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The Gift of the Rev. G. H. B. B. B.

GLORIA IN EXCELSIS DEO.

The

Parish Choir

or

Church Music Book

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VOLUME II.

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PREFACE TO THE SECOND VOLUME.

THE completion of a Second Volume of our Publication affords an opportunity we would on no account neglect, of briefly reviewing the object it was designed to serve, and calmly considering how far it has been accomplished.

The establishment of the PARISII CHOIR was prompted by the conviction, that something might be done, and ought to be done, to improve the style of music in our churches. It was impossible to deny there was great need of improvement. "For very many years," it was observed, "Bishops have complained of it to their Clergy; the Clergy have preached about it to their parishioners; private persons have exerted themselves in various ways; but, although some good has been done, as we must thankfully confess, yet far from enough has been done, and what has been done has not always been done well." Hence arose the formation of our Society for Promoting Church Music, and its employment of this means, as that of teaching and persuasion, to aid in attaining so desirable, so important an end. The desire was expressed, not only that the singing in churches should be improved, musically considered, but that all improvement should be directed by the principles of the Book of Common Prayer, which contains the services, and enjoins the arrangements, in which the music is to be used. As members of the Church of England we professed to take our stand upon the Prayer Book—to adhere to its ritual, to appeal to its rubrics, and to enforce its requirements, in everything relating to the rites and ceremonies of Public Worship. Our Publication was not meant for the Clergy only, or for the learned alone in Church ordinances, but for all who have the privilege of being within her pale, and are called upon to assemble and meet together in God's House, "to render thanks for the great benefits that they have received at His hands," and "to set forth His most worthy praise."

That we have faithfully endeavoured to carry out this object, we may appeal with some confidence, we trust, to the two volumes now completed. That we have done anything like all that was desired, or may be desirable, we are far from presuming to think. But that what we have done, has upon the whole, been done rightly—in strict accordance with the principles laid down, and in honest pursuance of the end in view—we are thoroughly persuaded. Instances out of number have come to our knowledge, in which it has been generally serviceable in promoting the improvement of our Church Music, and particularly in conveying correct information, in encouraging right efforts, in removing prejudices, in enjoining piety, and in enforcing a stricter observance of the edifying forms of the Church's ritual.

The Music of the First Volume comprised the ordinary Services, the general Responses, the *Venite, Te Deum, Benedicite, Benedictus, Jubilate, Magnificat, Cantate Domino, Nunc Dimittis, Deus Misereatur*, the Litany, the Creeds, and the Office of the Holy Communion; together with a small collection of Anthems.

The Music of the Second Volume has embraced the Marriage and the Burial Services, along with a larger collection of Anthems, and a few Metrical Hymn Tunes. And we may here remark, that it is our wish and intention to give in the succeeding numbers, which are to constitute the Third Volume,

a further series of Metrical Tunes; as we find that Metrical Hymnody, at least, cannot be dispensed with—nor, indeed, need it be, provided only that it is properly introduced, in the Services of the Sanctuary.

The literary portions of both volumes have consisted of such matter as we may have deemed at once appropriate to the character of our Publication, and calculated to elucidate and to forward the object of promoting Church Music. The field of our labours is a wide one, and the fruits it offers are many. We have no wish to restrict, but rather to expand, its limits. To promote Church Music, by instruction in its true principles, is certainly our primary purpose—and we are bound, in carrying it out, to defend the Church system, to which those principles belong, whenever, or by whomsoever, we find it is assailed or impugned. But various subjects arise out of, and connect themselves with, the main object itself; and by infusing variety into our pages, while we maintain the character and pursue the aim we profess, we may hope still more effectually to accomplish that object,

We are grateful for the assistance received from many valuable Contributors, and we hope to enjoy a continuance of their correspondence.

The success of the PARISH CHOIR has so far been most gratifying in all respects; and we are encouraged by its increasing progress, and still brighter prospects. Its circulation is penetrating into many a bleak quarter of our own land, while it is making its way into some of the darkest and the most distant of our Colonies—carrying in every direction the divine injunction, and instructing in its due observance—"O, sing unto God, with the voice of melody. O sing praises, sing praises, unto our God: O, sing praises, sing praises unto our king. For God is the king of all the earth: *sing ye praises with understanding.*"

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The Parish Choir;

OR,

Church Music Book.

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

No. 22.]

PUBLISHED MONTHLY.

[OCTOBER, 1847.]

On the Prayer Book.

NO. VIII. OFFICE OF PRAYER.

(Continued from Vol. I., page 151.)

In the exhortation addressed to you at the opening of the service are stated briefly the objects for which Christians assemble together in the house of God; viz., first, to render Him the offering of thanks and praise; secondly, to "hear His most holy word;" and lastly, to pray for blessings and mercies, both temporal and spiritual; for all things needful to our souls and bodies. We have seen that the hearing of God's Word is combined and interwoven with the office of praise. It follows, that the two great branches of our public service, to one or other of which everything else contained in it may be referred, are Praise and Prayer.

The office of praise, concluding with the singing or recital of the Creed, we have already considered. We come now, therefore, to speak of the office of prayer, in which we are next bidden to engage, "all devoutly kneeling." And certainly if we have entered heartily into the previous parts of the service, and realized all that it has brought before us—if our consciences be indeed absolved from sin, and our affections warmed with thanksgiving—if our understandings be enlightened by the word, and our faith strengthened by publicly repeating the Creed—we shall no doubt be in a condition solemnly and devoutly, with pious and earnest hearts and minds, to pray.

And yet, you will observe, (so careful is the Church to provide at all times, as far as in her lies, that we approach God with due reverence and preparation of heart,) as she would not suffer us to enter upon the service of praise, so neither will she upon that of prayer, without a special introduction. When about to praise God, the minister first said, "O Lord, open thou our lips," the people answering, "And our mouth shall shew forth thy praise." Now, when about to address God in prayer, the minister says with a loud (that is, an audible) voice, "The Lord be with you," to which the people answer, "And

with thy spirit." And this is the connecting link between the offices of Praise and Prayer, forming a special introduction to the latter. "The Lord be with you"—as if he had said, Ye are about now to enter upon a holy service, which cannot be performed acceptably without God's grace and especial help: I pray, therefore, that He may be with you, to lift up your hearts, and give fervency to your devotions; to assist and accept your services. And the people in their turn, reply to the salutation of their minister, "And with thy spirit:"—We, too, pray for thee. Thou art about to offer up prayers and spiritual sacrifices for us; we pray that He, without whom nothing can be good and acceptable, may be with thy spirit while thus employed. Thus the priest prays and wishes well to the people, and they pray and wish well to the priest. It is, in fact, the outward expression of a doctrine in the Creed just repeated; that, viz., of the *Communion of Saints*; an acknowledgment of the close fellowship, the intimate union and spiritual intercourse, the mutual love and charity, that subsists between all true members of Christ's body, and is shown, among other things, by their mutually caring for one another's good, and mutually praying for one another. It is a loving salutation between brethren of the same household. Let us add, that where it is *not* responded to by the people aloud, and, as it were, with one voice, its whole meaning and beauty are destroyed; where it is thus exchanged, sincerely and from the heart, it is impossible for priest and people to be at enmity.

After this short introduction the attention of the people is called immediately to the duties in which they are now to be engaged. "Let us pray." It may be observed of this short form, that its meaning differs, in some degree, according to the position which it may occupy in the service. In the Litany, for instance, it is used to give notice of the change from alternate supplication to continuous prayer. Here, in this place, it is simply a preface to the whole office of prayer. It means something like this, Let us, who have hitherto been praising God, pass on

to the duty of praying to Him. Still, wherever it may occur, and whatever peculiar shade of meaning it may bear, it will be found to have this general use and object, namely, to awaken and excite our devotion. In the early church-assemblies, it was the deacon's office to cry aloud from time to time, in certain parts of the service, "Let us pray," "Let us pray more earnestly," and the retention of this ancient form by ourselves, ought to be viewed in the same light, as being an exhortation to increased earnestness and vehemence in prayer, an exhortation which will not be despised or undervalued by any who are conscious of their own weak, unworthy, and often wandering, thoughts, while engaged in the worship of the sanctuary.

To this succeeds a short summary of prayer.

"Lord have mercy upon us,"

"*Christ have mercy upon us,*"

"Lord have mercy upon us," addressed, as you perceive, to each of the three Persons in the Blessed Trinity; just as when about to commence the work of praise, a short summary of praise was given in the words "Glory be to the Father, and to the Son, and to the Holy Ghost," addressed to the same three Persons, and accompanied by an exhortation to enter heartily upon the work there begun, "Praise ye the Lord."

Having therefore now clearly before us the object of our worship, that God to whom we are to pray, the God of the Christians, as He hath revealed Himself to us in the Scriptures, and is believed in by the Church, Father, Son, and Holy Ghost, three Persons in one God, we are led to begin our addresses to Him in our Lord's own most perfect form of prayer.

"Then the Minister, Clerks, and people shall say the Lord's prayer with a loud voice."

The word *Clerks* here used, means, properly, clergymen. Before the Reformation, and indeed for some time after, those who assisted the ministering priest in this, as in all other parts of his ministration, were men in holy orders; subsequently, in cases where more than one clergyman could not be found, or could not be maintained, in a parish, the office was assigned to laymen. Hence in cathedrals and collegiate churches we find lay-clerks, as they are called, and in parish churches, the parish clerk, whose office and title thus originating we must regard as a mere expedient suggested by the exigencies of the times. The Church has ever preferred that they who lead the responses of the people, as well as those who lead their prayers, should be men in holy orders. Hence it is the clergyman's duty, where more than one are resident, and not what is called the *clerk's*, to lead the responses and the singing, to give out the notices, and the like; at the same time it would be well for the congregation to remember that they are in such cases

merely to be led and not to have their share of the service usurped by any other; that neither clergymen nor parish clerks can be substitutes for *the people*, who are here bidden to say the Lord's Prayer with a loud voice; or, as is more explicitly laid down in the words of the 18th Canon, that "man, woman, and child shall say in their due places, audibly with the Minister, the Confession, the Lord's Prayer, and the Creed; and make such other answers to the public prayers as are appointed in the Book of Common Prayer;" a duty and a privilege which none can omit without great loss to themselves, and great dishonour to God.

But the very placing of the Lord's Prayer here at all has been objected against as a needless repetition. It occurs so often we are told in the course of the same service as to be wearisome rather than edifying; if we must needs have it, once surely would be sufficient. Now, not to insist on the obvious reply that any person engaging with real earnestness in the office of prayer would be the last in the world to count how often he might use his Lord's own words, or to think that he could use them too often; it ought to be well borne in mind, as we have already pointed out, that what appears to be one service on the Sunday morning is in reality three, and that they would be celebrated separately, at three several periods of the day, did men study how much service they could render to God, and how often resort to His house, instead of what they are too apt to do, how little and how seldom with safety to themselves. As it is, the Morning Prayer, Litany, and Communion Office are all celebrated at the same time. Now the rule of our Church is this, to insert the Lord's Prayer in all her offices, in order that *their* imperfections may be supplied by the perfection of these words of Christ. In her Litany, therefore, she has it; in her Communion Office she has it; in her offices of Baptism, Confirmation, Matrimony, the Visitation of the Sick, the Burial of the Dead, &c.; in all and each of these she inserts the Lord's Prayer, not, as has been well said, through love of repetition, but through fear of imperfection, because she deems, and wisely deems, that they would not be complete without it. Hence, in the Order of Morning Prayer, the Office of Confession is, as we have seen, concluded by it, because when first venturing to address God after having confessed our sins, we know not how better to address Him than in His own words; and it stands here also, in the beginning of the office of Prayer, strictly so called, as being the chief of all prayers, to consecrate, in a manner, and make way for, all the rest.

J. W.

Books Received.

A Short Account of Organs built in England, from the Reign of King Charles the Second to the Present Time. London: Masters.

THE subject of Church Organs is one so immediately connected with the musical movement now in progress, that we naturally expect to find it prominently brought forward. Much has been said (and, as usual, much that is extreme,) with regard to these instruments, both in praise and condemnation. There are some who seem to think a church without an organ as essentially imperfect as a man without a voice; while others condemn it as being utterly intolerable, and destructive of the genuine effect of Church music. An ingenious compromise seems to be attempted in a church that we know of, not a hundred miles from Westminster, where the organ is allowed to occupy a prominent position, in sober and perpetual silence; as if to gratify the hopes of those who wish for its music, and the ears of those who do not.

We cannot, however, think that the *pros* and *cons* are at all equally balanced. The great majority of English congregations, there can be little doubt, are in favour of organs; and the number actually being built in this country must be very considerable, if we may judge from the fact, that no less than fifty, in various stages of construction, were destroyed by the late fire at Mr. Walker's, in Francis Street. And no wonder, because so large a proportion of every English congregation being mere listeners, the presence of the organ adds considerably to their pleasure. There must needs be in the singing of any choir, however generally perfect, occasional roughnesses, if not inaccuracies, which the organ serves to correct and modify. And even where the people themselves sing, there are none, probably, among them but feel the organ a very powerful and encouraging support—something to lean upon and trust to—it commends itself to the skilful as a companion, as a guide to the ignorant, as an ally and aid to the timid.

We are inclined to suppose that in almost every case where a decided objection is felt against the use of the organ, it is owing to the player rather than to the instrument. There are many organists (though the number is happily decreasing) who lose sight of the fact that their instrument is intended not simply to be played upon, but to accompany; not only to exhibit its or their powers, but to aid the voices and elevate the devotions of others. Hence, in almost every instance we have known, the first cry of a newly-appointed organist is that his instrument is "not fit to play upon;" that is, not sufficiently showy and brilliant for the performances which he meditated. Alterations and additions are suggested and effected; the giant's power thus acquired is most tyrannously used; and the consequence is, (to quote from the book which stands at the head of these remarks,) that "in many churches the choir might almost as well be silent, for the whole service is thundered by the organ, so that the voices are only audible at intervals;" and again, "in the chanting of the Psalms the attention is continually drawn from the voices by the perpetual changing of stops and clattering of pedals." The writer would allow "a little more thunder in parish churches, as the singing is in general so execrable as to justify the organist playing with some force, in order that he may in some degree hide the defects both of the school-children and congregation, who generally make a point of singing half a note below pitch." Here we must beg to differ from one with whom, in many points, as will be seen, we most cordially agree. To vend an unsaleable article by dint of fine talking, or to hide a bad cause by bluster, are attempts anything but creditable to those who make them. The mere covering of a wound is surely a most unprofessional way of healing it. But we are told

by some, that it is impossible to provide a remedy. We have heard organists, ranking among the first in their profession, gravely maintain that "it is impossible to teach charity-boys to sing." The accounts that have appeared from time to time in our paper, of choirs taught to sing difficult music creditably, in some of the most apparently unpromising districts of the land, are quite sufficient, we would fain hope, to disprove this gross error. Let but a moderate degree of pains be bestowed in a kind, patient, and, we must add, *devoted* spirit, and the pupils, whether school-children or congregation, will not need to be continually growled at by the organ. Sing flat they always will, whatever amount of instruction they may have received, so long as chants are put before them with D, E, or, as we have sometimes seen, F, for the reciting-note; but let the music be within the ordinary reach of human voices, and the notes, once well taught from an instrument, will not fail to be sung in sufficient tune. However, the writer grants that, in a general way, "large organs are objectionable, as they offer a great temptation to a good musician to produce great effects, and, in his excitement, if accompanying voices, often to forget them altogether; and the consequence is, that an Anthem frequently ends with an organ solo, instead of a full chorus of voices." There is much truth in what follows: "Under the present state of things, it is hopeless to look for proper parish church music, as it now appears entirely unconnected with any part of the Liturgy, inasmuch as the psalms and hymns of the Church are left to the priest and clerk alone, and the music is only used for the metrical psalms and hymns, which are introduced between services and before sermons, and the grave Gregorian chant is never heard."

The above extracts will suffice to show that the author of the little book from which we have quoted them, writes in an earnest spirit, and with a sincere desire for the improvement of the Church Services. Such remarks, however, are but occasional, and introduced in connexion with his general subject. The main object of his book, or, at least, its undeniable tendency, is to prove that what the organs of this country, by a series of successive alterations, have gained in power, they have lost in sweetness. He therefore raises his voice in favour of the preservation of the old organs, whose want of power is so often the sole reason of their being condemned and destroyed. We cannot but agree with him in this. Regarding the church-organ, as we do, solely in the light of an accompaniment to the choir, we think that an ordinary choir-organ, properly placed—that is to say, not overhead, but on the floor of the church, and in the immediate vicinity of the choir—is in every respect sufficient for its purpose. We prefer sweetness, when combined with firmness of tone, to any amount of power. The defects of singers must be cured by instruction, not by "thunder."

But we purpose to give our readers a slight sketch of the historical portion of this entertaining book. Its title must already have reminded them of the exterminating ravages made upon church-organs throughout the country by the Parliamentary troops during the Great Rebellion. Few, very few, escaped their fury. Cromwell, it is true, with that kind consideration for his own infirmities, which he never extended to those of others, contrived to steal the organ of Magdalen College, Oxford, whose sweet tones seem to have dwelt in his memory, and had it removed to Hampton Court for his own special entertainment; but the rest were for the most part broken in pieces. That organ-music was, nevertheless, appreciated during those evil times, by all but the dominant party, we are obliged to admit from the following glowing panegyric on the York organ, written by one John Mace, who appears to have been solaced by its strains, while shut up in that city during the siege of 1644.

"Now here you must take notice, that they had then a

custom in that church, (*which I hear not of in any other cathedral*), which was, that always before the sermon the whole congregation sang a psalm, together with the choir and organ; and you must also know, that there was there a most excellent, large, plump, lusty, full-speaking organ, which cost, as I am credibly informed, a thousand pounds. This organ, I say, when the psalm was set before the sermon, being let out into all its fullness of stops, together with the choir, began the psalm. But when the vast concurring unity of the whole congregational chorus came (as I may say,) thundering in, even so as it made the very ground shake under us, (oh! the unutterable ravishing soul's delight!) in which I was so transported, and wrapt up into high contemplations, that there was no room left in my whole man, viz., body, soul, and spirit, for anything below divine and heavenly raptures."

It may easily be imagined, when there existed in the country such enthusiastic spirits as these, with what zeal the work of replacing the destroyed instruments would be commenced, on the restoration of Charles II. There seems, in fact, to have been a complete organ-building mania; and as England could then boast of no more than four organ-builders of note, (who, of course, were unable to supply all the Cathedrals, college chapels, and parish churches, which clamoured for new organs at the same time,) premiums were offered to foreign artists to settle among us. The first who came over was Bernard Schmidt, a German, better known by his English title of pre-eminence, Father Smith, to whom we owe many of the finest organs in the country. Of these, few remain in their original state. Successive alterations and improvements, as we have before hinted, while adding power, have destroyed much of their sweetness and brilliancy. The organ of the Temple Church, however, built in 1687, notwithstanding many additions, retains all the original pipes in the great and choir organ, and is generally considered Smith's masterpiece. That of St. Paul's Cathedral, (date 1694,) is also by him, and is considered by the author of this work to be much more effective than the last-mentioned, from being placed in a building more suitable to its magnitude. "The magnificent chorus of this organ," he adds, "seems to be *duly appreciated* by the organist, as the writer has often heard the greater part of the choral service of this Cathedral, accompanied on the full organ. The last time he attended the service, it is but fair to state that this was not the case, and he therefore hopes that an improvement in the system may be looked for, though the pedal pipes were as overpowering as ever."

With regard to the organ of Durham Cathedral, another work of Smith's (1684,) he remarks, what is most gratifying to hear, that its "management is in the hands of perhaps the first Cathedral Organist in England, and one who thoroughly appreciates the solemn choral services. The writer cannot here refrain from expressing his unbounded admiration of the celebration of the daily services of the church, which reflects the greatest credit upon the authorities. The manner in which it is conducted is not only better, but more reverent than in any other Cathedral Church in England, there being a full choir at every service, and the music being almost entirely of a grave and ecclesiastical character." We regret to be obliged, in fairness, to balance the above with a statement, equally plain-spoken, but far less satisfactory, respecting the treatment of another of Smith's instruments, the fine organ which he built for Christ Church, Oxford, during the headship of the well-known Dean Aldrich, about 1680, an instrument, we are told, "far too powerful for the present wretched choir of Christ Church, which is a disgrace to the authorities." May we not hope that the time will come, when "the authorities" of every cathedral in the land will show an equal zeal for the glory of God's house and the beauty of His worship; where there will be

no room for such remarks, for instance, as the following, as true as it is pithy, in Dr. Hook's lately published *Life of Bishop Bull*. "In 1678 he was preferred to a stall in Gloucester cathedral, which, when *he* had a stall there, we may feel confident was in far better order than the Christian visiting Gloucester now, finds it to be."

But to return to Bernard Smith. It was not to be expected that in the midst of so overpowering a demand, he could be allowed to monopolize the supply. Before he had been many months in England, the Harrises, father and son, arrived to compete with him; the latter of whom soon became a formidable rival to Smith. Each, of course, had his party, and a field was soon selected for the trial of strength and skill. We could have wished that the conflict had been waged anywhere else than in a church. But so it was, and the scene was in every respect agreeable to the genius of the times, a worthy specimen of the unholy levity which disgraced the reign of Charles the Second. Smith and Harris, backed by an almost equal number of powerful friends and celebrated organists, became candidates for the organ which was to be erected in the Temple Church. The conditions were, that they should each set up an organ in a different part of the church, while that was to be retained, which, after a proper period of trial, should be allowed the best. The organs were set up accordingly, and the contest prolonged for near a twelvemonth. Blow and Purcell, then in their prime, playing on Smith's organ, and Lulli, the opera writer and organist to Queen Catherine, on Harris's. Crowds attended the trials, which seem to have given great delight to all but the immediate parties concerned, who, we learn, were all but ruined by the persevering violence with which they maintained the contest, and difficult indeed must it have been to decide the matter of superiority, when the litigants had to invoke the aid, as we find they did at last, of no less summary an umpire than the renowned Judge Jefferies. He *did* decide in favour of Smith's; and his musical decision seems to have been as effective as his later judicial sentences; for Harris's organ was not only removed from the Temple, but sent in halves and quarters over various parts of the kingdom; one portion being erected at St. Andrew's, Holborn, another in the cathedral of Christ Church, Dublin, which was transported afterwards to the collegiate church of Wolverhampton, where it is still (says Burney,) thought a very good instrument.

Smith's system of building was taken up, and was duly continued, in the early part of the eighteenth century, by his pupil Schreider, who succeeded him in his appointment as organ-builder to the royal chapels. The organ of Westminster Abbey is a favourable specimen of his work, "so well known and so deservedly appreciated that it is needless to make any remarks upon it." The only fault that we ourselves are disposed to find with it, is that it should have been placed where it now stands, completely shutting off the choir from the nave, instead of occupying the position of its predecessor, which was the true, and, in every respect the preferable one, viz., under one of the arches on the north side of the choir. With what follows, we cordially agree: "This organ gains much, of course, from the nature of the place in which it is heard, and from the masterly manner in which it is touched by the present organist, Mr. Turl, whose accompaniment of the choral service is quite a model for that kind of organ playing."

Schwarbrook, Byfield, Bridge and Jordan, (the last of whom built the organ for the Duke of Chandos's chapel at Cannons, at the time that Handel occupied the post of chapel-master,) were all of the Harris school; and took almost the whole business of the country, until the arrival of Snetzler, about 1735. This artist owed his introduction to Dr. Burney, and his instruments are remarkable for their combined brilliancy and purity of tone, though perhaps deficient in that fulness and depth which marked

those of his predecessors. Our author does not join in the general admiration with which Green's organs are regarded, who enjoyed the patronage of George the Third. He considers that what Green gained in delicacy of expression, (his chief aim, apparently,) he lost in the general effect of the instrument. Ivory, in whose time pedals were first introduced into the English organ, is the link between Green and the organ-builders of our own day, such as Hill, Gray, Bishop, &c., with whose names everybody is familiar.

With this slight sketch of the history of our English organs, we must at present conclude, referring such of our readers as may wish to know more of its details, to the book itself, from which we have so largely quoted. An additional matter of interest to some may be, that the book, beside the above-mentioned details, is enriched with several designs for organ-cases, to suit a variety of localities, from the cathedral and parish church, to the oratory and chamber. One or two of these are from the hand of Mr. Pugin, and all well merit attention. Next to a quiet and decorous style of playing the organ, we need a quiet and decorous style of case. The modern outsides, so flashy and yet so unmeaning, are but too true types, in many cases, of the vagaries which are produced from within.

The Village School Fête; or, Good and Evil Influences. By A. E. CHALLICE.

THIS is a graceful and well-told story of two sisters; one prosperous and mingling with the world, the other led by affliction to find peace in the bosom of the Church. There is nothing extreme, and nothing affected in the Author's sentiments, and the book is well calculated to benefit young persons of either sex.

The Church Warder, and Domestic Magazine,

Is a vigorous skirmisher in the cause of Holy Church, and deals heavy blows at Romanism, and every other form of Dissent. If it also teaches members of the Church to do their duty, and practise what they profess, and to be in charity with all men, it is well deserving of encouragement.

CHURCH MUSIC AND ROMANISM.

To the Editor of the Parish Choir.

SIR,—In the course of your valuable periodical you have fully shewn the emptiness of all objections against Church Music, on the plea of its being a relic or symbol of popery. There could not be a more triumphant clincher to your arguments, than the fact that Protestant Dissenters, who for three centuries have been railing against organs and against the chanting of psalms, are now themselves adopting them. God grant they may soon show a better feeling in some other respects.

Yet still, Sir, the question deserves to be seriously considered, whether an inordinate love of Church Music may not lead to Romanism? I myself believe that it may, if indulged in as a source of gratification by itself, without reference to its real use, the offering of praise to God. Individuals may be so occupied with the gratification of their senses by sacred music, that they look no higher; and then Rome throws her dust in their eyes; especially if they neglect prayer, and the study of Holy Scripture.

This, however, only proves that certain individuals have diseased minds, not that Church Music is objectionable. It shows that the exclusive contemplation of one subject may make the mind's eye blind to all else; but does not show that that object ought not to be looked at. An individual who occupies

himself in studying the outward ornaments of religious rites, whether architectural, or musical, or vestimental, may acquire such exaggerated ideas of their importance, that he may prefer the splendid corruptions of Rome, to the cold, (and may we add, often slovenly) purity of England. Yet a matron should surely not discard decent adornment, because a harlot is covered with gew-gaws.

A healthy intellect would comprehend that the superiority of the Romish system in outward embellishment (a superiority which may be fairly conceded her,) does not advance her claim to his allegiance one tittle. Rome uses Gregorian chants; but yet it is William, Archbishop of Canterbury, who occupies the seat of St. Augustin, whom Gregory sent hither. The choral service in Salisbury Cathedral may be meagre and chilling enough; very unworthy to be suffered by the successor of St. Osmund; but yet it is Edward, the bishop of Sarum, who is St. Osmund's successor, and *his* presbyters are God's appointed ministers, who rightly divide the Word of Truth; not the Italianized fraternity, who have set up a schismatical altar at Sarum, and who sing the Litany of Loretto under the very cathedral walls*. Our bishops are admitted, even by Romanists, to be the successors of the apostles; shall we then desert "the apostles' fellowship," and follow some Romish bishop of Hippopotanopolis *in nubibus*, who comes here as the pope's vicar, merely because he chants better, or wears a finer robe? Shall we give up the pure "apostle's doctrine" which we profess, for the mushroom developments of Rome? I hope and believe, Sir, that English Churchmen will not give up their faith for any old song; though I would fain have that old song to cheer us in our faith. Sir, no man with a healthy intellect, would make his church-allegiance a question of music. He must have very long ears to be so led astray by them.

The next question that arises, is this—Is the use of Romish music more likely to lead to Romanism, than the use of any other kind?

This question seems practically settled in the negative. Very many of the most popular tunes amongst the strictest anti-Romanists are Romish in their origin. What Protestant Dissenter is there who smells popery in the tune called *Portugal*? (the well-known *Adeste Fideles*;) or in *Melembi*? (an *O Salutaris* by Webbe,) or in *Hanover*? (the 5th strain of which is the cadence of the 4th Gregorian Tone,) or in *Sicilian Mariners*? (a hymn to the blessed Virgin.) Selections from Mozart's masses (albeit I approve them not,) are sung in the Temple Church and in cathedrals in the ears of the most orthodox dignitaries; sickly *Ave Reginas* are doctored up by Dr. Gauntlett to fit them for admission into strait-laced families; and myriads there are of popery-hating damsels who sing the 8th Gregorian Tone to namby-pamby words, under the name of *Spanish Chant*, at tea-parties, though to my knowledge they have professed an abhorrence of the same if sung to God's praise in church.

So that, Sir, this question is settled by common

* At a funeral in Salisbury, three weeks since, a band of Romish Ecclesiastics sung this dreadful composition, in procession; passing through the Cathedral precincts.

practice. I know that some people have called the *Parish Choir* popish, because it treateth of Gregorian chants. Yet, till these persons show why they may use music, redolent of the freshest and rankest abominations of idol worship, and we not use the music of the old Catholic Church, I do not think we need notice them.

If the truth must be told, Sir, there can be but two sources of Church Music,—the ancient church, and the modern theatre. That music which is essentially Romish, and which draws such eighteen-penny audiences on a Sunday morning at their chapels, is essentially theatrical,—showy solos, flourishing symphonies, and rattling choruses make up the bulk of it. The congregation is a mere audience, and cannot join in the performance. The solemn old Church Music, the Gregorian chants, on the contrary, are coeval with and originally adapted to our own pure service book; and the people can join in them with devotion. Alas! what an evil hour it was in which the Church of England gave up this noble music for the compositions of Jones and Jackson!

With your permission, Mr. Editor, I will follow out this subject in your next, and especially with a view to ascertain whether the gaudy services of Rome, pleasing as they are to the eyes and ears, are really so subservient to devotion as some would have us believe; for the present let me say,

“Ah, Saviour Lord! with Thee my heart
Angel nor saint shall share,
To thee 'tis known, for man Thou art,
To soothe each tumult there.”

and remain,

Your obedient Servant,

A MEMBER OF THE SOCIETY FOR
PROMOTING CHURCH MUSIC.

London,

20th September, 1847

ON SOME IMPEDIMENTS TO THE IMPROVEMENT OF PAROCHIAL PSALMODY.

(Continued from Vol. I., page 114.)

4. AN UNMUSICAL CLERGY.

“It is impossible that the genuine music of the Church can be properly performed, till the clergy are qualified according to ancient custom, to lead the people in their praises, as they lead them in their prayers.”—*First Annual Report of the Society for Promoting Church Music.*

What writer would approach this subject but with mingled feelings of reverence and grief! As it is the most formidable, so it is the last difficulty with which one would feel a wish to grapple: and if there were any prospect of the clergy of the English Church becoming skilled in music, even in the next generation, it would not become us to speak of the deficiencies of the present. But unhappily there is as yet no such prospect. If a few of the younger clergy are making very creditable attempts to qualify themselves for this very important part of their duty, it is notorious that there is no sort of security for even a general improvement in the whole body. It is scarcely necessary to explain how a deficiency at the fountain-head must utterly neutralize all attempts on the part of the laity to restore the music of the Church; but a few examples sketched from the life may serve to suggest to the friends of Church

Music, the *direction* in which their efforts must be exerted, if they would accomplish even at a distant period, any approximation to a general reform.

A. is a zealous and eloquent young curate, left in the entire charge of a populous country parish. He is devoted to his work, visits the sick and the poor, superintends the national school, and is, in every point exemplary, except one, and that alas! is not a fault, but an infirmity: he never could sing a single note in his life! Yet he considers himself fond of music, and perpetually exhorts his congregation to lift up their voices in praise. He considers those the best singers who make the most noise,—and praises the noisiest children of the school accordingly. Moreover he is a great lover of certain noisy psalm-tunes. *Cranbrook* is his favourite, and next in preference comes a tune called *New Victory*, said to be a sacred version of *Buonaparte's March*. He selects all the tunes himself; and such tunes! The result is that the screams of the school-children are utterly indescribable. The worshippers would all join gloriously in a choral service, if the minister wished it, and could lead them; but the *idea* of the thing never crossed his mind, and never will.

B. is the vicar of a small rural parish, containing five or six farmers, and their families and dependants. He does his duty in a quiet manner, and is on good terms with his parishioners. He deprecates all stir, all innovation; and when his parish was invaded by methodists, often preached against *enthusiasm*. He is said to have not only an incapacity for music, but an antipathy to it, particularly in a church, where it appears to him to disturb devotion without doing any good. His flock are apparently of the same opinion, or else perfectly indifferent about the matter: for they assemble in the parish Church once a week; and the minister *reads* the service; and they *mutter* the responses; but for seventeen long years not a single musical sound has been heard in that degraded temple! The voice of melody has been silent as the surrounding graves, and nobody dreams that there has been any neglect; that God has been robbed in his own house, of the honour due unto his name; or that his blessing is less to be expected there, than in the favoured temples where it may be said “praise waiteth for God in Zion!”

C. is a clergyman advanced in life, who has a good natural ear for music, but no knowledge of the science. He is the incumbent of a district church in the suburbs of London, and has what is called a “gentle” congregation, consisting chiefly of well-dressed people, who think it degrading to kneel at prayer, and the height of vulgarity to sing at church. The clergyman and the clerk, a few discordant charity-children, and a showy organist, had for some time all the service to themselves. The people were accustomed to go in and out, to sit or stand as it might happen, to open their prayer-books and listen. The incumbent, a man of very correct views, saw that this was wrong, without seeing very clearly how to right it. He consulted a few of the communicants who were musical, and who expressed an earnest wish for the introduction of the Choral Service, to which he readily consented; and, having spent some time in getting acquainted with the difficulties of the task, and having at length (as he thought) conquered them by frequently practising with the

little choir he had formed, an attempt was made on a Sunday morning to introduce the Choral Service in plain monotone, without harmony.

The attempt (what first attempts will not!) displayed some little imperfection, yet there was no great fault to find, and future practice would have brought greater skill and greater confidence. After morning service however, it is the clergyman's wont to lunch with Lady D. who lives close at hand; and Lady D. is a lady of the old school, punctual at church, charitable to the poor, but endowed with a great dislike of *newfangledness*; so the incumbent gets no encouragement from her. Her nephews, two young men in the Dragoons, compliment him rather ironically upon his newly-found musical abilities. Miss Snapper, Lady D.'s companion and *toady*, has a story to tell of a whole parish in open rebellion against the rector, because he had *intoned* the service, and said that she had heard that the Misses Mc Cat (who keep a finishing establishment for young ladies, and are Presbyterians by education and by choice, and who go to the *Established Church* because of their pupils) intended giving up the four pews they held in the gallery, and going to the Rev. Dr. —'s Episcopal Chapel, if any *innovations* should be attempted in the district church. Must the truth be told? Mr. C. is but human; and abashed by the fear of incurring the opposition of some, and still more the ill-will of others, he at once abandons the choral response; and the clerk, now as before, has the people's part of the service to himself. Had this clergyman been even *moderately skilled in plain chant*, he would not have been thus frightened from his position.

D. is a clergyman dependant on the voluntary principle, having a very slender stipend. Yet he occupies an important post, and ministers to the spiritual necessities of a large class of migratory souls,—the visitors of a watering-place. Although he is wholly unskilled in music, it happens that through the combined efforts of a few zealous volunteers, the musical performances of his church were of a very superior order. A well-trained choir had long attracted attention. Anthems were regularly and correctly sung. The canticles were chanted with a solemnity and propriety rarely excelled; and the whole of the musical arrangements with a few exceptions, were conducted with extraordinary care and ecclesiastical propriety. But, as often happens when the music is excellent, the performance was confined to the choir, the congregation contenting themselves with listening, although efforts were not wanting to induce them to join in the chanting and psalmody. The responses were few and low, and the service though harmonious and sweet, was cold; too much like a performance, too little like earnest hearty congregational worship.

To remedy this defect, the choral service was proposed. The clergyman made no objection, but could not attempt the monotone himself, nor afford the expense of a musical curate. It was therefore agreed that the choir should adopt the harmonized service, both for the prayers and the litany. The musical part of the service was tolerably well sustained, and some members of the congregation, hitherto mute, were rendered vocal by the sympathy of sound, and there was every prospect of a congregational confluence of melody; but the incongruity occasioned

by the *reading* of the priest, and the *harmony* of the choir appeared so distressing to some, that by the clergyman's wish, and by common consent, the choral service was soon relinquished, and there is now, next to no response at all! Here is a country church with no endowment, no certain salary even for the clergyman, and yet supplied with an amateur organist and choir fully equal to all the difficulties of cathedral worship, and fully disposed to meet the wishes of the clergyman, and to carry out if possible the views advocated in the *Parish Choir*, yet crippled and cramped in their efforts, and absolutely constrained to substitute a sort of limited performance for the solemn grandeur of congregational worship; merely because the clergyman, with all his excellencies, is not even "moderately skilled in plain chant."

The *grand difficulty* in reforming Church Music is not want of funds; zeal and devotion may remedy that: it is not a bad or tasteless organist; he can be exchanged for a better: it is not a listless, or prejudiced, or ignorant congregation; for every congregation may be instructed and excited to good works: the insuperable impediment is an unmusical clergyman, be he ever so pious, and zealous, and gifted,—he is the great hindrance of the public praises of God's house! And so it will be till the present generation has passed away.

THETA.

REV. W. ROMAINE, ON MODERN HYMNS.

THERE is another thing relating to the psalms, I cannot call it an abuse, for it is a total neglect of them. They are quite rejected in many congregations, as if there were no such hymns given by the inspiration of God, and as if they were not left for the use of the Church, and to be sung in the congregation. Human compositions are preferred to divine. Man's poetry is exalted above the poetry of the Holy Ghost. Is this right? The hymns which He revealed for the use of His Church, that we might have words suitable to the praises of Immanuel, are quite set aside; by which means the word of man has got a preference in the Church above the word of God, yea, so far as to exclude it entirely from public worship.

I know this is a sore place, and I would touch it gently, as gently as I can with any hope of doing good. The value of poems above psalms is become so great, and the singing of men's words, so as to quite cast out the word of God, is become so universal, (except in the Church of England,) that one scarce dare speak upon the subject; neither would I, having already met with contempt enough for preferring God's hymns to man's hymns, if a high regard for God's most blessed word did not require me to bear my testimony. * * * * * Let me observe then that I blame nobody for singing human compositions. I do not think it sinful or unlawful, so the matter be scriptural. My complaint is against preferring men's poems to the good word of God, and preferring them to it in the Church. I have no quarrel with Dr. Watts, or any living or dead versifier. I would not wish all their poems burnt. My concern is to see Christian congregations shut out

divinely inspired psalms, and take in Dr. Watts's flights of fancy; as if the words of a poet were better than the words of a prophet, or as if the wit of a man were to be preferred to the wisdom of God. When the Church is met together in one place, the Lord God has made a provision for their songs of praise—a large collection, and great variety, and why should not these be used in the Church according to God's express appointment? I speak not of private people, or of private singing, but of the Church in its public service. Why should the provision which God has made be so far despised, as to become quite out of use? Why should Dr. Watts, or any hymn-maker, not only take precedence of the Holy Ghost, but also thrust him entirely out of the Church? Inasmuch that the rhymes of a man are now magnified above the word of God, even to the annihilating of it in many congregations. If this be right, men and brethren, judge ye. Examine with candour the evidence, which has determined my judgment; so far as it is conclusive, may it determine yours.—*Essay on Psalmody.*

CATHEDRAL REFORM.

"THE vituperation so frequently lavished on the higher members of cathedrals, would cease altogether, or become forceless, if the glorious service intrusted to their care were every day upheld with the stateliness it deserves; if they would bear in mind the words of one of the most profound men of their order, that 'in the worship of God all significations, short of the utmost that can be done, are dishonourable.' But we will indulge the hope that the time is come, when, instead of too carefully considering for how little the service may be sustained, they will allot a munificent sum towards sustaining it with dignity; and thus show that what was first and foremost in the minds of those founders to whom they are so greatly indebted, is first and foremost in their own. Such conduct would be in beautiful accordance with the generous spirit which has led so many of the dignitaries of our cathedrals to remove deformities which had long disgraced these noble structures. They have done much to render inapplicable to their own age the terrible sentence which dropped from the pen of Dr. Johnson in the last century; 'Our cathedrals are mouldering by unregarded dilapidation. It seems to be part of the despicable philosophy of the time to despise monuments of sacred magnificence.' It would be an untrusting spirit which would permit us to doubt that the careful regard manifested for fabrics, whose chief distinction consists in their having service unremittingly performed in them to the honour of Almighty God, will be extended to the service itself.

'We live by hope—we see by the glad light,
And breathe the sweet air of futurity.'—

Apology for the Cathedral Service.

THE EXETER SCHOOL OF CHURCH MUSIC.

ABOUT three years since, there was established at Exeter a School of Church Music, under the superintendence of the organist of the cathedral. It was designed to cultivate the taste for good sacred music, and to improve the character of congregational psalmody. It was composed of members of the Church,

and, under certain regulations, members of parochial choirs were admitted gratuitously. Several ladies and gentlemen, as well as tradesmen and mechanics, joined the Society; and one of the fruits of its existence and effects were brought forward on Thursday last. On that day was held the anniversary of the District Society, for promoting Christian Knowledge, and Propagation of the Gospel in foreign parts. The service was performed in the nave of the Cathedral, and the children (between two and three hundred,) of the schools in the place and neighbourhood, which receive the books of the former society, attended. About fifty members of the Church Music Society were allowed by the Chapter to join themselves to the cathedral choir for the celebration of the service; and gratifying it was and elevating to hear the praises of the Most High, so presented at the Throne of Grace. The *Te Deum* and *Benedictus* were Gibbons's, and the anthem, a motet of S. Bach's adapted by Mr. Angel. But scarcely less pleasing was the sight of so many persons of all ranks coming forward, cordially united in pious feeling and voluntary exertions to worthily celebrate the Divine Glory. Hope surely brightens when we witness such a beginning of better things; and Faith is willing to contemplate the possibility of what has been done in one cathedral being done in all; and what has been attempted on a small scale being effected in a really Catholic spirit and extent. If the upper classes, and those who have authority and influence in such matters, will only move a little, they will be able, with a very little exertion, to do the Church a service which perhaps some of them have not conceived.—*The Guardian*, Sept. 22nd, 1847.

To Correspondents.

An Old Friend, Anglo Catholic, and Knightsbridgiensis are thanked for their obliging hints.

Hal. There is a difference of opinion on the point. It shall be noticed ere long.

A Scripture Reader will confer immense benefits on the Church, and on the poor families he visits, if he leads them to appreciate the duty and privilege of joining in public prayer and praise.

X. (Trowbridge.) Some people have a habit of calling everything popish which they do not understand, and of calling every man a Jesuit whose brains are brighter than their own. The symbol IHS consists of the first three Greek letters of the sacred name *ἸΗΣΟΥΣ*.

A Lover of C. M. The subject is under consideration; but to be done well, it cannot be done hastily.

Jubal will greatly oblige us by giving us his name privately. It is usual to authenticate communications. The former of the tunes he sends, is, we believe, a well-known old tune; the latter was, we believe, imported not many years since, and was published in Mr. Christie's "Day Hours of the Church." It is made out of the first half of the "eighth Irregular Gregorian Tone."

Is any reader of the *Parish Choir* inclined to go to the United States, as Deacon or Catechist to christianize some Negroes, and bring them up in the Church's ways? If so, apply to MR. OLLIVIER.

Communications for the Editor, may be addressed to the care of R. Druitt, Esq., 39, a Curzon Street, Mayfair, London.

On the Prayer Book.

No. IX. OFFICE OF PRAYER.

(Continued from Vol. II., page 2.)

THE Lord's Prayer is followed by a few short petitions or versicles, as they are called, to be said alternately by the priest and people: "the priest standing up." The reason of this may best be stated in the words of the learned Bishop Sparrow. "It is noted," says he, "that the priest in the holy offices is sometimes appointed to kneel, sometimes to stand. The reason of this we shall here once for all inquire.

"The priest or minister being a man of like infirmities with the rest of the congregation, a sinner, and so standing in need of grace and pardon, as well as the rest, in all confessions of sins and penitential prayers, such as the Litany is, is directed to beg His pardon and grace upon his knees. He being, moreover, a priest or minister of the Most High God, that hath received from Him an office and authority, sometimes stands, to signify that his office and authority, which office of his may be considered either in relation to God or the people. As it relates to God, so he is God's ambassador, (2 Cor. v. 18,) to whom is committed the ministry of reconciliation, in which respect he is to teach, baptize, consecrate the Holy Eucharist, bless and absolve the penitent; and in all these acts of authority, which he does in the name and person of Christ, he is to stand. As his office relates to the people, so he is, in their stead, for them appointed by God, to offer up gifts and sacrifices to God, particularly the sacrifice of praise and thanksgiving, together with their prayers, * * * thus to stand betwixt God and them; and to show this his office, in these services he is directed to stand."

Accordingly, as in the first part of the Service, that of preparation, he rose from his knees and stood up while pronouncing the absolution, that is to say, while delivering a message from God to man, in God's name, and by His authority; so, now, in the opening of the third part, that of prayer, he stands to perform another portion of his office, that, namely, of offering up prayer to God in the name of the people.

The versicles themselves embrace, in a small compass, all those blessings which we afterwards pray for more at large, thus running over the strings, as it were, and bringing our minds and hearts in tune for what is to follow. When examined closely, they will be found to contain the heads of the different prayers and collects in the service. The first petition for instance,

O Lord, shew thy mercy upon us,

And grant us thy Salvation,

is a prayer for mercy and salvation, answering

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generally to the collect for the day. The second,

O Lord save the Queen,

And mercifully hear us when we call upon thee, answers to the prayer for the Queen and Royal Family. The next four versicles,

Endue thy ministers with righteousness,

And make thy chosen people joyful;

O Lord, save thy people,

And bless thine inheritance,

comprise the prayer for the clergy and people. In the words, Give peace in our time, O Lord, &c., is contained the substance of the Collect for peace; and in the last

O God, make clean our hearts within us,

And take not thy Holy Spirit from us, the substance of the Collect for grace.

And thus, with our minds informed as to the subjects on which we are about to address God, and our attention roused to prayer, we proceed to the three Collects, the proper Collect for the day, the Collect for peace, and the Collect for grace, which two last "shall never alter, but daily be said at Morning Prayer throughout all the year, the people all kneeling."

The meaning of the word Collect as applied to prayer is, probably, that the priest *collects* or gathers up into his own hand, the petitions previously scattered and divided between him and the people. The devotions, hitherto uttered by many voices, are now, when drawing to a close, entrusted to the voice of one, the minister alone, as if the people were desirous of coming into yet closer contact with God, and striving with Him more earnestly for a blessing. Nor is it difficult to see the advantage of these short forms of prayer. Their brevity secures our attention to the subject on which we are engaged, while their beginnings remind us of the majesty and goodness of God to whom we pray, and their endings keep before us the name of our Lord Jesus Christ, through whom our prayers are heard. As to their matter, our space does not permit us to give any, even the briefest, summary of their contents. We will content ourselves with remarking that it is by daily use alone, as the Church appoints, that their full beauty and comprehensiveness can be discovered. Those who do so use them will find out by degrees that they contain and embody all the wishes and feelings which a Christian man ought to have; those who know them best are ever the readiest to acknowledge their excellence.

Suppose, however, we take one, that for peace, which succeeds to the Collect for the day, and in the words of which, for more than a thousand years, the Church has daily sought the blessing and protection of God. Suppose we take this, and look into it minutely, we shall find in the few words of which it consists, a great depth of meaning. The first glance shews us that we pray for defence and security from outward harm;

from temporal calamities and grievances, from hindrances in our daily walk. And this would have been all, had the words run simply thus, "O God, who art the author of peace and lover of concord, defend us thy humble servants in all assaults of our enemies:" it would have been a prayer for outward peace and protection, and nothing more. But the insertion of those additional words "in knowledge of whom standeth our *eternal life*, whose service is perfect freedom," enlarges the meaning considerably. Our attention is thereby directed to matters above and beyond this world. A new and additional prospect is opened to us, we are taught to hope and to pray for deliverances not temporal only, but eternal. We profess that to know God is our life, to serve Him our only true freedom. But then to do this effectually, we must be protected not merely from outward hindrances and distractions, but also, and more especially, from spiritual enemies. Encompassed as we are by so many, it would be impossible for us to stand before their fury or their wiles, unless the arm of God was stretched forth to help and defend us. Hence we pray for defence to the Author of peace, putting our trust in the help which He vouchsafes to His people, not in our own strength and resolution. And in the Collect for peace at Evening Prayer, in like manner, the idea of spiritual protection and deliverance is connected with that of temporal, nor should we ever pray for the one without implying, at least, a petition for the other.

The Collect for grace also includes the notion of protection, as the last did, but it has more immediate reference to our own conduct. When praying for peace, our chief thought and wish is that enemies may be kept off: when praying for grace, that we ourselves may be enabled to do well. With this, and the corresponding Collect at Evening Service, for aid and protection, for God's enlightening and sanctifying presence during the night, the prayers which we offer *for ourselves* are concluded, those which follow being intercessions, or prayers offered *for other persons*.

For this reason, partly to mark the division of the Service, and partly, as it would seem, for the relief of the worshipper himself, it is directed that "in choirs and places where they sing, here shall follow the anthem." By the word anthem, as ordinarily used in the Church of England, is meant a text or passage from Scripture or the liturgy, or else a metrical psalm, set to music. It is to be sung by the choir, and listened to by the congregation. This cannot be attempted, of course, where there is not a tolerably skilful choir; in such cases it is usual to call upon the congregation to sing a metrical psalm or hymn instead. But where there *is* skill, the choral anthem, sung by the choir alone, is much preferable,

as being an expression of praise, higher in degree, than any we have yet offered to God, the dedication to Him of a talent improved and cultivated to the utmost of our ability, the offering to Him of the best we have. We thus make a distinction between the multitudinous voice of the congregation, as uttered in the psalms and hymns, and the more refined strains of the choir, as expressed in the anthem; while at the same time we gain in a greater degree, when listeners, that rest and refreshment, combined with exaltation of mind, which those will most require who have been praying most heartily. At all events, in one shape or another, the anthem ought certainly to be sung in its appointed place. It is most painful to hear, as we often do, the weariness of our Church Service complained of by those who neglect the very means of variety provided for them. Why should men run into one, two parts of the service which admit of so clear a distinction as the prayers and intercessions? Or, at least, why, having done so, should they complain of the sameness which they have themselves occasioned?

By a simple following of the direction laid down in the Prayer Book, a relief of mind is certainly afforded to all; to some, possibly, (as to the feeble or the aged) a relief of body besides; while the Service itself has justice done to it, and is made to appear in its true light—not as one long continuous prayer or lesson, but full of a beautiful order and variety, such a service as Christians may rejoice to offer unto Him whom they would fain worship in the beauty of holiness.

After the singing of the anthem, we proceed to offer up our intercessions, or prayers for others. On the days when the Litany is appointed to be said, it is usual to introduce it here, in place of the intercessions, and such an introduction would seem to be contemplated by the rubric, which directs that when the Litany is read, the two closing prayers only of the intercessional branch of the service are to be used, "*as they are there placed*;" that is to say, along with it, at the conclusion of the Litany itself. The idea seems clearly to be that the Litany, on certain days, just as much as the intercessions on certain other days, shall form part of one continuous service. "Here followeth the Anthem;" "*then*" the intercessions or Litany, as it may happen. Whether we gain or lose by thus throwing in the Litany along with the rest is another question, which we cannot now stop to argue. Nor shall we at present enter upon any examination or analysis of this, the Church's most solemn form of supplication. We prefer to keep it separate for another occasion, and occupy the remainder of this paper with a brief glance at the concluding portion of the ordinary Morning and Evening Service.

Our intercessions, then, commence with a prayer

for the Queen, and one for the Royal Family, in accordance with the direction of St. Paul, (1 Tim. ii.) who, speaking more especially of the public prayers of the Church, bids us make mention of kings, and all that are in authority, as being set over us by God Himself, and to a certain extent His representatives. Such a prayer has reference, moreover, to the foregoing part of the Service, since the blessing of *peace* is best secured to us by the wise government of our temporal rulers. For a like reason, we pray next for the Clergy, for our spiritual guides as well as our temporal governors, because in the ministrations of the clergy God has set the ordinary channels of His *grace*. Again, because, without God's blessing, kingdoms cannot prosper—because how wisely soever our rulers may plan and contrive, yet, if God be not in their counsels, their labours will come to nought—while Parliament, the council of the nation, is assembled to regulate its affairs and make its laws, we pray God to fill their hearts with a real love for religion, to direct and prosper all their consultations, so that they shall make the advancement of His glory and the good of His Church their great object and desire. And lastly, in the “prayer for all conditions of men,” we extend our intercessions to all nations upon earth, praying that God's name may be known among the heathen, where as yet it is *not* known, and that where it is known, viz., in the Holy Catholic Church, His will may be done; that professed Christians may become real Christians, avoiding alike error and heresy in matters of faith, schism in the matter of fellowship, ungodliness and laxity of conduct; and finally commending to His mercy all who may be in sickness or affliction.

The next place has, by long custom and consent, been allotted to the “General Thanksgiving,” though its use is not enjoined by any rubric, and seems quite out of rule here. Praise and thanksgiving occupy, as we have seen, the first and most prominent portion of our public service, the second and concluding portion consisting of prayer. To insert, therefore, a form of thanksgiving here, certainly violates in some degree the unity of the whole. And the form itself, moreover, seems of the two, more adapted for private than for public worship. However, so beautiful and holy are the thoughts which it expresses, that men would be loath to part with it. Let us endeavour, while using it, both to realize the deep spirit of humility which it breathes, and to appreciate the *nature* of those mercies for which it calls upon us to be thankful. They are not the blessings of our natural and bodily life merely—these, great and wonderful though they be, and clearly as they bear testimony to God's protecting care, are dismissed in a few words, and we are led to dwell, above all the rest, on that “inestimable love” concerning which we can

only know that it is above all knowledge, the love which God has shown forth in saving the world by the mission of His Son. This is the first of the three great blessings for which our thanks are due. The second is the *means of grace*, by the use of which we take advantage of that gracious offer, and become such as God, for Christ's sake, will save; the third is the *hope of glory* which He has set before us, and to which He has been pleased to call us. For these three great and precious gifts, the gift of His Son, the gift of the Holy Ghost, the gift of eternal life, we could not find sufficient words to thank and praise Him, had we the tongues of angels. What we must strive to do, therefore, is to thank Him with our lives; to thank Him for His Son, by forsaking sin for which he died; to thank Him for the Holy Ghost, by frequenting diligently the sacraments and means of grace whereby He is conveyed and imparted to us; to thank Him for the hope of glory, by pressing forward in all lowliness and earnest perseverance to obtain it*.

And now the Office which we have been considering draws to a close. Summing up our joint supplications, the petitions expressed and the desires implied in the foregoing prayers and collects, we present them once for all, and, as it were, in one breath, unto the Son, whom we address in our concluding prayer, relying on His gracious promise, that where “two or three are gathered together in His name,” there He will be in the midst of them to receive and grant their requests. Of that promise we remind Him, at the same time resigning ourselves to His wisdom to fulfil our desires as may be best and most fitting for us.

This prayer is called after its author, St. Chrysostom, Patriarch of Constantinople in the fourth century; and although beginning with the words “Almighty God,” is addressed, as we have said, not to the Father, but to the Son, reminding Him of His promises, and imploring His intercession. For this reason it does not end, like the rest, with the words “through Jesus Christ our Lord,” inasmuch as it is offered up not *through* Him, but *to* Him. Having prayed hitherto to the Father, through Christ's intercession, we now conclude by addressing ourselves immediately to Christ Himself, who has been present with us throughout, and who, as being very God and very man, knows what is best for His people. To Him we pray, above all the rest, for that knowledge of His truth, which is the fruit of holy obedience here, and everlasting life.

Last of all, as we began our service with Holy Scripture, so we end it with the same form of blessing which the Apostle in ancient times used

* From HARE's *Sermons on the Liturgy*.

for his converts and for himself, and which the ministers of the Christian Church have authority to use still. Nor do we doubt, that to all who by faith, repentance, and charity, are duly qualified for its reception, this blessing will convey the grace or favour of Jesus Christ, the Son, to pardon their sins, the love of God the Father, to supply their daily wants, and the fellowship of the Holy Ghost, to build them up as living members of Christ's body unto eternal life.

J. W.

NOTES ON CHURCH MUSIC IN BRISTOL.

(From a Correspondent.)

SOME years ago, an eminent Divine styled Bristol "the city of churches." Since that period the population has much increased, but many new churches have been erected to meet the wants of the increase; so that in a measure it may still be worthy of the same distinguished appellation. At the present time it contains about thirty-four or thirty-six churches, about twenty or twenty-four of which are parish-churches, the rest being mostly district chapels.

Comparatively but little *Church Music*—such Music as the readers of the *Parish Choir* are made acquainted with—and which they must be convinced is the only music really fitted for the Church and the congregation—is to be found in this large number of churches. This is attributable, not to the lack of musical talent in Bristol, for there is an abundance of well-known singers, and there may be many more unknown, but rather to the universal study of an *un-English* style of music, (sacred and secular,) the indiscriminate use of this music, and the non-cultivation of sound taste, particularly in true ecclesiastical music.

More or less, metrical psalmody prevails in all the Bristol churches. It may be observed, that within the last few years a considerable improvement has taken place in the species of music used for psalmody; often none but acknowledged sober tunes are permitted to be sung; again, we occasionally hear tunes we could wish not to hear. It is apprehended that perfection in psalmody will be sought in vain, till the puritanical hymns, now so prevalent, have been dispensed with; if we must have hymns, why is there not an authorized collection put forth? Again, where is *Church Music* to be found fitted to the flights of fancy embodied in the innumerable so-called hymns we so often find used in our churches?

There is more or less chanting, also, in all the churches. In all but three or four, the Canticles are sung to double-chants; at St. John the Baptist, and St. John the Evangelist, single-chants are used exclusively.

The *cathedral* choir consists of six lay-vicars and eight choristers. Till recently, the number of choristers had been but six. At present, the choir is not considered to be in a state of excellence, which has arisen from various causes, among which may be enumerated the extreme juvenility of the boys, some recent changes among the men, and the lowness of their salaries, (about £40 per annum,) and above all others perhaps, the apparently unworthy view

taken of the importance and benefits of a daily choral service. This remark refers to the practice of giving the choir holidays. Not unfrequently do these holidays occur, and on the occasion of the last Gloucester Festival, there was no service for a whole week, although the Festival of St. Matthew occurred during the period. The responses in use are full choral, *i.e.*, harmonized throughout, excepting the Confession, Lord's Prayer, and Creed; they appear to be the composition of more than one person. On the great Festivals, Tallis's Responses are used, with organ accompaniment. Double-chants are the only ones heard; each side of the choir chanting two verses antiphonally. Generally there is little congregational chanting. The range of services is not so extensive as in some other cathedrals, but many that are used are good, and some objectionable ones have been lately expunged. The same remark applies to the anthems. The priest's part of the Litany is mostly like the one published in the *Parish Choir*; the response is different as far as the Lord's Prayer, when both parts are Tallis's to the end. The Collects, Commandments, Epistle, Gospel, and Nicene Creed, in the Communion Service, are read; the Amens, Kyrie, and other responses, sung. The post-Communion Service is also read. The fact that the choir never communicate at once sets aside the possibility of its being otherwise. Holy Communion is administered once each month, and on the great Festivals. Before the sermon, two verses of a metrical psalm are sung in capital style. The Old Hundredth always sounds well—it is done to a full organ, and with a large congregation generally singing. With such sound musicians as the precentor and organist are, we may most reasonably expect that all improvements that can be, will be effected.

At St. Nicholas' Church, services, anthems, &c., have been sung for many years; a practice which other churches have imitated. Latterly, the Psalms have been chanted unisonally to some simple Gregorian and other single chants, the antiphon by the vicar and choir. It is much hoped and wished that this practice will become an established arrangement; when it is not too much to expect that whereas heretofore, the Psalms have been little better than a reading-duet between the clergyman and clerk, the congregation will be found ready to lift up their voices in praise to God, in the same words and music God's praises have been offered up for centuries, and it may be, by the forefathers of the congregation of St. Nicholas, who are bidden now again to do so. The manner and style of singing is good, and were a little more judgment brought to bear in the selection of the music, it would, on the whole, be the best parish choir in the city. Some of the Psalm-tunes are especially objectionable, for instance, *Gainsbrough*, *St. Matthias*, *Cambridge New*, &c. Tallis's Responses are sung on the great Festivals and other occasions; on the former, the Nicene Creed as set by King, and the Athanasian Creed to Tallis's Chant, are also sung.

On Sunday evening, September 19, the Lord Bishop of Cape Town attended divine service, and preached at this Church. On which occasion, full Cathedral Service was sung by the Rev. Canon Barrow, (the Vicar,) and the Parish Choir. The responses,—Tallis's. The psalms were chanted antiphonally and in unison to the Gregorian chant,

(Tallis,) Farrant, and a modern single chant, composer unknown. The Service was Ebdon in C.; the anthem, "Plead Thou my cause,"—Mozart.

The most remarkable part of the service was the chanting; in that, although a Gregorian chant was before well nigh unheard of in this Church, the congregation, which was very large, *joined*, after a very few repetitions. This at once establishes the position, that the Gregorian chants are by far the best adapted for congregational use; which was well tested in the last of the three chants used, (which seems to be a modern one,) where the choir appeared to be the only singers, and they "not at home" as well as on former occasions, when double chants have been used.

How was it possible that such a miserable gabble, in the shape of a psalm tune, as "Cambridge New," could have been used with such music as the above? and yet it was used! This was the drawback to the whole service.

Much praise is due to the Rev. the Vicar, for the zeal and ability he displays in the cause of the Church and her services generally, and Church Music in particular.

Doubtless the Bishop of Cape Town will not quickly forget the solemn service at St. Nicholas's Church, on the occasion of his visit, though separated from Bristol by an immeasurable ocean, and in another quarter of the globe.

At St. Paul's, Bedminster, the service is conducted with much care and decorum. There is no clerk here, and he seems not to be wanted, for the responses are heartily made by the people. The choir consists of ten or a dozen well taught and decently habited boys, and as many adults, chiefly young men selected from the Sunday School Teachers. They receive instruction in the theory and practice of music (primarily with a view to the Church's Services,) thrice a week, by a Professor, assisted by the Incumbent of the Church. A service is sometimes sung, otherwise the Canticles are chanted. The psalms are also chanted on the Great Festivals: on one occasion the writer of these notes was present, stationed in the free seats, consequently amid the poorest and most ignorant of a large congregation. The chant was Dr. Boyce in D, and though a double one, so well were the old folk around acquainted with it, that they seemed universally to join in it, and with such spirit, that the small organ and choir were but indistinctly heard. This state of congregational singing is only an exemplification of what may be accomplished, when zeal is tempered with musical knowledge and discretion, and both made subservient to true principles.

St. James's is a good specimen of a Norman Church, and has lately been restored. If there be any harmony between the styles of architecture and the styles of music, St. James's is especially adapted for the use of the fine old plain song of Merbecke and Tallis, the Gregorian chant, Farrant and Batten's anthems, &c. It is singular enough that the services &c., sung here, are well nigh exclusively modern, and the chants, double ones. The organ is a good one, but its situation, (two stories, or rather galleries, aloft,) takes off much of its congregational effect. It is understood and hoped, that ere long, it and the choir will be lowered, at least, one story. The Incumbent's zeal has mastered many difficulties, it is only reasonable therefore to expect it will easily sur-

mount this. The congregation seem willing and desirous to do their part in singing, but most of the music is too difficult for the many. Great improvements have been lately effected here.

Services and Anthems are likewise sung at the Chapel of the *Blind Asylum*, by the inmates of the institution, in such a manner as to put to the blush many of the Choirs who, though, blessed with eyes, see, or rather *feel* not. It is highly creditable to the authorities, that music generally receives so much encouragement. We could wish though that other music had been introduced into the Chapel Service; for instance, that services by such composers as Rogers and Child had been preferred to those by Jackson and Clarke.

In some of the Bristol Churches there is a kind of minor festival (extra music sung,) annually or occasionally, as at St. Mary, Redcliff, on the return of Whit Sunday, when the mayor and corporation attend Divine Service there. On this occasion, selections, generally from the Oratorios, are sung by a choir, recruited chiefly from the amateurs of the city. The usual choir consists of the school children; and the music they are taught is of a lax, secular kind. Would that a daily choral service had been established in this majestic and venerable pile! Had such been the case, surely devotion would have raised up an instrument to have saved this queen of parish churches from the miserable state it is now in, little better than a huge mass of ruins.

Sometime since the rector of St. Werburgh's forbade the choir singing services, anthems, &c., it is said on the ground of their *noisiness*! the consequence was, that the choir and organist immediately resigned their offices. Truly the style of the music used was noisy; the composers being chiefly Kent, Stevenson, Clarke, Ebdon, &c., but would not the substitution of a *quieter* style, (and there is a plentiful variety of all kinds of Church Music to be found in this style,) by older composers than the above, have been more judicious than the abolishing of services altogether?

On the whole, the aspect of Church Music in Bristol, is cheering. Although its present state is not what an enthusiast would desire to see, yet we daily hear of a step in the right direction, from some quarter or another; from some indeed, where a movement could hardly be expected; and though it does not advance with very rapid strides, yet it is to be hoped "the slower the surer;" and we should remember that "Trifles make the sum of human things."

H.

CHURCH MUSIC AND ROMANISM.

To the Editor of the Parish Choir.

(Continued from Vol. II., page 6.)

SIR,—I know some well-meaning persons imagine Romanists to be better supplied with the outward means of grace than Churchmen are. They believe their services to be conducted in a manner better calculated to lead the heart and understanding to God. They speak of the richness, warmth, beauty, and solemnity of the Romish, in disparaging contrast to the poor, cold, irreverent practices of the English system. Perhaps, Sir, you will let me attempt to disabuse the minds of such persons of ideas so unfounded.

We hear sometimes of the incessant round of daily and nightly prayer; matins, lauds, prime, tierce, sext, none, vespers, and compline; of offices dominical and ferial, double, semi-double, simple, and so on; and then we hear the question, Who would exchange the richness of the Breviary, for the poverty of the Prayer Book? But Sir, what is the use of riches that cannot be touched? and what we may ask, are most Roman Catholics the better for these services? *They know nothing about them.*

Ask any ordinarily educated member of the Romish communion, what services he attends at his place of worship, and he answers, mass and vespers.

Of mass, he will tell you further there are two kinds; *low*, which is celebrated quietly early in the morning of Sundays, when he goes (occasionally) to receive the consecrated bread; and *high* mass, which is celebrated with all pomp and circumstance at eleven o'clock. But you ask, Do you not attend daily service? do you not go to tierce, sext, none, &c.? Alas! he would think you spoke in an unknown tongue, he would not understand you.

