strive heartily to perform it. The first promise, of renouncing, is soon dismissed; its explanation and bearings, to the grown up Christian, are obvious; to the young, while its general meaning is readily comprehensible, its particular application must be pointed out, according to circumstances. This point briefly touched upon, the Catechism proceeds to concern itself with four great subjects:—1. THE CREED, or summary of what is to be believed; 2. THE TEN COMMANDMENTS, or summary of what is to be done, of our duty to God and man; 3 and 4. OF PRAYER and the SACRAMENTS, the means whereby we are to get strength to do them. So that it contains, in a brief compass, all that is requisite to the building up of a Christian man. It is a comprehensive statement or summary of the leading points in a Christian's faith and duty.

It does not fall within our province to comment upon these various branches of the Church Catechism. Having pointed out its intention and its construction, we must content ourselves with adding a few words as to its use. It has been intimated all along that parents will be guided by it in forming the minds and opening the understandings of their children. But, with a view to its more immediate application to the heart and conscience, those children should be brought at an early age beneath the instruction of one or other of the pastors of the Church. By the Rubric at the end of the Catechism, it will be seen that those pastors are bound (if they do their duty) to furnish the opportunity.

¶ The curate of every parish shall diligently upon Sundays and holy-days, after the second lesson at Evening Prayer, openly in the church instruct and examine so many children of his parish sent unto him, as he shall think convenient, in some part of this Catechism.

¶ And all fathers, mothers, masters, and dames shall cause their children, servants, and apprentices (which have not learned their catechism,) to come to the church at the time appointed, and obediently to hear, and be ordered by the curate, until such time as they have learned all that is here appointed for them to learn.

The clergy have by this time, we are thankful to believe, become very generally alive to the importance of this exercise, to the neglect of which, and to the ignorance arising therefrom, many of the evils which afflict our Church may no doubt be traced.

Still, while catechizing is very generally practised in Church schools, there seems to be a fear lest its introduction into the actual Church Service, as prescribed by the Rubric above quoted, may have the effect of driving people away, of scattering and thinning congregations. Now, first of all, we cannot help thinking that there is too great a tendency in the present day to prize a congregation as such, considered as a mere assemblage of individuals, without considering whether they are well instructed or well grounded, or firm and constant in what they profess. If a clergyman believe catechizing to be necessary for laying what old Fuller calls "the best ballast" in men's souls, (and so he is plainly taught to view it by the Church,) no fear of offending a congregation ought to stand in the way of his adopting it. A well-ballasted few are far preferable to an inconstant and light-minded multitude. The former believe and attend upon conviction, the latter only because, and so long as, they are allowed to have their own way. They are liable to be carried away at any moment and by every wind of doctrine, because they have no root.

But, secondly, we do not at all believe that catechizing, when properly managed, would have the effect of diminishing the attendance of adults at church. Mr. Beaven gives as the result of his experience in the matter what many of his clerical brethren can confirm by their own, that "the exercise wins on the congregation by degrees; and that it is much less apt than afternoon sermons to induce a disposition to sleep." To make it thus generally interesting, however, the subject in hand should be diligently studied beforehand, and the children in some degree prepared, during the previous week, to answer the questions which will be put to them in church. A good plan is adopted in some parishes of sending to the schoolmaster on the Monday a sketch of the lecture for the succeeding Sunday, with heads, texts, &c., to indoctrinate the children. This prevents the wearisomeness of waiting perpetually for answers which are never given. The good-natured catechist will at times imagine an answer to have been given, rather than keep the congregation waiting for it in the listlessness of despair. At all events a degree of liveliness must be secured, and a good deal of rose-colour thrown in to that end; there must be far more of smiles than of frowns. The idea should be that of a father with his children, rather than a pedagogue with his scholars. The English clergy, we must be pardoned for observing, are in general far too stiff and formal when engaged in conducting this exercise, which, above all others, requires liveliness, fluency, and variety. The former of these should be secured by constant effort at the time; the second can only be acquired by constant practice in the school; the third must be sought by a careful study and arrangement of the lecture. We say lecture, because a portion of the catechizing should always consist of an address, either immediately to the children, or, through them, to the assembled congregation. As a general rule it seems best that the exercise should terminate with this, a kind of recapitulation, in the hortatory form, of what has been already gone through. The main part of the catechizing will of course consist of questions, but interspersed with remarks, and occasional references to Scripture, and accompanied with as much

illustration as possible. With regard to the clergyman's place while catechizing, we consider the altar-steps to be much preferable to the reading-desk.

J. W.

#### CHURCH MUSIC AT ST. JOHN'S ENGLISH CHURCH, BUENOS AYRES, SOUTH AMERICA.

SIR,—It may perhaps interest some of your readers to learn that, in this remote, and to many, unknown part of the world, there is a considerable interest manifested in the choral service of our Church, and it may be, that ere long, the spark now kindled, may break forth into a flame pure and steady.

As far as practicable the Church choral system is carried out, but we wait anxiously for the time when the minister with the complete approbation of the congregation, shall intone the service. When, however, it is considered that by far the larger proportion of the English residents here, left their native country before the revival of Ecclesiastical music, and that they have been educated in the popular, *i. e.*, anti-Church style of Psalmody, it will not appear surprising that, with such uncultivated tastes, they esteem the services of Tallis and his school much too grave and severe. Nevertheless, we have for some time, been endeavouring to win them over to a truer appreciation of the beauties of our ancient Cathedral compositions, and we would fain hope that the effort has not been entirely unsuccessful; a great point is gained when such a congregation as the one above described will listen to and endure church music without remonstrance or active opposition.

It should perhaps be stated that our church (built about twenty years ago,) though as a Grecian edifice not in accordance with the Catholic notions of Ecclesiastical Architecture, has been made, by judicious alterations in the position of the reading pue and font, as much like an English church in its internal arrangements as a building in a heathen style can be. We have an organ, but I am sorry to say it is of a very inferior quality, nevertheless, it is far removed from the most superior barrel. It has lately been repaired at an expense of nearly £100, but no very material improvement has resulted from it. We hope in time to procure one from London, which with subscriptions here and assistance from our friends at home, we shall be able to accomplish.

As our church has no chancel, the choir is placed in the organ gallery; there seem at present difficulties in the way of bringing it into the body of the church, but we hope in time these may be overcome. It consists of 3 sopranos, 3 altos, 4 tenors, and 5 basses, all members of the congregation, assisted occasionally by a few children taught on the Hullah system; it is presided over by an American churchman, who possesses an accurate ear, great self-possession, good judgment and general good taste, though perhaps having been accustomed to more florid compositions, he finds our ancient church music somewhat too severe; he is nevertheless very assiduous in his endeavours to cultivate the musical taste of the choir and congregation. When we consider the difficulties and contentions which so often occur in

parishes at home among the members of a choir, we esteem ourselves particularly happy in being presided over by one who can command himself and others; and that we are free from those jealousies and factions which have been the means of breaking up many a choir.

With respect to the music itself, few church choirs can, I think, boast of a better selection; nearly all the popular and modern psalm tunes have been discarded, several tunes and chants have been introduced by our Precentor, the compositions of Zeuner, a German-American, and organist of St. Paul's Church, Boston, U. S., and to whom reference is made by your correspondent from Canada in the *Parish Choir* of December 1, 1848.

In case your Society may not be acquainted with them, I have ventured to send half-a-dozen tunes and chants which appear to me to possess great beauty.

We lose no opportunity of endeavouring to circulate the *Parish Choir*, and we hope in time the choir and congregation may be led to appreciate the great practical utility of the work. I frequently endeavour to draw the attention of our Precentor to the selection of anthems contained in the publication, for they appear just adapted for the purpose of replacing the metrical psalm sung here and elsewhere after the Third Collect at Morning Prayer.

The usual style of the services is as follows:—

#### MORNING.

*Venite*—single chant from Rimbault's collection.

*Psalms*—sung antiphonally to ditto, or Gregorian.

*Te Deum*—service from Cooke, Jackson, or Ebdon.

*Jubilate*—ditto on high festivals, or double chant.

*Metrical Psalm*—from New Version after third collect.

*Introit, or Sanctus*—Hayes, Savage, Croft, or Ebdon.

*Response to Commandments*—Palestrina.

The Evening Services are of the same character. On the evenings of High Festivals and Communion Sundays there is an anthem from Chapple, Holmes, Croft, Kent, &c. During Lent the Benedicte is sung to a chant of Zeuner's, and is divided into four parts. Some attempts have been made to introduce the Ambrosian *Te Deum*, the congregation, however, are not yet able to appreciate it.

I conclude this with a programme of our services on Easter Sunday last, which day, as well as all the great festivals of our Church, we endeavour to celebrate with more than ordinary rejoicing. Formerly, most of the saints' days of the Church were close holydays here, no business being allowed to be done; and many Englishmen availed themselves of the opportunity to attend church, when the choir also assembled, and we had the usual Choral Service and Anthem. Within the last two years, however, an alteration has taken place, and only three festivals are kept as close holydays; so that now, excepting on these three days, we can scarcely collect a morning congregation.

We do not fail to decorate our church with evergreens and flowers, both at Christmas and Easter.

Should you deem this communication of sufficient interest, I will with pleasure resume the subject whenever there appears to me anything worthy of notice. We shall most thankfully receive any sug-

gestions with which you may kindly favour us, beyond those contained in the *Parish Choir*.

Wishing your Society every success,  
I remain, Sir,  
Your obedient Servant,  
Festival of St. Mark, 1850. TENOR.  
Buenos Ayres.

EASTER, 1850.

*Morning.*

Easter Anthem, "Christ our Passover" . . . . .	Chapple.
Proper Psalms . . . . .	Aldrich in A.
Te Deum . . . . .	Ebdon in C.
Jubilate . . . . .	Ditto.
Athanasian Creed . . . . .	Triple Chant in G. (enclosed).
"Jesus Christ is risen to-day"	Proper tune.
Sanctus . . . . .	Attwood.
"Since Christ" . . . . .	Hummell.
<i>Evening.</i>	
Proper Psalms . . . . .	Aylward in D.
Magnificat . . . . .	Ebdon in C.
Nunc Dimittis . . . . .	Ditto.
"Worthy is the Lamb," Chorus) from Messiah . . . . .	Handel.
"Christ from the dead" . . . . .	Liverpool.

[We have to thank our correspondent for his communication, and the chants and hymn-tunes which accompanied it. The melodies are smooth and pretty enough, but to our northern ears seem deficient in force and vigour. We are endeavouring to supply, through the pages of this journal, a collection which shall combine both features. The JUBILATE should not be used as an invariable substitute for the BENEDICTUS, which latter is the proper hymn after the morning's gospel. We should rather recommend the use of the JUBILATE to be restricted to the two exceptional cases specified in the Rubric, viz., 1. where the BENEDICTUS "shall happen to be read in the chapter for the day," and, 2. St. John Baptist's Day, when it is read for the gospel. There are few Christians, we should suppose, but would prefer, *cæteris paribus*, a gospel hymn to a psalm, especially when the psalms have been already sung in their proper place. Propriety, common sense, ancient usage, are all for the *Benedictus*. The only argument, so far as we can see, for the JUBILATE, is the possible gain of a minute and a half, or thereabouts, in the time of celebrating Divine service. But *proh! pudor*, for those who would seriously advance such an argument.

In attempting the Ambrosian TE DEUM, we would advise our correspondent to *disregard bars and time*, and rather strive to accommodate the music to the sense and spirit of the words. For instance, where many successive words are sung to one note, they should be sung as to the reciting note of a chant, or as one would read them, not as enclosed within certain bars, and to be measured by a certain number of feet. We allude to such passages as the following:

"Thou art the Everlasting, &c."  
"When Thou hadst overcome the, &c."  
"Thou didst open the Kingdom of Heaven to, &c."  
"We believe that Thou shalt, &c."  
"We therefore pray Thee."

The duration of the other notes should be determined by the expression meant to be given to the note, or passage, or syllable with which they are connected. Thus will the stiffness, of which so many people complain, be avoided, and an air of free and joyous exultation spread through the whole. Ed. P. C.]

## CHURCH BELLS; THEIR USE AND ABUSE.

LETTER II.

To the Editor of the *Parish Choir*.

SIR,—In my last Letter I endeavoured to give a slight sketch of Bells, considered objectively, as the Germans say; now let me say a few words on them subjectively, that is, in regard to their uses, moral and religious, the emotions which they excite, and the sentiments they express; and the aphorism of Mr. Blunt is a good one to start with—that the bells are to the whole parish what the organ is to the congregation in church; giving notice of the sacred offices which are to be celebrated, and attuning the mind to that kind of feeling, cheerful or serious, with which they ought to be approached. But we may enlarge this description of their uses, and say that they are the means of enabling the entire community of the faithful in a parish to contribute their prayers, their good wishes, or their tears, whenever any event, prosperous or mournful, befalls any one member of the community.

The first use of bells that I will mention, is to *mark the day*. On every Lord's-day, and on every other Feast-day, let the parishioners be awoke with a cheerful peal from the steeple; and let them be summoned to church with the same. But on the greater Festivals, let there be an exuberance of cheerful sounds: let the bells ring merrily on the eve preceding, and let them usher in the morning as well. Such a practice, Sir, is truly in accordance with the precepts of the Bible.—"THIS IS THE DAY WHICH THE LORD HATH MADE." What then? Shall we shut ourselves up in gloom? No; "WE WILL REJOICE AND BE GLAD IN IT," says the Psalmist; and so say we. Much is it to be desired that the English people be led to understand that the ordinances of religion are not inconsistent with sober, rational cheerfulness. As it is, a *holy day* is a day of repulsive gloom; a *holiday*, one of sensuality and brutal revelry.

But to return, Sir: wherever there are bells, surely they might be rung or chimed on the Lord's-day, and Festival-days, in such a manner as to suggest the idea of cheerful joy and thanksgiving, since that idea ought to be the leading feature in our devotional thoughts, as it is likewise in the services of the Church, on such days. But cheerfulness has little to do with the monotonous tolling of a single bell—such as is commonly heard all over London—as the call to prayers; and still less with the *ding-dong* of two or of three bells, as at St. Barnabas and St. Paucras. Where there is a good peal there can be no excuse for such parsimony; because, admitting that under present bad regulations, if six or eight dissolute men *ring* the bells, they may be tempted to drink afterwards, yet there is a very simple machine in common use by which, with the help of ropes fastened to the clappers, one man can *chime* six or eight bells as easily as a school girl can play as many notes on the piano. Of course the sound has not the pure tone of ringing, and is a degenerate way of sounding bells; but it is far better than a funeral tolling of one bell. Some years ago Mr. W. J. Fox\*,

\* I quoted from memory when writing the above letter; but on referring to the "People's Journal," edited by John Saunders, vol. i. p. 49, find that I have

who then preached at a Unitarian chapel in Finsbury, but now is M.P. for Bolton, published a lecture in the "People's Journal," one of the periodicals advocating liberal politics, as they are falsely called, in which he complained bitterly of the noise of the church bells on a Sunday morning. How unjust, he said, that churchmen should be allowed to disturb their quiet neighbours with such noises! Muffin bells are put down by Act of Parliament, and so are the dustmen's bells. *Why* then should church bells be still suffered to make such a din? Have not churchmen got watches and clocks? I quote this as a sample of the animus with which liberal politicians, so called, regard the church; but I must say, that the usual bell tolling of a Sunday morning, has little in it to appeal to those sympathies or tastes, through which dissenters, and even infidels, are sometimes led to acknowledge the beauty of Church ordinances, even though they deem them superstitious.

But besides marking the character of the day, the bells have the more common and obvious use of summoning the parishioners to prayer. On this point, the Preface to the Prayer Book says:—

"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 ministrereth in every Parish church or chappel, being at home, and not otherwise reasonably hindered, shall say the same in the Parish church or chappel where he ministrereth, 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."

I do not presume that any lawyer would say that the rule directing a bell to be tolled is any impediment to the use of more bells, where they can be rung.

On ordinary week days it is enough if one or two bells be tolled for a few minutes before the hour of prayer; on Sundays and Festivals a more cheerful summons is in accordance with the spirit of the Prayer Book. On days when the Lord's Supper is celebrated, it is the custom in some parishes to mark the solemnity by a more elaborate peal of bells before service-time, or on the preceding eve, and the custom is a good one.

On Fast-days and during week-days in Lent, and more especially during Holy week, the mournful and penitential character of the time should be equally marked by the bells, and by the absence of any ringing of a cheerful character. On Good Friday, the day should be ushered in and closed with a solemn funereal peal. Trifling a mark as this may seem of the reverential sorrow which Christians should express in memory of the sufferings and death

not overstated Mr. W. J. Fox's liberal sentiments regarding church bells. Mr. W. J. Fox *loquitur*, "Such a nuisance ought to be brought under the operation of the New Police Act; and it would, if people only judged of it by reason and common sense instead of old prejudices. Such noisy jangling of bells is not allowed to anybody but the church \* \* \* \* \* Why, I should like to know, are the crumplet bells to be put down, and the church bells kept up? Why, on our one day of quiet and cessation from much of the bustle and noise of the metropolis, is there to be this tuneless jangling clang, disturbing us through so much of that time?"

of their Redeemer, it would be at least something. As it is, there is no day in the year, of which the observance in large towns (I know little practically of the country) is so painful; most of the shops, it is true, are shut; but the London tradesmen (as a Jew whom I met in Regent Street on a Good Friday, once pointed out to me) employ the day in cleaning and whitewashing their shops; the giddy multitude hurry out of town to spend the *holy day* in junketing, and their only special observance of it consists in devouring cakes, marked as if in jest, with the symbol of our salvation. A muffled peal of bells, "swinging slow, with sullen roar," I repeat, is a slight thing in itself, but it would be one redeeming feature so far as outward appearances go, and might bring the true idea of the day to at least a few of the more thoughtful.

The next use of bells that I will mention, is in their relation to death and burial. Wherever there are bells they are rung on such occasions, but in a way that shows what an utter forgetfulness of the right use and purpose of things sacred has crept over Christendom in the last two centuries. Yet the authoritative directions of the English Church are simple, straightforward, and sensible enough. The 67th Canon says:

"When any is passing out of this life, a Bell shall be tolled, and the minister shall not then slack to do his last duty. And after the party's death, if it so fall out, there shall be rung no more than one short peal, and one other before the burial, and one other after the burial."

This direction seems to aim at these points; the summoning the minister to the sick man's bed; the invitation of the prayers of all the parishioners for the person at the hour of death; the summoning the relatives and neighbours to the burial; the expression of their thanksgiving, according to the tone of the Burial Service, for the delivery of the departed from the troubles of this world; and lastly, the prevention of the abuse by which the rich man's funeral might be solemnized with much bell-ringing, and that of the poor with none at all. How everyone of them is practically set at naught in the present day is notorious enough. Let us take the case of the bell which ought to call the minister and others to pray with the dying; but here let me make a quotation from the Penny Cyclopædia, in which much curious information is given in very small compass.

"*The Passing Bell* was so named, as being tolled when any one was passing from life. Hence it was sometimes called the *Soul Bell*; and was rung that those who heard it might pray for the person dying, and who was not yet dead. Durand, who flourished about the end of the twelfth century, tells us in his *Rationale*, 'when any one is dying, bells must be tolled, that the people may put up their prayers: twice for a woman, and thrice for a man; if for a clergyman, as many times as he had orders; and at the conclusion a peal on all the bells, to distinguish the quality of the person for whom the people are to put up their prayers.' This practice is of high antiquity in England. Bede, in his *Ecclesiastical History*, lib. iv. cap. xxiii, speaking of the death of the Abbess of St. Hilda, says, that one of the sisters of a distant monastery, as she was sleeping, thought she heard the sound of that well known bell, which called them to prayers, when any of them was departing this life. She no sooner heard it, than she raised all the sisters, and called them into the church, where she exhorted them to pray fervently, and

sing a Requiem for the soul of their Mother. We have a remarkable mention of it also in the narrative of the last moments of the Lady Catherine (sister of Lady Jane Grey,) who died a prisoner in the Tower of London in 1567. Sir Owen Hopton, constable of the Tower perceiving her to draw towards her end, said to Mr. Bockenham, Were it not best to send to the Church that the bell may be rung, and she herself hearing him, said, "good Sir Owen, be it so:" and almost immediately died. (*Ellis's Org. Letters, illustr. of Eng. Hist.* 2nd Ser. vol. ii. p. 290.) The tolling of the passing bell, certainly continued in use as long as the time of Charles II.: and Nelson (who died in 1715,) in his Meditations for the Holy Time of Lent, (*Feasts and Fasts of the Church of England*, 8vo. Lond. 1732, p. 144.) speaking of the death of a good Christian, says, 'if his senses hold out so long, he can hear even his passing-bell, without disturbance.' To the time of Charles II., the tolling of this bell founded one of the enquiries in all Articles of Visitation: there seems to be nothing intended by tolling it at present, but to inform the neighbourhood of a death."

The custom is still kept up in some places of tolling the bells all round, giving three strokes for a woman, and four for a man, or sometimes of tolling on one bell the number of years the deceased has lived. But the Passing bell is now, as the writer in the Cyclopædia remarks, only a means of letting the neighbourhood know that a death *has* occurred, when the departed is past all help from human prayers. Surely this is an abuse which might be explained, by an appeal to the common sense of the people, and be rectified.

Mr. Blunt suggests that the "Bells should be rung in a steady, solemn, though cheerful peal" after a death; "which particular peal should be kept strictly for this purpose, and never applied to any other;" and gives similar directions regarding the peals to be used before and after a burial. He has met with some criticism, on the ground that a peal of bells cannot well have the opposite qualities of "grave, solemn, and cheerful." But I would observe, that out of the notes given by five or six bells, it is perfectly easy to construct a succession of sounds as grave as a piece of Marbeck's plain chant, as any one may prove who tries; and that a certain combination of such changes, of a grave, yet not dismal character, might be reserved and used as burial peals. One device there is, of a mechanical sort, which is often resorted to, to enhance the solemn character of a peal, and the effect of which, when well managed, is unspeakably grand. This is commonly called *muffling*, and is effected by binding several thicknesses of felt or cloth on one side of the elapper, so that whilst the unmuffled side strikes clearly, the stroke of the muffled side of the clapper creates merely a vibratory humming, and every alternate note being lost, there is an interval of silence between every repetition of the melody, and thus a certain solemnity and grandeur are communicated to the sounds.

On the ringing of bells at weddings, and christenings, and other religious rites of a personal character, I have only to remark, that it is a graceful and reasonable usage, and strictly in accordance with the apostolic injunction to rejoice with those that rejoice. And whilst bell-melodies of a grave character should be reserved for burials, it would be possible to appropriate some distinctive ones of a cheerful cast for more joyous occasions.

Bells are sometimes rung to mark the hour of the day; to call the workman to his work, and the

scholar to his lessons, in the early morning; and to give notice of noon and night. The ringing of the curfew, still kept up in most parts of England, is one instance of the persistence of an old custom when it has become inwove with the ideas and sentiments of the people, and has become, like a "household word," on their tongues.

"Oft on a plat of rising ground  
I hear the far off curfew sound  
Over some wide-water'd shore  
Swinging slow with sullen roar."

So said Milton in his *Penseroso*, and so says every one of a grave, contemplative mind.

The calm tone of tenderness which twilight communicates to the thoughts, and the train of meditation into which the mind naturally falls when decaying light shuts out distracting objects, have always invested the evening bell with a melancholy charm. It is needless for me to refer to what the Poets have said of the hour when the traveller's thoughts are most turned towards his home, or of the association raised by the bell that seems to mourn the dying day. It were to be wished that the sentiment were a religious one. Papists fall down and worship the Virgin when they hear their evening bell, but Protestants have no prayer for the One True God.

Bells are, in some places, rung during harvest time, to let the poor know when they may enter the fields to glean; and there are many other local customs which it would be curious to relate, if my space permitted.

At the top of the steeple in many churches (as for instance St. Martin's-in-the-Fields) hangs a small bell, of a shrill penetrating sound, which formerly was called the Sanctus, and even now is called the Saint's bell. "Why is it called the Saint's bell?" I asked an official at one of the metropolitan churches. "Why, Sir, 'cause 'tis the parson's bell; we always rings it when he's ready to go in." If this explanation is not quite satisfactory, we may add, that it was rung before the Reformation, when the priest came to the *Sanctus*, "Holy, Holy, Holy, Lord God of Sabaoth!" so that those without the church might participate in the devotions of those present at the most solemn part of the Divine Office. In some parts of Protestant Germany, at the present day, when they come to the same words in the *Te Deum*, the organ is hushed, the people stand up, and sing the angelic hymn, Holy, Holy, Holy, whilst all the church bells ring\*. In our Church, at present, the bells are less regarded, if possible, than any other part of Church music, by the self-satisfied professors of popular religion. I suppose that the idea of letting those out of church know what was going on in the church, and so join at least mentally with their more fortunate brethren, would be scouted as an innovation: and verily it seems inexpedient to introduce ceremonies, however good in themselves, unless demanded by the increasingly devotional habits of the people; meanwhile the *Sanctus* merely answers the purpose of letting the people know that service is immediately to begin.

I must next come to a necessary part of my subject, and that is, when the bells *ought not to be rung*. Mr. Ellacombe lays down the rule "that the use of the bells is to be confined strictly to ecclesiastical purposes, as they were always intended to be;

that is, they are not to be rung for any political matters, such as elections; nor law-suits, trials, and such like; nor for any clandestine or runaway marriages, nor marriages elsewhere than at the church," &c. Certainly the bells are sometimes rung on very strange occasions, on which it is quite a profanation of things sacred to employ them. I have known them rung when a gentleman, become very unpopular, was most unjustly defeated in a lawsuit; and on even worse occasions; as, for instance, when the Beer-shop Bill was passed. But the confining them to strictly ecclesiastical purposes is truly rather too strait-laced; and there can be no harm in ringing them in honour of any important public event; or of the arrival of any distinguished personage, or of any other event at which a *Christian may lawfully rejoice*; whilst to ring them for any party triumph, or for any malicious purpose, is abominable. The Canons prohibit them from being rung superstitiously on holy days or eves abrogated by the Book of Common Prayer, or at any other time, without leave of the minister and churchwardens. If the spirit of the Canon were acted up to, existing scandals would soon be removed.