Of low mass we have nothing to say. It corresponds to the early communion which is now commonly celebrated in many London Churches. But of high mass, the very centre and soul of the Romish system?—

Come with us, gentle reader, to a Romish Chapel in London on a Sunday morning. On entering, do not forget to look at the notice affixed to the door-post, that “all persons attending the services are requested to behave with decency; if not from a feeling of piety, at least, in order that they may not disturb the devotions of others.” Then hurry to the man at the gallery stairs, ask for a *shilling* place, (in a six-penny thou couldst not see,) go up stairs, and seat thyself. Thou wilt wonder at first what company thou art amongst; the air so redolent of hair oil and cheap perfumery. Soon thou wilt discover thyself fraternizing with a row of *gents*, and—(I know not the corresponding female term,) who have come to kill their Sunday morning. Then thou wilt discover the gist of the notice at the door, and wilt not marvel that the Papists should egregiously despise these visitants, though they generously allow them to support the music of their chapel.

Now begins the service; which is a devotional spectacle, consisting in the celebration of the Eucharist; the priest and no one else communicating. The music and accessories are as grand as they can be made. Now since, with the exception of the Epistle and Gospel, which are read in English, and a sermon, there is nothing for the *understanding* of the people to concern itself with, we may suppose that the whole service is meant to be to the laity an act of contemplative devotion, of all-absorbing faith. And since we, who are not of them, cannot judge fairly how far it answers this purpose, (for as strangers, we can only say that our understanding is not impressed: it would not be fair to judge of their *faith* by ours,) let us see what a zealous Romish writer says of it. He is describing the first visit of a young lady to a fashionable Romish Chapel.

“The *Kyrie Eleison* breaks forth; that solemn supplicatory prayer for mercy; that brief yet earnest appeal for forgiveness to the Three Persons of the ever adorable Trinity * * * * The eyes of many gazers are now turned eager and expectant to the

choir. An opera-glass is even in the hands of many, to assist their defective sight; some even turn their backs upon the altar to gaze with greater ease. God himself, the Incarnate Word, seems alas! forgotten by many in the excitement of anticipated delight.

“A voice of superhuman sweetness, strength, delicacy, and refinement is heard appealing to the Redeemer for mercy to sinful man * * * * Well does the fair young scion of aristocracy remember that wondrous voice! She had heard its tones the preceding night at the opera. It is the celebrated *prima donna*, who is now warbling the inspired strains of Mozart, in his matchless *Kyrie*. But in what way? As the deprecatory strain proceeds, the splendid singer revels in a series of roulades and shakes, that are sadly out of place in a prayer for mercy and forgiveness. The same exquisite, but misplaced skill is displayed throughout. But alas, this very exquisite warbling of the opera-singer but ill-disposes the fair young country maiden, for a devout attention to the prayers and sermon.

“The *Gloria in Excelsis* is now entoned. The full strength of the choir is now brought to bear, for it is the great attraction of the morning * * * * Here again the fair neophyte is entranced. Every sense is bound in ecstasy. She is rapt in Elysium.

“The triumphant jubilatory tones of the *Gloria* hold her spell-bound, and the splendid voices and magnificent music leave her nothing to desire. *It is the opera over again for a shilling!* What room is there for God? what space for calm, and holy, and penitent thoughts? for that devout communion with heaven which purifies and sustains the heart in its earthly pilgrimage? Alas, none! The place for the time being seems divested of its sacred character; it is of earth, earthly: it has a downward sensual tendency, deadening every better and salutary feeling, and nipping in the bud every desire to walk humbly and righteously with God.”—*Dolman's Magazine*.

So Mr. Editor, when we hear the Romish High Mass bepraised, let us recollect, that so far as the *understanding* is concerned, it may be edified by a Sermon and the Epistle and Gospel; so far as the inner communion of the Soul with God is concerned, the answer of our Romish writer is, *none*.—‘Tis all *earthly, sensual*. ‘Tis the opera again for a shilling!

But strip the Service of these tawdry embellishments; and what have we left? why, one morning at Westminster Abbey, with the Psalms, Te Deum, Canticles, Lessons, Litany and Sermon and the un mutilated Eucharist, stripped though it be of all pomp, is worth a thousand masses.

The Vesper Service, inasmuch as it more nearly resembles one of our Services, admits more fairly of a comparison. It consists of Versicles, Psalms of the day, with their attendant antiphons, short Lesson, Hymn, Magnificat, Prayers, &c. Now any person who attended Evensong only on Sundays in the Church, would have the privilege, as Sundays rolled on, of joining in a very large portion of the Psalms, and of hearing a large portion of the Bible read. But the Psalms for Sunday afternoon are always the same (from 110th to 114th) in a Romish chapel unless the day should happen to be a Saint's Day,—and I affirm, after reiterated inquiries amongst the middling and lower orders of Roman Catholics; firstly, that they do not as a general rule understand the meaning of one of their Sunday Psalms; secondly, that on the

Saint's Day they do not know what others to substitute. The last time I attended vespers at a Romish Chapel, was on Sunday afternoon the 25th July, being St. James's Day. The first Psalm was the 110th as usual—and I noticed that the persons who sat on the same bench with me joined more or less in chanting it; but, next, instead of the 111th, came a different one—and I soon found that some of my neighbours went on with their Sunday psalms, not knowing the difference; some were turning over their books in endless confusion, and some were not attending to the Service at all; but poring over other books of devotion. In order to make sure, I quietly asked one or two to inform me what was being sung, and each showed me a different—all the wrong place.

A very slight acquaintance with Roman Catholics suffices to shew, that, to talk of the solemn music of their chapels, is solemn nonsense. The psalms at vespers are chanted, it is true, to Gregorian Tones; and a fine old hymn may be heard (with embellishments), but the rest of the music is *Webbian*, not *Gregorian*; a sweet and flimsy tissue of compositions such as Kent's, Arnold's, &c., only with a greater dash of the opera in them. "Can you tell me what was the last hymn they sung?" I said to a decent Irish woman with a book under her arm. "'Tis all vespers, yer honour, but I can't follow the singing meself," was the reply.

Sir, amongst the evils complained of in our own communion, we hear of a flimsy secular style of music.—*This is no better with Romanists.*—Of Choirs of theatrical females behind red curtains.—*This is no better with Romanists.* Of the ignorance of the common people of the Services of their own Church.—*This is ten thousand times worse amongst Romanists.* Of disobedience to Bishops.—How did Romanists obey the wishes of the late Vicar Apostolic Griffiths respecting their choirs?

Sir, putting aside what moves the *feelings and senses* only; there is absolutely nothing in the Romish Services to edify the *understanding*.—There is *no growing in knowledge*; no Word of God read.—The whole system is calculated only for a blind faith—ready to swallow everything whether above or contrary to reason.

Lastly, Sir, few of your readers are, perhaps, aware of the awful extent to which the worship of the Virgin is carried. Not a prayer, intercession, nor hymn of praise can be framed to God, which cannot be paralleled with those addressed to her. I give in a note an extract from a late work, showing what the *cultus* (a delicate and inoffensive name for *worship*) offered to the Virgin, really is in 1847. Give me, Sir, rather the vilest music on earth, and my trust in the ONE MEDIATOR, than this *tender* and semi-sensual devotion to the Blessed Virgin and faith in the lying legend of St. Simon Stock*.

I am, Sir, your obedient Servant,
A MEMBER OF THE SOCIETY FOR PROMOTING
CHURCH MUSIC.

* From a *Canticle to the Blessed Virgin*.

"Cantant hymnos cœlites;
Arca novi fœderis; Templo
sedet gloriæ.

"The heavenly court re-
sounds with hymns; Mary,
the Ark of the New Testa-
ment; Is enthroned in the
temple of glory.

* * *

* * *

ON WANT OF REVERENCE AMONG CHORISTERS.

From a Correspondent.

THAT familiarity breeds contempt, as it is true in secular matters, so is it unhappily but too true with regard to sacred things and places. The more frequent are our opportunities of entering the House of God and joining in His worship, the more should we be on our guard, lest the great Spiritual Adversary should convert them into means of temptation and so injure our souls. We all must feel that, even when we are most fervently engaged in devotion, evil thoughts are too apt to intrude and give us cause to lament the iniquity even of our holy things. A reverent demeanor is a great help to devotion, and it must be confessed, with shame and sorrow, that we are sadly deficient in so important a point. The most flagrant instances of irreverence are found among the lower class employed about churches, such as Beadles, Pew-openers, (alas that there should be pews to open!) Vergers, &c.—These functionaries usually walk about as if the service which is going on were a matter in which they have no concern. Their ignorance, however, must in great measure plead their excuse; the blame lies chiefly with those above them, whose duty it is to teach them better, and at all events to insist on outward decency of deportment. Want of reverence does not, however, stop with the subordinates, but too generally prevails among the educated classes.

The purpose of these observations is more immediately to call the attention of the Clergy, and of those who have the direction of Choirs, to the necessity of the strict observance of decency and decorum among those under their control. The carelessness and levity of the Choristers in some of our Cathedrals is a subject of frequent complaint. The boys enter without any order, and pass the time in talking, laughing, and playing, quite indifferent to the service in which they bear a part. The men are but little better, turning over music while the lessons are being read, and amusing themselves in the best way they

"Sis memor quod Anglia
dicta fuit, Dos tua et tuum
imperium.

"Remember, Mary, Blessed
Queen! that England† once
thy Dowry was called, and
thine own Dominion.

"Salva regnum Angliæ,
ama dici patriæ tutum patro-
cinium. Amen."

"Oh look once more on
England, save it from error
and from woe. Oh hear us,
Mary, and let thy prayers
with Christ for ever shield
our country from all that is
ill. Amen."

† "This verse alludes to the interesting fact, that before the schism of Henry the Eighth, England was called 'the Dowry of St. Mary.' In the old legend of St. Simon Stock, an English Carmelite friar, we read that the blessed Virgin Mary appeared to the holy man, and giving him a white scapular, declared to him that the kingdom of England was her special dowry, and that its welfare was a favourite object of her holy prayers. This history was piously believed by our old English ancestors, who were celebrated for their tender devotion to the ever-blessed Mother of God. Let us imitate their humble piety, and with the utmost fervour of our souls, let us implore for our dear country the intercession of our Blessed Lady."—From the *Little Gradual*, by A. L. PHILLIPS, Esq. London: 1847.

can. Some Cathedrals might be mentioned where this indifference exists to an extent almost sacrilegious, and others where things are better; there is, however, great room for improvement in all, and misconduct is without excuse, as the authorities have the Choristers entirely under their inspection and control.

At the present time, when such laudable efforts are being made for the establishment of Choirs in Parish Churches, it is most important that from the very commencement a strictly devotional bearing should be exacted of every one who wishes to become a Chorister. It were of course much to be wished that this should arise spontaneously from a sincere feeling of religion, but though, unfortunately, this is not to be found in every instance, all may, at any rate, be required to observe the directions given in the Prayer-book as to position, &c. The Choir should set an example of proper behaviour to the rest of the congregation, which will by degrees learn to follow their example, as has been found to be the case in such instances as bowing at the holy name of Jesus, turning to the east at the Creeds, rising at the ascription of glory after the Sermon, kneeling to receive the blessing, &c. When the Choristers sit in the proper place, and wear surplices (which most appropriate garments, they should remember are emblematical of the "fine linen, clean and white, which is the righteousness of saints,")—they should precede the Clergy when they enter the Church for Divine Service, and follow them out at its conclusion.

Great care should be taken to prevent ill behaviour during the rehearsals in the Church, one of which in each week is probably unavoidable, especially where the Choir is placed at a distance from the organ, though the work of learning may be performed in the school-room or some other place. The Church should never be entered without a mental prayer that we may remember God's presence, and if we kneel down and pray before the Service on Sunday, why should we not do the same before the rehearsal on Saturday? The practice would be followed by the best effects. No person should speak during the rehearsal to any one but the Choir Master, unless it should be absolutely necessary, and no conversation on indifferent subjects should be permitted in the Church. Even greetings should be postponed until it be quitted. It should also be ever borne in mind that we are singing to the praise of God, and not for our amusement, and we should avoid all idea of display as well as too loud singing, both of which are most subversive of real devotion.

If the Choir Master will speak gently and sensibly on the subject to the Choristers, and enforce the duty of reverent behaviour, he will be attended to even by the boys; and if he be firm and consistent in carrying out the principle, and himself set the example, there is little doubt that, in a short time, an improvement will be effected not only externally, but within also. It needs scarcely be added that, *when the clergyman can spare the time, his presence at the rehearsals would materially tend to check the prevalence of the evils herein complained of.* G.

Office for the Solemnization of Matrimony.

WITH the present number, we publish the music for the Office for the Solemnization of Matrimony. This Office seems from its nature and structure particularly adapted to musical notation; and it is

agreeable to reason, that on an occasion of peculiar festivity and rejoicing, the friends of the parties to be joined in wedlock should "sing and make melody in their hearts," and that the praises and prayers of the congregation should be offered up with musical expression. The Prayer-book, too, evidently contemplates the presence of a Choir and the celebration of the office with musical intonation*.

In order therefore to render the music for this service as simple and as generally available as possible, we have arranged the Psalms to two easy and appropriate chants. These, as well as the versicles after the Lord's Prayer, are intended to be sung in unison†. We have given an organ accompaniment, not only for the chants, but also for the versicles and *Amen*, because the occasion being peculiarly festal, the addition of an instrumental accompaniment seems particularly appropriate. The organ part is merely an adaptation of Tallis's harmony for the versicles.

We may remark in conclusion, that we observed with pleasure in the account of the marriage of the Marquis of Kildare to the Lady Caroline Leveson Gower, which was solemnized at Trentham Church, in Staffordshire, on the 13th of October, that the responses were chanted by the children of the village-schools. We hope that the example thus set may be extensively followed, and that the Marriage Service, as well of the humble as of the great, may often be celebrated with the song of rejoicing and "the voice of melody," as the Church provides.

The accompanying chant and responses are so simple, that we believe any country congregation, or the children of a village-school will be able to sing them.

* It is certain that Psalms are very fit to attend a marriage solemnity, which was ever respected as a time of joy, and generally attended with songs and music. * * * The church hath hallowed our joy, by choosing holy Psalms for the exercise and expression of it, in obedience to the precept of the Apostle, St. James, who, "when we are merry" bids us "sing Psalms."—*Wheatley's Rational Illustration of the Book of Common Prayer.*

† It is particularly recommended that the chants and responses be sung in unison, as being more effective, more easy, and therefore more congregational, than singing them in parts. But if, from preference, or the capabilities of the choir, it is desired to sing them in parts, it can be done by the *contra-tenors* singing the under notes of the treble stave; the *tenors*, the upper notes in the bass stave; the *basses*, of course, singing the lower or bass notes; and the *trebles* (and the congregation) singing the voice line, or *Plain Song*.

To Correspondents.

Amateur, Durham. Our Correspondent is a highly-respected clergyman in the diocese. The term *florid* probably meant too florid for congregational use.

An Old Subscriber. Inquire after the Motett Society, which meets on the first and third Monday evenings in the month, at the Western Grammar School, Brompton.

X., Torquay. *Fas est ab hoste doceri.*

X. The note respecting the National Thanksgiving arrived too late for our last Number, else we should gladly have noticed the subject.

* * We are prevented by a press of matter this month, replying to the communications of some of our Correspondents.

On the Prayer Book.

No. X. THE LITANY.

(Continued from Vol. II., page 12.)

PUBLIC or general supplications, such as we now know by the name of Litanies, have been used by the Church from the earliest period of her history. On extraordinary occasions, in times of general distress or calamity, we find them to have been adopted by the Jews, and at God's own command. Such was the Litany of which we read in the prophet Joel (ii. 16, 17), where the people, young and old, were bidden to assemble themselves, together with the priests of the Lord, who were to take the lead in mourning and supplication, "weeping between the porch and the altar, and saying, 'Spare thy people, O Lord, and give not thine heritage to reproach.'" Of a like nature is the confession and supplication of Daniel in behalf of himself and his people. (Dan. ix.) The Fifty-first Psalm has been called "David's Litany;" and we can hardly help tracing in our Lord's own solemn devotions, during the hour of His agony, in the kneeling posture, the repetition of the same brief form of words, and the "strong crying and tears," which accompanied them, some features, at least, of what has ever since been the practice of the Church.

For we learn that it was customary in the religious services of those early times, when as yet the miraculous gifts of the Holy Ghost had not been withdrawn from the Church, for one who had the gift of prayer to stand up and teach the people what they ought to pray for, offering up brief supplications and intercessions in their name, while they, at the end of each several petition, had to respond "Lord, have mercy," or, as we express it, "Lord, deliver us." Nor is it likely that the subject-matter, any more than the form, of these supplicatory services would be lost sight of. The piety and zeal of the first Christians would never suffer those prayers and supplications, which the Holy Spirit of God had taught and dictated, to fall to the ground and be forgotten, but rather treasure them up with the most scrupulous care, and bequeath them as a precious legacy to their children. If then, in the short requests or bid-dings of prayer, made by the priest and responded to by the people, we have the *form* of

PARISH CHOIR. XXIV.

the ancient Litanies, there can be no doubt that we retain equally the general character and spirit of their *subject-matter*; but as to the time or occasion of using them there has been much change and variety in the Church. It would appear that at first they were said ordinarily in connexion with the Office of Holy Communion; the earliest Liturgies (or Communion Services) now extant having Litanies annexed to them. In process of time they came to be used separately in solemn processions of the clergy and people, especially during seasons of public danger or calamity, with a view to avert the wrath of God; a custom still retained in some branches of the Church, though in our own, as an authorized practice, it has been discontinued. With us the Litany is appointed to be used within the church's walls, and on certain particular days; Wednesday, the day of our Lord's betrayal; Friday, that of His crucifixion; and Sunday, not as being peculiarly appropriate to that great festal-day of Christian rejoicing, but probably, because on that day, from greater numbers of worshippers being usually assembled together than on any other, the Church's "general supplication" is likely to be more generally used. Besides, our Reformers, guided by primitive usage, seem to have regarded the Litany as a preparation for, and introduction to, the Holy Communion. For by the injunction of Edward VI., it was ordered that "immediately before the time of the Communion of the Sacrament, the Priests, with others of the choir, should kneel in the midst of the church, and sing or say plainly and distinctly the Litany, which is set forth in English, with all the suffrages following;" and for a long time afterwards it was customary to toll a bell whilst the Litany was reading, to give notice to the people that the Communion was about to be celebrated. This, it was taken for granted, would always be the case on Sundays. With regard to the other two days, it was ordered in the first Common Prayer Book of Edward VI., that "upon Wednesdays and Fridays, though there were none to communicate with the priest, yet after the Litany ended, the priest should put upon him a plain alb or surplice with a cope, and say all things at the altar appointed to be said at the celebration of the Lord's Supper, until after the offertory;" so that by this earliest arrangement of our Reformed Church, it is clear that

the Litany and Communion Service, however distinct in themselves, were meant always to go together, which will sufficiently account for the Litany being used on Sundays. Should any one object to the *permanent* use of this Service, as unnecessary or unedifying, we will answer him in the words of Hooker, "what dangers at any time are imminent, what evils hang over our heads God doth know, and not we. We find by daily experience that those calamities may be nearest at hand,—readiest to break in suddenly upon us, which we, in regard of times or circumstances, may imagine to be farthest off. Or if they do not indeed approach, yet such miseries as being present all men are apt to bewail with tears, the wise by their prayers should rather prevent."

With reference, then, to the *subject-matter* of our Litany, the object of its compilers was to gather out of the scattered treasures of the universal Church such an office as might comprehend all our wants and necessities on one hand; and such, on the other, as it might become us to offer unto God. Nor shall we, who have used this form of supplication from our childhood, be disposed to impute any undue degree of partiality to that Bishop of our Church, who has spoken of the Litany as having been brought into "that absolute perfection, both for matter and form, as not any Church besides can show the like, so complete and full;" and that "needs must they be upbraided either with error or somewhat worse, whom in all parts this principal and excellent prayer doth not fully satisfy."

Were we asked on what scriptural model it is formed, we should refer to the direction of St. Paul to Timothy concerning the public offices of devotion which he wished him to establish and conduct in his diocese at Ephesus. (1 Tim. ii. 1. &c.) In every congregation under his care he was to appoint, as it would seem, certain definite services, of which "supplications" for the averting of evil, "prayers" for the obtaining of blessings, "intercessions" for the welfare of others, "giving of thanks" for mercies vouchsafed to themselves, were to form a part. In the course of these services distinct mention was to be made of "kings and all in authority", that is to say, of the Roman Emperor, whoever he might be, and the rulers of provinces and other officers under him, to whom, under God, must be owing the maintenance of that peaceable state of things, wherein Christians are enabled to follow their daily course of duty towards God and man. The apostle goes on to adduce the express sanction of God for this practice of extended, universal prayer, whose system now revealed of publishing to all mankind, to all nations and languages, the means of grace and salvation, clearly lays upon His people the duty of praying for all, and labouring for the conversion of all. "This is good and acceptable in the sight of God our Saviour, who will have all men

to be saved and to come unto the knowledge of the truth."—Now, we may trace distinctly, in the Litany which it is our privilege to use, the several branches of devotion mentioned by St. Paul in this passage. We have in the first place *supplications*, or, to speak more accurately, *deprecations*, entreating that the wrath of God, and the dangers and evils consequent upon it, may be turned away from us. From supplication, or deprecation, we go on to *intercession*, beseeching Christ our Lord to hear us for all estates of men in His holy Church, for the Queen and all in authority under her, according to the strict letter of the Apostle's injunction; for Bishops, Priests, and Deacons, who have office and authority in the Church; for the Lords of the Council; in like manner, for the nobility, and magistrates, who have authority in the state. With these "intercessions" for others are mixed up "prayers" for ourselves, for blessings temporal as well as spiritual: for instance, that God may "give us a heart to love and dread Him, and diligently to live after His commandments," and also, that He may "preserve to our use the kindly fruits of the heart, so as in due time we may enjoy them." And this, the intercessional part of the Litany, is concluded, as the supplication portion of it was begun, with a strong and earnest cry to the Holy Trinity for mercy. Lastly, as to "giving of thanks," which the Apostle combines in his enumeration with the other three. Although the office of Holy Communion must be regarded as the peculiar and highest service of thanks and praise which the Church possesses, yet in the Litany itself we do not fail to see an occasional outpouring of thanks and gratitude to God, as in the hymn GLORIA PATRI, which occupies a place in the concluding portion of it; just as we find David often in the midst of his complaints breaking out into acts of praise, as well from the experience of God's past mercies, as in the assurance of His future protection and support.

J. W.

Meaning of Prayer Book Words.

(Continued from Vol. I., p. 165.)

No. 4.—ANTIPHON, ANTHEM, ANTIPHONARIUM, ANTIPHONAL, ANTIPHONER.

IN the preceding article we treated of the meaning of the word *antiphonal*, and of its origin in the ancient practice of alternate psalmody. Now let us speak of the meaning of certain words derived therefrom, and first of the word *antiphon*, and of its modern equivalent *anthem*.

In tracing the meaning of words, it is often curious to observe how in the lapse of time, and amidst changes of custom, their entire significance becomes perverted, names being still retained,

though the reason of them is quite lost. A name given to a thing because of one particular quality may still adhere to it long after it has lost that particular quality, and has acquired one exactly contrary; and in the same way, a name given to an entire thing, may continue to be given to parts of that thing, though by no means possessing the quality which the name designates.

Thus the word *antiphon* originally and properly signifies anything,—an entire psalm*, for instance,—sung antiphonally. But now it is every day used to signify compositions that may be sung either by a single voice, or by a whole choir in chorus, and not alternately or antiphonally, as the name would lead us to expect.

We observed in the preceding article that in one of the ancient varieties of antiphonal singing, a choir of select voices sung the psalm, whilst the multitude joined in every now and then with a particular verse, which served as a burden or chorus. If a choir were singing the 107th Psalm for instance, and the congregation were to join in full chorus at the verse, “O that men would therefore praise the Lord for His goodness,” this verse might be called the *antiphon* or response of the congregation to the choir. The *Gloria Patri* is a sort of antiphon to the daily psalms.

Now that which was called the *antiphon* or *anthem* in our own Church before the Reformation, and in the Romish Church at the present day, is exactly such a verse attached to a psalm, and serving as a kind of burden or chorus to it.

We must beg the reader's attention to a short explanation of the Romish antiphon, as it will be found to elucidate one or more passages in our Common Prayer Book, as we hope to show hereafter.

The antiphon at present used in the Romish Church is a short verse attached to every psalm and canticle, and sung before and after it, to some melody composed in the Old Church modes, the psalm being chanted in the same mode. It is of three kinds; viz.—either some remarkable verse of the psalm itself, embodying its principal sentiment as in the first example we give; or else a short passage from Scripture, relating to the services of the day; and lastly, on Saints' Days it is usually a short sentence enlogistic of the Saint who is commemorated.

As an example of the first sort, we may take the antiphon to the 110th Psalm as usually sung in the Vespers of Sunday. This consists of the

first verse of that psalm, “Dixit Dominus Domino meo, sede a dextris meis,”—“The Lord said unto my Lord, sit thou at my right hand.”

As an example of the second kind, we may take the antiphon which is used to that same psalm, in the Vespers of Whitsunday, and which consists of the following verse from the Acts of the Apostles, “Cum compleretur dies Pentecostes, erant omnes pariter in eodem loco. Alleluia,”—“When the days of Pentecost were accomplished, they were all in one place. Hallelujah.”

As an example of the third kind, we will give the antiphon which accompanies the Magnificat on St. Laurence's Day, the 10th of August.—“Beatus Laurentius,” &c.,—“Blessed Laurence, whilst he lay broiling on the gridiron, said to the most wicked tyrant, ‘It is now broiled, turn it, and eat; for the goods of the Church, which thou requirest, are carried up, by the hands of the poor, into heavenly treasures.’”

Such are the antiphons at present used with the psalms and canticles in the Romish Church;—and these are the *anthems* referred to, where it is said in the observations concerning the Service of the Church, which form part of the preface to the Book of Common Prayer, that there be cut off all *Anthems, Responses, Invitatories, and such like things, as did break the continual course of the reading of the Scriptures.*

We have heard some persons lament that these *anthems* or *antiphons* were so cut off; on the ground that they gave a richness and diversity to the Service, and that on Feasts, Saints' Days, &c., they keep perpetually before the minds of the people the event which is being commemorated.

A little consideration will show, however, that the Reformers of the English Ritual exercised a sound judgment in removing these antiphons from a Common Prayer Book, intended for the use of the poor and unlettered, for the wayfaring and hardworking man, and not merely for the scholar, the clergyman, or the member of a monastic body; since they would have added materially to the complexity of the book, and the task of fitting the antiphons to the psalms would not always have been an easy one. The Roman Catholic laity of the middle and lower classes in England at the present day, know very little indeed of these antiphons, and understand less,—or nothing at all about them.

The ancient and varied melodies to which these antiphons are supposed to be sung, (a specimen of which was given in our 21st No., Vol. I., p. 169), are likewise almost obsolete amongst Romanists in England; and they are now commonly sung to a composition resembling a single chant, which serves for the whole of them.

So much, then, concerning the ancient antiphon. Now since this consisted of a short passage of scripture, set to music, it is not to be wondered

* Ipsi quoque psalmi, cum a pluribus alternatim recitantur, *antiphonæ* dici possunt; quia scilicet duo chori, ad statutæ antiphonæ symphoniam, alternâ modulatione sibi mutuo respondent.—*Bona.*

† On double festivals the entire antiphon is sung both before and after each psalm; on other days only a word or two of the antiphon is sung before the psalm; (for example the words “Dixit Dominus” before the 110th,) and the whole of the antiphon after the psalm.

at that the term antiphon was applied to signify any *short passage of Holy Writ* in general.

Thus it was used to designate the *text of a sermon*; as in the following passage from an old chronicler—"He made unto them exhortacions or colacions, and took for his *anteleme. Haurietis aquas, &c. Ye shall draw water out of the wells of salvation.*"

In this sense it is, that the short texts of Scripture directed in our Prayer-book to be sung instead of the *Venite* on Easter Sunday morning, are called *anthems*; the word anthems signifying *texts*, and not having reference to the way in which they should be said or sung.

In the first Prayer-book of King Edward VI., the sentence "Remember not," in the Visitation of the Sick, the sentence "O Saviour of the world," in the same office, and "Turn thou us, O Lord," in the Communion Service, are likewise called *anthems*. In the Book of Common Prayer of the American Church, the same name is given to a hymn compiled out of two or three psalms, which is used instead of the *Venite*.

But now let us come to the term *anthem* in its modern and common sense; which signifies a composition, for use in the church, of a more or less varied and ornate character, and not a mere chant or simple metrical tune.

There can be no doubt that *anthem* (as well as the older words *anteme*, and *anteleme*, and the French *antienne*) is a direct abbreviation of *antiphon*, though the great lexicographer, Dr. Johnson, gives it as *anthymn*, as though derived from *anti* and *hymnus*. But a taste for music was one of the very few characteristics of a noble mind which Johnson possessed not.

The words of anthems are in most cases taken from Holy Writ, and are in prose. Sometimes they are derived from the Collects or other portions of the Book of Common Prayer; sometimes from metrical versions of the Psalms, sometimes from ancient Liturgies, (as King Henry the Eighth's anthem, "O Lord the maker of all things;") and sometimes they consist of various compositions in prose or verse, the works of private individuals; and although it would seem preferable to derive them from the former four sources, yet we find the practice to have existed so constantly, ever since the Reformation, of using private compositions for the words of anthems, that it cannot be supposed unlawful. The well-known anthem of Farrant, "Lord for thy tender mercies' sake;" Tallis's "I call and cry;" and the numerous metrical anthems by various authors in Day's book, in the time of Queen Elizabeth, and in Clifford's book, published soon after the Restoration, are proofs that no scruples existed on this point during the first century after the Reformation; and every cathedral anthem-book contains instances enough to shew that the licence to use unauthorized words has been freely acted upon down to the present day.

The music of anthems is of every possible variety. There are the *full anthem*, intended to be sung by the whole choir in chorus, with perhaps some degree of antiphony between the *Decani* and *Cantoris* sides; the *verse anthem*, which contains passages to be sung by two or more select voices, with a chorus, perhaps, at the beginning and end; and the *solo anthem*, with or without chorus. Verse anthems generally require the accompaniment of an organ or other instrument. Full anthems for the most part are better without. Full anthems are the most ancient, grave, and ecclesiastical in their style; verse and solo anthems being of more modern origin, and not unfrequently giving scope for meretricious and secular ornament.

As we profess merely to treat of the meaning of words, and are not prepared to write a dissertation on anthems in general, we will close this article by noticing that the word *antiphone* has occasionally been used by secular authors to signify an *echo* or *response*, and that the word *antiphonarium*, with the English antiphonal, or anti-phonon (generally accented on the second syllable) signifies an anthem-book, or collection of anthem music*.

NO. 5.—O SAPIENTIA.

In the "Calendar with the Table of Lessons," prefixed to the Prayer-book, there are found opposite the 17th day of December the words *O Sapientia*. These are the opening words of the first of a series of anthems, one of which was sung with the Magnificat every evening, in the Church of England before the Reformation, for the eight days preceding Christmas-eve. Mr. Jebb says, that the principle of having anthems fixed for the chief seasons of the Church's year is a beautiful one; and as these anthems contain pious and scriptural ejaculations fit for the mouths of Christians who look for the coming of their Saviour, and in entire accordance with the Advent services of the Church, we here give them, and may observe that the ancient music for them is printed in Mr. C. C. Spencer's "*Short Anthems and Intraits*."

Dec. 17.—*O Sapientia*. O Wisdom, which camest out of the mouth of the Most High, reaching from one end to the other, mightily and sweetly ordering all things; come and teach us the way of understanding.

Dec. 18.—*O Adonai*. O Lord and Ruler of the house of Israel, who appearedst to Moses in a flame of fire in the bush, and gavest him the law in Sinai; come and deliver us with an outstretched arm.

Dec. 19.—*O Radix Jesse*. O Root of Jesse, which standest for an ensign of the people, at

* Compiled from Bona, Jebb, the "Encyclopædia Britannica," and Du Cange.

whom kings shall shut their mouths, Thou to whom the Gentiles shall seek; Come and deliver us now, tarry not.

Dec. 20.—*O Clavis David.* O Key of David, and Sceptre of the house of Israel, Thou that openest and no man shutteth, and shuttest and no man openeth; Come and bring the prisoner out of the prison-house, and him that sitteth in darkness and in the shadow of death.

Dec. 21.—*O Oriens.* O Day-spring, brightness of the everlasting light, and Sun of Righteousness, come and enlighten them that sit in darkness and in the shadow of death.

Dec. 22.—*O Rex Gentium.* O King and Desire of all nations, thou corner-stone who hath made both one; come and save man whom Thou formedst from the clay.

Dec. 23.—*O Emmanuel.* O Emmanuel, our King and Lawgiver, hope of the Gentiles and their Saviour; Come and save us, O Lord our God.

ON THE METRICAL PSALM TUNES NOW PUBLISHED.

In our present Number we publish the first of a series of genuine old metrical psalm tunes, for the use of such congregations or choirs as are not competent to sing anthems of a more elevated character.

Hitherto, in the course of our remarks on Church Music, we have as much as possible avoided all mention of metrical psalmody. We pledged ourselves at the outset to publish the music necessary for the celebration of all the Services and Offices of the Church; and it was not till we had fulfilled this promise*, and had done our best to show not only what the genuine music of the Church's Ritual is, but also how easy its performance is if set about in the right way, that we felt ourselves at liberty to treat of this kind of music, which in our opinion has usurped a consequence it is by no means entitled to.

It has been the purpose of the Editors of the *Parish Choir* to show what a scope the English Ritual affords for the most sublime and perfect *congregational psalmody*; for the union of all hearts and all voices in prayer and praise, when the daily psalms and the responses are chanted out to the simple and antique melodies, which the Church has consecrated to that purpose by daily use for nearly twenty centuries.

But we are well aware that there are many members of the Church of England, who, from perverted taste or defective education, dislike the chants of the Church. Such persons consider it improper to use musical intonations of the voice in addressing the Divine Majesty, and it seems to them indevotional to chant the psalms according to the literal prose version in the Prayer Book; yet, with a strange inconsistency, they approve and join in the singing

of those psalms, when turned into rhyme, to metrical tunes.

Under the influence of this prejudice, all idea of the daily psalms being intended as the daily offering of praise, seems to have been lost sight of. To use the words of the respectable conductors of the well-known *Chambers's Edinburgh Journal*, they form "part of the readings of the day." They are used as a kind of edifying lesson; and the *praise-offering* of the people is accomplished by means of metrical versions of the psalms, or of hymns, which are extrinsic to the Ritual. Thus the English Ritual is made to appear cold and unlovely; it becomes a mere edifying form; praise seems to constitute no part of it; and metrical psalms are made to appear the legitimate song of the Church.

Against such an idea we would most strenuously contend. But yet we cannot help admitting that metrical psalms have their uses, though we would deprecate that exclusive attention to them which has prevailed during the last century.

But besides those in whom a taste for metrical psalmody is a rooted and, too often, a blind prejudice, we know that there are others who argue for its retention on a widely different principle. They urge that inasmuch as in the Church metrical hymns (such as the *Veni Creator* and the like,) are of the highest antiquity, they are unwilling altogether to give them up. We admit, say they, not only that the metrical translation of the psalms is bad as a version, but that it has no authority, save custom, to render its use permissible in the English Church; but as it does afford a means of continuing the rhyming hymn, or metrical anthem, which the Church has ever sung, and to which she has ever found a hearty response in the hearts and lips of her members, let us avail ourselves of the authority of custom to retain it.

With neither of these parties do our own views of the matter perfectly tally; yet as we (as the *L'ARTIS CHORISTE*) are willing to provide music of a sound character to meet the views, and employ the voices of all earnest churchmen, we have resolved not to exclude metrical psalm tunes from our pages. And we have been the more moved to this decision by representations from the parochial clergy, similar to those contained in the sensible letter of "a Village Rector," which we print in another column. For, as he truly points out, there is many a country village in which a zealous incumbent has, by dint of great personal exertion, taught a choir of children to chant the canticles; they are not yet able to chant the daily psalms, and the congregation are hardly prepared to agree to it, even if they were able; they have not voices proper for singing anthems. What, then, is to be their next step? Common sense and common custom point alike to metrical psalms, not, be it observed, as a substitute for the *chant*, but as a substitute for the *anthem*; and one which has popular prejudice in its favour, and which the whole bulk of the congregation can join in if they choose.

The history of metrical psalmody, tracing it from the early ages of the Church to the present time, is

* The Burial Service is in preparation, and will shortly be published.

† This is the term used by one of these well-informed Scotsmen, in speaking of the psalms in the English Church service.

very interesting. We may possibly go into it at a future period. Here it is sufficient to say that, soon after the Reformation, when Sternhold and Hopkins's Version was adopted, certain tunes were fixed to each psalm, or rather one tune served for many psalms. The tune, therefore, was not, as now, left to an ignorant parish clerk, or careless village choir, to choose, but was fixed by the Church[†]. These tunes were printed in all the larger editions of the Prayer Book, and continued to be so quite down to the last century, when the same evil taste for a secular style in Church music which inundated our cathedrals and choirs with light anthems and services seems to have nearly driven out the sound old psalm tunes. Those which we print in this Number, (and shall continue from time to time,) are for the most part taken from a quarto Psalter, printed by John Day 1569, and bound up with a Bible and Prayer Book of the same date, in the library of the Dean and Chapter of Westminster; and collated with a beautifully printed Psalter of the date 1646, and with another printed in 1604, by Thomas Este; from this last (for the use of which we have again to acknowledge the kindness of Dr. Rimbault,) the harmonies are taken. In the original the melody, or, as it is there called, "The Church Tune," is in the tenor part. We have here given the psalms to be sung, as they were originally intended, in unison, with the addition of organ harmonies; but if it is desired to sing them in harmony, that can easily be done by observing the rule for the disposition of the parts given in the Note to the Marriage Office in our last Number.

A PLEA FOR METRICAL PSALMODY.

To the Editor of the Parish Choir.

SIR,—You stated in your twelfth Number that many of your correspondents had urged you to give them "something applicable at once to country parishes," instead of dealing out "litanies and cathedral responses to those who could not even sing the Old Hundredth Psalm." I quite felt with those writers then, and regret as I write now that your papers on Practical Hints, which were intended as an answer to them, have by no means met the question.

We want a system of Church music for parishes who have never heard a note—who have no idea of music; small parishes, ranging from 120 to 200 inhabitants each,—farmers and their labourers. I live in a parish of this sort myself, and out of twelve churches around, seven have no kind of singing whatever. Nor is this by any means a solitary instance in the country.

Now it is of little use to write of manly voices and a full body of tone, and notices on the Church doors urging the congregation "to sing the melody, and not the bass," and "to say the responses in the same tone with the clerk (or choir)" to such congregations as these. Half of them could not read, and the other half probably would not understand if they could. But yet the chances are, that all these congregations have a certain desire to sing, and would do so, if

there were means at hand in any wise adapted to them. I am quite certain it is the case in the circle of parishes around my own.

We want you to write for us, as well as for cities and townships. And it surely is no unreasonable request; for if you would inoculate the whole land with the taste for true ecclesiastical music, you must not leave out of your calculation some 3,000 or 4,000 parishes dispersed over the face of the country in all directions. You must leaven the whole mass, if you wish your work to be done effectually.

It would be a thorough absurdity, in such parishes as I speak of, to attempt to introduce a chanted litany and chanted prayers and responses. The people could not understand it. They would be up in arms at once, and singing altogether would be put down for years and years to come. There was a memorable instance of this in Essex some twelvemonths back, not to mention others, which is a sufficient warning to prudent men.

I have begun myself with a few plain single chants—1st and 8th Gregorian, Farrant in F., Turner in A., &c.; and by means of endless classes, have got some twelve or fourteen voices into smooth, rhythmical order for the canticles. But what is the next step? Obviously metrical Psalms, in the place of an anthem, and before the sermon, in churches where the usage of preaching in the gown prevails. These may lead to other things *in time*; but at present it is clearly to country rectors the next step. And here we are at fault. You have recommended divers books, but you have given us nothing yourself; and it is just that which we both look for and want.

I earnestly hope you will see to it. I am quite assured in stating that you would increase your usefulness amongst us country people if you did, and will, *pro tanto*, mar it if you do not. Give us step by step work, as you have so wisely and well done in the higher advances of the art, which no one has read or entered into with greater pleasure than your humble servant,
A VILLAGE RECTOR.

REV. W. ROMAINE ON PSALMODY.

THERE are several abuses among us relative to the music, which I wish to see reformed, and some of which I would point out. We have many good psalm tunes, excellently composed and fitted for public worship. These should be studied in order that they may be well sung, and properly applied;—well sung in order to avoid the *tedious drawing manner in use in most of our churches*, which gives offence to worldly people, and makes the ordinance dull and heavy to believers;—properly applied, and suited to the subject, that the sound may as near as possible express the sense; for want of understanding or attending to this, we very often hear a light tune to a mournful prayer, and heavy music set to a joyful psalm, which are grievous discords. In the service of God, everything should be solemn. Our own minds require it as well as His greatness; but especially in praising Him, we should try to shut out whatever would distract us, or dishonour Him. When the heart is affected, or desires to be duly affected, with a sense of the exceeding riches of His mercy in Jesus, the psalm and the tune should help to excite, and to keep up, the heavenly flame. If the psalm be proper for this

[†] It is to these known and recognized Church Tunes that the *Directions as to the Tunes* at the end of the new version of the Psalms are meant to apply.

purpose, the tune should not defeat it. This was much studied in the primitive Church. They had great simplicity in their psalm-singing, which we are told was corrupted by the heretics. Complaint is made particularly of Arius, that he perverted singing into an entertainment. He had a taste for music, and he composed several light frothy tunes, by which he sought to please trifling people, who, with him, neither loved the God, nor the praises of the God, of the Christians. Herein he succeeded: his music was admired, and did a great deal of hurt. Let us take warning from hence. As far as we can, let our praises of God be sung with such music as will solemnize our hearts, and keep them in tune to make melody unto the Lord.

MANCHESTER COLLEGIATE CHURCH.

To the Editor of the Parish Choir.

SIR,—You are, no doubt, aware that the collegiate church in this town has now become the Cathedral of the new diocese of Manchester. In support then of the suggestion I sometime ago made, that the Cathedral should constitute the pattern for imitation in each diocese, allow me to give you an outline of the service as conducted in this church, which, although it may not be altogether faultless, is yet far superior to many others.

The church was built about the time of Henry 7th, and is entirely in the perpendicular style, consisting of nave and choir, with side aisles and chapels; the screens of the chapels on each side of the nave have been long since removed, and galleries erected all round this part of the church.

There is service every day twice. The choir consists of four choristers and four chanters, with two assistant-choristers, and on Sundays additional chanters. The organ formerly stood in the centre of the church, immediately over the entrance to the choir; but there is only the choir organ so situated now, the great organ having been removed to the western gallery in 1828, for the purposes of the Festival.

The chapter consists of a dean, four canons, two minor canons, and one clerk in orders; the canons do the duty on Sundays, and the minor canons on the week days; as also baptisms, &c., the number of which is very great, often (on Sundays) exceeding one hundred. They also preach a sermon during the summer months at seven o'clock in the morning on Sundays.

None of the clergymen chant the service, but a choral service, similar to that of Tallis, has long been used; the services of Clarke, Boyce, &c., are frequently used, and there is an anthem every Sunday afternoon, generally one of Greene's, or Kent's, &c.: During the four Sundays in Advent, and on Christmas-day, songs and choruses from the Messiah are used for the anthem; there is no hymn before service, but the old and new metrical version of psalms are used before communion and sermon; the character of the psalm tunes being such as St. Ann's or the Old Hundredth.

At the early morning lecture the Litany only is read; the Litany in the Choral Service is sung in the minor key; the Communion Service on Sundays is read from the desk, the altar being too far off: on Saints'

days a sanctus is sung during the time the clergyman walks from the stalls to the altar: the daily psalms are always chanted.

The choir chanters are only obliged to attend on Wednesday and on Friday mornings and Saint's day mornings; so that the choristers have most of the duty to do; now in a cathedral church this should not be the case, as it can scarcely be expected that boys will pay that attention when alone, which they should do.

From the above sketch you will no doubt be able to distinguish some deficiencies, but as I have before said these should be immediately supplied in the cathedral of this new and most important diocese.

Manchester,

September 23rd, 1847.

Your's truly,

F. N.

ON UNISON AND HARMONIZED SINGING.

To the Editor of the Parish Choir.

SIR,—Will you be kind enough to allow me to say a few words in defence of harmonized singing in Churches? and to begin with, I might as well state that I am quite as great an advocate of congregational singing, as any of your unison correspondents can be; and also do I quite agree with them, that it is almost impossible, with any degree of success, to get the congregation to sing otherwise than in unison; but still I do not see the reason why the choir should sing in unison, any more than that the Organ should be played in unison. I would have the melody sung out strong enough to catch every body's ear, and not be overpowered by the other parts, and then I do not see what obstacle the harmonized singing of the choir would present to the unison singing of the congregation. I have had a good deal to do with the management of choirs, and have tried both unison and harmonized singing, and I can safely say, that I have found the congregation sing out quite as much, if not more, when the choir have sung in harmony; as the harmony gives a full rich sound, and I think makes the melody still more striking and expressive, and as it makes the body of vocal sound more full, I think it offers greater inducement to the congregation to join. Hoping I have not intruded too much on your space, I beg to remain,

Respectfully yours,

A CATHOLIC ORGANIST.

Liverpool, Sept. 2, 1847.

MODERN STYLE OF CATHEDRAL MONUMENTS.

ALAS! that there should be churches where the first emotion after entrance is one of painful surprise and holy indignation; the world from without being suddenly exchanged for a vulgar and profane representation of it within. All at once the visitor is ushered into what seems a public room of exhibition of art in the utmost confusion, or the slatternly studio of a statuary of most ordinary attainments; figures upright, sitting, naked, impudently stare upon him, and perhaps, in very suitable accordance with the creed of some whom they represent, seem by their posture to assert, that the "resurrection is past

already?" He wishes to persuade himself that such figures of offensive heathenism are really ecclesiastical monuments, but he cannot. He had expected to find the figures lying on their tombs, drest indeed in characteristic symbols, just as they might have been laid out after death, in public state; but by that position and those circumstances, affectingly denoting the sleep and repose of the body underneath, and impressing him with a lively sense of the hope of that resurrection which they seem to be so patiently and confidently awaiting. Now, however, the best that he can do, is to imagine himself in a national gallery, built for monuments of great men, without any reference to Christian belief; or in a lunatic asylum, petrified during a momentary absence of the keeper.—EVANS'S *Ministry of the Body*.

REV. MR. NEWTON ON SINGING OF PRAYERS.

THE following passage from Mr. Newton's *Apologia*, (a defence of the Church, addressed to an independent minister,) will appear pretty conclusive as to the lawfulness of using *forms* of prayer. It may perhaps be not less so, as to the propriety of *praying in song*:

"May I not here appeal to the practice of the Dissenters themselves? I suppose Dr. Watts's Hymns, and his imitation of David's Psalms, especially the latter, are used, by a large majority of Dissenting congregations in their public worship. Many of these pieces are devotional, that is, they are in the strain of prayer or praise. They are therefore forms of prayer or praise; * * * * Now it appears to me, that when a worshipper * * * joins in singing verses, which express the desires and petitions of his heart to the Lord, he prays; and if he uses verses with which he was before acquainted, he prays by a form; he does the very thing for which we are condemned; unless it can be proved that the fault and evil which is essential to a form in prose, is entirely removed, if the substance of the obnoxious form be expressed in metre or rhyme.

"Crito freely will rehearse,
Forms of prayer and praise in verse:
Why should Crito then suppose,
Forms are sinful, when in prose?
Must my form be deemed a crime.
Merely for the want of rhyme?"—*Apologia*.

To Correspondents.

WE beg to thank three of our readers who have favoured us with a notice of the lectures on Psalmody, delivered at Finsbury Chapel, (a dissenting place of worship). One of them remarks that, "probably by a strange *bouleversement*, the meeting-house will be the place to hear old Church Music, and the Cathedral the place for modern opera tunes." We, ourselves, have better hopes of Cathedrals.

D. X. complains that boys in chanting *will* make a dead stop after the last "reciting" syllable, before they take up the first "inflected" note; and so they constantly divide *single* words, most disagreeably to the ear and the sense, or separate from each other *two* words which ought to be said together; *e.g.*:

and kneel be—fore the Lord our Maker,
and from the—hands of all that hate us.

He proposes to teach the boys to divide the verses differently, and to stop, if stop they must, on a strongly accented syllable, throwing in the little syllable or word to the first inflected note; thus—

and kneel—before the Lord our Maker,
and from—the hands of all that hate us.

We cannot agree with our reverend correspondent, that boys *must* stop, as we have every Sunday the gratification of hearing some who do not; and we believe the evil may be remedied;—1st, by teaching them to declaim or recite the Psalms on a monotone, with due attention to the natural emphasis of the words, and to the proper stops. 2ndly, by discountenancing all *gabbling* or hurry; for they who recite too fast are sure to stop in a wrong place to take breath. 3rdly, by careful teaching and example; by explaining that the music is to bend to the words, not the words to the music, as in common metrical tunes. The popular style of chanting is far from satisfactory; there is by far too great an effort after a metrical jingling effect; and *recitation* or *declamation*, which is the basis of all good chanting, is lost sight of.

Médus. Les Pseaumes mises en rhyme, &c., is not a scarce book; and the version and tunes are used at this day, we believe, by French Protestants. Playford's Book contains a very degraded version of the "ancient and proper tunes."

J. A. Turner's Chant, published in the *Parish Choir* for the 1st day of the month, would answer the purpose. We believe the *Melodium* to be a very useful instrument, but should prefer an organ however small.

C. E. X., *Catholicus* (2), *Asaph*. All communications relating to persons, places, or matters of fact, ought to be authenticated.

W. R. M. Volume the First of the *Parish Choir* was completed by the 21st Number. Title, Index, and Cover for binding, may be obtained of the Publisher, through any Bookseller. The caudices are easily folded, so as to bind with the volume.

A *Theban*, A *Subscriber*.—We humbly believe that the symbol I.H.S. does not consist of the initial letters of *Jesus hominum Salvator*. But we are not prepared to argue the question, being one that is foreign to our pages.

A *Beginner*.—The book is getting ready. If inclined to devote yourself to Missionary labour, write to the Rev. E. Hawkins, Secretary to the Society for propagating the Gospel, 79, Pall Mall.

We have very many communications in arrears.

The First Annual Meeting of the Chelmsford Choral Society was held on the 9th October. The Society appears from the Report, to be founded on the soundest principles, and to be deservedly flourishing. Arrangements have been made for a systematic course of practice in singing Church Music, with the organ, in the church, under the guidance of Mr. Coombe the organist. This is as it should be.

We thank a Morpeth Correspondent for a printed list of the Services, Anthems, &c., sung in the Parish Church of St. James, Morpeth, on October 15th, and the three following days, in commemoration of the Dedication of that Church. Tallis's Responses and Litany; the Te Deum, and Canticles by Tallis, Gibbon, Rogers, and some admirable Anthems by Aldrich, Boyce, Purcell, and Palestrina, are amongst the musical pieces mentioned; and we must not omit the Sanctus, and Gloria in Excelsis; proofs that the celebration of the Holy Eucharist was not deprived of its choral accompaniment. Well may our correspondent say, "The clergy and parishioners of Morpeth have reason to be thankful that circumstances permit so full a celebration of the Divine Offices." We wish that Cathedrals would take a lesson from this Parish Church. The music used for the Nicene Creed on this interesting occasion was that published in the *Parish Choir*. "It was so solemn," adds our correspondent, "and full of majestic gravity, that many of the congregation were moved to tears during its performance."

On the Prayer Book.

No. XI. THE LITANY.

(Continued from Vol. II., page 18.)

BEARING in mind the outline of the Litany already given, we will now proceed, as has been our custom with other parts of the Service, to examine more minutely into its component parts.

And again we are struck with the importance which the Church attaches to orthodoxy of belief; the care which she takes to place before her members the real and true object of their worship. As, when beginning the Office of Praise, we were led to ascribe glory to each several Person of the Blessed Trinity: as, when entering upon the work of prayer, we called upon the same three Persons, one by one, to have mercy upon us—so now, when commencing our most solemn act of general supplication, we address each Person in the Godhead separately, and then altogether, so as to declare and set forth, to remind ourselves, and bear witness to others, of the great Christian doctrine of the three Persons in One God.

These INVOCATIONS, as they are called, should be repeated *after* the minister, not *with* him. This is plainly intimated by the mode in which they are set down in the Prayer book. The minister leads—the people follow; and while following they ought to bear in mind, that the several addresses, or invocations, are so worded as to express the several mercies which God in His three divine personalities, has manifested to us. Each word has its meaning, and ought to have its application. The title of Father, for instance, if rightly uttered, will be no bare statement of our relationship to God in Christ, but will remind us, in addition, of all that affection and tenderness and care unceasing which it implies on God's part, and all that gratitude, and obedience, and filial love, which it demands on our's. The term "*Father*" speaks of love: then there is a pause, and then comes the additional phrase, "*of heaven*," calling to mind God's dwelling-place, the infinite distance between Him and ourselves, in order that to love and gratitude we may join reverence and godly fear.

This, we may remember, is the construction, and no doubt with a like object, of the opening of our Lord's own prayer. Next we address the Son, in *His* case also making mention of His peculiar work of mercy, viz., the Redemption of

mankind, and by the term *Redeemer* enlivening our *faith*, as we had done our *love* by that of Father in the previous invocation; and then we pass on to the source of *hope* and fountain of all blessing, which is "God the Holy Ghost proceeding from the Father and the Son;" the same whom we each received at our baptism, whom it should be the great business of our life to preserve and cherish, if retained to strengthen, if lost to recover, if neglected to revive, if grieved to propitiate. In a word, each person of the blessed Trinity having a separate and peculiar work, in which He exhibits Himself for our good, to each we address ourselves, as well as to all, and we add to our confession of faith a confession of sin, or rather we specify the cause which has brought us to the feet of Him who alone can save. We are driven by a sense of our sins to seek and implore the mercy of God.

For this reason we turn next in a more especial manner to Him who is the Saviour of sinners, addressing to the Son, the second Person of the Trinity, all the petitions that follow, from this place, "Remember not, Lord, our offences," down to the end of the intercessions, in recognition of the Church's doctrine concerning Christ, that He is "the only Mediator between God and Man, being both God and man." Nor can we be too clear on this point, that when using the words, "Spare us, good Lord, spare thy people whom thou hast redeemed," it is the very Lord Jesus whom we are addressing, present among us, according to His promise:—upon Him we call, as members of His body, by virtue of His precious blood-shedding, to avert the punishment due to our sins,—and to this solemn prayer of the priest, or minister, whoever he be, the people are not content with answering, as at other times, with a bare Amen, but with earnest supplication repeat the cry, "Spare us, good Lord."

Thus begin our DEPRECATIONS, or prayers to be delivered from evil. The general prayer for mercy, set forth in the opening invocations, is now followed up by a series of petitions for deliverance from the presence, the dominion, and consequences of sin. From "evil and mischief," that is to say, harm and misfortune, calamity, in its various shapes; this is mentioned first, and "sin" next, as being the great cause of all the misfortune and misery in the world;

then, "the crafts and assaults of the devil," by which he is ever labouring to entice or drive man into sin; "God's wrath," which is its consequence in this world, and "everlasting damnation," which will be its final consequence in the next. And having thus our thoughts directed to sin in general as the great source and fountain of all evil and disorder whatsoever, the one great thing to be prayed against, we go on to recount some of the most notorious sins those, whether of body, soul, or spirit, to which mankind are most liable. "Blindness of heart," we begin with, as being the most fatal of all, that determined and systematic opposition of the carnal mind against God which provokes Him to withdraw altogether the presence of His enlightening spirit: from this, the sin of sins, we pray to be delivered, and from all that is in any degree connected with it, from its various forms, and sources, and developments; from those vices which may either lead to it, or spring from it, as "pride," which exalts itself above God and man, and tramples on the obligations of moral duty: "vain-glory," or self-conceit, which differs from pride, not in kind but in degree, manifesting the same spirit only in a more paltry way and with more trivial objects: "hypocrisy," which veils its evil workings beneath a fair outside: "envy," the grudging others their success, their blessings, or their happiness, which is itself manifested in different shapes, according to the peculiar character of those with whom it dwells; in some taking the form of downright open "hatred," in others of secret scheming "malice," in others of uniform "uncharitableness."

All these, you will perceive, are sins of the heart and spirit. We come next to the grosser sins of the body, from which and from all their approaches, "from all the deceits of the world, the flesh, and the devil," we pray to be delivered. And then comes a prayer for deliverance from those judgments, which sin is apt to draw down upon nations and individuals; some proceeding immediately from the hand of God, as "lightning and tempest, plague, pestilence, and famine;" others wrought through the instrumentality of men, as "battle, and murder, and sudden death." For the same reason we pray against "all sedition, privy conspiracy, and rebellion," that is, against all secret designs and plots, as well as all open attempts harboured or executed by the governed against their governors, these things springing, for the most part, from the working of man's sins, and being, at the same time, their divinely-ordained punishment. As are also those other evils which we next enumerate, "false doctrine, heresy, and schism," that is to say, division and separation in the Church of Christ, which not unfrequently lead to "hardness of heart and contempt of God's word and command-

ment," even where they do not spring directly from it.

And now, when about to conclude our deprecations of evil, as we had in the outset appealed to the "most precious bloodshedding" of Christ, we here wind up our plea by recalling to mind and enumerating the principal events in His life, so as to bring the whole outline of His great work clearly and vividly before us. With the eye of faith we trace Him from the cradle to the grave, from His incarnation to His ascension, and review in one brief summary that wonderful history which it requires the whole course of the Christian year, from Advent to Whitsuntide, thoroughly to contemplate. Setting all these blessed events before our eyes, and telling them out with our lips, we pray that He who has done so much for us already may go on to complete His work, so as to make the merits of His life and death available to the individual salvation of each and the common salvation of all among us; and that, especially in the more critical periods and circumstances of life, in times of "tribulation," when we may be tempted to murmur or despair; in times of "wealth," that is, not riches, as it is sometimes mistaken to mean, but weal, well-doing, when our condition, whatever it may be, is satisfactory to ourselves, and may cause us to forget God, a season of the two more dangerous to our spiritual interests than that of sorrow and tribulation: in these perilous times, and finally in the last great extremity of all, "in the hour of death and in the day of judgment," we pray that Christ would be merciful to us and deliver us.

At this point we end our deprecations and commence our INTERCESSIONS in behalf of all mankind; first, for the Holy Catholic Church in general, that God may guide and protect it, and then, more particularly, for that branch of it wherein our own lot is cast, for the Church in England, and the several states and degrees of men which it comprises, from highest to lowest. For the Queen and Royal Family, the highest in station; next, for the rulers, spiritual and temporal, for "all bishops, priests, and deacons," our spiritual rulers, for the "lords of the Council, and all the nobility and magistrates," our temporal rulers, and lastly, for all the Christian people of this realm. "That it may please Thee to bless and keep all thy people."

Then we extend our intercessions, praying, according to the direction of St. Paul, for all men, and begging for each such special blessings as are most suited to their several conditions; "peace" for "all nations" of the world, whether Christian or heathen; a loving and obedient heart for ourselves, the congregation then actually present, and certain other special spiritual blessings for all members of the Church, whether present or absent: for those who have wandered

and separated from the Church, "all such as have erred and are deceived," that God would be pleased to "bring them back into the way of truth;" that those who stand firm may be strengthened, the weak-hearted helped, the fallen raised. We have petitions, moreover, for the relief of the afflicted, for the preservation of the distressed, for the reconciliation of enemies; for the granting of plenty and such things as are needful for the body, and finally for repentance and forgiveness of sin past, and for God's renewing grace in future, the things most needful and indispensable to the soul. In short, without going more minutely into the matter, we may say with truth that there is scarcely a single want or blessing, whether political or religious, temporal or spiritual, which is not especially mentioned, or, at least, comprehended and implied in this form; nor is there a single class of persons, however high or however low, from the king on his throne to the captive in his dungeon, who is not especially recommended to the mercy of God.

The termination of this, the intercessional branch of the Litany, brings us once more to the Son of God as the true and proper object of our worship; and you may observe how, as we approach the end, our devotions increase in fervour and vehemence, gathering into a point all that has gone before, expressing in two brief words, *mercy*, and *peace*, both the necessities of our condition, and the relief which we implore at the hands of Him who "taketh away the sins of the world." And then, by a beautiful alternation, as the Litany opened with the invocation of the Trinity, and then went on to that of the Son, so now, at its close, from the invocation of the Son, it merges into that of the Trinity, once more saying, in the same order as before, the Priest first, the people afterwards,—

Lord, have mercy upon us.

Christ, have mercy upon us.

Lord, have mercy upon us.

How forcible must such prayers be, when springing from the heart and uttered by the voice of a whole kneeling congregation: how stirring and edifying to themselves, and how prevailing with God!

The concluding portion of the Litany, beginning with the Lord's Prayer and ending with the apostolic benediction, consists of what are more strictly called SUPPLICATIONS. They are still prayers and entreaties for mercy, but are offered, as Bishop Sparrow says, "not *Litany-wise* but *Collect-wise*." The original theme with which we started, when beseeching the Father, Son, and Holy Ghost, separately and together, to have *mercy* upon us, is still preserved, only here it is drawn out at greater length and enlarged upon. After the Lord's Prayer, without which we rightly think that no single one of our offices would be

complete; after this come two versicles implying mercy, if they do not literally express it; then we have a prayer or collect wherein mercy is both the leading idea and the leading expression; we address God as a "*merciful* Father," and implore Him "*mercifully* to assist our prayers." To which prayer of the Priest for mercy the people respond with a cry for deliverance. To strengthen their plea God is reminded in the words of the 44th Psalm of His wondrous works and deliverances wrought in the olden times of the Church, and on this ground, "for His honour," again importuned for deliverance. But here, for a brief space, the expression of sorrow, and helplessness, and pressing need is interrupted; a gleam of sunshine breaks in upon the gloominess of our condition; the thought of God's deliverance leads us to sound forth God's praise, which accordingly we do in that Christian hymn, the Gloria Patri, which follows. In this we follow the pattern of the ancient Litanies, which were usually interspersed and diversified with psalmody, just as we find in Holy Scripture, the 6th and 22nd Psalms, for instance, in their nature and design strictly penitential, to be interwoven with triumphant hymns of praise. But this brief interval of praise and thanksgiving naturally quickens our faith, and adds to our earnestness when resuming our petitions. In the ejaculations which follow we have to remark again the prevailing pleas for mercy. We address Christ the merciful Saviour, beseeching Him, "*pitifully* to behold the sorrows of our hearts," "*mercifully* to forgive His people's sins," "with *mercy* to hear our prayers," to "let His *mercy* be showed upon us," and once more, when the admonitory, "Let us pray," invites us to change from alternate to continuous prayer, and the Priest again approaches the Throne of Grace in the name of the people, it is still with the prayer for mercy on his lips, that God would "*mercifully* look upon our infirmities," and enable us, in all our troubles, *upon His mercy* to rely. And thus, with the prayer of St. Chrysostom, used here, as at the conclusion of our daily Morning and Evening Services, by way of committing in one breath to Christ, the Mediator, and charging Him with, all the petitions we have expressed, and all the godly desires we have conceived during the foregoing Service—with this and the apostolic blessing we conclude.

With regard to the mode in which the "general supplication" ought to be offered, (if it be thought necessary to make a remark on that head), the Church extends to us the same freedom of choice as in the case of the Psalms. Both, alike, may be either "sung or said," so as to consult the necessities of all imaginable cases; those where there is a choir and other like means and appliances, and those where there is none; those where music is held to be devotional, and those where it is not. This, however, we are bound to

add, that the *singing* of the Litany is most in rule, most according to precedent, most in agreement with the practice of the universal Church. That it may be easily learned must be evident to all who will consider the simplicity of the Church Chant, as already given in our columns. That it is the most solemn and devotional mode of rehearsing it few will deny, who for any length of time have been accustomed to its use.

J. W.

Meaning of Prayer Book Words.

(Continued from Vol. II., p. 21.)

No. 5.—RESPONDS, RESPONSORIA.

“FOR this cause be cut off anthems, *responds*, invitatories, and such like things as did break the continual course of the reading of the Scriptures.”—*Concerning the Service of the Church, in the Preface to the Prayer Book.*

The term *Responds* does not signify what are commonly known as *Responses*; that is to say, short supplications in which one half of a verse is sung or said by the minister, and the other responded by choir and people. On the contrary, it signifies certain musical compositions called *Responsoria*, wherewith, as we propose to show, the reading of the Scriptures in the un-reformed Church was continually broken in upon and interrupted.

The origin of responsories, as of many other things abused or misused, is very ancient, and the intention good. It was the custom in the early Church, says Bingham, to make psalmody the “first and leading part of the service.” But the psalmody was intermixed with lessons and prayers, to make the whole more delightful and edifying. “The Council of Laodicea made a decree that the psalms should not be sung one immediately after another, but that a lesson should come between every psalm. And St. Austin plainly intimates that this was the practice of his own Church; for in one of his homilies he takes notice, first of the reading of the Epistle, then of singing Psalm xcv., and after that of a lesson read out of the Gospel. And in another homily he speaks of them in the same order.” Not that any particular psalms were appointed perpetually for this place, but those were used which came in their ordinary turn. “These psalms were styled by a particular name, *responsoria* and *psalmi responsorii*, the “responsories;” which was not a name affixed to any particular psalms, but was given to all such as happened to fall in here, in the common course of reading. The fourth Council of Toledo is to be understood of such psalms when it speaks of responsories, blaming some for neglecting to use the *Gloria Patri* after them. And Gregory Turo-nensis often mentions them, under the name of

psalmi responsorii, making it part of the deacon’s duty to repeat them. The ancient ritualists are not agreed about the reason of the name, why they were called *Responsoria*; some saying they were so called because one singing, the whole choir did answer them; while others say they had their name because they answered to the lessons, being sung immediately after them, which seems the more likely reason.”

So far Bingham on the ancient *psalmi responsorii*; all the essential features of which we recognize in that intermixture of psalms and canticles and lessons which occurs in the OFFICE OF PRAISE at the beginning of our own Morning and Evening Prayer. In this, as in most other respects, the Catholic Church in England adheres to ancient usage.

But the *responsories* of the unreformed Church are very different. They consist of certain musical compositions, interspersed at stated intervals with the lessons; often interrupting them, to the great detriment of the sense, breaking them up into disjointed fragments, whilst their own sense and relation to the services of the day could not always be obvious to the uninstructed, even if they were in the vernacular tongue instead of in Latin. Thus in the *Office of the Dead*, lessons consisting of five or six verses from the book of Job are interrupted by long responsories. In the matin service for Maunday Thursday, the first lesson consists of the first five verses of the Lamentations of Jeremiah. Then comes *Responsorium 1*, as follows:—

“In the mount of Olivet, He prayed to the Father: Father, if it be possible, let this cup pass from me. [The spirit indeed is willing, but the flesh is weak.] *v.* Watch and pray, that ye enter not into temptation.” *Repeat*, The spirit, &c.