Lastly, Sir, let me express my regret at that lamentable want of Christian feeling in the public and amongst parochial authorities, of which the prevalent abuses in the ringing of church bells afford an example. The weddings of the rich are graced by their mercenary sounds, whilst those of the poorer brethren are unheeded; and any political triumph, or secular anniversary is greeted with merriment, whilst the leading events of the Christian year are passed over, unhonoured. In this, as in many other things, time, and better teaching, may work wonders.

I am, Sir,  
Your obedient Servant,  
J. C.

London, October, 1850.

#### CHORAL REMINISCENCES.

THE first choir with which I was ever connected was entirely composed of laymen. It was formed in the town of B——, containing one unrivalled parish church and 13,000 inhabitants. The wonderful capabilities of Church Music, coupled with its most unaccountable neglect, having attracted the attention of a few individuals, circulars were sent round, inviting the clergy and laity to meet together to form a society by which the theory and practice of Church Music might be promoted. In answer to this invitation about twenty musical adults assembled, but *none of the clergy*. The assistance and superintendence of a first rate musical teacher having been obtained gratuitously (thanks to the teaching and spirit of St. Mark's College, Chelsea), he commenced the serious business of the meeting by requesting each person in succession to sing up and down the musical scale. I well recollect the tremor with which I and several others complied with his request. However, we all passed the trying ordeal with more or less faltering and tremor; a file of boys were obtained from the National School as trebles, (who to their honour be it recorded, attended years without any remuneration) and all commenced learning, in downright good earnest, the mysteries of singing in four parts, plain, simple chants of a Gregorian character. Many and very discouraging difficulties

at first beset our path; our music seemed exquisitely beautiful when right, but mysteriously apt to get wrong; yet by patient perseverance, in a few weeks all became plain and clear. By constant practising and drilling, our boys became gradually reduced in *numbers* to about twelve, and in *tune* to something like purity. The gradual and almost imperceptible, yet still surprising effect it had upon these lads, attracted all our attention. It first reclaimed them from wild companions and rude behaviour, and then it gave them a feeling of love and reverence for that Church in which they now began to turn their sympathies.

After some months of diligent practice we had thoroughly learned to chant readily and clearly all the Canticles, in full harmony and without instrument, and it became necessary to look around for a church in whose services we might be permitted to sing the songs of Zion, for we all felt that our practisings could not long be kept up without a definite object in view. We learned that most beautiful anthem "Lord for Thy tender mercies' sake," and applied to a neighbouring clergyman to be allowed to sing in his services; he refused us the use of his chancel, committed the task of criticising our performances to his wife, who was fond of flrid hymn tunes; and at our trial, surreptitiously brought in a rival organist to judge us. At this we all felt insulted, and unanimously remonstrated; we were not listened to, and so ended Choir No. 1.—M.

#### CHURCH BELLS.

To the Editor of the Parish Choir.

SIR,—Most heartily glad was I to see the admirable letter on Church Bells in your last number. For surely in our endeavours to restore the *music* of the sanctuary we must not forget its loudest and perhaps most joyful portion, that of its bells. And here I may, perhaps, be allowed to digress for a moment to declare my great gratification a few weeks ago on hearing a short peal from the bells at St. Barnabas' Church, Pimlico. Would that the early Communion Service there fully corresponded in its musical character; but on the morning on which I was present it did not. The bells of St. Barnabas are, in my humble opinion, good and musical; and though they do not possess the wondrous sweetness of the peals of Christ Church, Oxford, St. Mary-le-Bow, or St. Alban's, they are certainly as good as any other modern peal which I have had an opportunity of hearing.

I do not quite agree with your correspondent in his sweeping censure upon the "rude, illiterate country squires" of the last century, nor can I wholly acquit the Church of neglect in not turning to better account their "delight" in ringing. Certainly, since the Reformation we have been sadly wanting in the orderly government of the subordinate people employed about our sanctuaries, and amongst the rest our ringers. May the dawning improvement fast spread. It were folly to deny that these things were better attended to prior to that time. Much might be said about the sad state of many of our belfries too, but at present I wish to lay before your readers a plain, easy course of ringing for prayers on Sundays and festivals, which has been kept up traditionally in several parishes. The course is as follows:

All the bells commence chiming half-an-hour

previous to service, and are gradually and slowly raised, in peal, and so kept ringing in plain rounds, *i.e.*, in their natural order, until ten minutes have elapsed; all the bells then "set," (which means that they are made to repose bottom upwards) except the first bell, which tolls about a dozen strokes and then sets; the second then does likewise, and so on through the peal, so occupying five minutes. They then ring all round again ten minutes and set; the last five minutes of the half-hour being occupied by the tenor bell alone, rung quickly. (Connected with this course, there is also the plan of chiming two bells on the above-mentioned days, at eight o'clock in the morning, and this enables the parishioners to compare and set their watches by church time.)

In country parishes this course has many advantages. Those residing at greater distances listen for the *first* chiming of the bells; those nearer, for the change at the quarter, whilst those who live close at hand wait for the sonorous sound of the tenor, commonly called the "sermon" bell. The lazy and the indolent are forcibly reminded of their duty; the humble and pious have their hearts cheered and their minds attuned to holy things, before they enter the place where God's honour dwelleth. And this course of ringing is, I think, admirably suited to those churches where God's holy service is rubrically and musically performed.

I am, Sir,  
Yours, &c.,  
Tom.

Oct. 7, 1850.

"NON CLAMORE SED AMORE CANIS IN AURE."

P.S.—It is proper also to ring a short peal when divine service is ended.

#### ST. JOHN BAPTIST, WORCESTER.

WE have been favoured with the following account of a School Festival which took place in the above parish on the 27th of August last, and which shows, we think, an improvement in the mode of celebrating Divine Service, corresponding with other instances recorded in late numbers of our periodical.

The services of the day commenced by the clergy and choristers entering the church in procession, chanting the 84th psalm to the 8th Gregorian tone, 2nd ending. The prayers were intoned by the Rev. E. G. Moon, Assistant Curate. The canticles and psalms were chanted from the "Psalter Noted;" the anthem was from the "Parish Choir," Weldon, "Praise God in his Holiness." The 119th psalms 2nd part, was used as an introit. The Communion Service was intoned by the Rev. F. H. Bennett, Curate, the service being choral throughout. The choir occupied the new oak stalls which have been erected in the chancel for their use. The sermon was addressed to the children by the Rev. R. Seymour, Rural Dean, from St. John xxi. 4, "Feed my Lambs."

We were much struck with the singing of the Gregorian Tones, especially the processional psalm, the effect of which, as the procession approached and entered the church, was particularly striking and solemn.

After service the congregation proceeded to an adjoining field, where a substantial dinner had been provided, of which the clergy, gentry, choir, the children, and about eighty poor people partook together. A variety of glees and songs enlivened the

afternoon's festivities. The singing of the children, secular as well as sacred, reflected great credit upon the organist, Mr. Thacker, who had instructed them.

"We are sorry," our correspondent adds, "amid so much of what is good, to be obliged to notice the recent introduction of the Morning and Evening Hymns into Divine Service, an innovation contrary alike to reason, common sense, and the Rubrics of the Church. We regret exceedingly that it should have been thought necessary to concede this to the ignorance of some few disaffected parishioners, especially as we understand that in consequence of it the Curate (through whose untiring zeal and careful superintendence the Choral Society has been established, the choir brought to its present state of efficiency, and the daily choral service restored), has been compelled to resign his post."

[We trust this may not prove to be the case. To the Evening Hymn, if sung at the conclusion of the service, we cannot see that there is any great objection. The use of the Morning hymn, as a commencement to Divine Service, of course cannot be justified. Even if the Rubrics allowed it, which they do not, the sense and structure of the hymn itself (we speak of Bishop Ken's) would forbid its being sung with any propriety at the advanced hour of the day when our Sunday services usually commence. But might it not be hoped that patient explanation of all this would succeed, after a time, in prevailing upon the people to abandon the practice? The hasty retirement, on the other hand, of a clergyman who, *up to a certain point*, has been so successful, yields a triumph to the opposition party, and leaves error in undisputed possession of the field.—ED. P. C.]

#### THE SIXTH GREGORIAN TONE.

*To the Editor of the Parish Choir.*

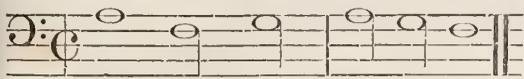
SIR,—Although I had heard that some controversy was taking place respecting the ending of the 6th Gregorian Tone for the Psalms, and that my name had been more than once mentioned in the course of the discussion, it so happened that, until very recently, I have not had an opportunity of reading the letters which have appeared on the subject in the *Parish Choir*. So far as I am concerned, the reply of your correspondent Agasias, has anticipated any observations I might have had to offer; and, indeed, the whole question has been so amply discussed, that I should not have thought it necessary to trouble you, had it not seemed to me that a collation of examples, which I have prepared, might prove interesting to your readers. It might, of course, have been very greatly enlarged without difficulty: but I have confined myself entirely to such works as I happen to have in my own possession; and as I have given *all* the varieties they contain, the evidence they afford is placed above the suspicion of bias. Any other set of works selected at random would, I imagine, give the same average result.

A reference to the examples will shew that it is still a question which of the two following formularies is the more correct\*:

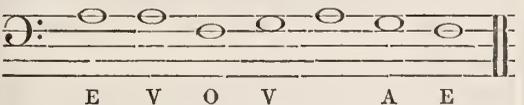
\* Perhaps I have not given these very accurately, and some of your readers may object to the use of bars; but the differences I wish to express will be indicated with sufficient clearness for the purpose.



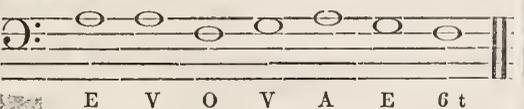
but for Mr. Helmore's version; viz. :—



there is, among all the instances, the single authority of No. 30, which Fétis states to be an "altered and modified version," used in the diocese of Paris, and given by him only for the sake of those who may be called upon to sing in the choirs of that diocese. According to him, No. 29 (the Roman use), is the correct version. No. 26, from a modern French edition of the Roman Processional, seems also to warrant Mr. Helmore's version; but there is probably in this instance a misplacing of the letters E V O V A E; which ought to stand thus :—



instead of thus :—

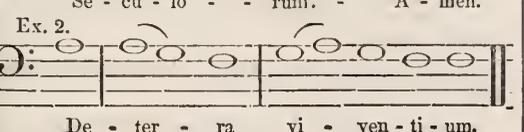
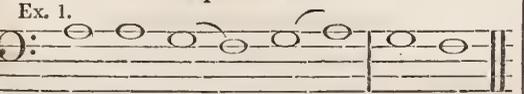


the final E having been moved out of its place to make room for the numeral indicating the tone, which stands under the last note. It would be easy, however, to verify this conjecture by reference to another edition of the Processional. The example occurs in the "Ordo Sepeliendi parvulos," immediately after the Rubric "Dum portatur ad Ecclesiam &c."

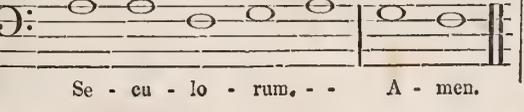
I am, Sir, your obedient Servant,  
W. DYCE.

2, Fitzroy Square, September 23, 1850.

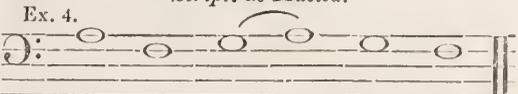
*Eliæ Salomonis de Musica* (1270). ap. Gerbert. *Script. de Musica.*



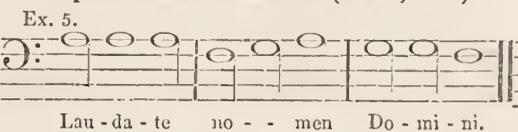
*Tonale S. Bernardi. Ap. Gerbert. Script. de Musica*  
Ex. 3.



*Adami de Falda de Musica* (1490). Ap. Gerbert *Script. de Musica.*



*Opus Aureum de Musica. (Colon., 1501).*



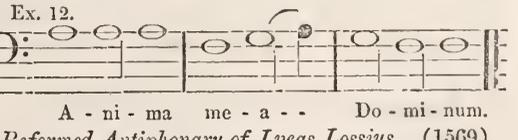
*Tetrachordon Musices. J. Coelæi. (Norimb., 1511.)*



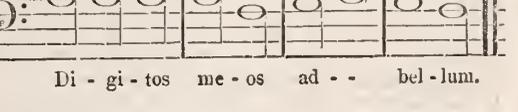
*Breviloquium Musicale. F. Bonaventuræ Brixienis. (Venet., 1539).*



*Anonymous Directorium Chori under the title of Cantorinus. (Venice, 1550).*



*Reformed Antiphonary of Lucas Lossius. (1569).*





ON THE PRAYER BOOK—OCCASIONAL OFFICES (*continued.*)—No. VII.

## THE ORDER OF CONFIRMATION.

WHEN we find a particular practice to have prevailed in the Church at so early a period as eighty years after the time of the Apostles, we naturally conclude that such practice must have originated with the Apostles themselves; we feel sure that we shall find warrant and authority for it in Holy Scripture. Now this is precisely the case with the rite of "Confirmation or the Laying on of Hands." History tells us of its being administered by the Bishops of the Church at the above-named date, and Scripture tells us of its being administered by the Apostles in person. For instance, in Acts viii. 14, 15, we are told that on the news being brought to the Apostolic body at Jerusalem of the many converts whom Philip had baptized in Samaria, they commissioned S. Peter and S. John to go and lay hands upon them. Two things are observable in this passage: first, the rule of administering the rite; and secondly, the effects which resulted from the administration. With regard to the first, we find that Philip, the Deacon, though he could and did both preach the word and baptize converts, was not permitted to confirm those whom he had baptized. This office and privilege was reserved for the *highest order* of the Christian ministry, to the exclusion of all others. And, secondly, the immediate effect of its administration we find to have been the bestowal of extraordinary gifts and powers: powers such as Philip possessed, though he could not impart, but which the Apostles both possessed and were commissioned to bestow. "Then laid they their hands on them, and they received the Holy Ghost." That by the term Holy Ghost, as here used, we are to understand, not the ordinary, but the extraordinary gifts of the Spirit, is clear from what follows. For we read at ver. 13 that when Simon Magus "saw that through laying on of the Apostles' hands the Holy Ghost was given," that is, when he had received *ocular proof* of it by the miraculous energies which followed "he offered them money, saying, Give me also of this power, that on whomsoever I lay hands he may receive the Holy Ghost."

Nor yet is this a solitary instance of confirmation after baptism. In Acts xix. 5, 6, we find that S. Paul, having met twelve disciples at Ephesus who had been baptized unto John's baptism, first caused them to be baptized in the name of the Lord Jesus, and then laid his hands upon them (*confirmed* them), and they received the Holy Ghost. In this case also we find miraculous gifts to have followed immediately upon confirmation, for it is added, "They spake with tongues and prophesied."

And, once more, lest it should be supposed that the practice, though commonly adopted by the Apostles, was meant to be limited to the age in which they lived; lest from the fact of miraculous gifts usually accompanying the rite, we should suppose it to have been designed only for the first ages of Christianity, to impart a divine efficacy to the first propagators of the faith, we turn to one other passage of Scripture, which seems clearly to show that it was meant to be of perpetual obligation. In the Epistle to the Hebrews (vi. 12) the Apostle speaks of the doctrine of

"laying on of hands" in so close a connexion with that of baptism, as hardly to leave any doubt that both were meant equally to be preserved and practised by the Church. "Therefore leaving the *principles* of the doctrine of Christ, let us go on to perfection: not laying again the *foundation* of repentance from dead works, and of faith toward God, of the doctrine of *baptisms and of laying on of hands.*" Both are alike spoken of as first principles of Christianity; both as lying at its very root and foundation. It is not too much to conclude from such a passage that confirmation is a fundamental ordinance of Christianity, intended by the Divine Founder of the Church and His inspired representatives to be preserved and continued unto the end.

Nor does the *absence* of miraculous gifts from its administration in the present day at all militate against this view. God has withdrawn them, as not now needed for the welfare of the Church, and therefore we do not expect them. But the ordinary gifts of the Holy Spirit, which God has not withdrawn, we *do* expect, and we know that one of the chief uses of the miraculous gifts bestowed at that time was to prove the reality of those *unseen* gifts of the same Spirit which Christ has promised to continue to His Church for ever. What is the precise nature and bearing of the gifts to be looked for in confirmation we shall see presently. We must now turn to the office itself as it stands in the Prayer Book, and consider its form and outline.

We find three divisions very clearly marked out:

1. A Preface or Introduction; the *Pro-confirmation*, as it may be called.
2. The Confirmation itself, consisting of prayer and laying on of hands by the bishop.
3. A Sequel, Conclusion, or *Post-confirmation*, containing prayers by the bishop and people, and terminating with the blessing.

I. Since by far the greater number of Christians are baptized in infancy, when duties are undertaken and promises made for them which they are unable to undertake or make for themselves, it would seem most desirable that they should, on the first opportunity, be led to make those solemn professions in their own persons. This act and public confession of Christ, the Church has seen fit to annex to the rite of Confirmation, the administration of which is consequently limited to "those that are baptized and *come to years of discretion.*" There is no particular time of life mentioned. The Prayer Book does not select the age of fourteen or of sixteen, or any other definite period, as the proper age of Confirmation. Such an iron rule would hardly savour of the wisdom of the Church. She merely states, in general terms, either that children must have come to a "competent age" (as we find it in one of the Rubrics at the end of the Catechism), that is, a fit or suitable age, or (as in the title to the Order of Confirmation) that they must have come to "years of discretion." This clearly means an age, whatever amount of years it may include, when they are able to *distinguish* between right and wrong; to understand their position as Christians, which all who have thoroughly mastered the Catechism will do: to know what God has done for them, and what they ought to do for Him in return: to understand and appreciate the nature and extent of the obligations undertaken for them at their baptism. All this is made known to the assem-

led congregation at the time when confirmation is to be administered. Each person presented to be confirmed has had his fitness certified by the Curate of the parish in which he resides; and each child to be confirmed is directed to "have a Godfather or a Godmother there, as a witness of his, or her, confirmation."

¶ Upon the day appointed, all that are to be then confirmed, being placed and standing in order before the Bishop; he (or some other minister appointed by him) shall read the Preface following.

In the Preface, or declaration, alluded to, a knowledge of the Catechism, which is supposed to have been imparted to each candidate by the Clergy during a previous period of preparation, is stated to be indispensable on the part of all who would be confirmed. And the "Order" that confirmation shall not be administered until such knowledge has been acquired, is justified on the ground of its tending to "the more edifying of such as shall receive it." All, therefore, who are present with a view to confirmation, are required, "themselves with their own mouth and consent, openly before the Church," to ratify and confirm what their Godfathers and Godmothers promised for them in Baptism; and also promise that by the grace of God they will evermore endeavour themselves faithfully to observe such things, as they, by their own confession, have assented unto." The question whether they do these things is solemnly put by the Bishop to the assembled candidates, who are, every one of them, to "answer audibly," I do. Thus, there is prefixed to the rite of confirmation a public and solemn profession of Christ. It is something more than a mere renewing of the baptismal covenant. This is done (in effect at least, if not by word of mouth) by Christians, whether confirmed or unconfirmed, in every act of religion they can perform. When praying, for example, we could not draw nigh to God in the spirit, or in the relationship, or with the words of children, unless He had first drawn nigh to us in His appointed ordinance. Again, when hearing God's word read and taught, baptized Christians listen *as such*, and as such the ministers of Christ ought to address them, in a very different style from what they would use when addressing the heathen, those not yet admitted into covenant with God. In every possible act of religion we can engage in, there is a renewal of our baptismal covenant. But in confirmation that renewal is made openly and solemnly before God and the assembled Church. It is a solemn confessing of Christ before men. It is the commencement of a whole series of acts, or the first act of a whole course of life, which the Christian, "come to years of discretion," should be prepared and resolved deliberately to carry out.

II. This preface is immediately followed by what in stricter terms is the Office of Confirmation itself, and which begins with a few short versicles, said by the Bishop and people alternately. Of these Bishop Sparrow remarks, that their fitness "will appear to them that consider that confirmation is appointed for the strengthening of us against all our ghostly enemies; which, though they be many and great, yet is there no reason to despair of obtaining strength enough to resist them; for 'our help stands in the

name of the Lord, who hath made heaven and earth;' who is therefore able enough and willing also to help them that call upon His name. 'Blessed,' therefore, 'be the name of the Lord, henceforth and for ever.'" The two last of these six versicles have been changed since Edward VI.'s first book, which, instead of them, contained the usual salutation of, "The Lord be with you : and with thy spirit."

Then comes the solemn prayer offered up by the Bishop, previous to the laying on of his hands; a prayer which points both to the actual condition of those who are about to be confirmed, and to the grace which they need and expect to receive in that ordinance. On both these accounts the prayer is remarkable and deserving of study. It does not speak of the candidates for confirmation as if they were going to receive the Holy Ghost for the first time. No: it speaks of them as having already received it, and together with it forgiveness of sins, but as now, at this time, requiring it to be "strengthened" within them. "Almighty and everlasting God, who hast (already) vouchsafed to regenerate these thy servants by water and the Holy Ghost (that is, in the holy Sacrament of Baptism), and hast given unto them forgiveness of all their sins; strengthen them, we beseech thee, O Lord, with the Holy Ghost the Comforter." The grace given at Baptism, it is here implied, has to be continually increased by fresh supplies of grace, for which the baptized have to be continually applying. As, therefore, the Holy Spirit imparted at Baptism made them Christians, so the grace given at Confirmation will assist them to live as Christians, and give them fresh strength to resist temptation and sin. And here we are met with another reason for putting off confirmation until children shall have come to years of discretion; because that period, wherein they stand, as it were, between childhood and manhood, is a most critical period for them: a period when they must look less to the care of others, and learn to think more for themselves, to make good purposes and resolutions of their own; a period, moreover, when they are most exposed to temptation, and when a single step in the wrong direction may determine their fate for ever. For these reasons the Church wishes to prevent the ruin of her children, if possible, by strengthening and perfecting in them the good principle which she was the means of first implanting. The Rubric prefixed to the Order of Confirmation, in all the Common Prayer Books before the last review, declared this in the following terms:—

"Forasmuch as Confirmation is ministered to them that be baptized, that by imposition of hands and prayer they may receive strength and defence against all temptations to sin, and the assaults of the world and the Devil, it is most meet to be ministered when children come to that age, that, partly by the frailty of their own flesh, partly by the assaults of the world and the Devil, they begin to be in danger to fall into sundry kinds of sin."

Wheatly has well remarked, that the reason why this was not continued at the review in 1661, was not because the Church had altered her mind, but because the foregoing part of the rubric was changed into a proper preface, with which the office is now introduced.

The special gifts and graces of the Holy Spirit for which we hope and pray at Confirmation are also

enumerated in this prayer. They are the seven following:—1. The spirit of wisdom. 2. The spirit of understanding. 3. The spirit of counsel. 4. The spirit of ghostly strength. 5. The spirit of knowledge. 6. The spirit of true godliness. 7. The spirit of holy fear. These are the precise expressions used by the inspired prophet Isaiah, when speaking of the Holy Spirit which was to rest upon Christ our Redeemer (Isaiah xi. 2, 3). "They were repeated," says Wheatly, "in the very same words in the office of Confirmation, as long ago as St. Ambrose's time: from whence and the Greek Liturgy this whole prayer is almost verbatim transcribed." We may add that St. John also, in the opening of the Revelation, speaks of the Holy Ghost as "the seven spirits that are before the throne of God;" and that our Lord Himself, when speaking of the return of the Evil Spirit to the house from which he had previously been expelled, mentions that he took with him seven spirits, as if exactly to replace the Holy Ghost, whose room he was to occupy.

The application and bearing of those several gifts upon the circumstances and position of man as placed in a state of trial, would seem to be as follows:—The *spirit of wisdom* will lead him to see the object and purpose for which God has placed him in life, and make him determine to act with a view to it. It will lead him to make a right choice of the END. The *spirit of understanding* for which we pray would seem to be in the holy MYSTERIES OF OUR RELIGION. The *spirit of counsel* will lead us to deliberate rightly on the MEANS necessary for the attainment of our end, so as to have a "right judgment in all things," in time of temptation more especially, when two or more different ways are apt to present themselves to our choice. The *spirit of ghostly strength*, when once we have seen and decided upon our course, will enable us to keep it: to be STEADFAST in the right way. The *spirit of knowledge*, that we may know the WILL of God as imparted to us during our journey: that we may recognize His word and warnings, whenever and howsoever conveyed to us. The *spirit of true godliness* will enable us so constantly and habitually to seek God, and to meditate upon Christ, as to bring our will and CHARACTER into conformity with His. And lastly, the *spirit of the fear of God* is that AWE AND REVERENCE, that humility, that dread of sinning, which all must feel who are habitually conscious of His presence. With these prayers and good wishes, and with a view to bestow these great blessings, the Bishop, after the example of the Apostles, "lays his hand upon the head of every one severally, as they kneel before him," saying,

"Defend, O Lord, this thy child [or *this thy servant*] with thy heavenly grace, that he may continue thine for ever, and daily increase in thy Holy Spirit more and more, until he come unto thy everlasting kingdom. Amen."