Lectio 2. Four more verses of the Lamentations.

Responsorium 2. “My soul is sad, even unto death: abide here, and watch with me: now ye shall see the crowd that will surround me. [Ye shall take flight, and I shall go to be sacrificed for you.] Behold, the hour approaches, and the Son of Man will be delivered into the hands of sinners.” *Repeat*, Ye shall take, &c.

Lectio 3. Five more verses of the Lamentations.

Responsorium 3. “Behold, we saw him having no comeliness nor beauty: there is no form in him; He hath carried our sins, and grieved for us; He is wounded for our iniquities; by whose stripes we are healed. Surely He hath borne our griefs and carried our sorrows.” *Repeat*, By whose, &c.

Next, after some psalms with their antiphons follow:

Lesson 4 from St. Augustin’s Treatise on the Psalms—about a dozen lines.

Responsorium 4. "My friend hath betrayed me with the sign of a kiss," &c.

Lectio 5. Another short passage from St. Augustine.

Responsorium 5. "Judas, vilest of merchants, kissed the Lord," &c.

Lectio 6. Another short passage from St. Augustine.

Responsorium 6. "One of my disciples shall betray me," &c.

Again more psalms, with their antiphons. Then follows—

Lectio 7. From verse 17 to 22 of 1 Corinthians, chap. xi.

Responsorium 7. "I was as it were an innocent lamb," &c.

Lectio 8. Four more verses of 1 Cor. xi. v. 23 to 26 inclusive.

Responsorium 8. "Could ye not watch with me one hour?" &c.

Lectio 9. 1 Cor. xi. from v. 27 to the end.

Responsorium 9. "The elders of the people took counsel [how they might take Jesus by craft, and slay him; they went out with swords

and staves, as against a thief.]" v. "The chief priests and Pharisees took counsel." Repeat, How they might, &c.

Lesson and response follow each other thus, to the number of nine, in the Matin Service, which is performed in the night. One explanation of the use of the *Responsoria* is, that they serve to keep the mind awake and attentive. But looking on the offices of the Church as adapted for all sorts of people, not for monks or clergymen merely, we cannot doubt the soundness of the discretion with which the English Reformers cut off these interruptions, and gave long passages of Holy Writ to be read uninterruptedly in the vulgar tongue, for the edification of the poorest and most ignorant of the brethren.

Respecting the music of the *Responsoria*, it generally abounds in the vice of single syllables prolonged to many notes; and, as far as we are acquainted with it, we believe there is no reason, musically speaking, to regret its loss.

The following passage from the commencement of *Responsorium* 9 will show its character.



ON WHAT IS COMMONLY CALLED TALLIS'S CHANT FOR THE CREED OF ST. ATHANASIUS.

To the Editor of the Parish Choir.

SIR,—When the Creed of St. Athanasius is appointed to be sung or said, we always sing it, sometimes using the Gregorian music from Marbeck which you have given us, and at others the peculiar chant, ascribed to Tallis, as published in Boyce. The latter is preferred by most of our congregation, who like harmonized better than unisonous singing, and therefore is more frequently used; and on Sundays when we have a full choir, it answers very nicely. But if a festival occur on a week day we have boys only, with perhaps one man on either side besides the clergy; and then the effect of this chant is, to me, most *thin*, and monotonous and tiresome; and I believe it is injurious and fatiguing to the voices of the boys to sing so long a creed on one or two high notes only.

This is the chant in four parts, as commonly sung, and found in Boyce.

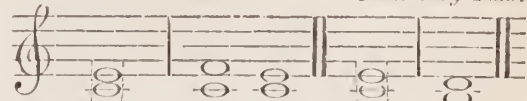


But, Sir, on analyzing this chant, and referring to authorities, such as Lowe and Clifford, (quoted in the Preface to Bishop's edition of Tallis, published by

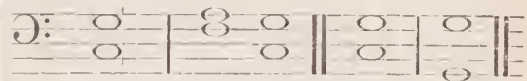
Cocks, London, 1843,) it appears that the treble part, which we moderns are apt to consider as *the tune* of the piece, and which we strain our boys and ladies' voices to sing; is not the tune at all; but merely a counter tenor part "pricked eight notes higher;" and it appears probable that *the tune* is in the *tenor*; and is a simple Gregorian chant, with a rise in the penultimate at the mediation, and no melody in the cadence or close: the other parts being harmonies thereto.

Acting on this idea, I have requested our choir-master to sing it for the future as follows, after the old copy to be found in Lowe, where it has the name of *Canterbury Tune*.

Canterbury Tune.



Whosoever will be sa - ved, Before . . . Faith.



By this change, which consists simply in restoring the treble part to its original situation, an octave lower, the voices, be they few or many, will be nearer together, and support each other better; and the boys not being so strained, will not get so distre-singly flat as they have often done—a thing very unfortunate on a festival, when so much is generally required to be sung.

I would suggest, moreover, Sir, that it would be desirable to give a great force of voice to the tenor part; letting that be sung by the congregation, if possible. At all events the singing of the high treble part of this chant as usually set, unless there is a very large mass of voices to sustain the other parts is surely a mistake. Our clerk says it puts him in mind of the old adage of "mustard without beef;" or of the play of Hamlet, with the part of Hamlet omitted, in consequence of the unavoidable absence of the chief actor. I am, Sir, your constant Reader,
E. L.

OBSTACLES TO THE REFORM OF THE CHORAL SERVICE OVERCOME.

To the Editor of the Parish Choir.

SIR,—In a late Number of the *Parish Choir*, I observed an account of different Clergymen who had attempted either to learn to chant or to introduce chanting into their churches. I apprehend, these accounts will discourage some who may be timid, but who yet wish that chanting should form part of their service. I know many of the Clergy who would not try to chant, simply to avoid the notoriety which is given by enemies of the Church, to those who strive to perform what they know to be their duty; and, with your permission, I will mention two Clergymen who have successfully, or nearly so, introduced chanting. I will call them P. and R., for the purpose of giving them names.

P. is a Clergyman in the city of ———, and Incumbent of one of the largest churches there; the income is in a great measure dependent upon the congregation. When P. first went to his appointment he had many difficulties with which to contend, and the subject of singing was not one of the least. P. of course knew of these difficulties, therefore he came prepared to meet them, and this was his method of proceeding:—he first managed to get a new Organist, a thorough musician, and one who combined with his music good sound Church principles; P. also set to work and learned the rudiments of music, going to great expense and trouble for that end, and thus made himself capable of judging for himself and taking his own position as Clergyman, *i.e.*, guide to the choir and people.

His next course was to sift his choir; and those who did not pass his examination, were expelled or at least put back for a time; and all this time P. was publicly and privately engaged in showing the advantages of a proper observance of our Church services; in fact, P. proceeded by slow and imperceptible degrees, yet surely and safely, till now he has one of the best choirs and best services in the large city of ———. He has also produced such an effect upon his congregation that many of the ladies have agreed to supply surplices for the choir! and this has all been gained by a very few years' *Perseverance in the right course.*

R. is now the minister of a rural district, to which he has been appointed only a very few months. The services of the chapel to which he was appointed have been chanted to Gregorian music since its opening. R. had never in his life even tried to sing, and, in fact, did not know whether he could sing at all or not. For various reasons he accepted the cure of ——— Chapel, and at the same time resolved to try to

learn the chanting! The first thing attempted was the intonation, in which he succeeded after two trials beyond his expectation, and this emboldened him to proceed; he then learned to chant the hymns and simplest psalms, till by degrees he has got himself able to take *his part* in the service regularly, except in the Litany, which at present he is obliged to chant upon a monotone. What is chiefly remarkable about R. is this: when he reads, he lisps very much, and reads through his nose; but in chanting, the lisp is discoverable but very slightly, and the nasal sound is completely lost! and he declares intonation does not exhaust him to the same degree that reading does.

Thus, Sir, you see by *perseverance*, one congregation has been made to acquiesce in changing its services completely; and by *resolution* a minister who could not distinguish different sounds is now able to take his own part in the service of a church where it is regularly intoned.

I think the above two examples speak sufficiently for themselves, and if any Clergyman will be encouraged to persevere in the right way, the end I have in view by writing will be answered. All I would advise them is, *not to try too much at once*, but to proceed by little and little; not to let apparent difficulties frighten them; once failing, or twice failing, should not discourage any man; but after a careful and diligent practice in private, then try in public. There needs no more moral courage for a man to sing in public than for a boy. A knowledge of the theory of music is not required to form a chanter; I would say learn to chant or intone first, and *then* learn music.

All idea of *effect* must be dismissed; but if Clergymen would intone with the simple guidance of their own feelings, sufficient effect would be produced upon their congregations to make them *feel too*.

Northwich.

AN OLD FRIEND.

To the Editor of the Parish Choir.

CHANTING VERSUS PSALM-TUNES.

SIR,—Permit me to remind you and your correspondent "A Village Rector," of the following passage, which I copy from vol. I., p. 32 of the *Parish Choir*.

"We may observe that people either *can* sing, or cannot. If they *cannot*, the singing of metrical psalms is only a pretence; people who cannot sing at all cannot sing them. But if they *can* sing, and are inclined to practise for the Church, why take up their time with practising ninety psalm-tunes? Why not sing what are intrinsically better in themselves, —viz., the chant and the anthem, —as well as more in accordance with the Church's rules?"

And may I remind you that *you have* written "for parishes who have never heard a note,—who have no idea of music,"—in the course of *Lessons on Singing*, which you have given in the first volume of the *Parish Choir*.

Surely, Sir, if "A village rector" had employed some of the "endless classes," he speaks of, in laying a *solid foundation* with the aid of those excellent *lessons*, his choir would have had no difficulty in mastering the anthems, and a *portion* at least, of the Communion Office which you have given. But at any rate, I would submit that (if not the *first* step of all) the "next step" after the Canticles would be to sing the Kyrie, Gloria, and Amens, in the Communion

Service. These *would* probably "lead to" the verses and responses at Morning and Evening Prayer. Meanwhile, the choir, by means of the "lessons" aforesaid, would have become able to sing, *without any pretence*, the anthems you have provided, and would be able to go on to other "true ecclesiastical music" without having recourse at all to Brady and Tate's rhymes, the authority and propriety of which are, to say the best, questionable.

I am *practically* aware of the difficulties that village clergymen have to contend with,—in the existence of old choirs, who have no notion of being put "out of their own way,"—in the frequent want of schools, and in the scarcity of materials wherewith to form new choirs; but I am quite sure that the only way to effect a lasting reformation is to *begin at the beginning*,—by teaching a carefully selected choir to sing from written music, and training them and the congregation in the devotional use of the Church Service, according to the principles set forth in the earliest numbers of your publication. Then metrical psalm tunes will be simply *unnecessary*.

I trust, Sir, that you will take some notice of these remarks, although the writer is but

A COUNTRY CURATE.

Christmas, 1847.

THE ROMISH AND ENGLISH LITANIES.

To the Editor of the Parish Choir.

SIR,—In the remarks one of your correspondents has favoured us with, on the relative value of the means of grace afforded by the English and Romish Churches respectively, he might have noticed the difference in the Litany. The Romaniist in his Litany prays that "all the enemies of his Church may be humbled." The English Churchman prays God to "have mercy upon all men." A not unimportant nor uncharacteristic difference.

Your constant reader,
ANTONY.

BARREL ORGANS.

To the Editor of the Parish Choir.

SIR,—In one of your numbers, I observe you make use of this expression, "that *horrible makeshift*, the grinding organ." The object of this brief note is to show that it is possible that a *grinding* organ may make a *less* horrible makeshift than you seem to suppose.

In the church of St. John Baptist, Southover, near Lewes, there is a barrel organ, of five stops, the tone of which is remarkably good (the open diapason in particular is magnificent). There are three barrels of twelve *tunes* each; or rather some tunes and some chants, &c. The chants are nearly all taken from the Westminster Abbey collection, published by you: there are besides, Kyrie Eleisons, short Anthems, and Voluntaries. The Hymn Tunes are principally of a solid and churchlike character.

In our Morning and Evening Services, we chant all the Canticles and "Gloria Patri's;" on great feast days we have it in contemplation to chant the Psalms: we used to chant the "Te Deum" till you discountenanced the practice: after the third collect, we occasionally sing a short anthem, such as Underwood's "O Lord correct me," &c.

Thus you will see that it is possible to do with a *barrel* organ better than is often done with a *finger* organ.

Your's, &c.,

H. E. D.

BINGHAM ON THE ORIGIN OF LITANIES.

"The word *litany*," says Bingham, "was at first used for any kind of prayers, whether public or private; but afterwards came to be appropriated to certain particular forms of worship, called Rogations. Some think that *litanies*, in their now limited sense, were first introduced by Mamertus, Bishop of Vienne, in France, about the year 450. But St. Basil's testimony proves them to be earlier in the East; and it is a mistake in those who assert Mamertus to be the first author of them in the West—for Sidonius Apollinaris, who lived in the time of Mamertus, and wrote some epistles to him, says expressly, that he was not the first inventor of them, but only of the Rogation fast-days before Ascension; to which he applied the use of these Litanies, which were in being long before, though not observed with such solemnity, nor fixed to any stated times, but only used as exigencies required, to deprecate any impending judgment." * * * He says, "Mamertus, indeed, first brought in the observation of the Rogation solemnities, which spread by his example; but supplications or litanies were in use before, when men had occasion to pray against excessive rains or droughts; though they were observed but in a cold and disorderly manner, without fasting, or full assemblies; but those which he instituted were observed with fasting and prayer, and *singing* and weeping."—*Book xiii., Chap. I., Sec. 10.*

REV. W. ROMAINE ON PSALMODY.

THERE is another very great and common abuse, which consists in the choice of improper portions. The person, to whose judgment this is left, is not always one of the wisest in the congregation. He may not understand the Psalms. He may misapply and profane them. It is not a rare thing for him to make them personal, and to apply the glorious things spoken of Christ to trifling parish business. I have heard the quarrels among neighbours sung over on Sundays. The clerk has chosen some passage, applicable to the enemies of the Lord and his Christ, and has most grossly perverted it. The congregation had nothing to do with the dispute, and yet it was brought before them, and they were called upon in an ordinance to interest themselves in it. No doubt, this and such like abuses are a very great insult upon God's word and ordinances, and ought to be reformed. The people should understand the psalm they are going to sing, and should be well acquainted with its relation to Jesus Christ. They are all required to join; and therefore suitable portions should be chosen, in which all or the greatest part of them are interested. They should sing with one mind, and one heart, as well as in one tune: for which end the knowledge of the psalm, and of whom and of what it treats, are absolutely necessary. How can any one sing aright unto the Lord with grace in his heart, unless he understands whether the psalm relates to prayer or thanksgiving, to asking mercies of God, or praising Him for them, what grace was to be exercised in singing, faith, or hope, or love, and

what blessing was to be expected from it? These things should be well known, that singing may be a reasonable service, and the means of grace. And to render it such I have collected portions suitable to most cases of a Christian's experience, and have also prefixed the subject of each. I have also pointed out to the believer with what frame of mind to sing and what benefit to look for from the word of promise in singing. I wish the attempt may help to make the ordinance better observed, and then I am sure it will be more blessed.

DR. BURNEY ON THE CHURCH STYLE.

THE Fugues and Canons of the sixteenth century, like the gothic buildings in which they were sung, have a gravity and grandeur peculiarly suited to the purposes of their construction, and when either of them shall, by time or accident be destroyed, it is very unlikely that they should ever be replaced by others in a style equally reverential and stupendous. They should therefore be preserved as venerable relics of the musical labours and condition of our forefathers, before the lighter strains of secular music had tinctured melody with its capricious and motley flights. If we endeavour, then, to emulate the glorious architecture of our forefathers, shall we not also, at the same time, revive that majestic style of Choral Service which is its fitting concomitant?

DR. MILLER ON VILLAGE PSALMODY.

IN villages, where there are no organs, the singing-masters may do a great deal; but they have much to *forget*, and much to learn. Fondly attached to compositions in many parts, and those chiefly composed by unskilful men, abounding in ill constructed fugues and false harmony, they are apt to treat with contempt the simple, but elegant melodies used in parish churches; but would they study the various beauties of *expression*, the true *portamento*, or conduct of the voice, free from all nasal sounds or screaming exertions; a proper pronunciation, and the energetic expression of emphatical words, they would soon find that these despised melodies, when properly performed, with true *pronunciation*, just intonation, and feeling expression, are as capable of fixing the attention, and affecting the hearts of the congregation as more elaborate music.—From DR. MILLER'S *Preface to his Collection of Psalm Tunes*.

DR. WATTS ON THE TIME OF PSALM TUNES.

It were to be wished, that we might not dwell so long on every note, and produce the same syllables to such tiresome extent, with a constant uniformity of time; which disguises the music, and puts the congregation quite out of breath; whereas, if the method of singing were but reformed to a greater speed of pronunciation, we might often enjoy the pleasure of a longer psalm, with less expense of time and breath; and our psalmody would be more agreeable to that of the ancient churches, more intelligible to others, and more delightful to ourselves.

Dr. Miller in advocating a quicker time, and more expressive manner of singing psalm tunes, says, "Instead of the odious absurdity of giving the same length of sound to every *syllable*, whether long or short, to every *word*, be it ever so emphatical, or

only an article or mere expletive; instead of hearing in our churches unmeaning sound, which scarcely deserves the name of music, we shall be delighted with what constitutes its very essence, *air, measure, and expression*."—From DR. MILLER'S *Preface*.

Books Received.

Anthems and Services.—Second Series. BURNS.

THIS series contains compositions by Palestrina and other great masters of the 16th century, chiefly foreign. Most of them are intended for five or six voices, or for double choirs, and are of the highest degree of excellence. But the most interesting part of the volume in our eyes is an anthem for a double choir, by Robert White, an English Composer who flourished at the beginning of the 16th century, anterior to Tallis, Bird, and Palestrina. If we may believe the "Dictionary of Musicians," many of his works are buried in the Library of Christ Church, Oxford; but we hope there is some chance now of their being raised from the dust and obscurity in which they have been hidden for three centuries; for certainly, if we may judge by the specimen before us, they are well worthy of being brought to light. It would be difficult to conceive of a better union of the majesty of the ecclesiastical style, with a more free and jubilant melody, than is afforded in the anthem before us. We cordially recommend it to Mr. Hullah's pupils, and the Sacred Harmonic Society; and may we add, to the choirs of the metropolitan collegiate churches.

To Correspondents.

C. S. The *Decani* (or right-hand side, looking towards the altar) takes precedence.

Cantor *Lancastriensis*. Every allowance must be made for use and prejudice. We do not object to good English Chants, though we think the Gregorian better, and more solemn.—James's Psalter might answer for English Chanting.

Amateur Organist. Our musical Friends would complain if the accompaniment were altered to suit persons who cannot read music.

R. C. The Canticles, though cut lengthwise, very easily bind with the volume.

The first of a series of Village Lectures on Psalmody in our next.

W. B. (Great Wigston). Is our correspondent's purpose answered by the tunes now published?

An early *Subscriber* does injustice to his own penetration.

We have to thank the Editors of very many Provincial newspapers for their kind and encouraging notices of the *Parish Choir*, and would urge them to continue their advocacy of a reform in Church Music on Church principles.

We are glad to hear from a correspondent at Sydney, New South Wales, that, the Sydney Choral Society is now more than two years of age, its improvement has been continuous, and great with its growth, and from its excellent objects, and the real harmony which pervades its members, we can but with delight augur for it an existence of many years to come.

* * In addition to the Music contained in this Number, we intended to publish the *Psalms for the Holy Innocents, Circumcision, the First Sunday after Christmas, and the Epiphany*—unavoidable circumstances have prevented our doing so; they are in a forward state, and may be obtained in a few days by any four *Subscribers* upon application to the Publisher.

On the Prayer Book.

No. XII. HOLY COMMUNION.

(Continued from Vol. II., page 28.)

It will be borne in mind that we have gone through two distinct offices or services of the English Church, one the ordinary every day service, to be celebrated morning and evening, wherever two or three are gathered together—Mattins and Evensong it used to be called, the sweet and holy chant which opened and closed alike working-days and holidays of the Church's children—and the other a shorter and special service of supplication to be used three times in the week, for the averting of God's wrath. We come now to the third and highest service of all, that which concentrates in itself all other acts of worship whatever, and which is consequently appointed on our highest and most solemn days, namely, "The administration of the Lord's Supper or Holy Communion." Upon each "Sunday and other Holy-day" throughout the year, this Service is appointed to be used, the only proviso being, that there shall be "a convenient number," four, (or three at least) to communicate with the priest, and those either confirmed persons or such as are "ready and desirous to be confirmed*." "In Cathedral and Collegiate Churches and Colleges, where there are many priests and deacons, they shall all receive the Communion with the priest every Sunday at least, except they have a reasonable cause to the contrary;" and not they only, but "*Every Parishioner* shall communicate at least three times in the year, of which Easter to be one." And in case it should be required to use the office on other days besides Sundays and Holydays, then, "the Collect, Epistle, and Gospel, appointed for the Sunday shall serve all the week after, where it is not in this Book otherwise ordered†."

Of this, then, the highest and most important act of worship, in the Church's view, which her members can pay to Almighty God, we are now about to speak. When we find that it is an ordinance, which she supposes her adult members to be habituated to, and her young members to be preparing themselves for; that Baptism, Catechetical instruction, Confirmation, are but so many steps by which we reach the higher ground

of Holy Communion, whereon to offer our reasonable service to God, we are anxious to find out on what precedents, scriptural or otherwise, this view is founded, whether the Apostles and those who came after them had any similar service, to which they attached a like importance, and, if so, whether in their's we can trace the origin and model of our own.

Now from Acts ii., we find it to have been an Apostolic practice, to "break bread from house to house," and more especially as stated at Acts xx., to "meet together to break bread on the *first day of the week*." St. Paul, when writing to the Corinthians respecting the mode of conducting their religious assemblies generally, and laying down certain rules for the guidance of the worshippers, alludes particularly to the mode of conducting this. They were accustomed, as it would seem, to resort to it as to a common feast, and make it a mere excuse for the sinful and scandalous indulgence of their appetites. The Apostle therefore declares that the Sacrament of the Lord's Supper must not and cannot be so celebrated. "When ye come together into one place, *this* is not to eat the Lord's Supper." 1 Cor. xi. 20. It does not lie in the fact of your assembling for the purpose of a meal or feast: the meeting together of Christians will not constitute it, nor will the eating and drinking constitute it. It is something more than a mere assembly, and something more than a mere feast. What more? consult the previous Chapter, (verse 16.) where the Apostle says, "The cup of blessing, which we bless, is it not the communion" (that is, the communicating, making us partakers of), "the blood of Christ? The bread which we break, is it not the Communion of the body of Christ?" Here we have a fuller description of the nature of this holy feast, and the mode of its administration, than in the brief notice quoted from the Acts of the Apostles. We learn that there was not only a "breaking of bread," but also a "blessing," or consecration, of both bread and wine on the part of him who ministered, a distribution of the elements so consecrated, and certain privileges bestowed on those who duly received them. So that concerning the Apostolic view of holy communion, we may already gather so much as this, that it was an assemblage of the faithful, in obedience to our Lord's command, for the purpose of solemnly partaking of bread and wine, blessed by the appointed minister; which bread and wine

* Rubric at the end of Confirmation Service.

† Preface to the Prayer Book.

was to the faithful receiver, the very body and blood of his Crucified Redeemer, conveying to him all the benefits of that inestimable sacrifice.

Nor are there wanting testimonies on the part of the early Church, that those who inherited the Apostolic office continued faithful to the Apostolic practice, although we must not expect to find any very copious notices on this point, it being contrary to the discipline of the Church to reveal their form of consecration to heathens and others, who would only have treated it with ridicule. Thus by St. Clement of Rome, the fellow-labourer of the Apostles, before the close of the first century, we find the holy ordinance spoken of under the name of the *oblation*, or *offering*, in allusion to the offering, as well of alms which accompanied it, (see 1 Cor. xvi. 1. 2,) as of the bread and wine, which were always solemnly offered to God previous to consecration. "It is our duty," saith he, "seeing we have looked into the depths of divine knowledge, to do all things in order, whatsoever our Lord hath commanded us to do: especially that we perform our *offerings* and *ministrations* to God at the times appointed for them. For these He hath commanded to be done, not rashly and disorderly, but at certain appointed times and hours." (Clem. Epist. chap. xl.) In like manner at the commencement of the second century, we find the ordinance mentioned by Ignatius, bishop of Antioch, under the name of the Eucharist, a scripture term, which means thanksgiving or blessing; "Give diligence to partake all of the same Eucharist. For there is but one flesh of our Lord Jesus Christ, and one cup in the unity of His blood; one altar, as there is also one bishop, together with the presbytery and the deacons, my fellow servants. That so, whatsoever ye do, ye may do it according to the will of God." (Epist. to the Philadelphians, chap. iv.) The account given by Justin Martyr of the mode of celebrating this holy sacrament in his day, or about 150 years after Christ, is so full and clear that we shall give it more at length. "In every Eucharistical sacrifice," he says, "we bless the Maker of all things through His Son Jesus Christ, and through the Holy Spirit. And upon the day called Sunday, all that live either in the city or country meet together in the same place, where the writings of the Apostles and Prophets are read, as the time permits. When the reader has done, the Bishop makes a sermon to the people, exhorting them to the practice of such lovely precepts, at the conclusion of which we all rise up together and pray. After prayers there is offered bread and wine, and water; and the bishop, as before, sends up prayers and thanksgivings with all the fervency he is able, and the people conclude with the joyful acclamation of Amen. Then the consecrated elements are distributed to and partaken by all that are

present, and sent to the absent by the hands of the deacons. They also who are rich and willing contribute each according to his will, as seems good to him. And the collection is deposited in the hands of the President or Bishop, who from this source affords assistance to orphans and widows, and those who from sickness or other causes are in want." (Apol. I.) Add to this two further points mentioned in another place by the same writer, one bearing upon their practice, the other upon their doctrine, and you will have a fair idea of the whole service as celebrated during those early times. "Of the food which we call the Eucharist none are allowed to partake but such as are true believers, and have been baptized in the laver of regeneration for the remission of sins, and live according to Christ's precepts;" we see by this that the unbaptized and infidels were permitted to hear the lessons and sermons, but then dismissed, before the solemn prayers of the faithful began. And with reference to their doctrine he goes on to say, that they do not receive this consecrated bread and wine as common meat and drink, but as being to them the very body and blood of Christ. "For the apostles, in their commentaries called the Gospels, have left this command upon record, that Jesus took bread, and when he had given thanks He said, 'Do this in commemoration of me, for this is my body.' And in like manner He took the cup, and when He had given thanks, he said, 'This is my blood,' and delivered it unto them. Of these things we mutually remind each other."

From the descriptions and notices of the above writer, we gather that the great object of this meeting was to partake of the body and blood of Jesus Christ in obedience to His command; that as a preparation for that solemn act of communion, lessons were read and sermons preached, which all might come and hear; then followed the prayers and thanksgivings of the faithful, after the others had been dismissed; these ended, the bishop prepared the bread and the cup, which he offered with renewed thanksgiving, then blessed with prayer, or consecrated, and distributed to the congregation; alms were also gathered and deposited with the President or Bishop, who concluded the service with thanksgiving and a doxology, to which the people answered Amen.

As we advance through the next century, we find Origen, about the year 230, bearing testimony to the existence of the same practice in his own day. "We eat the bread that was *offered* to the Creator with prayer and *thanksgiving*, for the gifts that He has bestowed upon us: which bread is *made a holy body by prayer*, sanctifying those that use it with a pious mind." He mentions also the salutation and kiss of peace, with which the prayers of the faithful were concluded, the commemoration of the departed, and the hymn *Tersanctus*.

Up to this time and for a hundred years after, none of these services had been committed to writing. They were preserved by memory and practice, and in whatever quarter of the Church they might be used, were all stamped with a certain uniformity of character; notwithstanding an occasional variety of expression, they were all the same in substance, the same in idea, the same in the order of their parts, as if all flowing from one common source, all the offspring of one common tradition. But towards the middle of the fourth century we begin to find the first traces of *written* liturgies, as these services were otherwise called. From the way in which St. James's liturgy (of Jerusalem) is commented upon by Cyril,* in his concluding catechetical lecture, it has been thought that that liturgy was already in writing, that is to say, before the year 330—340. Basil, (bishop of Cæsarea in 380) wrote for his Church (or rather committed to writing, published,) a liturgy which under his name was extensively used in the East. So did St. Chrysostom for the Church of Constantinople. In fact the Bishop of each Church seems to have possessed the authority of improving his liturgy by the addition of new thoughts and rites, by enlarging upon the existing model, particularly in the commemoration of specific festivals, though at the same time care was taken to preserve the original recognised order and substance. Thus we find St. Basil's liturgy to contain all the essential points of those more ancient ones we have been considering, as the prayers of the faithful, the kiss of peace and salutation, the thanksgiving and hymn *Tersanctus*, (Holy, Holy, Holy,) the commemoration of our Lord's deeds and words at the Last Supper. After the offering up of the elements, we find the following prayer, "We beseech thee, O Lord, of Thy goodness to send down Thine Holy Spirit upon us and upon these gifts, to bless, to sanctify, and to perfect them. Make this bread the precious body of our Lord, our God and Saviour, Jesus Christ." Then follow the Lord's Prayer, benediction of the people, breaking of bread, communion of clergy and laity, and lastly the thanksgiving after communion. The Liturgy of St. Chrysostom follows exactly the same order with that of St. Basil, but as an instance of the variety of expression which we have alluded to as prevailing in these ancient communion-services, while their substance remained the same, we will now quote the prayer of consecration, as it stands in St. Chrysostom's book. "We offer unto Thee, this rational and unbloody service, beseeching Thee to send Thy Holy Spirit upon us and these gifts. Make the bread the precious body of Thy Christ, and that which is in the cup the precious blood of Thy Christ, changing them by Thy Holy Spirit, that they may be to the receivers for the washing of

their souls, for pardon of sins, for the partaking of the Holy Ghost, for obtaining the kingdom of Heaven;" after which follows the distribution of the elements with these words, "I give thee the precious and holy and immaculate body and blood of our Lord and Saviour Jesus Christ, for the remission of thy sins and eternal life."

It would be impossible in the space allowed us, to enumerate the various additional testimonies on this point which have come down to us from writers of the 4th and 5th centuries. We can only observe in general, that the practice of the Christian Church throughout the world, during the first 500 years after Christ was in all essential parts of the ceremonial, precisely what we have seen it to be in the instances above cited, while as to doctrine, they were content to rest simply on the words of Christ, and as He declared the consecrated bread and cup to be His body and blood, in the most express terms and without any limitation, they prayed accordingly that it might become that which He had called it, and they believed that it *did* so become: that it became to all faithful receivers, not the natural body of Christ, which it was reserved for an after-age to teach, but in power and effect His body; His sacramental and representative body, yet as effectual for the needs of religion as the natural body itself could be, were it present.

Such was the primitive and apostolic doctrine concerning the holy Eucharist. But in the 6th century changes began to be introduced, not as yet in doctrine but in ceremonial, *leading in course of time* to a change of doctrine. Towards the end of that century, Gregory the Great published what is called the Canon of the Mass, or a new edition of the Communion Service, not, we repeat, advocating any new views of the sacrament itself, but appointing an entirely new manner of administering it, adding much pomp and ceremony, among other things causing the elements to be held up for the "admiration" of the people. We may remark that there was nothing essentially wrong even in this, but it *led* to error. This *admiration* was changed by degrees into *adoration*, and at last in the 9th century there crept in the doctrine of transubstantiation, the doctrine, that is to say, that the elements were changed into the very natural body and blood of Christ. And now these elements, instead of being administered to the faithful for the support of their spiritual life, were carried about in procession and worshipped: the corrupt heaven spread by degrees through a great part of Christendom, and in the year 1215 was acknowledged by a public act of the Church of Rome as her fixed and settled doctrine, to be taught as an article of faith in her own and every other branch of the Christian Church where she had influence.

What took place in this country at the Reformation is well known. Our Church exercised

* See Palmer, on the Liturgy, Vol. I.

her undoubted right of judging for herself, and the result of that judgment was, that she swept away the corruptions of recent ages, and endeavoured to restore herself as nearly as she could, to primitive simplicity of practice and primitive purity of doctrine. The result, with reference to the special point we are now considering, is one for which we have every reason to be thankful. Avoiding irreverence on the one hand, she offers up the clements, and blesses them with a devout and seemly ceremonial, while she avoids superstition on the other, by declaring that the sacraments are not to be "gazed upon, or carried about, or adored," but that we should duly use them. Nor is she less pure in doctrine than she is simple and reverent in practice: for while granting, with the early Church, that there is a commemoration of her Lord's death in the Eucharistic feast, she does not scruple, with them, to declare that "the body and blood of Christ is verily and indeed taken, and received by the faithful in the Lord's Supper."

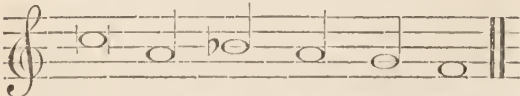
J. W.

ON THE CHURCH MODES.

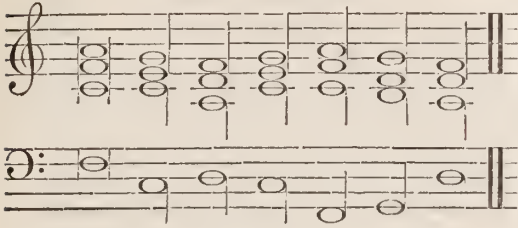
To the Editor of the Parish Choir.

SIR,—I perceive by the article on the Church Gamuts in No. 21 of your valuable periodical, that there is still some difficulty in comprehending the distinction of mode in the medials and terminals of certain of the so-called "Gregorian Tones," as they are presented to us in the more modern Ritual Books and Manuals. I have elsewhere* called the attention of those interested in these fine psalm melodies to the circumstance, that the difficulty arises from the fact that many of the "Tones," as well as their corresponding Antiphons, have been transposed from their legitimate seats, and erroneously ascribed in the books to gamuts they do not belong to.

For example, all those melodies which are called "Tone I," and contain the note B \flat , are of the 9th Tone, or \AA olian Mode, and are transposed a fifth lower than their legitimate seat (A), and are improperly called Tone I. Similarly, all those of the 6th Tone, which contain the note B \flat , belong to the 11th Tone, or Ionian Mode, and are also transposed a fifth lower. The same is the case with the popular terminal of the so-called "5th Tone," viz.:—



Tone I, in its legitimate seat.

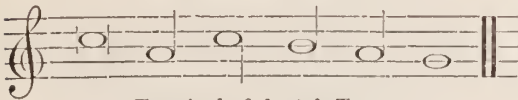


Tone VI.

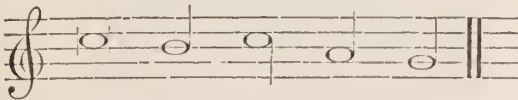


I would beg permission to pursue this subject one step further by noticing the still more remarkable similarity between the following forms of the 3rd and 8th Tones, the Phrygian and Hypo-mixolydian modes, inasmuch as they are both in their legitimate positions, and do not appear similar in consequence of the transposition of either.

Terminal of the 3rd Tone.



Terminal of the 8th Tone.



If the former of these examples belongs to the Phrygian mode, or 3rd Tone, its harmony accompaniment should be as follows:—



whereas, if it were of the 8th Tone, or Hypo-mixolydian mode, it should be thus:—



I trust these few observations will serve to show how important it is to attend to the laws of the modes when we would harmonize the ancient music of the Church, and that these laws are sufficient to distinguish the modes from one another even when the "Gregorian Tones" appear to be ambiguous.

I have the honour to be, &c.,

CHARLES CHILD SPENCER.

Mare Street, Hackney.

DR. CROTCH ON THE OLD AND MODERN STYLES OF CHURCH MUSIC.

As long as the pure sublime style, *the style* peculiarly suited to the Church Service was cherished, which was only to about the middle of the seventeenth century, we consider the ecclesiastical style to be in a state worthy of study and imitation, in a state of perfection, but it has been gradually and imperceptibly losing its character ever since. Improvements have, indeed, been made in the contexture of the score, in the flow of melody, in the accentuation and expression of words, in the beauty of the solo, and the delicacy of the accompaniment—but these are not indications of the sublime; church music is therefore on the decline. *The remedy is obvious. Let the young composer study the productions of the sixteenth and seventeenth centuries, in order to acquire the TRUE CHURCH STYLE, which should always be sublime and scientific, and contain no modern harmonies or melodies.* There will still be room for the exercise of genius without servile plagiarism. But I must caution him that he will probably be disappointed at first hearing them. He will meet with critics and writers who assert "that whatever does not produce effect cannot be worthy of our admiration." But the sublime in every art, though least attractive at first, is most deserving of regard. For this quality does not strike and surprise, dazzle and amuse, but it *elevates and expands the mind*, filling it with awe and wonder, not always suddenly, but in proportion to the length and quantity of study bestowed upon it. The more it is known, the more it will be understood, approved, admired, venerated, I might almost say, adored.

DR. BISSE ON CHURCH MUSIC.

IN the compositions for the Sanctuary *let care be taken that a theatrical style be avoided*, which is a subject of complaint and caution in the ancient Church; but in our own is rather *a modern and unnecessary condescension to the relish of the world!* For as sanctity becometh God's house for ever in the judgment of all times and persons, so doth a solemnity, which should always appear in all the offices thereof, and, above all, in the hymns which appear most in and adorn these offices. Behold the compositions of ancient masters! What a stateliness, what a gravity, what a studied majesty walks through their airs! yea, their harmony is venerable, inasmuch that, *being free from the improper mixture of levity, those principles of decay*, which have buried many modern works in oblivion, these remain and return in the course of our worship like so many standing services, thus resembling the standing service of our Liturgy, these being established by usage as that by authority.

VIGIL SERVICES.

To the Editor of the Parish Choir.

SIR,—I inclose a paragraph from the *Guardian* newspaper of January 5th, giving an interesting account of a Service celebrated at Leeds on the night of the 31st of December. Perhaps some of your readers are not aware of the Vigil Services which are held in St. Paul's Church, Knightsbridge, on the eves of the great Festivals, and therefore, with your permission, I will describe the Service as it was performed in that Church on Christmas Eve last, when I had the good fortune to be present.

The bells rang, and the church was lighted up and decorated, and service began at nine o'clock. The officiating clergy, with the choir, which consisted of about six men and as many boys, all habited in surplices, took their seats in a kind of stalls near the entrance of the chancel, the choristers being divided into Decani and Cantoris sides, and the clergy occupying stalls above the choristers on the latter side. The prayers were chanted by the clergy, and the responses sung to Tallis's music, and accompanied with the organ. The psalms were chanted antiphonally, and the *Magnificat* and *Nunc Dimittis* were Gibbons', in F. The anthem was Purcell's famous "Bell Anthem," "Rejoice in the Lord alway," and, together with the rest of the service, was very creditably sung, although the sound of the voices seemed *deadened*, and not sufficient for the size of the church.

A short sermon followed, and after that the Doxology. The area of the church was quite filled, and the scene was altogether very imposing.

Hoping such Services may be multiplied,

I am, Sir, your obedient Servant,

L. A. C.

"VIGIL SERVICE AT LEEDS.—An interesting service, or rather a portion of two services, was solemnized at Leeds on the last day of the old year, and the first of the new. At ten o'clock on the 31st of December, Evening Service was performed, and the consent of the Ordinary having been obtained, the Litany was read, in St. James's Church, a chapel of ease to the Parish Church; at the conclusion of the service, the vicar, the Rev. Dr. Hook, ascended the pulpit and preached, calling the people to repentance, till a quarter to twelve o'clock, when the congregation went on their knees, in silent prayer, till the parish clock had struck twelve. When the clock had ceased to strike, the vicar gave out the Hundredth Psalm, which was sung by the whole congregation; and the Feast of the Circumcision having now commenced, the clergy present repaired to the vestry while the psalm was being sung, and there having robed, proceeded to the chancel, where the Holy Communion was administered to upwards of two hundred people. The sermon in the Communion Service was preached by the Rev. Edward Jackson, incumbent of St. James's, and clerk in orders of the parish church, and related to the duties of the new year. The service was not concluded till nearly two o'clock in the morning. The congregation consisted almost exclusively of the working classes. Many of the communicants had been formerly methodists.

Books Received.

Ecclesia Dei; a Vision of the Church. London: LONGMANS. 1848.

A most bitter satire on Bishops, Deans, Prebendaries, Masters and Wardens of Colleges, and on almost all who hold office in the Church; to whose supineness and criminal negligence, the author does not hesitate to ascribe most of the irreverence and irreligion amongst us. Even were this true, which it is not, we doubt whether the author would be justified in penning so personal and acrimonious a satire as the one before us. If the writer loves Church music so much as he appears to do, he ought to have been made more gentle by its influence.

The following passages, which have reference chiefly to Church music, may serve as specimens. A reference to Jebb will shew that the author is not quite unjustified in his strictures on some Precentors.

- "Too true is this—repulsed, confounded, chill'd,
Men may not love their clergy if they will'd;
Heedless alike of midding men and poor,
They boast their office as a sinecure.
A sinecure—the grave precentor's post!
To rule the quiring but an empty boast!
No thought hath he, the father of the band,
Of little ones that, else, beneath his hand
Should grow as olive-branches round the board,
Where He would welcome them, their ever-living Lord.
- "Though sweetly sing they, 'tis not by his care;
If lightly in the quire themselves they bear;
He sees not, seeks not, for he is not there.
Nought of church music wotes he, nought can tell
Of tone or service save 'Dupuis in L!'
But drawing influence from his post, makes bold
To sneer at what he pension'd is t' uphold.
'Yes, chant the Psalms; and anthems sing, if fine—
But Creed nor Collect tone in church of mine.'
'You swore to keep the prescript form of prayer,
And sing, as minster-statutes bid.'—'I swear,
—As far as Protestant Precentors dare—
Though scorn we absolution of the Pope,
Yet may each man absolve himself I hope:
For, sure, of every oath we churchmen take,
We may ourselves the arbitrators make.'
- "And so a boy his church may serve, for three
Long years, and never his Precentor see;
Given up the while unto the tender fist
Of harsh quire-master, or rough organist;
Left like a waif astray, on this cold earth,
With none, his heart to train, or tune his mirth;
To lift his soul, or hallow with warm prayer
His brow, once blest, but reckless now of care;
That brow, beside the pillar'd fountal stone
Cross'd, and by Christ ennobled for His own:
A priceless jewel, in gold moulding set,
With warders, sworn to cherish it, and yet
Lost, well nigh, in its very cabinet.
- "Pity the poor Cathedral boy! O ye
The parents of God's mystic family!
Pity the youth, commended to your charge,
Now left to riot, run, and roam at large:
Fellows with you, nay workers in your stead,
At that, which funds for you your daily bread:
Pity them, in their perilous estate,
And guard them from 'the foeman at the gate!'
Pity your lambs, Christ's lambs, nor quite forget
The dread hour, when, for doom and judgment met,
Of you it shall be questioned, in that day—
'Your flock—your flock of beauty—where are they?'
And oh! may ye make answer with great joy—
'Lo! here!'—then pity the Cathedral-boy."—p. 20.

"If pray you will not, because Romans pray,
 If sing you will not, no, nor service say,
 Because some Priests have service day by day,—
 Then all that I can answer is, that they,
 Those Priests, that Pope, will shame you in that hour
 When He, the Son of Man, shall come with power,
 And you, for all your policy, will yet
 Amid your goats on Christ's left hand be set.
 For those you slander'd brought to Him, their king,
 Of prayer and praise their glad some offering,
 Which, in your meanness, ye refused to bring.
 'They sang His glories, as the Psalmist bade
 The which you sing not, as of man afraid.
 'Come, let us sing,' the enraptured David wrote,
 'What you with cold lips croak, and hard dry throat :'
 * * * * *

p. 44.

*The Service of Song in the House of the Lord—an
 Oration and Argument by* THOMAS BINNEY. Lon-
 don: JACKSON and WALFORD.

ALTHOUGH we know that some of our readers have
 been scandalized at certain remarks which have ap-
 peared in our pages, in commendation of Dissenters,
 and of their proceedings in the matter of sacred music,
 yet we cannot refrain from noticing the very able
 pamphlet before us, if only to show how fast some
 of the prejudices and misapprehensions respecting
 Church Music which were prevalent amongst Dis-
 senters not long ago, are now melting away under
 the influence of common sense and charity. We believe
 that there is no one portion of what is commonly
 called the *Choral Service*, which might not be just-
 ified from the actual practices of those who for the
 last three centuries have been opposed to it. But
 now that we find earnest and active-minded Dissenters
 openly giving their support to most of the more
 important arguments in favour of Church Music,
 which heretofore have been maintained by *High*
 Churchmen alone, we cannot doubt that a material
 change is likely to be wrought in the minds of many
 of those "members of the Establishment" who take
 their tone from the Dissenters in most points, and
 oppose all improvement if Dissenters do but raise the
 cry of Popery.

We are pretty certain that if a Churchman had
 asserted, not long ago, that preaching, highly as it
 ought to be esteemed, was not the *very* highest object
 for Christian assemblies, he would have been stigma-
 tized as a Tractarian. But hear Mr. Binney:—

Preaching is not worship. The preacher is not worship-
 ping when he speaks, nor the hearers when they hear.
 More especially, "preaching the gospel," in the strict and
 proper acceptation of the phrase, is not worship; for this
 may be addressed, with perfect appropriateness, to an
 assembly of persons, not one of whom may be in a con-
 dition qualifying him to unite with the speaker in any
 Christian act at all.

Mr. Binney proceeds with what looks extremely
 like a paraphrase of part of Dr. Bisse's famous ser-
 mon on the Choral Service, which we have quoted in
Parish Choir, p. 27, vol. i.:—"We may measure,"
 says Dr. Bisse, "the excellency of praise above
 prayer and supplications, with the same argument as
 St. Paul doth the excellency of charity above faith
 and hope; not only from its properties, but from its
 duration,—because it *never faileth*."

The three exercises just referred to (says Mr. Binney,) viz., preaching, prayer, and praise, may without improp-
 riety or irreverence be spoken of in the same manner in

which the Apostle speaks of the three great elements of the
 Christian life: faith, hope, and love. * * * The
 harmony with angelic natures in the house of the Lord on
 earth—this embodiment of holy love in the "service of
 song" there, is but the prophetic anticipation of what is to
 come and to continue for ever, in that world where love
 and praise will be alike eternal. "Love never faileth;
 but whether there be prophecies they shall fail; whether
 there be tongues they shall cease; whether there be know-
 ledge it shall vanish away." In consistency with this,
 Preaching will be unnecessary where all are saved and
 none ignorant; "they shall know even as they are
 known." Prayer will be superseded, where nothing is
 left to bewail or fear; deprecate or hope. "There shall
 be no more curse." Praise alone of the services of the
 church *never faileth*; nothing can supersede it; it cannot
 die.

To say the least, the coincidence between the
 Chancellor of Hereford and the Minister of Weigh-
 House is curious.

If we may judge from the next passage, Dissenters
 are not likely to adhere much longer to their objec-
 tions against the "kist fu'o whistles."

There is nothing wrong in principle indeed in the use of
 an organ, employed with simplicity, as a mere substratum,
 guide, and support, for the volume of voice rising from the
 people; or for filling the place with *suggestive* intonations,
 with hallowed, soothing, preparatory utterances of peniten-
 tial, grateful, adorative symphonies as the congregation is
 assembling. There is nothing wrong in this. There is
 much that may be useful. But we do not want it. We
 neither advocate nor need the instrumental accompaniment
 if the grand human and spiritual organ, composed of
 hundreds of minds and hearts, with its fulness of power,
 and niceties of modulations and varieties of pipes, and its
 conscious life, intelligence, and love, will only send forth
 what is in it.

We heartily wish Churchmen would cease to em-
 ploy organs for the purpose of hiding their own
 silence and neglect.

We may gather further from Mr. Binney's senti-
 ments that we are not likely to hear any further
 objections to antiphonal singing:—"the tossing of
 the Psalms from side to side like a tennis-ball," as it
 used to be styled by the Puritans. Speaking of Paul
 and Silas in prison (Acts xvi. 25)—

"At midnight they sang praises unto God." They
 sang words prompted at the moment,—or some remem-
 bered Christian psalm,—or a "song of Zion," learnt in
 their youth, and rich, at once, in its new sense and old
 associations; and they sang, it is likely, as they had
 "heard and seen" in their former worship,—as was prac-
 tised probably, in "the Churches of the Saints," and
 involved in the directions just recited—they sang "*respon-
 sively*," "speaking to themselves," and "admonishing
 each other," by addresses and answers of encouragement
 and hope, and with blended expressions of Faith and
 Praise.

Still less are we likely to hear further of the objec-
 tions which the Puritans so pertinaciously urged
 against the chanting of the canticles:—

And to this day (says Mr. Binney) those heaven-des-
 cended hymns, technically denominated *Benedictus* and
Magnificat, regularly recur in the morning and evening
 services of large portions of the Church. Whatever may
 be the errors, which render it a duty and a necessity to
 stand separate from those Churches, it is impossible for us,
 if possessed of any depth of devotion or richness of senti-
 ment, not to be affected by the idea of thus hailing, as it

were, the spiritual coming of the Lord into his temple, in the very words which welcomed his appearance in the flesh—words prompted by the spirit of inspiration, and first flung from the lips, in sacred rapture, of the most favoured of men and women!

Is there any Churchman ignorant of the origin of the hymn *Te Deum*, or scrutinizing the traditions of Catholic antiquity with cold rationalistic eye? Then let him learn from Mr. Binney:—

The Divine gift, filling the heart and guiding the tongue of the Christian prophet, came forth in the form of “*a psalm*,” as well as of “*a doctrine*,” a tongue or an interpretation; the individual “*speaking by the Spirit*,” spake “*in song*,”—and the rest of the Church, first edified by the official act, learnt, while it listened, the words and melody, joined in the exercise, and retained the gift for its own future congregational use. One account of the *Te Deum* is, that, “*when Austin was baptized by Ambrose, while they were at the font, they sang this hymn by inspiration, as the Spirit gave them utterance, and so published it in the sight and audience of the people.*” Now this story, which the learned reject as fabulous, is precisely what Paul teaches, as having occurred in the primitive Church. *It had Psalms and Psalmody direct from Heaven!* The apostle himself had all manner of gifts, and “*spake with tongues*” more than others, and, among the rest of his accomplishments, he spake in song: and he places the gift on a level with other spiritual exercises. “*I will pray with the Spirit, and I will pray with the understanding; I will sing with the Spirit and I will sing with the understanding also!*”

Again, if any Churchman there be who objects to singing aught but what may be called *direct praise*: who objects to the singing of *prayer, or creed, or didactic text*, let him take a lesson from Mr. Binney:—

“*The service of song in the house of the Lord*” may include not only *direct praise*, to which some think hymns should be confined, but all the exercises and emotions of the heart. The varied vicissitudes of the inward life may find fitting expression here;—the works and ways of God—the wonders of his universe—the mysteries and felicities of his providential administration;—the GREAT FACTS OF OUR SPIRITUAL REDEMPTION” (*i.e.* the CREED);—“*the advent of the Lord—his life, and death;—the previous delineation of prophetic song;—the subsequent discoveries of apostolic light, revealing the invisible and foretelling the future;—all that faith realizes of the existent, all that hope desires and expects of the foretold;—these things, and such as these, may all find, in the psalmody of the Church, some forms of appropriate, united utterance.*”

Sometimes we hear the objection, that we ought *not to want* any such incentive to devotion as music supplies; that it is a sign of carnality to employ it for purposes of edification. But hear Mr. Binney:—

We are to sing, not merely *directly* to praise God, but to “*edify*” and “*admonish*,” impress and excite, each other and ourselves. Not merely *because* we feel, but that we *may* feel; not merely to present adoration, but to profess truth,—and so to profess it, that we may show we “*glory*” in it,—that “*the word of Christ dwells in us richly*,”—and that, by repeated and exultant avowal, its impression on ourselves, and its permanency among men, may be respectively deepened and secured.

Finally, is there any one who, however justly he may insist on the necessity of congregational music, is adverse to the employment of anthems? If so, let him learn that (“*Paul being judge*,”) he that

hath a psalm, “*as well as he that hath a doctrine, may have a gift to be held and exercised for God.*”

There is no difference in principle, when exercised thus by Christian persons and with pure purpose, between the eloquence of song and the eloquence of speech. True, the one may be abused—but so may the other; both are alike liable to perversion, to be turned from their object, and to be employed as instruments of voluptuous religionism. Where preaching is disproportionately exalted—and especially when the preacher is like a strolling star, tempting benevolence with the promise of pleasure—the man is to many only “*as one that hath a lovely song and a pleasant voice, and can play well upon an instrument*,” alas! sometimes he is gradually so affected by bad influences, as to become, though perhaps unconsciously, as much a mere performer, as his hearers are the mere admirers of his song. The same thing of course might be done with the other gift. But if there be truth in New Testament teaching, it need not be so.

Here we must close our prolonged series of extracts, merely remarking with pleasure on the generous tone and catholic unprejudiced spirit with which the Dissenting Minister has treated his subject.

To Correspondents.

The “*Village Lectures on Psalmody*” are delayed in consequence of the indisposition of one of our contributors.

“*One who acts as Organist.*” The *Do* clef, when used for the tenor and counter-tenor parts, shows exactly the notes that are to be sung, in their legitimate position. The treble and bass clefs are sufficiently convenient for mezzo-soprano and baritone respectively, showing likewise the notes in their real places. Whilst the treble clef used for a tenor part represents what is not true, viz.: the notes an octave higher than they really are. If, to save trouble to learners, the treble clef is made to serve for tenor and counter-tenor, why not make it serve for bass also?

Beta. The objection to using the Sanctus as an Introit is, that the Church has appointed it to be sung in another place, viz.: after the *preface* in the Communion Office; but we see no objection to using it as an *Introit* occasionally, provided, that it be afterwards sung in its proper place.

J. H. O. (Gosberton.) The time in which a *verse* or *solo* part of an anthem should be sung, must depend on the character of the music and the sentiment of the words, and need by no means be the same, as the time of the full parts of the anthem.

We believe the old psalm tune *St. Anne's*, consisting of eighteen bars, with two minims or one semibreve in each, should be sung through in half a minute. The *old first* psalm tune in No. 24 of the *Parish Choir* should be sung through in about fifty-five seconds. The *old 113th* in a minute and a half. The *old 4th Psalm* in thirty seconds. The *old 100th* in forty seconds, we mean the *old 100th* as published by Mr. Hullah. But if the modern version of it, with all the notes of the same length, be used, then fifty seconds. Twenty bars of *Okeland's* anthem in *Parish Choir*, Vol. I., in sixty-five seconds. Ten bars of *Goldwin's* Anthem, “*O love the Lord*,” forty seconds. Twenty bars of *Rogers's* Anthem, “*Behold now praise the Lord*,” in sixty-five seconds. *Batten's* Anthem, “*Deliver us, O Lord*,” twenty bars in sixty seconds. The psalm tune “*Burford*,” (fifteen bars) in 3-2 time, in thirty-five seconds. The time we have given is moderately quick, such as would enable a congregation to sing several verses without monotony, but we are aware that the time used in many churches is almost twice as slow as the above.

On the Prayer Book.

No. XIII. HOLY COMMUNION. !

(Continued from Vol. II., page 36.)

BEFORE considering the Communion-Office of our own Church, it will be necessary to repeat a caution already given with reference to the other Offices, namely that this, like the rest, is a distinct and separate service of itself, and not necessarily connected with any other whatsoever. To persons, who have never witnessed its celebration except in the way now become usual among us, it is apt to appear as merely the concluding portion of the Morning Prayer. This idea must resolutely be got rid of. We must understand it as described in the title-page of our prayer-books, which are said to contain the offices of "Common Prayer and administration of the Sacraments"—Common Prayer being one thing, administration of the Sacraments another.

A farther error, connected with the one last mentioned, is, to look to a part only of the Communion-Office, instead of regarding it as a whole. The title prefixed to it in the prayer-books is, "the Order of the administration of the Lord's Supper, or Holy Communion,"—shewing that the Church herself does not consider it to be complete, unless there be an *actual administration* of the Lord's Supper. Now, whether from the indisposition of congregations to communicate, or the indisposition of the clergy to administer, oftener, or from the great length of two or more services combined in one,—from one or other of these causes, the rule of the Church, appointing a communion for all those days which have a special epistle and gospel, that is to say, for all Sundays and holidays throughout the year (with the proviso that there be a convenient number to communicate)—this rule of the Church is practically set at nought, the office broken short at the conclusion of the sermon, and the people then and there dismissed with the blessing. The consequence of this arbitrary proceeding is, that the great central point of the whole service, the great commemorative sacrifice, to which all the rest has reference, is lost sight of, and an unmeaning fragment substituted for a beautiful whole, and people blinded as to the real meaning and structure of the chief act of worship they are called upon to perform.

That section of the Communion-Office which extends from its opening to the end of the sermon, so far from being the principal, is but the preparatory part, or Preface, usually called the PRE-COMMUNION: it consists of prayers, lessons from the Old Testament and the New, a hymn or profession of faith, whichever you like to call it, in the Nicene Creed, and an enforcement or application of the lessons in the sermon. Its character is seen to be didactic; and it is meant to prepare us for entering on the next or principal division of the office—that which is, strictly

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speaking, COMMUNION—which begins with the oblation or offering of the elements upon the holy table, proceeds to their consecration, and ends with their administration. This done, nothing further remains but a short sequel, containing thanksgiving-prayers and a hymn of praise. These constitute what is called the Post-communion, terminating with the blessing.

Our attention must for the present be confined to the first, or preparation part, of the Communion-Office. It was the ancient custom, as we gather from the records of Justin Martyr, and others already quoted, to begin with prayers and the reading of Scripture. This ancient custom we have preserved in our own form, which sets out with the Lord's Prayer (the highest prayer being peculiarly appropriate for opening the highest office), followed by that for purity, which is also most appropriate for those who are about to hold communion with their Lord. These two prayers are derived from ancient offices of the English Church, and stood in their present position before the revision and reform of Edward the Sixth's time. In the old prayer-book, however, the first drawn up and set forth during that reign, it was appointed that the Communion Service should be preceded by psalmody, and proper psalms were fixed for each Sunday and holiday, called *Intros*'s, from being sung while the priest was *entering* within the rails of the altar. This practice, though no longer positively enjoined, is still by a common consent retained among us to the present day, there being usually some singing, either of an anthem or metrical psalm, or, what is decidedly objectionable, a *Sanctus* (Holy, Holy, Holy), wrested most unnecessarily from its proper place and connexion, while the clergy are proceeding or preparing to celebrate the service. The custom is no doubt ancient, though not *so* ancient as the other. It seems to have had its origin in the Eastern Church about the fourth century. St. Augustine speaks of it as prevailing in Africa during the fifth, and in the sixth we find it sanctioned throughout the West by Gregory the Great, who, we are told, "selected certain anthems from the book of Psalms called *Intros*,"—a practice which his missionaries would of course introduce into England. It may be remarked by the way, that singing in this place is not open to the same objection as we have seen it to be when used at the beginning of *Morning Prayer*, the key-note of which, in its opening part, is penitence and confession, whereas the key-note of the Communion Service, and its prevailing strain from beginning to end, is thanksgiving and praise.

Well, the Lord's Prayer and Collect for purity ended, we proceed, after the model of the primitive Church, to the reading of Scripture. The law, or Ten Commandments, is nothing more than a *fixed first lesson*. Like all other of our first lessons, it is taken from the Old Testament; the only difference being, that it remains the same for every day in the

year, and that it is interspersed with responses comprising a petition for mercy, which our other first lessons are not. It is, however, a very ancient custom both to have fixed first lessons, and to have them interrupted at certain parts by prayers or ejaculations on the part of the congregation. The particular form which we use in this place is derived originally from the Eastern Church: it is suggested by the well-known Kyrie Eleison.

It was also an ancient custom to use collects where we do, between the lessons of the liturgy, and in the same order; for kings and others in authority first, for ourselves and our own wants afterwards. Our series of "Collects for the day" can in fact be traced back for the most part to the Anglo-Saxon Church, and were doubtless introduced into Britain by Augustine and his fellow-missionaries. The chief difference between ourselves and the early Christians in this respect, seems to be that they used here a greater variety of collects than we do; they regarded this as the proper place for inserting special prayer of whatever nature for themselves or for others. But it must be observed, that although with us the ordinary custom is to use but two, the collect for the queen, and that for the day, we are by no means limited to these two. In some seasons, as at Advent or Lent, an extra collect is added, and we are always at liberty to insert one or more of those six which are printed at the end of the Communion Office, with the direction that they "may be said, as often as occasion shall serve, after the collect either of morning or evening prayer, *communion*, or *litany*, by the discretion of the minister." As an instance of such "occasions," we may remark that the second of these collects was used anciently as a special prayer for those about to undertake a journey. And were the Communion Service celebrated by itself, so as to be of a reasonable length, neither encroaching upon other services, nor being encroached upon by them, we should doubtless return to this old usage, and introduce many such occasional prayers in this their most suitable place.

After the collects come the epistle and gospel, forming the second lesson of the Service. Of the passages selected for this purpose, it may be remarked that they by no means originated in the private fancies of the individual bishops and doctors appointed to compile and arrange our prayer-book, but have been used in this country, most of them in the same form and place, for upwards of a thousand years. The custom of giving glory to God, too, for His gospel, is said to have "prevailed from remote antiquity, in all the Churches of the East and West; and the Church of England has not ceased for many centuries to follow so pious and laudable a custom." The lessons here, as in the ordinary daily service, are followed by a creed, which both here and everywhere else, is something more than a bare confession of faith, partaking besides of the nature of a hymn; it not only expresses our faith in the word of God just read, but clothes that expression in the garb of praise: hence it is no absurdity for the Nicene Creed to be sung, as we sometimes hear it, anthem-wise by a choir, though of the two, we much prefer to hear it chanted by the congregation at large.

And now the minister begins to take his own individual share in the preparation of his people for what is to follow. The first head of instruction marked out

for him to give is, "What holy-days or fasting-days are in the week following to be observed"—a homely kind of instruction this, distasteful to some, and contemptible to others, but not a bit the worse on that account. It is a part of the minister's preaching, which it would be equally unwise for himself to overlook, or his hearers to despise. Omit to make this statement and you do not fairly set forth the Church's system; omit to observe what it lays upon you, and you do not give that system a fair chance; you are a churchman not in reality but in name. Notices of various kinds here follow, when necessary, as, for instance, "Notice (if occasion be), of the communion," "Briefs," or queen's letters as they are now called, authorizing public collections to be made in the church, or among the parishioners; "citations" of parties to appear before the ecclesiastical judge, in the present day much disused; "excommunications," in the present day forbidden by law, or any other notices, in short, which concern the welfare of the Church, or are not in themselves trivial or unbecoming.

The rubric goes on to direct, "Then shall follow the sermon, or one of the homilies," &c. A hymn or psalm tune introduced here would, it is evident, be completely out of place, and mar the whole arrangement of the service. The creed is the hymn which the Church appoints, in its usual place, after the gospel, after which (any necessary notices being disposed of), the minister is directed to proceed with his sermon; in other words, to go at once to the pulpit and deliver it. The sermon is thus made a regularly connected part of the Communion Office. He ministers to the people at one part of that office, he preaches to them at another; the word of God which he has first read to them in the gospel, he now enters the pulpit to expound to their understandings, and press upon their hearts. So that there is neither psalm required, which would break through the designed order and continuity, nor change of garment which would give the idea of a new service commencing, nor prayer, which has already, in its proper place, been offered. The sermon fits into the "order of the administration of the Lord's Supper," and is as much a part of it as the catechising is of the evening service on the same day. They form a certain link in a certain chain, occupy a definite place, are preceded by something which leads to them, and followed by something to which they lead. So that it is both a violation of order, and a disregard to the spirit and meaning of the Church, either to introduce additions which she has not sanctioned, or to omit portions of what she has.

J. W.

Village Lectures on Psalmody.—No. I.

[It would give us very great pleasure, if the limits of the *Parish Choir* allowed us, to narrate the vast improvements which have taken place in the parish of Winterton, since our excellent friend, the Rev. Joseph Earnest, took possession of the rectory-house about twelve years ago. And truly there was need enough of improvement. His predecessor, a kind-hearted old man, had been rector for nearly half a century, and was not gathered to his fathers till long after the routine of pastoral superintendence, which sufficed in his younger days, had become quite inadequate to the wants of a greatly-increased population. Hence on his arrival, the new rector had to contrast with pain the few

drowsy occupants of the half-decayed pews in the church, with the crowds who thronged the new smart brick Ebenezer meeting-house, lately built as near as could be to the church, as if in defiance; and not less sad was it to see the self-satisfied hand of old men who occupied the *singing-gallery* in church, and performed tedious and unimaginable psalm tunes, to a scanty congregation sitting in silent patience; whilst the deafening roar which echoed from the conventicle could ever and anon be heard even in the church. But Mr. Earnest was not a man to be dismayed at difficulties, though if the truth must be told, difficulties for the first six years seemed to multiply around him. The farmers and old people resisted all change whatever, and said things always used to be very well till he came, and so they might still, if he would leave them alone. Some called him a Methodist, because he attended daily prayer, and displayed a heartfelt piety in all his actions. Some called him a Papist, because he beautified and repaired the church, and insisted on the greatest reverence in the mode of celebrating Divine worship. However, in the end he triumphed. The serious part of his parishioners found that if he loved the church, he also preached the gospel faithfully, and that they could lift up their voices as fervently in the solemn old Church chants, as in the dissenting hymn tunes, and a good deal more decorously into the bargain. The farmers found, that though the boys and girls were taught to read and write, aye and to sing too, yet that they did their work as well, and did not plunder the hedges quite so much. But, as we have not time for a long story, we must leave our readers to imagine for themselves the various changes that occurred in the parochial affairs of Winterton from the date of Mr. Earnest's first arrival, till the month of November, 1847, when we (if a contributor to this humble periodical may assume so grand a title) happened to be on a visit to our reverend friend, and accompanied him one evening to what was once the Ebenezer Chapel, but was now (its trustees having incurred a considerable debt, and mortgaged and sold it) converted into a large and commodious national school-room. Here we found a numerous assemblage. There were the families of one or two of the resident gentry; the sons and daughters of the farmers and of the shopkeepers, and the choir of the church, which consisted of the best boys of the national school, headed by their master, a gentleman who had been trained at St. Mark's, and who added considerably to his usefulness by playing on Sundays a small organ, which had recently been placed in the church. Once a week it was the Rector's custom to hold such a meeting, for the practice of Church Music; and in the course of the evening to give a short lecture on the Prayer Book, or on some subject connected with the Choral Service. What he said on this occasion we took notes of, and hold ourselves responsible for the accuracy of the report. The succeeding lectures, with the Rector's permission, will be transmitted by a friend in the village, who has been a warm supporter of the *Parish Choir* from its commencement.]

In the last few years, said the Rector, we have made, I hope, no small advance in the knowledge of Church Music, and in the practice of it. By means of our Class Lessons, we have most of us acquired considerable facility in the art of reading music. By aid of the various essays which I have read to you out of the *Christian Remembrancer*, the *Parish Choir*, and other books, we now know something of the theory of chanting, and of what the Choral Service ought to be. Now, I wish, before we pursue our studies any further, to take up a subject which has not hitherto occupied our thoughts, but which I see it will be necessary to attend to, if we wish for good practical results to our labours—I mean the *art of singing*.

Perhaps some of you have never considered that there is no necessary connexion between learning the science of music, and learning how to sing. Yet the two things are perfectly distinct. In learning music, in the manner in which it is taught in the Class Lessons, you learn the relations of musical sounds one to another, and you learn to read the written language by which musical sounds are represented; whether they follow each other in melody, or are combined together in harmony. But all this may be learned without learning to sing, or to play an instrument; and when learned, it may be used as a purely mental amusement; for you can appreciate a melody or enjoy the combinations of harmony by looking at the music, without ever having heard it; and without uttering a sound.

On the other hand you may learn to sing *by ear*, or by rote; you may sing admirably; you may have the purest tone and most just expression, but yet may be unable to read a note of music. What you know by heart you can sing; what you hear you can recollect and imitate; but written music is an unknown language;—you cannot read it, nor sing any one interval correctly, unless you had learned it before.

I believe that I see around me some of my friends who possess one of these accomplishments singly. Ladies and others who learn singing from private masters learn, in general, to sing well. But they learn too much by ear—by imitation; their master shows them how to sing such and such passages, and they sing after him; or they find out the melody by means of the piano. But they very seldom learn to *read music*, or have any definite idea of the nature of the various intervals. Their ideas of time, too, are often very defective; so that however pleasingly they may sing by themselves what they know already, they are quite unprepared to sing part-music, or to sing at sight.

On the other hand they who learn only in classes, learn their time and their intervals very correctly, and can generally read music at sight, with more or less facility. But I hope I shall be pardoned for saying that I hardly ever met with a person who had learned in class only, without private tuition, who could sing a solo with any satisfaction to himself, or to the listeners. The tone is generally coarse, or nasal, the pronunciation and delivery mechanical and lifeless.

I would therefore cordially advise all persons who have had the advantage of a private singing master to study for a time also in a class, according to Mr. Hullah's or some analogous method, in order to learn *time* and to *sing at sight*. And I would urge all who have learned in class, to avail themselves if they can of the services of a master, in order that they may acquire a *pure tone* and correct *pronunciation* and *delivery*. But as I know very well that most of you cannot afford a master, I will do what I can to supply the place of one; and will give you hints by which any person of common sense may learn to avoid in a great measure the leading faults which untutored singers are apt to commit.

For what is singing? It is the use of, the playing upon (if I may so say), the most exquisite musical instrument that can be conceived. And see how much superior the organ of the voice is to all other musical instruments. You can not only produce a pleasing tone and melody to charm the ear, but, more than that, you can coin the musical sounds into

articulate speech, that may be appreciated by the understanding; and still more than this, you can throw into your performance *feeling*, that will reach the heart, and make others feel as you feel.

Mark me then—in singing you have not only to produce a pleasing tone and melody, but also to utter words that can be understood; and in a way that expresses the feeling or sentiment which the words contain. And I shall, I hope, be pardoned for saying, that Singing-Class pupils often produce an unpleasant *tone*; often sing *unintelligibly*; and often (I may say always) sing mechanically and without feeling; and this because they do not thoroughly know how to use that noble musical instrument with which they are gifted.

Let me give you an example: last Sunday morning the anthem was “Teach me O Lord,” *Rogers*. Now if I asked one of our bass friends to *read* me this passage of scripture, I make no doubt it would be done clearly and intelligibly; but let me read it as you sang it. “*Te-ee ehme O Lord. the way of Thy sta-atute, san di shall kee pit unto the en, dan di shall kee pit unto the en, dan di shall kee-ee-pit un-to tha end.*” The tone I confess was good; and the time irreproachable; so they are in the performance of a barrel organ; but where were the sense and feeling? the qualities that slow soul? sacrificed; and why? because, so as you kept time and tune you did not regard distinct articulation, or emphasis, but run one word into another; you did not use your instrument as it ought to have been used.

Again, last Sunday week at Ripley Church, they sung a very tedious drawling version of the Old Hundredth. You know the line, “*For, it is seemly so to do.*” This was sung as follows: “*Fau rit is seem; ly so to do.*” Had the singers been asked to *read* this line, they would have felt that the words *it is seemly* belong to each other, and that if necessary to take breath it must be done either after “*For,*” or else after “*it is seemly.*” But in singing it they made a dead pause for breath in the middle of the word “*seemly.*” “*For it is seem. Ly so to do.*” This makes you laugh as I speak it. Is it less laughable to sing it? Is it right to sing laughably in church, if with a little trouble and common sense it can be otherwise?

In this very same line moreover we had a pretty example of what is often most unjustly complained of as a defect in the English language, viz: the hissing sound caused by the number of *ss*. And at the end of the word “*is*” as they slowly drawled it, I confess the hissing from forty children was intolerable. But they might have been told never to hold out the tone on consonants, but to do so on vowels only; then there would have been no hissing. The language is not to blame; but the fault is in those who cannot sing it.

Just so in the word *Amen*. Supposing that you want to hold out the syllable “*men*” whilst you count four, I think I know some of my young

friends who would sing it thus; $A | me \overset{1}{n} - -;$ instead of $A | me - - \overset{1}{n}$. That is to say, instead of holding out the vowel during the four beats, and closing quickly with the consonant *n*, they would utter the whole syllable *men* in the first beat, and continue to hum the *n* through their noses for the period of the remaining three beats. Thus they would produce a flat

feeble humming through the nose, instead of an open sonorous tone from the mouth—merely because they do not know the use of the musical instrument that God has given them.

I went into the National School-room at Ripley, to have a chat with my friend Mr. Arley about the boys; and he boasted with great justice of the progress they were making in psalmody. But, said he, they sing so *flat*, Sir; I cannot keep their voices up; and I am sure I cannot tell the reason. Let me see, I said. Come to me, I said to one of the little boys, and sing me a verse of “God save the Queen,” and you shall have sixpence. There was nothing very unusual in his physiognomy whilst singing; it was the same as that of many untaught boys who try hard to sing, and are a little frightened;—but I could not refrain from taking a sketch of him, and here it is. Look at it, and then say if you should not wonder if he did *not* sing flat. Mark the contracted brow; the features drawn down; the cheeks loose; the lips unbraced, and curtaining the teeth, which are close shut; the head hung down; the look of agony*. Could he help singing flat with those loose flabby cheeks and closed mouth? certainly not. No more than a string could help getting flat if you slacken it, or a pipe, if you were to substitute flabby leather for elastic wood or metal in part of its length.

Whether then we want a pure and pleasing tone, or intelligible articulation, so that we may (as Milton says)

“Span
Words with just note and accent, and not scan
With Midas’ ears, committing short and long,”

Or whether we would express our own feelings or excite the feelings of others, by our song, let us learn *how to use our musical instrument*. And, as I said before, I will endeavour to give you such hints, and we will go through such exercises as may enable you to avoid the leading characteristics of bad singing, and to comprehend at least the rationale of good singing.

We will first inquire as briefly as possible into the nature of musical sound, and its differences in pitch and quality; then glance at musical instruments in general, in order to inquire what kind of musical instrument it is that produces the *voice*; and what the causes are that render its sound pure and pleasing, or the reverse. So much for *tone*. Then we must look at the subject of *articulation*, the correct pronunciation of the different vowels and consonants which form syllables. Next we must speak of emphasis and expression; the way of delivering words and phrasing sentences, so that they may be imbued with the feeling they are intended to convey. And constantly, in our way, we shall endeavour to apply what we say to the practical improvement of psalmody.

X. & H.

* Our engraver has unfortunately disappointed us with the drawing here alluded to. It will be given with our next No. in the continuation of this article.—Ed. P. C.

DR. BISSE ON THE NATIONAL DEFENCES.

From whence comes our national strength? comes it not from our national worship, which alone induces God, according to his covenant, to come and dwell among us, and to be our God, and make us his people? Suppose we are strong in our fleets and our armies, and stronger in our alliances, and in the multitude of our treasures, which are the sinews and strength of the former; what inducements are these to God to be our God? Will He choose us for his people, because we are a rich people? Will He be our God because we have kings, emperors, and states for our allies? Will He dwell among us, because we can cause Him to dwell in safety through the defence of our fleets and armies? No: as God is our strength, so, were it not for the public worship offered up day by day in his holy places, He would utterly depart from among us; were it not for the standing sacrifice of the tabernacle, the Lord would remove out of our camp.

All this was not only acknowledged by our governors, but urged by them as the conclusive reason for establishing the Liturgy, as being "*most profitable to the estate of this realm, upon the which the mercy, favour, and blessing of Almighty God is in no wise so readily and plenteously poured, as by common prayers.*" The same acknowledgment was repeated, the same argument urged again, by our governors, for re-establishing the Liturgy after the grand Rebellion, that dismal interval, a cloud and scandal to our chronicle, when the daily offering with the Liturgy being caused to cease throughout the land, the vials of God's wrath were as readily and plentifully poured out upon the state of this realm, if it might be called a state, for many years.

Now, though the public worship be appointed to be daily offered up in our parish churches, and in some few is offered up according to appointment; yet in the Cathedrals, the morning and evening sacrifice is never intermitted—it is offered day by day continually, even as the Lamb under the law. These are the great mother-churches in every diocese, from which the parochial churches being originally derived, and upon which being dependent, are to be looked upon as parts of them, and belonging to them as living members of the same body. And therefore the acts and offerings which are offered up in these greater, are accepted for all the lesser parish churches within their dependence, where the daily offering is not, upon just cause, observed, as indeed it generally cannot; even as the daily sacrifice of the temple was imputed to the several synagogues, where only the law and the prophets were expounded, and that every Sabbath-day. These cathedral temples, these mother churches, the sure resting-places for the ark of the covenant, before which the daily offering never ceaseth to be offered morning and evening, these are our strength and salvation, and are of far greater use and security to our people and to our land, than all the watchfulness of our senators, or policy of our ambassadors, or valour of our mighty men. *God is well-known in these palaces of our Zion, as a sure refuge.—From the Sermon on Cathedral Worship.*

Meaning of Prayer Book Words.

(Continued from Vol. II., p. 29.)

No. 6.—INVITATORY.

"FOR this cause be cut off anthems, responds, *invitatories,*" &c.—*Vide Preface to Book of Common Prayer.*

We have shewn in former numbers what were the *anthems*, and *responds*, which were "cut off" from the Service Book of the English Church by the Reformers in the sixteenth century on the ground of their "breaking the continual course of the reading of the Scriptures." Now we come to the *Invitatories*.

It is well known that the 95th Psalm is called the *Invitatory* Psalm, because it contains an invitation and encouragement to the work of praise which immediately follows; but as this psalm is retained by the English Church, we must necessarily look at the invitatories of the unreformed Ritual, to see what is meant by the passage above quoted.

In these *Invitatories*, the words of the psalm are interrupted at intervals by a repetition of an accompanying antiphon, in a way which the following specimens will explain better than a page of description.

In the Matins for Christmas-day, the invitatory commences with the antiphon, "Christus natus est nobis. Venite adoremus."

"*Cantores.*—Christ is born to us. Come, let us worship." *Choir repeats*, "Christ is born," &c.

"*Cantores.*—O come let us sing unto the Lord; let us heartily rejoice in the strength of our salvation; let us come before his presence with thanksgiving, and be glad in him with psalms.

Choir repeats anthem, Christ is born to us, &c., &c.

And thus the psalm is intermingled with the antiphon at about every second or third verse.

In the Matins in the *Office for the Dead*, the antiphon interspersed in like manner is, "Regem, cui omnia vivunt, Venite adoremus."

In the "Matins of our Lady," at the commencement of the "*Prymer* in English," a book of devotions for the use of laymen, printed by Mr. Maskell, from a MS. of the beginning of the 15th century we find the *Invitatory* given thus in the English of that day.

Invit. Heil marie ful of grace, the lord is with thee.

Ps. Venite.

Come ye, make we fulout ioie to the lord: hertili sing we to god our heelthe. Bifore occupie we his face in knowlechyng*: and hertili sing we to him in salmys.

Heil marie ful of grace, the lord is with thee.

* Translated literally from the Latin version "*præoccupemus faciem ejus in confessione.*"

Then follows another portion of the psalm, then the antiphon, and so on to the end.

We have thus, we hope, made it plain what the old Invitatories were. We may add, that the name *Venitæ* was given to the books containing such Invitatories (possibly with some other parts of the service likewise), "*Liber ecclesiasticus, in quo descriptus psalmus cum notis musicæ, Venite exultemus Domino, &c., quo Matutini ineipiuntur.*" Vide *Maskell's Monumenta Ritualia*, vol. i., p. lxxxix.

Respecting the music of the Invitatories, it was not a simple chant, such as we now use in singing the prose psalms, but a melody of greater variety, and capable of including two or more verses in one strain. In fact it more nearly resembled what are commonly called *Services*. We once, and once only, heard the *Venite* sung



Ve - ni - te exultemus Do-mi - no; &c.



CHURCH MUSIC AT OXFORD.

To the Editor of the Parish Choir.

SIR,—We have all of us of late years heard a great deal, and read a great deal, on the subject of ecclesiastical music. We now probably understand something of the *theory* of the science, but the *practice* as yet appears to be very limited. It is surely no small disgrace to the Church that her spiritual songs are only to be heard in their perfection at such a place as Exeter Hall! It is unaccountable.

I am an inhabitant of Oxford—a city with a cathedral and sixteen churches—a city, moreover, with great musical resources, and where, if *anywhere*, we might expect to meet with a *few* symptoms of amendment, but, alas, they are very few, and very "far between."

If it were my duty to spend seventeen Sundays in visiting these seventeen churches, for the purpose of making observations on their respective *choirs*, (?) the result would be painful in the extreme. The Gregorian tones are ridiculed; and if the congregations judge of them from the specimens which have been presented, I marvel not at the antipathy. I confess that I never heard a Gregorian tone chanted in the manner described in the Parish Choir. Possibly the nearest approach to it is at Littlemore, but I have no very definite idea of the real majesty of the Gregorian tones, never having heard them sung as they should be, hence the general prejudice. I have enclosed a few brief notes which may serve to give you an idea of the state of parochial psalmody at

(and very well sung) to a varied composition like a service, with solos, duetts, &c.: this was in the church of St. Saviour's, Southwark, where considerable pains are taken with the music, although not in quite so church-like a manner as we should like. We think, however, that in the present state of the English Church, a *congregational music adapted to the poor* is the great thing to aim at, and that a simple chant is better, with this view, than a more elaborate composition.

We subjoin a short specimen of ancient Invitatory music, somewhat condensed, but enough to show the nature of the strain, which is lengthened or shortened to suit the various portions of the psalm. It appears to be written in the First Tone, and to have been debased by the introduction of B flat.

Oxford, that is to say, if you are not already better informed on the subject.

The Cathedral.—The state of Cathedral Choirs throughout England is pretty well-known, this may therefore be dismissed with very brief comment. The organ has just undergone an extensive restoration. The choir is miserably deficient, possibly the worst in England, the members few, and for the most part engaged in business. At the recent elections one of them, if not more, was engaged in the service of adverse political parties, and marched in their bands with a huge wind instrument, playing the "Boatman's Dance," &c., &c. I may be over sensitive, but to me it appeared rather unseemly.

St. Mary the Virgin.—The University Church. A fine old organ, played by Dr. Elvey; plain psalm tunes, *e. g.* Old 100th, St. Ann's, New York, &c., and double and single chants. Although there are choristers here the singing is very poor.

St. Mary Magdalene.—Plain psalm tunes, and double chants, *e. g.* Norris, Heathcote, Spofforth, &c. The other day I entered this church; the organ-gallery was filled with children, who were *practising* an old psalm tune which had probably been sung in the church for the last 200 years; the organist was testing the *full power* of the instrument, and the children were following the same rule with regard to their voices. What with the roar of the organ, and the screams of the children it was impossible to detect an error, or at least to carry it to its right owner.

St. Giles.—A barrel organ which plays a few psalm tunes and some Gregorian chants; a boisterous choir. When a barrel organ is admitted into a church, let

us give up all prospects of improvement, and we shall never be disappointed.

Holy Cross.—No organ*; a small choir placed on the ground under the belfry arch, the tunes of an inferior order, *e. g.* Eaton, common chants, and occasionally responses to the commandments, by Jomelli.

St. Aldate's.—Till lately the choir was led by a clarinet; a wretched little organ now occupies its place; very bad singing. In none of the Oxford churches do the congregations join.

St. Ebbes.—A miserable grinding organ which, I believe, plays "Devizes," or some such tune, and the chant called "Jones's," when a change is desired, the music is vocal.

Carfax.—The city authorities attend this church. It contains a noisy organ, a noisy organist, and some noisy boys.

St. Peter's in the East.—A good organist and some very devotional singing. I have recently been told that the "Te Deum" is chanted here to three distinct chants. A "sanctus" is sung after morning prayer; the metrical tunes are well selected, and the last line of each verse is usually played on a soft stop, the reverse of almost universal practice; the effect is good.

St. Peter in the Bailey.—I have occasionally attended this church; the chants were exclusively Gregorian, accompanied by a very hideous toned seraphine, absolutely inferior to an *accordion*!! the harmony produced was irresistibly ludicrous.

St. Paul's.—This is the last church which I shall now refer to. It contains a small organ by Bishop, in place of a clarinet ejected some time since. The good singing which is now and then heard here is not indigenous, it can therefore be of no practical utility. Formerly I have heard such tunes as "Froome" and "Suffolk New," while the favourite chant has been that by "Calah." Now, the "Old 100th," "104th," "113th," "St. David's," and the modern mutilation of Tallis's melody to the Evening Hymn are by no means scarce; the chants are mostly double, and the most hackneyed of the sort; Battis-hill, Dupius, and Mornington. On Holy Days there is a little Gregorian skirmishing; Weldon's anthem taken from the 150th psalm, published in the "*Parish Choir*," has also been used.

JUBAL.

Oxford, September, 22, 1847.

LENTEN OBSERVANCES.

MR. EDITOR,—I should be greatly obliged by your insertion of my letter, and a distinct and authoritative answer to it.

What should be the true church plan of our Lent Service?

We are a thoroughly village congregational choir. We chant the Venite to Greg. 1; Gloria's to the same; Te Deum to Greg. 8; Jubilate to Farrant in F; a sound Psalm after the third collect—(Gibbons, Tattis, &c.)—Psalm, *vicc introit*, after the prayers; responses, *Contra rubric legem*; and Gloria before the Gospel.

Now, Sir, what, as plain countrymen are we to do in Lent?

* A barrel organ has recently been introduced. I hear that it is not used in any part of the service; but at the close, the congregation are "played out" to the tune of the "Sicilian Vespers," alias "Mariners." Such, at least, was the case on Sunday afternoon the 17th instant.

Our population altogether is very much under 200, and that unusually scattered. We keep Saints' Days, with all the psalms chanted, and have a short lecture. We keep the Wednesdays and Fridays in Lent, with a short lecture on the latter day; and the whole of Passion Week, with a lecture on each day.

We have an instrument played by one of my own family (in regard to which, by the way, we should be happy to receive any subscriptions in addition to our own annual £5, in order to create in time an endowment for an organist—seeing that a parish is to last as long as Christianity itself—though this is only a suggestion, without much hope of any missive five pounds)—but having an instrument, what shall we do in Lent?

Shall we chant at all on the Wednesdays and Fridays? If we should, how can we chant jubilant Psalms, as the Venite, to minors? Should we sing after the third collect?

What should we do on the Sundays which are out of Lent altogether!

Give us a rule; and hundreds of country parishes will be as thankful as will be a certain

February 14, 1848.

ESSEX RECTOR.

** Cover the pulpit and altar with black. Sing *Benedicite* instead of *Te Deum*. Let all the occasional psalmody (whether metrical or anthem) be of a penitential cast. Sing on week days if possible without the organ, and in plain unison; adapt even jubilant psalms to less jubilant music. But do not give up singing, or chanting. Let the services be more frequent, and the attendance at them more numerous.

THE "pie" is a table and rule in the old Roman offices, showing in a technical way how to find out the service which is to be read on each day, which, consisting of numerous particulars by the intermixing the several offices which sometimes fall in together to be read, makes it difficult to be understood. As to the meaning of the name which was called the "Pie" by the clergy before the Reformation it was called by the Greeks, Πινὰξ (Pinax), the index; for that word signifies metaphorically, a painted table or picture, and the indexes or tables of books being formed into square figures resembling pictures or painted tables hung up in a frame, these likewise were called Πινάκες (Pinakes), or being marked only with the first letter of the word πι "Pies." This was probably the origin of the term; but these tables being made with initial letters of red, and likewise some other remarkable letters or words thereof, being of the same colour, it was thought that the table was called "Pie" from the party-coloured letters whereof it did consist; and from this account when they put it into Latin they called it "Pica." Thus, in former times, some of the friars from their party-coloured habits were called "Pies." Afterwards, when printing came into use, those letters which were of a moderate size, not so big as the large text hand in the manuscripts, but were of the bigness only of those in the comments and tables were called "Pica" letters.—NICHOLLS' *Comment on the Book of Common Prayer*.

To Correspondents.

We have received *The Church* newspaper of 12th November, from Toronto. It contains a very able leading article on impediments to congregational psalmody, and mentions amongst them, the high pitch of many tunes; the bad custom of putting choirs of men and women in a gallery behind a red curtain; and too slow and tedious a

time, and uncertainty of time. Our own sentiments entirely agree with those of our colonial contemporary, and we are pleased to find Church Music receiving so much attention on the other side of the Atlantic.

Pro Ecclesia Dei. Many thanks for the letter and for the accompanying donation. The *Organ Manual* is in preparation by one of our friends; but alas! they only who write books know how tedious a process it is. *Out of the Deep and Veni Creator* can be procured through any bookseller, or can be sent by post.

A *Musician* who complains that the Ambrosian *Te Deum*, Marbeck's Communion Office, and the ancient Psalm Tunes, are too dull for modern ears, should remember the old adage, that there is no disputing about tastes. Another correspondent says, "To the Society for Promoting Church Music I owe a debt I can never repay. Those only whose lives are for the most part labour and sorrow, can appreciate, after the wearisome day, the blessed calm of an evening soothed by such sublime music as the *Te Deum*, *Creed*, *Gloria in Excelsis*, &c., now readily put in the way of poor souls who have been hungry and thirsty for the like, but for want of funds to purchase expensive music, have heretofore hungered and thirsted in vain." Respecting the psalm tunes, let us observe that the "old 113th" is nearly the same with the old hymn "Eterna Christi munera," which the immortal Palestrina, the prince of music, did not disdain to use as the motive of one of his communion services.

Church Music at Sheffield.—On Sunday, January 9th, sermons were preached in St. Phillip's Church, Sheffield, in aid of the choir fund. The choir was augmented for the occasion; full cathedral service was performed; and according to newspaper critics, all went off well. The psalms were chanted with excellent precision; the versicles were given in good harmony; well, and devotionally, without any straining after effect; and many of the congregation were able to join in them with satisfaction. Thus far, then, there is no ground for complaint, quite the contrary; and we wish that such solemnities were observed a little oftener, with proper qualifications.

On the other hand, we fully concur with an able writer in the *Sheffield Times*, that there were many circumstances connected with this festival that might, on a future occasion, be altered for the better. Why, for instance, distrust the piety and benevolence of the regular attendants at St. Phillip's, and circulate an announcement of the intended services in a kind of concert bill, thus "tempting benevolence with the promise of pleasure," as Mr. Binney says? We fully agree with the writer in the *Sheffield Times*, that it is both wrong in principle to make divine service so much like an exhibition, and that it is most inexpedient that the *masses*, who at present know Church Music hardly by name, should be led to connect the idea of it with eminent vocalists engaged for one occasion only, suffocating crowds, and very showy music, and in fact, to imagine that good Church Music consists in something like a concert in church every Sunday. Besides, it is not doing justice to the music of the English Church, to present such an exciting, patchy, fragmentary selection, as a specimen of full cathedral service: viz., Tallis's *Chant*; Beethoven's *Andante* in F as an organ voluntary; *Te Deum* chanted; *Jubilate*, Boyce; Motett, No. 3 Mozart; *Sanctus*, Spohr; Responses, Gibbons; *Agnus Dei*, Mozart; and *Chorus* from Samson, Handel. We are sure that the voluptuous and brilliant mass music of Mozart is not adapted to the service of the English Church, and is not consistent with the sober and humble spirit of devotion which she inculcates to her members—"that solemn dignity which is equally remote from the pomp of Rome and the baldness of puritanism." We would, in conclusion, ask the senior warden of St. Phillip's, who is, we hope, also "a devout reader of the *Parish Choir*,"

whether a collection for the choir could not be obtained by means that would not offend any earnest churchman, and that would give no loop hole whatever to the most censorious? If you want the alms of devout churchmen offered to God for the improvement of the music and psalmody in His house, then have an unostentatious solemn service in church, and let the Holy Eucharist take the place of the organ voluntary and Mozart's motett. But if you want to get shillings from people who will not give, unless they have some return for their money, why then have a concert—an open, avowed concert—but not in church.

The Rev. Mr. Cope delivered a lecture on the Choral Service at the Albion Hall, Hammersmith, on Wednesday evening the 23rd February, to an overflowing and most attentive audience. At the conclusion of the lecture, the Rev. Mr. Atwood, the Vicar of Hammersmith, proposed the thanks of the meeting to the Reverend Lecturer, to the Choir, which, under the able management of Mr. Monk, sung the illustrations, and to our respected publisher, Mr. Ollivier, who took on himself the trouble and expense of the entire arrangements. A collection was made at the doors amounting to 7l. 10s. towards defraying the expenses.

A *Hampshire man* says—"I wish, Mr. Editor, you could send a few numbers of the *Parish Choir* to some of the clergymen in the south-west of Hampshire. At one parish church in that district two favourite tunes are "Ah, vous dirais je," and "Woodman spare that tree." There is a seraphine in the church, but no one to play on it. Of course, neither responses nor psalms are sung, but they are preached in an extraordinary way by a clerk. And in another church in the same district, the service is treated with similar neglect; and the clergyman has recently given the children, and one or two men, who with them sing some metrical hymns, the well-known tune, "When the rosy morning appearing," and it has at his instigation been intruded into the service. Among the congregations attached to each church are persons of wealth. I have not heard of any endeavours made in either church to improve the psalmody."

We regret that we cannot insert the able letter of our *West Bromwich* correspondent on Clefs. As for the invention of any new signs to simplify or supersede the old ones, it is not to be thought of for one moment. It would be rendering all the old music obsolete, and increase confusion tenfold. If people will not learn the C clef (*i. e.* if they will not take the trouble to read music), they must be content with the G;—this is far better than inventing new ones. We beg to state once for all our belief, that the difficulty of reading from the C clef is merely imaginary; and that if a person were to write out in the C clef, music that he already knew in one of the others, he would soon become equally familiar with it. In the palmy days of English music, the C clef was used for *canto*, as well as for *alto* and *tenor*. Sound musical science is far less prevalent now than in the last century even; when ladies could generally play from the C clefs and from the score. The difficulty, we believe and have always found to be, readily overcome by a very little trouble on the part of learners.

A *Society for the Improvement of Music in Churches* is in process of formation at Liverpool. We hope to hear of its being speedily organized and active.

The newspapers state that the Choral Establishment at Manchester Cathedral is remodelled, and vastly improved. Now would be the time to *begin aright*.

We are informed on unquestionable authority, that Mr. Binney had never read Dr. Bisse's "Rationale on Cathedral Worship" when he wrote the "Service of Song," reviewed in our last number, and that the coincidence between the two works, though curious, is accidental. We meant to express no more.

On the Prayer Book.

No. XIV. HOLY COMMUNION.

(Continued from Vol. II., page 42.)

THE introductory, or preparatory, part of the Communion Service having concluded with the sermon, we enter forthwith upon the second and principal branch of it, for which we have hitherto been preparing—COMMUNION, strictly speaking—that Communion with our Lord, to celebrate and engage in which was the chief end of our assembling together. Upon this we now enter. From this time forth whatever we do or say will have direct and immediate reference to it. It is indicated in the first thing that we are directed to do after the sermon, viz., the giving of alms, a token and testimony of the communion which in Christ we hold with the poor and afflicted members of His body. The second thing done, viz., the offering of the bread and wine upon the altar, is also a shadow of that substance which shall follow, a sign of the actual communion which through those elements we shall hold with Christ, when the bread and wine, so offered, shall presently be consecrated. And in the third, viz., the prayer for the Church Militant, having already testified our fellowship with the living, we go on to profess our Communion with the dead in Christ, making mention of the spirits of the departed faithful with honour and reverence, blessing God for their life and example, which we implore His grace to follow.

Upon each of these three points we must say a few words.

1. In order that we may have the opportunity of testifying our fellowship with the *living* members of Christ's body, it is directed that, after the sermon, "The Priest shall return to the Lord's table, and begin the *Offertory*, saying one or more of these sentences following," &c. The reason of the name given to this part of the service is obvious: it is the time of offering, the period when the alms of the people after contribution shall be offered solemnly by the Priest, in the name of Jesus Christ, to the service and glory of God. But observe there is nothing compulsory, in all this; there is not even an *application* made for alms. It is simply directed that while certain "sentences are in reading, the Deacons, church-wardens, or other fit person appointed for that purpose, shall receive"—not *apply for* or *collect*, but simply *receive*—"the alms for the poor, and other devotions of the people, in a decent bason, to be provided by the Parish for that purpose." It is meant to give persons the opportunity of acknowledging in a practical way their position as members of Christ's body. "I come here to hold communion with Christ; let me first, then, communicate with the poor whom He has appointed to be His visible representatives." If a man says thus to himself in a loving and cheerful spirit, he will rejoice at being allowed to offer of his ability, while listening to those sentences of Holy Scripture wherein the duty is enforced; but if otherwise, one of those very sentences will tell him to "do according as he is disposed in his heart, not grudgingly or of necessity: for God loveth a cheerful giver." (2 Cor. ix.) At the same time it must not be supposed by the poor that their having nothing to give is a reproach to them. When St. Paul established the Offertory in certain churches

of his day, his words were these, "Concerning the collection for the saints, as I have given order to the churches of Galatia, even so do ye. Upon the first day of the week let every one of you lay by him in store, as God hath prospered him, that there be no gatherings when I come" (1 Cor. xvi. 1, 2.) A poor man therefore would do wrong to think that he was always *expected* to give; indeed he would do wrong to have any regard to man's opinion whatsoever in a case like this. Putting himself in the sight of God, he ought to do what his conscience tells him to be right. If he has *no* alms to give for those who are poorer or more distressed than himself, or for such other "pious and charitable uses," (see direction at the end) as they may be applied to, then God will accept his prayers instead: if he *has* alms to give, he may be certain they could not be given at a better time, in a better place and manner, or for a better cause.

2. The alms of the people, so collected, the Priest is "humbly to present and place upon the holy table," and next, "where there is a Communion, the Priest shall then place upon the table so much bread and wine as he shall think sufficient." This is the second point, the solemn offering of bread and wine before alluded to, wherein we give visible token of the approaching Communion. "In all the Jewish sacrifices," says Wheatley, "of which the people were partakers, the viands or materials of the feast were first made God's by a solemn oblation, and then afterwards eaten by the communicants, not as man's, but as God's provision: who by thus entertaining them at His own table, declared Himself reconciled and again in covenant with them. And therefore our blessed Saviour, when He instituted the new sacrifice of His own body and blood, first *gave thanks and blessed the elements*, i. e., offered them up to God as Lord of the creatures, as the most ancient fathers expound that passage: who for that reason, whenever they celebrated the holy Eucharist, always offered the bread and wine for the Communion to God, upon the altar, by this, or some such short ejaculation, *Lord, we offer Thee Thy own, out of what Thou hast bountifully given us.*—(See St. Chrysostom's and other liturgies). After which they received them, as it were from Him again, in order to convert them into the sacred banquet of the body and blood of His dear Son. In the ancient Church they had generally a side-table near the altar, upon which the elements were laid till the first part of the Communion Service was over, at which the catechumens were allowed to be present; but when they were gone the elements were removed and placed upon the holy altar itself with a solemn prayer." Of this practice we have no special authorization in the Prayer-book, but we have the *general* direction, that the bread and wine, which, being "provided at the charges of the parish" (see again Rubric at the end of the service) are, equally with their alms, the gifts of the people, are to be offered in like manner, dedicated and appropriated to God in acknowledgment of His sovereignty over the creatures before being applied to our own use and benefit. "From whence, continues Wheatley, "it appears, that the placing the elements upon the Lord's table, before the beginning of morning prayer, by the hands of a clerk or sexton, (as is now the general practice) is a profane and shameful breach of the aforesaid rubric;

and consequently that it is the duty of every minister to prevent it for the future, and reverently to place the bread and wine himself upon the table, immediately after he has placed on the alms."

3. What we have testified by alms and oblations, we proceed once more to testify by prayers. Having besought God to accept our alms or other offerings which were laid upon the holy table in the first instance, and also the elements of bread and wine which were placed there afterwards, (all of which may be comprised beneath the general term "oblation," though in its present position it would seem more especially applicable to the elements) we now go on, according to the ancient and primitive custom, to make mention of the universal Church, praying for the visible portion of it, engaged as yet in their warfare upon earth, (the "Church Militant," in other words), and also thankfully commemorating the invisible portion of it, those who, having fought and conquered, are now awaiting in the intermediate state, the period of their final and perfected reward in heaven. "We also bless thy holy name for all Thy servants departed this life in thy faith and fear; beseeching Thee to give us grace so to follow their good examples, that with them we may be partakers of thy heavenly kingdom."

The three points just mentioned are evidently connected with the Communion which is to follow, and the Church by directing them to be read on all occasions whatsoever when the Communion Service as used, on all those days which have a special Collect, Epistle, and Gospel, that is to say upon all Sundays and Holy-days throughout the year, would seem to contemplate on every such day a full communion. It is true that in the first Rubric, at the end of this Service she recognizes the possibility of there being *no* actual communion: but on what ground? Clearly for the reason assigned in the Rubric that follows next after, viz., that "there shall be no celebration of the Lord's Supper *except there be a convenient number* to communicate with the Priest, according to his discretion." Cases may possibly occur, where there is not a sufficient number willing to communicate; such cases might occur, even were it the custom of the many, as the Church desires, and not of the few, as we too often witness, to communicate. Still from the fact of the Priest being directed, even in such cases, to proceed with the offertory and prayer for the Church militant, in other words, to proceed a certain way into the Communion-branch of the Service, we may gather that a tacit declaration is meant to be conveyed, that, as far as the minister himself is concerned there is no impediment to the actual administration of the Lord's Supper, which ought to follow; that if that does not take place it is at least not *his* fault; that he is there, ready to his duty if the people will only do their's.

When there *is* a Communion, then, the whole service should proceed regularly and solemnly in the order here directed, without further interruption than is necessary to allow the non-communicants to depart. A pause of this kind, especially as the Communion is now usually celebrated in connexion with the ordinary Morning Service, can hardly be avoided. For in every general congregation there will be a certain proportion of non-communicants; those who are not baptized, for instance; those

(except in special cases,) who are not confirmed; those who are living in the habitual commission of any known sin. These, if not positively bidden, are at least expected to withdraw, and a pause must be made in the service to enable them to do so. The place for such a pause to occur is clearly at the end of the prayer for the Church militant. We argue this, not only from the two forms of warning interpolated here as in the most convenient spot, as though taking advantage of an empty space, but also because at this particular point of the service, as soon as the prayer for the Church militant is ended, there occurs a change in the Church's language. Up to this period the persons assembled have been designated by the words "people" and "congregation;" now we find the somewhat different expressions of "communicants" and "those who come to receive the Holy Communion." For instance, in the prayer above referred to the words run thus, "And to all thy people give Thy heavenly grave, and especially to *this congregation* here present." So in the direction prefixed to the second form of warning, "In case he shall see *the people* negligent to come to the Holy Communion, he shall use, &c." But where the persons present are next spoken of, it is for the first time by the name of *communicants*, the same rubric intimating also a pause in respect of time and a change in respect of position.—"At the *time of the celebration of the Communion the communicants being conveniently placed* for receiving of the Holy Sacrament, the Priest shall say this exhortation." These various hints, put together, sufficiently determine what is the exact time for all non-communicants to withdraw, in order that the Communion may be proceeded with.

Where *no* actual communion is to take place, the direction is, as before stated, that there "shall be said all that is appointed at the Communion, until the end of the general prayer, (for the whole state of Christ's Church militant here in earth,) together with one or more of the collects," set down at the end of the service, "concluding with the blessing." So that we are made to approach the promised land at least, and stand on its borders and survey, even though we do not choose to enter it: we touch the brink of the river with our feet, though we have not faith to journey onward through the midst of it; we are led out a certain way to meet Christ, though we do not hasten forward to sit down in His company; we are made to touch the hem of His garment, (viz., when testifying our communion with His living and departed members,) even though we have no desire to feed on His most sacred body and blood. And it is for these reasons, because we think we see a deep meaning in this the fixed arrangement of the Church, because we take her to mean, in the first place, that she never willingly, on any Sunday or holiday, dispenses with the actual administration of the Lord's Supper, and next that where people are not willing or not prepared to partake of that great feast of love, she still will have them go a certain way towards it, as a silent exhortation to proceed, and an implied reproof if they go no further—it is from holding this view of the Church's meaning that we cannot agree with those who, where actual communion is not about to be celebrated, "think it a very good thing that the prayer for the Church militant has not been read weekly, as

ordered;" that "to finish with the sermon—though manifestly and plainly unubricated and illegal—is morally preferable, because it does not pretend to so much*." Such a custom we grant to have prevailed in a great measure over the written law of the rubric, induced partly, perhaps, by the great length of the three services (Morning, Litany, and Communion) combined, partly by the great stress which in these modern times has been laid upon preaching, to the neglect of all the other means of grace, and not without some shadow of authority from the wrong application of an ancient custom, namely, to use the words of Mr. Palmer, that "in the primitive ages the white linen cloth and the vessels for the Sacrament, were not placed on the table until this time, when the Catechumens had been dismissed, and when the offerings of the faithful were to be received." If people who ought to be communicants will persist in regarding themselves as Catechumens, though we cannot force their will, we need not give way without an effort to their views. A way of protesting against the neglect, and persuading them to the performance of the duty is placed in our hands by the Church, and, so long as we adhere to it, however "insufficient" the Sunday Service may be without the Eucharistic sacrifice, it cannot at all events be called "meaningless." Its meaning will be a reproof for an unacknowledged deficiency caused by our own neglect or lukewarmness alone, and an earnest practical remonstrance and exhortation to remedy it. J. W.

Village Lectures on Psalmody.—No. II.

(Continued from Vol. II., page 44.)

I AM not prepared to enter largely into the science of *acoustics*, as that branch of science is called which treats of sound; yet it may be useful and interesting if I tell you a few of the leading facts connected with it, especially such as bear upon the human voice, and the production of pleasing tones or the reverse.

And to begin with, suppose you were to ask yourselves—what is sound? You might not find it easy to give a satisfactory answer to the question, simple as it seems; but perhaps it will suffice to say, that sound is the sensation we perceive in our ears, when a body in motion comes into contact with another; when, for instance, a hammer comes down on the anvil, when the wind rushes through a key-hole, or when gunpowder is exploded and causes a violent commotion in the air.

When one moving body comes into contact with another, which offers a certain degree of resistance to it; when, for instance, a blow is struck with a hammer on an iron bar, one (or both) of them is thrown into what is called a state of *vibration*; that is to say, of movement to and fro like the pendulum of a clock, only a great deal more quickly. You may *feel* this to be true if you touch a vibrating body with your finger. Now, if the body struck is of such a kind or shape that its vibrations are very few, or very irregular, you hear only an abrupt *noise*, as when you strike the table, or a piece of lead. But if the body is what is called elastic, and is of such a nature, that when it begins, it continues to

vibrate for a greater or less period of time, and makes an equal number of vibrations in equal times; then you hear a *musical sound*. And as Almighty God "ordered all things in measure and number and weight*," so He has endued us with the power of receiving intense delight from such sounds as possess a regular "measure and number," so that we can count and study and compare them one with another.

But, not only bodies that vibrate, but any contrivance whatever which produces a regular number of shocks or impulses, in a given time, will produce a musical tone. Thus, if anything be made to strike against the spokes of a wheel revolving with considerable velocity, a musical note will be produced; and the greater the velocity, that is to say, the greater the number of blows in a given time, the higher will the note be.

In order to produce anything like a musical sound, it is generally estimated that there must be at least 16 vibrations in a second. Twice this number of vibrations, *i. e.*, 32 in a second, are commonly estimated to produce the low C, such as is yielded by an open organ pipe 32 feet in length; twice this number, or 64, produces the C an octave above; and so by doubling the number of vibrations, the sound rises in octaves; so that 256 vibrations are necessary for the tenor C, that is, the middle C between the treble and the bass staves; 512 for the octave alone, which is the common C of the tuning-fork, and so on. As the number of vibrations in a second increases, so the sound rises in pitch, and there seems hardly any limit to the acuteness of the sounds which can be appreciated by the human ear. In fact it is supposed, that if they are loud enough, sounds can be heard so bass as to be caused by only 8, or so acute as to be caused by 24,000 vibrations in a second.

Thus you will please to remember that the *pitch* of sounds depends on the number of vibrations or impulses which the sounding body yields in a given time. The greater the number, the higher the pitch. The *timbre* or peculiar quality of sounds, by means of which we can distinguish the voice of a tenor singer from that of a bass, or the sound of a fiddle from that of a flute, even when producing the same note with the same number of vibrations in a second, depends on other circumstances which we shall speak of presently, and must not be confounded with the *pitch*.

Musical sound, then, depends upon impulses or shocks given to the ear; and for the most part, by bodies in a state of vibration. But it is not sufficient merely that there be a body vibrating. Certain other conditions must also be present in order to enable you to hear the sound at all; and more particularly to enable you to hear it clearly and loudly.

In order that you may hear sound at all, it is necessary that there be some substance between the sounding body and the ear, and touching them both, by which the sound (that is to say, the vibrations which are the cause of it) may be conducted from the one to the other. The conducting substance, I need hardly say, is, generally speaking, the air; but almost any substance will conduct sound, and the harder it is the more readily will it do so. Air lets

* See Christian Remembrancer for January 1847.

* Wisdom of Solomon xi. 20.

sound pass through it at the rate of 1130 feet in a second; water, three times as quickly; and a deal rod, fifteen times as quickly. If I hold my watch half a yard from my ear, with nothing between the two but the air, I can hardly hear the ticking at all; but if I take a wooden ruler, and put one end to the ear and the other to the watch, I can hear it very distinctly indeed; because the wood is so much better a conductor than the air.

But the cause why sound is conducted from one point to another, or why it spreads and is propagated from place to place, is this,—viz., that when a body vibrates, so as to cause a sound, it throws everything connected with it which is capable of vibrating, into the same state of vibration as itself is in,—whether it be air, or wood, or metal, which is in contact with the vibrating body, it is thrown into the same state of vibration, or tremor, and vibrates the same number of times in a second.

In order to hear sound at all, then, you must have something to conduct it bodily to your ear. But in order to hear loudly and clearly any sound which is brought to your ears through the air, something more is necessary. In the first place, the vibrating body must be of a certain bulk so as to affect a considerable quantity of air; and if of small bulk, it must be enabled to make some other solid substances to vibrate along with it. Thus, strike a tuning-fork and hold it in the air, or strike a string stretched between two points without a *sounding board*, and the sound is very feeble indeed; but put the fork on the table, or fix the string on a sounding board, and the sound is greatly increased; because the table and sounding board vibrate also, and so cause the air in contact with them to vibrate. If, on the contrary, the sounding body be brought into connexion with substances which cannot vibrate—put the end of the tuning-fork on a cloth, for example, instead of on the bare floor—the sound is made feeble again. And in the second place, since the vibrations propagated through the air are just like waves, capable of being turned back or interrupted if they strike against any substance, it is necessary that no substance, and especially no flabby non-vibratory, and therefore non-conducting substance should be placed between the source of sound and the ear. The moral of this is, that in singing, the teeth ought not to be shut, nor the lips and cheeks over them loose and unbraced; if so, the voice will be interrupted and deadened. And, moreover, not merely the throat and mouth, but the whole person should be considered as parts of your musical instrument. There is no comparison between the fullness, clearness, and brilliancy of tone produced by one who sits erect, with the head moderately elevated, the shoulders thrown back, and the whole figure braced and *taut*, as sailors would express it, so that every muscle and fibre can vibrate elastically; and the poverty and flatness of the sounds produced by one who hangs the head down, and sits in a slouching careless nerveless attitude, “all of a heap,” as the saying is. There is the same sort of difference in the two cases, as there is between the sound of a pianoforte in a room with a bare floor and walls, and the sound of the same instrument in a room covered with a thick carpet and hung with curtains.

I think I have now told you as much as is requisite for our purpose, respecting the nature of sound.

Now let us say a word or two respecting instruments which are employed to produce sound; because it is very certain that the conditions necessary for the production of a pure tone, are essentially the same in them all, including the instrument of the human voice.

The instruments used for this purpose are, as you know, numerous enough: and they are so constructed as to yield different tones according to the “number, weight, and measure” of their various parts. For our purpose it will suffice if we confine ourselves to those kinds which have the greatest analogy to the instrument of the voice, and they are three; viz. stringed instruments, pipes, and reeds.

Stringed instruments are those whose sounds are produced by strings stretched between two points, and made to vibrate either by striking, as in the harp and piano, or by friction with a bow, as in the violin, or by a current of air, as in the *Æolian* harp, whose strings are made to vibrate by the air in much the same way that those of the violin are by the bow. The number of vibrations, *i. e.*, the pitch of the sound yielded by any string, is, as is well known, exactly regulated by “number, weight, and measure.” The longer, thicker, and heavier a string is, the fewer vibrations (*i. e.*, the more base sound) does it give, and *vice versa*. Supposing different strings to be of the same thickness, substance, and degree of tightness, then the number of vibrations they yield, is in the contrary proportion to their length,—that is to say, if a string 32 inches in length yield 32 vibrations in a second, half that length, or 16 inches, would give double the number of vibrations, *i. e.*, 64 (or the octave above); one quarter that length, or 8 inches, would give 128 vibrations, or the double octave, and so forth. Supposing strings to be of the same length and substance, then the more tightly they are stretched the higher the sound they yield; but not in quite so simple a proportion as that which regulates their length; for if a string stretched by 4 pounds’ weight gave 32 vibrations, it would require a weight of so much as 16 pounds to cause the same string to give 64 vibrations.

Simple pipes, such as the flute, the diapaſon pipes in the organ, &c., are made to sound by blowing into them in such a way as to set the air which they contain into vibration. That is to say, the sound is not produced actually by a current of air passing through the pipe, because, as you very well know, you can make a pipe sound by merely blowing over it, as you do over the barrel of a key for example; but it is produced by directing a current of air in such a way that it disturbs the air in the pipe, and makes it vibrate or oscillate upwards and downwards. It is the vibration of the air in the tube which produces the sound, not the vibration of the tube itself. The longer the pipe the slower the vibrations, and the lower the tone: if, for instance, a certain pipe produce a certain note, another pipe half its length would give the octave above; double the length would give the octave below. Pipes of the same length generally yield the same note, whatever their material; but if that material be of a soft, flexible nature, either wholly or in part, the pitch of the sound yielded is lowered. As I said in my last, this fact has its use in explaining why some persons sing flat.

The third kind of musical instrument that I mentioned, is the *Reed*, in which sound is produced by causing a tongue or membrane, or some such body, to vibrate by blowing a current of air against it. The Jew's harp, the accordion, the clarinet, the child's penny trumpet, and that magnificent row of pipes in the organ, called the trumpet-stop, are familiar examples. Reed instruments may either be simple, as the accordion; or the reed may be conjoined with a pipe, as in the clarinet, and in the latter case the pipe has a curious effect in lowering the pitch of the note yielded by the reed; the pitch being lowered as the pipe is lengthened, but never so much as an octave.

Let us suppose a reed instrument—the reed formed by two membranous lips with a narrow slit between them. The trumpet is just such an instrument. In playing upon it, the performer produces the notes with his lips, which are pressed together, having a narrow chink between them through which the air passes, throwing them into vibration. The mouthpiece of the instrument is expanded into a little cup, so as to allow the performer's lips to vibrate freely. The rest of the instrument is a tube for the purpose of modifying the sounds generated by the lips;—and the sound which they produce is raised in pitch by narrowing and shortening the aperture between them, or by making the edges of it more tense.

Here we must stop for the present. When we next meet we will go on to study the conditions necessary for the production of good pure tones from the instrument of the human voice. For depend on it there is a right and a wrong way of doing everything—even things which are supposed to come by nature, as speaking and singing, and it is well worth our while to find out what the right way is.

X AND II.

Meaning of Prayer Book Words.

(Continued from Vol. II., page 46.)

No. 9.—NAMES OF ANCIENT SERVICE BOOKS.

THESE are often so puzzling to the student of Church Music, that we have thought it useful to print the following short account of some of the principal names of service books, which we have extracted from Mr. Maskell's *Monumenta Ritualia*.

Since the Reformation, all the offices of the English Church (with few exceptions, such as the consecration of churches, the coronation of Kings, &c.), have been gathered into one book, the *Book of Common Prayer*; but before that epoch, the number of books containing separate parts of the service was very great indeed; and moreover, the number of splendidly bound books, of large size, very materially enhanced the ceremony and gorgeousness of the services held in those days. The books, too, not only because written with the hand, and consequently costly, but also as having been solemnly dedicated to the service of God, were highly esteemed as holy and consecrated things. It was forbidden, under penalty of excommunication, that they should be cut, torn,

or defaced in any way; and the manner even of turning over the pages, was made a matter of care. Thus the constitutions of the church of St. Mary Ottery, order as follows:—

"Item—In order that the books may be better preserved, we ordain that the clerks whilst holding them, interpose, if possible, the sleeve of the surplice between the hand and the book; and that when turning over the leaves, they do not wet their fingers with spittle like cobblers, nor yet turn the corners, as though they would take them by the ears; but that they turn them with the fingers, beginning at the upper part of the page, and coming downwards; and that they open them by gently compressing, not by suddenly tearing open the clasps."

We hope that amongst the clerks who read the *Parish Choir*, there are none whose neglect and carelessness in using sacred books, could be contrasted with the care and reverence enjoined in an age far less enlightened, and blessed with fewer spiritual privileges than the present.

Mr. Maskell, however, speaking of the care now taken of church books, draws a picture which we know to be but too true: "They are suffered to lie about in damp places; they are left amongst old boards or boxes in vestries, and become the gradual prey of rats and vermin; when too far gone to be of any use they are thrown away, and help to light the stove and the gas lamps of the church. Modern common prayer books, moreover, are printed upon a most vile paper; and the wonder really may rather be, how, with any amount of care, they can withstand at all the thumbing of parish clerks."

If the question be asked, what should be done with books, as well as with vestments, and other furniture and ornaments of the church when worn out? the answer is, let them be reverently burnt, and their ashes thrown into the churchyard, or some place where they will not be trampled upon by passengers. Things once consecrated, ought never to be ill used or made common. This is the law of the Church.

Agenda. One name for the *manual* or Book of Occasional Offices. Also an ancient name for the office of the Holy Communion.

Antiphonarium, originally and properly signified Anthem Book (vide *Parish Choir*, vol. i., p. 162), but as time went on it gradually collected other portions of the Divine office, and contained not only antiphons, but also invitatories, responses, hymns, &c. Sometimes it was called *Responsorium*, or *Responsoriale*. Sometimes it contained only the antiphons which belonged to the office of the Holy Communion, but this was more generally called the *Gradual*. It was often very oddly spelt in English—ex. gr. *Antiphor*, *Antisyphonar*. In the accounts of St. Margaret's, Westminster, for 1475, "Item, for y^e great books called Antiphoners, £22."

Allelouarium. A book of Alleluias.

(To be continued.)

CHURCH MUSIC AT OXFORD.

It is indeed high time, Mr. Editor, that something were done to arouse the torpor of our University magnates, as to the duty they owe the Church in the matter of Ecclesiastical music. Your Oxford correspondent, "Jubal," has by no means overstated the case of general and shameful neglect which is so glaring at this seat of theological learning, as well in the college chapels, as in the city churches. And when one sees the almost universal ignorance of Church music, which the clergy throughout the country must lament, as preventing their engaging in the services as the Rubric requires them to do,—their consequent dereliction of an obvious duty, their repudiation of the legitimate music of the Church, and adoption of that which is so thoroughly debased, one may trace it in a great measure to this source, as the place where a tone is given to the clerical character, and where a model is looked for as to the clergy's performance of the services of the Church of England. It would be impossible, perhaps, to exempt the sister University of Cambridge from much of the same censure. At present, however, let us confine ourselves to Oxford.

It is undeniable, that Church music is designed to form a prominent object of study with all who are educating for the priesthood. The statutes of the colleges enjoin it upon all who seek for instruction within their venerable walls. How is it possible, indeed, that a clergyman could be thoroughly furnished for the sacred work he has to take in hand, unless it were so? Praise forms a large and important portion of those daily "services of the sanctuary" which they will be called upon to perform; and this praise, to be rightly and duly offered up, must needs have the aid of music. There is no doubt that all those parts of the service of our Book of Common Prayer, whether prayer or praise, which are ordered to be "sung or said," were intended to be used with musical tones. In most of them singing was to be the rule, saying the exception; yet saying was not to be that didactic style of reading, or rather preaching of the prayers, the canticles, the psalms, or the litany, which so generally prevails, but a saying or reciting of them in the ecclesiastical chant. Every clergyman, to be properly educated for his ministerial duties, should at the very least be taught to chant: no clergyman, in fact, can be perfect in his education without it. And however lightly regarded the remissness may unfortunately be among the clergy, in these degenerate days, it is certain that it would not be tolerated in a secular calling. "The chant properly signifies the plain tone to which the prayers, the litany, the versicles and responses, and the psalms, and where services are not in use, the canticles, are set in quires and places where they sing. In the chant, when properly and fully performed, both the minister and the choir bear their respective parts. The minister recites the prayers, and all the parts of the service which he is enjoined to say alone (except the lessons) in one sustained note, occasionally varied at the close of a cadence: and the choir makes the responses in harmony, sometimes in unison. But in the psalms and canticles, both the minister and the choir join together in the chant without distinction: each verse being sung in full harmony*." We see, then, how necessary an acquaint-

ance with Church music is, if the clergy would discharge their duties aright. For, as the same authority truly adds, "the chaunting of the prayers has always been observed in our principal cathedrals; and till recent times it was universal in all those places within the reformed Church of England where choral foundations existed; and therefore the disuse of this custom, in any such establishments, is a plain contradiction to the spirit of our liturgy."

The dozen Oxford Churches which "Jubal" has enumerated, exhibit most melancholy evidence of the utter disregard of all such considerations at this very fountain-head of clerical education. Let us look only at two of them; those two which ought to be models for all the rest, and for the country at large—St. Mary's, as the University Church, and Christ Church as the Cathedral. As to the first, although enjoying the advantage, or what ought to be such, of Dr. Elvey's superintendence of the choral department of its service, it is only wonderful that shame at having to exhibit on the many great state occasions when this church is resorted to by the University authorities,—all of them, be it observed clergymen who *ought*, as a matter of bounden duty, to have a respect for the good order, if not the efficiency of this department of the worship of their sanctuary,—should not operate in producing some improvement. "Although there are choristers here, the singing is very poor." Such is "Jubal's" mild, but humiliating censure. "The singing is very poor!" Why, it is positively disgraceful! And as to the minister either "reciting the prayers and all the parts of the service he is enjoined to say alone in one sustained note," or, "in the psalms and canticles both the minister and choir joining together in the chant," nothing of the sort is attended to, or any apology for it made whatever! And this in the "University church" of their renowned seat of learning, and great nursery for clergymen, Oxford! *Proh pudor!*

But a few degrees better is the Cathedral. "The Choir," as your correspondent has told you, "is miserably deficient, possibly the worst in England, the members few, and are most part engaged in business." The system is highly discreditable; for the only object would seem to be, to get the choral work done as cheaply as possible. Probably the whole *yearly* salaries of the choir do not amount to *one day's* stipend of those three or four dignitaries who seldom or never open their mouths in prayer or praise within its sacred walls! As to singing or chanting by the officiating priests, that is quite out of the question, or at any rate, often as I have been present I have never heard it. They read the prayers, creeds, and generally even the versicles, in much the same way as they do the lessons; and accompanied as it is by the musical response of the choir, the effect is most discordant. But the whole business is done in a cold, apathetic, slovenly spirit. In one week during the late winter there was first, no service at all, then the Choral Service was dispensed with; and when next, not long afterwards, I attended evening prayer, a deacon had been procured to do all that it was lawful for him to undertake; and although of course a young gowmsman, one probably availing himself of the latest improvements in clerical tuition, he had not, any more than his elders and superiors, a note of music in him!

* Dr. Hook's *Church Dictionary*.

How completely are the Reverend Doctors of Oxford University put to the blush by the humbler yet far more exemplary Tutors of St. Mark's College, Chelsea! How incomparably superior, as a training-school for the Church, is the latter to the former; yet with what infinitely inferior means! Both are designed to prepare students for the Church, only with this marked distinction, that at Oxford it is for clergymen, at St. Mark's but for schoolmasters. Yet while at Oxford that important and indispensable branch of a clergyman's education, Church music, is utterly neglected, at St. Mark's it has every attention paid to it; and there is seldom, perhaps, a student turned out of the latter college, to enter upon his comparatively humble career as the teacher of a parish school, who is not much better qualified than any Oxford man ever is to perform the divine service in a parish church. Surely, sir, such things ought not so to be.

LAICUS OXONIENSIS.

Oxford, Feast of the Annunciation, 1848.

IMPROVEMENTS AT CHRIST CHURCH, OXFORD.

To the Editor of the Parish Choir.

SIR,—Your correspondent Jubal, who is so severe, and, I am ready to admit it, so justly severe on the Choir of Christ Church, Oxford, seems to have lost sight of a great improvement (so it is called by the authorities) which has recently been introduced there.

I am, Sir, a man given (as who is not in these strange, eventful times?) to occasional fits of melancholy, and when under their influence it is as oil to my bones to walk beneath the walls of Robert White's prison, I mean the library of Christ Church College, Oxford, where lie immured in a dark, unfrequented, inaccessible closet the anthems and other works of that great English composer. Alas! that when his dungeon is so well known, there should be no powerful hand raised, or influence exerted, to effect his release.

Although no revolutionist, I am sometimes tempted to look wistfully upon those *provisional governments* which throw open the condemned cells of humanity and literature, and set their shackled tenants free.

This whole precinct, indeed, is abundantly interesting to a melancholy man. The sight of the cathedral inspires as pleasingly sad reflections as that of the library. Does the shade of Aldrich ever revisit that time-honoured pile, the scene of his chief earthly delights! Disconcerted and horror-stricken must it be at the tremendous contrast between *now* and *then*. Not the harmonious fervour of the musician, nor the placid dignity of the Dean, nor the influence of both together, could work composure in that outraged spirit. Your correspondent's description of the choir, as far as I have had the opportunity of judging, is strictly and literally true: it is emphatically "*the worst in England*."

But, Sir, the last time I paced the aisles of that cathedral, happening to enter into conversation with one whom I presumed to be the very Verger that "troops before the Dean," and who, had he been Dean Aldrich's own, could not have stood out more manfully for the musical reputation of his society, I found that a great alteration had taken place.

"Ay, Sir, it used to be," said the old man, "I remember it, very bad indeed; but now you know Sir, *they has 'em all on one side*, and you've no idea what a difference it makes. People, better judges than I am, say that it's really creditable, and the DEAN likes it, that I can answer for."

The revolution alluded to was of course the compression of the two sides of the choir into one; annihilating the *Decani* and *Cantoris*, and all other superfluous formalities of the antiphonal method, so as out of 1 and 1, those contemptible-looking units, to make a good portly 2. It was a binding together of sundry weak sticks to form one strong bundle; a gathering of the scattered flowers of harmony into one bunch, in order to insure an overpowering fragrance.

But is not this, Mr. Editor, a proceeding truly philosophical? Is it not strictly in accordance with the enlightened spirit of the day, which once having recognized the *utility* of a certain line of conduct, scorns to be held back by the mere forms of a system?

I am, Sir,

Your constant reader,

OXONIENSIS.

CHURCH MUSIC AT SYDNEY.

To the Editor of the Parish Choir.

SIR,—In your *last* January Number, (I am presuming that this will reach you before the end of January, 1848,) was a short notice headed *Church Music in Australia*, containing an extract from a private letter to a member of your Society for promoting Church music, in which (as I think) a somewhat partial person from this side the water gives a very favourable report of the musical portions of the Services at Christ Church in the Parish of St. Lawrence; and adds something about our Choral Society. After which the extract goes on to say, "The new organ at Christ Church, built by Holdich of Greek Street, is very shortly to be opened and the first great anniversary meeting to be held, with a selection of music by Handel, Haydn, &c., &c."

Either the letter-writer in this case has written obscurely, or the letter-receiver has interpolated the text of his correspondent's epistle, for as it stands in your print, it would appear that the Christ Church organ was to be "opened" with the solemnities of a great *anniversary meeting*, for a display of music of every variety of age and style of composition. Doubtless your readers are prepared to hear of anything extraordinary and irregular occurring at the antipodes, without surprise. Be assured, however, that all true churchmen, here as elsewhere, are jealous for the maintenance of decency and order in the sacred things, persons, places, and seasons of the Church; and therefore I am exceedingly anxious to remove an impression which the notice in question is likely to leave on all well-regulated minds, that the reverse is the case. If in the paragraph "The Choral Society . . . is thriving. The new organ [at Christ Church built by Holdich of Greek Street] is very shortly to be opened," the words which I have bracketed be omitted, it will be seen that "the new organ" referred to, is not that at Christ Church, which has been in use from the day of the consecration to this time; but that belonging to the Choral Society,

which I find was near completion about the date of your correspondent's letter, and which was built not by Mr. Holdich of London, but by Mr. William Johnson, the organist of Christ Church, the builder of two or three other organs in the Diocese. "*The anniversary meeting*" therefore, with its "selection of music" by many different composers, will of course be understood to be that of the Choral Society. Pray, sir, be good enough to set us right with the readers of the Parish Choir, who, if I mistake not in judging from the tone of all the numbers that have reached me, must be persons whose good opinion is worth having, and whose conclusions from your former notice of us would not be either very satisfactory to themselves or favourable to us.

As a year will have elapsed between the error and its correction, it is more than probable the subject will have been forgotten; but if it only afford an occasion of assuring your readers in other parts of the world, that you have in this quarter hearts which feel, and heads which are working with you, for the one high and holy end that you have in view, the insertion of this letter in an early number will afford much satisfaction to the Parishioners of St. Lawrence, the Choir of Christ Church, the Sydney Choral Society, and above all to,

Your obedient Servant,
THE INCUMBENT OF CHRIST CHURCH.

Sydney, N. S. Wales,
Sept. 27, 1847.

EPISCOPAL REVISION OF CHURCH MUSIC.

(From a Correspondent.)

WE have heard, on what we consider to be good authority, that the Bishops are about to take in hand the subject of Metrical Psalmody, and to issue an authorized Collection of Metrical Hymns. We heartily wish their Lordships God speed in their undertaking, and doubt not but that all reasonable and devout members of the Church will be satisfied at the result. It is hardly probable, however, but that they will first issue authoritative rules for the chanting of the psalms and canticles, and of the *Sanctus* and *Gloria in Excelsis*, still so generally neglected, and for the kind and quality of the music which shall be admitted into the Church;—rules which we hope will exclude all trashy music unfitted for Congregational use, from those parts of the Service which the Congregation ought to join in; but which at the same time will admit the higher style of Church Music for anthems, wherever there is a Choir competent to sing them. A selection of words fitted for anthems would be a most useful supplement.

To Correspondents.

A Lover of true Church Music sends us a gratifying account of the singing at the parish Church of Bishop Wearmouth. The music, he says, is of a grand and solemn character, the chanting clear, and every word audible all over the Church.

Oxonienis complains that Jubal's account of Church Music at Oxford is unjust, 1st, because he makes no mention of the well-conducted services at New College, Magdalen, and St. John's; 2dly, he ought to have said, that at Holy Cross or Holywell, "the choir consists of choristers of one of the college-chapels, assisted by some boys of the

parish school, with seven or eight young men, who have formed a sort of society for the cultivation of Church Music in their own parish; and the choir is amply sufficient for a small church like Holywell. With regard to the tunes, which are set down as of an inferior order, I would ask, whether Hanover, Old Hundredth, Wareham, Burford, and St. Bride's, are inferior, because these are most commonly used at Holywell, and are invariably sung in four parts. The choir has been moved from under the belfry arch to near the pulpit." Oxoniensis adds,—“Your correspondent cannot have attended the St. Peter-le-Bailey church very recently, for the seraphine has been removed and a small finger-organ substituted some two or three years since. Gregorian tones have given place to double chants.”

A Hampshire Man says, “A stray copy of the *Parish Choir* would perhaps do good at the Cathedral at Salisbury. I attended the afternoon service there a short time since, and was much pained by the apparent neglect of the officials of that establishment. Two clergymen were in attendance; on one side of the choir were two singing-men, and on the other the tide of song had to be maintained by an old man, who seemed to have once had a tenor voice. Are not the funds of the Dean and Chapter sufficient to provide more suitably for the performance of the service? I fear that if the duties of Cathedral bodies are not more efficiently attended to there will be others than Mr. Hume to complain of the sums devoted to their maintenance.”

W. A. P. There is considerable doubt as to the authorship of several of the common single chants.

Aliquis, on Church Music at Cambridge, is in type. We shall be glad to receive the further report he promises.

A. B. C. We fully agree with our correspondent that the 100th Psalm is rather difficult to chant; yet we hear it well done every Sunday by a choir, who take care to recite the words distinctly and slowly, keeping the stops, not gabbling, and not pausing on unimportant syllables. If each verse be divided into two the chant runs more easily. But the objection might be raised, that it is a private and unauthorized interference with the *pointing* ordered by the Church.

An Undergraduate, who asks us to recommend some good secular music for schools, might find what he wants in Mrs. Herschell's *Fireside Harmony*, 2s. 6d.; or in Parts 3 and 4 of the *Singing Master*. (Taylor and Co.) He might also look through the list of Mainzer's popular music (Novello), and Mr. Hullah's publications (Parker).

Hal. Write to Novello for a list of the Cheap Musical Classics. Minor psalm tunes may be found in almost any selection, e. g., Hullah's, Burns's, &c.—Surely the covering the altar with black in sign of general mourning and humiliation for sin is no precedent for doing so in order to gratify the vanity of private persons who happen to have lost rich relatives.—We have not been able yet to learn any particulars about the dumb organist.

The *Burial Service* is nearly ready.