We believe that all who come to this ordinance in a right frame of mind, with a settled resolution of serving God faithfully and manfully, do find in it the strengthening Spirit of God, which they both seek and need. Hence this office of the "laying on of hands" has received the name of CONFIRMATION, because the Holy Spirit is CONFIRMED or strengthened in all those who rightly receive it. Hence it is also implied in the Rubric which concludes the office, that all young persons will receive the Holy Com-

munion on the very first opportunity after Confirmation. While preparing themselves for Confirmation, they were in fact preparing themselves for their first communion, since the preparation in both cases is exactly the same. Repentance, faith, and obedience, are required of those who would be communicants; the renouncing of sin, believing, and obeying, are required of those who come to be confirmed. And it may be added, that unless they do begin straightway to partake of that holy sacrament, and continue to do it, they will never be able to act up to their vows, or realize the Bishop's prayer in their behalf. There is no way of getting strength, of increasing or retaining the gifts and graces of the Spirit, except through the means which Christ has appointed, and this one of the Lord's Supper is the chief of all, one that we cannot by any possibility do without. If young persons are induced to put off coming to Holy Communion, under the idea that they will wait first to see whether they are likely to keep their Confirmation vows, it is much to be feared that they will fall away altogether. If, on the other hand, they go forthwith to give themselves to Christ, while full of holy resolutions, and strengthened by the recent operation of His Spirit: if, as soon as they have made their vows, they go to seal them at the holy table, and instead of trusting to their resolutions, "seek for a living might in communion with their Lord," they may hope that He will be with them unto the end, that He will indeed bring them on from strength to strength, until at last they be received into His heavenly kingdom. It is a blessed and a holy thing to see young persons at the outset of life, offering up their heart and their affections, in all sincerity, upon the altar of God: but it is a sad and gloomy sight to see them come within a certain distance of the Lord who loved them, and who is waiting with open arms to receive them—to draw near and gaze—and then, instead of giving themselves up to Him, body and soul, to turn away and depart. "If," says S. Peter, (2 Pet. ii. 20,) "after they have escaped the pollutions of the world, through the knowledge of the Lord and Saviour Jesus Christ, they are again entangled therein, and overcome, the latter end is worse than the beginning. For it had been better for them not to have known the way of righteousness, than, after they have known it, to turn from the holy commandment delivered unto them."

III. Of the third, or post-confirmation portion of the office, little need be said. On the conclusion of the rite itself (that is, of its actual administration) the whole congregation are commended to prayer with the usual salutation, "The Lord be with you: And with thy spirit," together with the invitation, "Let us pray." The Lord's Prayer is then said, not only for the general reason that no single one of her offices is considered by the Church to be complete without it, but also because to those just confirmed it bears a new and peculiar signification, such as it never had before.

"After this," says Wheatly, "the Bishop, in the next place, prays that what he has done may not be an empty and insignificant sign. And this he does with so noble a mixture of humility and faith, as well agrees with the purest times. Depending upon the faith and promise of God, he knows that the graces he has now been conferring are as sure a consequence of the office he has performed, as if he had

in himself a power to give them. But still he considers from whom these gifts and graces come, and who alone can preserve and secure them; and therefore, under a due sense of this, he makes his humble supplication, that *he has now laid his hands upon these people (after the example of the Apostles) to certify them thereby of God's favour and gracious goodness towards them; the fatherly hand of God may be over them, his holy spirit be ever with them, and so lead them in the knowledge and obedience of his word, that in the end they may obtain everlasting life.*"

A collect for the continued preservation and sanctification of soul and body was added at the last Review of the Prayer-book, being selected from among those placed at the end of the Order of the Holy Communion; and the whole office is appropriately concluded with the Bishop's blessing, being itself, for the most part, but a lengthened benediction.

J. W.

### CHURCH MUSIC IN LIVERPOOL.

*To the Editor of the Parish Choir.*

SIR,—I do not remember to have seen in your periodical any notice of the progress of Church Music in Liverpool. Now, while I grant that we are by no means so far advanced, either in the number of our choirs or in the nature of our services, as some of the large towns to which you have recently called attention, I think, nevertheless, that there is a decided and rapid improvement taking place in both respects, which deserves to be recorded.

The town of Liverpool, from the earliest period of its history, has been remarkable for tendencies which your readers would probably call puritanical or presbyterian. A hearty and unflinching ally of the popular cause during the great rebellion, it has retained ever since, in its churches generally, the plainest and most unadorned style of divine worship (to say the least of it) which the prayer-book admits of. To this day a great proportion of those who attend divine service at the older churches of the town, *stand* during prayers, after the Presbyterian fashion. The churches themselves are built on no approved ecclesiastical model, but are for the most part plain oblong erections, with a tower annexed, or a tower and spire, as the case may be. There is no church, so far as I am aware, without a gallery; the front row of which is for the most part parcelled out into little square pews or closets, affording to each family a good view of the congregation, and of what is going on below, but completely isolating them from that congregation considered as an assembly of worshippers. The apparatus of pulpit and desk is invariably of that combined character vulgarly denominated a *three-decker*, the clerk's desk, reading-desk, and pulpit topping each other, as though it were meant to scale heaven in the Pelion and Ossa fashion, to the neglect of the beaten road, symbolized by the humble communion-table, which lies behind, effectually hidden from the view. It has often occurred to me that my fellow-townsmen must have been bent upon giving an ecclesiastical version to their cherished political sentiment—

"England's best bulwarks are her WOODEN WALLS."

Such arrangements, you will readily perceive, are by no means favourable to a congregational utterance of the services. It could hardly be expected under the circumstances—certainly it never took place. The deputy of the congregation on these occasions was the PARISH-CLERK; and I must admit that for congregational representatives I never saw men better adapted. Many of the old race have died off; but some remain to this day; ecclesiastical Titans of the lower house, burly in form and truculent of aspect, with voices like the great "Tom" of Oxford. Were it lawful to choose congregational deputies at all, we feel that these are precisely the men that should be chosen. These parish-clerks were generally preceptors to the choir, where one existed; to the congregation, where no choir was present. I have heard them lead the psalm in a style that would do credit to a hill-side meeting. Some of them have attained to considerable local celebrity as musicians, and have produced compositions of a very creditable character. Very little, however, was done by the choirs, who were uniformly placed in an elevated singing-gallery, and sang the canticles, and a metrical psalm or two, to the most florid description of tunes.

The first attempt of any note to establish a musical service was made by the trustees of a most useful charity, the SCHOOL FOR THE BLIND. The church or chapel attached to this institution was consecrated in 1819. The objects contemplated in its erection were twofold; first to provide the inmates with a place of worship of their own; and secondly to increase the funds of the charity by pew-rents and other contributions from seat-holders. With this view it was thought fit to have the service celebrated with more of beauty and impressiveness than could be found in other churches of the town. Music was taught to the blind pupils of the Institution with great success. A choir of from fifty to a hundred voices soon rendered with peculiar solemnity the choral and congregational portions of the service. The proficiency of the pupils in this respect has never declined. Many of them have become organists in various churches, and many teachers of music, yet the church choir has remained unimpaired both in numbers and in skill. This is no doubt owing in a great measure to the exertions of the chaplain, the Rev. Edward Hull, whose devotion to the interests of the charity for a period of thirty years, is justly appreciated by his fellow-townsmen. One feels reluctant to dwell upon the faults of a service established in so hearty a spirit as that of which I am speaking, but there are one or two which might be very easily remedied. The first is the rapid chanting of the psalms, so rapid that it is quite impossible for any congregation to join in or even follow them; the second is the practice of singing a florid anthem or song (often from one of Handel's oratorios) before the Litany. The anthem sung in that place should be a *full* anthem, and of a penitential or grave character. If it be necessary for the interests of the Institution to sing a more florid composition, it had better be introduced between the close of the Litany and commencement of the Communion office.

The effect of the clergyman *reading* the petitions, while the choir *chant* the responses, is not so incongruous in this church as in many others, since the

choir take pains to catch up the note in which he is reading, and respond upon it.

ST. NICHOLAS is the oldest ecclesiastical foundation in the town, and one of our two parish churches. In a curious ordinance issued respecting this church, by the Lord Bishop of the diocese in 1685, I regret to find episcopal authorization of certain worldly distinctions which people in Liverpool, as in other places, still strive to perpetuate in their church assemblies. Who can wonder at the existence of ecclesiastical opera-boxes, or family devotional compartments, when he reads the following:—

“By the approbation of the Right Reverend Father in God, John, Lord Bishop of this diocese, it is ordered, That no persons under the degree of an alderman shall sit in the alderman's seats, without license from Mr. Mayor and the chapel-wardens. That none under the degree of an alderman's wife shall sit in the seat next unto the aldermen, without license, &c. That none under the degree of a bailiff's peer shall sit in the bailives' seat, &c. That none but bailiff's wives and widows shall sit in the seat next the aldermen's wives, &c. That none but housekeepers shall sit in the seats on the north side 'twixt the pulpit and the north door, who are to be seated according to their quality and age. That none but the wives and widows of housekeepers shall sit in the seats 'twixt the bailives' wives and the font, nor in the seats on the south side under the gallery, &c. That all apprentices and servants shall sit or stand in the alleys, according to ancient custom.”

O, thou lord bishop! What an “epistle of straw” must that of St. James have been to thee, with all his strange talk about the “man with a gold ring” and the “poor man in vile raiment” entering into the Christian assembly! The one bidden to “*Sit here in a good place,*” the other “*STAND THOU THERE.*” (St. James, ii. 3.) Was this the “ancient custom” quoted as the ground of thy ordinance? A bad custom, my lord, “more honoured in the breach than the observance.”

The closets of the bailiffs, &c., remain in the church as formerly, but a better arrangement is adopted with respect to the free-seats. These are ranged in the aisles, looking north and south, on a slight incline. The space and accommodation for kneeling is exceedingly good, and prayer-books are liberally supplied. The rented seats are in the nave. There is the usual three-tiered abomination in front of the altar, and the elevated singing-gallery *in nubibus*. The services of this church have been considerably improved under the auspices of Mr. William Sudlow, the secretary of the Liverpool Philharmonic Society, and organist of St. Nicholas' church, to whose indefatigable exertions the cause of church music in Liverpool is deeply indebted. The psalms are chanted intelligently and devotionally; great care is taken to enunciate the words.

With the exception of a break and pause (much too long) between the recitation-note and mediation or cadence of the chant, and an occasional uncertainty and indecision on the part of the singers as to the division of the words, the psalmody is as good as it can be where double Anglican chants are used. The style of accompaniment is unexceptionable. The responses are carefully and reverently sung. The anthems (a good collection, of which Mr. Sudlow has been at the pains to publish the words) are exceedingly well given. The congregation evidently appreciate the music, and listen with the greatest

delight. Some few attempts are made to join in the psalms, responses, &c., but in a feeble and hesitating manner. Indeed it can hardly be otherwise so long as the choir is suffered to remain in the organ-gallery. Were the space now occupied by the tier of pulpits, allotted to the choir, the result would be different. The choir would then be practically recognized as leaders of the congregation. The mass of trained voices placed actually in the midst of the assembly, not apart from and above it, would leaven the whole lump, and we should have the satisfaction of joining in a real act of choral congregational worship. As it is, the effect is painfully unreal. And this unreality is increased by the fact of the clergyman reading the prayers in the ordinary conversational tone, while the choir respond musically. You try to persuade yourself that you are worshipping, but you cannot get rid of the impression that you are but assenting to an act of worship performed for you by others.

The same choir repair in the evening to the chapel of ST. JOHN THE EVANGELIST, in Hope Street, which is also the chapel of the Female Orphan Asylum, and served by its chaplain. The evening service here celebrated is of a more complete character than that of the parish church, being choral in the proper sense of the term, that is uniformly choral. The priests' part is recited throughout in a musical note. The congregation, consisting for the most part of an educated class, seem to join more freely in the psalmody. The anthem is sung in the proper place, and a metrical psalm while the clergyman is unrobing (divesting himself of his surplice) for the pulpit.

Being anxious to ascertain whether the choral improvements, so notorious at St. Nicholas, had extended to ST. PETER'S, the other parish church of Liverpool, I bent my steps thither on Sunday the 10th instant. This church was built by assessment under the Act of 10th and 11th William III., and consecrated in 1704. A curious fact is mentioned in connection with the building of this church, which I record for the benefit of your architectural readers.

“Architecture,” we are told, “being but little understood in Liverpool at the time of the erection of this church, four different patterns of door-cases (the number wanted) were procured from London, and all were adopted, so that each door is of a different style.”

I found, on approaching the church, that a sermon was to be preached for the Blue Coat School, an institution of great local celebrity. I congratulated myself on having just hit the occasion when I should see the choral resources of St. Peter's developed in their greatest efficacy. On looking up into the organ-gallery, or orchestra, where I knew that the choir would be found, if anywhere, I was surprised to see a quantity of grown-up girls *bare-headed*. The cut of the hair was peculiar. It reminded me of the “two-headed Janus” of my school days. The hinder part looked back into far antiquity, being close cropped after the ancient barbarous fashion; the fore part bore testimony to a modern compromise, being permitted to assume a Madonna shape, and turn gracefully off over the ear. These young Amazons led the singing, and were echoed by a band of grave military-looking boys below. I conjectured at once

what would be the nature of the service. It commenced (after the mayor, who honoured the occasion with his presence, had entered, taken his seat, and been well gazed at) with the 100th psalm in rhyme. Here, however, some improvement was visible, since the psalm was sung according to Mr. Hullah's restoration of the original measure, and as printed by you in your collection of metrical tunes. The chanting I must simply describe as execrable. The pure fresh voices of the children were indeed delightful to hear, but the division of the words spoiled all. What will your readers think of a division like this,

O come, let us | sing' ūntō thē | Lord: let us heartily  
re | joice' in thē | strength ōf' oūr sāl | vation |

carried through the whole of the canticles?

The usual routine of such charity-school anniversaries followed. A satirist would have smiled to see the hoary sinners, who had been sitting, with folded arms and listless wandering gaze, during the solemn and fervent petitions of the Litany, rise at the end of it, and inquire, with wondrous self-complacency,

“How shall the young preserve their ways,  
From all pollution free?”

Then came a *miserere*, sung to a jig-tune, in the Pre-Communion; a long psalm before the sermon; a collection, but no communion, after it.

During the whole of this service, from beginning to end, the children were absolutely *silent* through the responses. Not a sound escaped their lips. This was the more remarkable, as the venerable preacher, when advocating the claims of the Charity, particularly stated that the children were taught to join in the services of the church on principle; “precept being of no avail without practice.” His text was to the same effect:—“Train up a child in the way he should go, and when he is old he will not depart from it.” Does Archdeacon Brooks seriously mean to say that he would have men and women silent while professing to be engaged in congregational worship?

Seeing upon the notices which were distributed among the pews, an invitation to attend at the afternoon catechising in the Chapel of the Blue Coat School, I went. I was anxious to ascertain whether the private exercises of the children were of a more satisfactory nature than their public celebrations. I found that, on the conclusion of afternoon service at St. Peter's Church, the children crossed over to their chapel, which is close behind, into which they marched in military fashion, to the music of the organ. After a few evolutions they became seated, opposite to a large number of spectators, also seated on benches in front of the children. Then we had prayers offered up by one of the boys, and declaimed in a manner that to educated ears must have been absurd in the extreme. Then came the catechising, which, to my astonishment, was conducted by a little boy, who merely recited the questions of the Church Catechism, and heard the answers declaimed in the same stilted tone of burlesque grandeur as the prayers had been. I asked myself whether it could be possible that there were seven clergymen (so I had always believed) at the two Parish Churches, and yet that not one of them could be procured to conduct a rational catechetical examination of these children.

Such dragooning into the formularies of religion as I now witnessed, I had thought to have been long exploded. Then came repetitions of Scripture, recited at length, but without any explanation either asked or given. But enough of this *vox et præterea nihil*. I should not have mentioned it, but that these children form a portion of the regular choir at the parish Church of Liverpool, and I am anxious to see observed the precept uniformly advocated in your journal, that such children should “sing with the spirit and sing with the understanding also.”

St. GEORGE'S was long considered the fashionable Church of Liverpool. The municipal dignitaries, under the old system, used to repair thither in state to their devotions, and municipal rank and fashion flocked round them. Of seats for the poor there are few, if any. The desk and pulpit are in the accustomed form and place. There is a small orchestra of massive mahogany in front of the organ-loft, which two together occupy the entire western end of the gallery. The choir is exceedingly good at this Church, and consists of seven persons, five men and two women. In the male singers you find that usual breadth of voice which so generally distinguishes the Lancashire vocalists. But the admission of women into the choir seems to me as unbecoming as it is unnecessary. It is curious how rarely in Liverpool, with several good choirs, the services of boys are made use of. Even in Mr. Sudlow's Choir the treble parts are sung by women. It seems hardly to cross people's minds that boys can be taught to sing at all. And yet every body admires the fresh voices of the Blue Coat Boys, when heard on occasions such as the one I have just mentioned. I hope to see a change in this respect, that boys may be introduced into the choirs, and the vocal exhibitions of female singers transferred from the Church to the concert-room.

The Psalms are not sung at St. George's, but one verse read by the clergyman, the other recited in harmony by the choir, with a cadence on the concluding syllable. Florid anthems are used. The versicles are sung after an extraordinary fashion, a separate melody being assigned to each. This, I presume, we must set down as a bright idea of the clever but eccentric organist. A clerk seems to be maintained for the sole purpose of “giving out” the psalm and anthem.

The Church of St. MARTIN'S IN THE FIELDS affords a remarkable and gratifying exception to the ordinary style of celebrating divine service in Liverpool. We have no singing-galleries, no female vocalists. The choir, consisting of six boys and eight men, occupy the “accustomed place” before the altar, which Christian antiquity has invariably assigned to them. The choir-boys are educated in return for their services, but receive no other fee or reward. It is most gratifying to observe their attention and devotional demeanour while engaged in the divine offices. The service is chorally celebrated throughout, the psalms chanted to simple tunes of a Gregorian character, the anthem sung where appointed. The seats in the body of the Church are for the most part open benches.

Altogether, this is the most church-like, the most solemn, earnest, and impressive service in Liverpool. The congregation join in it very generally and very heartily. It has originated in the

zeal, and become successful through the perseverance of the Rev. Cecil Wray, the incumbent, who has had to contend, single-handed, against an infinite amount of prejudice and mistaken opposition.

I trust that in proportion as more correct views begin to prevail on the subject of Church Music, the services rendered by Mr. Wray to the great cause of Choral Worship may be better appreciated, and his example more widely followed.

I need not trouble you or your readers with accounts of the numerous other Churches in this town where no choral service is attempted. At some of them (I would instance St. JUDE's and St. ANDREW's some few years ago), with but little of choral observances, the responses and other congregational portions of the service are said with a degree of heartiness and fervour both refreshing and edifying. There are few, if any, Churches in which the canticles are not sung: but there is a curious custom which nearly all have in common, that of singing the JUBILATE and NUNC DIMITTIS (the BENEDICTUS is rarely attempted) in enormously slow time, protracting for six or seven minutes what should be got through in two and a half.

I may sum up in few words, that there is no place, which, in its present condition with respect to Church Music, with its present faint glimmering of the truth, and its evident convictions and yearnings after better things, more needs an abundant circulation of your valuable periodical than Liverpool. I remain, Sir, your obedient servant

A NATIVE.

Liverpool, Nov. 20, 1850.

#### VILLAGE CHOIRS.

To the Editor of the Parish Choir.

SIR.—Can any of your numerous Correspondents suggest, from practical experience, a few useful rules for the management of a Village Choir?

In one of its early numbers, the *Parish Choir*, I see, has given some hints on the formation of Choral Societies, but they are all, I think, without exception, on too large a scale, and make too great pretensions, for my purpose. A class of some five and thirty men, boys and girls, is too large a body to be kept together without some sort of organization, and a few plain, prominent rules: more especially where the only teacher and leader is a lady, authorized indeed by the sanction of the clergyman, but otherwise unassisted even by him. One great hindrance that she meets with is the perpetual fluctuation of pupils, some attending for a few weeks, or months, as the case may be, and then leaving on any or no pretence, from indifference, or indolence, or freak, (besides the unavoidable changes from boys being bound apprentices in the neighbouring towns, when perhaps they are just sufficiently advanced to become useful members of the class). Can any one who has had experience in a Village Choir, suggest any regulation which would help to obviate the above difficulty? And would it be desirable to require the signature of an applicant for admission to certain rules, as a sort of check upon a too ready facility of entrance and departure?

A second considerable hindrance has to be encountered in the unwillingness of many to give up a

tolerably frequent attendance at the two meeting-houses for Wesleyans and Independents, which, I grieve to say, our village rejoices in. It has been an understood rule since the first formation of the singing class, that its members should attend the services of the Church only—a rule, however, which I am afraid has not been very strictly observed, though its infringement was only lately discovered by their teacher. The endeavour to enforce it has occasioned the loss of two or three good singers. Yet is not this an important point among the necessary regulations? I cannot but think that the Church Choir stands so high in the estimation of the people, that in the end it will not affect our numbers much, and will tell upon the “halvers between two opinions.”

If you would kindly insert this letter in your valuable publication, you would greatly oblige, and I hope assist, one who has now been working and struggling against obstacles of various kinds for four years, almost entirely unaided by advice or guidance, and who has consequently been nearly as much learner as teacher. There are not a few, doubtless, of your correspondents who can sympathize with such a position, and may be able and willing to render some service to a fellow-worker, however humble an one, in the cause of Church Music. I remain, &c.

A YORKSHIRE SUBSCRIBER.

Nov. 20, 1850.

[We shall be glad to receive any such practical suggestions as may assist us in meeting the case contemplated by our Correspondent. Ed. P. C.]

#### MUSICAL SERVICES IN THE CHURCH OF ROME.

WITH a view to refute the calumnious insinuation, studiously propagated in certain quarters, that the attempts which are being made to impart a due choral solemnity to the services of our reformed Church either originate in a lurking fondness for the Roman system, or have a tendency to lead men in that direction, we subjoin a few extracts from a recent pamphlet, which will show the true musical character of the services there celebrated. The pamphlet is from the pen of Mr. Welby Pugin, whose earnestness and truthfulness are apparent in every line.\* So far from holding up the actual services which prevail in that communion to the admiration and imitation of the Christian world, he denounces them in terms as severe and unmeasured as could be applied to the very worst state of things among ourselves.

Take the following passages where the italics are the writer's own.

That a disease does exist, and to a very great extent in our present system, no man who reflects on the subject can deny. There does exist a *want of reality* in the present services of the churches, as they are performed in this and many other countries; and from what does it proceed, but the *corrupt and artificial state of ecclesiastical music*. Owing to the complicated nature of modern figured compositions, both the clergy and the people have been precluded from taking any real part in the service of Almighty God. They are reduced to the position of *listeners*, instead of *worshippers*; so that, in lieu of the grand and edifying spectacle of priests and people uniting

\* An Earnest Appeal for the Revival of the Ancient Plain Song. By A. Welby Pugin.

in one great act of adoration and praise, the service is transferred to a set of hired musicians, frequently heretics and infidels, who *perform* in a gallery, while the congregation are either amused or wearied, and the clergy who are present generally take advantage of these interminable fugues to say their own office, which has no reference whatever to the great act of sacrifice at which they are ostensibly assisting. Thus the unity of this, the most majestic, the most solemn act of Christian worship, is destroyed, and in many places it has degenerated into a mere musical entertainment for the audience, and at which they assist with no more devotion than in a common theatre.

Several instances are given in support of this statement. He then proceeds :

It is impossible for men to sing this modern music, and worship at the same time; they are there as *performers*, and to these hirelings are the praises of Almighty God transferred, while the clergy and people look on in dumb show.

Formerly such persons as now constitute the choir were unknown. The service was sung in Parochial Churches between the clerks and the devout laymen (ministri), who assisted them in the chancel, and the people in the body of the church, who responded in unison. This grand and overpowering effect of the people answering the priest is yet to be heard in parts of Germany. At Minden the *Habemus ad Dominum*, "We lift them up unto the Lord," rose from more than two thousand voices of faithful worshippers. What a difference from the vicarious reply of three or four *professionals*, thrusting their heads from out of their curtained gallery in the intervals of their private conversation, and whose hearts, instead of being raised up, were probably grovelling in the contemplation of a pull at a wine bottle between the acts of the performance, for it must be distinctly understood that all persons who sing in galleries are performers by *position*. Nutshells, orange peel, and biscuit bags abound in organ lofts and singing galleries; and those who are acquainted with the practical working of these places must be aware that they are a constant source of scandal and irreverence.

Now, when we contrast the Catholic arrangements in a chancel to their miserable expedient of a gallery, we shall at once perceive the infinite wisdom and beauty of the former. All are habited in vestments, whose colour reminds them of the purity of heart and intention with which they should celebrate the praises of Almighty God. They stand within the sacred enclosure set apart for sacrifice; the very place tends to preserve a recollection of the Divine presence, and to keep the singers in a devout posture. The distinct and graduated chant offers no impediment to the perfect union of the heart and mind with the words as they are sung; and in lieu of a mere empty and vain display of vocal eccentricities, we have a solemn, heartfelt, and, we may trust, an acceptable service to the honour of Almighty God.

Now it cannot be too earnestly impressed on the minds of all that these arrangements for the Church service were universal throughout Christendom. It is no new scheme or system proposed for trial; it is simply carrying out the practices of the Church for certainly more than fourteen centuries. Not only were the cathedral and collegiate churches provided with stalls and seats, and ample space for the ceremonies of the choir, but every parish church, and even chapel, had its due proportion of chancel, where the divine praises were always sung; and from the Basilica of St. Clement's down to the humblest church of the 17th century we shall find the same traditional arrangement. Singing galleries are modern abominations, and no good will ever be effected in Church music till they are utterly destroyed, and the service sung in its legitimate and ancient position—the choir or chancel.

And once more.

With some few exceptions the churches (Roman Catholic) that have been raised after the old models are become so many evidences of our degradation and our shame. The altar and the arch may belong to the ages of faith, but the singing drags us down to the concert-room of the 19th century, and is a sad and striking proof of the little sympathy which exists between the architecture and the men.

PSALMODY AT ST. ANDREW'S WELLS STREET.