John Scott, the composer of the Anthem, *Praise the Lord, O Jerusalem*, was admitted a chorister of St. George's Chapel, Windsor, and of Eton College, about the year 1785, and received his musical education under W. Webbe and Dr. Aylward. Having been instructed in the organ by W. Sexton, (who was Deputy Organist of those chapels,) he became Deputy Organist at Westminster under Dr. Samuel Arnold. On the erection of an organ at Spanish Town, Jamaica, he obtained the appointment of Organist there; where he died about the year 1808. Besides the Anthem, of which the present Number contains the completion, Scott composed several songs, some of which were very popular in their day.

On the Prayer Book.

No. XV. HOLY COMMUNION.

(Continued from Vol. II., page 51.)

WITH regard to the two forms of warning inserted, as within a parenthesis, at the end of the prayer for the Church Militant, they are clearly meant for *occasional* use, according to the discretion of the minister. It is a mistake to suppose that no Communion can be rubrically celebrated unless one or other of these warnings have been previously used. In the first place, the simple fact of a service being begun implies that it is meant to be completed, that the introduction must lead on to that which it introduces; and, secondly, the rubric itself at the end of the Nicene Creed expressly makes the notice conditional "Then also (*if occasion be*) shall notice be given of the Communion," implying, not that there may possibly be cases where notice will not be required, but rather (if we read it aright) that there may possibly be cases where notice *will* be necessary; that non-notice shall be the rule, notice the exception. The necessity of frequent notice arises out of a paucity of Communion, since the people might otherwise forget the duty of communicating altogether. In these cases one or other of the warnings will have to be read every time the Communion is meant to be celebrated; but surely not where the Communion is administered every week, or oftener. Then it becomes needful to read them only *occasionally*, for the purpose of warning habitual non-communicants of their danger, unfrequent communicants of their loss, and reminding habitual communicants of the preparation they should never lose sight of. If the minister, on such occasions, would endeavour to reconcile two seemingly opposed rubrics, he must make the *announcement* in the place appointed for all ordinary notices, after the Nicene Creed, and read the *warning* after his return from the pulpit to the Lord's Table.

When all who are not about to communicate have withdrawn—and the pause so occasioned should be employed by those who remain in holy meditation having reference to the great mystery in which they are about to engage; they should kneel upon their knees, and endeavour to realize the fact that they are about to be admitted into the very presence of Christ, to touch the hem of his garment, and, with the fervour which the consciousness of that sacred neighbourhood ought to impart, offer up prayers for themselves and the brethren, those especially who have a special claim upon their prayers—when all this is past, and silence once more reigns in the house of God, the priest is directed to proceed with the exhortation addressed to the faithful themselves, commencing with "Dearly beloved in the Lord."

Now we can hardly fail to remark the similarity of arrangement which exists between this and the ordinary Morning and Evening Service. There we have an exhortation, commencing in pretty much the same terms, and concluding with an invitation to the people to engage in the duties there proposed: "I pray and beseech you, as many as are here present, to accompany me," &c. Here we have a similar address, followed by a similar invitation: "Ye that do truly and earnestly repent you of your sins, and

are in love and charity with your neighbours," and have in other respects fulfilled the necessary preparation for Communion, "draw near with faith." Again, in both services alike there follows a "general confession," to be made, as all confessions must be, kneeling; after which is pronounced the absolution, which is succeeded by thanksgiving and praise.

The reason of this similarity is that the introduction to the daily office of Common Prayer has been framed on the model of the ancient liturgies, which contain all these several branches; and perhaps it is a fact not sufficiently considered by the generality of those who worship God in the words of our English ritual, that they are not using forms *invented* by certain learned men about three hundred years ago, and submitted to our judgment to determine whether they will answer the purposes of devotion or no; but that the substance and essence of all those prayers and forms have been employed in the worship of God from the very earliest ages of the Church; that we Churchmen, Catholics, when making known our wants to God, do use the same words which "burned upon the lips of the saints of old;" that when hallowing His name, and making His kingdom by acts of public worship, we use the same forms in which *they* sought to glorify Him. Surely it is an elevating thought, one that may lead us to a truer notion of our position with respect to God as members of His Church, and, consequently, to a more earnest and hearty expression of those praises and prayers which are alike our duty and our privilege.

Thus we find the substance of the "Exhortation" in an ancient form mentioned by St. Chrysostom. "The priest," he says, "like a herald, standing on high so as to be seen of all, lifts up his hand, and in the midst of the silence cries aloud, inviting some and forbidding others." And what does the exhortation in our own service but invite and forbid? The benefit is said to be great in some cases, and the danger great in others: we may "spiritually eat the flesh of Christ and drink His blood," or we may "eat and drink our own damnation." Not that these dangers arise from the fact of our being sinners, but from the possibility of our profaning the act of communion, either by some purposed slight or else by some culpable and wilful neglect, as was that of the Corinthians in the passage alluded to, who "considered not the Lord's body." They regarded not the solemn meaning and object of the sacrament, but, considering it as a common feast, dishonoured and profaned the body and blood of their Lord, and thence drew down upon themselves *judgment*:—such is the strict meaning of the word rendered in our version *damnation*:—a sentence and punishment from God, not, so far as that single act was concerned, eternal destruction. Such heedless, unreflecting, or profane recipients are "forbidden" to approach the holy table, and the requisites for those who are "invited" are at the same time plainly and briefly stated: "judge yourselves," here is the first; self-examination, self-scrutiny; "repent you truly for your sins past," here is the second, repentance, which, to be genuine, must lead to "amendment of life," another requisite; next, "a lively and stedfast faith in Christ our Saviour;" and lastly, "charity with all men;" so, though worthy partakers, in the strict sense of the term, ye can never be—yet "so shall ye be *meet* partakers of those holy mysteries." If you

practise the habit of self-examination, if you are sincere penitents, if you desire to lead better and holier lives in future, if you have faith in Christ and bear no ill-will towards your fellows, *then* you may "take this holy sacrament to your comfort:" if you do none of these things, it is for yourselves to say whether you are Christians in anything but the name. These, together with a hearty and grateful participation in the Eucharistic office, pointed out in the words which follow, "Above all things ye must give most humble and hearty thanks" (the word Eucharist means giving of thanks) "to God the Father, the Son, and the Holy Ghost,"—these constitute the preparation which the Church requires and with which she is content.

A remark may be made here as to the position of the people while this exhortation is being read. There is no express direction on the point, neither, in fact, is any prefixed to the exhortation at the beginning of morning and evening prayer, and yet no one doubts that it is right to *stand* while these addresses are being delivered. And the reason is obvious. To kneel would be incorrect, when not praying but hearing; to sit would not be a mark of reverence on the part of persons listening to a message delivered in God's name by the mouth of His minister. On the same principle, therefore, that the people stand during the exhortation at morning and evening prayer, they should stand also while listening to this exhortation in the Communion-service, and remain standing until the conclusion of the address or invitation which succeeds.

J. W.

Village Lectures on Psalmody.—No. III.

(Continued from Vol. II., page 53.)

You recollect that a reed instrument is one in which a current of air is employed to throw a tongue or the edges of a membrane into vibration. You recollect also what I told you about the trumpet; viz., that it is a reed instrument; the *reed* or vibrating portion of which is formed by the lips of the player, which are tightly pressed against the mouth-piece of the instrument, and formed into a narrow slit; through which slit the air is blown from the mouth, setting its edges in vibration in its course.

Now the instrument of the human voice, is exactly such a reed instrument, and consists of the following four parts:—viz.,

MOUTH
(a cavity to modify and vary the character of sounds.)
REED,
(whose vibration produces sound.)

WINDPIPE
to convey a
current of air
to the reed.

BELLOWS OR WIND CHEST
(to hold air, and to force it through the windpipe.)

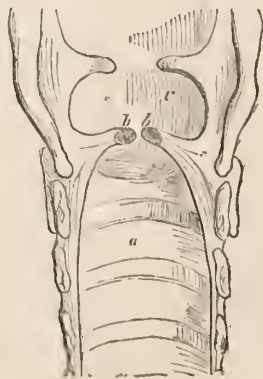
Beginning at the bottom of the apparatus, you have the *wind chest*—commonly called the *lungs*—contained in an elastic framework composed of ribs of bone connected by elastic muscles. Here then you have a provision for three things,—viz.; first, for

holding a good supply of wind, *i. e.* breath; secondly for sending it upwards with proper force; and thirdly for the chest itself to act as a *sounding board* to the voice, and make it reverberate more loudly. Each of these three properties of the chest is of immense importance in singing; therefore I hope that you will always take care to sit or stand in such a position that your chest may be well filled with air, and have free play for its movements. If you do not, but if on the contrary you sit stoopingly, you will be unable to take in a sufficient supply of air; you will be unable to breathe it out with vigour; and your chest will not act as a sounding board to your voice. Consequently your tone will be flat and husky.

The next part of the apparatus is the *windpipe*, a thing of beautiful mechanism, elastic, so that it can be made longer or shorter, and furnished moreover with a contrivance for increasing or decreasing its diameter. There can be little doubt but that this tube, besides conveying air, has also an influence on the pitch of the notes, but what that influence is, has not yet been accurately determined. The practical point for you is, that this part cannot be sufficiently lengthened out and made tense, so as to vibrate nicely in unison with the higher notes, if the head be hung down.

The next part as we proceed upwards, is the *reed* itself, (called by anatomists the *larynx*;) by which the voice is produced. This consists chiefly of two little strings,—one on either side,—made of the most beautifully elastic substance,—passing from the front to the back of the tube, and enveloped by the membrane which lines it. When we are merely breathing quietly, they lie back, and do not interrupt the current of air that is always passing upwards and downwards between them; but when we begin to speak, they are brought near together, so as to obstruct the tube, leaving a narrow chink like a button-hole between them.

The adjoining diagram represents an imaginary section of the larynx and windpipe (as if a knife had been put across the top of the larynx, and it had been cut down perpendicularly, so as to remove all the back part of it). You see below, (a) a section of the windpipe and its rings; (b) the situation of the little strings, and the manner in which they are brought together so as to interrupt the current of air; c is a small cavity just above them, answering the purpose of the hollow in the mouth-piece of the trumpet, and giving them room to vibrate freely.



Now when these little strings or *vocal cords* as they are technically called, are brought near together so as to narrow the tube into a slit, and when they are made tight by a proper apparatus, and when air is breathed upwards with sufficient force through the windpipe from the bellows beneath, then the moving current of air being obstructed by this slit, throws the edges of it into vibration, and these vibrations we recognize as the human voice.

And here let me say, that no words of mine can do justice to the exquisitely simple and beautiful contrivances, by which so great a variety of effects is produced. Imagine an instrument, possessing so great a compass; able to hold out its notes like the organ; to vary their loudness or softness like the piano-forte; yet occupying so little space! answering too several other highly important purposes, quite unconnected with the voice! Where can you find any contrivance equal to it? Surely, having such an instrument, one too which we hope to use all the days of our life, it is well worth our while to study it, so as to make the best use we can of it!

The voice in any individual may be raised or lowered nearly two octaves, in some persons so much as three. But how can this be effected by so small a mechanism? If the organ of voice were a mere stringed instrument, you must have either a variety of strings, or else a contrivance for dividing one string into several different lengths. If it were a mere wind instrument, you must have either many pipes, or else the power of varying the length of one pipe; but as I have said, the voice instrument is a *reed*; and the notes can be raised by increasing the tension or stretching of the parts forming the reed; but you may form some idea of the great amount of power which this little instrument possesses, when I tell you that, if a force equal to half an ounce tighten the reed sufficiently to produce the lower notes, it takes more than a pound to produce the upper ones.

It is then by increasing the tension of the edges of the narrow slit through which the air passes, that the pitch of the voice is raised. And at the same time all the parts about the throat and back of the mouth are brought into a corresponding degree of tension. But when the voice has been raised to a certain height, at which it is felt that the production of tone requires considerable effort, a change suddenly occurs; and you find that you can go on with less effort, producing a new and higher series of notes, of a new and peculiar character. So that every person has two kinds or *registers* of voice; the natural or chest voice, and the *falsetto*, or head voice. But I must observe that the names *chest voice* and *head voice*, are absurd, if they are meant to signify that the one kind of tone is produced in the chest and the other in the head. Both kinds are produced by the *reed*; the difference being, that in the fuller notes of the chest voice the whole substance which bounds the slit vibrates; while it is only the thinnest possible edge that vibrates in the falsetto.

The last part of our apparatus is the upper part of the throat and the mouth, through which the voice, after it has been generated by the reed, is sent forth to the air; and by which it is modified so as to form the sounds of the different vowels and consonants which are used in articulate speech. I shall have plenty to say about the mouth when I come to the

subject of *articulation*; at present I wish merely to say a word or two respecting its influence on the purity of *tone*, which is our first study.

Take a tuning fork: make it vibrate by a gentle tap; then press the end firmly against a table, against a whole pane of glass in the window, against a cracked pane, against a book, in succession. Notice that the tone derives a difference in character from each of these substances which it sets vibrating along with it.

This simple experiment will suffice to shew you that the *quality* (or as it is technically called the *timbre*) of the voice is infallibly modified and varied by every change in the shape, size, quality, and degree of elasticity of those parts which are connected with it, and which vibrate along with it. So that you cannot make any alteration whatever in the mouth or features without producing some corresponding change in the voice. Inasmuch that the very expression of the countenance and the passions of the mind, of which the countenance is the index, are, as it were, stamped upon the voice. The elevated eyebrow and smiling features of cheerfulness, the downcast look of grief, I may add, the dulness and apathy of him who sings without feeling or caring for, almost without knowing, what he sings—are sure to communicate their respective character to the voice.

What we may call the fundamental tone of the human voice, that is to say, that which is heard when the sound produced by the throat is as little as possible altered by the mouth, is the vowel *a*; the old fashioned, broad, unaffected English *a*; such as is heard in the words *charm*, *father*, or in *amen* when it is sung. This, as the simplest and most natural of all the vowel sounds, is placed as the first letter of the alphabet in all languages, (with I believe but one exception). And here indulge me for a moment whilst I deplore that degradation of the English tongue, which has occurred within the last half century, and through which the mean, effeminate, *cockney-fied* sound *æ*, (as in *aim*), has been substituted for the old sonorous English *a*, (as in *father*). The *æ* (as in *aim*), cannot be the first letter of the alphabet; because it is to all intents and purposes a diphthong; and consists of two sounds. I believe it to be a degradation which began with the vulgar in London, (whose mode of speaking is more corrupt, more un-Saxon than that of any other part of the community, and whose leading idea seems to be to endeavour to speak with as little use of their lips and jaws as possible), and which has spread unaccountably amongst the better classes of society. Foreigners, (who cannot but marvel that we have substituted such a miserable sound for the open and musical *a*), have a theory that the English climate is so cold and wet, and the natives afflicted in consequence with such perpetual toothache, that they cannot venture to open their mouths in speaking. However, it is a comfort that though many persons pronounce the word as if *Aimen*, everybody who sings it, sings it as *Amen*.

To return from this digression. The first point in practising the art of singing is to produce the vowel *a* with a pure tone. To do so, sit or stand upright, with the head held up in an easy attitude; neither stooping, nor yet too stiff. Fill the lungs. Let the jaw drop. Let the tongue lie as flat and motionless as possible. Keep the lips away from the teeth, and keep the corners of the mouth open. If you gently close the corners of the mouth with your fingers

whilst singing A, you will find how much the sweetness of the tone is impaired by that means. Do not frown. Then *vocalize*; i.e. sing the vowel A, and your tone is almost sure to be good.

If you wish your singing to be an unbearable nuisance, gently raise the back of the tongue, and lower the palate a little, so as to send the voice into the nose instead of letting it issue from the mouth. Beginners, when careless or nervous, are too apt to do this; and when done often, it becomes so rooted a habit, that you cannot be too much on your guard against it. (Vide *Parish Choir*, Vol. I. p. 111.)

When you find that you can produce this vowel properly, you may practise *Exercise the First*, which consists in singing all the notes of the major scale, up and down, to this vowel. And observe, that in so doing you are not to change the posture of your body, nor yet move the features, lips, or jaws in the

least, even whilst breathing; the only parts that are to move, are the edges of the vocal aperture, and other parts in the throat, which gradually become tighter and tighter as the sound rises in pitch. Look into a glass whilst singing the Exercise, and you will see what I mean.

Observe further that in Exercise the Second, you are to make each note glide into the following one; and take breath, where you see *br.* The gliding of one note smoothly into the next, is commonly called the *portamento*.

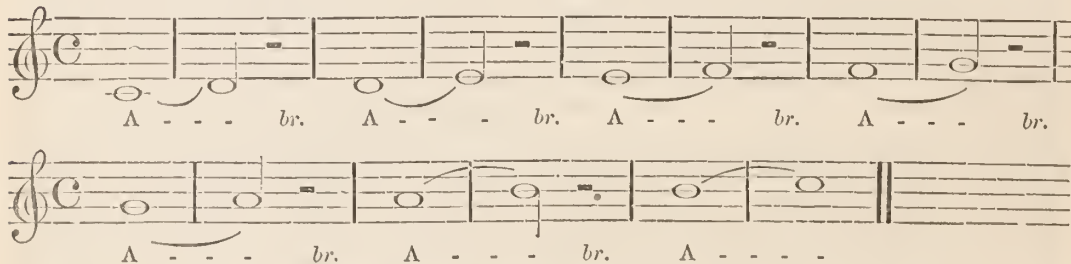
You may practice these Exercises at any pitch convenient to your voice. B flat is convenient for basses, F for tenors, but when you have finished the scale, you should test the sound with a tuning fork, or pitch pipe, so that you may not get flat. (See the Exercises in *Parish Choir*, vol. i., p. 111.)

X. AND II.

Exercise. No. 1. (Take breath at the mark *br.*)



Exercise. No. 2.



Meaning of Prayer Book Words.

(Continued from Vol. II., p. 53.)

No. 10.—NAMES OF ANCIENT SERVICE BOOKS.

Apostolus. A book of the Epistles read in the Communion Office.

Authenticum. A book probably containing various antiphons and responses, in proper order as they were to be sung.

Baptismale, Baptisterium—contained the office of Holy Baptism.

Benedictionale. A book containing the episcopal benedictions which were pronounced anciently by the Bishops who assisted in celebrating the Sacrament of the Lord's Supper. This custom was retained probably in the unreformed English Church some time after it had been discontinued in the Roman. *Benedictional* also sometimes in a larger sense signified *Pontifical*.

Bibliotheca. The Holy Bible; sometimes the Four Evangelists.

Breviarium, Breviary. An arrangement and abbreviation of the Divine Offices, which in its full and settled state in the 12th and 13th centuries, contained the whole offices—Prayers, Psalms, Hymns, Canticles, and Lessons—of the canonical hours throughout the year; of the great festivals, saints' days, Sundays, and week days. These were arranged under their respective days, with Rubrics directing to certain prayers, hymns, or psalms, which occurred frequently, or to the Psalter, which formed a portion of the volume.

Cerimoniale and *Liber Sacrarum Cerimoniarum*, are modern Romish books, containing full directions for the performance of services when Bishops officiate.

Canticorum Liber. Book of Canticles and Hymns.

Cantorinus. A book of Instructions in Church Music (printed at Venice 1550).

Canon Missæ or *Ordo Missæ*. A book containing the canon and ordinary of the Mass.

Capitulare. An Index to the Epistles and Gospels read in the Communion Service; with the beginning and ending words.

Capitularium. A book containing the *little chapters* or *short lessons* (each not more than two or three verses) read in certain of the unreformed offices.

Carpsum. A kind of calendar or index to the prayers, lessons, anthems, &c., and the order in which they should be used.

Choralc. A selection of hymns and antiphons, with musical notes.

Collecture. A collection of collects; both those used in the canonical hours, and in the occasional offices.

Comes. A book probably of lessons read at mass from writings not apostolical.

Computus. A calendar whereby to compute the moveable feasts.

Consuetudinarium. A book of Constitutions, relating to the offices and duties of the members of any cathedral or corporate body; and to the order of the services, ceremonies, &c., to be observed by them.

Coucher. Probably a vesper book.

Directorium Sacerdotum. Same as *Ordinal*, and *Pica*, or *Pic*.

Diurnale. A book of the day-offices.

Enchiridium, properly *Manual*. A handbook: one that contained the "horæ."

Epistolarium. A book of Epistles.

Evangelistorium. A book containing the portions of the Holy Gospels read in the Communion Office.

Exorcismorum Liber. A book of *exorcisms*; i. e., prayers that the Devil and his angels might have no power over certain persons or things.

Expositio Hymnorum. A book, of which many editions were published before the Reformation; containing an explanation of the metrical hymns of the Church, for the use of school-boys. Mr. Maskell gives the following specimen from an edition printed by Wynkyn de Worde in 1517, which affords a not unfavourable view of the care taken of religious education in these days, whose *darkness* might often shame our boasted light. It consists of the first stanza of an old matin hymn.

"Ales dei nuntius: lucem propinquam precipit; nos excitator mentium: jam Christus ad vitam vocat."

"*Materia hujus Hymni*, &c. The subject of this hymn is an exhortation of Christ to us, that we should arise from our sins, and cleave to virtue; and He sets before us an example from the cock. For as the crowing of the cock rouses or calls us at day-break; so Christ stirs up our minds, and calls us by the Holy Scriptures, forwarning us that He will come to judge the just and the unjust, whence it is well said, 'Arise and watch, for ye know neither the day nor the hour;' &c.

Expositio sequentiarum. A similar book explaining the *sequences*, i. e., certain hymns sung during Holy Communion.

Exequialis Liber. A book containing the Office for the Dead.

Gradale, *Gradual*, often spelt in English *Graile* or *Greyle*. Properly, a sentence in the Communion Office, sung after the Epistle. Some say that it was so called because sung on the *steps* of the choir or reading-desk; others ascribe to the word a high mystical

meaning, as if it represented the "transition from the imperfect light of the old Law to the glorious dispensation of the Gospel of Christ. During the singing of the Gradual the Book of the Holy Gospels was solemnly brought forth, and the Deacon having received the blessing of the officiating Priest, went to the lecterne, from which he chanted the Gospel." (*Phillips's Little Gradual*.) But the term, in its usual signification, not only includes the sentence called the Gradual, but also all the other parts of the office of the Holy Eucharist, which were sung: viz., Asperges, Introit, or *Officium*, Kyrie eleison, Gloria in Excelsis, Gradual, Hallelujah, Tract, Sequence, Creed, Offertory, Sanctus, Agnus, Communion, &c. The *Gradual* is in fact to the Communion Office what the Antiphoner is to the other offices—it is the Antiphoner of the office of the Lord's Supper. It often, doubtless, contained parts of the office likewise, which were not musical.

Graduum Liber. Not a *gradual*, but a book relating to the grades or degrees of virtue, perfection, &c.

(*To be continued.*)

CHURCH MUSIC AT CAMBRIDGE.

To the Editor of the Parish Choir.

SIR,—Thinking that a short account of the present state of Church Music in the College Choirs of the University of Cambridge, may not be unacceptable to some of your readers, I enclose a few remarks on the subject, which are the result of my own observations, having been in residence in Trinity College during the greater part of the last four years, and devoted a considerable portion of my time to the study of Church Music.

At the present time there are five college-chapels where Choral Service is kept up, viz.: King's, Trinity, St. John's, Peter-house, and Jesus; at which last it has been just revived.

That Choral Service has been much more general in past times than at present is evident by the fact of several large organs remaining, in more or less dilapidated states, as at Pembroke, where it was dropped in 1760; Christ's in 1780; and Emmanuel as late as 1820. An organ which used to belong to Jesus Chapel is now in All Saints' Church, and an organ in Caius Chapel was sold some time since: several other College Chapels have organ-lofts, which could boast of organs in bygone days.

Of the choirs that remain, that of King's College is the best. It consists of sixteen boys and eight men; here is a fine old organ by Renatus Harris, as is supposed, but it has been added to at various times since. The present organist is Mr. J. Pratt. The style of music, particularly on week days, is more correct than in any other college. The chants, however, are an exception; at least the evening ones, which are fixed for the days of the month, with the exception of the twenty-eighth evening when we have a single chant by Purcell, are all double. The morning chants are generally single, most of those published in the *Parish Choir* being used. Here on week days may be heard in perfection the sublime services of Farrant, Gibbons, Rogers, Child, Aldrich, &c. The anthems are generally short full ones of the same school. On Sunday afternoons, however, the order of things is different; usually a noisy ser-

vice, such as Jackson, Hudson, Nares, &c.; the anthem generally an adaptation of Mozart, Hummel, Handel, or Hadyn, with occasionally one from Boyce, or Greene, or Hayes. The Litany and Creeds are sung in unison, the Versicles, &c., harmonized; Sanctuses are sung on Sunday and Holy-day mornings. The priest's part is read. It is customary in all the college-chapels to have a voluntary immediately before the anthem in the evening service, while the choir are turning over their books. The service of Creighton in E \flat , mentioned in the *Parish Choir* as being in use at Durham Cathedral, is also in use here. It has I believe never been printed; would that it were.

We come next to Trinity College. Here is a splendid organ, Dr. Walmisley, Professor of Music to the University, being the organist. The choir was endowed in 1560 for a music-master, twelve boys, and six men. The salary of the music master is now devoted to the organist. Three supernumeraries have been lately added; these, however, only attend on Sundays and Saturday evenings, and some of the great festivals. The style of music prevailing here is very showy, and particularly good of its kind, though it is one which churchmen would be sorry to see generally prevalent. The chants used are mostly those of Goss, Turl, Walmisley, Crotch, &c. The worthy Professor it seems is not even satisfied with double chants, for he has manufactured a piece of music which he is pleased to call a quadruple chant, that is, one that goes to four verses, and this is inflicted upon us every fifteenth evening of the month. Single chants are now never heard in Trinity, except for the Athanasian Creed. I had almost forgotten to mention that this gentleman has been compiling some *double chants*, to which he has affixed the name *Gregorian*. This new and amusing version of the chants of S. Gregory may be seen in "The Cambridge collection of Chants," lately published by Novello. The services used on Sundays are mostly those of Kent, Attwood, Hayes, Boyce, King, &c. The anthems similar to those at King's. On week days the style of music used is much the same, with the exception of the E \flat service, and several anthems by Purcell and Croft, only there is not quite so much display in the performance of it. It is not unusual on Sundays for chant, anthem, and service, to be Walmisley's own. The versicles, &c., are the same as at King's. The Litany is harmonized. The priest's part of the service is now read, but will in the course of a month or two be intoned.

Peter-house.—Here is an old organ, and indeed a very good one, the maker's name unknown, the organist is Mr. J. H. Robson. The choir consists of boys only. The arrangements here are very slovenly. The boys stand in a row in front of the organ, and do not wear surplices. The chanting, moreover, is not antiphonal. The Psalms and Canticles are chanted to every variety of chant, ancient and modern, single and double. Services and anthems are not used.

St. John's.—Here is a large modern organ by Hill, much too powerful for the chapel. The organist and choir are the same as at Trinity, so that the remarks made on that choir will hold good also for this. A Sanctus is sung as an introit on Sunday mornings, while at Trinity there is a grave organ voluntary, which is perhaps the more correct of the two.

Jesus.—The choir here is quite in its infancy, not

having existed a year. The chapel, which was formerly the Priory Church of St. Rhadagund, is a large cruciform structure, in the early English style, and is now undergoing a thorough restoration. There has been no service in it for the last two years; now, however, a portion of the nave is temporarily fitted up, as the choir will not be ready for at least a year. The refounding of this choir is entirely due to the pains and liberality of a fellow commoner, who teaches the boys himself, and who is at present organist. A fine organ by Bishop has been just built and will be placed on the ground in the north aisle of the choir. The choir at present consists only of boys, eight in number, who are dressed in very quaint-looking surplices, and have large silver buckles on their shoes. The Psalms and Canticles are chanted antiphonally, Services not being used. The chants are of all kinds, except real Gregorians, which appear to be unknown at Cambridge. The Versicles, Litany, &c., are harmonized for two trebles, and have a very good effect. The Prayers, &c., are intoned by two of the Fellows. Anthems are sung on all surplice days, but, of course, these are confined to simple ones at present.

Christ's College.—There is some talk of reviving the Choral Service in this chapel, but I do not think any steps have been taken at present. Of the organ, very little more than the case remains. There is an endowment for a choir, but it is at present perverted to other uses, which is the case also at Emmanuel.

I must not forget to mention, that our choirs are very regular in their attendance on week-days as well as on Sundays; we never have to complain of their attendance even on the early morning services at 7 o'clock in winter; and their behaviour is, on the whole, very orderly and devout.

I regret, however, to be obliged to add, that there is very little prospect of amendment in the style of music. The modern school of Mozart, Hadyn, Mendelssohn, &c., has far too many admirers for us to be surprised at its prevalence. A more correct taste, however, is spreading among the junior members of the University, which is much encouraged by your invaluable publication, which is well read and appreciated by most of us, and in due time we shall hope to see the fruits.

March 14, 1843.

ALQUIS.

SHORT NOTES ON CHURCH MUSIC IN SHEFFIELD.

(From a Correspondent.)

Those who are intimately acquainted with this town and its inhabitants, are well aware that in the ordinary transactions of life, Sheffield is considered one of the last places of any note in feeling the effect of circumstances which have already begun to operate in most places. So it is with regard to the spread of information. The rays of light penetrate with difficulty the dense and smoky atmosphere of this Vulcanian forge. The revival of Church Music has therefore made but little progress as yet.

The parish church (St. Peter's) presents an indifferent example to the other churches. It is necessary to give a brief description of this edifice. Formerly it possessed a north and south transept, but these have been shaven off, and the building now presents

the form of a complete parallelogram, with a tower and spire in the centre. The organ is placed beneath the tower. The chancel and body of the church are completely divided from each other, and the communication is by means of folding doors; so that the ante-Communion Service is of necessity always read from the desk. Over these doors there is placed a massive organ. In front of the organ is a row of seats, in the centre of which are stationed four singers; and on each side of them the eye of a spectator from the centre of the middle aisle, may discern three and a half charity-children; the outline of the fourth child on each side being vertically bisected by one of four massive pillars supporting the tower. Immediately—that is to say, about two yards in front of this row of seats, denominated the singing-gallery, rises the pulpit—in the centre of the aisle; so that the preacher at all events has the full benefit of the performances of the choir. The pulpit and reading-desks for the minister and clerk are of enormous size, and must be a perpetual eyesore to every person of taste. This then is the interior of the church. Now for the mode of conducting the service. The responses are read *ad libitum*, in any key, in any time, and without the slightest attempt at unity. In reading the Psalms the clerk tries to get the start of the congregation, and habitually begins his verse before the minister has articulated the final words of the verse preceding. This is a specimen of the primitive simplicity of Protestant worship! Some of the Canticles are chanted, but the *Venite* and *Te Deum* are invariably read. Those which are chanted are for the most part so to the very frothiest and most inane of chants. It is worthy of remark that the choir of four have liberty to sing any Cathedral Services, the *Magnificat*, &c., while all *Anthems*, *ex nomine*, are most rigidly and uncompromisingly abjured. Again, the Psalm tunes are selected without any reference to the standard of genuineness or propriety, and the playing of the organist (a musician of no ordinary ability) partakes more of the character of violin playing, than of performance on the organ. The Wednesday evening service is performed in the chancel, where a dozen untrained charity children are stationed to lead the psalm. The organist meanwhile sits in the body of the Church, which, as before mentioned, is completely separate from the chancel, and where he cannot hear one sound issuing from the voices of those engaged in worship. The consequences are indescribable, but may easily enough be imagined.

This is the state of things at the mother church of a parish containing nearly 150,000 inhabitants. Thus it exists, and thus it has existed, without one earnest effort from the Reverend the Vicar downwards to the humblest of the congregation, made in a right direction to purify and improve. *Domine usquequo?*

We purpose noticing the subject in relation to to some other of the Sheffield churches in a future number.

DEAN COMBER ON CHANTING THE PSALMS.

THE music which these sacred songs were first set to is still continued in the Church (as it was among the Jews and first Christians), which ought to mind us of the music of the celestial choir, and will calm our souls and gently raise our affections, putting us into

a fit posture to glorify our Father which is in heaven, and sweetening those pious lessons that will take the deeper root when the heart is first mollified and prepared to receive them. For sure he is of a rugged temper and hath an ill-composed soul who feels not these effects of that grave and pleasant harmony which doth accompany this office; and we may fear he is not of David's spirit, whose ears are offended, whose spirit is disturbed, or his devotion hindered by vocal or instrumental music. But O ye prudent and pious Christians, who bring no prejudices against these things, ye know how oft your souls have been wrapt up with ecstasies of devotion, and your mind filled with ideas of the celestial glory, and your hearts inflamed with strong affections by these sweet strains. Wherefore do you endeavour (when you are so disposed by the Church music) with fervency and holy ardour, to bless the name of God, and be sure you never omit to bear a part in heart or voice, or both; for so the Church requires, and so the people of God in all ages have sung their hymns by turns and responses, supposing by this means they might best stir up each other's affections and come nearest to the heavenly pattern, where the Seraphims cry *one to another* "Holy, Holy, Holy, Lord God of Hosts." And Socrates relates that Ignatius learned this way of singing from the angels, and he first delivered it to the Christian Church, which ever since doth zealously imitate them here, hoping to bear a part with them in their eternal Hallelujahs.

REV. W. ROMAINE ON ABUSES IN PSALMODY.

I WILL only mention one thing more, which is a great impropriety, and to me very offensive; and that is, the posture generally used among us in singing. Suppose there had been nothing at all said about it in Scripture, judge ye with yourselves, men and brethren, whether it be respectful and becoming to sit down to sing. When subjects go upon any joyful occasion to address their sovereign, is it a custom in any nation of the world to do it sitting? Does the person who pays homage sit or he who receives it? But it is not left to ourselves or to what we may think right or wrong. The case is determined in Scripture, and there are precedents to go upon. The singers and musicians *stood*, when they performed in the temple service; and so did all the people: 1 Chron. xxiii. 28, &c. This was their appointment; and we read of their fulfilling it, 2 Chron. v. 12, where it is said; "They stood at the east end of the altar," and we are certain that all the congregation of Israel stood at the same time, for it is expressly mentioned. Standing to sing is recommended in the Scriptures, Psalm cxiv. and Psalm cxxxv., and was accordingly practised both by clergy and laity; when they thanked the Lord, morning and evening, in the words of David the man of God, they sung His praises standing. It is a decent posture. People of fashion think it so; for they stand up, even in the playhouse at the Hallelujah in the oratorio of the Messiah. Our very good church-people think it so; for if they sit down at the Psalm, they are sure to stand up at the *Gloria Patri*. The venerable practice of antiquity has something more to enforce it than mere propriety; at least it calls upon me to try to keep up an uniformity with the Church of Christ in this particular.

ON INTONING THE PRAYERS.

WHEN people represent as absurd in itself the using of a musical tone in prayer, they have very little notion whom they expose to the charge of absurdity. Were not the Psalms of David sung in the Temple? Were they not by God intended to be thus sung? Was not David inspired to write them, that they might be sung? Was he not inspired when he sang them in Divine Service? But, are not these Psalms full of prayers? If to pray in a modulated tone be in itself absurd, we see now who lie open to the charge of absurdity, namely, those who under inspiration sang the Psalms, and composed them that they might be sung.

Again, it is a well-known fact, that the Jews chant the whole service of the synagogue; and it is concluded, from their dislike to change in ritual matters, that such was always their custom, and that from them was derived to the Christian Church the ecclesiastical mode of reciting, called chanting. If it was always the custom of the Jews to chant, then it must have existed during the time of the Prophets, if not conveyed to Moses and Aaron from God himself by direct inspiration. If so, those must be bold men who will look upon, as too absurd for them to countenance, a mode of service, perhaps instituted by God, but certainly joined in by Prophets, by Apostles, by the blessed Son of God himself. It is easy to say, *that service and those times were Jewish*, but *we* are Christians, and all about us should be Christian likewise. But by Jewish cannot be meant, opposed to pious feeling; else the charge would lie against divine wisdom, of having sanctioned a mode of performing service which is in itself an actual hindrance to that devotion of mind which public worship was intended to foster. If it be owned that the chanting of prayers is not wrong in itself, then must its opposers shew that there is something about it which is unsuitable to us, although perfectly suitable to a service which was joined in by Christ and His Apostles. Are we to believe that *we* are too exalted in our piety, and that *our service* is too spiritual, to admit of a chanting tone? If not, what notion we are expected to entertain passes my comprehension. But this, at least, is abundantly plain to me, that if chanting was not derogatory to His devotions who was the God-Man, Christ Jesus, it must be highly presumptuous for us to pretend that *our's* is too sublime to admit of it.

One remark more. Those who object to *chanting* prayers have no objection to *singing* prayers. Surely such hymns as

"Guide us, O Thou great Jehovah,"

and

"Jesus, lover of my soul,
Let me to thy bosom fly,"

surely these are prayers, and yet they are sung. And such a psalm as

"Lord, hear, the voice of my complaint!"

is a prayer, and it is sung. I need not instance others of "the Singing Psalms," as they are called. Half of them are prayers, and *they* are sung without compunction. And in the same manner half of every collection of hymns are prayers, and *they* are sung without compunction either. If to sing a prayer be in itself wrong, David was wrong to sing his Psalms,

and more wrong still to write them, in order that they might be sung. If chanting prayers is necessarily wrong, those did wrong who joined in the chantings of the synagogue and the temple. And, lastly, if prayers set to music be wrong, all those who use the petitions in hymns and "Singing Psalms" are guilty of an absurdity as great as that said to be practised in our cathedrals. In consistency, let people give up singing the prayers which are in hymns; or else let them cease to find fault with chanting in our cathedrals, a mode of reciting prayers probably introduced into the world by divine inspiration itself.

[From the *Irish Ecclesiastical Journal*.]

To Correspondents.

Cathedral Service at Salisbury. A correspondent, who dates from the Close, says, "I feel assured it will gratify you to learn that generally there are four, five, or more of the clergy present, and when you know that, from the late Government regulations, we have one lapsed canonry, and, from severe and deeply lamented bodily afflictions, two of the present members of the chapter are unable to attend their public duties, and also that the number of the singing men at the daily services of the Church is more frequently six than four, and on Sundays a regular attendance of eight men and eight boys, you will perhaps feel that the conclusion of the paragraph so unwittingly made will be an excuse for the observations of a 'Constant Reader of the Parish Choir.'"

We are most willing to publish statements of the condition of Church Music in different parts of the country; but any statements sent to us must be *temperate*, and authenticated (privately) by the name and address of the writer.

Oxford Churches. Jubal says, respecting his account of churches in the City of Oxford, published in one of our late numbers, "Lest I should be thought partial in my selection of churches, it may be as well to say that the remainder, with one exception, are deservedly subject to a similar condemnation. At Holy Trinity, All Saints', and St. Michael's the musical parts of the services are of a specially debased character. At St. Clement's I hear there is a little improvement. St. Thomas's is the solitary exception, where, if report speaks true, some laudable attempts have been made to introduce and follow out a true Church style. St. John Baptist, the last of the seventeen, is the chapel of Merton College, and although a parochial edifice is not I believe used as such."

A handsome silver tea-service was presented last month to Mr. William Fletcher, of Stow-on-the-Wold, by the inhabitants of the town, headed by the Rev. R. W. Hippley, the Rector, in acknowledgment of his able and gratuitous services as organist in the parish church of Stow, St. Edward's.

A Lecture on Church Music will be delivered by the Rev. J. W. Twist, M.A., at the Music Hall, Store-street, on Wednesday evening, 3rd May, at 8 P.M. Tickets may be procured gratuitously at our Publisher's, and at the leading Booksellers.

The New quire at Westminster Abbey was opened on Easter Eve. We hope to give some account of the effect of the alterations in our next.

We are glad to find that a Choral Society has been instituted at Hammersmith by the clergy and parishioners. This good work is the fruit of the Rev. Mr. Cope's Lecture, which was delivered there last month.

II. O. in our next No.

On the Prayer Book.

No. XVI. HOLY COMMUNION.

(Continued from Vol. II., page 58.)

THE CONFESSION following is to be said by "all who are minded to receive the Holy Communion," not only for them by one of the ministers, but *by* them, for themselves. "Then shall this general confession be made in the name of all those that are minded to receive the holy Communion, by one of the ministers: both he and all the people kneeling humbly upon their knees, and saying," &c. Our Church would seem to have had in view, and to have combined *both* these methods of confession, that by priest for the people, and that by people for themselves; both having been practised by the ancient Christians. In the Liturgy of St. James, for instance, there occurs, pretty much in the same place with our own, "a long confession of the priest in which he acknowledges the sins of himself and the people, and implores God to have mercy upon them;" while, on the other hand, St. Chrysostom informs us, that in *his* branch of the Church, it was customary for *all* the communicants to join in saying the same general prayer for mercy; and St. Augustine, that "before receiving the mysteries they first had recourse to confession and repentance, and whatever sins, upon a strict survey of their actions, they found themselves to have committed, they did immediately purge away by penitential acknowledgments." Not that he means to say, that while using a general form, such as our own, men can recalc to mind their particular transgressions. No: we must remember that, in addition to this general confession when at communion, the Church has appointed a private scrutiny and confession *previous* to communion; such a careful self-examination as may lead to the confession of our individual sins to God, and, in cases where further comfort or counsel may be needed, to His minister also. It is only when prepared in this manner, by previous confession in private, that we can make our public and general confession with real earnestness and compunction of heart, that the broad and general terms by which we here designate our sins as " manifold, and from time to time most grievously committed by thought, word, and deed, against the Divine Majesty of God," can have for us a specific meaning.

But if, in this spirit and with this preparation, we *do* make our confession in the words of the Communion Service, we shall find in the ABSOLUTION which follows (to be pronounced by the Priest, or Bishop, when present, standing), not a mere edifying form of words, but far more, a distinct assurance of pardon and forgiveness on the part of God. For while we protest against the teaching of those who would make the sacramental absolution of the priest a judicial act, leaving it to the mere minister to *determine*, as though by his own authority, whether the sinner shall be forgiven or not:—while in opposition to this we maintain that "none can forgive sins but God only"—still we do not hesitate to say, that in the bosom of the Church there *is* conveyed through the voice of the appointed minister, to every penitent soul, God's actual forgiveness and remission of sins. Did we not hold this we should be unfaithful to the teaching of our own Church, who, in different parts of her services, gives no less than three different forms

of absolution; one at the opening of daily prayer, in words which we have already noticed:

"Almighty God—who hath given power and commandment to His ministers to declare and pronounce to His people being penitent the absolution and remission of their sins—He pardoneth and absolveth all them that truly repent."

Another, in the Office now before us, in terms more precise and definite, as being addressed to a more select body of worshippers:

"Almighty God, our heavenly Father, who of His great mercy hath promised forgiveness of sins to all them that with hearty repentance and true faith turn unto Him, have mercy upon you; pardon and deliver you from all your sins: confirm and strengthen you in all goodness, and bring you to everlasting life through Jesus Christ our Lord."

And lastly, in terms the strongest and most decided of all, as being spoken at a time when, if ever, the applicant for absolution will be really and truly prepared to receive it, when the gates of this life are about to close behind him, and those of the next to open before him, in the Office for the Visitation of the Sick, the form is as follows:—

"Our Lord Jesus Christ, who hath left power to His church to absolve all sinners who truly repent and believe in Him, of His great mercy forgive thee thine offences; and by His authority committed to me, I absolve thee from all thy sins, in the name of the Father, the Son, and the Holy Ghost. Amen."

These three several absolutions, though differing in point of form, are in substance the same, viz., "a dispensation of mercy to humbled and sorrowing sinners, founded on this simple fact, that our Lord Jesus Christ hath left power to His Church to absolve all sinners who truly repent and believe in Him," and our own branch of the Church, in her Ordination Service, points out how *she* has received this power, viz., by virtue of her apostolic origin and descent. Christ had bestowed it upon His apostles by a direct act of Almighty power. During those great forty days between His resurrection and ascension, when He was occupied in laying out the foundation and setting up the framework of His Church, He had, among other things, "breathed on the apostles, and said unto them, Receive ye the Holy Ghost, whosoever sins ye remit, they are remitted unto them, and whosoever sins ye retain, they are retained." What the apostles, therefore, thus originally received, the commission and the power to remit or retain sins, they conveyed to others by the laying on of hands at ordination, and these again to others in like manner, relying on the promise of their Lord, that He would be with them "always, even unto the end of the world." Thus it was conveyed to our own Bishops, and thus they convey it in their turn, using the words which you will find in the Form of Ordaining and Consecrating Priests: "Receive the Holy Ghost, for the office and work of a priest in the Church of God, now committed unto thee by the imposition of our hands: whose sins thou dost forgive, they are forgiven, and whose sins thou dost retain, they are retained." If there be any meaning in words, we must acknowledge that in the Church's view at least, the ministers so ordained and consecrated, become from that time forward instruments in God's hand, not only to declare, but to convey from Him to others *His*

forgiveness of sins. At the same time we may remark, that as it is the penitent and contrite alone who derive benefit from it, so it is they alone who can be fully conscious of and duly thankful for its blessings.

The sentences of Scripture which immediately follow, are, as it were, a motto or legend inscribed around the altar, towards which we are now encouraged to look. Hitherto our eyes have been cast down to the ground in humiliation and confession, now we are bidden to raise them from ourselves to God, and direct our thoughts to the great sacrifice, with which, through all the remaining portion of the service, we shall be exclusively concerned: and the first words that meet us are those heavenly and COMFORTABLE WORDS of Christ and His apostles, which make to all, and confirm to all who will accept the conditions, the offer of life and salvation. These concluded, there occurs, as you cannot fail to observe, a marked change in the tone and diction of the service. The glad tidings have now prevailed. Thanksgiving is henceforth to take the place of confession, and it is linked on to it, as usual, by a few short versicles. The introductory versicles to our daily office of thanksgiving are, as you will remember, "Praise ye the Lord," and its response "The Lord's name be praised;" but here the Church sounds a higher strain, "Lift up your hearts," to which the joyful reply is, "We lift them up unto the Lord:" "Let us give thanks," (let us enter upon the office of EUCHARISTIA, or THANKSGIVING) "unto our Lord God," which is again heartily responded to, "It is meet and right so to do;" and then comes the Eucharistia, or act of thanksgiving referred to:

"It is very meet, right, and our bounden duty, that we should at all times, and in all places, give thanks unto thee, O Lord, Holy Father, almighty and everlasting God!"

From the thanksgiving tone and words of gladness which, begun at this point of the Service, continues to pervade and characterize it, with but little interruption, down to the end, the whole service, from beginning to end, acquired the name of THE EUCHARIST, or Thanksgiving-Service, by which name it was commonly known to the ancient Church, and is still not unfrequently designated among ourselves; and it may be as well to remark that the term is strictly scriptural, the word itself, *Eucharist*, occurring in the New Testament, though in our English Bibles it is necessarily disguised beneath the garb of a translation. In 1 Cor. xiv. 16, the word which we translate *giving of thanks* is, in the original, *Eucharist*, and so we might read it, "How shall he that occupieth the room of the unlearned, say Amen at thy Eucharist?" or as Palmer explains it, "If thou shalt bless the bread and wine in an unknown language which has been given to thee by the Holy Spirit, how shall the layman say Amen, 'So be it,' at the end of the Thanksgiving or Liturgy, seeing he understandeth not what thou sayest?"

For the great festivals of the Church are added proper thanksgiving-prefaces, commemorating the especial blessing of the day or season, most of them as old as the fifth or sixth centuries, all full of simple and primitive piety. On ordinary occasions, the priest proceeds with the form "Therefore with angels and archangels, &c.," until he comes to the words

"Holy, holy, holy, &c." which the people take up with him and together conclude the strain. It is a common mistake with congregations to commence their part in this branch of the service before the proper time, and repeat the words "Therefore with angels, &c.," as if they were a part of the hymn, which they are not, but only the preface or introduction to it, and belonging to the priest alone. This mistake may have arisen either from the want of a more exact and definite direction in the Prayer-Book itself, or from a natural eagerness on the part of the people to join in the work of praise then first commenced. Still a mistake it is. From the earliest times the people were accustomed to wait for their share of the thanksgiving until the *Tersanctus* or *Seraphic Hymn*, which was always introduced in this place, and always joined in by the congregation; but the whole of the *introductory thanksgiving*, whether long or short, they invariably left to the minister. The proper mode of giving utterance to this, the most ancient, the most celebrated, the most universal of Christian hymns, is of course by singing, where it can be accomplished; indeed the whole tone of this branch of the service is essentially choral.

But here,—lest in the raptures of that holy hymn we should forget that after all we are but sinful dust and ashes, "Not worthy so much as to gather up the crumbs under the table of the Lord,"—here, too, we have a change from thanksgiving back again to humiliation and prayer, for we go on to read, "Then shall the priest, kneeling down at the Lord's table, say in the name of all them that shall receive the communion, this prayer following," the "PRAYER OF ACCESS" as it is usually called, in which we acknowledge our unworthiness, and beg for mercy and grace, "so to eat the flesh of the Son of God, and drink His blood," with such faith and penitence, such love and holy purposes, that it may be available to "cleanse our sinful bodies," and wash the evil from our souls, and nourish them unto eternal life.

Hereupon follows the CONSECRATION, with reverence indeed, but no unnecessary secrecy, to avoid which, in order, as it would seem, that there may be no danger of this part of the service being abused to evil or superstitious purposes, the priest is directed to stand before the Table and so arrange the bread and wine, that he may "with the more readiness and decency both break the bread and take the cup in his hands *before*" (that is, in the sight of) "*the people*."

Concerning the form of consecration which we use it will be sufficient to remark that it contains, in common with the ancient Liturgies, an invocation or prayer for the Holy Spirit to descend upon, and also a recital of the original words of institution over, the elements to be consecrated. For you will observe that the prayer "Hear us, O merciful Father, * * and grant that we receiving these thy creatures of bread and wine, according to thy Son our Saviour Jesus Christ's holy institutions, &c., may be *partakers* of His most blessed Body and Blood,"—although not expressly *mentioning* the Holy Spirit, does nevertheless, in effect and meaning, and by implication implore His interposition. We pray to God with reference to the creatures of bread and wine, before solemnly offered, that they may become to us who receive them, the Body and Blood of Christ. Now, how can this be, unless the Holy Spirit interpose to

make them so? Nothing but the virtue of the sacramental power* can change common bread and wine, so as to make them to any certain numbers of persons the body and blood of Christ. For that end therefore, effected by those means—for that sacramental change which can be effected by, and must be attributed to, the power of the Holy Ghost alone—we pray; and in praying for the end or effect we of course imply the means by which it is to be accomplished, even though we omit to make any direct mention of them.

The recital of the words of institution is also, as Wheatly remarks, a very essential part of the service. "For during the repetition of these words, the priest performs to God the representative sacrifice of the death and passion of His Son. By taking the bread into his hands and breaking it, he makes a memorial to Him of our Saviour's body broken upon the cross; and by exhibiting the wine, he reminds Him of His blood there shed for the sins of the world; and by laying his hands upon each of them at the same time that he repeats those words 'Take, eat, this is my body, &c.' and 'Drink ye all of this, &c.,' he signifies and acknowledges that this commemoration of Christ's sacrifice so made to God, is a means instituted by Christ Himself, to convey to the communicants the benefits of His death and passion, viz. the pardon of our sins, and God's grace and favour for the time to come. For this reason, we find that it was always the practice of the ancients, in consecrating the Eucharist, to break the bread (after our Saviour's example) to represent His passion and crucifixion. The Roman Church, indeed, instead of breaking the bread for the communicants to partake of it, only breaks a single wafer into three parts (of which three parts no one partakes) for the sake of retaining a shadow at least of the ancient custom. They acknowledge, it is true, that this is an alteration from the primitive practice; but then they urge that they had good reasons for making it, viz., lest in breaking the bread some danger might happen of scattering or losing some of the crumbs or particles; as if Christ Himself could not have foreseen what dangers might happen, or have given as prudent orders as the Pope, concerning his own Institution."

J. W.

Village Lectures on Psalmody.—No. IV.

(Continued from Vol. II., page 60.)

ON THE CORRECT ARTICULATION OF VOWEL SOUNDS.

In my last lecture I finished the first division of our subject; the production, namely, of *pure tone*; and we studied particularly the sound of the broad *a*, because it is that which is produced when the throat and mouth are most open and free from obstruction, and because it is, as it were, the parent of all the other vowel sounds; the other vowel sounds being produced, in fact, by making the mouth rather more narrow than it is, whilst *a* is being uttered.

The sounds of articulate speech are, as you very well know, divided into vowels and consonants. Vowels are produced when the mouth is open, more or less; consonants are produced by interrupting the vowels at some part or other of their passage out-

wards. Vowel sounds may be prolonged almost as long as you like, or as long as your breath holds out: consonants, on the contrary, should be pronounced decidedly and clearly, but as quickly as possible. Never dwell upon a consonant—*sing the vowel, and bite it off, as it were, with the consonant*. Let the interruption to the vowel tone which constitutes the consonant, be decided;—let the consonant be decidedly pronounced; but as quickly as possible.

It is only that tone which proceeds straight outwards from the throat, which is at all musical. Such is the tone of the vowels. Those sounds, on the contrary, which are produced by the closure of any part of the mouth (that is to say, the consonants; for they are, as I have said, mere interruptions to tone) are unmusical. They are hissings, or explosions, or vibrations of the tongue; necessary enough to separate the vowels one from another, but in themselves destitute of musical quality, and most unpleasant to the ear.

Therefore, as I said in my first lecture, when singing any syllable to any note, and especially to any long note, *sing the vowel*. Let the consonant be heard at the beginning or end, as the case may be, but do not dwell on it.

Take the following line from the Old Hundredth Psalm: "*Sing to the Lord, with cheerful voice*"—and notice that in the words *sing* and *voice*, which are both sung to long notes, the tone must be held out on the vowels, and the *ng* at the end of *sing*, and the *hiss* at the end of *voice*, be uttered as rapidly as possible, and not be dwelt upon.

When you sing, then, you are to sing vowel sounds. But it is of consequence, likewise, that you sing them *purely*; and that all those who sing together give the right tone to each vowel. This is a point on which amateurs are apt to be very careless. I hear some of those who sing in class pronounce every vowel alike. Instead of the *o* in *Glo ry*, or the *a* in *Fa ther*, &c., they produce a kind of neutral sound between *e* and *u*, which they use on all occasions. This is wrong—for both the beauty of tone, and the distinctness of articulation, are sacrificed unless the vowel sounds are produced purely and distinctly.

Our next point then is, to find out how the pure vowel sounds are produced—and let me ask you how many vowel sounds are there?

You reply, as a matter of course, "*a, e, i, o, u*, and sometimes *y*."

To this I demur—There are five or six *letters* used as vowels; but how many *sounds* are there?

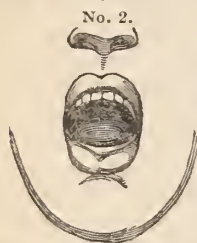
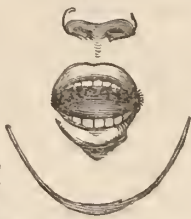
It is very necessary to make a distinction between *sounds* and the *letters* which are the *signs* of sounds, for this reason; namely, that in the various changes and corruptions of language, which have occurred since the confusion of tongues and scattering of the human race, the signs have lost much of their definite relation to the things signified. One sign, such as the letter *a*, for example, may have two or three sounds, as in the words *fall*, *fat*, and *fate*; again, one and the same sound may be expressed by two or three signs, as the sound *all* in the syllables *ball*, *ball*, *bawl*. To remedy this anomaly, some persons propose that a new system should be forthwith adopted of spelling every word exactly as it is pronounced, and to this system the name of *Fonetic* is given. Doubtless (if I may rite phonetically), such a system of spelling would be very popular with the lower classes of schoolboys,

* See *Bennett's Guide to the Holy Eucharist*.

hooz mode of spelling is always remarkably *fonetic*; though, as we should have to learn spelling in order to read any of the books hitherto printed, we should not gain much in the end. But we always ought to *sing* *fonetically*; and since in singing we have to give the *sounds* purely, (no matter what the *signs* may be) it is very necessary to find out what those sounds are, and how they are produced.

Now pronounce the broad A, (as in *charm*, *father*), which is, as I have said, the parent of all the other vowels. This I shall call No. 1.

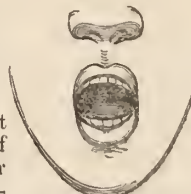
No. 1.



If you next, whilst pronouncing No. 1, bring the cheeks rather nearer to the teeth, and make the opening of mouth very slightly oval, you produce the sound AU, (as in *all*, *awl*, &c.) which I shall call No. 2.

Now, whilst pronouncing AU, bring the mouth into a decided oval, with the lips braced, and you have the sound o, (as in *note*), which I call No. 3.

No. 3.



Next contract the aperture of the lips rather more, and diminish their tension, by raising the lower jaw slightly, and you have the sound oo, (as in *goose*), which I shall call No. 4.

Now pronounce No. 1 again; and instead of contracting the mouth into an oval, as in the foregoing examples, bring the lips together, into a transverse slit: thus you produce the sound *e*, (as in *fête*, *baby*). This I shall call No. 5, or “a degenerate,” or foreign *e*, by way of distinguishing it from A, No. 1, and from the common English *e*, (as in *feet*).

No. 5.



No. 6.

Lastly, contract the transverse slit still more, by bringing the lips nearer together, and you have No. 6, the English *e*.—So that, be it remembered, we have six vowel sounds, No. 1, the parent; Nos. 2, 3, and 4, produced by contracting the mouth circularly; and Nos. 5 and 6, produced by contracting it transversely. In each of these cases, however, there is one and the same sound produced in the throat; it is altered afterwards in its passage out of the mouth.

Let me remark that instead of six, you may, if you choose, make 60 or 600 vowel sounds, if you reckon all the possible stages of transition intermediate between the above-mentioned definite positions of the mouth. The six, however, are well marked, and sufficient

for every useful purpose. If there be any exception to this statement, it is the sound of the article *the*, when coming before a consonant, the sound of such syllables as *ple* in *people*, &c., and that of *e*, *i*, or *u* before *r*, as in the words *earth*, *virtue*, &c., &c. This, if short, is a mere breathing; hardly a vowel sound at all;—if prolonged, it becomes an imperfect variety of the broad A (No. 1).

Diphthongs are, as you know, combinations of two or more vowels. But here notice again, how little the vowel *signs* and the vowel *sounds* correspond; for some syllables spelt with diphthongs have but *one* vowel sound, as in the word *bawl*; and some *single* vowel *signs* have a *double* or diphthongal sound, as the vowel *i*, which is a compound of A (No. 1), and E (No. 6), pronounced closely together and abbreviated.

The most common diphthong sounds are, *first*, A (No. 1), with E (No. 6), as in the common abbreviated sound *i*, (as in *high*, *fly*, &c.) *Secondly*, a compound of 5 and 6, that is, of the degraded *a* (as in *baby*), and the English *e*. This is heard in the words *aim*, *praise*, &c., in which you can readily detect the second sound following the first; and this is the miserable (because mouth-shutting) diphthong, which most people would substitute for the first letter of the alphabet. A *third* diphthong is *oi*, (as in *joy*), compounded of AU (No. 2) and E (No. 6). A *fourth* is *ou*, (as in *house*), a compound of A (No. 1) and oo (No. 4). In singing these four diphthongs, the chief stress is to be laid on the former of the two sounds of which each is composed. Thus, in singing to long notes, you would pronounce *high* as if *ha-ee*; *praise* as if *prae-ee*; *joy* as if *jaw-ee*; *house* as *ha-oo*; laying the chief stress on the former sound, and uttering the latter quite rapidly with the consonant.

There are other diphthong sounds in which the first sound must be slurred over, and the last made the most prominent, as in the combination of No. 6 and No. 4 — *e-oo* (as in *you*, *hue*, &c.).

Here again I must be indulged with a passing observation on one or two degradations of the English tongue, for which we are indebted to the London vulgar; such as the putting an *r* at the end of every vowel where it is not, and leaving it out where it ought to be. I have heard of such a rhyme as the following being actually committed to print:

“The damsel’s papa(r)
Is gone to the war.”

For further examples I must refer you to the *Pickwick Papers*.

Another very common mistake is made with the vowel *i*. This, as I have said, is a double sound, made of A (No. 1) and E (No. 6), and every school-boy knows that there is a tendency to contract such a word as *Caius* (pronounced *Kaius* with the A broad), into *Kius*; pompous people, by the way, make their *i* out of AU (No. 2) and E (No. 6); but affected cockneys are in the habit of putting the cart before the horse, and pronouncing it as if *E-A*; thus they talk of “*You ske-yai’s* celestial *u*,” instead “*You sky’s* celestial *hue*,” and of a *che-yild’s* *ke-yindness*, instead of child’s kindness. This nanby-pamby nonsense is bad enough on the stage, but quite intolerable in church.

The moral of my present lesson, however, is this. When you sing, sing vowels. Never mind the written *signs*, but always ask yourself which of the six vowel *sounds* you ought to be upon. When you have

to sing to a long note, a syllable that is naturally short, and you are in doubt what the real sound ought to be, open your mouth boldly, try the most open sound that will suit, and you are sure to be right. But, in order to assist you, I will give you the following table of the six vowel sounds, with their corresponding abbreviations :

		Long.	Short.
No. 1	.... A	..... <i>father</i>	.... <i>fat.</i>
2	.... Au	..... <i>barrel</i>	.... <i>boll.</i>
3	.... o	..... <i>note</i>	
4	.... oo	..... <i>fool</i>	..... <i>full.</i>
5	.... a or é	..... <i>mate</i>	.... <i>met.</i>
6	.... e	..... <i>feet</i>	..... <i>fit.</i>

Diphthongs.

Nos. 1 and 4	.... A and oo	.... <i>shout</i>	.... <i>shut.</i>
1 and 6	.... A and e		.... <i>high.</i>
2 and 6	.... Au and e	.... <i>joy</i>	
5 and 6	.... a and e	.... <i>praise</i>	
6 and 4	.... e and ou	.... <i>few</i>	

We will next read a line of the Old Hundredth Psalm, and study each syllable, so as to determine what vowel sound is to be uttered on each long note :

"All people, that on earth do dwell."

In *all*, the sound is No. 2. In *peo*, No. 6. The terminal *ple* is a mere breathing, and has no vowel sound, consequently should be cut short, and breath be taken. In *that*, No. 1. In *on*, No. 2. In *earth*, the vowel sound is an imperfect No. 1, with the mouth partially closed. In *do*, No. 4. In *dwell*, No. 6, &c.

Now let us take another line, and write over each syllable the number of the corresponding sound.

6 4 1 2 6 6 4 26
"Sing to the Lord with cheer-ful voi-ce,

6 1 6 6 6 56 3 5
Him serve with fear, his praise forth tell :

14 63 6 1 6 26
Come ye, before him, and rejoice." &c., &c.

Lastly, I will give you an exercise or two on the vowels. In singing Exercises 1 and 2 to the vowel *a*, (vide *Parish Choir*, Vol. ii. p. 60,) the *mouth* was unaltered, whilst the *throat* was moving as you went up the scale. In the next, the *throat* is to remain unaltered, whilst the *mouth* changes its shape.

EXERCISE 3.



N.B.—A signifies sound No. 1, *a* No. 5. Care should be taken not to put an *ee* at the end of the *a*.

X. AND II.

THE ORGAN AT WESTMINSTER ABBEY.

AMONG the alterations which have taken place at St. Peter's, Westminster, in order to afford accommodation to larger congregations, and to render the Services in that Church available to an increased number of worshippers, not the least remarkable to those interested in Church Music is the enlargement and present arrangement of the Organ ; and the following description of the instrument may not be unacceptable to our readers.

The Organ* erected by Schrider and Jordan in 1730 was divided, as is usual with large Organs, into two cases ; one containing the Great Organ and Swell, the other the Choir Organ ; and was placed over the screen at the west end of the Choir, thereby interrupting the view of the west window from the Choir, and of the apse from the west end of the Church. It is now divided into three cases ; one, placed on the north side of the Church, in the fourth arch from the opening of the transept, contains the Great Organ ; another, exactly similar, is placed fronting it, in the corresponding arch on the south side of the Church, and contains the Swell ; and a third, placed over the arch in the screen, contains the Choir Organ. As the cases of the Great Organ and Swell scarcely project beyond the face of the wall and the line of pillars, and as the case containing the Choir Organ rises but very little above the tabernacle-work of the stalls, the view from the west to the east end of the Church is uninterrupted, and the expanse of the roof is unbroken to the eye of a spectator.

The instrument is played on three manual keyboards, and one of pedals : the Swell, extending from CC to F in alt, (54 notes) ; the Great Organ from CCC to F in alt, (66 notes) ; the Choir Organ from GG to F in alt, (59 notes) ; and the Pedals from CCC to D, (29 notes).

The Great Organ contains the following fourteen stops ; those marked thus * are new :

- * Open Diapason, throughout.
- Open Diapason, from CC.
- Double Diapason, from CC.
- Stopped Diapason, throughout.
- Principal, ditto.
- * Diapente (or Quint), from CC.
- Twelfth, throughout.
- Fifteenth, ditto.
- Stopped Flute, from CC.
- * Sesquialtera, five ranks, throughout.
- Furniture, three ranks, ditto.
- * Contra-trumpet (unison with double diapason), from C,
- * Grand Posaune (unison with diapason), from CC,
- * Clarion (unison with principal), throughout,

reed
stops.

The Swell Organ contains ten stops :

- Open Diapason.
- Stopped Diapason.
- * Bourdon, from CC to B,
- * Double Diapason, from C,
- Principal.
- * Fifteenth.
- * Sesquialtera, three ranks.
- * Hautboy,
- * Cornopean,
- * Contra-Fagotto (unison with double diapason),
- * Clarion (unison with principal),

octave below
diapasons.

reed
stops,

The Choir Organ contains six stops :

- Open Diapason, from G.
- Stopped Diapason.
- * Principal.
- Flute (wood).

* See *Parish Choir*, Vol. I., p. 160, note.

* Hohl flute (metal), (unison with diapason).

* Cromorne, from C, (reed stop)*.

The stops of the Swell and Choir Organs run throughout the respective key-boards, except where they are otherwise noted above.

The Pedal Organ has two stops:

* Diapason, 32 feet.

Sub-bass, 16 feet.

The instrument has five couplers:

1. Couples the Swell to the Pedals; and as the Pedals then act on the same number of notes as their own scale, viz. 29 notes, the action of the pedals on the Swell key-board extends from CC to middle D.

2. Couples the Choir Organ to the Pedals.

3. Couples the Great Organ to the Pedals.

4. Couples octave Pedal to the Great Organ: that is, when this and the previous coupler are drawn out the Pedals act in octaves on the key-board of the Great Organ; for instance, the lowest pedal takes CCC and CC on the Great Organ.

5. Couples the Swell to the Great Organ.

There are also three composition pedals. One adds the Chorus and Reeds (viz., the Principal, Quint, Twelfth, Fifteenth, Flute, Sesquialtera, Furniture, Contra-Trumpet, Grand Posaune and Clarion,) to the Great Organ; another adds the first five of these stops only; and the third takes off the effect of the other two.

The organist sits behind the Choir Organ, facing the north. The key-boards are set in an erection not unlike a small grand pianoforte, which contains the mechanism, from thence continued under the floor, by which the key-boards communicate with their respective Organs, and which acts with uncommon freedom and precision†. The pedal Pipes lie along the organ loft transversely (*i. e.*, from north to south), without being enclosed in any case, and the wind is conveyed to them from the wind chest by conveyance-tubes. Thus the organist may be said to sit surrounded on all sides by his instrument; the Great Organ faces him, the Swell is behind him, the Choir Organ is on his right, and the Pedal pipes lie extended on his left. Notwithstanding this arrangement no divided effect is perceived in the Church, nor is at all perceptible that the notes of the Great Organ and Swell come from different sides of the Church; but the unity of the instrument is well preserved.

* This stop is marked *Cremorne* on the register, for which spelling there is no authority, and which seems merely a blunder of the letterer. On the registers of old organs it is marked *Cromorne*. I do not know whence it is derived, but it occurs in foreign organs. See *Encyclopédie Méthodique*, art. *Orgue*, and art. *Cromorne*. Its resemblance to the name *Cremona*, sometimes given to violins, seems to have led English organ builders to corrupt the real name to that spelling. One cannot help, too, regretting that in an English-built Organ, in an English Church, such names as *Contra-Fagotto* and *Posaune* have been used in place of the *Double-Bassoon* stop and *Sackbut* stop, of the old organ-builders. English is surely just as good as German or Italian to designate things which have English names.

† It is but fair to say that, owing to the excellent manner in which this mechanism has been contrived and executed by Mr. Hill, the fears expressed in a former number of this Periodical, that the touch would be painfully stiff and heavy, have not been realized.

The task of re-arranging and enlarging this fine instrument has been committed to Mr. Hill, of the New Road, who has performed it in a most admirable manner. With the exception of the reed stops, almost all the pipes of the old Organ have been retained. Thus that richness and fulness of tone which rendered the Diapasons of the Westminster Organ famous, and the brilliancy of Schrider's Chorus, have been preserved; while the delicacy of tone which modern reed stops possess over ancient ones, and for which Mr. Hill's name is especially remarkable, has been attained. It is impossible, indeed, to exaggerate the beauty of quality of the reed stops of the Swell Organ. The addition of these, the conversion of one of the old Open Diapasons into a Double Diapason, the addition of an Open Diapason in the Great Organ, of the 32-feet Diapasons in the Pedals, with the extension of the respective manuals to their present compass, and the revoicing of the pipes throughout, are the principal changes in the Organ.

Without entering into the disputed question‡ whether the modern enlargement of the Swell, and weight and power of the Pedal Bass be beneficial or otherwise to the correct performance of Choir Music, we may be allowed to observe that as an Organ the effect of this instrument as at present constituted can hardly be surpassed: whether for the fulness of the Diapasons, the brilliancy of the Chorus, and the power (without coarseness) of the Reeds of the Great Organ, the delicacy of the solo stops and the general effect of the Swell Organ, the sustaining accompaniment of the Choir Organ, or the force and distinctness of the Pedals, especially in the choruses. And while the full effect of all these are heard to the greatest advantage from the performance of the present organist of Westminster, the advocate for simplicity and subordination in the accompaniment of the Choral Service has an ample security in the taste of that gentleman, "whose accompaniment of the Choral Service," as the author of the *Account of Organs in England*, justly observes, "is quite a model for that kind of organ playing." C.

Meaning of Prayer Book Words.

(Continued from Vol. II., p. 61.)

Historiale, mentioned by Gunton, "Hist. of Peterborough," p. 29. A book of sacred histories; some set to music, and sung as responsories with the *Lections*.

Homelarium, Homelium. A book of sermons and homilies, or *colocacions*.

Horæ, Beatæ Virginis Mariæ. The regular hours were *matins*, at midnight; *lauds*, at sunrise; *prime*, at six o'clock; *terce*, at nine; *sext*, at twelve; *nones*, at three; *evens*, at sunset; and *compline*, at bedtime. *Horæ Beatæ Virginis Mariæ*. The devotions of the hours interspersed with perpetual prayers and hymns to the Blessed Virgin; thus elevating the most blessed amongst women, to the rank of Goddess or Mediatrix. These *horæ* were included in the *Prymer*, of which they formed the chief part.

‡ See it well stated in the interesting little volume, entitled, *A short Account of Organs built in England, &c.—Introduction*.

Hymnarium, Hymnal, and in old orthography, *ymnal, ymnare, ympnal*, &c. A book containing the metrical hymns authorized by the Church, with musical notes. Mr. Maskell gives a list of about 120 ancient Latin hymns, authorized by the English Church; however, we fear that but few are known to churchmen in the present day, if we except, "O Lord the Maker of all things," which is published in Boyce, with music ascribed to King Henry the Eighth; "Now that the day-star doth arise," which is found in Playford; and "Veni Creator," the well-known hymn in the Ordination Services.

Institutio. A book of occasional offices.

Journalle, Diurnal. A book of the office for the day-hours.

Legenda, Legendarius, Lectionarius. Books containing the lessons to be read in the matin-offices. These sometimes were taken from the prophets, as for example, from Isaiah in Advent, sometimes from the Epistles of St. Paul, as from the first Sunday after the octave of the Epiphany to Septuagesima, on which day the first three were from the book of Genesis. In Lent were read portions of the homilies of St. John Chrysostom, and Pope Leo, and other Fathers; on Passion Sunday the lessons were taken from Jeremiah. Certain great festivals interrupted the usual course of lessons. (*Vide Preface to Prayer-Book*.) Six books were comprehended in the *Legenda*: viz., 1. The *Legendarius*, which contained the *Acts of the Saints*, arranged for yearly reading: from this any kind of traditional fable is commonly called *legend*. 2. The *Lectionarius*, containing lessons from Scripture only. 3. The *Sermologus*, Sermons of Popes and other Fathers. 4. *Pasionarius* contained an account of the sufferings of martyrs. 5. *Homilarius*, contained Homilies by the Fathers. 6. *Bibliotheca*, the repository, the Holy Bible.

Litanieus. A collection of Litanies.

Manual. A portable book for the use of the clergy, containing the *occasional offices*, such as baptism, churching, marriage, and very many others.

Martyrology. A book containing the names of saints and martyrs, whose deaths or sufferings had been recorded. In the earliest ages of the Church, proper officers were appointed to collect all authentic details of martyrdoms, which were entered in books; but those records soon perished for the most part, and the remaining fragments were mixed up with much that is fabulous.

Mariale. A compilation of verses in honour of the Blessed Virgin.

Missale, the *Missal*. The book containing the office of the mass. *Missale completum, plenarium, mixtum*—a book containing all things necessary for the celebration of the mass at all seasons and on all occasions. *M. Defunctorum*—masses for the dead. *M.*

* The fragmentary and disconnected state of the lessons in the unreformed offices, is most justly described in the Preface to Book of Common Prayer—"These many years passed, the godly and decent order of the ancient fathers hath been so altered, broken, and neglected, by planting in uncertain stories and legends with multitude of responds, verses, vain repetitions, commemorations, and synodals: that commonly, when any book of the Bible was begun, after three or four chapters were read, all the rest were left unread. And in this sort the book of Isaiah was begun in Advent, and the book of Genesis in Septuagesima; but they were only begun and never read through; after like sort were other books of Holy Scripture used."

Episcopale—the office of the mass as celebrated by bishops. *M. Matutinale*—a book containing the office of the mass as used at matins. *M. Speciale*—containing the order of private mass.

Mortilogium, Necrologium, Obituarium. A register of deaths; a book containing the names of deceased members and benefactors of convents, colleges, &c.

Numerale. A calendar.

Octavarium. A collection of services to be said within the *octaves*, or eighth day after feasts.

Offertorium. A book containing the offertory sentences sung at Holy Communion.

Officialis Liber. A book of occasional offices: or else a book containing the *Officia* or *Introits* in the Communion Office, with music.

Orarium, "*seu libellus preationum per Regiam Magistatam et Clerum, Latine editus*, 1546." This (says Mr. Maskell) is the Latin part of the Prymer set forth by King Henry the Eighth.

Orationale. A collection of ancient prayers and collects made by Thomasius.

Ordinale, Ordinarium, Directorium Sacerdotum, also called *Pica* or *Pie*; vide *Parish Choir*, vol. ii., p. 47. A book regulating the whole duty of the canonical hours: especially as related to the variations occasioned by the moveable feasts.

Parochiale. A book of occasional offices for parish priests.

Passionale. Vide *Legenda*.

(To be continued.)

FEMALE CHORISTERS AND ORGANISTS.

To the Editor of the Parish Choir.

SIR,—I have not observed, in the numbers of the *Parish Choir*, any suggestions as to the proper materials, out of which a choir should be formed. Perhaps this point has been taken for granted, and it has been assumed that every choir should, like those at the Cathedrals, consist of boys and men. But there seems too much reason to fear that this will not always be the course pursued, unless it be shewn that any other is *wrong*. I could easily mention one or two places in which the treble voices in the choir are chiefly *females*;—and others, where *one female* is the "life and soul" of the whole. In most parishes where instruction in vocal music is not given in the school, few, besides females, will be found, who are able to sing, except "by ear." And if there happen to be one female in the parish who has acquired any "fame" for her "vocal powers" and is willing to give her aid, either gratuitously or for a small consideration, the offer is generally too tempting to be refused. Your ears are then pained, and your sense of propriety is shocked, by hearing perhaps one female voice, which has lost all its sweetness by being strained beyond its natural strength, drowning the voices of the rest of the choir. Doubtless many of your readers can testify that this is no imaginary picture; and I wish some one more competent than myself would undertake the task of protesting against it. However, in the hope that my own poor attempt may induce those who are better qualified to take the matter up, I will briefly offer such reflections on the subject as occur to me.

The employment of female singers, whether paid

or not, seems to me *wrong*; 1st. Because it is contrary to ancient custom, and was never heard of till the "dark ages" of Church Music.

2ndly. Because it is contrary to, and destructive of, that "modesty and shamefacedness," which is an essential part of the true female character.

3rdly. The voices of females in such a position,—especially if there be but one or two "stars," generally, (may I not say, invariably?) become painfully strong and harsh, anything but sweet and melodious.

4thly. Because women are forbidden by Saint Paul to take any such prominent part in the public service of the Church.

Some of these reasons will likewise apply to the employment of females as *organists*:—a course which I fear is too often adopted on the score of economy; for I never heard of any one who did not prefer a regular organist, if his services could be procured "for the money." But besides this, I hold, Sir, that not one woman in a hundred *can* play the organ properly: and that even if she can, she cannot teach and manage a whole choir,—a most important duty which is sure to rest with the organist where there is no choir master: and where there are funds to pay a choir master, there will also be enough to provide for a regular organist. Lastly, since women are, as a rule, only employed where the salary is insufficient to procure the services of others, the practice is *contrary to good principle*, as offering unto God that which costs us least. The difficulty of providing a competent organist, where such is wanted, arises, I am sure, not from want of an organist duly qualified, nor from the want of means to remunerate him adequately, but from the want of the *will* to devote a portion of those means towards promoting the honour and glory of Almighty God.

I hope, Sir, that you will soon draw public attention to this important subject,

Yours very faithfully,
H. O.

THE REV. J. W. TWIST'S LECTURE ON ANTHEM MUSIC.

ON Wednesday, the 3rd of May, a lecture on the Anthem Music of the English Church, was delivered, as we announced in our last, by the Rev. J. W. Twist, at the Music Hall, Store Street. We have seldom heard a lecture so clearly and ably put together, and so admirably delivered. The *subject* was the *anthem*, from the date of the Reformation to that of the Restoration, considered more especially with reference to its *style*, that is, to the kind of musical expression employed as the Praise Offering of the Church. Beginning with the grave and majestic compositions of the early school, Redford, Tye, Tallis, and Farrant, the Lecturer showed the gradual progress of this style, till it reached a maximum of artistic beauty, mixed with perfect reverence, in the writings of Gibbons. Next he pointed out its gradual decline, during the troubled period of the first two Stuart kings, as exhibited in the writings of Child, (whose loyalty received its due meed of commendation,) and Rogers; and lastly, after the dismal period of the Protectorate, he showed the introduction of a new secular and dramatic element in the music composed by Blow and Purcell, for the Court of the profligate Charles the Second. We can give the lecture no higher praise than by saying

that a subject, usually so recondite as a gradual mutation of style, was rendered perfectly and easily intelligible; and that the number of interesting anecdotes related, rendered the evening as amusing as it was instructive. The anthems illustrative of the lecture, were sung by a numerous body of amateurs and choristers from Margaret Chapel, St. Andrew's Wells Street, and other churches. They were under the admirable conductorship of Mr. W. H. Monk. To these gentlemen our warmest thanks are due, for the spirited manner in which they contributed their time and services for the purpose of rendering the higher style of Church Music better known and more popular, and thereby, as we confidently believe, of strengthening the cause of our Apostolic Church.

Books Received.

Historical Notices of the Office of Choristers.—MASTERS. We cordially recommend this little work to our readers, and hope to avail ourselves of some of its contents in an early Number.

To Correspondents.

A Villager. We hope the present No. explains what was defective in the last.

Sacred Music amongst Dissenters.—*Orthodoxus* sends us an account of a Choral Meeting, at Exeter Hall, on May 10th, the singers having been instructed by the Rev. J. J. Waite, who conducted on the occasion. "I confess I was equally surprised and gratified; and really this movement amongst Dissenters ought to put the Church on the *qui vive*. Mr. Waite, who is quite blind, appears a most successful instructor, and makes use of a very simple plan of teaching the art of reading music—employing figures for that purpose, as in those excellent lessons given in the earlier numbers of the *Parish Choir*. The class sung several metrical tunes and chants, in capital time and tune, and were completely under the command of their conductor. The gratifying part of it to me was, that all the tunes were *good*; none of them of a *ranting* character, and that Mr. Waite, with great good taste, deprecated that tedious drawl which renders metrical psalmody in general so disgusting.—Amongst the pieces sung were a metrical paraphrase of the *Te Deum*; a *Sanctus*, by Dr. Camidge; and a passage from St. John's Gospel, proving the Deity and Incarnation of our Blessed Saviour and the necessity of Regeneration, which was chanted to the First Gregorian Tone, *alias* Tallis's Chant. After this, *low* Churchmen, who take their tone from Dissenters, will perhaps be graciously pleased to allow the chanting of creeds and prayers to be neither unedifying nor un-Protestant."

An old Friend.—a *Parish Priest*, (vide *Parish Choir*, Vol. I., p. 11), and other Correspondents, are thanked for communications, which shall be used as soon as possible. The paper from Cambridge is our next.

Suburbanus tells us, that "no sooner had the Chartist demonstration subsided, than the whole beadle-dom of Kensington and Brompton were thrown into violent excitement, in consequence of the election of an Organist for the former church. Inflammatory placards were issued in abundance, and on the day of election the streets were paraded by cabs ready to convey electors to the poll, as at a general election. The contest terminated in favour of a lady; but whatever *her* individual merits may be, such appointments are decidedly to be deprecated, as hindrances to the progress of true Church Music. Women are not fit to control a quire of men and boys; nor is it right to subject either of the parties, to the bare possibility of scandal."

On the Prayer Book.

No. XVII. HOLY COMMUNION.

(Continued from Vol. II., page 67.)

THE elements, consecrated in the way we have seen, are next to be administered. The consecrator, or *celebrant*, whether Bishop or Priest,

“shall first receive the Communion in both kinds himself, and then proceed to deliver the same to the Bishops, Priests, and Deacons, in like manner (if any be present), and after that to the People also in order, into their hands, all meekly kneeling.”

In this part of the service, viz., the ADMINISTRATION of the Holy Communion, the points chiefly demanding notice seem to be these: 1, the position of the communicants, who are to be kneeling; 2, the distribution of the elements, *in both kinds*, there being separate forms given for each, both “when the Minister delivereth the bread to any one,” and “when he delivereth the cup to any one;” 3, the direction implied in the same words that the communicants are to receive *individually*; and lastly, the *words* spoken during the act of distribution.

1. As to our kneeling when we receive the Holy Communion, even supposing it had not been the custom of the Church, which it has, for more than twelve hundred years, none we think could deny that it is both reasonable and becoming. It is a token of our humility, when approaching to receive inestimable grace at the hands of our God and King. Such a spirit, at such a moment, all will agree to be indispensable; surely then, the outward position which betokens such a spirit must best become our bodies. Can we think that any, really penetrated with the lowly and reverent spirit to which the Church would train her children, would prefer to sit,—a posture which, when engaged in such solemn mysteries, and admitted into so awful a presence, we can hardly call less than irreverent? The main argument advanced in support of this unbecoming practice is that the custom of kneeling would have a tendency to lead us back into old superstitions, and revive the adoration of the material elements. But, in answer to this it may be remarked, first, that there is not the least fear, in the present day, of our reverence being carried to excess, rather the contrary, lest it should fall far short of the proper mark; and, secondly, we have an especial and definite safeguard against any such abuse, in the words appended to the end of the Communion Service:

“Whereas it is ordained in this Office for the administration of the Lord’s Supper, that the Communicants should receive the same kneeling; (which order is well meant, for a signification of our humble and grateful acknowledgment of the benefits of Christ, therein given to all worthy receivers, and for the avoiding of such profanation and disorder in the Holy Communion, as might otherwise ensue), yet, lest the same kneeling should by any persons, either out of ignorance or infirmity, or out of malice and obstinacy, be misconstrued and depraved—it is hereby declared, that thereby no adoration is intended, or ought to be done, either unto the Sacramental bread and wine there bodily received, or unto any corporal presence of Christ’s natural flesh and blood,” &c.

2. There was a time, indeed, as we all know, when excess of reverence *did* degenerate, or rather was manœuvred into superstition; when, towards the
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ninth and following centuries, the ancient and scriptural doctrine of Christ’s *real* presence in the consecrated elements began to merge into the new and untenable doctrine of His corporeal presence, or transubstantiation: a doctrine which in 1215, at the fourth Lateran Council, was authoritatively received as the teaching of the Roman Church. And we have to mention this in connection with the second point which we proposed to notice in the administration of the elements. The Roman Church, as a gradual consequence of the doctrine above stated, not only introduced innovations in the way of administering the bread, but at last altogether denied the cup to the laity, lest any drop should be spilled or wasted, and so a desecration be committed of the natural body and blood of our Lord. This we have already seen to be contrary to the universal practice of primitive times. “It is indisputable,” Mr. Palmer says, “that the English custom of delivering to all the people both kinds (and that too separately, and not united), is the Apostolic method.” He adds that, “in all the Eastern Churches the sacrament has been given to the laity in both kinds, even to the present day.” The opposite practice is, in fact, opposed to our Lord’s own institution, who pronounced two separate commands, first as to the bread, and afterwards as to the wine, and therefore it is justly stated in Article XXX., that “the cup of the Lord is not to be denied to the lay-people, for both the parts of the Lord’s sacrament, by Christ’s ordinances and commandment, ought to be administered to all Christian men alike.”

3. But though it would seem that in our own day little or no danger need be apprehended from excess of reverence, there may arise danger, as we before hinted, from the very opposite cause, from the hurry and impatience, the business-like despatch, as men delight to call it, which characterizes the world around us, and which has not failed to work its way into the very fold and sanctuary of Christ. We say from this very opposite cause a like result has in some cases followed, viz., that the laity are deprived of their just rights, and by an error, if not so dangerous as the other, at least as completely opposed to primitive practice, the bread and wine are administered, not to individual communicants, but to a mass of persons collectively, to “a rail at a time,” as it is commonly expressed, the appointed words being pronounced, not to each individually, but once for all. That our Church does not authorize any such practice, is evident from the words “*given for thee,*” “*shed for thee,*” which she directs to be used during the ministration of the bread and wine respectively; and from the no less decisive language of the 21st Canon, “Likewise the minister shall deliver both the bread and wine to *every communicant severally.*” If it be urged that too much time is occupied by individual communion, “the remedy for this,” it has been well observed*, “is, first to administer the Communion as the Church directs weekly, and on all the festivals; secondly, to build and endow more churches; and thirdly, to appoint and provide for more clergy; for when the fields are white to the harvest, it is time to pray to the Lord of the harvest to send forth more labourers. If, by God’s grace, it should ever come to pass that with weekly communion, more churches and more clergy, the constant communists should still be so numerous, as to

* Bennett on the Eucharist.

make the time occupied in communicating inconvenient, *then* we may resort to our bishops and our convocation, and endeavour to shorten the words of administration according to primitive use; or devise such other remedies as may be expedient. But *until* there is such a reason, the Rubric should be observed, and the feelings of faithful communicants not needlessly violated."

4. The form of words used anciently when distributing the elements, was much shorter than that now adopted by ourselves. During the second and third centuries, the minister simply said "the body of Christ," and "the blood of Christ," to which the Communicant, on receiving the elements, answered, "Amen." In the time of Gregory the Great, we find a *prayer* added, thus, "the body of our Lord Jesus Christ, preserve thy soul," the communicant answering, as before, "Amen." This was the form adopted in the *first* reformed Liturgy of our own Church; but afterwards, from a feeling akin to that which led to the omission of the term "Altar," viz. lest the bare mention of the words "body and blood" might tend to foster the doctrine of transubstantiation, these words were, in the *second* prayer-book of King Edward VI's time, entirely omitted, and the term *remembrance* put in their place: "Take and eat this in remembrance that Christ died for thee." Finally, however, in the time of Queen Elizabeth, lest the sacrament should seem to be reduced to a bare commemorative rite, the two forms were combined as they remain to this day: the first clause, "the body of our Lord Jesus Christ," &c., declaring plainly the doctrine of the real presence, which the minister prays may become a blessing, both bodily and spiritual, to those who receive it, while the additional clause, "Take and eat," or "drink this in remembrance," &c. is calculated to remind all who may need to be reminded, that in that sacrament we commemorate Christ our Saviour, while spiritually receiving Him.

And thus terminates the COMMUNION, strictly so called, wherein, if we draw nigh "with a true penitent heart and lively faith, we do spiritually eat the flesh of Christ and drink his blood; we dwell in Christ and Christ in us; we are one with Christ and Christ with us." Well may the faithful Christian, after celebrating these high mysteries and realizing these heavenly blessings, desire to give vent to his joy and gratitude, in the words of Him to whom he owes all these blessings, and commence the thanksgiving of the POSTCOMMUNION with the Lord's Prayer. Just as in the opening of the Daily Service, when cheered by the assurance of God's pardon and absolution, we can find no better words than those of the same prayer, to express our thankfulness. In both cases they are the first and most natural words that occur to us. But here, when used in this place, the prayer is moreover an outward expression of that union with Christ, and, through Him, with one another, which the Holy Eucharist is the means alike of preserving and testifying, and for which we bless God in the second of the two thanksgivings which follow; "We most heartily thank thee, for that thou dost vouchsafe to feed us who have duly received these holy mysteries, with the spiritual food of the most precious body and blood of thy Son, our Saviour, Jesus Christ; and dost assure us thereby of thy favour and goodness towards us; and that we

are very members incorporate in the mystical body of thy Son, which is the blessed company of all faithful people."

With regard to the former of these two thanksgivings, it is difficult to say why it occupies its present place. It is in fact nothing else than the prayer of oblation, though as Wheatley says strangely "mangled and displaced." In the first book of King Edward, it was ordered to be used after the prayer of consecration, and the slightest consideration will show that such is its proper place; for instance, the petition that "all we who are partakers of this holy communion may be fulfilled with God's grace and heavenly benediction," clearly applies to persons who are *about to communicate*, not to such as have already communicated. The term "sacrifice" also, would then have a very natural connection with the elements just consecrated, and offered as a commemorative sacrifice of Christ; while the prayer that God would "accept" it, would come from us with a better grace and clearer meaning, when in the very act of offering, than it can possibly do when the sacrifice has not only been offered, but feasted upon, and all is over. So strongly has this been felt, that one of our most learned prelates, Bishop Overall, is said constantly to have used this prayer in the place to which it of right belongs, viz. between the consecration and the administering, even when it was otherwise ordered by the public liturgy.

Next, raising to its highest pitch the strain of thankfulness and praise which prevails more or less throughout the whole Communion Office, we proceed to the hymn *Gloria in Excelsis*, the first part of which will be recognized as of heavenly original, being sung by the angels at our Saviour's birth, and as "good reason there is," says Bishop Sparrow, "to sing this, for Christ's being made one with us in the Sacrament, as for His being made one of us at His birth. And if ever we be fit to sing this angel's song, it is then, when we draw nearest to the estate of angels, namely, at the receiving of the Sacrament. After the receiving of the Holy Sacrament, we sing an hymn in imitation of our Saviour, who after His Supper sung an hymn, to teach us to do the like. And where can a psalm or hymn of thanksgiving be more seasonable and necessary, than after we have received this heavenly nourishment? Is it possible to hear these words, 'This is my body, take and eat it; drink ye all of this, this is my blood,' and not be filled, as with a kind of fearful admiration, so with a sea of joy and comfort for the heaven, which they see in themselves? Can any man receive this cup of salvation, and not praise and bless God with his utmost strength of soul and body?"

The direction prefixed to this hymn, that it shall be *said or sung*, may serve to show us in what posture of body we ought to remain during its recital, namely, standing, for it is not the custom of the Christian Church to sit or kneel, while singing the praises of God. If it be objected that there is no such specific direction expressed in the Rubric, we reply, neither is there with regard to the other great hymn of the Church, the *Te Deum*. We are nowhere told to stand during its recital, and yet all agree to do so: and why? Simply because it is a hymn; and so is this; more solemn it may be granted, because more high and fervent, and occurring in a more solemn office of the Church,—still a hymn; and

therefore if we stand while repeating the one, we ought, for the self-same reasons, to stand while repeating the other. If, again, it be said that there is a prayer in this hymn, and therefore it cannot be proper to stand, we may ask in reply, what is the *Te Deum* throughout, but prayer mixed with praise, even much more than in the hymn of which we are speaking. We conclude, therefore, in the words of the writer from whom we have been quoting*, "that as well on the ground of consistency with the rest of our prayer-book, as on account of the exceedingly abundant joy and glory which is here poured forth to God, the most correct custom is to stand."

And thus, the Eucharistical office being terminated by the highest song of praise ever revealed to us, nothing remains but to dismiss the people with the final benediction, the solemn apostolical blessing of peace.

J. W.

Meaning of Prayer Book Words.

(Continued from Vol. II., p. 71.)

Pastorale. A name given to books of occasional offices, or books relating to confession and other pastoral duties of the clergy.

Pontificale. A book of the sacraments and rites that can only be administered by Bishops, such as the coronation of kings; the ordination of priests and deacons; confirmation, &c.

Portiforium, Portiphorium, Porteau, Portuary, Portuasse, &c., are words of exclusively English use, synonymous with Breviary.

Processionale. A book containing services said and sung in procession; litanies, psalms, antiphons, hymns, &c.

Psalterium, Psalter. A book of Psalms, arranged for use in the Church.

Pœnitentiale. A book relating to confession and penance, for the use of priests.

Prymer. A book of devotions, authorized by the Church, in Latin, or English, or both, for the use of the laity. Its name (says Mr. Maskell) was probably derived from some small manuals which were spread abroad amongst the people, of the first and chief lessons of religious belief and practice. These may have been so called, not only because they were lessons for children, but equally necessary for all men to learn. And the Prymer in its first state, may have been known under that or some similar name, even to the Anglo-Saxons, as containing the Creed and the Pater Noster. For, there never was a period in the history of the English Church, when care was not taken to enforce upon all priests the duty of teaching their people the rudiments of the faith, in the vulgar tongue, and to provide books fitted for that purpose†. At all events it can be

ascertained, from wills and other documents, that the word *primer*, signifying an elementary manual of devotions, was in use before the middle of the fourteenth century. It was a book, moreover, authorized by the Church, and known as *the primer*. It was consequently, not as is often supposed, a translation made for the first time in King Henry the Eighth's reign, by private persons amongst the reformers; and although some private works of devotion were published about that time, yet they had the title, "*A goodly Primer*," not *The Primer*. The common contents of the *Primer* were, the Almanac and Calendar, Pater Noster, Ave, Commandments, and Creed; Matins and Hours of the Virgin; Compline and Evensong; the Seven Penitential Psalms; the fifteen Psalms of Degrees (viz., from 120 to 134); the Litany; Dirge; Commendations, Godly Prayers, &c. In 1545 a famous *Primer*, commonly called King Henry's *Primer*, was "set forth by y^e kinge's maiestie and his cleargy;" which was purged of much that was superstitious.

Ritual. Same as Manual.

Sacerdotale. A book containing occasional offices, processional, calendars, and instructions in many points necessary for the clergy.

Sacramentale. Same as Pastoral.

Sacramentarium. Same as Missal.

Sanctorale. Probably lives of the Saints.

Sequentiale. A book of *sequences*, certain sentences sung at mass, all of which, except four, were expunged by Pope Pius V.

Sermologus, Sermonarius. Vide *Legenda*.

Textus. The portions of Holy Writ read as gospels.

Tonale. A treatise on the tones in plain chant.

Troperium. A book of Tropes; or certain verses sung at mass, mingled with the Introit and Kyrie: they were expunged from the missal by Pope Pius V.

Venitane. A book of invitatories.

Versarius. A book containing *verse* (?) sung in church.

Vesperale. A book containing the Vesper Service.

Virginal. A book of prayers, hymns, &c., to the Blessed Virgin.

In fact, they had, in English, almost all parts of the service which we now possess, excepting the Communion Office;—and they offered up, day by day, the same prayers which are daily offered by their posterity. Let us give as a specimen the collect *For peace*, now said daily at even-song, in the Latin, and as it appears in the English Prymer of the 14th century, reprinted by Mr. Maskell.

"Deus a quo sancta desideria, recta consilia, et justa sunt opera; da servis tuis illam quam mundus dare non potest pacem: ut et corda nostra mandatis tuis dedita, et hostium subblata formidine, tempora sint tua protectione tranquilla. Per Dominum nostrum Jesum Christum, qui tecum vivit et regnat, in unitate Spiritus Sancti, Deus, per omnia sæcula sæculorum. Amen.

"God, of whom ben hooli desiris, right counsels and iust werkis; gyve to thi seruantis pees that the world may not geue, that in our hertis gown to thi commaundementis, and the drede of our enemyes putt awei, our tymes be pesible through thi defendynge; Bi our lord iesu crist, thi sone, that with the lyueth and regneth in the unite of the holi goost, god, by alle worldis of worldis. So be it."

* Bennett on the Eucharist.

† Plenty of very early MSS. are in existence, containing explications of the Creed, Lord's Prayer, Ten Commandments, &c., in the vulgar tongue; thus shewing, for the consolation of English Churchmen, that their forefathers before the Reformation were neither so ignorant nor so uncared for as is often represented.

CHURCH MUSIC AT CAMBRIDGE.

To the Editor of the Parish Choir.

SIR,—Having been several times present at Divine Service at most of the town churches of Cambridge, I inclose the following notes of the state of their choirs. We have sixteen churches, but of these two, viz. St. Peter and St. Andrew the Less, are at present disused on Sundays. Of the rest, first and foremost stands great St. Mary, the University Church. Here is a large and fine organ. The great and choir organs are known to be the genuine work of Father Schmidt, and have had little done to them since his time; the swell and pedal pipes are by some other builder. The University and parochial services of this church are quite distinct; the former is supplied by the University organist, and the boys from the choir of King's College. We have two noisy extempore voluntaries at each service, (which for the benefit of your non-Cambridge readers, I must state, consists of a sermon only, preceded by the bidding prayer) and a metrical psalm. These psalms are really sung in very good style, being arranged for two trebles, and sang only by the boys with organ accompaniment. The time is about twenty-five seconds for a c.m. tune, the tunes are from Pratt's selection, mostly very good; a few exceptionable ones, however, as Cambridge New, which was composed by the late Dr. Randall, University organist, expressly for this church. On scarlet days, the service concludes with a noisy anthem, of the Nares, or Kent school. On these occasions some of the lay-clerks from the college choirs attend.

At the parochial services a lady presides at the organ; there is no choir whatever; I had almost said no singing, but a stray voice may occasionally be heard in some part or other of the church. The Canticles are chanted by the organ, the Psalm-tunes are the same as at the University service, the singing excepted. Once a year (the first Thursday in July) full choral service is performed by the choir of King's College, and a collection made for the County Hospital.

St. Michael possesses a good organ by Buckwell, with fine open pedal pipes. The boys from Peterhouse choir attend here, and sing very well, would the organist but allow their voices to be more heard. The Canticles are all chanted, mostly to showy modern chants; occasionally, however, a good old single chant makes its appearance. The psalm-tunes, if such they may be called, are very exceptionable, and quite unique, at least so it is to be hoped, and are moreover sung painfully slow; in this case, however, a most necessary expedient. Contrary to all rubrics, Divine Service begins with singing a doxology. This church possesses all the materials for a good choir, which it would doubtless have but for misguiding clerical interference, with whom in this case and not with the organist the responsibility rests.

Holy Trinity.—The present dilapidated organ will be shortly replaced by a better; it is very ably conducted. There are no voluntaries, a custom which is peculiar to this church and St. Michael's. The choir consists of boys and a few young men, there is a good body of voice, but rather coarse in quality. The Canticles are chanted, single and double chants are used promiscuously, the psalm-tunes are all good, and sung in good time, but not in parts. The rubric

is violated by commencing Divine Service with singing the Hundredth Psalm, old version.

Holy Sepulchre.—Those who, judging from the beautiful restoration which has been accomplished in this church, expect the services to be conducted in a manner corresponding with the beauty of holiness with which they are on all sides surrounded, will be much disappointed. Previous to the restoration, the church possessed a small organ, which has since disappeared, choir and all, if ever there was any. The parish clerk gives out the psalm-tunes and sings them *solo*! No one interfering with his right to carry on exclusively the praises of the congregation! About a year ago, however, finding I suppose this dignity too great to be sustained alone, a small organ was procured, which is placed in the triforium of the nave, and serves as his accompaniment, also as his substitute in case of absence; of course there is no chanting.

St. Andrew the Great possesses a good organ by Holditch, which is ably played. A good choir of men and boys, and a good deal of chanting. The psalm-tunes are very good. There is more congregational singing in this church than in any other in the town.

St. Paul.—A new church which has at present no organ. The psalm-tunes are good and well sung in four parts, the tune being in the tenor; no chanting at present.

Christ Church.—A large organ, and a great deal of inferior singing and chanting. In the afternoon a metrical psalm is wedged in between the Second Lesson and the Nunc Dimittis, an anti-rubrical practice, which is thus reprehended by Wheatley in his work on the Prayer-Book, written nearly a century ago. "Both the Sixty-seventh and the Hundredth Psalms being inserted in the Common Prayer Book in the ordinary version, ought to be used, and not to be sung in Sternhold and Hopkins', or in any other metre, as is now the custom in too many churches, to the jostling out of the psalms themselves, expressly contrary to the design of the Rubric, which, if not prevented, may in time make way for further innovations and gross irregularities." Chap. iii. Section 13. I fear this custom prevails much in some of the country churches of Norfolk.

St. Giles has a small organ which has been lately enlarged. The singing here is very good, the children being well taught; the chanting is particularly articulate, and the church is filled with a good body of voice. There is however a good deal of room for improvement in the selection of chants and psalm-tunes. If the reverend clergy, one especially, who officiates in this church, and whose praiseworthy efforts not only to preach the doctrines but also to carry out the discipline and ritual of our Holy Church are so well known to all good churchmen in the University and town, would bestow a little more attention to this very important department, a great change for the better might easily be effected. With the choir they possess, the whole of the psalms for the day might be chanted, and easy anthems, such as those of Rogers, Aldrich, Farrant, Batten, &c., be sung.

The remaining six churches, viz. All Saints, St. Clement, Little St. Mary, St. Edward, St. Benedict, St. Botolph, all possess small organs, and more or less singing. Nothing however calling for a separate notice.

Such is the dreary picture we are compelled to draw. Out of seventeen colleges, there are eleven in whose chapels the glad voice of praise is never heard; and out of the rest in one only is the priest's part intoned. While in not one of the town churches is there any attempt at the plain song which the Church enjoins, and the very psalms for the day are not even chanted. Where are we to look for improvement? to the University? We fear not, at least at present. We have a professorship of music, founded nearly two centuries ago, no doubt to teach the elements of Church Music to those destined for holy orders. At present, and for some time past, this office has been a sinecure, and so it appears likely to continue. For a syndicate having been lately appointed to consider whether it is expedient to afford greater encouragement to the pursuit of those studies for the cultivation of which professors have been appointed in the University, and by what means this object may be accomplished, the result is that a series of lectures by each of the various professors is recommended, and that attendance upon three or four of these courses be enjoined upon all before admission to their respective degrees. Many anxious eyes were of course directed to the issue of this report, thinking that now was the time for the professor of music* to resume his duties, but no such thing. A long report is drawn up, recommending a series of lectures on about sixteen different sciences, from as many professors, botany not excepted. The professor of music, however, is nowhere to be found in the list. Another professor is also passed over, the professor of Arabic. Does not this throw some light upon the estimation in which Church Music is held by the mathematical brains of some of our seniors, and how much it is likely to be promoted by them? *Proh tempora! Proh mores!*

ALIQUIS.

Trinity College, Monday in Easter Week.

RESTORATION OF THE CHORAL SERVICE AT QUEEN'S COLLEGE, CAMBRIDGE.

SINCE I sent you my first paper on Church Music at Cambridge, I have fallen in with a History of Organs, published by Masters, which states that the present organ at King's Chapel, is not the work of R. Harris, but of Ivory, in 1804. The case, however, is of the time of Henry the VIII, the same date as the stalls. The builder of Peter House Organ, is Snetzler, though there is no name upon it; it is remarkable for having the echo, (the forerunner of the swell) remaining.

Trinity organ is the work of Father Smith, but it has been so added to since by various builders, that the only part of Smith's work remaining, is the case and part of the choir organ. The old organ in Jesus Chapel, now in All Saints' Church, is one of Harris's.

Whilst my former paper was in the press, (*Parish Choir*, Vol. II. p. 61,) daily chanting was quite unexpectedly established at Queen's College, conducted and maintained entirely by under-graduates. The improvements began by restoring the chapel in

1846; the expenses being *entirely* defrayed by the junior members of the college: the fine oak roof, which had been under-drawn by a flat ceiling, has been brought to light again, and is now decorated with colour and gold: the stone work of the windows has been renewed, and they are being filled with stained glass. The present plain stalls will shortly make way for richer and more appropriate ones. A small organ has been procured, which is played by an under-graduate; the chanting of the psalms and canticles is conducted by about a dozen under-graduates. The chants are good, mostly Gregorian, with a few of the best single chants. The choir being composed solely of Tenor and Bass, the chanting has a singular effect, but is notwithstanding very earnest and solemn.

ALIQUIS.

Trinity College, June 21, 1848.

FEMALE CHORISTERS AND ORGANISTS.

To the Editor of the Parish Choir.

SIR,—Your Correspondent H. O. has undertaken to shew that the employment of female choristers and organists is *wrong*, and *contrary to good principle*. I confess I am extremely anxious that this question should be calmly discussed, and if possible settled. And although at present I can see no force whatever in the arguments of your Correspondent, I am well aware that the practice in question is condemned by many whose principles entitle their opinions to respect. All these questions must however have a right and a wrong side. They are not to be settled by dogmatic assertions, or determined by popular clamour, much less by modern prejudices. "Ancient custom" and the "dark ages," are terms which may be conveniently applied to any practice which happens from local causes to have become either distasteful or agreeable to the writer. The practice in question, however, cannot be said to be contrary to the *most* ancient customs, nor are there any ages so dark, as not to have sanctioned some one or other excellent custom. The first account we have in Scripture, of the music of public worship, introduces to our notice a female solo singer, Miriam; (Exodus xv. 20, 21,) and in the fifth Chapter of Judges it is said, "Then sang Deborah and Barak, the son of Abinoam."

The *first* objection of your Correspondent therefore falls to the ground: *it is not true* that the practice he condemns is contrary to ancient custom.

The *second* objection surely must fall with the first. If God has sanctioned the employment of female talent in public worship, it is little less than blasphemy to say that it is "destructive of modesty and shame-facedness."

The *third* objection is without foundation in fact. Female voices do not become "painfully strong and harsh" "in such a position." On the contrary the practice of Church music *properly conducted*, tends to improve the voice.

The *fourth* objection is startling indeed, but equally devoid of truth. When and where, allow me to ask does St. Paul forbid women to take "*such* prominent part in the public service of the Church?"

The objections to female organists are equally unsound. It is true indeed that "not one woman in a hundred *can* play the organ properly:" and it

* I am aware that the professor of music has no salary now, but then why does he not? What is become of the endowment fund which his predecessors had?

is equally true that not one man in a thousand can play the organ at all. But is it true that the management of the choir is sure to rest with the organist if it be a female? Is it fair to say that when women are employed, we are offering to God that which costs us less, and therefore that it is contrary to good principle? First, it generally happens that where women officiate, *there would otherwise be no music at all*: and secondly, where ladies enlist themselves in the service of the Church, to supply that homage which would otherwise be lacking, it generally costs them more, (infinitely more!) than gold can ever buy: I say *ladies*, because, I am not advocating the engagement either of dress-makers, or female servants, or even of female professors of music in the public service of the sanctuary; but there are scores of well-educated ladies, who, actuated by the highest principles, steadily and faithfully, but modestly, through evil report and through good report, devote their talents to God; to the purpose in short, for which, as it appears to me, those talents were given: to glorify God and enunciate his praise.

Allow me to add, that the music of the Church as a whole, will always be low and beggarly, or if not beggarly, mercenary and vulgar, until the gentry of the parish, with their wives and daughters, begin to think it an *honour* to take a prominent part in that which is in fact the most dignified employment of mortals in this lower world—*praising God in his sanctuary*.

Prohibit female assistance, and call it indelicate, or indecorous, or unbecoming, and you at once stop the music of hundreds of churches: a result not to be hastily or thoughtlessly risked. Let everything be done decently and in order, let female performers be screened or protected from observation, let female solos be shyly encouraged; but shut not out from the highest services of religion, except for reasons more substantial than those furnished by your correspondent, the sex which has always been foremost in devotion.

There is, I admit, authority less ancient, against the custom; but it includes a sweeping interdiction of all congregational music. Philo says, speaking of the assemblies of the ancient Christians upon the vigils of their saints: "Two choirs one of men and one of *women* were selected; and from *each of these* a person of majestic form, and well skilled in music, was chosen to lead the band." Afterwards, corruption began its work:—"By a Council of Laodicea, 360—70, a canon was issued directing that none but the canons which ascend the ambo (or reading-desk) and sing out of the parchment, should presume to sing in the church."

There are circumstances in the present day, (principally the habits of society, and prejudices arising out of them), which may justify as a general rule, a decided preference for male singers (men and boys) when they can be procured in sufficient numbers for the decent and correct performance of choral harmony; but be it remembered, the clergy are no longer musical, (as a body) and if female assistance is to be proscribed, alas for the prospect of a general reform of Church Music!

I am, Sir, yours respectfully,

THETA.

A GOVERNMENT COMMISSIONER ON FUNERAL SOLEMNITIES.

THE whole system of the Burial of the Dead in large towns had become so notoriously repugnant to every idea of decency and religion, and so dangerous to the public health, that it was made about five years ago the subject of special enquiry by Mr. Chadwick, the Secretary to the Poor Law Commissioners, who embodied the results of his investigation in an Official Report, which was presented to both Houses of Parliament by Command of Her Majesty*.

We have neither space nor inclination to enter into the painfully shocking details which this Report exhibits; but we wish to call the attention of our readers to one or two suggestions which it contains, in reference to the moral and religious part of the question.

It is impossible that funeral solemnities can be celebrated with due respect to the deceased, and benefit to the survivors, in the heart of a busy and over-peopled city. In order to secure these advantages, it is proposed not only to have cemeteries in the country, but *receiving houses* also, connected with the cemeteries, to which the body may be conveyed quickly, but decently, soon after death; where it may be respectfully watched and tended by proper officers, and at which the friends may assemble to accompany it to the grave. On this point, says the Rev. H. H. Milman, in a letter to Mr. Chadwick,—
"A funeral procession through the streets of a great and busy town can scarcely be made impressive. Not even the hearse, in its gorgeous gloom, with all the pomp of heraldry, and followed by the carriages of half the nobility of the land, will arrest for an instant the noise and confusion of our streets, or awaken any deeper impression with the mass than idle curiosity. While the poor man, borne on the shoulders of men as poor as himself, is jostled off the pavement; the mourners, at some crossing, are either in danger of being run over or separated from the body; in the throng of passers no sign of reverence, no stirring of conscious mortality in the heart. Besides this, if, as must be the case, the cemeteries are at some distance, often at a considerable distance, from the homes of the deceased, to those who are real mourners nothing can be more painful or distressing than this long, wearisome, never-ending—perhaps often interrupted—march; while those who attend out of compliment to the deceased while away the time in idle gossip in the mourning coach, to which perhaps they endeavour to give—but if their feelings are not really moved, endeavour in vain to give—a serious turn. Abandon, then, this painful and ineffective part of the ceremony; let the dead be conveyed with decency, but with more expedition, under trustworthy care, to the cemetery; there form the procession, there assemble the friends and relatives; concentrate the whole effect on the actual service, and do not allow the mind to be disturbed and distracted by the previous mechanical arrangements, and the extreme wearisome length of that which, if not irreverent and distressing, cannot, from the circumstances, be otherwise than painfully tedious."

We have in reserve for the readers of the *Parish Choir*, some observations on the use and abuse of that truly *Church* music, the pealing of bells; but meanwhile let us hear Mr. Milman.

"It may be worth observing that, in London, even the passing bell seems almost lost in the din and confusion.

* Report on the Sanitary Condition of the Labouring Population of Great Britain. Supplementary Report on Intercement in Towns, by Edwin Chadwick, Esq. London, Clowes and Sons, 1843.

This is the case even in the old churches, which retain their deep, full, and sonorous hells. The quick shrill jingle, or the feeble tone of those which are placed in the chapels of the more recent burial-grounds, instead of deepening to my ear, are utterly discordant with the solemnity of the service. In the country nothing can be finer than the tolling from some old grey church tower—

Over some wide watered shore
Swinging slow with solemn roar."

Anxious as we are to promote in all ways the more reverent celebration of all the offices of the Church, and to press into our service any witness who will bear testimony in favour of our views, we confess that it is with gratification that we find the Government Commissioner writing as follows:—

"The formation of national cemeteries would give the means of more special and appropriate service for the interment of the dead than it is now possible to provide by small parochial establishments. In the more populous parishes, the service is unavoidably hurried. In all, the feelings of survivors require the most full, respectful, and impressive service."

Such a "full, respectful, and impressive service," must consist, of course, in the solemn chanting of the Burial Office; and, in order to meet one obvious objection, Mr. Chadwick shews, that under a better system of conducting funerals, the money which is now lavished on a ridiculous pagantry, would more than amply suffice to procure all decencies of religious music. It surely deserves to be known, that because the Church denies such solemnities to her children, (which is the case, alas! in practice, though her intention, as the Prayer Book witnesses, is far otherwise,) persons have often purchased interment for their friends, at some of the trading burial-grounds, in order that there might be indulged, that natural and devout desire for the consolations of psalmody, which meets with no apparent sympathy from the Church.

We must recur in our next, to other important points treated upon by the Government Commissioner.

THE JUDICIOUS HOOKER ON CHURCH MUSIC.

"IN HARMONY the very image and character even of virtue and vice is perceived; the mind delighted with their resemblances, and brought, by hearing them often iterated, into a love of the things themselves. For which cause there is nothing more contagious and pestilent than some kinds of harmony; than some, nothing more strong and potent unto good. And, that there is such a difference of one kind from another, we need no proof but our own experience, inasmuch as we are, at the hearing of some more mollified and softened in mind; one kind apter to stay and settle us, another to move and stir our affections; there is that draweth to a marvellous grave and sober mediocrity; there is also that carrieth, as it were, into ecstasies, filling the mind with heavenly joy, and, for the time, in a manner, severing it from the body: so that although we lay altogether aside the consideration of ditty or matter, the very harmony of sounds being framed in due sort, and carried from the ear to the spiritual faculties of our souls, is, by a native puissance and efficacy, greatly available to bring to a perfect temper whatsoever is there troubled; apt as well to quicken the spirits as to allay that which is too eager; sovereign against melancholy and despair; forcible to draw forth tears of devotion, if the mind be such as can yield them; able both to move and to moderate all affections."

—*Eccles. Pol.*, h. v. § 38.

Books Received.

Meditations on Twenty Select Psalms. By SIR ANTONY COPE, Chamberlain to Queen Katherine Parr. Reprinted from the Edition of 1547, with a Biographical Preface and Notes, by WILLIAM H. COPE, M.A., Minor Canon, and Librarian of St. Peter's Westminster, pp. 382.

OFTEN have we asked why it is, that in the Church, there is so much less zeal in singing the inspired Psalms of Holy Prophets, than there is amongst Dissenters in singing modern Hymns. We believe the reasons are manifold;—such as vicious habits of exclusiveness, want of brotherly feeling, uncongregational nature of the music; but we are certain from actual experience that one potent reason is this,—The Psalms form the authorized daily portion of praise; but the Psalms are not perfectly understood by the people, especially by the less leisurely and educated classes; and they cannot join with zeal in a song, unless the heart and understanding are employed as well as the voice.

We repeat that the mass of the people do not understand the Psalms, there are but few Psalms in which there is not some one point that they do not understand; and there are many the entire scope and meaning of which are hidden from them; and here we speak of the plain grammatical meaning; not of any profound spiritual interpretation. Therefore, to quote from the Preface of the work before us, "as the Church uses the Psalms so extensively in her Services, and so commends them to the use of her members, in their devotions, a commentary on them, must be amongst the most valuable expository works in the hands of her children."

Sir Antony Cope's work is, says the Editor, drawn from and modelled upon St. Augustine's celebrated Commentary or Enarrations on the Book of Psalms. Although written in times of the greatest controversy that the Church has ever seen, and by a man who took a decided part in the movement of the day, it contains not one word of bitterness or controversy, but breathes a spirit of earnestness, zeal and inward holiness to God; thus, in the Editor's words, proving Her to be a real living Church which could in such times, nourish such children in her bosom.

Hymns for Public Worship and Private Devotion, for the benefit of the London German Hospital, Dalston.

HATCHARD'S, London, pp. 168.

Choral Melodies adapted to the Hymns, pp. 56.

WHAT the author's ideas are of the character which hymns and hymn-tunes ought to possess, may be learned from the following extract from his preface.

"Hymns cannot, be replaced by Psalms in Christian worship and devotion.

"We may regard the Christian hymn as a special gift of the Spirit granted to the Western Church; for the Eastern Church psalmodizes in her lyrical compositions up to this day.

At the time of the Reformation this gift was repressed in England by the prevalence of certain foreign influences, which led to rhythmical translations of the Psalter—a form doubly disadvantageous to the Church of England, because she uses the Psalter in a uniform monthly cycle. The rhymed Psalms without becoming Christian hymns, have lost the originality of psalmody, which is inseparable from the form of Hebrew parallelism.

"Thus hymnology came into congregational use by individual attempts, or by peculiar theological systems or sects. By far the greater part of these hymns hears,

therefore, either the mark of private devotion and individual feeling—always bordering on sentimentality—or the character of dogmatical, and therefore dry and prosaic—at all events one-sided reflection.

"The same defect in character and type is still more discernible in the *hymn-tunes* used by English congregations. With the exception of very few, they are taken at random from popular songs of all countries, or they are composed by English dilettanti, most of whom have evidently not even been aware that the hymnodic composition is a science as positive as Gothic architecture. This composition is based upon the old diatonic system of the original eight modes, wisely chosen for the Christian service by the Church of Milan, and then adopted by Rome, and through Rome by the whole Western Church. This system was at the time of the Reformation preserved and brought into congregational use, with the power of genius, by Luther, and then developed and systemized by an illustrious chain of first-rate composers, principally in Germany, but also in France and England.

"In Germany this system survived even the ancient school of composition, which ceased two hundred years ago; and it was continued by Bach and his school in the eighteenth century, although with evident marks of the new system of harmony, and the influence of instrumental music.

"The choral hymn has its own positive laws, by which certain transitions and changes peculiar to the popular air are excluded, and by which a positive character of dignity is secured, and a freedom from the conventional shackles of worldly compositions. It is not a popular air merely sobered down or restrained; it is a more elevated structure, having higher laws and a higher liberty of movement. Its models are, in the first place, the compositions of the ancient Western Church from the fifth or sixth to the fifteenth century, altogether scarcely more than 150; in the second place, the German hymnodic airs from Luther and his friend Walther, in an unbroken chain down to our age: their number exceeding 3000.

"Of the Reformed Church, the psalm-tunes composed by Goudimel (the master of Palestrina, who perished in the bloody night of Saint Bartholomew), and some of his school, stand pre-eminent; but most of the metres to which they are adapted are complicated, and peculiar to French poetry.

"Now of all these classical models, we find no more than about half-a-dozen—and these more or less depraved—in the collections used by English congregations."

Of the hymns contained in this selection, a few are English, the rest adaptations from classical German and Latin hymns. The tunes are chiefly German, with a few old Latin and English specimens; and the author has judiciously given the older tunes as *rhythmical*, not *metrical*; "i. e., with longer notes for the long syllables, and shorter notes for the short syllables;" not having all syllables alike tied down to notes of equal length, as is the case in so many vulgar English psalm-tunes.

We recommend our readers to add these little works to their shelves, as containing something different from the hymns and tunes in common use, from which useful examples may be selected. We may add, as furnishing additional materials towards that great work which will we hope some day be perfected; an authorized collection of hymns after Catholic models, for the English Church. There is one thing, by the bye, in the old Latin hymns which we miss in the hymns before us: viz., an ascription of praise to the Three Persons of the Blessed Trinity. We contend, with Mr. Jebb, that it was customary until quite of late years, always to terminate the metrical psalm or hymn in this truly Christian manner.

To Correspondents.

WE should be glad to have a little more time to answer the question from *Stockton-on-Tees*.

The Reverend Mr. Cope delivered a Lecture on Church Music, at the Collegiate School, Camberwell, on Monday, the 19th June. The room as usual was crowded to excess.

We cannot agree with H. E. D. in the entire repudiation of organ voluntaries, and confining the use of the instrument solely to the accompaniment of the choir. We are quite ready to agree with H. E. D. that the manner in which organ voluntaries are played, and the subjects chosen for them, are often excessively indecent; and that they are often intruded where they have no use, but to regale idle ears by brilliant music, and to relieve the Puritanical monotony of the dialogue between the *reader* and clerk, in churches where the solemn chant of the Church is interdicted as too carnal. But before the commencement of Divine Service, we believe there is good authority for an organ symphony, or for a hymn sung by the clergy and choristers, whilst advancing in solemn procession to their stalls. A quotation from Mr. Jebb, bearing on this point, will be found at *Parish Choir*, Vol. I., p. 155. After the psalms, whilst the priest is advancing to the lectern to read the first lesson; before the anthem, or metrical hymn, whilst the congregation are finding the place in their books; and, lastly, after the service, whilst they are leaving the church, we humbly conceive that organ music of a solemn character, will be found to harmonize with the feelings of the devoutest worshipper. We cannot learn from Holy Scripture, that a "merry noise" is displeasing to Almighty God, or that we may not praise Him in the sound of harp or psaltery, trumpets, cymbals, or organs.

An early Subscriber must be aware of the distinction often drawn between *metrical* and *rhythmical* music. In the former the accent is regulated by measure applied to the notes; in the latter it is regulated by the sense and value of the words sung. In the former case the accent is fixed; in the latter it is left to the taste of the singer. Now all music *ought* to have more or less of both these qualities. *Metrical* it must be, to be pleasing; every chant or recitative will be found to have some measure, else it would be intolerable. Chant a psalm whilst walking, and this will be easily felt to be true. *Rhythmical* also, the most strictly measured song ought to be in some degree; for instance, in singing a hymn to a metrical tune, it will be every now and then necessary (in order to avoid absurdity) to make the accent of the music bend to that of the words. For instance, in Bishop Ken's Evening Hymn, sufficient licence ought to be taken with the music to avoid such expressions as *Glo-rée, un-dér*, &c., &c. Now we believe that practically, in certain instances, advantage is derived from allowing words to be sung *rhythmically*; i. e., allowing the singer to use such time and accent as he shall find suitable to the devout expression of the words, without tying him down by bars. We believe we have done great service to psalm chanting by expunging the bars, and thereby inducing the chanter to lay more stress on the words than on the music, and to connect the reciting and the inflected notes together smoothly. In the *responses*, we know from experience, that attempts to measure them by bars, only lead to a cramped unnatural way of singing them. In metrical psalmody, the soul-deadening drawing monotony, and perpetual disregard of sense and accent, which are so common, might we believe be remedied by the same process: and, lastly, in the Burial Service, as in all other specimens of plain chant, we use no bars, because none were used by their authors. If any one desires bars for his own use, he can easily insert them.

On the Prayer Book.

(Continued from p. 75.)

No. XVIII. ON THE USE OF THE TERM ALTAR.

IT MAY not unreasonably be demanded by one studying the Communion Office of our Church, on what ground we justify the use of the term *altar*, when speaking of the Lord's Table, seeing it does not occur in the Prayer-book at all? Is not this fact, it may be asked, of itself sufficient to discountenance alike the term and the doctrine which it implies? Now while we grant that the word is not directly used by the Church in any of her formularies, with the single exception of the Coronation Service, at the same time it is no less certain that, notwithstanding this omission, it has always been retained in common use among the members of the Church. The phrase "Companion to the Altar," is, to the present day, the best known and most ordinary designation of those books of devotion, which are meant to prepare communicants for the Table of the Lord. And this fact of the term having been omitted from our public formularies at the time when they were drawn up, and yet retained in ordinary use ever since, even among persons the most attached to those formularies, goes far we think, to show the true state of the case, viz. that, at the particular era of the Reformation, it was inexpedient to use the term *altar*, on account of the abuses with which, in the minds of people generally, it was then connected; we mean, the idea of a *material* sacrifice offered up by the priest and all the other superstitions of the mass. The omission was in fact merely another way of stating what is expressed more at large in the words of our 31st Article, that "the offering of Christ once made, is that perfect redemption, propitiation, and satisfaction, for all the sins of the whole world, both original and actual; and there is none other satisfaction for sin, but that alone. Wherefore the sacrifices of masses, in the which it was commonly said, that the priest did offer Christ for the quick and the dead, to have remission of pain or guilt, were blasphemous fables and dangerous deceits." To corroborate the teaching of this article, which it was of the very greatest importance at that time to establish clearly, since it constituted one of the fundamental differences between ourselves and the Church of Rome, whose novelties we had just then discarded, the term *altar*, so long and so greatly abused, was omitted in all the *commonly-used* formularies. Still the doctrine of a sacrifice being contained in the Holy Eucharist, held universally by the primitive Church, (not indeed a proper propitiatory sacrifice, in which the body and blood of Christ in truth, reality, and substance, are offered up, for of this the early Christians had no idea, but a spiritual and commemorative sacrifice, a *typical representation* by way of memorial of the grand sacrifice once offered on the cross by Jesus Christ,) this doctrine we retain still, as it has been held from the beginning.

To use the words of Bishop Andrewes, "This sacrifice in the Eucharist does in fact answer to the sacrifice in the Passover, the memorial to the figure. To them it was 'Do this in prefiguration of me.' To us it is, 'Do this in commemoration of me.' To them *fore-shewing*, to us *shewing forth*, there is the difference. By the same rule that theirs was, in the same way ours is, termed a *sacrifice*. In rigour

of speech neither of them. For (to speak after the exact manner of divinity,) there is but one only sacrifice properly so called, that is 'Christ's death;' and that sacrifice but once actually performed at His death. But ever before represented in figure from the beginning, and ever since repeated in memory to the world's end. That only absolute; all else relative to it, representative of it, operative by it. The Lamb was but once actually slain, in the fulness of time, but was virtually from the beginning, is, and shall be to the end of the world. That is the centre in which their lives and ours, their types and our antitypes, do meet. While yet this offering was not, the hope of it was kept alive by prefiguration of it in theirs; and after it is past, the memory of it is still kept fresh in mind by the commemoration of it in ours. So it was the will of God that there might be with them a continual *fore-shewing*, and with us a continual *shewing forth* of the Lord's death, till He come again. Hence it is that what name *theirs* carried, *ours* do the like, and the Fathers make no scruple at it, nor need we. The apostle in 1 Cor. x. 21, compareth this sacrifice of ours, to the sacrifices of the heathen; 'I say, that the things which the Gentiles sacrifice, they sacrifice to devils and not to God; and I would not that ye should have fellowship with devils. Ye cannot drink the cup of the Lord and the cup of devils; ye cannot be partakers of the Lord's table, and of the table of devils,' and again to the Hebrews xiii. 10, 'We have an altar.' He matcheth it with the sacrifice of the Jews, and we know the rule of comparisons; they must be between things of the same sort."

Such was the great doctrine grounded on Holy Writ, held by the primitive Church, and no less maintained by our own, notwithstanding the omission of the particular term of which we are speaking. Let us see whether there are not other words and directions occurring in the service, which will bear us out in this view of the teaching of our Church. For instance, why should the term *priest* be used throughout, unless to mark some peculiarity in the office of the person so designated, differing from that of a mere teacher or minister? A priest is a minister of sacrifices; but why use the term at all, if there be no sacrifice, commemorative or otherwise, in the Christian Church; and further, why specify a *priest* as the only person to offer in the Holy Eucharist, unless, in this particular office, the doctrine of a sacrifice be distinctly recognized?

Again, consider the use of the term *offertory* to designate a particular branch of the service, that, namely, wherein the people make certain offerings and oblations,—“Then shall the priest return to the Lord's Table, and begin the *offertory*.” Why is it an offertory, except there be something after the manner of *sacrifices* offered to God? To the same purport in the sentence appointed then and there to be read, “Do ye not know that they who minister about holy things, live of the *sacrifice*, and they who wait at the *altar*, are partakers with the *altar*?” Next we come to the direction, that “the priest shall humbly *present* the alms of the poor and other devotions of the people, and place them upon the holy table,” and further, “When there is a communion, the priest shall place upon the table, (or as it is in the Scotch liturgy, which in many instances retains more of the primitive customs than our own, shall

hen offer up), so much bread and wine as he shall think sufficient; and this is followed immediately by the prayer for the Church Militant, wherein he says, we humbly beseech Thee most mercifully to accept our alms and *oblations*, offerings, that is, of whatever kind, but more especially the elements of bread and wine just before solemnly presented to God—offered to God as His own, in acknowledgment of His sovereignty over the creatures, to be received back again from Him, in order to be converted into the sacred banquet of the Body and Blood of His dear Son.

Nor is the language less clear and explicit in the subsequent part of the service, wherein after the reception of the holy elements, we beseech God to accept this our *sacrifice* of praise and thanksgiving; and again, “although we be unworthy, through our manifold sins, to offer thee any *sacrifice*, yet we beseech thee to accept *this*, our bounden duty and service.” Now the very definition of an altar is a *place whereon gifts and sacrifices are offered to God in religious worship*. Seeing then, that on the Table of Holy Communion, or Lord’s Table, we do offer, according to the teaching of our own Church, both gifts and sacrifices—the alms of the faithful, and the appointed memorials of our Lord’s body and blood on the one hand, and the sacrifices of prayer and praise, of our souls and bodies, and moreover the symbolical representation and exhibition of the grand sacrifice on the other—we may fitly call that holy table an altar, just as fitly as we call it a table, with reference to the distribution of the elements so offered and consecrated, and to the receivers of them, in accordance with the practice of the ancient writers, who used both terms indifferently, sometimes in the same sentence; in accordance too, with the declaration of our own Church, assembled in convocation in the year 1640, “The Holy Table is and may be called an altar by us, in that sense in which the primitive Church called it an altar.”

If it be asked, why this point is so needful to be insisted upon? We answer, first, for the sake of the Truth, because we would not willingly abandon one jot of the sacred body of doctrine which has been transmitted to us from the time of the Apostles themselves; and, secondly, because it is of the greatest importance that we should thoroughly realize our position as members of that universal Church which from the first moment of its existence has been presenting before God the memorials of Christ; at one time offering up *material* sacrifices, to foreshadow His coming! but now *spiritual* sacrifices to commemorate it. Such a truth, when really present to the mind, will not only impress us with a general notion of the dignity of our own calling—the solemn place which we are called upon in the counsels of God to fill—to be a royal priesthood, a holy nation, a peculiar people, as was His ancient Church, equally loved and equally favoured; nay more so, as being Members of His only begotten Son—not merely a kingdom with priests, but a *kingdom of priests*, set apart and consecrated for the continual serving and daily waiting upon God, and bound consequently to show forth the praises of Him who hath called us out of darkness into His marvellous light. Not only is the doctrine of consequence in this practical point of view, as furnishing us with a continual incentive to holiness, but also when engaged in the particular duty of which we have lately been speaking, it enables us to per-

form it with a far higher and more spiritual devotion, elevating the whole ceremony itself, and raising our own minds also, more effectually than any thing else can, to the contemplation and realizing of the great Sacrifice of the Lord Jesus Christ, which was once made for the sins of the whole world. J. W.

An Apology for Plain Chant.

To some of our readers who have remonstrated against the publication of ancient plain song for modern use, and against unisonous singing *in toto*, we would respectfully submit the following considerations.

We may take it for granted that it is proper to chant the responses, psalms of the day, canticles, and litany; the *Sanctus*, and *Gloria in Excelsis*, in the Eucharistic Office; the psalms in the Marriage Service; and the anthems or sentences and psalms in the office for the Burial of the Dead. And not only so where there is a regular choir, with treble, counter-tenor, tenor, and bass voices, in fair proportion, but we suppose it is equally proper to do so, if only a few voices of one kind can be procured: for why may not a few offer up the song of praise in the best way they are able? But supposing there *not* to be voices of four kinds; which is the better plan, to sing four part music, omitting two or three of the parts, as we hear so commonly done, or to sing *one part* music, originally written and intended to be sung in unison?

The case we suppose, is not merely imaginary. It is found in country parishes, where a priest and one or two *clerks*, or where a few young men only can sing; it is to be found in the thinly peopled regions of New Brunswick and Canada, where, nevertheless, true Churchmen are found to welcome our humble periodical; and let us ask, supposing a parish priest with such a scanty choir, desirous to add the solemnity of song to the offices of burial or matrimony, what else *can* he use consistently, but the old plain chant in unison? Why should the offices of the Church be mutilated, because there is no counter-tenor voice to be had? Let us take the case again of an Institution where young men are educated on Church principles; such as King’s College, London, St. Augustine’s, Canterbury; or the case of three or four pious young men living a regular life together, ought they to be debarred the use of music in their devotions, because they have no boys to sing the treble part?