*To the Editor of the Parish Choir.*

November 21st, 1850.

SIR,—You may probably be aware that at the Church of S. Andrew, Wells Street, the "Psalter Noted," by the Rev. T. Helmore, has been used for some months in the choral service, and a large number of the congregation have possessed themselves of the work.

During the last few weeks, however, the use of Mr. Helmore's arrangement of the Gregorians has been discontinued, and other chants substituted, (which however "pretty" some of them may be) are generally so high that many of the congregation are unable to join in this important portion of the service.

With the introduction of the new chants, the admirable custom of the Psalms being sung alternately by the priest and people has been dropped.

Believing you to approve of Mr. Helmore's work, and to be anxious for the "order and decency" of our choral services, I hope you will notice this subject in your next Number;

And am, Sir,  
Your obedient servant,  
F. G. W.

[Another correspondent complains of this "disheartening circumstance" and "falling away from the right path." He adds that it is inflicting a gratuitous wrong upon a very large number of the congregation (himself among the rest), who were induced to purchase copies of Helmore's "Psalter" by a notice appended to the church doors, signifying that it should be used in the service; whereas now "James's (about the worst-pointed "Psalter" we have) is to be substituted in its place; and we have to listen (for it is almost impossible to sing them) to the screeching chants of what I considered hygone days, instead of the subduing, hallowing, and venerable Gregorian Tones."

We are equally at a loss with our correspondents to account for this most infelicitous change. Had the change been from the alternate chanting of priest and people to the alternate chanting of the two sides of the whole assembly, we should have congratulated the congregation of S. Andrew's on a return to what is decidedly the most Catholic and legitimate practice. As it is, the only consolation we can suggest is this, that the change lamented will by no means prove the last. We argue this from the number of changes we have already witnessed in the choral "use" of S. Andrew's, during the short time that Church has

been in existence. Beginning, we believe, with Gauntlett's "Psalter," they next adopted Redhead's, then Helmore's, and now Janes's. We hope this last may prove to be but a *penitential* use during Advent, and that at Christmas they will return to Helmore, no longer distributed between priest and people, but, more liberally and more justly, allotted to the whole congregation.—ED. P. C.]

CHURCH OF THE HOLY TRINITY, HULME.—TESTIMONIAL TO MR. B. S. J. B. JOULE. — The Clergy of Holy Trinity Church, Hulme, and the laity attending upon their ministrations, on Wednesday paid a compliment, not more handsome than well-merited, to the gentleman whose name stands at the head of this paragraph, and who for more than four and a half years has not only gratuitously, but at considerable cost to himself, performed the duties of organist and choir master at the Church of the Holy Trinity. When the conduct of the musical part of Divine Service there came into Mr. Joule's hands, he had, perhaps, the worst choir in Manchester, but with the good elements he found existing, and those he has since been enabled to collect, he can now justly claim to have so changed the character of his choir that it is second to none. Holy Trinity is one of the Churches in the town which has full Choral Service, the only Church where an anthem is sung at both morning and evening, and where the Communion Service is always chorally celebrated; and we have reason for saying that the exertions which have produced order, completeness, and beauty, out of disorder, inefficiency, and a condition of affairs productive of anything but gratification to those who were made acquainted with them, are highly esteemed by both Clergy and Congregation. As a mark of their appreciation of his labours, on Wednesday night a diamond ring and a copy of "Latrobe's Selection of Sacred Music by the most eminent authors of Germany and Italy," was presented to Mr. Joule. On the back of each of the six volumes composing Latrobe's work is the following inscription:—

Presented to Benjamin S. John Baptist Joule, by the Clergy and Laity of the Church of the Holy Trinity, as a token of esteem and regard, and in grateful acknowledgment of his services as honorary Organist and Choir Master. Hulme, A.D. 1850.

The work was handsomely bound. The circumstances deserving notice that it has been long out of print, that the old plates were hunted up expressly for the purpose of printing this copy; new plates being engraved where the old ones were deficient. So much perseverance in the pursuit of an object worthy of being attained must be as pleasing to Mr. Joule as it is honourable to those who manifested it, and greatly enhanced the value of the testimonial.—*Manchester Courier*, Nov. 16, 1850.

#### USE OF HYMNS TO MISSIONARIES.

"On the other side of the great traversing range of Cordilleras lies the district of Vera Paz, once called Tierra de Guerra, or land of war, from the warlike character of its aboriginal inhabitants. Three times the Spaniards were driven back in their attempts to conquer it. Las Casas, vicar of the

convent of the Dominican order in the city of Guatemala, mourning over the bloodshed caused by what was called converting the Indians to Christianity, wrote a treatise to prove that Divine Providence had instituted the preaching of the Gospel as the only means of conversion to the Christian faith; that war could not with justice be made upon those who had never committed any aggressions against Christians; and that to harass and destroy the Indians was to prevent the accomplishing of this desired object. This doctrine he preached from the pulpit, and enforced in private assemblies. He was laughed at, ridiculed, and sneeringly advised to put his theory in practice. Undisturbed by this mockery, he accepted the proposal, choosing as the field of his operations the unconquerable district called Tierra de Guerra, and made an arrangement that no Spaniard should be permitted to reside in that territory for five years. This agreed upon, the Dominicans composed some hymns in the Quiché language, describing the creation of the world, the fall of Adam, the redemption of mankind, and the principal mysteries of the life, passion, and death of our Saviour. These were learned by some Indians, who traded with the Quichés, and a principal cacique of the country, afterwards called Don Juan, having heard them sung, asked those who had repeated them to explain in detail the meaning of things so new to them. The Indians excused themselves, saying they could only be explained by the fathers who had taught them. The cacique sent one of his brothers with many presents to entreat that they would come and make him acquainted with what was contained in the songs of the Indian merchants. A single Dominican friar returned with the ambassador, and the cacique having been made to comprehend the mysteries of the new faith, burned his idols and preached Christianity to his own subjects. Las Casas and another associate followed, and like the Apostles of old, without scrip or staff, effected what Spanish arms could not, bringing a portion of the Land of War to the Christian Faith."—*Stephens's Travels in Central America*, vol. ii, p. 193.

*Select Organ Movements, consisting of a Series of Pieces from the Works of the great Masters.* Arranged by EDWARD J. HOPKINS, Organist of the Temple Church. Parts I. and II. Addison and Hodson, Regent Street.

We can with confidence recommend these arrangements to the notice of organists and amateurs, as in all respects faithful to the originals, and effectively adapted to the instrument. Mr. Hopkins' long study of the organ, and practical experience as a musician eminently qualify him for his task. The pieces here presented are in general arranged in a more easy style than his former collection. At the same time, from being printed in three staves (two for the manuals, and one for the feet) the proper *distribution of parts* is maintained. We wish, however, that Mr. Hopkins would substitute in future something else for the selections from secular works interspersed in the present number (such as the "Placido e il mar," &c). We think an original composition would be interesting as an occasional change, and we are sure Mr. Hopkins would do himself credit by attempting such a thing.

## EXTRACT FROM A RECENT CHARGE,

DELIVERED TO THE CLERGY OF BERMUDA BY THE LORD BISHOP OF NEWFOUNDLAND.

"I cannot withhold the expression of my satisfaction and thankfulness in noticing the continued practice, and I might add continued improvement, of the musical recitation of the canticles and other hymns of the Church. That such recitation, commonly called chanting, is intended, if I should not rather say prescribed, by the Church, we learn from the punctuation, or "pointing," provided in our prayer books for that purpose; and it is not necessary to add, that if prescribed or intended by the Church, it is so upon a well-considered and well-tryed view of what is good and suitable, or I should rather say best and most suitable. It has been objected, indeed, that this method of recitation is not natural, and that it appears too artificial and elaborate for general devotion. But we may venture to ask, what is meant by natural? surely not that method of reading which is acquired by so much study and practice, and which gives nearly one and the same expression to Psalms and Lessons and Prayers. That the musical recitation is sometimes too artificial and elaborate may arise from the character of the tunes and chants, which no doubt too often lie open to that reproach, or from our as yet imperfect method of singing them; in which, if there be any attempt at a display of musical skill, in the same proportion there may be a departure from simplicity. But when it is understood that the very object of chanting is to render our recitation of every part of the Divine Service not only dignified and beautiful, but natural and simple; and that the chants or tones to which now by degrees we return (eschewing the more artificial and elaborate of modern days) are and have been, from the days of Christ and his Apostles, the Church's songs;—the defect surely must be in ourselves if we do not understand and appreciate them. It need not indeed be denied, and ought not by any means to be concealed from ourselves or others, that there is a danger of paying greater attention to, and deriving greater enjoyment from, the music of the recitation, than the meaning and sentiment, of which the music is intended to be the exponent and vehicle. This danger has been most feelingly acknowledged by the great Augustine,\* whose words will, I think, find a response in many pious minds at the present day."

\* Confess. lib. 10, cap. 33.

#### Notices to Correspondents.

We have received from our correspondent J. W., a communication in reply to the strictures contained in W. W.'s letter. As we have ever scrupulously avoided making our periodical a vehicle for controversy, we decline alike to insert the remarks of either party. We may mention, however, what is the gist of our correspondent's remarks, viz., that his object in the par-

ticular passage commented on was to shew, not what might be the *law of the Church* on the question of lay-baptism, but what is the practice actually recommended by the Church of England, so far as can be gathered from her offices, as they now stand. He argued that the term "lawful minister" occupying so prominent a place as it does in the office of private baptism, could not consistently with common sense be interpreted of a *layman* in any supposed case whatever, and he was desirous to state this his conviction in the strongest way possible. Whether this be contrary to the received canon law is another question: whether the validity or otherwise of lay-baptism, in any particular branch of the Church, depend upon a special ordinance issued by that Church; or whether, lastly, the Hampton Court Conference, at which the prohibition of lay-baptism (according to our correspondent's reading of the rubric) first took place, were a true and real synod of the Anglican Church or not—these were all questions which lay beyond his province. He concerned himself with the plain, common-sense meaning and implication of the office of Private Baptism as it stands in the prayer-book, and with that alone.

We shall be obliged to our Bristol correspondent for the account with which he promises to favour us.

SESQUIALTERA, who wrote on the subject of the hymn "Adeste Fideles," will gather the desired assistance from the copy published in our last number.

A TWO-YEARS' READER shall have his suggestion attended to shortly, in turn with other matters of a like kind.

W. M.—In the *Parish Choir* edition of the Gregorian tones, we did not adopt *any* numerical order for the various endings, as we found it would have caused inconvenience in the working of our own plan; and as we printed some forms not usually included in the endings printed numerically, our correspondent may easily do so without reference to our "order" in printing. There are *several* slight variations in well-known editions of "Luther's Hymn;" on a comparison we adopted the one we thought most nervous and spirited.

T. R. W. H.—We agree with our correspondent in his admiration of that formation of the *Minor Scale*, which presents the minor sixth and major seventh in ascending and descending. It is another example of the variation to which the upper tetrachord of the scale is subject; and one peculiar to the *modern schools*.

GEORGE LOOSEMOORE, the composer of the "Gloria in Excelsis" published in the present number, succeeded Orlando Gibbons as organist of King's College, Cambridge, c. 1620: he was father of Henry Loosemore, organist of the same college, and afterwards of Exeter Cathedral. The "Gloria" appears well suited to present use; the rest of the service of which it forms a part is, it is thought, lost. It is now printed for the first time.

The letter signed *Audi Alterum Partem* came too late for insertion in the present number. We must request the writer (in confidence) to favour us with his name.

ON THE PRAYER BOOK—OCCASIONAL OFFICES (*continued.*)—No. VII.

## THE FORM OF SOLEMNIZATION OF MATRIMONY.

WHATEVER the state or ruling power of any country may declare as to the validity of marriages contracted by a mere civil procedure, and without any religious service or ceremony whatsoever, there can be no doubt that to constitute a *Christian* marriage, the good offices of the Church must be called in; that the contract must be a religious one, made publicly before God in His own house, where such house exists, and not privately before men in theirs; that the minister should at all events officiate in the matter, as on God's part, ratify the covenant in God's name, and sanction it with His blessing.

This will hardly be disputed by any who are accustomed to reflect that God Himself, in his own person, ratified the first marriage; brought the man and woman together; united and blessed them with the most solemn and precious benedictions (Sec Gen. i. 23), and not only so, but that He was pleased to consecrate the ordinance thus instituted, as we learn from St. Paul (Eph. v. 25—32), to be a representation and type of the great mystery of the Gospel, Christ's incarnation and consequent union with His Church; that living union which exists between them even here, and which shall be perfected at the consummation of all things; when He and His chosen bride (then purged from all taint of sin, being "without spot, or wrinkle, or any such thing") shall dwell together for ever in Heaven. None who fairly weigh these things will venture either to make a secular ceremony of that which God has appointed to be an essentially religious ordinance, or, owning its religious nature, come lightly and irreverently to its celebration.

In order, then, to ascertain whether the marriage proposed in any particular case be such an one as can be religiously celebrated, the Church requires that three BANS or proclamations be made to the assembled congregation on three several Sundays, declaring the names and intention of the parties so purposing. Notice is also required to be given seven days at least before the first publication of such bans, evidently that an opportunity may be afforded of making due inquiry as to the contracting persons. When the persons to be married reside in different parishes, it is required, with the same object in view of inquiry and publicity, that the bans shall be published in each. Nothing but a licence from the Bishop's Court can dispense with these requirements. Nor is this strictness confined to modern times only. There has ever been the same disposition in the Church to discourage and forbid clandestine marriages. Take, for example, a canon found in the provincial constitutions of Raynold in 1322: "In contracting a marriage, the priest shall, on three successive Lord's days or festival days, inquire of the people, by three public bans, under penalty of an excommunication, concerning the freedom of the parties from all lawful impediments, and if any priest neglect to observe this edict, let him be suspended for three years." With this may be compared the 62nd canon of our own Church, which declares a penalty of three years' suspension against any minister who shall marry persons without either bans published, or a licence granted; and which

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also specifies a definite time of day for the celebration of marriages, namely, "between the hours of eight and twelve in the forenoon."

The necessary preliminaries, then, being effected, the persons to be married are to come, at the time appointed, "into the *body of the Church*"—not as yet, observe, to the altar, which will be approached in due time, when the contract is completed, but into "the body of the Church," where the contract is to be made. The ancient rubric stood thus: "In the first place let the man and woman stand *at the door* of the Church, before God, the priest, and the people, the man on the right hand, and the woman on the left." This custom, it may be observed, is retained in the Greek Church to the present day. With us it is preferred that the parties should advance somewhat farther into the Church, for convenience sake, if for no other reason. Still they ought clearly to remain there, as directed, until the fresh direction comes for them to move towards the altar. To celebrate the whole service at the altar, as is not unfrequently done (though from what motive, except the unworthy one of avoiding trouble, it is difficult to discover), has the effect of depriving the service of a great part of its significancy, and of reducing to a dead unattractive sameness that which, when celebrated according to the rule of the Church, presents, like all her other services, a pleasing and beautiful variety.

The parties are to stand, then, towards the entrance, or in the body of the Church, with their friends and neighbours, and the priest proceeds to address the assembled company, declaring the purpose for which they are gathered together, and demanding also of the bystanders whether any of them can show just cause why the marriage should not take place. Between this declaration and demand, which are common to the old rituals, is inserted, in our office, a sermon or homily, setting forth the uses and intents of marriage, and the causes for which it was ordained. This homily, beginning with the words,—"*which is an honourable estate,*" and ending at the word "*adversity,*" does not occur in the more ancient service-books. It was inserted, apparently, in our own, to prevent, at starting, any demonstration of levity or irreverence on the part of the bridal company. With regard to the "*just causes*" alluded to in this address, they may be briefly stated in the words of Wheatley: 1. A preceding marriage, or contract of marriage, or any controversy or suit depending upon the same. 2. Consanguinity (certain degrees of relationship by blood) or affinity; and 3. Want of the consent of parents or guardians; supposing the parties to be "*under the age of twenty-and-one years,*" as specified in the 62nd canon. In case of any such impediments being stated, and those who make the statement being willing to give sureties to prove their point, the marriage is to be put off. Otherwise, the like demand is made for the last time, and under a most solemn appeal to the persons themselves who are to be married. If no answer be returned, and so there exist no impediment, as far as human eye can discern, to the due performance of the rite, the service is suffered to proceed, and we come at once to the CONTRACT or ESPOUSALS between the two parties.

Duly to effect this, it is clear that the consent of both must be formally demanded. This, in the ancient York manual, ran as follows:

"*N.*, wylt thou haue this woman to thy wyfe; and

loue her and kepe her, in syknes and in helthe, and in all other degrese be to her as a husbände sholde be to his wyfe; and all other forsake for her; and holde thee only to her to thy lyue's ende?"

*Respondet vir hoc modo:* "I wyll."

"N., wilt thou haue this man to thy husbände, and to be buxum to him, scrue him and kepe him in syknes and in helthe; and in all other degrese be unto hym as a wyfe should be to hir husbände, and all other to forsake for him; and holde thee only to hym to thy lyue's ende?"

*Respondet mulier hoc modo:* "I wyll."

Here, as in the form which our Church still retains, the duties and conditions of the estate of matrimony are enumerated, in order that there may be no mistake as to the nature and meaning of the contract then entered upon. Those duties and conditions are set before each respectively, the man and the woman, that each, of their own free will, may assent to, and undertake them. Surely so solemn an undertaking, made in the presence of God, and before holy Church, ought duly to be weighed and considered beforehand. A tie that is indissoluble, with all those responsibilities attending it, should not be hastily contracted.

"Who gives me this wyfe?" then asked the priest in the words of the ancient ritual. And the woman being presented to him by her father or friends—as in our own form—in other words, being given unto God first, through the hands of his minister, was then bidden to plight her troth to the man, and the man to her, in the same manner, and with the same words almost we now use.

The offering of the ring to the priest, and its return to be placed on the fourth finger of the woman's left hand, followed next, with the words which we still retain. The ring was called, in King Edward's first book, a "token of sponage," as were also the gold and silver coins presented with it, in allusion to the old custom of purchasing the wife from her parents, with a stipulated amount of money or service. The ring, in this sense, would be given as a pledge of the dowry to which, by the marriage, the woman becomes entitled, and with which, by the acceptance of that ring, she declares herself satisfied. In fact, the words used,—the word *WED*, for instance, meaning literally *COVENANT*,—would convey to Saxon ears the above-mentioned signification. But why give this pledge in the form of a ring rather than anything else? No doubt because of the usages to which rings were anciently applied, viz. to seal documents, to secure things of value, and the like. The gift would thus form a token of honour and sign of trustworthiness in addition to its being the pledge of a covenant. The reason for placing it on one particular finger, and on no other, is thus given in some of the old books: that, according to physicians, a vein works from the fourth finger to the heart, and the practice, therefore, signified that the love and covenant should be alike hearty and true.

"That no man," says Bishop Sparrow, "quarrel at the harmless phrase, 'with my body I thee worship,' let him take notice, that to worship here signifies to make worshipful or honourable, as you may see plain,—ii. 30\*. For where our last translation reads it, 'Him that honours me, I will

\* So the phrase is translated by Bucer, *cum meo corpore te honoro*, quoted by Wheatley, *in loco*.

honour,' in the old translation, which our Common Prayer Book uses, it is 'Him that worships Me, I will worship,' that is, I will make worshipful, for that way only can God be said to worship man."

The covenant thus made, a prayer follows (as would seem meet), upon its completion, a prayer in anticipation of the more special prayers were long to be offered up at the altar. Next comes the emblematic joining of hands by the priest, followed by his public declaration of the marriage. "For as much as M. and N. have consented together in holy wedlock, &c., I pronounce that they be man and wife together in the name of the Father, and of the Son, and of the Holy Ghost." And then the solemn blessing upon the married persons, as they kneel with their heads bowed in the body of the Church.

But now a change takes place in the service. The marriage covenant being completed, there ensues, it will be perceived, a general movement on the part of all the parties concerned in it. The priest turns, and commencing, with his clerks, the 126th Psalm, proceeds towards the Lord's table.

¶ *Then the Minister, or Clerks, going to the Lord's table shall say or sing this Psalm following.*

Precisely the same ceremonial was observed in more ancient times, when the contract was made at the Church door. The priest was directed, on its termination, to "proceed up the Church to the step of the altar, saying, with his ministers, this Psalm following." The reason of his going to the altar was, that he might celebrate the Holy Communion, which, in ancient times, was ever considered, as it is still in some branches of the Church, a regular and essential part of the marriage ceremony. Tertullian, writing in the early part of the third century, speaks of marriage as "celebrated by the Church, confirmed by the Eucharist, reported by angels, and ratified by the Father." And on the practice falling into disuse amidst the corruptions and violence of succeeding times, Charlemagne (the Emperor) revived it, in the eighth century, by a decree "that marriage should be celebrated in no other way than with the sacerdotal blessing and prayers, to be succeeded by the reception of the Eucharist or Lord's supper." The same was enacted in all the Common Prayer Books of our own Church down to the last revision in the time of Charles II. At that era, and during the Savoy Conference, when the practice came under revision, although its propriety was earnestly and effectually maintained by the representatives of the Church, on the ground that "marriage being so solemn a covenant of God, they that undertake it in the fear of God would not stick to seal it by receiving the Holy Communion, and accordingly prepare themselves for it;" still, to satisfy objections, the *obligation* was omitted, and a *recommendation* substituted in its place. "It is *convenient*," says the Rubric, at the end of the service, "that the new married persons should receive the Holy Communion at the time of their marriage, or at the first opportunity after their marriage." "Persons are not now expressly required to communicate at their marriage, but only reminded of the expediency of the practice." One would think that they ought not, on that account, to be the less ready to receive it. However, this was the reason why, in old times, the priest went to the altar. After an act of prayer, very much the same as that which we still retain,

he commenced the holy office, and administered the sacrament to the newly married persons. And he still ought to proceed to the altar with the same design, having persuaded the persons beforehand (if possible) to partake of the Sacrament; but if not, at least prepared and ready to do his duty according to the recommendation of the Church of which he is a minister. Prayer at the altar, and a blessing from the altar, is something; but the partaking of Christ's body and blood is infinitely more: nor will any who are duly prepared for the holy rite of marriage itself, be unprepared for this its high and solemn completion.

Where the holy communion is celebrated, the sermon will come in its usual place, being delivered either from the pulpit or from the altar steps. And it is expected, of course, to bear upon the duties of man and wife. When, from whatever cause, it may happen otherwise, a concluding exhortation is provided, to bring a general outline of those duties before the married persons. In that exhortation occasion is taken to state once more the great and mysterious doctrine which marriage illustrates and by which marriage is sanctified and ennobled, that, namely, of its marriage and union with Christ's Church. Most anxious is the Church that we should have a right faith in this great mystery. And with good reason, inasmuch as St. Paul, in the passage quoted from his Epistle to the Ephesians, describes it to be "the very foundation-principle of the duties which husbands and wives owe one to another, according to Christ's religion; the root of that cherishing love on the husband's side, and of that loving reverence on the part of the woman, which the gospel enjoins on a Christian husband and wife." Christ's loving the Church, dying for it, bearing with it, sparing it, praying for it, should be, as it were, a constant picture ever before the eyes of married persons, and engaging them to act in like manner towards each other. "Thus admit," says a recent preacher, "the sanctity of marriage, and let the belief enter into and influence your daily life, and you will be most likely to realize the full blessings of that holy state. Reject or despise it, and you open the door for all the dissensions, the disquietude, the crime, which in so many lamentable instances are attached to it. Christ ought to be bidden to the marriage in the first instance by faith, and He ought to be kept there by obedience, by a conformity to His example, by a meek submission on the part of the wife, such as the Church owes to Christ, and by a love on the husband's part, imitating that boundless and most tender love of the Saviour for the body of His redeemed. Such persons learn in married life to rise, as it were, through their devoted love and union one with another, to a still more devoted and entire love to God, and union with Him. For God has not encompassed us with the bonds of relationship, affection, and marriage, to chain us to earth; but in order that our homes should be schools in which, by the continual practice of kindness and affection, we should become so rooted and grounded in love, that we may be enabled to know the love of Christ, which passeth knowledge; and so learn to love Him who first loved us\*."

J. W.

\* Sermons on the Church's Services, preached at Morpeth.

*To the Editor of the Parish Choir.*

SIR,—The letter of your correspondent, a "Yorkshire Subscriber," on the difficulties he has to encounter in the management of the choir, is suggestive of the gravest reflections; it is the monster evil that has everywhere to be grappled with, that so soon as the adult members of the choir become efficient in a musical point of view, and, as a necessary consequence, more or less intelligent on general subjects, they are to be found, with but few exceptions, attending the meetings of Wesleyans and Independents. The cause of the evil, I fear, lies too deep to be eradicated by the individual endeavour of the choir-master, or by any code of rules, however wisely framed. It is to be attributed, I think, in a great measure to the laxity of our parochial system, and the want of that sympathy which should exist between the zealous part of the laity and the clergy. I will proceed to a full explanation of my meaning, though I may here stop to premise that my remarks apply more particularly to country parishes.

Now take the case of a young man, the son perhaps of the village blacksmith, or reed-layer, one or two removes above the labourer in position and intelligence; he is a teacher in the church school or a chorister, or very likely both; is he not, to some extent doing deacon's duty? And yet, as in a dozen cases that I could name, he scarcely gets any thanks from the clergy. But if he does, mere personal courtesy, should he be a thinking man, is not what he cares for, unless accompanied with the express understanding that he is doing church work *with* them and not *for* them. You will not suppose for a moment that I wish to cast an injurious reflection on the clergy; far from it, I only condemn the exclusive system which has thus led to the practical separation of zealous laymen from the church, and, depend upon it, when the working layman bears the same relation to the clergyman that the lay-brother does to the priest in a Roman Catholic monastery, then "the church's work will be done in the church's way."