In the second place, we appeal to the universally acknowledged fact, that the stern,—if you please, the barbarous old plain chant, when well sung by men’s voices in unison, has the power of exciting the most powerful emotions of reverence and awe in those who hear it. Be it barbarous or not, it is universally acknowledged, when properly sung, to be a true exponent of devotion. A friend of ours, a thorough anti-Romanist—who has just returned from Italy, whilst deriding the degenerate condition, the levity and profanity of church music in that country, (it is in fact the opera at second hand,) still confesses as an exception, the religious emotions derived from hearing the unisonous chanting by the monks, of ancient antiphons out of huge vellum books. To objectors, therefore, we would say, try fairly before you condemn; do not decide from one trial in your drawing-room with a piano. X.

Village Lectures on Psalmody.—No. V.

(Continued from page 69.)

ON THE CONSONANTS.

I HAVE now said as much as time permits on the basis of all good singing—the correct production of vowel tones. Now for a few words on the consonants.

These are employed to separate vowel sounds one from another, and to serve the same purpose as the outlines or forms that circumscribe colours in a picture; and speech without consonants would resemble shapeless and meaningless masses of colour in a picture. They are produced by the momentary closure of some part of the mouth or throat, and interruption of the vowel tone thereby; and of the possible kinds of interruption the number is almost unlimited. In some parts of Africa we are told that a sound produced by the smacking of the lips, as in kissing, or in enjoying the flavour (*geschmack*, as the Germans call it) of wine, is used as a consonant. Many languages, including the native Scotch and Irish, are enriched with a peculiar consonantal sound, called *guttural*; as in the words *Ich*, *aeh*, *licht*, which we render in English *I*, *Ah*, *light*, and so forth. This guttural sound is, as nearly as possible, that which is uttered by a cat when angry, and is heard to great perfection in the Arabic, the admirers of which language assert, with every show of reason, (as we read in Mr. Hay's very amusing book on Western Barbary), that there is no sound utterable by bird or beast, that is not fairly translatable into good Arabic. The English however, I am glad to say, have banished this ugly noise from amongst their consonants.

You must, in studying consonants, recollect the distinction I have told you of between *sounds* and *signs*. For amongst the *letters* or *signs* there are some single ones that represent double sounds; as *X*, which is the same as *KS*; *J* (as in *Jay*), *G* (as in *Gem*), which are the same as *D-SH*; *Ch* (as in *Champion*), the same as *T-sh*. Again certain double signs, represent one simple sound; as *Ch* (in *Character*), *ek* (in *clock*), which are the same as simple *k*. There are two *simple consonantal sounds*, each represented by one and the same *double sign*; as in *thin* and *thine*. *Sh* is a modification of *S*, and is also a simple sound with a double sign; *Ng* is another simple sound produced by shutting off the vowel tone from the mouth, and driving it through the nose. The English may fairly boast of having less of this nasal twang than some foreign languages have. Again many single signs have (to the confusion of foreigners), two or more various sounds, as *s* in *mess*, and *measure*; *g* in *gin* and *gun*. Not seldom too we find letters *dumb*; with no sound at all. For instance, the *gh* in the word *light*; where we retain an old spelling, though we no longer retain the old pronunciation.

However, with twenty consonantal *signs* or letters, the English have twenty-two simple consonantal *sounds*, which we may arrange in this way:—

W and *Y*, (as in *way* and *yea*), are commonly reckoned as consonants, but are really the short vowel sounds, *oo* and *ee*, preceeding other vowels.

H is no letter, but an *aspiration* or breathing out, without vocal tone.

The other consonants are generated by interrupting the vocal passage, either by the lips—or by the

under lip and upper teeth—or by the tongue and upper teeth—or by the tongue and various parts of the roof of the mouth.

M, N, NG. Of these three sounds, the first is produced by the lips; the second by the tongue applied to the roof of the mouth, behind the upper teeth; the third by the tongue applied to the roof of the mouth far back. These are the three consonants that singers have most reason to be careful of; for there is a great natural tendency to prolong them, and if so, the tone infallibly becomes nasal.

F, V, S, Sh, Z,* (as in *Zany*), *Z* (as in *azure*), *Th* (as in *thin*), *Th* (as in *thine*), *L, R.* These consonants differ from the last set, inasmuch as the parts by the approximation of which they are generated, permit for the most part *air* to escape in a hissing or vibrating manner, though they interrupt *tone*. Every one of you may find out by an experiment on your own person, the exact mechanism required for each sound.

B, D, G (as in *gun*), *P, T, K,* are explosive sounds, in which a current of air is either suddenly issued from, or suddenly stopped by the lips, the tongue and teeth, or the tongue and palate.

Thus far I have briefly spoken of the consonants, rather in order to make my remarks on pronunciation complete in themselves, than because such a disquisition is necessary to singers. Yet I trust that no intelligent person will disdain to study the mechanism of actions, though easy and natural, and perfectly accomplished without study. The practical point of the whole matter may be summed up in this rule—do not sing on consonants—pronounce them decidedly, but quickly, and bring out the tone of the vowels.

Another point that requires notice is this—keep each consonant in its proper place. When one word ends with a consonant, and the next begins with a vowel, do not carry over that consonant to the vowel. "Praise the Lord, O my Soul." "The Lord is full, (vide Okeland's Anthem. *Parish Choir*, No. IV.)" must not be read as if "Praise the Lor, do my Soul." "The Lor dis full," &c. Where there is a comma, keep the stop; in other cases pronounce the consonant clearly, and make the slightest possible, almost an imperceptible, break in the tone before the next vowel.

CHURCH MUSIC IN BIRMINGHAM.

To the Editor of the Parish Choir.

SIR,—It would give me great pleasure if I could tell of many churelles in this large and important town where the services are conducted in a choral manner, and as the rubric directs; where the congregations unite in singing the psalms and canticles to solemn Church chants; where the earnest antiphonal melody excites our love and zeal, and the solemnly intoned Prayers and Litany our reverence and devotion. But alas! "facts are stubborn things;" and although some little progress has undoubtedly been made, changed indeed must matters be before such ideal churches and services present themselves in reality at Birmingham.

* We have nothing to do with that sound of the *Z*, which is equivalent to *ts*, or *ds*; as in the word *Nozze*, pronounced *Notsé*, &c., &c.

It would be tedious to notice all the churches, one by one; I should have the same tale to tell over and over again. Hymns and metrical psalms are met with almost everywhere: we hear them before service and after service, before sermon and after sermon, sung tolerably or intolerably, as the case may be. The canticles (or some of them) are generally chanted in a drawling manner, to the worst species of double chants; and the rest of the service is left to the parson and clerk. The hymn-books used are various; I can call to mind at the present moment some six or seven.

Let it not be supposed, however, that Birmingham is an unmusical place; far from it. The large attendance at the weekly Town Hall Concerts testifies to the contrary; but alas! little effort is made to guide the popular taste into a proper channel. Good secular music can at any time be heard: but of Church music there is a sad dearth.

I shall now proceed to mention a few of the churches. *St. Philip's* is a large church, with a good organ. A foundation charity-school of boys and girls attend, and take a leading part in the singing, which consists of the canticles, very slowly played and very sleepily chanted, and metrical psalms and hymns. Why should not these children be taught to chant, in a proper manner, the *genuine* Psalms? The organist here is a clever, but not a *Church* musician. The voluntaries are sometimes quite startling.

At *St. Paul's* there is one of the best organs in the town. The choir is respectable, but they sing too *softly* and *prettily**. Hymns before the services and sermons used to be in vogue, but the new Incumbent, who is an excellent churchman, has happily abolished them. We hope for further reformation and expansion in the choral department soon. Some of the responses are sung now.

St. Mary's.—A new organ has lately been put up here, at a great expense, but I perceive no improvement in the singing; nor can there be such, unless the *system* be changed. The choir is large and powerful.

Holy Trinity, Bordesley.—I am happy to say choral service has recently been introduced here. The choir, vested in surplices, are placed in the body of the church, at the east end, (there is no *bonâ fide* chancel,) and consists of six men and ten boys. The organ in the west gallery has recently been much enlarged. The chanting is really good, and the accompaniment on the organ played with judgment. The best of all is, the Communion Office is chanted, the Sanctus, Gloria in excelsis, &c., being sung with excellent effect. A small book, consisting of the words of the anthems used has been printed for the use of the congregation. The officiating priest unfortunately does not chant; and I am sorry to add that the chants used are commonly double ones of the worst kind, (John Jones, &c.,) and that the Prayer-book printing of the *Te Deum* is repeatedly violated. However, these defects may easily be remedied; and the worthy and zealous Incumbent deserves the thanks of all churchmen, for exhibiting in his church the first attempt (and such a creditable one)

at choral service within the Borough of Birmingham.

Christ Church.—The congregation of this church are remarkably well-behaved, and join in the services with much apparent devotion. I cannot, however, praise the singing: it is far too mournful, and tediously slow.

St. Peter and St. Paul, Aston.—This church is not within the town, but well deserves notice, as the mother church of an immense parish, of which part is in the borough of Birmingham, and densely populated. Choral service has been performed here on Sundays for some years. At one time the choir was good, and did the excellent organist, who had the training of them, great credit; but lately, from some cause or other, their number is diminished, and of course the singing deteriorated. They are placed in surplices in the organ-loft. The best of the double chants with some single ones, are used, and the service is according to the Leeds Service Book. The officiating priest intones. On Wednesdays and Fridays there is a *ferial* service. The Vicar and three Curates generally attend, and occupy stalls at the west end of the chancel. These, with the help of the clerk (in a surplice), two or three male assistants, and the rest of the congregation, (which is small, as the church is removed some distance from the population,) conduct the services *throughout* in a choral manner, singing the Litany and Responses in unison, according to Dyce's Prayer-book, and the Psalms and Canticles to the Gregorian tones, all without accompaniment. This has been done for more than two years. Heathcote's Psalter is used (for want, I suppose, of a better), the most glaring of the faults in pointing being corrected. Of course with so few singers the full beauty of the tones is lost, but still the effect is solemn, and preserves the service from that cold and (comparatively) undevotional aspect which it would present without any music or chanting at all. We see too what a very few can do, where there is a willing mind; and with a little further attention and practice the result would be still more gratifying.

In conclusion, Mr. Editor, I will express a hope that the time may come, and shortly too, when the clergy and laity in general will view the matter as we do; when they will acknowledge that the Psalms, as a chief part of the Church's manual of devotions, ought to be, and are intended to be sung: and when they will at length perceive that they are too beautiful to need "improvement" by rhyme, and too nearly concerning us all to be monopolized any longer by the priest and one other person. Then will "young men and maidens, old men and children" "come before the presence of" the *Holy One* "with thanksgiving, and show themselves glad in Him with psalms,"—not with Sternhold and Hopkins, not with Brady and Tate, but with the same psalms which David composed, and a greater than David inspired. I trust, too, that they may sing them to such chants as in their solemnity are most suitable to the words, and in their simplicity most fitted to a mixed congregation.

I am, Sir, yours very respectfully,

CANTOR.

Birmingham, July, 1848.

* A common fault. The singing should not be too smooth and nice, if the people are to *join*; and not listen merely.—Ed. P. C.

A GOVERNMENT COMMISSIONER ON FUNERAL SOLEMNITIES.

(Continued from p. 79.)

WE often hear of clergymen anxious to improve their Church Music but afraid to do so; picturing to themselves a nest of parish agitators appealing to their Diocesan against attempts "to introduce observances savouring more of the superstitions of the Romish hierarchy than of the primitive simplicity of our Protestant Church." (Vide *Record*, *Weekly Dispatch*, and *Church and State Gazette*.) But in Mr. Chadwick's Report we have the antecedent testimony of an indifferent person, that the flintiest have one vulnerable point; averse to it at other times, they all desire the greatest attainable amount of religious solemnity when they bury their dead, and they naturally desire to enhance that solemnity by dirges and funeral music. Sooner than forego this consolatory act of piety, they will purchase the rites of burial at Dissenting and trading burial grounds, where the service can be moulded to their wishes. Not only, too, do they not consider it an innovation, but they look to it in many cases as a good old custom.

"The natives of the provinces," says Mr. Chadwick, "when they attend the remains of their friends to the grave in London, frequently express a wish to have anthems, or such solemnities as those to which they have been accustomed."

Here, then, is one way of making Church Music popular, which should surely not be neglected.

There is one most affecting custom, which we should be sorry to see extinguished, and though merely the act of individual Christians in their private capacity, and not a part of the offices of the Church, we will not apologize for commending it to the notice of the readers of the *Parish Choir*. Well we remember the strangely thrilling sensations we experienced when, in the North of England, we met a funeral procession in the highway, attended by a great concourse of people devoutly singing hymns. On this truly primitive and Catholic custom let us quote the words of one possessed of no small knowledge of the human heart, the Rev. Legh Richmond. He was attending the funeral of the *Dairyman's Daughter*, so well known through the tale in which he has related her death-bed history.

"After we had advanced about a hundred yards," he says, "my meditation was unexpectedly and most agreeably interrupted by the friends who attended beginning to sing a funeral psalm. Nothing could be more sweet or solemn. The well-known effect of the open air in softening and blending the sounds of music, was here peculiarly felt. The road through which we passed was beautiful and romantic. It lay at the foot of a hill, which occasionally re-echoed the voices of the singers, and seemed to give faint replies to the notes of the mourners. The funeral knell was distinctly heard from the church tower, and greatly increased the effect which this simple and becoming service produced.

"I cannot describe the state of my own mind as peculiarly connected with this solemn singing. I was reminded of *elder times and ancient piety*. I wished the practice more frequent. It seems well calculated to excite and cherish devotion and religious affections.

"Music, when judiciously brought into the service of religion, is one of the most delightful, and not least effica-

cious means of grace. I pretend not too minutely to conjecture as to the actual nature of those pleasures which, after the resurrection, the re-united body and soul will enjoy in heaven; but I can hardly persuade myself that melody and harmony will be wanting, when even the sense of hearing shall itself be glorified."

It is worthy of remark that it was at the express desire of the deceased, that her funeral was thus solemnized. In her last will, after detailing the manner in which her mortal remains were to be prepared for interment, and expressing her belief that the angels of God would watch over them and protect her sleeping dust, she says,

"Do not be afraid of disturbing the peaceful dead in singing praises to God and the Lamb, who hath redeemed me from sin. It may be, my happy spirit may be permitted to join with listening angels who catch the ascending sound."

Whether, indeed, the spirits of the dead are ever cognizant of the acts of those whom they have left behind, we will not venture to say, though there are not wanting Divines of our Church to sanction this faith of universal nature. "I know not," says Bishop Heber, writing to the sister of a deceased Chaplain, "(indeed who can know?) whether the spirits of the just are ever permitted to hover over those whom they have loved most tenderly; but if such permission be given (and who can say it is impossible?) then it must greatly increase your brother's present happiness, and greatly diminish that painful sense of separation which even the souls of the righteous may be supposed to feel, if he sees you resigned, patient, hopeful, trusting on that same Cross which was his refuge in the hour of dread." A modern* writer, too, takes occasion from the parable of Dives and Lazarus to show that the dead may take an interest still in the affairs of the living, and exhorts the latter to such conduct as may add to the happiness of the spirits of the just. But if this be rational, we may believe that psalmody and almsgiving would be far more congenial to departed spirits than an absurd pageantry which has really no mark of Christianity about it:

"Dark but not awful, dismal but yet mean,
With anxious bustle moves the cumbrous scene:
Presents no object tender or profound,
But spreads its cold unmeaning gloom around."

CRABBE.

It was not so in primitive times. Mr. Chadwick shows, from Bingham, that

"St. Chrysostom speaks against those who use excessive mourning at funerals, showing them the incongruity of that with this psalmody of the Church, and exposing them at the same time to the ridicule of the Gentiles. For what said they are these men that talk so finely and philosophically about the resurrection? Yes, indeed! But their actions do not agree with their doctrine. For whilst they profess in words the belief of a resurrection, in their deeds they act more like men that despair of it. If they were really persuaded that their dead were gone to a better life, they would not so lament. 'Therefore,' says Chrysostom, 'let us be ashamed to carry out our dead after this manner. For our psalmody, and prayers, and solemn meeting of fathers, and such a multitude of brethren, is not that thou shouldst weep and lament, and be angry at God but give him thanks for taking a deceased brother to him'

* Rev. Dr. James (of Peterborough) *On the Collects*.

self.' St. Jerome also frequently speaks of this psalmody as one of the chief parts of their funeral pomp. He says at the funeral of the Lady Paula at Bethlehem, which was attended with great concourse of bishops and clergy and people of Palestine, there was no howling or lamenting as used to be among the men of this world, but singing of psalms in Greek, Latin, and Syriac (because there were people of different languages present) at the procession of her body to the grave.' 'And being so general and decent a practice, it was a grievance to any one to be denied the privilege of it. Victor Uticensis, upon this account, complains of the inhuman cruelty of one of the kings of the Vandals. Who can bear, says he, to think of it without tears, when he calls to mind how he commanded the bodies of our dead to be carried in silence without the solemnity of the usual hymns to the grave.'" (Vol. vii. 335.)

So far we have spoken concerning the propriety of psalmody during the procession to the burial place. At the Lych Gate the Priest and Clerks "meeting the corpse, and going before it, either into the Church or towards the grave, shall say or sing" the sentences appointed in the Prayer Book, and the remainder of the office will follow in the appointed order. It is with no very agreeable feelings that we read in Mr. Chadwick's pages, the following sentence from the pen of a London Clergyman,—

"In London, that considerable and important *part of the Burial Service* which is performed within the church, *unless specially desired and paid for*, has from time almost immemorial been left out."

The remedy proposed, in order to avoid the evils of funeral processions through crowded streets, and of interments in the festering graveyards of towns, surrounded with nothing suggestive of rest for the dead or consolation to the living, is an ample space of cemetery at a distance from towns, where due provision may be made for proper religious observances. Mr. Chadwick shows that the money wasted on funerals in London would in two years suffice to erect a magnificent Cathedral, and in another year to endow it for ever;—that ample choirs might be maintained, the deceased be commemorated and the cemeteries adorned by works of Christian art, almshouses be raised for the relief of the indigent, and churches and schools for the instruction of the ignorant, if that which is now paid as a tax to vanity were made an offering for the service of religion.

If such cemeteries are ever to be formed, we do earnestly hope that it will be done by Churchmen, and that they will be placed under Church authority. Why should not a number of parishes unite for the purpose? As for Joint Stock Companies for making the rites of Christian Burial a source of profit, the idea is as abhorrent to Mr. Chadwick's feelings as it is to ours. Yet the late infamous conduct of the Leeds Town Council, in cutting off the stipend of the Chaplain, and imposing an additional tax on burials in the consecrated part of their cemetery, shews that it is better to have a Joint Stock Company as proprietors of a cemetery than to let it be under the control of a set of Socinian tradesmen, whom chance may have invested with municipal dignity. At least the love of filthy lucre will procure from the one what neither justice, decency, nor religious feeling can extort from the other. Why, too, bring into contact a consecrated and unconsecrated plot of ground? Why dig a sunk fence as a sign of perpetual schism, where all ought to breathe peace? X.

CHURCH MUSIC IN CAMBRIDGESHIRE.

To the Editor of the Parish Choir.

SIR,—That your readers may see the progress which Church Music is making in the county of Cambridge, and also for the encouragement of other choirs, I enclose notes of three Village Choirs lately established, the first two of which are much indebted to the *Parish Choir* for sound principles and good cheap music.

Elsworth, a village midway between Cambridge and St. Neots, inhabited mostly by farmers and their labourers. The Rector, assisted by his schoolmaster and a young farmer, has, during the last two years, been training a choir, consisting of men and boys, each of whom is furnished with a copy of the music of the *Parish Choir*. A third service, a choral one, has been established on the evenings of all Sundays and Holy-days. The choir occupy the chancel-stalls; the chanting is antiphonal, without any organ accompaniment. The Priest's part is always sung, the *Amens* in harmony by the choir. The *Psalms* and *Canticles* chanted in four parts, as set in the *Parish Choir*. Short full Anthems also from the *Parish Choir*. Good plain Metrical *Psalms* in four parts. Choral service is being gradually introduced in the morning, the choir chanting the canticles to Gregorian tones; the Ambrosian *Te Deum* is in progress. The Communion Service is introduced by a *Sanctus*, the Responses to the Commandments, and the Doxology before the Gospel, are also sung. It is gratifying to be able to add that the parish have generally expressed their approval of what has been done, that there has been no difficulty to contend with in the shape of opposition, and that it has been a means of thinning considerably the attendance at the meeting-house.

Over, a village in the Fens, about nine miles north-west of Cambridge, possesses one of the finest Parish Churches in the county, and now also a powerful and flourishing Choir, the result of the exertions of the Vicar, seconded by his schoolmaster, who has done the chief work in training the children. The following is an outline of its progress. Seven years ago the Vicar, with much good will but no knowledge of music, undertook to train the Choir, and has gone on ever since feeling his way. When music for the Litany was first wanted it could not be obtained at any of the music shops in Cambridge, nor at that time could it anywhere be procured except in MS. from the Cathedral Choirs. The great secret of the success of this Choir seems to have been the Clergyman joining his singers and finding out their way together; thus a great change has been brought about in the performance of Divine Service, not only without opposition, but with the approval of the parish; without losing any of the old singers (whom no Clergyman would wish to turn away), and also with great increase of reverence and devotion. The *Parish Choir* is kept to, as being the best standard of uniformity. The Choir, which is entirely vocal, there being no organ, will shortly be parted off into a double one; at present, on the *Decani* side are the clergyman, five basses, thirteen altos (boys or girls); on the *Cantoris*, five tenors, seventeen trebles; that is the numerical strength, so large an effective one cannot always be relied upon in a country parish. The Priest's part is always sung, the Litany and Communion Service harmonised

throughout, as in the *Parish Choir*, except where the contrary is mentioned. The Psalms are chanted in unison, the doxologies harmonised as set in the *Parish Choir*. All the Canticles harmonised to chants given in the *Parish Choir*. Introit, a psalm chanted or a doxology, old 100th, or one of Spenser's short anthems. Nicene Creed in unison from *Parish Choir*; Sanctus unison from Marbecke. Short full anthems in four parts. Some plain metrical psalms in four parts, from Crotch's Selection.

Cottenham, a large agricultural village on the border of the Fens, about seven miles north of Cambridge. A more unpromising place for introducing choral service could not well be imagined, as during the last sixty years the ties which bound the people to the Church of their forefathers had been almost totally dissolved; yet even here a great change for the better has been gradually effected.

The choir having been left to itself for a generation or two, was as bad as can be imagined; and when the clergyman, about six years ago, without aid or encouragement from a single person, attempted the apparently hopeless task of reformation, his endeavours were met, as is usual in such cases, by a rebellion in the choir, and a voluntary withdrawal of all the singers, together with their fifes, fiddles, clarionets, double basses, trumpets, &c. This was followed by a silence of some months; afterwards a few children, taught on Miss Glover's (of Norwich) system, brought some weak but tolerably good four-part singing into the service, confined to the canticles and metrical psalms, accompanied by a violincello. Now there is a good organ, an efficient organist (trained in the choir of Trinity College) and a choir, consisting of men, boys, and girls, which, though still in a transient state, is making good progress. Full choral service has not been yet generally introduced, the parish not being ripe for it. It was, however, tried on Easter Day, when the plain song of the Priest was from the use of Westminster. On ordinary Sundays Morning and Evening Prayer is said on G. The Communion Service and Te Deum are from Dean Aldrich's service in G, and the other Canticles are being gradually adopted from the same; at present they are sung to double chants. Short full anthems on Festivals, metrical psalms in four parts from Crotch's Selection, the Athanasian Creed on Festivals to (the so-called) Tallis' chant; every thing most commendable, except the chants for the Psalms, whose unecclesiastical character may probably be accounted for by the school in which the organist has been trained, where unfortunately at the present time, and for the last few years, the light and brilliant compositions of the last fifty years have effectually superseded the grave and solemn single chants of the seventeenth century; we must, however, hope that in the case of Cottenham, at least, they will soon give way to more dignified harmonies. It may here be stated that Choral Service is only one of the improvements which have taken place in these parishes, for the churches have been restored and daily service is performed.

ALIGUIS.

CHILDREN SHOULD ATTEND DAILY PRAYER
IN THE CHURCH, NOT IN THE SCHOOL-ROOM.

To the Editor of the *Parish Choir*.

SIR,—Presuming upon your known wish to spread the influence of our Holy Church, I venture once

more to trouble you with a plan that I believe will in no small degree be a means of gaining good singing, and at the same time reverence for the ordinances of the Church. Many clergymen have spent year after year in striving to bring the service in their churches up to the standard required for the proper performance of Divine Worship, and after all, their trouble and exertion have too often ended either in total failure, or in making bad worse. How is this?

I apprehend, Sir, the reason is simply, that we have begun at the wrong end. Time has been spent upon the tough stock of an old tree, when half the labour would have bent the young sapling to any shape. We have worked hard to uproot the established prejudices of adults, without taking proper precaution that our youth have better ideas planted in their minds; in fact, we have thought more of the present than of the future, and have in some degree made double work for our successors in the teaching of Church Music.

The plan I would with your permission propose to your readers is, — *to have prayers in the Church every morning and not in the School-room*. Surely there would be no difficulty made as to putting such a rule as the following into effect:—"The children of — school will be expected to attend Prayers every morning at — Church, and to be assembled there for that purpose at least five minutes before nine o'clock." By this rule being enforced we shall plant the habit of attendance at *daily Service*, and what is more, we shall show our obedience to the Church herself.

I have not ventured to propose this plan without previously being aware of its practicability, knowing two or three places where it is carried out regularly.

I have also spoken to various clergymen on the subject, and all are agreed that endless benefit would be the result of a good trial. One peculiarity of the effects of this plan, is the readiness shown by the children in understanding their Prayer-books, as connected with the Bible; and when this is united to a proper reverential behaviour in the House of God, who can require more? The benefits to be derived are in fact without end, and on a future occasion I will, with your permission, state more fully what I consider to be some of the many advantages of "National-school children having their prayers in their Church and not in the school-room."

With great respect I remain your obedient servant,
AN OLD FRIEND.

Northwich, May 4th, 1848.

FEMALE CHORISTERS AND ORGANISTS.

* * OUR table is covered with communications on this subject. We are willing enough that it should be thoroughly sifted; but as it is quite impossible that we can print a tithe of the communications we have received, we beg permission of our correspondents to make extracts from their letters, in the following way. *First*, let us gather all that can be found in Holy Scripture on the subject. *Secondly*, let us learn what were the customs of the primitive Church. *Thirdly*, let us come to our own Church and consider the various conditions under which females may be employed; what conditions render their employment compatible with female modesty, and the veneration due to the House of God and the

presence of His angels, and what do not. Respecting *female organists*, it must often happen in country places, that were it not for the zeal of some good Churchwoman, there would be no organ played; but where there is a large organ and a salary can be given, it is surely best on every account, to have a man as organist and choir-master. First, then for the scriptural view of the question. "Antiphonus," writes thus,—

"Theta" quotes two passages from Holy Scripture as evidence that God has sanctioned the practice of females leading the singing at the public worship in his Church. Now it appears to me that neither of the instances referred to, namely, the Song of Miriam, and that of Deborah and Barak, affect the question, as they were not, strictly speaking a part of public worship. They were the impromptu outpourings of their *individual* hearts, in gratitude to God for his deliverance, and in the case of Miriam it is expressly stated, she sung in the open air, "and all the women went out after her with timbrels and with dances;" and with respect to Deborah, the people were by the river Kishon, without temple, altar, or liturgy. Besides both Miriam and Deborah were prophetesses, and as such had a divine commission which none of our so-called female choristers can pretend to.

Now, if "Theta" will turn to 1 Chronicles xxv, he will find the positive appointment of those who were to be the singers in the temple, and he will find no females included. Indeed, it is remarkable, that though in the fifth verse it states that "God gave to Heman fourteen sons and three daughters," and the sixth verse follows with the words "all these were under the hands of their father, for song in the house of the Lord," yet, in the recapitulation from the ninth to the concluding verse of the chapter, we find the exact number specified in the seventh verse, viz. two hundred fourscore and eight, made up of men and boys, thus studiously excluding the women.***

If "Theta" will turn to St. Paul's first epistle to the Corinthians, he will find this positive injunction "Let your women keep silence in the Churches, for it is not permitted unto them to speak, for it is a shame for women to speak in the Church." Should it be argued that in strictness women would then seem to be prohibited from praying audibly, as the Prayer-book directs, in common with all the people, I answer not so; for the marginal references all refer to passages in which women are to be in subjection, to be humble followers, not leaders; and therefore I contend "H. O." is right in asserting that St. Paul forbade women to take "such a prominent part in the public service of the Church," as to sing in the choir.

Respecting this passage in 1 Cor. xiv, 34, 35, "C. W." writes,—

The context plainly limits that passage to exhortation and teaching; whereas in Chap. xi. 5, it is assumed that women may and do take their part in the Church Service, and rules are referred to for their doing so with decorum. Prophesying is there to be understood of singing. As authority for this interpretation, I would only refer to Mede's sermon on the text.

Will C. W. favour us with the extract from Mede?

THE JUDICIOUS HOOKER ON CHURCH MUSIC.

"Be it, as Rabanus Maurus observeth, that, at the first, the Church, in this exercise, was more simple and plain than we are; that *their singing was little more than only a melodious kind of pronunciation*; that the custom which we now use was not instituted so much for their cause, which were spiritual, as to the end, that into grosser and heavier minds, whom bare words do not easily move, the sweetness of melody might make some entrance for good

things. St. Basil himself, acknowledging as much, did not think that from such inventions the least jot of estimation and credit thereby should be derogated: 'For,' saith he, 'whereas the Holy Spirit saw that mankind is unto virtue hardly drawn, and that righteousness is the least accounted of, by reason of the proneness of our affections to that which delighteth, it pleased the wisdom of the same Spirit to borrow from melody that pleasure, which, mingled with heavenly mysteries, causeth the smoothness and softness of that which toucheth the ear, to convey, as it were by stealth, the treasure of good things into man's mind. To this purpose were these harmonious tunes of Psalms devised for us, that they which are either in years but young, or, touching perfection of virtue, as yet not grown to ripeness, might, when they think they sing, learn.

To Correspondents.

Cantor Lancastriensis says that Creighton's service in E flat, mentioned by *Aliquis*, is published by Chappell.

A. Z. 1st. We believe the Gregorians, and such single chants as are allied to them, to be the *easiest*. 2nd and 3rd. We would endeavour to infuse a devotional spirit into the rustic choir, and so to *lead* them to like that style of music which is most devotional. If they want cheerful secular music, let them be amused with glees and madrigals at proper times and places; if they want scientific music in church let them sing Anthems, such as Tallis's "If ye love me," which surely has nothing dismal in it, but let them not introduce either levity or difficulty into the chant for the psalms. 4th. With a preponderance of men in a quire, the men should sing the *tune*; the boys a treble accompaniment. Females, in their own places amongst the congregation sing either. 5th. It is not *age*, but *quality* that determines the value of music. Kent has some fine anthems; but most of his compositions are popular, because they are so easily *massacred* by country choirs. Oratorios are *dramatic*, and not *Church Music*; very fine, but out of place in church.

S. S. G. We believe that the earliest English chants are bits of the Gregorian, harmonized by various masters at the latter end of the 17th century; and that it is impossible in every case to assign them to any one author. We have seen a M.S. copy more than a century old in which the chant for the 1st day of the month is called a *Psalm tune* by Dr. W. Turner. What authority there is for ascribing it to Aldrich we know not. Turner's, Farrant's, and Blow's chants consist of the 1st Gregorian tone, as adapted in all Latin service books to the first verse of the Magnificat.

Rustica should begin by separating the children who can imitate a sound, from those who cannot. Then she may teach the former from the Lessons in the 1st Vol. of the *Parish Choir*, page 35. She might also teach the children to recite psalms and hymns together, on one tone, taking care that they observe the stops and make no false accents. From this she would pass to the Canticles, as printed in our pages.

W. We believe the Canticles should be chanted antiphonally. The first and last of the three invocations in the Lesser Litany are *usually* sung by the minister alone, except on Tallis days. There is no *rule* for the singing on fast days. Except such as good taste and devotion may suggest.

It is very difficult to fix the time which should be occupied in chanting the Canticles. Very slight differences in the pause at the colon, or in the pause between the verses, make a very great difference in the sum total.

Much depends on the choir, for some can chant well, at a pace which would be a gabble with others. Much too depends on the chant used; for a complex chant with many notes, requires more time than a simple one. Thus we believe the Jubilate may be chanted to the 2nd Gregorian tone in 65 seconds; while a more complex chant would require from 20 to 60 seconds more.

On the Prayer Book.

(Continued from p. 82.)

No. XIX. COLLECTS, EPISTLES AND GOSPELS.

WE HOPE that we have by this time somewhat familiarized our readers with the position which they occupy as members of Christ's Church. Unless they fully comprehend that position in the first instance, they can hardly enter into the meaning of the services provided for them in the Prayer-book, so as to use them with that degree of advantage and edification which they are calculated to convey. For our book of Common-prayer, as we have often had occasion to observe, is meant to supply us, not with a mere collection of prayers and praises to be picked out here and there according to our fancy, or used now and then as we happen to be in the humour, but with a regular system of devotion to elevate and sanctify our daily lives. It pre-supposes, therefore, that we are well acquainted with the fact that those lives ought to be so sanctified, and the reason why. It demands that we bear clearly and constantly in view, that we are members of a great spiritual kingdom, brought into the closest connection with Christ its divine head, and bound to hold constant communication with Him, with a view to our being sanctified. That it is our daily duty to meet together to renew our praises and prayers at the foot of His throne; that on certain great days, in addition to those our ordinary services, we are to meet to hold a yet closer communion with Him in a Sacrament of His own appointing, to serve Him with peculiar devotion, to rejoice in His courts with a more exceeding joy. The Order of Daily Prayer is for the ordinary use of Christians, the Order of Holy Communion is for their special use on those great Court days of their King, the Sundays and Festivals of the Church. And that this is considered to be the highest and most important office of all, may be gathered by any one at a glance from the space which it actually occupies in the book, constituting, together with the Collects, Epistles, and Gospels which belong to it, by far the greatest portion of the matter therein contained.

Of these Collects, Epistles and Gospels, it becomes necessary for us now to speak. We shall not of course attempt to enter into any minute investigation of them, which, within our limits, would be impossible, but merely give a general outline of their plan, of the instruction they are meant to convey, and how they ought practically to be used.

Now the principle we have just mentioned, that the great and constant duty of the Christian is to hold communion with his Lord—such a practical communion and intercourse as shall gradually transform him into the image and character of his Lord, is the key to understand this part of the service. The various seasons of the Church's year present us with so many pictures, as it were, of our Heavenly Master in the various stages of His life upon earth. Beginning with Advent we are shewn the messenger proclaiming Christ's coming: at Christmas we are led to contemplate His birth, He appears to our mind's eye in infant form, wrapt in swaddling bands and laid in a manger. The season of Epiphany comes, and we have brought before us various scenes or pictures of His several great manifestations to mankind as God the Saviour. Through Lent we follow Him in his humiliation, at Easter we see and hail His triumph, the

PARISH CHOIR. XXXIII.

forty days that follow are spent either in looking back upon His rising again, or in looking forward to His Ascension. Having seen Him ascend, we await for the fulfilment of His promise, which is brought before us on Whitsunday, and prolonged and made to dwell on our minds until the Festival of the Holy Trinity, which concentrates into a single point all the facts and all the truths previously represented, and thus having come to a termination of the historical events of the Gospel, we are dismissed to go and practise its precepts. The leading duties which it enjoins are successively proffered to our meditation throughout the Sundays after Trinity, until on the recurrence of Advent we are again summoned to resume the work of holy contemplation and follow Christ from His cradle to His throne.

While therefore the great seasons of the Church supply us with what we may call a series of illustrations of the Creed, bringing before us, as in so many pictures, the great leading events of our Lord's life upon earth; the Epistles and Gospels may be regarded as mottoes or inscriptions written round those pictures as well to describe their import as to suggest useful and practical thoughts in connection with them; while the Collects teach us how to reduce those thoughts to practice, by expressing them in prayer. So that in the range of the Church's seasons, taken together with their Collects, Epistles, and Gospels, we have the Creed both illustrated, practically enforced, and turned into devotion. We are shewn how each event implies some doctrine which it is essential to hold, and each doctrine some duty which it is essential to practise: and we are taught, moreover, to seize that opportunity, when the event itself is most vividly impressed on our minds, to pray both for faith in the particular doctrine and steadfastness in the particular duty which it implies. This you may see to be the case in all the great seasons of the Church. Begin with CHRISTMAS, the word itself immediately suggests the event commemorated, it is "The Nativity of our Lord, or the Birth-day of Christ." The Gospel supplies us with an inscription setting forth that it was God himself who on that day was incarnate, or born in the flesh. And so does the Epistle, shewing how much higher He was than the angels, and consequently than all created beings whatsoever. The Collect alludes to the doctrine which is so closely connected with the fact of Christ's Incarnation, that, viz., of our own regeneration, our being born again into His body: and while it leaves the Catechism to explain the matter more fully, to tell us that it was at our baptism that we were born again, in other words, made "members of Christ, children of God, and inheritors of the kingdom of heaven," it leads us to pray that "being so regenerate and made God's children by adoption and grace, we may daily be renewed by His Holy Spirit."

Proceeding to the EPIPHANY, we find the Gospel itself to relate to the earliest manifestation of Christ to the Gentiles, by the guidance of the heavenly star: the Epistle carries on the subject, and leads us to consider the first actual preaching of the Gospel to the Gentiles by the lips of St. Paul, while the Collect reduces to a prayer the practical conclusion which results from that fact, viz., that we, being so favoured, being so turned from darkness to light, should walk as children of the light, by faith in this life, and as candidates after this life for light and joy eternal. And the same

idea, of Christ's manifestation, we shall find to pervade this whole season. "From Christmas to Epiphany," says Wheatley, "the Church's design in all her proper services, is to set forth the humanity of our Saviour, and to manifest Him in the flesh: but from the Epiphany to Septuagesima Sunday (especially in the four following Sundays), she endeavours to manifest His divinity, by recounting to us in the Gospels some of His first miracles and manifestations of His deity. The design of the Epistles is to excite us to imitate Christ as far as we can, and to manifest ourselves His disciples by a constant practice of all Christian virtues."

Then from viewing Christ in the exercise of His power, we go on to view Him in the season of His humiliation. Septuagesima, Sexagesima, and Quinquagesima Sundays, or the third, second, and first Sundays before the forty days of penitential exercise, usher in with solemn preface, the season of LENT, throughout which all is calculated to fix our minds on the great end and design of His coming, viz., that He might take away sin by the sacrifice of Himself; until it reaches its culminating point in the accomplishment of that sacrifice, which is most vividly brought before us, represented in a manner before our eyes, on Good Friday. There also it may be remarked how the Epistle comments upon Christ's sacrifice, by showing the insufficiency of those offered under the Jewish Law; and how the Collect turns the whole into a prayer, "That the effects of His death may be as universal as the design of it." EASTER is the day of His rising, which the Gospel sets forth, the Anthems celebrate, the Epistle practically comments upon, the Collect prays to be turned to our profit: both Collects we may say, since the feast of Easter, like those of Christmas and Whitsuntide, last an eight days or octave, hence you will find the Collect for the first Sunday after Easter as clearly referring to the event of the Festival, and as practically bringing it to bear upon our lives, with the same spirit and devotion, as the first. During the forty days next ensuing, our Lord is brought before us as in the sacred narrative, either laying the foundation-plan of His Church, and bestowing their office and commission upon His apostles, or else preparing them for His departure, which departure we behold on ASCENSION-DAY, another eight days' festival, of which the Epistle relates the event, while the Gospel follows it out to its consequences, and the Collect supplies us with a prayer, such as we might have used had we been ourselves actual eye-witnesses.

The season of WHITSUNTIDE presents us with the crowning act of the whole dispensation, the descent of the Holy Ghost, for whose guidance and comfort we are taught to pray. And finally we devote one additional festival, that of TRINITY SUNDAY, to sum up our praises in one word to the adorable Author of the great work, whose several stages we have been engaged in considering, with a concluding prayer that we may be kept steadfast in the faith.

Our space does not permit us to proceed in detail with the Sundays after Trinity, we must content ourselves with the general remark, that they lay out in order a regular course of Christian duty, bringing forward one by one, the chief graces and virtues which Christians should acquire and practise. This is usually done in the Epistle of the day, while the Gospel illustrates the subject in hand by some appro-

priate saying or miracle of our Lord, and the Collect has a general bearing on the whole, and thus Christ is made in both divisions of the Church's year, the one great subject of contemplation; only in the first half, from Advent to Trinity Sunday, He is proposed to us more especially as the object of our faith; in the second half, from Trinity Sunday to Advent, as the rule and pattern of our obedience.

We have not spoken of the Saints' days, which revolve about Christ and derive all their light from Him. Our object has been simply to give a sketch of the system and arrangement of the Church's festivals generally, of their plan and meaning, together with the use to which they ought practically to be applied. If we can induce any of our readers to forego the necessity of *dusting* his prayer-book on the Sunday morning, by taking it down from its shelf, or rather keeping it by his side for constant reference, during the week, turning more especially to the Collect, Gospel, and Epistle, which he heard the Sunday previous, as his specially appointed field for meditation, we shall not have written in vain.

It will be observed that we have taken for granted throughout that we are addressing those who are quite satisfied with the propriety of the system of seasons and festivals as carried out in the Prayer-book. But should any be in need of an argument or two to defend the practice, they may be stated thus—

1. It would be ungrateful to God, who has wrought for us such abundant benefits, not to set apart certain stated seasons to commemorate them. The Jewish Church, by His own appointment, observed a series of festivals to commemorate the mercies which had been bestowed upon *them*, much more ought we, who have to thank Him for a far greater outpouring of far more glorious blessings.

2. It would be drawing back from the example of the Universal Church, throughout which, from the earliest times, the custom of which we are speaking prevailed; the same holy seasons being observed under the same names by which we now distinguish them; and the same Collects, Epistles, and Gospels, having been used in many cases for more than a thousand years.

3. It would be doing a great injury to ourselves, and to the cause of Christ amongst us. The very recurrence of such seasons is calculated to remind multitudes, who habitually keep away from other means of instruction, of the Divine truths on which they are founded; it is calculated to keep clear and visibly traced on the world's surface, whether the world will or no, the grand outlines of Christianity; while to those who use them in the way we have been recommending, throwing themselves week by week into the contemplation which each week suggests, with a general reference to the event of the season, as the cardinal point on which all the rest turns, we do not hesitate to say that the practice will both tend to invigorate their faith (that real and sterling kind of faith which consists in a vivid, practical, and habitual realization of Christ's presence), to increase their thankfulness for the unspeakable benefits which the Three Persons of the blessed Trinity have wrought for them, and to give a meaning and earnestness to their daily prayers and praises, whether public or private, which otherwise they would never acquire. J. W.

Village Lectures on Psalmody.—No. VI.

(Continued from page 83.)

ON ACCENT AND EMPHASIS.

WE have now considered, in succession, two of the branches of our subject, viz.: first, the production of pure tone; secondly, the correct articulation of the different vowels and consonants, and their real *power* or *sound*, as contradistinguished from the artificial *signs* that are employed to designate them. These are what may be called the *elements* of song—the stones out of which the building is to be formed: and we have now, in the third and concluding part, to treat of the manner in which these elements should be put together, to constitute good singing.

Singing is not merely the mechanical utterance of words to a certain tune. It is, on the contrary, like every means of expressing thought and sentiment, an art; and as it deals with noble and exalted sentiments, so it claims the rank of high art. And in its way of presenting sounds to the ear, it must follow something of the course which is followed by those arts which appeal to the eye. It must show something of composition, purpose, and sentiment; something higher than dull correctness or monotonous exactitude. Whatever qualities they are which distinguish the painter from the garnisher of sign posts, the artist from the draftsman, the poetical description from the auctioneer's catalogue—such are the qualities which should distinguish the singer, and without which the organ barrel would be as good as the musician. These qualities are, the power of intelligently appreciating, and of thoroughly entering into, the sentiments conveyed by the words; of making them, as it were, your own, and of delivering them as if you felt and believed them with all your heart.

"One rule," says a good author, "ought never to be forgotten, that the reader or speaker" (*à fortiori* the singer) "should seem to feel in himself what he delivers to others—*si vis me flere, dolendum est primum ipsi tibi*. The principle is certain, and even mechanical, for in all machines no part moves another without being first moved itself. This is the soul of all elocution, with which a common beggar at the door has the powers of an orator, and without which all the rules of art are cold and insignificant. A barrel organ can be made to play a most elaborate piece of music truly and correctly, but the sounds want that animation which they receive from the finger of a living player who is himself delighted with what he is performing."

But whilst avoiding a stiff and mechanical way of singing, or such a tameness as renders chanting little more than a monotonous whine, do not run into an exaggerated or theatrical style of declamation. You have to seek the happy mean between these two extremes, and that can only be found by those who sing with devotion, and never suffer themselves to forget that they are addressing Almighty God, in words inspired by Himself. This feeling it is which, if present in the mind of the singer, will both exclude the frigid monotony of him who sings without feeling or expression, and the pert irreverence of him who is engrossed by pride in his own performance, and forgets the worshipper in the singer.

When you feel delight in your own style of singing, rather than in the words sung, then you may fear that you are substituting the theatrical for the religious mode of expression.

The remarks which will be made on this head, refer equally to chanting to metrical psalmody or hymnody and to anthems; examples shall be given from each in succession.

We may lay it down as a rule founded on common sense, that in singing, the natural accent of syllables in words, of words in clauses, and of clauses in sentences, ought to be preserved; because it is upon this accent and emphasis that the sense depends. Singing should heighten and bring into prominence, the natural accent and emphasis; if it distorts or misplaces them, it gives at the least a grotesqueness of expression, and may possibly confer a meaning on the words that is ludicrous, or nonsensical, or irreverent, or which is contrary to their real sense. Any mode of singing, therefore, must be considered as bad, which produces such perversions of accent. It is true that some single passages in certain psalms may, from peculiarities in their rhythm, not admit of being sung to certain chants or tunes, which, nevertheless suit the remaining verses very well; these, therefore, may be sometimes tolerated, but only as exceptions to a recognised rule.

Now let me give some specimens of the false accents that are often given in chanting.

The first example I shall give, is the latter half of the third verse of the *Nunc Dimittis*—

Bē ōre thē fāce ōf āll pēople.

You will of course recognise the accent as it naturally falls on *fore*, *face*, *all*. If any one were to *read* it thus—

Bēfore thā fāce ōf āll people.

with the accent on *Be*, on *the* (pronounced *tha*), and on *of* (pronounced *auv*), you would surely conclude either that the reader was a foreigner who had never learned the accent of the English language, or that he read without knowing what the words meant, or else that he tried to burlesque them. But does not the same rule apply to singing? I have heard these words thus sung to the seventh Gregorian tone—



Marbecke, however, who adapted the same words to the same melody three centuries ago, knew better how to combine sound and sense. His version may be found in the first volume of the *Parish Choir*, amongst the Canticles.

Again, take the first half of the second verse of the same canticle—

For mine eyes have seen.

How should this passage be read? Surely there should be a slight pause after the particle *For*; then the emphasis will fall on the words *eyes*, and *seen*; the word *mine* being pronounced shortly, and not as if it were intended to say, "*mine* eyes," in contradistinction to another man's eyes. But that is the sense conveyed when it is chanted thus:

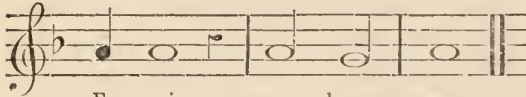
SEVENTH GREGORIAN.



For mine eyes have seen.

Or thus :

FIRST GREGORIAN.



For mine eyes have seen.

Marbecke's setting of this passage to the seventh tone, is far superior, as you may see by referring to the Canticles just quoted. The following setting to the first tone also preserves the sense and accent :

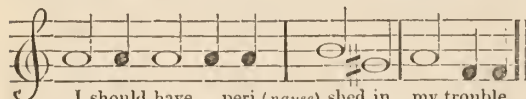


For, mine eyes have seen.

Bad accent in chanting can hardly fail of raising grotesque ideas in the mind, which are exceedingly painful, and which often haunt the mind of the worshipper very much against his will. I was in a church some time since, where the psalms for the 25th evening of the month were chanted to the fifth Gregorian tone, which suits the words admirably, and they run as smoothly as possible. But the chanting in this case was unfortunately of the most mechanical sort, with long pauses between the reciting and inflected notes. Now suppose in reading the psalm I were to deliver the 92nd and 102nd verses thus—

I should have perry shed in my trouble.
For thou tea chest me.

I should be justly accused of making irreverent nonsense of them. But is it less nonsensical to sing them so?



I should have peri (pause) shed in my trouble.
For (pause) thou tea chest me.

Why not sing them as the syllables naturally run?

I shōuld hāve pērīshēd in my trōublē.



Now let me refer to another mode of perverting accent and sense, viz., the unnatural division of words.

The word *generation* occurs not unfrequently in the psalms and canticles, and affords opportunities for vulgarisms that I fear are not always neglected. When the word occurs at the junction of the reciting with the inflected notes of a chant, there are many who split it into the words *Jenny Ration*, to the delight of those who love to extort a vulgar joke even from things the most sacred.

Forty years long was

I grieved with this gene — ration and said, &c.
And His truth

endureth from gene — ration to generation.

All gene — rations shall call me blessed.

From one gene — ration to another.

And will always be showing

forth thy praise from gene — ration to generation.

The word *salvation* affords another instance in which the ear is often shocked by the nonsensical division of one word into two—

Thy sal — vation.

And hath raised up a mighty sal — vation for us.

The ends of the world have seen the sal — vation of our God.

The words *temp-tation*, *ex-alted*, *imagi-nation*, *congre-gation*, *ope-ration*, *habi-tation*, &c., also occur at the critical point of the verse, and are apt to be dissevered by bad chanters.

Now in good singing, you must give a pure tone to every vowel, and a distinct articulation to every consonant, you must enunciate every syllable distinctly with its proper accent, and you must give each word and clause its proper emphasis; to do which you ought to couple the accented syllables of the words to accented notes of the music.

But supposing that they do not agree, there is no doubt that the music ought to give way to the words, not the words to the music. This rule, which is especially applicable to chanting, is also applicable to all singing whatever. The words govern the music, not the music the words. The preface to an ancient collection of Sarum hymns says, "it is contrary to rule and reason that the mistress, *i. e.*, the text, should be servant, and the servant, *i. e.*, the music, be mistress. "*Dominam, i. e. literam, ancillari; ancillam, i. e. notam, dominari, tam a jure quam ratione est penitus alienum.*"

The most important means of avoiding false emphasis, and giving true expression, is the *judicious management of the breath*.

Archbishop King on Praises.

WHAT THE HOLY SCRIPTURES PRESCRIBE CONCERNING THEM.

I. FIRST, then, as to the PRAISES of God; the Scriptures, both of the Old and New Testaments, require the use of *Psalms* in offering up Praises to God. We find in the Old Testament (2 Chron. xxix. 30), "Hezekiah the King, and the Princes, commanded the Levites to sing praises to the Lord with the words of David and Asaph; and they sang with gladness." This command of Hezekiah proceeded from God, and was approved by Him. The same way of praising God continued in the Jewish Church until our Saviour's time; and after that we have yet a more positive command for the use of them by the Apostle. (Eph. v. 19.) "Speaking to yourselves in *psalms*, and hymns, and spiritual songs;" and (Col. iii. 16.) "Let the words of Christ dwell in you richly, in all wisdom, teaching and admonishing one another in *psalms*, and hymns, and spiritual songs, singing and making melody with grace in your hearts, unto the Lord." I think there is no room to doubt but by these *Psalms*, &c., in these places, is meant the Book of *Psalms*, which the Holy Ghost has left for this purpose to the Church.

II. Though the Scriptures recommend to us *singing* of Psalms, yet in some cases they allow us to *say* them. We find in Scripture several sacred Hymns; particularly of *Hannah*, the *Blessed Virgin*, *Zacharias*, and *Simeon*, and the Saints in Heaven (Rev. vii. 12, and xi. 17), which are said to have been *said* by them respectively, and the circumstances in the story do not make it probable that they were *sung*. From all which we may reasonably infer that where people can *sing*, they are obliged to do it, in obedience to God's command; but where, through any defect of nature or art, they cannot sing decently, they may be dispensed with *saying*. Only people ought not by this indulgence, to be encouraged to neglect singing altogether; or to think that God doth not require it of them, when, by a little pains or industry, they may attain to the art of decently performing it in His Service.

III. 'Tis certain the Word of God recommends to us psalms and hymns *in prose*, for our praising God. If we look into the Songs of the Blessed Virgin, of *Zacharias*, or *Simeon*, we shall find them all *in prose*; and such are the Songs of the Blessed, which they are represented singing, in the Revelations, particularly ch. v. 9, and xv. 3. As to the Hebrew Psalms, 'tis evident that they are poetical; but the poetry of them consists rather in the style and manner of expression than in any certain measures or verses; which those that have searched most narrowly into them have not yet been able to discover, so as to satisfy an indifferent reader. But whatever poetry there may be in them, we cannot find, by any of the ancient translations which were made use of by the Church, in our Saviour's or His Apostle's time, or in the ages immediately following, that they, or the first Christians, did sing anything *in verse*; but we are sure that they sung hymns *in prose*; so that we have no Scriptural warrant for the use of verse or metre in the Praises of God.

Perhaps some may fancy that *verse* or *measure* was not in use in those countries, and that, therefore, they sung their songs *in prose*; but this is a mistake. Poetry and verse were then in those places where the Psalms were translated, in great request; and at the highest perfection when the New Testament was penned, and yet we have no example therein of their use in the Praises of God.

And 'tis very manifest that this proceeded from choice, not necessity; for if the Holy Ghost had thought *verse* necessary for Divine Psalms, we may presume He would have inspired some of the Holy men in Scripture, when extraordinary gifts were so common, either to translate the Psalms of the Old Testament into verse, or else to compose some of the other Hymns that are recorded in the New, after that way; but neither of these having been done, 'tis at least a presumption, that we may praise God as acceptably in prose as in verse.

And there is one thing further to be considered, that the Prophets of the Heathen, who pretended to be inspired, generally wrote their prophecies and their hymns to their gods *in verse*; we know not but this may be one reason why the Holy Ghost thought fit, that such as were inspired by Him should decline that way of recording their prophecies or praises.

IV. As the Scriptures prescribe us the use of psalms in the Praises of God, so they encourage us to offer those Praises by way of *responses* or *answer-*

ing. For this, we have the best examples that can be desired, even the Blessed Angels and glorified Saints: so (Isa. vi. 3,) "And one cried out unto another, Holy, Holy, Holy, is the Lord of Hosts." And the Church Triumphant through the whole *Revelation*, is (I think) constantly represented praising God after this manner. So (ch. vii. 9,) where the "multitude," that represent the people, "cried with a loud voice (ver. 10) Salvation to our God, who sitteth upon the Throne, and to the Lamb." And then the "Angels and Elders," who represent the clergy, perform their part (ver. 12) saying "Amen; Blessing and Glory, and Wisdom, and Thanksgiving, and Honour, and Power, and Might, be unto our God."

They are represented in the same way answering one another (ch. xix. v. 1), "I heard a great voice of much people in Heaven, saying Allelujah;" this they repeat (ver. 3). Then the "twenty-four Elders" (representing as before the clergy) answer (ver. 10), "Amen. Allelujah." Then (ver. 5) "A voice came out of the Throne, saying, Praise our God;" upon which (ver. 6) the people resume their part, and answer, "Allelujah; for the Lord God omnipotent reigns." I make no question but this is taken by allusion, from the manner of the Churches praising God on earth; and there is nothing in it but what is agreeable to St. Paul's command, of "Teaching and admonishing one another in psalms and hymns, and spiritual songs," which supposes every one to have share in them, either by turns, or by bearing a part. —From "*A Discourse concerning the Inventions of Men in the Worship of God*," by Wm. King, Archbishop of Dublin. 1726, 7th edition.

ON THE EMPLOYMENT OF FEMALES AS CHORISTERS.

To the Editor of the Parish Choir.

MEDD on 1 Corinthians xi. ver. 5.

"Every woman that prayeth or prophesyeth with her head uncovered, dishonoureth her head," &c. &c.

SIR,—In his discourse upon 1 Cor. xi. 5, Medd enquires, "What is here meant by prophesying, a thing attributed to women, and therefore undoubtedly some such thing as they were capable of."

He notices two interpretations; the stricter sense of prophesying, namely foretelling future events, and the larger notion, namely, interpreting and opening divine mysteries contained in Holy Scripture; and proceeds:

"But neither of these kinds of prophecy suit with the person in my text, which is a woman. For it is certain that the Apostle speaks here of prophesying in the church or congregation, but in the church a woman might not speak, no not so much as ask a question for her better instruction, much less teach and instruct others and those men*." 1 Cor. xiv. 34, 35. 1 Tim. ii. 11, 12.

After referring to another interpretation, which it is needless to mention as it is plainly inadmissible, Medd goes on,—

* I have heard it argued that the prophetesses as inspired were not subject to these rules. But the spirit of the prophets were subject to the prophets, and we must not suppose that an inspired Apostle would give a rule and an inspired person break it. The prophetesses exercised their gifts in private. See Bingham xiv. 4, 5. (vol. 5, p. 91.) C.W.

"Prophecy should here be taken for praising God in hymns and psalms, for so it is fitly coupled with praying; praying and praising being parts of the Christian Liturgy. Besides our Apostle joins them together in chap. xiv. 15. For because prophets of old did three things; firstly, foretell things to come; secondly, notify the will of God to the people; thirdly, utter themselves in musical wise, and, as I may so speak, in a poetical strain and composure; hence it comes to pass that to prophecy in Scripture signifies the doing of any of these three things, and amongst the rest to praise God in verse or musical composure.

"This I shall prove to you out of two places of Scripture and first out of Chron. xxv. 1, 2, 3. So here to prophecy and to give thanks (or to confess) and to praise the Lord with spiritual songs are made all one."

"Now then if Asaph, Jeduthun, and Heman prophesied when they praised God in such psalms as are entituled unto their several quires as we find them in the psalm-book (for know that all the psalms entituled to the sons of Korah, belong to the quire of Heman, who descended from Korah) why may not we when we sing the same psalms be said to prophecy likewise? Namely, as he that useth a prayer composed by another, prayeth, and that according to the spirit of him that composed it; so he that praiseth God with those spiritual and propheticall composures, may be said to prophecy according to that spirit which speaketh in them. A second place is 1 Sam. x. 5—10. Their instruments argue what kind of prophecy this was, namely, praising of God with spiritual songs and melody: in what manner is not so easy to define or specify, but with an extemporary rapture I easily believe; and if we may conjecture by other examples, one of them should seem to have been the precentor, and to utter the verse or ditty, the rest to have answered the extremes or last words of the verse*."

Mede then proceeds to speak of alternate chanting, which is not to our present purpose.

I am, Sir, your obedient servant,
C. W.

FEMALE CHORISTERS.

To the Editor of the Parish Choir.

SIR,—Whilst enumerating the various passages of Holy Writ relative to the above subject, I hope you will not forget Psalm lxxviii., verse 24.

"It is well seen O God how thou goest:
How thou my God and King, goest in the sanctuary,
The singers go before, the minstrels follow after:
In the midst are the damsels playing with the timbrels."

This, Sir, surely refers to a public solemn service, and at all events shows that the employment of women, under certain conditions, is not wrong in itself. I am, Sir, your obedient servant,
13th August, 1848. VIGIL.

MUSICAL CADENCE FOR THE TE DEUM.

To the Editor of the Parish Choir.

SIR,—The *Ambrosian Te Deum* is sometimes considered too difficult for unpractised choirs, and there are grave objections to singing that noble hymn to one of the ordinary "three and five syllabled" English chants; I beg to call your attention therefore to a *cadence*: that is to say, a slight deviation from a monotone, which is found by some choirs in this neighbourhood well adapted to the purpose. It is, you will say, in strict terms a *chant*; but, at the same time, one without the objections which may fairly be alleged against the common chants when applied to the *Te Deum* (Vide *Parish Choir*, vol. I., p. 148). The verses are easily divided, if care be taken to change the tone on an accented syllable.

I am, Sir, your obedient servant,
A LINCOLNSHIRE MAN.

CADENCE FOR THE "TE DEUM."

TREBLE.
COUNTER
TENOR.
TENOR.
BASS.

We praise Thee O God: we acknowledge Thee to be the Lord.
All the earth doth worship Thee: the Father, ever - lasting, &c.

CHURCH MUSIC IN A DORSETSHIRE VILLAGE CHURCH.

To the Editor of the Parish Choir.

SIR,—I am prompted by the many interesting Reports on the progress of Church Music, which have appeared in your pages, to lay before your readers one instance shewing what may be effected in apparently the most unpromising locality, by a clergyman who is really zealous for his Master's glory and the good of his fellow creatures.

In the centre of the county of Dorset, on the high road between the towns of Blandford and Shaftesbury, about equally distant from both, lies the parish of

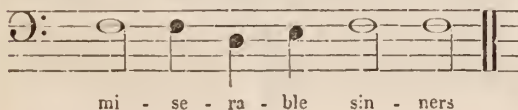
† See also 1 Kings xviii. 29; Titus i. 12. The notion of praising in song is at least included in prophesying, in Luke i. 67.
C. W.

Sutton Waldron, or *Walrond*, a small parish, purely agricultural, and not containing probably more than 300 inhabitants. The church, which has been quite recently built, is one of the most perfect examples of what a church ought to be. It is commanding situated on the side of a hill, and has a tower and spire, visible for some distance. It consists of chancel, nave, and south-aisle, with a chancel-aisle used as a vestry; the style, is I believe what is called *Decorated*; the great east window is filled with stained glass, and all the other windows are sufficiently coloured to prevent the naked effect of plain glass. The font is of stone, with an elaborately carved cover suspended over it: the roof of open timber work: the seats of dark stained wood, quaint in their shape, provided with kneeling cushions, and all open; the pulpit and reading pew of stone; a handsome brass eagle for

lectern on the chancel steps; the walls adorned with suitable texts; in fact Mr. Editor, I cannot conceive a more perfect model of a temple adapted to the Reformed Ritual of our Church; in which everything should be costly and solemn, nothing superstitious or tawdry, and nothing calculated to lead the mind of the worshipper from the one great Object of adoration. I may mention one thing worthy of imitation; the parish-clerk, instead of being ridiculously thrust, as is the common custom, into a sort of dwarf pulpit, immediately under the minister and with his face to the congregation, whose voice it is his duty to lead, is placed in one of the open benches, amongst the people, and facing the minister, being distinguished only by a simple raised stand in front of him, to place his book upon.

Now for the service, which I made a long pilgrimage one Sunday morning in the present month in order to be present at. There was a short and solemn voluntary before morning prayer played on a Seraphine (or some analogous instrument). The Venite and Psalms were said in a monotone, but all the rest the service (saving the Nicene Creed) was celebrated with its full share of song. The Canticles were chanted; so were the Responses and Litany, and Responses after the Commandments; and it was most gratifying to find the Priest singing his part and evidently looked up to by the people as their leader throughout; and the people on the other hand, thoroughly responding to their priest. I do not know whether there was any lay choir, *ex officio*, with the exception of the parish-clerk, but the tone seemed to come in good body from the whole of the congregation. I can truly say, Sir, that I have seldom been in a church where (fanatical as I am on this subject) the impression produced by the service was so gratifying, as it was on this occasion. Let me add, Sir, that it is not merely for the manner in which the incumbent of Sutton Waldron discharges his purely ecclesiastical functions, that he deserves praise far higher than I am capable of giving him. Though it seems out of place here, I must yet say a word of him as a scientific and practical agriculturist, as one who labours to make food cheap and plentiful, and to give the poor man a fair day's wages for a fair day's work, in order that your readers may have an instance of the success that attends an able and right-minded man, in avocations the most contrary.

Let me here, Sir, call the attention of Village Choirs, especially the newly established ones, to the necessity of beginning right. I firmly believe, (after no small experience of both ways,) the *unison* to be immeasurably superior to the *Harmonized* Responses, in all the characteristics of devotional music; and this more especially in a village church like the above, where the different kinds of voice are not well balanced, and the bass and tenor accompaniments overwhelm the plain song sung by feeble trebles. Unison singing is not popular, but I think it would be if fairly tried; at all events it seems unreasonable to add harmonies, unless there is a great preponderance of voices for the plain tune. Moreover, it is as well to have the plain tune correct. In the Litany the plain tune ought to be sung thus:—



In the simple unpretending Church at Gleadless, without even an organ to aid the Service, an effort has been made, and a very successful one I am happy to say, to show how beautiful are the Musical Services of our Church, when properly performed, and how easy it is for a Congregation to join, and join well, in the Services, after a very short course of instruction; for I understand, that it is only about six months since, that the Choir (which is composed of the Sunday School Children, the Schoolmaster, and various Members of the Congregation), began to receive instruction.

I was very glad to find, from the several copies of your publication which were in request on this occasion, that the Minister and his people, are admirers of the *Parish Choir*. The following was the order of the Afternoon Services:—

Psalms for the Day. Chanted. Gregorian in G, as given for the 23rd Evening of the Month in the *Parish Choir*.

Cantate Domino. Gregorian 8th tone, in A, as harmonized by C. C. Spencer.

Nunc Dimittis, in F, from Merbecke.

The Anthem was Goldwin's "O Love the Lord," in A, and the Responses as harmonized in the *Parish Choir*. The intoning by the Minister was very perfect, and the whole Service highly creditable to the zeal of the Minister, and also to the industry of Mr. James Walker, Sub-Organist of St. Paul and St. Philip, in Sheffield, who has been engaged in the tuition of this excellent Village Choir.

If you can find a corner for this letter in your next number, your will oblige, your's truly,

Sheffield, Aug. 22.

A CHURCHMAN.

THE DEAN OF WESTMINSTER ON THE RECENT ALTERATIONS IN THE ABBEY.

* * In the first volume of the *Parish Choir* an able Contributor to our pages pointed out at some length the objections against a plan, which was then under consideration, for certain alterations in Westminster Abbey. These alterations have since been carried into effect by the Dean and Chapter, whose zeal and good intentions are unquestionable, though we cannot help thinking that the arrangements of the Abbey Choir which they have effected are conformable neither to good taste, public convenience, nor ecclesiastical propriety. It is but fair, however, as we have condemned these arrangements, to insert the following remarks by the Dean of Westminster, which embody, we believe, the utmost that can be advanced in defence of them. The crowds who flock to the Abbey prove how much this is a subject of public interest.

"The present arrangement affords more space for persons attending divine service to sit, and hear and see the officiating ministers, than could be obtained in the nave. The choir, including the space under the central tower, with the two transepts, will hold about 1,600 persons.

The Choir	600
North transept	500
South transept	500
Total	1,600

"The entire nave could not accommodate so large a number.

"The area of the choir and transepts, with one side-aisle of each transept, is about 8000 square feet;

the area of the nave and its two side-aisles, from the organ-gallery to the western tower, is about 8,400 feet; from which deduct 432 feet, occupied by the pillars, (each squaring six feet,) the remaining area is 7,968 feet. Deduct further from 8,204 feet (the total length of the nave) the length of two arches, 2,400 feet, in which no preacher can be distinctly heard, there remains 6000 feet only in the nave where persons can sit and hear and see. The amount of accommodation is largest in the choir and transepts by about 2,400 feet. In the cathedral at Rouen, and other cathedrals in France, where the sermon is preached in the nave, I found it impossible to hear distinctly at the distance of more than three pillars from the pulpit."