Hoping, therefore, that I carry your best feelings along with me, let us consider what the allurments of dissent really are. We may, I think, safely pronounce them to have little or no connexion with doctrinal points, at least I never met with young men leaving the church for that reason, except indeed to join the Roman Communion, though even here the bait was rather disciplinarian than doctrinal. No, it was a feeling of brotherhood; the spirit of the ancient church found out of her pale, that will retain its charms wherever it may be; the guild system that may once again prove to be the church's very vitality in these lands, if she only wakes up from her Act of Parliament lethargy. In every chapel anniversary, with its prayers, psalm-singing, and tea-meetings, we see the old church dedication feast, and in their week-day services, the substitute for matins and even-song; and all those who will work, have work found them to do, and, moreover, are taught to feel they have special grace to fulfil what they undertake; whilst in the church, as laymen, we are, it is true, faithfully and diligently reminded to "do all to the Lord Jesus," as being *in* his church, but at the same time there is in practice an implication that we can do nothing *for* his church.

I fear, however, I may be accused of giving an

unasked opinion on this subject, yet I think it is intimately connected with the subject of your correspondent's letter. I will, therefore, with your permission, make my letter so far practical, by giving my own experience in choral matters.

1. Nothing can be done unless the clergyman takes an active part; mere countenance is not worth a straw.

2. Ladies cannot be expected to manage a choir of men and boys with success, for many reasons that soon suggest themselves.

3. Every meeting of the choir for the practice of sacred music, should commence with prayer.

4. Social meetings should take place occasionally, when secular pieces may be taught and performed, and some festivity allowed; of course the clergy should be present, and great benefit results from the higher class of laity attending the meetings. Dr. Hook used to hold meetings of this nature in Leeds, at which clergy and laity (to use a happy expression), fraternized with the best results to the church's welfare,—such meetings, however, were on a large scale.

5. Two or three of the choir should be depended on for influencing the others; these must of course be carefully chosen, well educated, and treated with greater deference than the rest. It is a painful thought, but one whose truth is borne out in practice, that, as a general rule in church matters, a little learning is a *very* dangerous thing; in this anomalous period of our church, to be really staunch churchmen, demands a large amount of historical knowledge, and no less abatement of self-esteem, otherwise we are sure to fall into the meshes of schism.

6. Expulsion for irregular attendance, for nothing will cure it; it is an evident proof that zeal is wanting, and a "pressed" man is never worth much.

In conclusion, I will add, that I cannot think any system of tests will answer for the prevention of attendance at schismatic meetings; it is only by careful training, warning, and explanation, that the evil can be abated. The more the dignity of his office is felt by the chorister, and the more he is made to feel that he is working out a part of the church's system, the less likely will he be to leave her communion, or to hold fellowship in spiritual matters with the church's foes.

I remain your obedient servant,  
Essex, Dec. 14, 1850. A CHORISTER.

[Another correspondent on the same subject writes as follows:—]

To a "Yorkshire Subscriber's" question concerning the requiring of signature to a code of rules, I should say decidedly No. I have often thought of attempting it myself, but never found it safe, or likely to work nearly so well as the *lex non scripta*, which they understand by seeing one act upon it oneself in dealing with them. Once publish strict rules, and you must take notice of *every* departure from them; whereas some things must often, as in domestic affairs, not be *seen*. But it is well that they should learn, by *experience*, that you are not a person to be played tricks with.

Unless there is some pecuniary advantage connected with it to bind them, there will always be the difficulty your correspondent complains of in enforcing regularity of attendance; and there is only

one way of securing it—that is, by constantly infusing and circulating through the choir a strong *esprit de corps*, based on as thorough an appreciation as you can get into them (without running into the evil of self-sufficiency) of the dignity and responsibility of their office, "and what manner of persons then ought they to be;" and to brand with as much disgracefulness as possible any expulsion from the choir. I resort to the latter at once, if irregularity is persisted in without any excuse, and after due warning.

*To the Editor of the Parish Choir.*

SIR,—In your last Number I noticed an inquiry as to a good plan for arranging and keeping in order a Parish Choir. Having had some experience in this matter, both as a layman and as a clergyman, I may perhaps be excused for giving a few hints on the subject. I do not know how I can do this better than by stating what I have been able to effect amongst my own people.

About two years since I became assistant curate of an agricultural parish—population about 600. The choir consisted of two or three horrible treble voices, strained and cracked *from singing the tenor part*—a few bass voices, and one or two harsh male voices singing the air, accompanied by a bass viol and a cracked clarionet. The tunes were of the *worst* kind; the *tout ensemble* was most discordant, and even ludicrous. This choir was placed in a small gallery at the west end of the Church, and duly looked at and listened to by the congregation. Thus it was not much more than a year ago. Now we have a good Parish Choir ranged close to the priest; good plain psalmody; (our text-book for this is Haevergal's Collection)—many anthems from the *Parish Choir*—all the canticles and doxologies chanted; (here also we follow the Parish Choir) the psalms and responses given out well in monotone, and *all* congregational;—and I speak advisedly when I say that for smoothness, spirit, devotion, and plainness, the chanting is not surpassed by any choir which I have ever heard, and I have heard a good many. All this has been done to the great satisfaction of the rector, churchwardens, and parish generally—the only offended ones are the cracked clarionet and his wife, who *would not* be persuaded, and have left the Church. I will now state how this has been done, and may be done elsewhere. First of all, before speaking of the choir, I *taught the children*,—it was a most unmusical place, and though I came regularly two hours a-week to the school for the purpose, it was many weeks before I could get any thing like musical sounds from the children, but I went on, taught them their notes, some plain tunes and chants. When they were proficient in these, I attacked the choir,—first I got them to sing some of our tunes, then I put the singing children near me (where the choir now is) and chanted the canticles; but this would not do,—the choir and children could not bear each other, and did not sing together. At last I induced the best disposed of the choir to come down into the body of the Church,—thus the old choir was broken up, and after that all was easy. The ranks were filled up by a few of the more respectable young men of the parish, by whose assistance the choir was soon got into good order. It consists now of four or five bass voices, one or two tenors, and about sixteen children, some of whom sing remarkably well, accompanied (only in the psalms and

Anthems) by a violin and bassoon. We practise regularly every Tuesday evening all that is to be sung on the following Sunday, and on those occasions I give them hints as to the responses and general matters bearing on the service. The choir is not paid (I believe they all consider it a privilege to belong to it), and all the adult members have signed the following rules which I framed for them some months ago:—

1. The members of the choir will always endeavour to bear in mind that their musical abilities are a talent given them by God, to be used to His glory, and especially in the public services of the Church, "to set forth His most worthy praise."

2. They will endeavour to be in their places in Church at least five minutes before the service commences, that all things may be prepared beforehand, and that they may not have to disturb their own prayers, or those of any of the congregation, but that all things may be done decently and in order."

3. They will meet regularly once a-week for practice, and on those occasions will endeavour to maintain a serious and sober behaviour suited to the purpose for which they are assembled, and the sacred words which they sing.

I fear my remarks have already exceeded all due bounds, but I cannot refrain from adding, that being now about to leave this parish, I feel confident that all will go on satisfactorily. I carry with me the good wishes of the parishioners, who have testified their affectionate feelings by a handsome present which they have just made me, towards which the choir and the dear young children have been forward in subscribing; and I feel that, independently of my purely spiritual labours, I have had the privilege of beautifying the service of God's house,—of attaching many most warmly to the Church, and of making all feel that our liturgy is not cold and lifeless, but full of life, and spirit, and devotion. May God's blessing rest upon the work. I trust these remarks may be of some use and encouragement to others.

I remain,

Yours faithfully,

Nov. 7, 1850.

M. G.

*To the Editor of the Parish Choir.*

SIR,—I take the opportunity of the publication in your pages of the beautiful little Anthem, "Lord, for Thy tender mercies' sake," to offer a few remarks upon the *veraxa questio* of its authenticity, as attributed to Farrant. It seems very doubtful whether he was its real author, none of its cadences bearing any resemblance to the extant writings of Richard Farrant. Dr. Rimbault is of opinion that it is unquestionably the production of a later age.

In looking over some old Manuscript Part Books in Ely Cathedral Library, last summer, I found this Anthem under John Hilton's name. In most of our old Manuscript Cathedral works it occurs without any name at all. I believe that it first publicly appeared under Farrant's name in "Page's Harmonica Sacra," published A.D. 1750.

Besides the Anthem bearing a remarkable resemblance to Hilton's other known compositions, there is strong external evidence of his being its real author.

Dr. Blow, when transcribing, in the year 1686, a large collection of the compositions of his prede-

cessors and contemporaries, unhesitatingly attributed it to John Hilton. It was also considered to be his composition by Dr. Tudway and by James Hawkins, organist of Ely Cathedral from 1682 till 1729.

It is well known that Dr. Child, in retirement at his country farm during the great rebellion, composed his beautiful Anthems,—“If the Lord himself,” “O Lord, Grant the King,” and “O Pray for the peace of Jerusalem,” in confident expectation of the speedy restoration of the Church and Monarchy. My opinion is, that the present Anthem was a contribution from the same unhappy period. The words, at least, seem to indicate this. Its author, unlike Dr. Child, not living to claim it, it was, in the hurry, and great demand for Manuscript Music in our Cathedrals at the Restoration, copied out anonymously, and afterwards ignorantly attributed to Farrant.

Besides this, Hilton composed several Services and Anthems, some of them of great excellence. His full Service in D minor has been printed by Dr. Rimbault, in Vol. i. of his Collection of Cathedral Music, from an ancient Manuscript in Westminster Abbey, where the Service is still in constant use.

Little of Hilton's biography is known. He is supposed to have been born A.D. 1575. He was a contributor to the celebrated Collection of Madrigals, "The Triumphs of Oriana," printed in 1601. In 1626 he was admitted to the degree of Musical Doctor, at Cambridge, and in 1628 elected organist and parish clerk of St. Margaret, Westminster. He is supposed to have died c. 1657. He was buried in the cloisters of Westminster, where a monument to his memory existed as late as 1737, when an account of the monuments and inscriptions in the Abbey cloisters was drawn up by order of the Dean and Chapter. His tombstone has long since disappeared. There is a tradition that an anthem was sung over his corpse in the Abbey before his body was brought out for interment, but the fact does not seem very probable, as not only the Church Service but the Liturgy itself was entirely suppressed by the rebels then in power.

With many apologies for this long note, for which perhaps, you may find a corner in your forthcoming Number, if not occupied by more important matter,

I remain, Mr. Editor, yours faithfully,

JOHN HANSON SPERLING.

Kensington Palace Gardens, Dec. 3, 1850.

AMATEUR CHOIRS.

*To the Editor of the Parish Choir.*

SIR,—Your correspondent "M." of last month is the hero of his own tale, and makes out a plausible case for himself. It may be as well, however, to ask a few questions previous to taking the view he would fain give of it.

For instance, and imprimis.—1. *Who* "sent round the circulars inviting the clergy and laity to meet to form a society" for promoting Church music? The clergy would have enough to do to attend to every call which every knot of a few individuals "in their neighbourhoods choose to send round," about any new device that came into their heads.

2. I should very much like to ask "M." after what *fashion* the "unanimous remonstrances" of "Choir No. 1" were addressed to the clergyman who was so wanting in discernment as not to jump at their offer of themselves? I happen to have had some experience myself of the *manner* in which choirs are apt to "remonstrate" against anything that does not suit their humour, or gratify their self-conceit; and I can, therefore, imagine the tone which would be called forth among "M.'s" brother amateurs by a proceeding at which "they all felt so insulted." And what was this proceeding? A clergyman, doubtless from not feeling sufficient confidence in his own judgment and musical knowledge, applies to certain persons whom he has reason to believe better qualified, to advise him as to the acceptance of a certain article which has been offered to him in so important a line. Would "M." and his friends conclude a bargain for a house without commissioning a house-agent to examine and report upon its condition for them? or did they actually expect that the "neighbouring clergyman" was to take them on their own warranty, and at their own valuation? If, as from "M.'s" own account must be supposed, he had no knowledge of music himself, and his wife had, to whom could he better apply to aid him with an opinion?

But "M.'s" clergyman does more than this; he calls in an organist, whom "M." to heighten the effect, calls a "rival" one, and adds the epithet "surreptitious." Pray, what do these two terms exactly mean? Perhaps if we could know all, this mighty "insult" would resolve itself into some such fact as this, that the clergyman, considerably wishing that the postulants should not be placed under any disadvantage of nervousness or excitement, did not tell them beforehand that the person he had selected to advise him would be within hearing. No wonder, if they demurred disrespectfully because he chose to take the opinion of his own wife and of another musician previous to "allowing them the use of his chancel" (which, by the bye, they seem to have regarded as a sort of stage, without which their newly-acquired abilities could not be adequately displayed), no wonder, I say, that they "were not listened to."

Your obedient servant,  
AUDI ALTERAM PARTEM.

N.B.—It is to be hoped that previous to making their offer *collectively* to the "neighbouring clergymen," the members of this association had each *individually* offered their services to their own parish or district churches and rightful pastors, to whom in the first place they were due.

### BRISTOL.

*Celebration of the Feast of St. Andrew the Apostle.  
November 30.*

THE Church of St. Andrew, Montpelier, Bristol, is one of those recently erected parish churches under the Act known as "Sir Robert Peel's," and was consecrated about the year 1845. Since this time there have been numerous additions and improvements made, both with regard to the due and proper celebration of divine worship, and to the comfort of the

worshippers. At the time of consecration, and for some years afterwards, the choral department was entirely restricted to the chanting of the *Venite* and *Jubilate* in the morning, and the *Magnificat* and *Nunc Dimittis* in the evening, together with the singing of two metrical psalms\*. Through the praise-worthy, indefatigable exertions of the Rev. the incumbent, there was erected, about two years since, a very handsome organ. This and the formation of a choir who give their services gratuitously, have to some extent been successful in rendering the service at this church more in accordance with the original intention of her liturgy. The solemn sound of the noble *Te Deum* is now heard on every Sunday to the arrangement of one or other of our church's early composers; while the congregation instead of allowing the psalms and responses to be *said for them*, are induced to join the choir in simple and harmonious intonation. On Sunday evenings and on great festivals the service partakes of a higher character, and the full cathedral harmonies (occasionally Tallis's) are used.

The second full choral celebration of the Feast of Dedication took place on Saturday, November 30th, being the Feast of St. Andrew the Apostle, and on this day the Holy Eucharist was for the first time *chorally* celebrated. The following is the order of service for that day:—

#### MORNING SERVICE.

*Responses*—Bristol Cathedral (Daily practice.)

*Venite and Psalms*—Gregorian, tones 1st, 4th, 5th, and 6th.

*Benedicite omnia Opera*—Gregorian, tone 7th.

*Benedictus*—tone 7th with 2nd ending.

*Introit to Communion Service*—Two verses of Psalm C, to an ancient melody.

*Kyrie eleison*—5th tone.

*Sanctus*—Clarke in E.

*Gloria in Excelsis*—as used at St. Mark's College, Chelsea.

#### EVENING SERVICE.

*Responses*—Bristol Cathedral.

*Psalms*—Gregorian, tones 4th, 5th, and Grand Chant.

*Magnificat and Nunc Dimittis*—Ebdon.

*Anthem* "Blessed be Thou!"—Kent (1 Chron. xxix. 10).

*Gloria*—Russell in A.

*Introit Anthem*—Psalm cxxi. before First Lesson.

*Voluntary*—(During collection of alms).

It was intended to commence the evening service with an introit, but the practice at S. Andrew's being to admit no singing before the general confession, the anthem intended as an introit was sung immediately after the Psalms and before the First Lesson, in place of a voluntary which is here played in some of the Bristol churches.

In connexion with this pleasing festival, we must not omit to mention the kind hospitality of the respected minister of the parish, who at the close of the service invited the choir to his house, where an entertainment was provided for them. Such a fraternization—to use a good, expressive word—'twixt priest and choir, did it exist more generally, would do much towards removing a variety of obstacles in the way of Church music.

\* By a paid choir consisting of four individuals.





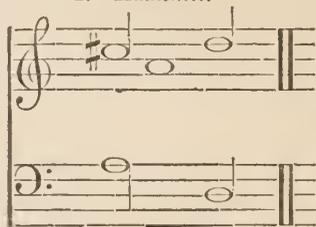
The foregoing examples exhibit the final chords employed in Church Music. By referring to Lecture VII., it will be seen that many cadences consist of two common chords only (see ex. 1 to 7 inclusive). In examples 1, 2, 3, 4 (page 142), and also in the cadences for the twelve ecclesiastical tones which follow them, there are three common chords. In the examples following these, numbered 1, 2, 3, 4, 5, there is one discord, and in the remaining examples there are two. The cadences given in Lecture VII., p. 144, and continued in this, are called *protracted*, inasmuch as the final chord (always a common chord) is put off for a somewhat longer time, and the discords are continued longer, or are more in number, than in simpler cadences. We observe, also, that cadences are either simple or complex. Simple, when there is no discord, and compound, when one or more discords are employed in their formation; and the compound cadences are more or less protracted, according as the number of discords introduced in them is greater or lesser.

The word *cadence* is French, and is derived from the Latin word *cadere*, to terminate, as words do. In Italian, it is written *cadenza*; in German, *tonschluss*, or *schlussfall*. In the ancient Manuals, and other books relating to Church Music, we find the word *depositio* signifying the cadence or closing of a melody (chant, hymn-tune, or any other kind of ritual music). This word was used long before the invention of musical rhythm and harmony.\* But, after the latter invention, it had relation to the closing chords of a composition. The cadences were distinguished as *authentic* and *plagal*; authentic, as belonging to authentic (or primary) gamuts (*toni*); plagal, as belonging to plagal (or secondary, *i.e.* derived) gamuts. The final chords are either major or minor in both authentic and plagal cadences, according as the mode is major or minor. Thus, all those of the 5th, 7th, and 11th modes (*toni*) have their final chords major, those of the 1st, 3rd, and 9th, are

minor. These all being authentic. In the plagal modes, the final chord is constructed on *one of the dominants of the mode*. (For the explanation of these terms, see Vol. I., p. 170, col. 2, of this work, or Mr. Spencer's Concise Explanation of the Church Modes.)

Now the dominant of the 1st tone is the fifth note, and that of (its plagal or derived gamut) the 2nd tone is the third note from the final. (See the places referred to.) Hence we have the following simple cadences for these modes.

1. *Authentic.*



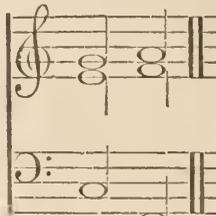
Final.

2. *Plagal.*



Auth. dom.

3.



Plag. dom.

The last of these cadences is the one commonly used in the chant called "Tallis's," although not written by Tallis; the "harmony" being that of some modern composer, since the loss of distinction of the modes.

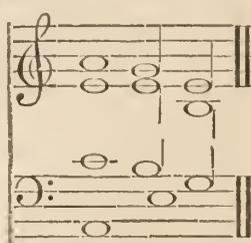
Similarly, we obtain the following cadences for the 3rd and 4th tones.

1. *Authentic.*



Final.

2.



Final.

3. *Plagal.*



Auth. dom.

4.



Plag. dom.

\* "Omnis tonorum *depositio* secundum musicalem melodiam toni (gamut) facienda." Every ending of a mode is to be made according to the musical melody of the mode, (*i.e.* constructed in that mode or gamut.) Instituta patrum, supposed to be of the sixth century.

This pair of modes furnish us with four cadences, since the chord on the final may be either major or minor.

In the 5th tone, the dominant is the fifth note, and in the 6th tone it is the third note, from the final. But in this case, there is no cadence in which the final chord is constructed on the plagal dominant. The cadences for this pair of modes being formed thus:

1. *Authentic.*

Final.

2. *Plagal.*

Auth. dom.

In the 7th tone, the dominant is the fifth, and in the 8th tone it is the fourth note, from the final of the modes. Hence, the cadences are as follow:

1. *Authentic.*

Final.

2. *Plagal.*

Auth. dom.

3.

Plag. dom.

These are the cadences for the eight ecclesiastical tones, as derived from the (modes, or) tones themselves. Those cadences for the twelve tones, given in Lecture VII., p. 142, are of more modern date, they are all authentic, since the final chord is constructed on the final of the mode. They are used chiefly in the endings of the introits, gradual, offertorii, &c., when these are sung in the manner called "falso bordonno," a specimen of which is given in Lecture I, p. 3, of this volume; the cadence to which may be made in the following manner.

The last word being repeated.

Modern writers on harmony call such cadences as are given in Lecture VII., p. 141, examples 1, 3, and 5, authentic, and such as are shown in examples 2, 4, 6, and 7, they call plagal; but this is without any reference to the ancient authentic and plagal modes or gamuts.

The following cadences were used by the motet writers of the 15th and 16th centuries:—

1.

2.

3.

4.

The authentic cadence is also formed thus:

Final.

5.

6. BRUMEL.

7.

No. 6 is remarkable as having the chord of the 9th, 7th, and 4th; and No. 7 was the cadente mostly employed by the masters of this age.

**Notices to Correspondents.**

"A COUNTRY SCHOOLMASTER" quotes Mr. Jebb, in defence of the division objected to by "A NATIVE" in the mediation of the verse, "O come let us sing unto the Lord;" but we think he can hardly quote him, or any body else, in support of the division there assigned to the cadence, or concluding portion of the verse. The effect of such a division of the words must decidedly be to give a skipping, jerking, or jiggish character to the tune, such as Mr. Jebb himself would be among the first to condemn. "A NATIVE," if we understand him rightly, means to advocate in opposition to this, "that easy flow," to use Mr. Jebb's own words, "which is so essential to the graceful" effect of chanting.

ANGLICUS is thanked for his communication, which shall be used in the manner pointed out by him.

Errata in Loosemore's "Gloria in Excelsis," printed in our last Number. The following corrections are required: in the clause "Goodwill to men," read *towards* for *to*; this will not entail any alteration of note, as the word "towards" is pronounced as of one syllable. In the phrase "O Lord, the only begotten Son, Jesu Christ," the last word but one should be without the "s;" and in "receive our prayers" the last word should be "prayer."

We thank our kind correspondent who called our attention to these errors. They had not escaped *observation*, but (in the first impression), the proper *correction*. The other error he notices shall be corrected in reprinting.

E. B. C. should authenticate his contribution.

The Rev. W. W. H.—Mr. Browne—received with thanks.

Tenor will procure the Anthem mentioned at Novello's, Dean Street, Soho, at a small price.

INDEX of the Hymns given in the present, and of the tunes appropriated to each. Those marked thus \* will be printed in one Number for February.

Hymn 33	should be sung to Tune "Bristol,"	No. 11.
" 34	" "	St. Matthew, No. 49.
" 35	" "	C. M., No. 24.
" 36	" "	Melcombe, No. 50.
" 37	" "	"Vexilla Regis," No. 1.
" 38	" "	Dundee, No. 55*.
" 39	" "	St. Mary's, No. 5.
" 40	" "	Windsor, No. 51.
" 41	" "	"Audi benigne conditor," No. 48.
" 42	" "	St. Bride's, No. 3.
" 43	" "	Newmarket, 52*.
" 44	" "	Barford, 13.
" 45	" "	Hexham, 54*.
" 46	" "	Manchester New, No. 56*.
" 47	" "	Old 137th, No. 26.
" 48	" "	Sherborne, No. 57*.
" 49	" "	C. M., No. 7.
" 50	" "	German Hymn, No. 53*.
" 51	" "	Bishop, No. 61*.
" 52	" "	Luther's, No. 45.
" 53	" "	Windsor, No. 51.
" 54	" "	Old 137th, No. 26.
" 55	" "	Ferres, No. 35.
" 56	" "	Pange Lingua, No. 58*.
" 57	" "	Oriel, No. 42.
" 58	" "	Old 44th, No. 27.
" 59	" "	Angels, No. 36.
" 60	" "	Waltham, No. 59*.
" 61	" "	H. Matthews', No. 49.
" 62	" "	Magdalen, No. 40.
" 63	" "	Morgan, No. 60*.
" 64	" "	L. M., No. 6.

ON THE PRAYER BOOK—OCCASIONAL OFFICES (*continued.*)—No. VIII.

## THE ORDER FOR THE VISITATION OF THE SICK.

THIS office is one of peculiar significance. It illustrates more directly and forcibly, perhaps, than any other in the Prayer Book the truth for which we have been contending throughout these services, as a key to the right understanding of them, that the Church, which is the mother of us all, would fain place herself by our side as a guide and familiar friend in every circumstance of life. Here we find her entering, as it were, into our dwellings, to sympathize with us in our sick-rooms. The member of Christ cannot now resort to the common place of worship of the family; he can no longer thus outwardly manifest his participation in the communion of saints; he cannot draw near to his accustomed altar where the great sacrifice is celebrated, and the living stream flows forth for his own support and that of his brethren in the faith. What is to be done? It would be an unnatural thing for him to be left in a state of isolation, to be in a measure cut off from the society of the faithful; it would be cruel so much as to give him ground for the idea. Since, therefore, he cannot seek the Church, the Church seeks him. She would not have him deprived of the comforts of her fellowship, nor lose the blessings which she has in store, because of his infirmity. Private friends, it is true, may console and encourage; but they cannot minister those sacraments, ordinances, and assurances, which God has entrusted to the sole keeping of the appointed stewards of His household. For this reason, the apostle St. James enjoined that if any were sick among the Christian body, they should call for the elders of the Church. Here, in like manner, the Church seems to take it for granted that a similar call will be made, under similar circumstances, by her faithful children (and for such only is this office designed); that there will be no more hesitation in sending, on the part of the sick man, than there will be hesitation in going, on the part of the priest. That both, the one as minister, the other as recipient of those ordinances, in which it is their common aim and desire to walk blameless, will rejoice in the mutual interchange of good and charitable offices. Hence it is simply stated in the Rubric which stands at the head of this service, on the one side, that "notice shall be given," as a matter of course,—and on the other side, equally as a matter of course, that the minister of the parish shall go.

There is one point in which the various offices, as they stand in the more ancient service books, would seem to have the advantage of our own: and that is in the solemn preparatory acts by which each was appointed to be preceded. For instance, a stated prayer or act of devotion was appointed to be used by the priest, while robing himself for any public ministrations; washing of the hands, with prayer, before commencing the Communion office. Here, also, to the Order for Visiting the Sick, there was prefixed, in the ancient service books, a solemn act of preparation. "First let the priest put on a surplice with stole, and, as he goes, let him say, with his clerks, the seven penitential psalms, with the Gloria Patri, and the Antiphon, 'Remember not, Lord, our offences.'" The solemnity of the matter in hand was

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thus shown forth, the care which should be taken by the minister to perform it duly, as well as its common interest to all the members of Christ. For want of any such authoritative directory by our own Church, it would seem well that the priest should prepare himself, at least privately, by prayer and the recitation of psalms, both before setting out and while on his way to the sick man's house. For this visitation of the sick, it may be observed, is a solemn and Sacramental act of the Church—the official visitation of the priest in his strictly ministerial capacity; it is, as before intimated, a bringing of the Church into the sick man's house. So strongly has this impression prevailed in the minds of the laity themselves, that in pictures both of the last and present century, meant to illustrate this office, it is usual to find the ministering priest vested, in surplice and stole. At the same time, this official visitation, so to speak, must not at all be understood as precluding more private acts of visitation, where the minister appears rather in his private character of a friend and brother in Christ, than in his public character of a priest in the household of God.

But now, on the present occasion, coming on a distinct, stated, and public mission and service of the Church, he commences with the official benediction which Christ commanded the Apostles to pronounce when sent on their first public ministerial mission—"Peace be to this house, and to all that dwell in it." It is the proclamation of Christ himself by the mouth of His ordained ambassador. And now, no less than then, if the Son of Peace be there, his peace shall rest upon it; it will be a preliminary assurance, growing stronger as the service proceeds, of God's favour and goodwill towards the faithful man in his affliction.

¶ When he cometh into the sick man's presence, he shall say, kneeling down, Remember not, Lord, our iniquities, &c.

This sentence, or antiphon, is by the rule of our office, repeated in the sick man's presence, and not, as in the old offices, by the priest and clerks on the way. Its meaning is, however, the same; an acknowledgment and confession on the part of the Church, in accordance with the word of God, that sin is the underlying cause of all the sickness and sorrow which exist in the world—an acknowledgment of this and a deprecation of its consequences. It gives the key-note by which all the rest of the service will be regulated; all will go on the supposition that sin is the original cause of sickness: that the man here lying oppressed with sickness has sins to be forgiven him, and holiness to be acquired, to the acquisition of which this very sickness may be made instrumental.

The parts of the office which come next, viz., the Kyrie Eleison, or shorter Litany, the Lord's Prayer, and succeeding versicles, with their responds, are strictly in accordance with the ancient offices, and so are the collects which follow, with this only difference, that they are a compression into two, of what, in the original models, were many more. Each of these forms would seem admirably adapted to the occasion, and not one of them superfluous. The form, "Lord, have mercy," as an introductory act of humiliation; the Lord's Prayer, because, without its divine words, no office can be considered as complete; the versicles and responds, because it would seem needful, when turning more immediately to the sick man, that both himself and all around should join in

brief and earnest supplications on his behalf ; and the collects, because it would also seem requisite that the minister, when discharging a ministerial act of this kind, as in other acts and services of like nature, should intercede *alone*, as well as jointly with the rest. And observe the order in which the subjects of the prayers are brought forward, in strict accordance with the key-note struck at the commencement. The verses and responses have reference, not to the bodily sickness, but to the spiritual condition of the patient. The strength prayed for is not bodily but spiritual strength, "help from the holy place." The enemy prayed against is no bodily enemy, not even sickness or death, but Satan, "the wicked," or Evil One. There are peculiar temptations and trials incident to the time of sickness, when the enemy presents himself under the most subtle forms, taking advantage of the feebleness of the patient to instil wandering and unholy thoughts, or of his irritability or sensitiveness to create impatient or unloving thoughts. At one time he may lead him to form a false and flattering estimate of his spiritual state ; at another, to despair of his salvation. It is to these wiles and approaches of the enemy that the first uttered prayers in this service have reference, and, mainly, the collects which follow. They pray, the one for support beneath the affliction, the other for its sanctification to the patient. His bodily state is left in the hand of God, while for his spiritual welfare is offered the most earnest and fervent prayer.

The sick person being thus prepared by devotional exercises for the ministration of God's word, the minister is directed to proceed to that next. For the mission of the Church on such occasions is not barely *comfort* to the sick, as many are disposed to imagine. She has a far higher object, even to remind him of his duties and responsibilities with a view to his eternal salvation. True, she does not deny comfort where there is ground for it, but the existence of that ground must first be ascertained. Hence the allusion to the uses of sickness in the exhortation which follows. Sent by God's hand, as it assuredly is, it may have been sent either, first, for the good of the Church, to try the patience of the sick person for the example of others ; or, secondly, for the good of the sufferer himself, that his "faith may be found in the day of the Lord, laudable, glorious, and honourable," or that whatever of sin may be yet lingering about his heart may be corrected and removed by the salutary discipline of that chastening visitation. Let it be taken in this light—let it be made to answer these ends—let it be turned to your profit, and then we will speak to you words of comfort. But depend upon this, that it only becomes a blessing when duly improved. The form of exhortation here given is intended not solely to be used word for word, but also as a model whereby to frame any similar exhortation.

¶ Then shall the minister exhort the sick person after this form, *or the like*.

Where the form itself, in its exact words, may appear most conducive to edification, there it will be used. On other occasions it may be referred to and quoted from, in order to remind the sick man of the Church's doctrine concerning sickness. Or otherwise, should both these seem inexpedient, a totally different form of words may be used, at the discretion of the minister, only in substance and general tendency resembling the one here given.

¶ If the person visited be very sick, then the curate may end his exhortation in this place.

There may be cases where the prayers and exhortation already given, are as much as the sick person can bear. Then the minister may conclude here for the present, leaving the remainder to a more favourable opportunity ; or else the direction may mean that he is to omit further exhortation for the present, and proceed with the rehearsal of the articles of the faith. Where possible, however, the minister is to go on with the whole as set down for him, omitting no step in that course of preparation, which is to fit a man for the hour of death. From the general character of the first part of the exhortation, he is to advance to a more particular application of the word of God, bidding the sick man call to mind his position as a baptized Christian.—("I exhort you, in the name of God, to remember the profession which you made unto God in your baptism,") and what, by virtue of that position, he is bound both to believe and do. He is to show, if possible, that he has kept his faith entire and unshaken ; also, that he has striven successfully to live and act in all things in accordance with his profession. If he cannot show that, (and what man can, who contemplates himself sincerely and as in the sight of God?) then he is to repent and confess his sins, with a view to that sentence of absolution which Christ has authorized his ministers to bestow in his name.—"Whosoever sins ye remit, they are remitted unto them, and whosoever sins ye retain, they are retained."

First, then, in order to see whether he holds what a Christian man ought, the minister inquires into his *FAITH*, and sets before him the broad outlines of that faith as contained in the Apostles' Creed.—"Whosoever would be saved, before all things it is necessary that he hold the Catholic faith." The object of those who would meet Christ with hope, being to die in the true faith of Christ, without which faith "it is impossible to please him," it becomes a matter of the highest importance, while as yet the spirit remains united to the body, to examine ourselves whether we hold the faith, and hold it rightly, in order that we may correct such errors as involuntarily or otherwise we may have fallen into.

Having satisfied himself as to the faith of the sick man, and having also urged upon him, in a general way, the duty of repentance, the minister goes on to see that he be armed also with *CHARITY*, on the ground of that declaration of the apostle, "Though I have faith so that I could remove mountains, and have not charity, I am nothing." (1 Cor. xiii., 2.) Does he therefore, in addition to his repentance and faith, possess charity ? Does he love God with all his heart and soul, and does he manifest that love by letting it be reflected upon his neighbours ? If so, he must forgive and be reconciled to all who may have offended him, or whom he may have offended ; must strive earnestly, and do whatever the opportunity allows, to be at peace with all men, making restitution where it is required, or asking pardon where the case calls not for restitution. Should he have harboured secret ill-will or bad feeling towards any, he must call to mind, confess, and repent of it, that it may be wiped off his conscience ; for there should be no shadow of hatred or enmity upon his heart, when he rises to meet the judge at the last day.

J. W.

FAULTS IN CHANTING THE PSALMS.

*To the Editor of the Parish Choir.*

SIR,—Though the subject of chanting, as applied to the Psalter, has been frequently and very ably discussed in the pages of your useful publication, yet the ignorance which still prevails amongst many organists, as to the manner in which this portion of our church's service should be performed, must be my apology for troubling you with a few further remarks.

As I have never heard an objection raised against chanting by those who have been accustomed to hear it properly executed, I shall endeavour to expose the various faults, now, unhappily, so prevalent amongst organists (which, in my opinion, are the cause of all objections and prejudices against its use), in order that they, or the authorities of their churches, may be induced to rectify them.

The principal, indeed the only objection to chanting worthy of consideration, is that it is unedifying and undevotional; and truly such is the case, when we hear the confused gabbling which is caused by a choir and congregation chanting the Psalms simply from the Prayer-book, without any pointing whatever to guide them. But the prejudice which a very numerous body of churchmen have imbibed against chanting, and who in consequence are such violent opponents to its introduction into our churches, arises from their being accustomed to the use of a badly punctuated Psalter; for instance, take the first verse of the Venite and the second of the Gloria Patri as pointed in Dibb's Psalter:—

O come—let us sing—un—to the Lord; let us heartily rejoice—in the strength—of—our—sal—vation.

As it was in the beginning,—i—s—now: and ever—shall—be—world with—out—end. Amen.

and sing them to that simple and appropriate chant known as 'Tallis', and you will at once perceive that its beautiful simplicity and solemnity are almost entirely destroyed by the arrangement of the words to be sung at the mediation of the chant in the first verse and at the cadence in the second;—if the above verses be sung to a jubilant chant, an operative jumping and jerking, and an air of flippancy almost approaching to irreverence will at once be observed. The use of such Psalters, at the present day, cannot be too strongly reprobated, as there are now many published (some of which have been approved of by you), where the Psalms are so punctuated, that they can be chanted, as they ought to be, in an easy, flowing, and devotional manner: indeed, all organists who have a true knowledge and appreciation of genuine ecclesiastical music at once discard them.

The use of modern florid chants, especially that most absurd of recent inventions, the quadruple chant, is another great obstruction to a due appreciation of chanting; the inability of the great majority of the congregation, and the great difficulty which even those who are endowed with a musical knowledge, thereby find in accompanying the choir in the chanting of the Psalms, render this branch of our services not only unedifying, but undevotional, and thus the congregation, though invited daily "to sing unto the Lord, and worship Him," and to pray that they "may worthily magnify His holy name," are compelled to be mute spectators of the choir, instead

of assisting "with one mind and one mouth" in this delightful act of praise and thanksgiving.

Again, the hurried manner in which the Psalms are frequently chanted, is exceedingly objectionable, as it is impossible for either the choir or congregation to chant them with any degree of edification or devotional feeling; and I must confess that it is unreasonable to expect, where this is the case, and especially where the organist does not give time in long verses for the distinct utterance of all the words, that the congregation will quietly consent to the Psalms being continued to be chanted.

I wish it could be impressed upon organists, that the reciting note has no particular time attached to it, but should be held for such a length of time, as that not only every syllable of the words arranged to be sung on that note may be clearly enunciated, but the words themselves properly accented. Besides this, the choir must be taught to pay due regard (especially in long verses) to the various stops, else they cannot give proper expression to their chanting. I do not mean that pedantic observance which is paid to them by some readers, as that would greatly impair the beautiful flow of the chant.

Though there is no species of musical composition more simple than the English chant, yet there is no greater test of a true ecclesiastical musician than the manner in which he accompanies on the organ the chanting of the Psalms; for it not only requires all the resources of a musical genius, but a mind highly cultivated, and deeply imbued with religious feelings, to accompany it with such expressive music as will convey to the minds of the congregation the same feeling as the Psalms themselves which are chanted. Unfortunately few organists have either been educated, or have studied sufficiently, for the office of a church musician, and this is the reason why we hear the accompaniments to the chanting, so frequently played in a dull, heavy, and monotonous manner, without a varying expression to distinguish a jubilant from a penitential verse. This mere mechanical playing wearies a congregation, and however willing they may be to encourage chanting, they soon become indifferent about it, and anxious to reject it, both as unedifying and not conducive to devotion.

Having drawn attention to what I believe to be the causes of all objections to chanting, I trust that those who have the power and influence will use every exertion to remove them, wherever they, or any of them, may exist, so that all who can read may have an opportunity of singing the language of the inspired Psalmist, not only with their voices, but "with the understanding" also.

We know what a powerful handmaid music is to devotion, and may not many a straggler, who enters the church out of curiosity, be induced by the soul-stirring music of the singers of the sanctuary to remain to pray; as it is quaintly, though beautifully expressed by George Herbert,

"A verse may find him who a sermon flies,  
And turn delight into a sacrifice."

I am, Sir, faithfully yours,  
Leeds, December 13, 1850. ANGLICUS.

\* \* \* Our correspondent has courteously forwarded to us a copy of the Psalter which has drawn forth his animadversions. It is well known to our readers that we are not in the habit of speaking with unnecessary harshness even of

those publications which we are obliged to condemn. But with reference to the work before us, we must say, that although professedly put forth for the purpose of encouraging the chanting of the Psalms of David, nothing could tend more effectually to bring the practice into ridicule. The merest tyro in chanting knows that the first note of the recitation, or cadence portion of the chant, ought to be sung to an emphatic syllable; but this is entirely overlooked throughout the publication in question. It was at first a complete puzzle to ourselves, as it has been doubtless to most of our readers, to understand how the division specified in our correspondent's letter could possibly be sung to any chant, Anglican or un-Anglican. We were at first inclined to suppose that in a moment of overwrought excitement, at the enormities of Dibb's arrangement, he had put in his dashes at random, and unconsciously *out-dibbed* Mr. Dibb himself. This, however, we have since found to be impossible. The words and dashes are alike faithfully transcribed. If they can be sung at all to an Anglican chant, we presume they must be sung thus:

O come, lēt ūs sing un - tō thē Lord :

Let us heartily } In thē strength of our sal - vation.  
rejoice

But who does not see the absurdity of throwing all these unemphatic syllables upon an emphatic note? The same method is followed throughout, *e. g.* :

I have hated them that hold—*of super-stitious—*vanities :  
He gathereth the waters of the sea together,—*as it were*  
*up—on an—*heap :

The Lord bringeth the counsel — *of the hea — then to —*  
nought.

This is what Mr. Dibb calls an arrangement which shall "as nearly as possible retain in chanting the same emphasis which would be given in reading the words."—Why, if a clergyman were to read the Psalms with Mr. Dibb's emphasis the very pillars and pews which would soon be his only auditors, would echo suame upon him. *Emphasis*, when learning the Latin grammar, we were taught to construe "energy of expression;" and such a mode of expression would no doubt have tremendous energy in banishing a congregation; but for what other purpose it could be effectual we cannot conceive.

There are other most objectionable features in this book, such as the fusing two verses of the *TE DEUM* into one, and the recommending no less than twenty verses of the *BENEDICTE* to be omitted when the hymn is sung. Altogether we consider that a man with good intentions, such as Mr. Dibb lays claim to, and for which we of course give him credit, could not have produced a more mischievous book.

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

SIR,—The importance of the subject leads me to believe you will permit me to extend the few remarks I made in my last letter in reference to the difficulties generally met with in the management of Parish Choirs.

We have already glanced at the fact that blame is very frequently thrown on undeserving shoulders, and irregularities are attributed to the perversity of individuals, rather than considered as the result of a

lax or erroneous system. That the evils we have before noticed may be remedied for the time being, there can be no doubt; and all, I think, will agree with one of your correspondents who advocates a *lex non scripta* for that purpose rather than a stringent code of rules, a track, in fact, rather than a groove; but if the cause of the evils remain, such remedies will require unceasing application.

As I take it, then, one of the principal causes is the want of Church Education throughout the country, that is Education in its proper sense, *Training*—with instruction, I grant, we are full to repletion. See the great middle class in whose hands, humanly speaking, are the destinies of the English Church and English Nation, what Church Education do they get? From the Private Seminary to the Public School, all is learning and science, just what the Apostle terms "science, falsely so called," and if a few Diocesan Schools and Training Colleges are scattered up and down, "what are they among so many?" It is, too, one of the anomalies of the day that sound instruction is finding its way to the lower orders, avoiding the middle class, and the poor man finds a gratuitous education for his family which the middleman cannot afford to pay for. Consider then, what prospect is there, under these circumstances of enlisting the sympathies of those who are really, morally and commercially, the stability of the country. But again, what is the education of the Clergy: of their career before entering the university, we know nothing; it may be at the Public School, or perhaps under a Private Tutor, but we may safely predicate that it is not of an essentially Church-like character; Then comes what has been termed the *indiscipline* of the College, and then, as the climax, Holy Orders; the result of *such* an education is to make them polished members of society, and too often to give very objectionable pride of caste; for all that I know, they may still become faithful ministers, but they lack that losing of self in the interest of the Church, which so prominently marked the priests of old time. They want an "*Esprit de corps*," or perhaps have it of a very undesirable description.

Now take, in connexion, what Hooker had in his mind when he said "Catechists, Exorcists, Readers, and Singers, and the rest of like sort, if the nature only of their labours and pains be considered, may in some respect seem like clergymen, even as the Fathers for that cause term them usually clerks, as also in regard of the end whereunto they are trained up, which was, to be ordered, when years and experience should make them able."

If, indeed, it were the rule that those intended for holy orders should in their early years devote their energies to the service of the Church, whether in the choir or in the school, what benefits would not accrue? Premiers would be little inclined to denounce choral worship as "mumbling," or at least they would receive little countenance if they did. And it may be fairly assumed that every choir would contain one or two youths devoted to the Church, whose example would keep others in check, but more than all, the Church would have a set of trained men for ministers, conversant with the many details of parochial work, and at least *mediocriter docti*, in catechising and plain-song.

But we will not "moan about the retrospect," when so much may be done in the present; but first

of all, clergy and laity must be made one in practice, as they are in theory; one, that is, as regards the end for which each in his vocation works—the welfare of the Church. Exclusiveness on the one hand, and independence on the other, must yield to that harmonious action which is the key-note of the Church's system, when each shall emulate the other in working for the welfare of that Holy Mother in whose blessed sacraments we are all knit in one.

But my letter is growing in length, and before I conclude, you will perhaps allow me to point out what I consider should be an "active superintendence" on the part of the clergyman.

I should say, then, that whether he is musically inclined or not, he should take care that God's service does not lack anything which his congregation can offer, and he should personally communicate with those best fitted, or most likely to lend their assist-

ance, for he may depend they will not come forward unless the minister invite them. Then, he should show himself, occasionally at least, at the periodical practice-meetings, to give hints, approval, or advice; and lastly, should make it his business to get up annual demonstrations, such as the combination of two or three parish choirs; and, to conclude, he will take care to have a good understanding with the leader, who must render all canonical obedience, but who at the same time must be the *only* authority under himself.

Let us have but this, and so far as choral matters go, we shall "redeem the time," though the days are evil, and pave the way for the restoration of a past age, when all "with one consent" joined heartily in the "service of song in the house of the Lord."

*Essex,* I remain, your obedient servant,  
Thursday after Epiphany, 1851. A CHORISTER.

## LECTURES ON ECCLESIASTICAL HARMONY.

Example omitted from page 183.

## S. ANDREW'S, BRISTOL, versus S. ANDREW'S, WELLS STREET.

To the Editor of the Parish Choir.

SIR,—In your last number I find the following sentence respecting the mode in which Divine Service is celebrated at S. Andrew's Church, Bristol.

"The solemn sound of the noble *Te Deum* is heard on every Sunday to the arrangement of one or other of our Church's early composers, while the congregation, instead of allowing the psalms and responses to be said for them, are induced to join the choir in simple and harmonious intonation."

I quite coincide in the great principle which those remarks imply, that the people *ought* to join in the service with an audible voice, as the *Book of Common Prayer* directs. But, sir, the S. Andrew's Church, in which my lot as a worshipper is cast, is, unfortunately for myself, not in Bristol, but in Wells-street, London. In *this* S. Andrew's the practice of the Bristol worshippers, who, instead of allowing the Psalms and responses to be said for them, join the choir, is called by the organist an "usurped privilege;" the chanting of the Psalms, responses, &c., is, according to his ideas, to be confined to the choir. One would think, that a simple reference to his Prayer-Book might sufficiently inform him, that the people are meant to *sing* or *say* their parts of the service themselves, which, if choral, and aided by an efficient choir, will be found easy enough, and the most devotional manner of celebrating Divine Service.

Query: Who is the usurper? and whose is the privilege usurped? However, the result is, appa-

rently, a determination to persevere in the use of those "screeching chants" which were the subject of remark and regret in your November number. While the *Psalter Noted*, which formerly enabled the congregation to join the choir in chanting the psalms, is still used at matins, at even song we have Janes' Psalter thrust upon us to a selection of chants (for morning and evening service,) for the use of S. Andrew's church, Wells-street, by John Foster, organist. No doubt this is the point of the wedge to lead gradually to the entire abolition of Helmore's *Psalter Noted*, and the entire substitution of Janes', and the *Selection*. But most of the chants in this new *Selection* are so high, that it is impossible for the congregation to join, which impossibility I take to be the final object aimed at by this eccentric organist.

For the benefit of the functionary who is so vitally mistaken on a point of the highest importance, I will conclude with an extract from the *Parish Choir*, No. LI., p. 86, (March, 1850):

"The music of the sanctuary should always be such as not only to permit, but to encourage *all* to join, whether taught or untaught; no amount of scientific accuracy, or musical beauty, can compensate a deficiency in congregational adaptations. \* \* \* Instead of saying, 'Let no male voice pollute the air,' our rule should be, 'Let the air be such that no voice, male or female, high or low, can pollute it—such that no voice may be prevented joining in it.'"

I remain, sir, your obedient servant,  
Jan. 13, 1851 ANGLO-CATHOLICUS.

## CHORAL REMINISCENCES.—No. II.

To the Editor of the Parish Choir.

SIR,—Of the second choir, whose history I wish briefly to sketch, I was not a member, but an occasional visitor. It was formed in the large agricultural parish of G— by the curate in charge. On his arrival he found the parish much neglected, and much given to dissent; the living being poor, was held with another distant one, where the vicar was resident. The musical performances of the sanctuary, were then executed by a company of well-meaning musicians, with all kinds of wind and other instruments. These were the leading features of the case on the parish side, and on his own, matters were not much more favourable, for he was himself totally ignorant of music. However, being deeply impressed with its importance and sanctifying character, he began to study the theory of music, and in a few months (I had almost said weeks,) was sufficiently master of its principles to take the lead amongst the choral band. He next regularly attended all their practisings, and took the greatest pains to secure their constant attendance by personal application and persuasion. He sought advice and help from his neighbours, and adopted as much as found suitable. He gently and kindly persuaded his choral friends to use their voices in the church, and their instruments at home whilst learning their parts. He introduced simple and easy single chants in four parts, used Hullah's Psalter for metrical psalms, and adopted Tallis's Responses in full harmony. His choir numbered about thirty, chiefly adults, of whom a goodly and well-favoured butcher was leader of the bass, and his trebles were boys from twelve to fourteen years of age. Such was the company of singers, whom he placed after the cathedral fashion in his chancel, though he himself still retained his place in the reading-desk in the midst of the nave.

On my last unexpected visit, this company, sir, sang the Canticles and Tallis's Responses in a much better style than I have occasionally heard in Ely or Lincoln Cathedral, or in Beverley Minster.

With sorrow I must, in conclusion, sing its requiem. Shortly after my last visit the non-resident vicar died, and the bishop, in whose appointment the living was, gave it to a man insensible to the charms of holy music, and so it suffered a lingering death. I am, Sir, yours, &c.

January 4, 1851.

M.

\* \* \* We are assured by our correspondent, that his former letter contained a plain, unadorned statement of facts. Where the faults of the case may be attributable, is a question which he had best leave the facts themselves to answer.

Ed. P. C.

*The Plain Chant of the Order for Morning and Evening Prayer, the Litany, Office of the Holy Communion, and Psalms, &c.*—London: Rivingtons.

ONE of the fullest and best arranged manuals of plain chant, in a cheap form, which has hitherto appeared. Within the compass of an ordinary pamphlet we have the entire musical notation of the Morning or Evening Prayer, Litany, and Communion Office, together with the harmonies usually ascribed to Tallis, and those more ordinary ones traditionally preserved in our Cathedrals. The Plain Chant itself is put in large notes, so as to stand out visibly from the surrounding harmonies, and enable the minister and people to sing

it in unison. This is the use recommended for adoption, while the harmonies are committed to a portion of the choir, or the organ. The whole of the eight tones, with an abundant variety of endings, are added, adapted to the hymns, canicles, &c., of the daily service; and we have rarely seen a more satisfactory arrangement of the words. A few extracts from the preface will show the spirit of the compiler,—how completely he realizes the truth that our services should be congregational, and with what great good sense he lays down rules towards the effecting of that object.

“When the voice harmonies are used, they should only be sung subordinately to the plain chant, and subserviently to the main purpose of leading the people in it, in making audibly the *Answers*. Therefore, only a few voices should sing the harmonies, while the mass of voice of the choir, men and boys, gives the plain chant in strong relief. And when the organ takes the harmonies, let the whole choir keep to its primary duty of leading in the plain chant.”

“The plain chant is here written upon G; but it is not by this intended that that note, according at least to modern pitch, is always the best for use. Such a pitch ought to be adopted as shall bring the plain chant in octaves within the compass of the voices of all the congregation, “men, women, and children,” according to the requirements of the canon: such as shall neither strain the voice of the minister, nor compel the people to silence.

“The first printed edition of Tallis's Responses, in 1641, gives the plain chant on F. So does a manuscript version in the library of Christ Church, Oxford, of an early date in the same century. Now the pitch of that F was at least a tone (if not two tones or more) lower than it is now; so that, even on this ground, there is no authority for a high pitch.

“In truth, however, it was never contemplated that the notation should indicate for the plain chant any definite pitch at all. But it was intended that the pitch most convenient for the purpose, most suitable for the particular fabric, occasion, or other circumstance, should be adopted.”

“The notes are not to be read as of strict musical length. They signify no exact time. But the length of each note, whether in the Responses or Hymns, is to be made to correspond, as nearly as possible, with the length and accent of the word or syllable to which it is assigned; the words being recited distinctly, deliberately, evenly; and with attention to the rhythmical, grammatical, and rhetorical pauses; in order fully to exhibit the sense,

“But careful practice only, by the choir, can secure a distinct enunciation, and efficient leading of the congregation. No minuteness of notation can supersede the necessity of this.”

#### Notices to Correspondents.

In the verse alluded to by “A COUNTRY SCHOOLMASTER,” we are inclined to prefer the first mode of division, although condemned by Mr. Jebb. The recitation is certainly smoother, when continued as far as the word “sing,” a slight dwelling upon which will throw out the leading idea

of the passage, O come let us sing' un | to the Lord.” We cannot agree with Mr. Jebb, that such a division is “obviously destructive of all proper expression.” The laying stress upon “to,” in the word “unto,” is certainly not in accordance with modern use, but we think it may be fully justified by the line in the old metrical version of the 100th Psalm,—“Approach with joy his courts untō.”

The Editor would be glad to hear of any Churchman professing a bass voice and a genial disposition, whose circumstances would permit him to assist a struggling choir at the extreme east of London.

## ON THE PRAYER BOOK—OCCASIONAL OFFICES.—No. VIII.

## THE ORDER FOR THE VISITATION OF THE SICK.

*(Continued.)*

In addition to this awakening and confirmation on the part of the sick man, the minister was directed, in the old offices, to confirm his hope, bidding him, should the multitude of his sins strike him with dismay, while grieving, not to despair, but reflect on such assurances of Holy Scripture as the following,—that God's mercy is over all his works; that His property is always to have mercy and to forgive; and that as high as heaven is in comparison of the earth, so great is His mercy also towards them that fear Him, "that so on the wings of hope he might be borne from darkness to light, from a prison to a kingdom, from present misery to everlasting glory." Our own ritual proceeds to require the exercise of a third branch of charity, in addition to the two already enjoined, of forgiving and asking forgiveness, namely, the giving of liberal alms to the poor.

¶ The minister should not omit earnestly to move such sick persons as are of ability to be liberal to the poor.

But first, in order to pave the way for this, to ascertain, as Wheatley says, "what is his own to give," he should be previously "admonished to make his will, and to declare his debts, what he oweth and what is owing unto him." This admonition, it is hinted, had better be made at some other time than the present, when it may have the effect of drawing away the sick man's thoughts from spiritual to worldly things. Or if it must needs be mentioned in the sick room, the minister is reminded that he may allude to it "before he begins his prayer." At all events, it is a point to which attention, if not drawn before, must be drawn now, since otherwise great injury may be done, not only to the sick man's family and creditors, but to the poor of Christ and to his own soul.

To resume: The preparation of the sick for the hour of their departure has been sought hitherto by the endeavour to confirm and establish them in the practical possession of the three great Christian virtues of faith, hope, and charity. What more is needed? Listen to the exhortation of the old service-books.—"Brother beloved, if thou wouldest ever attain to the wisdom of God, thou must be pure in heart, and of a clear conscience. For Christ saith in the gospel, 'blessed are the pure in heart, for they shall see God.' If, therefore, thou wouldest have a pure heart and sound conscience, confess thy sins, for with the mouth confession is made, saith the apostle, unto salvation; and since it may chance that, hitherto, either through forgetfulness or shame, thou hast omitted to disclose, or else but partially revealed, certain thy sins, or withheld their aggravating circumstances, resume now the work from the beginning, and confess, being now about to go the way of all flesh, when thou shalt no more have opportunity of confession. Tell, then, thy sins to me alone, that God may hide them from many thousands at the judgment-day. \* \* \* Think over all thy past years, in the bitterness of thy soul, and take no thought for any creature or affairs of this world, but cast thy whole care upon the Lord, and be not unmindful of thy soul. Much is the time thou hast spent in vain,

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and now one hour, perchance, is all that remains to thee in this life. Give it altogether to the use and profit of thy soul." Now this is, in other words, to "move the sick person to make a special confession of his sins," as is directed to be done in our own service-book. It is true, the proviso is there added, "if he feel his conscience troubled with any weighty matter;" but what faithful Christian at such a time does not? Who that has ever striven earnestly, for any length of time, to serve God, does not feel his conscience troubled with many weighty matters? And it is for such that the Order for the Visitation of the Sick is designed; for earnest and faithful members of the Church; for those who have striven to walk blameless in its ways and ordinances, not for the careless or profane, who may regard this, in common with many other parts of the prayer-book, as a mere antiquated form.

The practice of Confession, then, being sanctioned by our Church, and suffered to remain in her book of services, through all its several revisions, down to the present day, it may be well to inquire into its nature and origin. Its history is somewhat as follows:—In the early days of Christianity, when faith and zeal abounded, men would come forward and confess their secret sins before the congregation. Indeed it was a duty expected and required of all members of the Christian company, who might have been guilty of offences against the common rules. They grounded the practice on such texts as these,—"If we confess our sins, he is faithful and just to forgive us our sins," (1 John i. 9.) or more particularly, that of S. James (v. 16) "Confess your faults one to another, and pray one for another, that ye may be healed," confirmed by the example of the apostles, (Acts xix. 18,) who received those whose faith led them to "come and confess, and show their deeds." And their object was to suffer the shame and penalty of sin in this life, thereby giving earnest of a meek and lasting repentance, such as should lead to their final salvation. Now it might easily happen, that sins would be revealed in this way, which had better have been concealed from the public knowledge: sins implicating others, for instance, or such as, from their heinousness, might bring scandal on the Church. To obviate such untowardness, a minister was appointed in every diocese, to hear the confessions of the faithful. Bound to hear and minister unto the cases of all penitents whatsoever, he was free to use his own discretion as to the propriety of publishing them in the congregation or otherwise. The practice was retained as before, only in a form somewhat modified. The confession was still received whenever proffered, but the offence was not always published. Nor does it appear that private confessions were confined to this one particular functionary. At least he must soon have disappeared to make way for the parish priests generally, since Origen and Cyprian writing in the third century, not only describe the existence of private confessions, but also imply that they might be received by any priest, without distinction. Every one was, in fact, left to choose a confessor for himself, in whom he might safely confide.

"How far," adds Wheatley, "even this came to be afterwards abused, is too well known to need any proof; but no argument, sure, can be drawn, that because a practice has been abused it should therefore cease to be used. The abuses of it should be reformed, but not the practice discontinued; and, therefore, the Church of England at

the Reformation, in the particular now before us, freed it from all the encroachments with which the Church of Rome had embarrassed it, and reduced confession to its primitive plan. She neither calls it a sacrament nor requires it to be used as universally necessary; but, 'because it is requisite that no man should come to the Holy Communion but with a full trust in God's mercy, and with a quiet conscience,' she, therefore, advises, that 'if there be any who is not able to quiet his own conscience, but requireth further comfort or counsel, he should come to his own, or to some other discreet and learned minister of God's word, and open his grief, that, by the ministry of God's holy word, he may receive the benefit of absolution, together with ghostly counsel and advice, to the quieting of his conscience, and avoiding of all scruple and doubtfulness.' Here we see there is nothing arbitrarily prescribed, but every one is left to his own discretion. All that was absolutely enjoined, was only a mutual forbearance and peace, for the security of which a clause was added in the first book of King Edward, requiring 'such as shall be satisfied with a general confession, *not to be offended* with them that do use, to their farther satisfying, the auricular and secret confession, to the priest, nor those also which think needful and convenient for the quietness of their own consciences, particularly to open their sins to the priest, to be offended with them that are satisfied with their humble confessions to God, and the general confession to the Church; but, in all things, *to follow and keep the rule of charity*, and every man to be satisfied with his own conscience, not judging other men's minds or consciences; whereas he hath no warrant of God's word to the same.' What could have been added more judiciously than this, to temper, on the one hand, the rigours of those who were too apt at that time to insist upon confession (*i. e.* private confession), as always absolutely necessary to salvation; and to prevent, on the other hand, a carelessness in those who, being prejudiced against the abuse, were apt, indiscriminately, to reject the thing, as at no time needful or useful to a penitent? So that we we may still, I presume, wish, very consistently with the determination of our Church, that our people would apply themselves, oftener than they do, to their spiritual physicians, even in the time of their health, since it is much to be feared that they are wounded oftener than they complain, and yet through aversion to disclosing their sore, suffer it to gangrene for want of their help who should work the cure."

Now, however, when the last opportunity is offered which ever can be offered;—now, when about to pass for ever out of this world, it would seem most desirable to unburden the conscience of whatever weight may press upon the heart. Apostolic injunction and primitive practice are in favour of it: reflexion will convince us how entirely it accords with that humility which every true Christian must strive to attain; without it, in the present case, there cannot be enjoyed the consolation and benefit of that absolution, which Christ, by a special commission, authorized his ministers to bestow. It is this which we must now go on to consider.

¶ After which confession the priest shall absolve him (if he humbly and heartily desire it) after this sort: Our Lord Jesus Christ, who hath left power to his Church, to absolve all sinners who truly repent and believe in him, of his great mercy forgive thee thine offences; and by his authority, committed to me, I absolve thee from all thy sins, in the name of the Father, and of the Son, and of the Holy Ghost. Amen.

The meaning of the absolution here spoken of and specified, must be evident by the force of the terms themselves to any unprejudiced person. It is the conveying of God's pardon to the conscience of the sinner, for all the sins which he has repented of and confessed, and for all those other sins, which having omitted to mention through forgetfulness, he shall be willing to confess on their occurring to his mind. It has been argued from the words of the collect following, in which the penitent is said still to "desire pardon and forgiveness," that no actual pardon can have been bestowed on pronouncing the absolution; that the Church cannot have contemplated such, but simply a release from her censures incurred by his sins, and a restoration to her communion. In reply to this it will be sufficient to observe, that in the Roman ritual, where the absolution is declared to have reference to all confessed sins whatsoever, there is added the same prayer which occurs here, almost in the self-same words. Our Lord needed not, we may well suppose, to have breathed upon his apostles, to give them the power of admitting people into, or excluding people from, their visible society. To say in this sense, "whosoever sins thou dost forgive they are forgiven unto them," would be a mere truism; nothing could be more obvious. The act would explain itself. The words, if they are to have any meaning at all, must have reference to a spiritual process; they must signify that a certain declared sentence, pronounced by Christ's ministers, shall be ratified by God in the case of every true penitent, to the freeing of his conscience from sin. And so our Church, in her Homily of the common prayer and sacraments, declares absolution to bear the promise of forgiveness of sins, though not a sacrament in the same sense as Baptism and the Lord's Supper; that is to say, from not having the promise annexed to any visible sign. The same doctrine may be deduced from the passage in the exhortation to communion already quoted: absolution is there advised as bearing upon the inner man, and not upon his outward position. For the satisfaction of his mind he is to seek it; for the avoiding of all scruple and doubtfulness, not that he may be released from the censures of the Church. In 1567, among certain articles to be inquired of at a metropolitanical visitation of Archbishop Parker, is cited the following, as a specimen of unwholesome doctrine, "that mortal or voluntary sins committed after baptism, be not remissible by penance." This bears especially upon our present argument, inasmuch as penance was then the technical term for the whole act of private confession and absolution.

In 1634, the nineteenth of the Canons of Dublin provides "that people finding themselves extreme dull, or much troubled in mind, do resort unto God's ministers, to receive from them, as well advice and counsel for the quickening of their dead hearts, as the benefit of absolution likewise for the quieting of their consciences, by the power of the keys which Christ hath committed to His ministers for that purpose."\* Thus we find the Reformed Church of England to have systematically retained the doctrine of private confession and of absolution at the hands of a priest. But the point wherein she differs from the unreformed and agrees with the primitive Church, is this, that while granting its expediency in many

\* Wilkins Concilia, iv., p. 501.

possible cases, she does not insist upon it as necessary to salvation in all cases. While her priests are or ought to be ever ready to give spiritual counsel and advice to those who seek it at their hands, and to give absolution to those who, on due confession made, shall humbly and heartily desire it; the question of its desirableness or otherwise rests with the parties themselves. None are compelled to confess their sins to man, whether they desire it or not, and in this, we repeat, the Church of England agrees with the Primitive Church. For the same Chrysostom who has been quoted in support of private confession, says, in another place, "I advise thee to observe the Prophet's direction, reveal thy way unto the Lord; confess thy sins before God; confess them before the Judge, praying, if not with thy tongue, at least with thy memory, and so look to obtain mercy." And again: "I beseech you, make your confession continually to God. For I do not bring thee into the theatre of thy fellow-servants, neither do I constrain thee by any necessity to discover thy sins unto man; unfold thy conscience before God, and show Him thy wounds, and ask thy cure of Him. Show them to Him, who will not reproach thee, but only heal thee; for although thou confess not, He knows all. Confess, therefore, that thou mayest be a gainer. Confess, that thou mayest put off thy sins in this world, and go pure into the next, and avoid that intolerable publication which will otherwise be made hereafter."\*

On the whole subject, then, of confession and absolution, we conceive the teaching of the Church of England to be as follows: The joint and public confession of sin she holds to be indispensable on the part of all her members, whenever assembled for public worship; more especially when about to partake of the Sacrament of their Lord's body and blood. Hence the forms of general confession in the daily and communion offices respectively. Recognizing, at the same time, the appointment of her ministers to be the instruments of conveying from Christ the pardon vouchsafed to all true penitents, she subjoins to the two forms of public and general confession, two forms of public and general absolution. One is declaratory, and the other precatory. Both are equally suitable to the position and character of the priest, considered in the twofold nature of his office as the bearer of a message from God to the people, and as the bearer of messages from the people to God. Wherever the penitent has faith to appropriate such public declaration to his own individual case, and to the satisfying of his conscience, it is held to be as valid as though it had been pronounced and applied privately on a special confession. Where he cannot so persuade himself, he is enjoined to seek the priest in private, and there unburden his mind and memory, with a view to such special absolution as may supply his need—such as may convey to him the assurance which he requires of remission of sins and acceptance with God. This last, or authoritative form of absolution, is set down more particularly in connection with man's last great need of all, his need of departing out of this world at peace with God. It is put in such a way, too, as to invite his applying for it, although not to be given unless he humbly and heartily desire it. The disposition of the man himself would seem to be considered of more importance

\* Quoted by Bingham, book xviii., chap. 3.

than the *form* of absolution pronounced over him by the priest. If he be duly prepared to receive that sentence, it would seem to be of little moment in what form he receives it; whether as a ministerial declaration, or as a ministerial prayer, or as a direct ministerial act. In any case, he will rejoice to hear from the mouth of God's ambassador the sentence of God's mercy; that all those sins which he has repented of and forsaken, are for ever blotted out of the book of remembrance before God.

The Collect which immediately follows is equally applicable, whether the absolution has been given or not. In the former case, it will be a petition that God may ratify and confirm the sentence just pronounced by his minister; in the latter case, that God may grant that pardon and forgiveness, the formal declaration of which, from whatever cause, has not been desired or requested by the sick man. But in both cases alike, however sure his ground for hope that he has been forgiven what is past, he will need renewal and restoration for the future. The remains of spiritual infirmities and the pressure of bodily pain will call for constant prayer, lest they may shake his Christian firmness, and endanger his continuance in the unity of the Church. He is led to pray, therefore, that the Holy Spirit may abide with him unto the end, and that, when that end shall have come and he is taken hence, he may be "taken into God's favour, through the merits of His most dearly beloved Son Jesus our Lord."

¶ Then shall the minister say this Psalm, The seventy-second, which has been used in this office by the Church in all ages. It seems to express clearly all those graces for which the sick person ought to pray; the same which it has been the object of the ministerial visitation to implant and confirm. The first three verses are the utterance of faith, the two next of hope. Then comes an act of self-humiliation; "I am become as it were a monster unto many"—because of the loathsomeness of his disease—a monster unto himself, perhaps, because of the greatness of his past sins—"but my sure trust is in Thee." He acknowledges his own vileness, and the thought leads him more and more to magnify God's mercy. He acknowledges his own weakness and inability, and prays for help against his spiritual enemies, "who speak against him, and take their counsel together, laying wait for his soul." For himself, he will "patiently abide away, and will praise God more and more," even "daily," making mention of His Righteousness only. And then, lastly, comes the expression of his charity, or love for others, to whom he will speak of the wondrous works of God, and endeavour to lead them into the path of righteousness.

The Service is concluded by a brief ejaculation to Christ, making mention of His Cross, and the valedictory blessing of the minister bestowed upon the sick person, commending him to the mercy and protection of God.

Such is the Order for the Visitation of the Sick: a proof to all who will fairly consider the matter, of the tender care which the Church extends to her children; a proof that under no possible circumstances or casualties of life they are forgotten by her, or neglected in her daily ministrations.

We need say but little of the special prayers which follow. Their applicability will be seen at a glance.

The "commendatory Prayer" would seem to stand in the place of a special service, appointed anciently by the Church to be used at that solemn and awful period, and consisting chiefly of the Creed, the seven penitential Psalms, a Litany, (such as the well-known one in Bp. Andrewes' devotions,) and commendatory prayers. It was also an ancient custom to have a bell tolled at this time, called the passing-bell, to signify that a brother was passing out of this life, and in order that, if unable (as most are at that season) to pray for himself, he might at least have, in the hour of his extremity, the prayers of such among his brethren as might hear the solemn signal. The custom is still enjoined upon our observance by the 67th canon, and the minister bidden "not then slack to do his last duty." It is, indeed, a time when minister and people should be alike eager to pray for their dying neighbour. It is the last opportunity they will have in this life of expressing their goodwill towards him, and it is at the moment when, of all others, he most needs their prayers.

#### THE ORDER FOR THE BURIAL OF THE DEAD.

"It need scarcely be observed," writes an esteemed ritualist, "that the care of the Church for the bodies of all who have been made her members ceases not with the natural death. The sixty-fifth canon of those enacted under King Edgar, in the tenth century (I pass by some documents of earlier date), lays the care of the corpse upon the parish priest, equally with the necessity of administering the last rites to the sick man." It was a recognized duty to see to the disposing of that tenement which had once been inhabited by the Spirit of God—a duty founded upon the best feelings of our nature. The remembrance of what it once had been, invested the body of the departed with a kind of sacredness in the eyes of the survivors. It was no object to be turned away from in disgust. It demanded reverent treatment, and to be buried carefully out of the sight of men. This was ever the feeling and practice of the ancient Church, and it has consequently been adopted by our own. We, as they, think of what the body has been, and we think of what it will be hereafter. We look forward to the time when it shall be summoned from the dust, and raised in fashion like unto the glorious body of Christ; and we deem it therefore no waste of labour or expense to have it duly prepared and solemnly brought forth for interment—no superstition to have it laid in consecrated ground—no folly to meet it on the borders of that ground with words of cheerfulness and hope.

But observe another point wherein we adopt the practice of the ancient Church. We do not thus receive, any more than they did, the bodies of all indiscriminately. A distinction is made of cases, in some of which the Burial Service is not to be used at all. Among the ancient records of the Church of England, as in the excerpts of Egbert, in the canons of King Edgar, in the laws of the Northumbrian priests, &c., are a variety of canons, forbidding the bodies of certain great criminals to be buried with the solemn offices of the Church. Such are perjured persons, adulterers, fornicators, suicides and others. Our own sixty-eighth canon, in like manner, while decreeing three months' suspension against any minis-

ter who shall refuse or delay to bury any corpse that is brought to the church or churchyard, convenient warning being given him thereof before, makes exception of such deceased persons as were "denounced excommunicated, *majori excommunicatione*, for some grievous and notorious crime, and no man able to testify of his repentance." Such persons are also exempted from Christian burial by the rubric at the head of the burial service; and, together with them, those who "die unbaptized, or have laid violent hands upon themselves."

Now, however generally this rubric may have been lost sight of, both by clergy and people, it is highly necessary for us to keep it in view, while considering the service to which it is prefixed. That service, otherwise, will be found full of difficulties, full of absurdities. It will be found to contain inconsistencies which no ingenuity can explain. This will appear at large, as we proceed with the service. But it is obvious, at starting, that it cannot fitly be used over those who have never received Christian baptism. Being a Church office, provided exclusively for those who are members of the Church, it can have no application to such as were never admitted into her pale. Hence its prohibition in the case of those who "die unbaptized." So with regard to another class mentioned in the Rubric—those who "have laid violent hands upon themselves"—we follow the universal practice of the Christian Church in withholding from them Christian burial. Indeed, it is self-evident that such words of hopeful congratulation as our Church provides for the occasion could not, with any propriety, be used over those whose departure out of this world was marked and occasioned by the commission of a direct act of rebellion against the will and decree of Almighty God. But with respect to the remaining class of those to whom the use of the office is to be denied, the excommunicate, we are painfully reminded of our having lost or abandoned that which should ever be a mark of the true Church, namely, discipline. The theory of our Church is this, that not only persons guilty of great and notorious crimes, but such as reject her articles of faith, or deny her apostolic descent, or impugn her form of worship, her rites and ceremonies, her government and orders, shall ever be put forth without her pale, and be no longer considered her members until such time as they shall have confessed their errors, and sought reconciliation. All this is perfectly reasonable. It is nothing more than would be done in any society of human origin to such members as should refuse to recognize its objects and conform to its rules. And this putting forth from the communion of the Church was called excommunication. There were two kinds—the lesser and greater excommunication. By the former, the offender was not permitted to partake of the sacraments or to join in the public worship. By the latter he was, in addition, deprived of the society and conversation of the faithful. The law now provides, in this country, that such sentence shall not be pronounced till after a lawful trial in the proper court, and after due notice given to the parties. It is provided further, by the sixty-fifth canon, that such excommunicate persons, unless they have meanwhile "reformed themselves, and obtained the benefit of absolution, shall be denounced once in six months in the parish church and cathedral of the diocese in which they remain, for the admonition of others, and with a view to bring the offenders

themselves the sooner to repentance." Now, all this theory, so just and reasonable, worthy every way of a spiritual society like the Christian Church—nay, most essential to its purity and well-being—this well-weighed and deliberately adopted system we have practically abandoned. Many of the sects who have separated from us retain and exercise to this day a strict and wholesome discipline, excluding from their society those who refuse to observe its rules. We ourselves have nothing of the kind. A man may transgress all the known laws of the Church, and many of the commands of God besides, and yet be permitted to claim a position among the visible society of professing Christians. He may claim the right of coming in and going out of their assemblies, and of having his body laid in their consecrated ground.

Now it will be seen at once that this abandonment of discipline on the part of the Church must necessarily lead to much inconsistency and much absurdity in the use of the burial service. Drawn up exclusively with a view to those who have died in the faith of Christ, and in the communion of the Church, it must needs be full of contradictions when used over a notoriously irreligious or profligate person, who has shown no symptom of penitence or change of heart previous to his death. How can we meet such an one at the Church gate with the joyful tidings, "I am the resurrection and the life, saith the Lord?" Will the resurrection be a matter of joy to him? We have no ground to believe that it will: rather every reason to fear the contrary. Can we thank God for having delivered such an one out of the miseries of this sinful world, when our earnest prayer for him before death was that God would prolong his life, in order that he might have time and opportunity for repentance? Can we express a hope that he is resting in Christ, when our conscience tells us that there is no ground whatever, whereon to build that hope? It must, we think, be the deliberate conviction of every candid person who will weigh carefully both the general tone of the order for the burial of the dead, and those particular expressions in it to which we have alluded, that it cannot be used with any degree of propriety except over those who have given tokens of their repentance and faith, previous to departing out of this life. For such alone, as we are assured by the direction prefixed to it, the service was meant. If it be used over any other, it must be the fault, not of the Church herself as a Church, but partly of those of her members in the present day, who neglect to observe and reform that discipline which is a necessary feature in every spiritual society, and partly of the laws of the land, which interfere to prevent our pronouncing those excommunicate whom the Church designs to declare so. Having premised thus much, in order to give our readers a correct general view of the meaning and application of the burial service we shall now proceed to examine it in detail.

The first thing which must strike us on turning to that service is the absence of anything like mourning or despondency. So far from opening in a tone of lament, it commences with glowing words of joyfulness and hope.\* "The priest and clerks (or his assist-

\* The custom of the early Christians, as we learn from the apostolical constitutions, was to convey forth their friends with the voice of psalmody. The same custom still prevails in some of the northern districts of this

ants in the service, whether clerical or lay) are to meet the corpse at the entrance of the Church-yard, and then preceding it, either into the Church, or towards the grave, are to say or sing;" that is, to utter in the accustomed Church tone three hymns or antiphons, expressive of faith, hope, and cheerful resignation. He that believeth in Christ shall live. On Him our departed brother believed; to him he clung throughout the period of his earthly trial. Now therefore that the trial is over we can rejoice and bless God, full of holy confidence that the spirit of the departed is even now in Paradise, and that at the resurrection, on resuming his body, he shall inherit eternal life. Now this capability of contemplating the departed with joy must clearly be peculiar to Christianity. To the heathen such a reflection was intolerable. They saw that by death a gap was made in the present, and no consoling prospect opened in the future. They had not the least idea that the body would ever live again. It had done its work, they thought; had completed the purpose for which it was made. The sooner it should be reduced to dust the better. Hence they sought to burn it on the funeral pile, or bury it quickly "out of their sight." With what surprise must they have witnessed, for the first time the changed department of the Christians in this respect—hallelujahs uttered instead of groans—triumphant hymns instead of dismal wailings. We read of the Emperor Julian, the apostate, for instance, that he made it a charge against the Christians that the "bodies of their dead are carried to their graves with great concourse of people; which is an ominous sight and a defilement to the eyes of men. For how can the day, he asks, be auspicious which sees a funeral, or how can a man go thence to the gods and to the temples?" The reason is given in the three introductory anthems to which we have referred. But Christians should be careful to carry out this view consistently, so as to let it be illustrated and confirmed by all the accessories of their churchyards and cemeteries. It is a self-contradiction to see such words in the prayer book, on the one hand; and on the other, in our burial-grounds such emblems as the urn, or the inverted torch, a drooping flower, or a broken column—What can the urn teach—the urn used of old to contain the ashes of the consumed body—what but that

country. It is alluded to by the poet Wordsworth, in the following lines from the "*Excursion*."

From out the heart

Of that profound abyss a solemn voice,  
Or several voices in one solemn sound,  
Was heard ascending; mournful, deep, and slow  
The cadence, as of psalms,—a funeral dirge!  
We listened, looking down upon the hut,  
But seeing no one: meanwhile from below  
The strain continued, spiritual as before;  
And now distinctly could I recognize  
These words —*Shall in the grave thy love be known,  
In death thy faithfulness?*—"God rest his soul!"  
The wanderer cried, abruptly breaking silence,—  
"He is departed, and finds peace at last!"

This scarcely spoken, and those holy strains  
Not ceasing, forth appeared in view a band  
Of rustic persons, from behind the hut,  
Bearing a coffin in the midst, with which  
They shaped their course along the sloping side  
Of that small valley, singing as they moved;  
A sober company and few, the men  
Bare-headed, and all decently attired!

the existence of the body has terminated and will never be resumed? Or what the inverted torch of love, and all the rest of the above-named emblems, but that the object of affection is irrevocably lost? Such emblems might do well for the heathen. They were in accordance with their belief, with their want of knowledge. But they are utterly at variance with the creed of the Christian. His funeral emblems should speak, not of death and grief and despair, but of spring and joy, and reviving life. The ancient Christian tombs which have been discovered in the catacombs at Rome, were clearly distinguishable from those of the heathen by the presence of such emblems, whether flowers, insects, or the like, as implied a new being and a higher state of existence. Others were found marked with the sculpture of Jonah, or some other equally well-known type. Others bore the sign which points to the foundation of their hope—that of the cross. Such or similar emblems and memorials are surely the only suitable accompaniments of those quiet resting-places, where the bodies of Christ's departed members are laid up, awaiting their third and last birth—that of the resurrection.

But to return to the service before us. With words of joy and hope the priest precedes the body into the church. The choice allowed to the minister of going at once to the grave, would seem meant for cases of infection, or the like, where it might be inexpedient to place the body within the walls of the church. The object of this latter custom was, in ancient times, to offer up prayers for the dead. We now observe it, in order to read an impressive lesson to the living. The psalms themselves appointed to be used in this part of the service, are evidently of a didactic character. There were substituted at the last revision of the prayer-book, for the 116th, 139th, and 146th, which originally stood in this place. The lesson from 1 Cor. xv., describing so fully as it does the doctrine of the Resurrection, has always had a place in this office. But it was followed in the prayer-book of King Edward VI. by certain suffrages and prayers.

¶ The lesson ended, then shall the priest say :

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

Our Father which art in heaven, &c., and lead us not into temptation.

*Answer.* But deliver us from evil. Amen.

*Priest.* Enter not (O Lord) into judgment with thy servant.

*Answer.* For in thy sight no living creature shall be justified.

*Priest.* From the gates of hell.

*Answer.* Deliver their souls, O Lord.

*Priest.* I believe to see the goodness of the Lord.

*Answer.* In the land of the living.

*Priest.* O Lord, graciously hear my prayer.

*Answer.* And let my cry come unto thee.

*Let us Pray.*

O Lord, with whom do live the spirits of them that be dead, and in whom the souls of them that be elected, after they be delivered from the burden of the flesh, be in joy and felicity; grant unto this thy servant, that the sins which he hath committed in this world be not imputed unto him, but that he,

escaping the gates of hell, and pains of eternal darkness, may ever dwell in the regions of light, with Abraham, Isaac, and Jacob, in the place where there is no weeping, sorrow, nor heaviness; and when that dreadful day of the general resurrection shall come, make him to rise also with the just and righteous, and receive this body again to glory, then made pure and incorruptible. Set him on the right hand of thy Son, Jesus Christ, among the holy and elect, that then he may hear with them these most sweet and comfortable words: Come to me, ye blessed of my Father: possess the kingdom which hath been prepared for you from the beginning of the world. Grant this, we beseech thee, O merciful Father, through Jesus Christ our Mediator and Redeemer.—Amen.

This, the introductory portion of the service, being ended, the body of the departed, having been received for the last time into the house of the living, the sanctuary of God, the scene of his former prayers and praises; psalms having been recited and lessons read for the comfort and edification of the survivors, the solemn procession moves onward to the grave. Here begins the burial-service, strictly speaking; that portion of the office which is more immediately connected with the burial of the corpse. While the body is made ready to be placed in the earth, there are to be said or sung certain ancient scriptural and other anthems suggesting a train of thought the most suitable for the occasion. They are what may be called *Drugges*: and when sung, as they always should be, to appropriate Choral Music, have an indescribably solemn effect. Any one who has stood beside a grave, where these dirges have been sung in the way pointed out, must be convinced of their power to impress a proper train of thought upon the mind. We are satisfied that the Church loses a great means of influence by her neglect of this apparently simple matter. Meanwhile, the body has been placed in the open grave, its last resting-place, the feet eastward, the face upwards, "that so at the resurrection," says Wheatley, "they may be ready to meet Christ, who is expected from the east, and that they may be in a posture of prayer as soon as they are raised."

Then comes the solemn committal of the body to the dust from which it sprang. The priest proclaims the fact of the decease, repeating the sentence pronounced on the first Adam, and commemorating the final restoration to be wrought by the second. This may be considered as a kind of public leave-taking of the deceased by his surviving brethren in Christ. The ancient Christians, we are told, "used to give a parting kiss of charity, just as the body was about to be put into the grave, to declare their affection and to evidence that he died in the unity and peace of the Church;" a custom still retained in the Greek Church and in some of the northern parts of England.

What follows, to the end, may be designated the post-burial service. It is an action of thanks and prayer, having reference to the matter in hand, and founded on the text by which it is prefaced (Rev. xiv. 3), "I heard a voice from heaven saying unto me, write, from henceforth blessed are the dead which die in the Lord: even so saith the Spirit: for they rest from their labours." In the case of this anthem also it is to be regretted that the words are so rarely sung, as they should be, chorally. The burial ser-

vice is thus deprived, in a great measure, of a beautiful and characteristic feature. Nothing could give a more striking exemplification of the Christian's faith, or bring home more closely to the heart, the doctrine of the triumph achieved by Christ, and in Him by his members, over death and the grave, than the breaking forth into singing at the very grave's mouth. Surely in the present day, where singing is so usually taught to the children in parochial schools, nothing could be easier than to form a small choir, capable of giving a choral utterance, however simple, to the passages in question.

On the strength of this text, and in the faith of the assurance which it conveys, we give thanks for the departed, and pray for ourselves. Prefacing our supplications, as usual, with the lesser litany and Lord's prayer, we first give God thanks for the removal of our brother or sister out of the miseries of this sinful world. Such a form of expression clearly implies that the person so spoken of must have died in the faith of Christ, and with a good hope of final remission of sin. In other words, that the compilers of this office, "presuming upon a due exercise of discipline, never supposed that any would be offered to Christian burial who had not led Christian lives." Then we pray that he and we together may have our perfect consummation and bliss both in body and soul, in the eternal and everlasting glory of heaven. Believing him to be now already in Paradise, we pray that the comparatively imperfect bliss which he has there, may be consummated and perfected in heaven, when he shall have reached his journey's end. Knowing ourselves to be in a sinful world, exposed to temptation, we pray that when our own hour shall have come, we may be what we believe him to be now, and what we desire and pray that he may become hereafter. The same strain, with more immediate reference to the present life, is continued in the collect following, and the whole office closes with the apostolical benediction.

J. W.

#### MODERN VIEWS ON THE CHANTING OF THE PSALMS.

WE are indebted to a correspondent for an interesting account of a course of lectures on the musical services of the Church of England, recently delivered at Liverpool by William Sudlow, Esq. The subject seems to have been argued with a degree of boldness and vigour by no means usual in these days of concession and compromise. Before large and respectable audiences assembled in the superb music-hall of that town, Mr. Sudlow has made a series of dashing onslaughts against the various abuses and defects there prevalent, in the celebration of divine service. Mr. Sudlow's mode of treating his subject is very much the same as that adopted with such success by the Rev. W. Cope, in his lectures in London and elsewhere. The entire service is gone through, the priest's part and responses being sung, as during actual celebration. The choral illustrations were undertaken by members of the Liverpool Philharmonic Society.

It seems, however, that the lecturer has given offence in some quarters by the "too confident tone adopted by him in reproving the practices of many of the clergy." His reply is, that truth is always confident, and if he has truth on his side, why should he not be bold in the enunciation of it? We grant

that we should have preferred to see a clergyman come forward in a case like this, as the teacher of his brethren; but in default of such a teacher, why should not a layman declare his own convictions in his own manner? The question after all is, not whether Mr. Sudlow is over-bold or over-confident, but whether he is right or wrong; not whether his remarks are neatly made, but whether they are well-founded.

Now, our chief motive in noticing these lectures is to mention a point where Mr. Sudlow is decidedly wrong, and where, unfortunately, he is by no means the only influential person labouring under error. It is with great sorrow that we have remarked the tendency, in quarters where better things might have been expected, to sacrifice that congregational reality which to our minds is the very essence of the service of the Reformed Church, for the sake of effect. Mr. Sudlow spoils an otherwise very good course of lectures by explicitly sanctioning a very bad principle; viz. that where there is a set choral service, the people should *not* join audibly, but only mentally, lest they should spoil the chant.

Our readers will have observed the numerous complaints which have been made lately respecting a similar tendency at St. Andrew's, Wells Street. One solitary correspondent has been, it seems, more fortunate than his brethren, and has actually hit upon two several occasions where chants of an ecclesiastical character were used. But two swallows do not make a spring. Of the general tendency now prevalent at the church in question there can be no doubt. It is to take the chanting out of the mouths of the congregation, and confine it to the choir. It is to deprive churchmen of one of their dearest privileges, and to turn worshippers into listeners. Now, although we do not mean to deny that the devotional feelings may be wrought upon in this manner, still we cannot admit that it is the kind of worship directed and contemplated by the Church. The singing of the psalms has ever been appropriated to the congregation at large. We cannot consider it as anything less than a necessity to true Catholic-minded worshippers, a necessity of which it is death to the very cause of devotion to deprive them. The religion of churchmen, too, has of late years been tending very much to advance in reality. Men have tried to be what they profess, and to express what they really feel. And the world, too, has been crying out for reality. Let your Church be a reality; let your worship be a reality, and now, in the midst of this, and in quarters where one might suppose the cry to be welcome, we have the attempt either made or permitted to return to that most miserably unreal thing, a deputed choral service.

The mischief is to be traced in some degree to the influence of Mr. Jebb, who has disfigured his book on the choral service by the following extraordinary specimen of special pleading.

"Much has been said of congregational chanting. If by this be intended the *under-song* of such of the congregation as really understand how to chant, the regular choir forming the nucleus, and the choral harmony being audibly predominant, there can be no objection to the practice. But if it be meant, that the congregation is to form the choir; that every one, how unskilled or ill endowed by nature soever, ought, as a matter of duty, audibly to join, and that the choral chant is to be a confused buzz or crash,

and all expression, discrimination, and proportion of harmony (the proper attribute of choral chanting) are to be sacrificed, in order to support a supposed Christian principle or privilege, in order to give an audible testimony to their faith, then I can only say that our musicians ought to give themselves no further trouble about harmony; that it ought to be suppressed altogether; that the melody may as well be abandoned too; in short, that it would be better to drop all pretence to choral music. Indeed, *the congregational chant can be but a pretence*. Every musician knows that, in order to give the proper effect to harmony, the parts must be nicely balanced, that the due proportion of voices must be scientifically mixed. And if this is necessary in all music, it is specially so in the chant. Besides, to those who have had any experience in the matter, it is notorious (and the conviction increases with more intimate knowledge) that while nothing is so easy as to chant badly, no part of choral music is so difficult to do, I will not say well, but even tolerably. It is unlike the Parochial Metrical Psalm tune, where every syllable is determinately fixed, and where ordinarily *no more expression or variation of tone is required from the congregation than from a barrel organ*. But in the Choral Chant the nicest discrimination, to be attained only by constant daily practice, is necessary, not only to fix the words to the melody or tune of the chant, but to give the recitation properly. And when it is considered that not the words of Sternhold and Hopkins, or of Tate and Brady, but of the inspired Prophets themselves, form the subject matter of the song, full of variations of sentiment of the most delicate and subtle kind, requiring in general the softest flow of most distinct, but at the same time free recitation, and a certain subdued and tranquil tone befitting the meditative nature of devotion, not only must the *roar of the congregation* be felt to be most opposed to all propriety, but the wisdom of the Church must be acknowledged, in having, during the early, but not most primitive ages, recurred to the older pattern of the Jews, in establishing a choir, regularly trained and disciplined for this holy duty; a duty which does not supersede the *intelligent and mental* consent of the congregation, and even their actual assent with their lips. There are many to whom the Choral Service has been a matter, not of excitement, but the best auxiliary of a tranquil devotion, who feel and fully believe that they are really joining in the service of the Church, when contributing *only in a whisper* to the voices of the choir. They believe that the best of everything ought to be given to God. They give the best they can: the internal worship of their hearts, the outward homage of their bodies; but believing their audible voices would but mar that harmony which has its place in his service, as being a system of his own ordaining, they are content, not indeed to be silent, (to Him they are not silent,) but to be still.

"I know it may be said, that in the early Fathers the recognition of the congregational voice and the exhortation to congregational singing is frequent. But it must be considered, first, that the choral system was not then brought into method: to perfection it could not be brought till the invention of harmony. Their observations had reference to a different system. Let one system or another, then, be chosen; but if the choral service is adopted, let

it be really such. If the congregational, then let metrical psalms and hymns alone be sung, (which admit more properly of the sustained and indiscriminate chorus, though even this is a question,) but let chants be laid aside, and the psalms be simply recited."

Now, first of all, we deny that it is a principle of the Church of England to confine the chanting of the psalms to the choir, "In choirs, and places where they sing, here followeth"—not the chanting of the psalms, but—"the anthem." *This*, is indeed, to be listened to, but the psalms are to be *sung or said* by the congregation; and the louder and heartier the better. Those who placed the direction where it stands never contemplated the ecclesiastical foppery which would *tone down* the voices even of experienced singers among the congregation to a whisper, lest their own puny ideas of the sublime should be interfered with. The religion which they advocated was a practical, not a sentimental religion. They had read that when men were merry, they ought to "sing psalms," and they interpreted the words literally, as most sensible men would do. They told people not "mentally and intelligently" to join in the singing, but to sing out, even though the effect might bring a degree of "buz and crash" along with it.

But 2, we hold that if due pains were taken to instruct the people, the "crash" and the "roar," though it might still shock the ear of a prebendary, would be by no means such as to disturb the devotions of a worshipper. Amid all this talk, *pro* and *con*, about congregational singing, there has been no *Church* movement such as that which we noticed not long ago among the Dissenters, where a gentleman, the most capable of dealing with the subject, though himself a Churchman, was engaged to give a course of lectures upon congregational singing to a whole congregation, and to train them to sing together effectively, a work which we hear he has achieved with the most signal success. Why is not some step of this nature taken among ourselves? Why do not musical dignitaries try to cultivate the musical powers of congregations before condemning them?

3. We remark that all the observations of Mr. Jebb respecting the difficulty of chanting, the nice "balance of the parts and mixture of the voices, in order to give the proper effect to harmony," apply to the so-called Anglican chants, whether single or double, and not to the Gregorian tones, which are of infinitely easier adaptation and execution. In fact, what Mr. Jebb here says about the difficulty of chanting is in itself a sufficient condemnation of the Anglican line of chants which he patronizes.

And 4, that while nobody thinks of denying that God may be worshipped "in a whisper" as well as in a "crash and roar" of voices, yet, in respect to psalmody, the whisper ought decidedly to be the exception, not the rule. The very passage which Mr. Jebb quotes out of St. Chrysostom in favour of his "whisper" states as much: "*It is possible,*" (or *lawful*) is the remark of that father, "to sing psalms even without raising the voice, while the mind utters sounds within." We think there are comparatively very few persons in England who, if the least pains were taken to teach them psalmody, would be reduced out of sheer necessity to the whisper.

*To the Editor of the Parish Choir.*

SIR,—In some of your early numbers, you did me the favour of allowing me to suggest to your readers the combination of the offices of Schoolmaster and Organist in poor parishes. The letter of a "Chorister" in your last number supports a conviction of my own, which has grown from experience and time, that such a combination as I propose, is not only wanted, but anxiously hoped for by many of the true sons of our Holy Church. I have been myself actively engaged for upwards of seven years in the capacity of Church Organist and Schoolmaster, and from the experience gained during this length of time, I can speak positively as to the benefits to be derived from such a plan. There is, however, one important consideration with regard to the social position of our schoolmasters; *they must be lifted up*, and placed in a more respectable and more influential position than they at present occupy, if we wish them to be productive of any permanent good. A church schoolmaster, placed above griping poverty, can and will withstand the many temptations he has offered him of taking a number of contradictory duties upon him, for the sake of the trifle which is given as remuneration. Thus we often hear of the church schoolmaster being secretary to a club here, and to a club there, or tax-gatherer, and in fact any thing which will put a few shillings into his pocket. Now if the schoolmaster is put to all these shifts to eke out his scanty living he cannot devote his time and attention to church music; but place him beyond the need of these things, and I truly believe the church has not a readier body of workmen to do her work. I do not mean to place the schoolmaster too high, but I do think, so long as he gets no more than £20, £30, or even £40 a year with pence, (each child paying two-pence per week, or even only one penny,) that men cannot be got to go into our poorer parishes to so laborious a post, when situations easier and more lucrative are within their grasp. Were decent salaries offered, I know, from a long residence in a Training College, men would not be found wanting able and willing to conduct our church services properly and skilfully. One easy method of raising the master is to combine the two offices of organist and schoolmaster. I have occupied too much of your space already, but, at some future time, if you will allow me, I will give a sketch of my experience on the advantages to be gained by my plan. With great respect, your obedient servant,

Exeter. AN ORGANIST AND SCHOOLMASTER.

*To the Editor of the Parish Choir.*

SIR,—I beg to inform your Correspondent "F. G. W.," that I attended the morning service at S. Andrew's Church in Wells Street, on Sunday, the 5th January, and again in the afternoon of the 19th; that on the first occasion the chant used was of a decidedly ecclesiastical character, and that on the 19th it was the eighth Gregorian tone, first ending.

I am very glad to have this opportunity of expressing my approbation of the way in which the service is conducted, and should have written to you before, had I not unavoidably missed seeing the December number of the *Parish Choir* until now. Hoping you will insert this in your next number, I remain,

Sir, your obedient servant,  
Feb. 6th, 1851. AMANS-VERITATEM.

*To the Editor of the Parish Choir.*

SIR,—Can you, or any of your readers, kindly inform me the history of the Chant given with the Nicene Creed, in Volume I. of the *Parish Choir*, under the title "The Office for the Holy Communion from Merbecke." As Merbecke's book did not profess to contain any new composition, I shall feel much obliged if you can enlighten me.

Yours very faithfully,  
Leicester, Feb. 12, 1851. W. J.

[We are not acquainted with the source whence Merbeck adopted the music set by him to the Nicene Creed. Probably from some *ferial* tune in the Salisbury Gradual. In the old choral books there is a great variety of tunes to the Credo,—some *ferial*, some *festal*,—of which, in more recent works, only the commencement is given for the use of the Priest, the rest being sung by the choir. W. J.'s question may, perhaps, attract the attention of some of our correspondents.—ED.]

*The Prayers to be said or sung: a Plea for Musical Services, in a Letter to the Lord Bishop of London.*

By the Rev. W. B. FLOWER. London: Masters.

A manly and vigorous defence of the Catholic mode of celebrating Divine service; that is to say, "the saying or singing of the prayers in the ancient tones which the Church has consecrated to her use." The writer is earnest and out-spoken. There is no mistaking his principles.

"Whilst, on the one hand, we have no desire to pamper diseased appetites by unauthorized ritualisms; whilst we are careful to avoid that which we have not positive authority for doing, we are fully resolved, by God's blessing, not to forfeit that which we have, and, falling short of our duty, make the services of the Church mere beggarly elements, denuded of everything that can minister to devotion and awaken the deepest sympathies of loving hearts."

Again:

"I, for one, ask not for one single custom or practice unsanctioned by the Church at whose altars I minister; but, by God's blessing, I will not bate one jot or tittle of those decent observances which tend to edification. Concessions to error, your Lordship has said, never serve the cause of Truth. To say or sing the prayers—to chant the Psalms and other offices of the Church—is wrong or right. If the former, let it be proved to be so, not merely denounced; if the latter, let it be fairly stated, and fully maintained."

\* \* WE take this opportunity of informing our readers that the third volume of the *Parish Choir* will be concluded by a supplement, to appear shortly in the course of the present month, with the remainder of the metrical hymns and a general index to the volume. We have also come to the determination of concluding with this third volume our FIRST SERIES. The first stage of our proposed work has in fact been accomplished. We have set forth, and illustrated, both the principles and detail of the Church services, as contained in the book of Common Prayer. We have shown how they may best be celebrated both chorally and congregationally, and we have supplied at a cheap rate th

music necessary to that end. This music has been throughout of a simple, and, as some have thought, of a too severe and homely character; but we were desirous on the one hand of discountenancing whatever might savour of levity, and so be unfit for the sacred service; and on the other of providing nothing but what the most ordinary village choir might attempt with success. Of the good that has arisen out of our efforts, we will not affect to be ignorant. It has been confirmed to us by the most satisfactory assurances. In addition to many private letters and messages which have reached us, there is hardly a paper in the whole series but what contains some hearty and cheering expression of thankfulness on the part of our correspondents, both for the work in which we were engaged and the manner in which we have conducted it. We well remember, on the appearance of our first number, the disheartening prophecies with which we were assailed by some who professed to be knowing on such subjects, that our publication might last for a year or two, but would certainly fall to the ground then, if not before, through sheer want of any public interest in the matter. We have happily outlived the time of our prophesied end; and though it may be said that five years' existence is after all but childhood, we trust, ere long, to be enabled to give evidences of a riper growth, and to pass through a second stage of existence, as favourably as we have achieved our first. In plain terms we contemplate the commencement of a new series of a more advanced character, and with certain new features, which are in course of being matured. We are not, however, in a condition at present to make any more definite announcement to our readers. Having supported us so far we cannot doubt that they will continue to lend their helping hand when called upon. Meanwhile we bid them a respectful and kindly farewell.

#### Notices to Correspondents.

We trust our Correspondent "W. C." will excuse our inserting the following extract from his letter, since, though not meant for publication, it contains what will be most gratifying to some of our very good friends:

"You will remember that in a late number of your valuable little paper, there were one or two sketches on the use and abuse of Church Bells. Well, Sir, from reading those pieces, I seriously resolved to learn the 'Art of Ringing,' and, having done so, I am happy to say, that, with the assistance of our rector, I have been enabled, quietly but effectually, to up-

root the abuse of *our* sweet church bells, which we shall now, by God's grace, have used as church bells ought to be. I give you this privately, to show you that, by casting your crumbs to the world, you give heart and encouragement to many a disheartened helper in the Lord. Were I to point out the *ways* and *means* this door of bell ringing has opened to me I am afraid you would call me an enthusiast. I will content myself with saying, that I, for one humble workman, am thankful that ever you admitted your readers to see so much on church bells, and was only sorry the matter ended when it did."

"A Staffordshire Subscriber" recommends the publication of a table, or calendar, of the days on which particular hymns or canticles of the church, introits, antiphons, &c. should be used, with brief explanations. There is a good collection of introits in a small book, "Hymns for the Service of the Church," noticed by us at page 97 of the present volume; but the subject well deserves a more systematic handling, such as our Correspondent recommends.

With regard to the hymn *Benedicite*, in the absence of any definitely appointed occasions for its use, we consider the appointment of Edward the Sixth's first book, that it should be used during Lent, a very valuable hint for the guidance of those who may feel a difficulty. For our own parts we confess we should hardly like to be deprived of the *Te Deum* at any other period of the year. The *Benedicite* might be commenced on Septuagesima Sunday, and continued until Easter day.

If a double chant be used for the *Benedicite*, it should be of a rapid character. Dr. W. Hayes's, written for the 15th day of the month, psalm, at evening prayer, is the best we know for the purpose; but no mutilation of the words of the hymn should be permitted. A curious instance of this has lately come to our notice, where the words "Praise Him and magnify Him for ever" are said at the end of every *fourth verse* only.

The singing of the sentences at the commencement of daily prayer as anthems, we do not think to be in accordance with their original intention, which was to be hortatory on the part of the minister, rather than choral on the part of the congregation. We consider them to be the texts on which the exhortation, confession, and absolution which succeed, are the sermon. Our own service, as compared with those of other branches of the Church, is peculiar in using an introduction of this kind; but its character and design would hardly, we think, be retained, were these sentences, or any of them, to be sung in the connection in which they there stand. Their choral execution had much better be transferred to the anthem's place.

We are not acquainted with the composition by Mr. Freese, alluded to by our Correspondent.