Note to the Dean of Westminster's Sermon on the re-opening of the Abbey, April 23, 1848.

Notice of Books.

A few Words on the Musical portion of the Church Service, addressed to members of the Church of England, in the form of conversation. Printed by order of the Southwark Singing Association.

A very admirable little tract, of which we are glad to learn that 5000 copies have been distributed gratuitously in the various churches in Southwark. It contains a familiar exposition of the proper *congregational* way of using the venerable services of the church, and is most creditable to the author and to the Society from which it emanates.

For the information of any of our readers who reside on the Surrey side of the Thames, we may state that the Association assembles on Monday and Thursday evenings at the St. Saviour's Boys' School-room, corner of Red Cross Street, Union Street, Borough, where any information respecting it may be obtained from Mr. J. E. Minot, the Conductor; or Mr. J. S. Sykes, the Secretary.

On the Anthem published in the present Number.—In the present number of the *Parish Choir* we publish a short Anthem, which forms the concluding Chorus to Greene's Anthem, "Thou, O God, art praised in Zion." It is, we believe, amongst the range of English Anthems, the most appropriate to the present season of harvest, and is well adapted for most Parish Choirs.

To Correspondents.

AN Amateur Organist says that "a new church has recently been consecrated for divine worship at Bishop Auckland, dedicated to St. Ann, wherein an excellent organ has been placed by Nicholson of Newcastle. There are three services each Sunday. The Wednesday and Friday in each week are also kept holy.

The services commence with a Voluntary, but (through the bad taste of the congregation) that in the morning is immediately followed by Bishop Ken's Morning Hymn.

The Incumbent has caused the Venite, the Gloria after the Psalms and the Jubilate, the Magnificat and Nunc Dimittis to be chanted; but this much has been obtained rather against the wish of the inhabitants, who setting at nought the Invitatory with which our Church so beautifully begins her work of praise, "O come let us sing unto the Lord," prefer the single voices of priest and clerk to the solemn music of the chant. The rest of the music consists merely of the psalm tunes very well sung, by an effective, orderly, and well disposed choir, and one likely in time to become as good as any in the diocese.

In conclusion I shall merely state, as affording an excellent example to others, that the organ is gratuitously played by ladies resident in the place."

Village Lectures on Psalmody.—No. VII.

(Continued from page 92.)

ON GOOD AND BAD CHANTING.

IF I dwell longer than may seem necessary on faults in chanting, I trust that I shall be excused, when it is considered that this is the very point on which the progress, or otherwise, of Church Music must depend. There are many pious and intelligent members of the Church, who, as you are aware, are opposed to chanting entirely. And I confess, that if chanting were necessarily and for ever to be associated with the irreverent gabble or ridiculous false accents which are so often heard, I for one should vote for its extermination. But I hope to show that it is easier to chant well than to chant ill, when once you know how to set about it; and that, therefore, if common care be but taken, the prejudices against it may easily be smoothed away.

Before I proceed, let me say one word about the *management of the breath*, which is a most essential point in all singing; because if you do not draw breath where you ought to do so, you will be obliged to do so when you ought not, and may thus produce ludicrous effects by dividing words into two, or by separating words that ought to be connected together.

By the act of taking breath, you of course take off the vocal tone. You thus have a ready means of marking the commas and other stops, and of separating the clauses of a sentence, and thus of expressing the sense clearly. In the next place, by taking breath you often avoid the necessity of dwelling upon unimportant syllables. And lastly, by a natural power of sympathy, you have a most powerful means of expressing emotion, for by drawing your breath, and throwing a genuine feeling into the words that immediately follow, you imitate that natural oratory which every human being has at command, when disturbed by heartfelt distress or emotion. It is most curious to observe how invariably passion or emotion of every kind is connected with the act of respiration.

From these remarks, the rule is necessarily deduced, that in chanting and metrical hymnody, where all the singers pronounce the same syllables together, they ought all to breathe together; and the same is to be said of those who sing the same *part* in harmonized music. You could have but little conception, unless you had witnessed it, what a *power* this simple thing gives to the rudest song. If you look at a well disciplined orchestra, you find that all the violinists draw their bows the same way; no man is permitted to move up whilst the others are drawing down; and the breathing ought to be as uniform in a choir.

Now in chanting (which is our present subject), in which the words are uttered with the same rapidity as in common deliberate reading, there is always a pause for simultaneous breathing at the central colon; and in the shorter verses, which are by far the

PARISH CHOIR. XXXIV.

majority, there is seldom need for another. But in the longer verses, let the choir-master do as I have done, and make with ink a stroke at the place where breath ought to be taken by the whole choir; thus,

O be joyful in the Lord, | all ye lands: serve the Lord with gladness, | and come before his presence with a song.

Be ye sure that the Lord | He is God: it is he that hath made us, and not we ourselves; | we are his people and the sheep of his pasture.

O go your way into his gates with thanksgiving, | and into his courts with praise: be thankful unto him | and speak good of his name.

For the Lord is gracious | his mercy is everlasting: and his truth endureth from generation to generation.

Recite these verses, and take breath at the upright strokes.

If this very simple point were attended to, so as to provide, as it were, an additional point of union for all the voices, I firmly believe that one-half at least of the gabbling so common and so offensive would be at once abolished. Let me observe that this plan is adopted in most of the copies of Latin Psalms that I have seen, as pointed for chanting by members of the Romish communion.

Next, let me give you another rule, which I believe would tend to extinguish the remainder of the gabbling, as well as the nonsensical habit of pausing between the reciting and inflected notes, which is so noticeable when the psalms are chanted by ill trained choirs.

Although *no time* is or ought to be observed in chanting, yet there is a certain delightful rhythm which chanters soon find out, inasmuch that you can chant with great comfort when walking at a moderate pace, or when beating time with a steady up and down beat. There are, it is true, frequent *syncopations*, or irregularities of accent, but so exquisitely smooth is the flow of the language in the Prayer-book version of the Psalms, that if you do but chant as you would read, the accent is almost sure to suit the music, without any trouble or consideration.

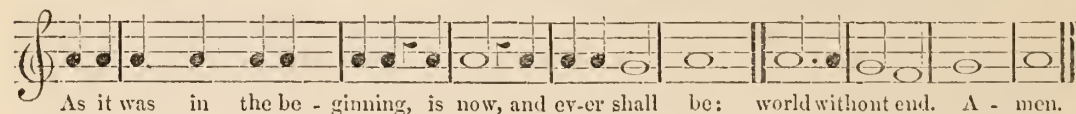
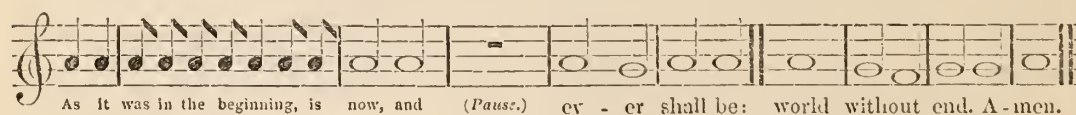
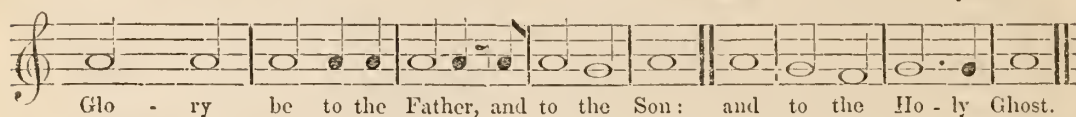
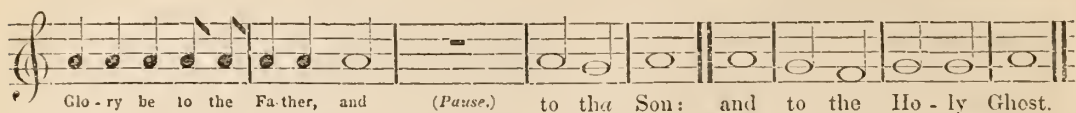
If you chant deliberately to the reciting note, *laying proper stress on the emphatic syllables*, the inflected notes come in smoothly, and as a matter of course; the ear is satisfied, and there is no pause. If, on the other hand, you gabble to the reciting note, and huddle the words into one unintelligible mass, you find that you have thereby violated the rhythm, and your ear compels you to pause, to satisfy your own sense of what the rhythm ought to be.

My second rule then is, *dwell on emphatic syllables* during the reciting note, and you will not be obliged to make arbitrary pauses at the junction of the reciting with the inflected notes.

Now let me give you some examples, merely adding, this mathematical rule, which I have tested by ample experience; viz., if the *time* or value of the inflected notes be agreed upon, it takes exactly the same time and no more, to chant deliberately than it does to gabble,—the only difference being, that the chanter takes that time for devout enunciation which the gabbler wastes in unnecessary and senseless pauses.

For instance, in chanting the *Gloria Patri*, one party shall huddle the words together, and make a ridiculous pause after the word *and* (reading it thus, "Glory be to the Father and——To the Son"); another shall do it as common sense dictates, and both shall take exactly the same time.

Each minim represents a *beat*:



Thus I wish to put bad and good chanting in juxtaposition; to represent to the *eye* what must be manifest enough to the ear; to contrast the indecent hurry and unnecessary pauses of the bad, with the smooth and equal flow of good chanting.

I will give another example, without the sacrifice of space required in printing the music.

Let the first mode of printing represent the equal flow and proper emphasis of good chanting, and the other the disagreeable hurrying and pausing of bad chanting:

Forty years long was I grieved with this gé-né-
Forty years long was I grieved with this gene- (pause for breath)

ration, and said: it is a people that do err in their
ration, and said: its a people that dwelt in the arts if they (pause for
hearts, (breath) for they have not known my ways.
breath) have not known my ways.

This concludes what I have to say on the subject of chanting. Let me observe, in conclusion, that if you take breath together in long verses wherever the sense indicates a pause; and if you dwell upon and prolong emphatic syllables during the reciting note, you will avoid both of those common faults which form such an obstacle to the more general introduction of chanting.

In our next, we must speak of metrical psalmody.

A FEW WORDS ON THE ABBEY.

By A LOOKER-ON.

I THINK, Mr. Editor, the Dean and Chapter of Westminster ought to have the credit they so amply deserve for their munificent expenditure on the Abbey, and for their desire to provide accommodation for increased congregations. And they *have* done good; for numbers of persons can now sit and attend devoutly to the service, who formerly were mixed up with an irreverent mob of gossiping idlers in Poet's Corner. But the new arrangements, taken as a whole, are a *mistake*.

By putting the people into the transepts instead of into the nave (and thus dividing them into three distinct congregations, one in the choir and one in

either transept, not one of which can see the other two,) that most powerful incentive to devotion is lost, the spectacle of a vast mass of people filling the building and prepared to unite visibly and audibly in one public act of worship; whereas at present the people in either transept cannot see the choir, and the sound which comes to them round corners is tame and uninspiring. The preacher, too, is almost inaudible in the transept on which he turns his back.

But since the arrangements have been made, and are not likely to be altered very shortly, permit me to suggest one or two points which would, at least, diminish the present inconveniences.

The organ might surely be played rather more in subordination to the voices. At present in the choruses and *Gloria Patris* one can hear nothing else.

The music selected might be of a more *massive* character. Tenor and counter-tenor solos and duets are quite thrown away upon the auditory at the back of the transepts. In Purcell's day, people flocked to the Abbey of an afternoon to hear famous singers; now a-days they go for that purpose to the opera; and the gentlemen of the Abbey can never compete with Coletti or Mario. They would do far better in adhering to music of a solid, *broad* character; in which they might, if they chose, excel every choir in Christendom. But exquisite as is their finish, they want more force. They cannot compete with the theatre in the operatic style; they ought not to let Mr. Hullah's pupils beat them in the ecclesiastical style. It would be a noble move for the Dean, if he were to form an *Honorary Choir* of amateurs, (none to be admitted unless really competent,) who should fill up the stalls, and give what is now lamentably wanting, a full round mass of vocal tone. Eighty voices would not be too many. The thing could be done if the Dean chose.

It would be a good thing too, to hear the Psalms chanted antiphonally by the entire congregation; and they might be if the chant-melodies had the desired characteristics of breadth and simplicity, like the Gregorian. But the double chants commonly used on Sunday afternoons are impracticable. Their in-

tricaey is but a feeble compensation for their littleness. Are they composed by the young gentlemen?

Let me mention, s'r, one great improvement which distinguishes the new regime. The members of the choir, instead of lounging in by ones and twos, as they used to do, now enter in procession, the juniors first, and a very pleasing and becoming sight it is. Perhaps another day they will sing something of a hymn or anthem as they walk. This would give still more solemnity to the procession, and is I believe in accordance with the statutes of some Collegiate Churches.

P. S.—I had almost forgotten to mention the *thunder*. Do, Mr. Editor, convey a hint on this subject to the accomplished musicians who preside at the Abbey organ. Perhaps you do not comprehend what I mean by the *thunder*? Let me tell you then. At certain verses in the Psalms, where thunder, lightning, wind, or hailstones, are mentioned (the awful instruments of God's wrath or signs of His Majesty), as in Psalm xviii. 7, 8, 9, 10, or the roaring of lions, as in Psalm civ. 20, &c., &c.; it is the custom of the organist to clap his feet upon half a dozen pedals at once, and thus create a prodigious booming noise, reverberating through the Abbey, and making a highly respectable imitation of thunder, really quite startling to those who do not know the trick, or who have heard it but seldom. To those, however, who are used to it, it seems neither sublime nor yet simply ridiculous; and I would humbly suggest, that the lessees of the different theatres in the Metropolis be henceforward allowed the monopoly of this mimicry of Heaven's artillery. Lest I should be considered singular in my remarks, let me quote the following passage from Alison's well-known *Essays on Taste*;—

"There is nothing more common than for people who are afraid of thunder, to mistake some common and indifferent sound for it; as the rumbling of a cart, or the rattling of a carriage. While this mistake continues, they feel the sound as sublime; the moment they are undeceived they are the first to laugh at their error, and to ridicule the sound which occasioned it. Children, at first, are as much alarmed at the thunder of the stage as at real thunder. Whenever they find that it is only a deception, they amuse themselves with mimicking it * * * The moment the mistake is discovered, the sound ceases to be sublime."—*Chap. ii. Section 1.*

CHURCH MUSIC IN WORCESTER.

THERE are, perhaps, few provincial cities in the kingdom where music as a science is more valued, or where there are greater facilities for obtaining proficient organists and choirs than in Worcester. Yet notwithstanding this, and the formation, some time since, of a union of the various choirs under the name of the Sacred Harmonic Society, *Church Music* is in a very unsatisfactory state.

At its first institution the Sacred Harmonic Society seemed to promise well, but unfortunately it is now entirely diverted from its original and most legitimate purpose—namely, the formation of a good, pure, and correct taste for Church music; and the practice, instead of aiming at the proper performance of good anthems, standard psalm-tunes, proper chants, &c., is entirely devoted to getting-up oratorios, &c., for their own concerts, and choruses for the festivals of

the three choirs of Worcester, Hereford, and Gloucester.

The fault in this respect is not entirely with the present managers, but lies partly in its original formation: the necessity of giving four concerts in the year to the subscribers, (besides those for the organ and other purposes,) joined to the three or four months' practice preparatory to the annual festivals, precludes the possibility of giving any attention to other things, however important.

Before I commence separate notices of each of the churches, I will mention a few of the most universal faults; the greatest of which is the *entire want of congregational singing*—good, earnest, heartfelt singing, which does not, as is too often the case with paid choirs, come from the lips only, but such as ought to be paid by man, when in unfeigned thankfulness he sings the praises of his God. And this can never be accomplished till we have a great alteration in the constitution of our choirs. We must have choirs who are part of the congregation, not those who look upon themselves as being paid for their attendance; choirs, too, who are communicants, and who will remain, one and all, to celebrate that highest and holiest office with a becoming proportion of the glad voice of praise. And we must likewise give greater facilities to the congregation, not only of knowing what is to be sung on the succeeding Sunday, but also of attending the practice for it.

A very exceptionable practice, and one which would not be worthy of notice were it not so very common, is the *extra trouble taken with the Evening compared with the Morning Service*. Surely it must require but a very slight knowledge of our Liturgy to prove that the Service which contains that noblest of hymns, the *Te Deum*, the Litany, and the Communion Office, is not to have any other preferred before it, especially in so important a particular as the quality of the music.

Lastly, the *entire absence of proper chanting and suitable chants*. In not one church that I know in or near Worcester, are either of these to be found; and even in the cathedral, otherwise far the best, double chants are used almost exclusively, and the cadence of the chant is played in strict time. These, and the hurrying on the reciting-note, are universal faults, and are everywhere to be heard here. In one church I heard even the reciting-note played in time, so that the choir, unable to squeeze in the long verses, were compelled to leave part out; while the short verses were dreadfully drawled; thus completely robbing the chanting of that beautiful effect which renders it so immeasurably superior to every species of metrical tune.

Where the style of chanting is so very debased, it is almost unnecessary to add that the taste in the selection of chants is equally bad. Single chants have made place for double ones in exactly the same way as the anthem has been superseded by the psalm-tune.

THE CATHEDRAL contains a splendid organ by Hill, and a good choir consisting of ten men and twelve boys, who all attend both daily and Sunday services. The services generally are better performed than in most cathedrals, but the selection of music is too much in accordance with modern secular taste. An anthem is sung in the proper place in every service,

as well weekly as Sunday; and some of them, particularly in the weekly services, are excellent: but on Sundays the service is too showy; good full anthems are rare; those of the school of Kent, Nares, &c., being the favourites, while selections from the works of Handel, Mozart, Haydn, &c., are far too common. The selection of chants is likewise very questionable, double ones being almost always used; but the performance of them reflects much credit on both organist and choir, there being a careful attention to the vowel-sounds in the reciting-note, which is in most places utterly neglected. As before observed, the cadence is in too strict time.

ALL SAINTS has a large organ and a numerous gratuitous choir, which is not yet very effective, but with care and good training may be made of great service. The congregation are led in the responses and in the antiphonal verse of the chant by six boys uniformly dressed, but unfortunately not in surplices, who are stationed on the steps of the reading-desk and pulpit. Anthems have not yet been attempted, but doubtless will be when the choir is better trained. Should the indefatigable rector ever think fit to restore full choral service, the boys and choir will be of the greatest service. The selection of tunes and chants is tolerably good, but the singing not equal to what it might easily be made. The selections in use are the *Harmonia Sacra* and Hackett's *National Psalmist*.

ST. ALBAN.—This small church is connected with the contiguous one of St. Helen, and there is but one Sunday service, attended by about twenty persons. There being no organ, the whole of the singing department falls to the share of the parish-clerk, whose performances instinctively carry us back into the middle of the last century. It would not require a very large outlay of either time or trouble to teach a few children to help him in this arduous task. It is worthy of note that this is the only parish church in this large city where daily prayers are said.

ST. ANDREW'S has an organ and some passable singing. The selection of tunes and chants is respectable. The tunes are sung too loud, and much too slow, with a most disagreeable pause between each verse. The chanting is wretched. There is a peculiarity here I have not noticed elsewhere—a voluntary before the first lesson.

ST. CLEMENT'S.—A small and inferior organ. The singing cannot well be worse, and the worst tunes that can be found in it are selected from the *Harmonia Sacra*, a very extensive collection, which affords most ample materials for the display of bad taste, and which seems to be a great favourite in the Worcester churches.

ST. GEORGE'S.—A large organ just complete. The tunes hitherto used have been a wretched selection from the *Harmonia Sacra*. Unless there be a great change in the taste of those who select the tunes, the organ cannot be productive of much good. Chants and chanting very bad.

ST. HELEN has a large unfinished organ and a wretched choir, of some half dozen voices, the majority trebles, who seem to think that the maximum of perfection is only to be attained by singing at the full power of their voices. The tunes are tolerably good, from, I think, Greatorex's arrangement, but are played and sung much too loud, and miserably slow. The selection of chants is in worse taste, and is a most heterogeneous mixture of good and bad, so that

it is a very common occurrence to hear a Gregorian to the "Venite," and a miserable double one to the "Te Deum." The style of chanting is of course in good keeping with the selection. I cannot for a moment believe that it is in the power of the rector to interfere (owing to factious churchwardens, or some such cause), or I am fully convinced such a state of things would not be permitted.

ST. JOHN contains a good and large organ, the munificent gift of an excellent parishioner. Great efforts are being made in this parish to establish a choral society, for the express purpose of improving the Church music. But little taste is shown either in the selection or performance of tunes or chants. There is reason to hope that when the choir becomes more efficient, steps will be taken for the restoration of the choral service; but even before that, the first infringement of the rubric—the omission of the anthem—ought to be rectified. The *Harmonia Sacra* is at present used.

ST. MARTIN has a good organ, and a good but not sufficient choir. Anthems are occasionally sung in the evening service, but in very bad taste. The selection of tunes is wretched, *Samuel, Religion, Shirland, Sicilian Mariners*, &c., being the favourites. The style of singing is better than the selection, and the tunes are played in about the time specified in the *Parish Choir*. Chants and chanting are in bad taste. The rector is Precentor of our cathedral.

ST. MICHAEL—a small church, with no organ, but a very good choir. Some time since there was to be heard here the best part singing in any church in Worcester, but lately the quality of the tunes and the style of singing have fallen off very much. Double chants are in high favour, and the tunes are selected from the *Harmonia Sacra*.

ST. NICOLAS has a large organ, and a choir of six females and one bass. Mr. Havergal, the composer, is the rector, which circumstance, one would suppose, was a sufficient guarantee that the services were performed in a fitting manner; but unfortunately that is not the case. The selection of tunes is almost as bad as it can be, the style of singing them indifferent, and the chanting wretched. This is the more to be deplored, as many of the other clergy, relying on Mr. Havergal's taste, are quite satisfied with any tune used here, and consequently inflict on their congregations a vast deal of trashy and inferior music.

ST. PAUL contains a small organ, recently erected, and a tolerable gratuitous choir. Tunes are selected from the *Harmonia Sacra*, and are of a rather mixed description, standard ones preponderating. Less taste is shown in the selection of the chants, which, in accordance with the prevalent taste in this particular, are almost always double ones. Evening service always commences with an anthem, such as "I will arise," &c.

ST. PETER, the largest church in the city, has no organ, although the attempt to raise one has been repeatedly made. The singing is most wretched, being in the hands of one tenor singer and four females. How incompetent five voices must be for a very large church, must be manifest; and the evil is increased by the apathy of the congregation, who seem to be under the impression, that an annual payment for the leader of the singers entirely frees them, during the whole of that year, from the trouble of singing the praises of their Maker. However, the choir are

nothing daunted by their numerical insufficiency, and occasionally make desperate efforts to do something grand, in the shape of singing anthems—of the style of which one specimen may suffice. The hymn taken from the Communion Service, “Therefore with angels and archangels*,” is generally sung as an anthem on the Sundays when the holy Eucharist is administered, *immediately before the commencement of the Communion Service*. There is one redeeming point: the responses are made in unison by the Sunday-school children, about 250, and are tolerably well done.

St. SWITHIN contains a fine old organ, which is played in excellent taste, and a good choir of trebles only, the remainder having been dismissed more than a year since, in order, I think, by introducing unison singing, to induce the congregation to join in; but if this was the cause, it has decidedly failed here†. The metrical tunes are more carefully selected than in any other church I know, and are sung in good style and proper time. The chants are invariably sung antiphonally by the choir in the gallery and the children in the chancel. I do not apprehend there would be much difficulty in restoring, first the anthem, and then the full choral service here; but the first step towards that must obviously be the getting together a few good part-singers.

It only remains for me to express, in conclusion, how painful it must be to any member of our Holy Catholic Church to make such remarks and strictures on the apparent carelessness and apathy displayed by her members (as well clergy as laity) in so important a part of her public services as the quality and description of the music; and this feeling is painfully increased by the fact that the Dissenters, both Romish and Protestant, fully aware of the influence of music, are straining every nerve to render their services as attractive as possible; and it is a fact worth remarking, that, excepting our cathedral organ, the finest-toned instrument in the city is that in the Romish chapel, and the largest in that of the Countess of Huntingdon's connexion. ANGLO-CATHOLICS.

Fest of St. Matthias, 1848.

CHURCH MUSIC IN SHEFFIELD. No. II.

(Continued from page 96.)

Our last notice of this subject was not very favourable, nor, we may add, was the state of things therein described very creditable to the congregation worshipping at the mother church of a large and populous parish of a hundred and twenty thousand souls. We will now devote a few lines to another

* We have several times called attention to the impropriety of *singing* the words, “Therefore with angels,” &c., which are merely part of the preface to the *Sanctus*, even in their proper place. To sing a sentence beginning with “Therefore,” out of its proper place, is manifestly absurd.—ED.

† We believe unison singing to be the best for congregational purposes; but a choir, to lead men, should certainly include men, whether unison or harmonized singing be adopted. There is plenty of scope for part-singing in the anthem and Communion office.—ED.

large church in Sheffield, where we shall meet with more matter for encouragement. At St. Philip's Church, if there are some patent defects which ought to be noticed, it should be borne in mind that here the first attempt has been made to raise, to their proper position, the musical portions of the Church Service, which have been lamentably neglected in this parish for a period more than coeval with the memory of the oldest inhabitant. Consequently it cannot be reasonably expected, but that at the outset, in endeavouring to restore or rather to introduce a better state of things, many difficulties should have presented themselves, and perhaps some errors have been committed.

St. Philip's Church is, like most of the Sheffield Churches, built in the form of a parallelogram, with a tower at one end: and sprang up in times, when, in this neighbourhood at least, it was thought unnecessary to provide a better substitute for a chancel, than was afforded by some few square yards, railed off at the east end and ascended by two or three steps, and when a front pew in a gallery at the opposite end of the church was considered the proper station for “the singers.” The writer of this notice well recollects, that up to a very few years ago, there existed at St. Philip's Church a *second floor* loft at the west end, at a height which might make anyone perfectly dizzy, and here were stationed a few men and women, whose duties were to sing metrical psalms for the congregation, while in a “dwarf-pulpit” below, a clerk was stationed, who relieved them from the labour of straining their voices to utter the responses in an audible tone. This *cyrie* exists no longer, having been taken down to make room for a magnificent organ, by Hill, which was put up in the year 1840 or 1841; it is one of the finest instruments in Yorkshire, but the mechanism is so imperfect, that the drawing and shutting of the stops, as well as the action of the pedals, may be heard in any part of the church. The organist is a gentleman of great ability, but a little too fond of personal display. A small, but efficient choir is stationed below in the front pew of the gallery, at a considerable distance from the organ. In the middle aisle, just in front of the reading-desk, about a dozen boys have lately been stationed. This is one of the most gratifying circumstances connected with the church. The boys are sons of some of the most influential of the seat-holders, and have been disciplined under the care of an earnest-minded gentleman who lately filled the office of one of the church-wardens. The boys take the alternate verse with the choir in the gallery, in the chanting of the psalms, which from the construction of the building, is thus obliged to be *longitudinally* antiphonal, and the effect of their voices is exceedingly good. All this is, we believe, the result of the energy and perseverance of the gentleman above alluded to. Would that lay members of the church generally were equally zealous, and desirous of strengthening the hands of the clergy by co-operating with them to render to the Lord, in the services of the congregation, “the honour due unto His name!”

The psalms are chanted in a very satisfactory manner. The Minister does not intone the service, but the responses are sung by the choir, very nearly after the same mode as at Westminster Abbey.

In psalmody there is room for great improvement. The choir are too fond of such tunes as “Creation,”

"Jubilee," "Cambridge," "Louth." These tunes, whatever may be the musical merits of some of them, are too *screechy* for a congregation, being destitute of devotional spirit. When we say that there is room for improvement, no further proof of the assertion is necessary than the following circumstance, which occurred a few Sundays ago. The last line of the verse, where the tune "Louth" is used, is sung, (or at least the major part of it) as a bass solo, the choir and congregation joining on the last two syllables. And accordingly the following line was sung thus:

Basso. "Bring the pipe, the tim-
Chorus. BREL BRING!!"

The anthem has been discontinued at this church, on account of the great labour in "getting it up." Here is another mistake. When anthem-singing was commenced in this church, the attempt was made to sing most difficult compositions; pieces far beyond the capabilities of an ordinary provincial choir; for though by dint of diligence, they managed to sing the notes, yet the strain upon the powers required for this purpose, was too great to allow of the mind being given up to the spirit of the music, and the breathings of religion contained in the words of the anthem. No wonder that the choir, and choir-master more especially, should grow tired of rehearsing the anthems. But had they been less aspiring in their endeavours, and been content to have given a plain full anthem, such as the congregation could, after a few repetitions, have caught by ear and heartily joined in, the experiment would not have been abandoned. In provincial churches, both in town and country, it is the most difficult thing in the world to obtain a correct apprehension of the use, and object, and requisite style and character of the *Anthem*. It may be added that since the introduction of the Musical Service, the income arising from the pew-rents has very materially increased.

CHURCH MUSIC AT BRISTOL.

To the Editor of the Parish Choir.

SIR,—It is with pleasure I call your attention to the enclosed circular, by which you will perceive that the clergy of this city and neighbourhood are not backward in promoting Church Music. There are already here several churches, (among which are St. Nicholas, St. Mark's Easton, St. Barnabas, and St. Paul's Bedminster,) in which the Musical Services are highly creditably performed, and it is really cheering to hear the devotional feeling with which the congregation join in, chanting the Psalms antiphonally to the beautiful Gregorian tones.

I am informed it is intended to establish societies in every parish in Bristol, similar to the one about being formed at St. Augustine's. With a sincere wish that every parish in the kingdom may go and do likewise,

I am, Sir, your obedient servant,
Bristol, September 20, 1848. A. F.

*. The circular in question announces the formation of a Choral Society in the Parish of St. Augustine's, Bristol, under the Presidency of Rev. R. B. Paul, the Vicar. The attendance of the working-classes is earnestly invited, as it ought to be.

ON FEMALE CHORISTERS.

To the Editor of the Parish Choir.

MR. EDITOR,—Regarding this point the distinction must be made between Cathedral Choirs and Village or Parish Choirs.

The former are composed of regularly trained singers; and we properly expect from them those effects of music which result from individual excellence, for the expression, and meaning, and pathos given by each voice to its own part.

But in a village choir these effects are unattainable, and we aim at those only which arise from the fullness and breadth of tone of numbers. An anthem sung by four or eight village singers, in all probability would not conduce to devotion. Let the same anthem be sung by forty, none of them better singers than the former, and the effect will be good and devotional. This essential difference cannot be too strongly insisted on.

What is there then repugnant to womanly modesty, if eight or ten women, or only two or three women, with the best of the school-children, boys and girls, take their part in the service? There is no room for individual display. No one voice is prominent. And still less chance is there of indecorum in the other parts of the service, in the Psalms or Litany. Fully agreeing then with H. O., that in choirs where individual excellence is essential, women are inadmissible, and most fully agreeing with him also that nothing is more abominable than to put one or two women on high in the front row of a gallery, I can see a plain and sufficient distinction between this and a band of women and children in their proper seats bearing their proper part in divine worship. Our very aim is to make our service congregational; and that this may be done by the simple choral music of the church, a few years, I am convinced, will show. The unnatural way of speaking has long been tried, and has utterly failed. Why are we to exclude from the right way the best and worthiest part of our congregations?

A cathedral choir is a distinct body from the congregation. A parish choir is that part of the congregation which is most regular and attentive in its duty.

I trust you will give us your opinion on this matter, for I presume, like other editors, you do not make yourself answerable for the opinions of your correspondents, or guarantee a letter by publishing it.

I am, Sir, your obedient servant,
C. W.

*. We may as well bring this controversy to a close, as we believe that our able correspondents, who have taken different views of this subject, would, in all probability, agree in practice, if placed under the same circumstances. We believe the employment of women as singers or choristers, to be correct or the reverse, according to the manner in which it is done, and the attendant circumstances. It is admitted on all sides that it is the duty of women to join in the singing, as of other members of the congregation. Is it ever admissible that they should so sing as to lead others? This too, we conceive might be their duty under certain circumstances. A mother might sing so as to lead her children who sit by her side; or a schoolmistress, so as to lead her female scholars; and in small family chapels and small village congrega-

tions, we have known the wife of the clergyman or squire, standing in her own pew, lead the voices of children, servants, tenants, and in fact of the whole assembly, and this, as we conceive, without the least violation of female modesty, or ecclesiastical propriety. But in large towns, with a large mixed congregation, (where in fact the funds ought to be forthcoming to maintain a proper choir of men and boys,) to have females as leaders seems almost incompatible with decorum. It presupposes the non-employment of boys, which is an evil; and women can hardly be placed so as to lead a large congregation effectively, and to be heard distinctly, without being more exposed to observation than would be seemly; the necessary conditions being that the woman singing shall be placed so unostentatiously, that neither her person nor her voice can be singled out as the object of attention. As for the choirs in the front row of galleries, who come forward to sing their parts, and then enshroud themselves behind red curtains to enjoy a quiet chat during the prayers or sermon, we presume that they were established in days when arrangements still more unchurchlike were thought orthodox, and that if no *esprit de corps* be excited by needless opposition, they will soon become extinct. [Of course we do not make ourselves responsible for the opinions of our Correspondents.]

CHORAL SERVICE IN A COUNTRY CHURCH.

To the Editor of the Parish Choir.

SIR,—Having recently had an opportunity of visiting several country churches into which the choral service has been introduced, I have thought that it might not be altogether uninteresting to your readers to give you some account of the manner in which the service is performed in some of them. And I shall here particularly select one in which considerable progress has been made in carrying out the services of the Church, according to the principles and directions of the Book of Common Prayer.

The day on which I visited this church the Holy Table was decorated with a white embroidered appendium, and on the slab, or upper part, was spread the white linen cloth, hanging down at each end, to which was attached, as in the Temple Church, a border of Brussels lace. Upon inquiry I ascertained that the Church's colours are always used here, viz. white on naticivities', red on martyrs' days and festivals of the Holy Ghost, purple or violet in Lent—commencing with Septuagesima, and black on Good Friday. The ordinary colour on common days is green. The principle on which this is done has, indeed, been always retained in the Anglican Church, although we seldom see more than three or four colours, viz. red, violet, and black, and occasionally green. The Holy Table was decorated with flowers, and on the superaltar or shelf were placed, with a plain cross between, the two lights prescribed or allowed by the Injunction of Edward the Sixth. And these were not the "dark lights" (*cæca lumina*) which we see in our cathedral and collegiate churches; they were *lighted* candles, such as were used in the royal chapels in the reign of Queen Elizabeth, and in Whitehall Chapel in the reign of King Charles the Second. I presume that it is from a principle of economy that the contrary practice has been allowed to prevail, by which the chief significance of these

ornaments is lost. Some have supposed that the lighting of the candles is "popish," forgetting that two lights always burn during the celebration of Communion, not only in the Oriental churches, whether heretical or orthodox, but also on the altars of the Evangelical Communion of Prussia, whose Liturgy was sanctioned by the late Archbishop of Canterbury at the institution of the Jerusalem bishopric.

But to proceed with my description: The holy vessels, which were of gold-plate, and of the same antique form which we still see at Whitehall, were placed on the credence, which was a simple shelf inserted in the north wall of the chancel, under a stone canopy. The service commenced with the celebration of the Holy Communion, matins having been sung at an early hour, and the day on which I visited the church not being a Litany-day. The Litany is usually sung from a low desk placed outside the Communion-rails. On high festivals, Tallis' Litany is that used, when it is sung by two chanters; but on common days it is Archbishop Crammer's. The choir (all in surplices) entered from the vestry, preceded by a cross-bearer, and followed by the Epistoler and Gospeller; the Celebrant, who was on this day the Incumbent, coming in last*.

To my surprise, the officiating ministers were vested in the habits prescribed by the rubric, which are the same as directed in Edward the Sixth's first Book of Common Prayer, viz. "white albes plain," over which the Celebrant wore a white silk "vestment," and each of his associates a "tunicle," which seemed not to differ much in shape from the vestment of the Celebrant. Beneath these they wore their cassocks. Each member of the choir also wore a cassock reaching to the feet underneath his surplice. The clergy had also square caps in their hands, which they laid aside during the service. I should have mentioned that the Lord's Table was unincumbered with cushions or other ornaments, having simply placed on it a neat brass stand for the Communion-book. The books for the Epistoler and Gospeller were placed on the Credence.

The service commenced with an introit-psalm, sung by the choir to a Gregorian tone, metrical psalms being altogether abolished here; and I learned that in a neighbouring Dissenting chapel a similar practice prevails, the psalms being all chanted, although to double chants, according to the general practice of our cathedrals. The prayers and the Decalogue were sung with a slight inflection at the close, and sometimes at the end of a period or half-period. The Epistle and Gospel were read in plain-song, according to the rubric in the first and second Prayer Books of Edward, as well as in those of Elizabeth and King James the First, but which, in order to satisfy the Puritans, was left optional at the last review of the Prayer Book in 1662. It had a most solemn effect, and had the additional advantage of making the reader's voice as distinctly audible as in the rest of the service. I make this observation, as I have been sometimes present at a cathedral where the

* Can you explain why the cathedral church of Canterbury does not comply with the canon which requires a Gospeller for the more solemn administration? At least, it was so on last St. Peter's Day. Nor was the Holy Communion administered;

Holy Scriptures were the only portion of the service which could not be heard. The Creed, and *Gloria in Excelsis*, intoned by the Celebrant and sung by the choir, were those of Marbeck, as arranged in the *Parish Choir*, which, it must be gratifying to you to hear, was in the hands of nearly every member of the congregation, the greater part of whom joined in singing those portions of the service. The sermon (which was preached by a clergyman in cassock and surplice) was on the subject of justification by faith, and strongly pointed out the danger of relying on outward forms, while at the same time it illustrated their actual uses. The officiating clergy occupied at this time the Sedilia placed on the south side of the chancel.

After the sermon, the choir sang, or chanted "Glory be to the Father," &c. I had forgotten to mention that there was no prayer used before service, but simply an invocation to the blessed Trinity. Immediately after this, the Offertory was sung, first in plain-song by the priest, and afterwards in a more artistic way by the choir, while the offerings were received by the churchwardens. In presenting their offerings, which were generally in pence and half-pence, each of the congregation knelt down. In fact they knelt down the greater part of the service*. They stood up, however, at the singing of the Sursum Corda, and the Preface, (which was sung by the Celebrant, according to the ancient inflection) kneeling at the Sanctus. How far they were correct in this, I am not aware. The congregation, in general, including the children, remained in church during the whole service, and witnessed the communion. By far the greater number, however, communicated. There was no dismissal of any part of the congregation before the final blessing, the rubric being strictly observed in this, as well as other respects. Those who do not remain, retire generally, as I was informed, immediately after the consecration, while others are going up to the Holy Table. I observed a few indeed retiring after the sermon, one or two after the prayer for the Church Militant, and a few more after the Exhortation which follows it.

This last is the place lately ruled by the Bishop of Chichester, as the most convenient time for non-communicants to withdraw. But the rector of this parish is of opinion, that as there is no intimation of any withdrawal before the Blessing, in the Book of Common Prayer, the obvious conclusion is, that the Church prefers their remaining, although they are not required to communicate oftener than "three times in the year, of which Easter is to be one." I observed that the Lord's Prayer, at the end of the Communion Service, was sung to the old tones preserved in Marbeck and published in the *Parish Choir*. The general Confession also in the Communion Service was sung to an affecting and penitential intonation. After the Blessing, which was sung with a slight inflection at the close, the remains of the consecrated elements were reverently consumed, and the clergy withdrew in the same order in which they entered. Then, but not before, this most reverent and attentive congregation retired from the Church, each making a reverence, the squire and his family, who occupied the only pew in the church, not forming an exception. The congregation in general was composed

of poor people. I should follow them to Evensong, but I fear that I have already trespassed too long upon your time and your readers' patience. Perhaps I may return to the subject again.

P.S.—I had nearly omitted to mention that the ceremony of mixing the water with the wine was used on this occasion. The Epistoler having brought the breads, with the paten and chalice, from the credence, delivered them to the Gospeller, who brought them to the Celebrant*. This primitive practice (which was also for some time the usage in the reformed Church of England,) is, I understand, beginning to be revived. It must at the same time, be borne in mind, that however significant, it has never been considered essential to the validity of the Sacrament. Mr. Palmer (*Origines Liturgicæ*, vol. ii. p. 14), observes that "the Church of England has never prohibited this custom, which is primitive and canonical."

I may add that the Celebrant, contrary to the common practice, communicated standing. This is agreeable to the invariable practice of both East and West, as well as to the rubric in the Book of Common Prayer. It is needless to observe that in the primitive Church, and for many centuries, all communicated standing; but as Eusebius observes, "with their heads bowed down in a posture of adoration." At this time it was also the custom to deliver the sacrament into the hand of the communicant. The later practice of kneeling is supposed by some ritualists to have been introduced simultaneously with that of placing the Sacrament in the mouth, as is still done by the Lutherans.

Another practice which I observed to have been used on this occasion, was the decent and reverential custom of the "honselling cloth" placed before the communicants, a custom once universal in the Church of England, but now only retained in a few places, one of which is St. Mary's, Oxford, where it has never been omitted. The first English coronation at which this custom was omitted was that of King William the Fourth.

To Correspondents.

The Worcester Musical Festival. We have already recorded our humble protest against the practice of converting a Cathedral into a concert-room. The admission to Morning Prayer by half-crown and five-shilling tickets is scandalous enough. The worst of it is, that such descensions are popularly supposed to be the legitimate developments of Church Music.

Will *Cantoris* favour us with an account of the Service at Christ Church, Hoxton?

R. We cannot admit that the words of the *Jubilate* are "obliged to be repeated very rapidly from the length of the verses" in chanting, any more than they would be in good reading. We would entreat *R.* to consider, that if once any encouragement is given to alterations in the authorized *pointing* of the Psalms, there will be no end to the varieties which will spring up.

F. J. We intend immediately to print the Gregorian Tones, and some ancient Hymn Tunes. The other points are under consideration.

The note on the Confirmation Service has been forwarded to the Rev. J. W.

* The clergy, in presenting their own offerings, knelt at the altar.

* The cruets containing the wine and water were brought from the credence by one of the choristers to the Epistoler, who standing on his own side of the Holy Table, poured the wine into the chalice; the chorister poured in the water.

St. Mark's College.

THERE is perhaps no institution of modern times which has done so much for the choral music of the Church of England as St. Mark's Training College; yet none probably that has been so much the object of misrepresentation and abuse. Its history, its objects, and its labours, need only to be honestly stated, however, to vindicate its claim to the gratitude and respect of every sincere and earnest churchman; and to these we now invite the reader's attention.

St. Mark's College originated, it is well known, with the National Society for Promoting the Education of the Poor in the Principles of the Established Church, and is still in connection with that excellent institution. A college for normal education, in its highest sense, but with especial reference to the humbler classes of society, was resolved upon nearly ten years ago; but it was not until the year 1842 that, by the purchase and adaptation of Stanley Grove, an estate of about eleven acres, with a spacious mansion upon it, in the parish of Chelsea, such an establishment was provided, and its operations were commenced under the able direction of the Rev. Derwent Coleridge, as its Principal. Its great design was to train young men as schoolmasters for the national schools throughout the kingdom. "The object being to produce schoolmasters for the poor," says the Rev. the Principal, in a communication to the National Society, "the endeavour must be on the one hand, to raise the students, morally and intellectually, to a certain standard; while on the other hand, we train them to lowly service; not merely to teach them hardihood and inure them to the duties of a humble and laborious office, but to make them practically acquainted with the condition of that class of the community, among whom they will have to labour. I say 'on the one hand,' and 'on the other,' not that there is any real contrast either in the means taken, or the ends proposed. The labours of the house, the field, the garden are intended to elevate, not depress; the studies of the school-room, not to exalt, but to humble. Both alike may be made to develop the understanding, and furnish materials for useful knowledge; both alike may inspire true elevation and true humility. The exercises of religion and those studies by which knowledge is added to faith, when duly performed, will be allowed by all to have this double effect. These will be our first and principal care; while a religious spirit will, it is hoped, temper and chasten our other occupations, dignifying what else might be thought menial, and making lowly what might tend to lift up. The schoolmaster, though his path of duty lie among the poor, must all the more be raised, not lowered, to his office."

In order to carry out these views, so truly Christian and churchlike, the premises at Stanley Grove were re-arranged and extended. The mansion with its adjoining offices were found easy of adaptation to the purposes of a Training College; and there was added a spacious quadrangle, containing an extensive range of dormitories. At a small distance, a school for the children of the neighbourhood was erected, which

has recently been enlarged by the addition of another story. An upper classical and commercial school has lately been established there, which promises to enhance, in no slight degree, the value of the institution. A chapel of considerable dimensions was also erected, serving as a place of worship for the adjoining district, as well as for the inmates of the college and the boys of the schools. "Though a small domestic chapel," the Principal remarks, in the document already quoted from, "might have been sufficient for the devotions of the family, the students could not in this way have been habituated to the solemnities of public worship*." It was on many accounts desirable to have a general congregation; and the chapel in thereby giving public and complete effect to the training of the students in Church Music, as well as by securing the advantages of assembling together with a full and general congregation, has no doubt exerted the most beneficial influence upon the College. We have it, indeed, on the testimony of the Principal himself, that "the service of the chapel is, as it were, the *key-stone of the arch*, the highest point; yet that to which every other part is referred, and from which are derived the consistence and stability of the whole. On the devotional habits," he continues, "which may here be formed, on the thorough practical knowledge which may be gained of the formularies, practices, and liturgical discipline—let me add, of the characteristic sentiment, the undefined but pervading spirit—of the national Church, as distinguished from every other society, whether secular or religious; on the facilities afforded by a private chapel for gaining an extensive and practical acquaintance with congregational psalmody, and Church Music in general—advantages which, owing to the distance from the parish church, could not otherwise be commanded—I need not now enlarge." They must be self-evident, indeed, to all who reflect upon the subject; but they are especially so to those who, as members of the congregation, are witnesses of much of the practical result which ensues, and participators themselves in many of the blessings which are diffused.

As it is the chapel, then, as that part of the institution which is the most open to the public, where divine service is so correctly performed, where the choral service has been so effectively introduced, and upon which, after all, the greatest amount of malicious misrepresentation has been heaped—to the chapel we shall now devote ourselves more particularly.

We must premise that as respects the choral service, its institution at St. Mark's, as well as being in accordance with the ancient catholic usage of collegiate chapels, was most appropriate and necessary, in order to carry out completely an important object of the Training College itself. The design of teaching schoolmasters the art of singing, in order that they might be enabled to conduct with greater skill the sacred music of public worship, if it did not originate with the Committee of Privy Council on Education, has been warmly encouraged by their lordships; while the National Society have given it their cordial sanction, adopting it, in fact, as a special branch of study in their training schools. A minute of the Committee of Council expresses the satisfaction and approval

* Report of the National Society—Letter to the Secretary.

* Report of the National Society—Letter to the Secretary.

+ Ibid.

with which their lords regarded "the plan for the establishment of a school for the instruction of schoolmasters in singing submitted by Mr. John Hullah," and promising him at the same time, "such encouragement in the execution of his plans as was consistent with their regulations," &c. The National Society thereupon entered into an arrangement with Mr. Hullah. He was engaged to train a class at St. Mark's college; and the musical teaching still remains under his superintendence. Fortunately also for this object, the first Vice-Principal, the Rev. Mr. Helmore, was a devout and devoted admirer of Church Music, and an accomplished proficient himself in the art.

Thus prepared, thus fortified, it was wisely determined to have the service of the chapel a choral service, the students at the college forming the choir. What, indeed, would have been the use of training them in choral music, as a branch of their academical studies, if they were not to avail themselves of this opportunity of regularly applying their sacred acquirement to devotional practice?

The pious propriety of such a course can only be questioned by churchmen under the grossest puritanical or sectarian prejudice. The Church of England has prescribed the choral service with a degree of authority which no dutiful son of the Church can reasonably dispute. "If it can be proved," observes Mr. Jebb, in his able work on this subject, "that the choral recommendations of our Prayer Book have been the rule of the collegiate churches from the beginning; that in these the Church expresses her approbation of an order, which godly custom and grave authority had made universal; and if, besides, it can be shewn, that a consistent harmony has been designed in this part of her discipline, it must surely be a sign of wanton waywardness to contravene the spirit of her system in this respect, only because there may be here wanting the stern coercion of a direct command." And then the writer proceeds to prove, that "a closer examination of the rubrics, and a comparison of the different editions of the Prayer Book, taken in connection with the unbroken practice of the Church of England, will shew that something more is intended than permission, nay, that a positive injunction is conveyed to our choirs."

But let us endeavour, before proceeding to describe the service more particularly, to furnish some account of the chapel itself. It is built in the form of a Latin cross, and the architecture is the Byzantine style. The chancel is apsidal, with aisles forming an ambulatory round it, to which there is an entrance by a small priest's door at the south side. The other parts of the building consist of a nave, and transepts, without aisles. The pulpit fills up the extremity of the north aisle of the chancel, the south aisle being terminated by a screen. The chancel consists of two compartments; the first, which forms a presbyterium, being raised four steps above the floor of the nave and transepts; and the other, which is the sacrum, being raised three steps more, and enclosed by an altar rail. The communion-table of panelled oak stands at the centre-arch of the apse, having an oak screen behind, not so high as to interfere with the windows of the aisles, which are filled with rich stained glass, the principal subjects being the nativity,

baptism, last supper, crucifixion, burial, and resurrection; the crucifixion occupying the centre window immediately behind the holy table. The windows of the clerestory of the chancel are also filled with stained glass, representing figures of our Saviour, and several of the writers of the New Testament. The roof of the chancel is of the vaulted character, with ribs and bosses of a neat design.

The effect of the windows upon the chancel is very good: the "dim religious light" imparts a solemn tone and character to that most important portion of the sacred edifice, which its peculiar architecture, its greater elevation, and its appropriate arrangement combine to render highly imposing. There is no "reading-desk," as it is commonly called, but at each side of the eastern extremity of the choir is a small, prayer-desk or faldstool, and in the centre is a lectern, from which the lessons are read. The students are placed in the choir, on the north and south sides, leaving the centre space vacant; and the transepts behind are appropriated to general sittings, as well as the spacious nave—rows of seats, enclosed, but open at the ends, occupying the sides, and open seats filling the centre of the nave also. At the west end are stalls for members of the committee. Some of the windows in the nave are also of stained glass, one immediately over the west door contains a figure of St. Mark, over which is a rose-window representing incidents in the life of the Evangelist.

In the performance of the divine service, not only is the rubric carefully followed, but the practice of saying the prayers is pursued, which has prevailed from the most ancient time in every portion of the Catholic Church, whether reformed or unreformed, and which, until modern times, was universal in all places within our own Reformed Church where choral foundations existed, and even in many parish churches where they did not—that of monotone, or the sustaining of one note, the *Amens* being chanted by the choir and congregation. The *Venite* is of course chanted, and so are the Psalms: they are generally Gregorian and other single chants harmonized, except on Fast-days, when Gregorians are sung in unison. The *Te Deum* and (usually) the *Benedictus* are sung anthem-wise to what are technically called "Services," mostly those of Gibbons, Tallis, Bird, Farrant, Rogers, Batten, and Aldrich—on Fast-days the Ambrosian and another primitive strain, being substituted. The Apostles' Creed is recited on one note. The versicles and responses are sung with Tallis's full harmonies. The anthem, in its proper place, is commonly by the same composer as that of the "Service." On Sundays, the Litany is sung with Tallis's full harmonies, on Wednesdays and Fridays in unison. The Communion Service is prefaced by the Sanctus, as an introit. The music to the *Kyrie Eleison*, to the Commandments, and the Nicene Creed, invariably corresponds with the "Services" at matins. After the sermon, the Prayer for the Church Militant is said before the general congregation, which is then dismissed with the benediction from the altar; except on days when the Holy Communion is administered, the second Sunday in every month, all the great festivals, and on St. Mark's Day, when non-communicants retire immediately after the sermon. It may be remarked, that there are no alms collected at the offertory, except on Communion days, when the plates are held to non-communicants at the door,

* Minute of Committee of Council on Education, dated Dec. 11, 1840.

as well as presented to communicants in their places. This as respects Sundays; and on other Festivals when there is no communion, the alms are collected before the congregation retire. At the administration of the Lord's Supper the musical Service is still continued. The exhortation is very impressively said in monotone, as well as the Confession, Absolution, and the several Prayers. The *Sursum Corda* is sung, the responses to harmonized cadences. The music to the *Sanctus* here, in this its proper place, is invariably Tallis's, though so many of those by other composers are sung as *intros*; and the *Gloria in Excelsis* is also sung to harmonized cadences, notwithstanding many others, whose compositions are used in the general Service, have written music of a superior character for this hymn. There is certainly room for improvement in this part of the service; although it is undoubtedly, whatever may be its imperfections, a great step in advance, even of most of our cathedrals, where the Eucharistic office is seldom musically performed at all.

The effect of the choral performance at St. Mark's is the more peculiar from the absence of organ or other instrumental accompaniment, which must always severely test the capabilities of any choir. But here the number of voices producing so full a volume of harmony, leaves little to be desired. The solemn grandeur, indeed, of pure ecclesiastical music is heard even more effectively than where the vocal strains are overpowered by the loud notes of the organ. So much the more credit, therefore, attaches to the training of such a choir. Even the great drawback to all unaccompanied singing, the sinking in pitch, is ably contended with. It is one of the few church-choirs left to its own unaided resources; and its ability in overcoming most of the difficulties of such a case, speaks highly for the system upon which the musical tuition at St. Mark's is conducted. We do not say that it is without its slight defects and shortcomings; but it is based upon sound principles, and proceeds in a right direction. Only let those principles, and that direction, be adhered to, and it will go on to perfection. There are many incitements at work, we cannot but fear, to draw it aside, both to the right hand and to the left. Our earnest hope is, that it will remain firm to the pure ecclesiastical system at first laid down, and which has so triumphantly stood the test of six years close and constant practice.

There is nothing, assuredly, in this performance of the divine service, which can reasonably be obnoxious to any sincere and devout churchman, but rather every thing which is deserving, not only of his full concurrence, but his hearty commendation. The objections which a puritanical prejudice has raised to it, are: 1st.—that it is too musical; and 2nd.—that there is too great a multiplicity of forms. But if there be any ground for such objections, it is to be found, not in the system pursued at St. Mark's, but in that prescribed in the Prayer Book of the Reformation, and that which has ever been in accordance with Catholic usage. No music is introduced in the service at St. Mark's, which is not ordered by the rubric. The monotone in which the Prayers are said, is the ancient Church tone, that which prevailed long before any corruptions, or any fancies, or vagaries, crept in. It is, in truth, the true tone of supplication; and it must ever be remembered that the Prayers of the Church are to be addressed to the Almighty, not preached to

the congregation—for *them*, not to *them* is the voice of the Priest to be uttered. The petition is made for them, for their help and deliverance, to Him that "heareth and answereth prayer." It is, then, or ought to be, the voice of a suppliant—a "praying with all prayer and supplication," as St. Paul expresses it; and surely the sustained note is much more suitable to such an act, than the preaching style which our objectors would substitute for it. The Versicles, the Canticles, the Psalms, the Litany, the Creed—all these are directed by the rubric to be "sung or said;" and at St. Mark's, having the ability, they comply with the direction to sing them. "They must," says Hooker, "have hearts very dry and tough from whom the melody of the Psalms doth not sometime draw that wherein a mind religiously affected delighteth." They must, indeed! Yet this very melody, it is, in which the whole objection lies. But what does the Church, in this our land, not owe to that divinest of melodies which has risen as incense to God, ever since he had a temple made with hands! That the Ecclesiastical chant was adopted by the primitive Christians from the ancient and divinely instituted practice of the Jews—adopted as one of those parts of the Jewish ceremonial not connected with ordinances abrogated by the new covenant—there is the most indisputable proof. And when St. Augustine came to our benighted land, twelve hundred years ago, "he came," says the venerable Bede, "chanting litanies, and besought the Lord for the everlasting weal, as well of themselves (the unconverted Saxons), as of those for whose sake he had come." So, again, as to the Creeds. This is ordered by the rubric—it was one of those ancient Catholic usages which our great Protestant Reformers so wisely retained in the Reformed Church of England, an usage that can be traced back in the Western Church for nearly nine hundred years. Let our objectors ponder well upon facts like these, which go to confirm so strongly its pious propriety. "What so proper a subject of song and joy," asks the devout and learned Dr. Bisse, "as triumph and victory, and that over the world? What is the victory that overcometh so great an enemy? It is even our faith which is proclaimed before the altar in the rehearsal of our Creeds."

Practices so sanctified might well be retained in the English Church at the Reformation; and it is not unworthy of note, as affording additional sanction thereto, that in the same great and glorious era, the Lutheran Churches in Germany adopted this choral system, and wherever they remain orthodox, it is, as with us, still retained. For it is, undoubtedly, as Hooker hath so forcibly and so piously described it, that which "hath such pleasing effects in the very part of man which is most divine, that some have been thereby induced to think that the soul itself by nature is, or hath in it, harmony—a thing which delighteth all ages, and becometh all states—a thing as seasonable in grief as in joy—as decent, being added unto actions of greatest weight and solemnity, as being used when men most sequester themselves from action." And is so divine, so devotional a thing as this to be excluded from or even restricted in the public worship of our Sanctuaries? God forbid! Rather let us exclaim with St. Basil—and exclaiming, believe in and adhere to, the sacred principle which is involved—"Oh, the wise conceit of that heavenly

teacher, which hath by His skill found out a way, that doing those things wherein we delight, we may also learn that whereby we profit!"

The other objection, as to *multiplicity of forms*, is even more frivolous. There is, in fact, no multiplicity of forms at St. Mark's at all, if by that expression it is meant to say, that there are any forms whatever which are not ordained or sanctioned, and which are not necessary and reverential, to be observed. The rule is that of David, "I will keep Thy ceremonies." And christian ceremonies, and those the authorized ceremonies of the Church, are reverently kept, but certainly nothing more. They are ceremonies, as our Prayer-Book teaches us, which "although they have been devised by man, yet it is thought good to reserve them still, as well for the decent order in the Church, (for the which they were first devised,) as because they pertain to edification, whereunto all things done in the Church (as the apostle teacheth) ought to be referred*." Attention to this precept, as it is explained and enforced in the rubrics and the canons of the Church, is all that is done, and it is modestly and dutifully done, at St. Mark's. All turn to the east at the creeds; bowing at the name of Jesus is observed; a change of garment for the sermon during morning service is avoided, because the priest returns to the altar; the service being concluded, as it is directed to be, with the Prayer for the Church Militant. Surely there is no "multiplicity of forms" in this. It is only an observance of those things which "pertain to edification," which are of Apostolic and Catholic authority, and as such, are authorized or sanctioned by the English Church.

The effect of all this, alike upon the students of the College and upon the congregation which join with them in the services of the sanctuary, is religious and devout in the highest degree. A better model of the public worship of the Church, a higher instance of its congregational devotion, we may look for in vain throughout the churches of this metropolis. And who can estimate the influence which must thereby be exerted, whether over the students on the one hand, or the people on the other? The former are by its means trained up in all the ordinances of our holy religion; and they will go forth on their important mission, as the teachers of the rising generation in various parts of the kingdom, prepared to carry out, to the utmost extent of their opportunities, the holy, time-honoured, and Apostolic system of the Church. It is devoutly to be wished, indeed, that candidates for holy orders could have the advantage of similar training in the authorized musical service of the Church, that a higher capacity might more generally prevail among the English priesthood, to perform correctly the offices of public worship. Nor can the congregation fail to participate largely in the blessing, since they share equally in the privilege. If there be any force in the pious sentiments of the psalmist, "Sing unto the Lord and praise His name, be telling of His salvation from day to day"—"Ascribe unto the Lord the honour due unto His name; bring presents, and come into His courts"—"O worship the Lord in the beauty of holiness, let the whole earth stand in awe of Him"—we have it, assuredly, at St. Mark's; for praise and worship it is, the praise and the worship of a congregation whose hearts are tuned

in the melody of Heaven and of the Church; who lift up their hearts unto the Lord, as ancient Catholic usage, based on undoubted Christian principle, has taught and directed, and which may assuredly be counted as one of those reasonable, holy, and lively sacrifices with which God is well pleased. For here there is every thing, we need not doubt, to incite them that worship Him, to worship Him in spirit and in truth. It shows, moreover, what the service of the Church of England really is, when performed as it ought to be—how causeless any regrets for a warmer or more melodious mode of worship really are, when justice is done to it; and must induce many to exclaim, in the glowing language of a Christian poet of our own times,—

"Dear Church, our island's sacred sojourner,
A richer dress thy southern sisters own,
And some would deem too bright their flowing zone,
For sacred walls. *I love thee, nor would stir,*
Thy simple note, severe in character,
By use made lovelier, for the lofty tone,
Of hymn, response, and touching antiphone:
Lest we lose homelier truth. The chorister,
That sings the summer nights, so soft and strong,
To music modulating his sweet throat,
Labours with richness of his varied note,
Yet lifts not unto Heaven a holier song,
Than our home-bird that, on some leafless thorn,
Hymns his plain chant each wintry eve and morn."
—*The Cathedral.*

R.

Village Lectures on Psalmody.—No. VIII.

(Continued from page 98.)

ON METRICAL PSALMODY.

BEFORE I quit the subject of chanting, let me observe that the chanting of the *general confession* is not always what it ought to be. I confess that the stenorian bawling which is heard in some churches, so different from the *humble voice* which the Exhortation speaks of, and the inveterate cathedral custom of gabbling the clauses and drawing out the last syllable of each, cannot fail to strengthen existing prejudices against the use of chanting. Whether the Confession ought to be chanted aloud, or said privately with a humble voice, *secreto*, I will not pretend to determine, but certainly common decency forbids its being gabbled in a noisy and irreverent way. The same censure may be applied to the hasty way in which the clauses of the *Apostles' Creed* are sometimes recited.

Little need be said of the *Responses*, because they cannot be sung amiss, if they be but recited with common attention to their sense; though I have heard of an awkward pause being made in some churches, between the reciting and inflected notes, such as,

Neither reward us after our i | niquities,

After all, however, *good reading* must be the model for good chanting. The words should be recited in such a way as to give their sense, without any effort at keeping time. At the very beginning of that controversy respecting Church Music, which has agitated the Church since the Reformation, some graceless Puritan endeavoured to ridicule the custom of chanting by setting the following words to the Litany chant:—

* Preface to the Book of Common Prayer.

"Now was not king Pharaoh a terrible rascal: because he would not let Moses and Aaron and the children of Israel with their wives and families and all their flocks and herds go three days' journey into the wilderness to keep their Paschal."

intending thereby to caricature the practice of gabbling a long half-verse in the same time that would suffice for a short one.

This little anecdote may serve to shew that if the Puritanical party were wrong in objecting to the choral service, yet that they might have been justified had they confined their objections to the manner of its performance*.

METRICAL PSALMODY is a subject so environed with prejudice, that it is difficult to touch upon it at all, without offending some party or other. I will merely hope that they who object to it, will allow that the custom of fourteen centuries, and the sanction of St. Ambrose and St. Gregory may plead somewhat in its favour; but at all events, since it is a *fact*, we may occupy ourselves profitably in considering the prevalent faults which attend its performance, and the best way of avoiding them.

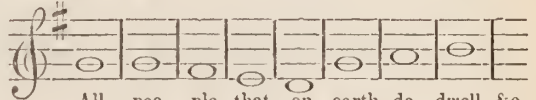
If we consider that in all singing the words are the master and the music the servant; the latter merely serving to heighten, to exaggerate as it were, the natural emphasis and meaning of the former, we shall soon be able to detect many palpable errors in metrical psalmody as at present conducted; errors which are all grounded on the custom of observing the *musical accent* rather than the *poetical accent*, and of making the words bend to the music, instead of the music to the words.

The first point to which I will allude is the extremely *slow time* in which it is often customary to sing metrical tunes, and this, whether the words and music be solemn and penitential, or cheerful and jubilant. This, as Mr. Romaine well observed, "gives offence to worldly people and makes the ordinance dull and heavy to believers." Dr. Watts is another respectable authority to the same effect. Look to any place where hymns are sung *in earnest*, and not merely roared on an organ to a silent congregation; look amongst the Methodists for instance, and there you find none of this drawl, albeit, they often fall into the opposite extreme of levity. The early Catholic hymns are evidently not meant to be drawled dismally, nor yet is the true Psalm tune.

This custom it is, which renders it often insupportable to sing more than three or four verses, whereas if a more rational time were kept, a whole psalm or hymn might easily be sung through, to the far greater delight and edification of the people. Excessive slow-

ness has also the effect of causing awkward pauses between the lines, and thus of often dissevering words which are in the strictest grammatical connexion. In order to give some standard, I think it may be affirmed that a verse of a *common metre* hymn ought to be sung if the subject be cheerful, in 25–30 seconds; if mournful, in 30–35; and that 5 seconds more may be allowed for long metre—vide *Parish Choir*, Vol. ii., p. 40.

The next point that strikes us, is the custom of singing, not only in a tediously slow time, but with one unvarying heavy emphasis on every note and every syllable, be it long or short, important or trifling,—thus:



All peo - ple that on earth do dwell, &c
is sung as "A—all, peo—, pa—l, tha—at, o—u, ear—th, do—o, dwel—l," &c., a mode of performance not quite consistent with the meaning of the words; whilst it compels the gasping singers, who have no proper place for breathing, often to pause in the middle of a word to replenish their exhausted lungs, thus:

For it is seem | *ty* so to do.

This brings us to a third error, viz., the making an absurd pause in the middle of each line, at that point where a division or *cæsura* is found, and where indeed a rhyme is often introduced, thus: (*Jam lucis orto sidere.*)

Now day's bright star, | is risen afar,
To God we meekly pray,
With sheltering arm, | from every harm
To keep us through this day.

In these lines such a pause is admissible; and it is admissible whenever a comma occurs at this point, thus: *Psalm cxlvi. Brady and Tate's version.*

O praise the Lord, | and thou, my soul,
For ever bless his Name;
His wondrous love, | while life shall last,
My constant praise shall claim.

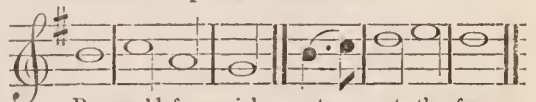
Yet you will hear a similar pause made in the next verse, in the middle of a word,

On kings the great | est sons of men,
Let none for aid rely, &c.,

or in the fifth verse.

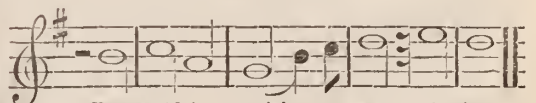
Who still with well | plac'd hope the Lord,
His constant refuge makes.

This tendency is greatly aggravated by mismanagement in the use of certain melodies that have a kind of division at that point.—*Psalm cxlv. 4.*



Renown'd for migh - ty acts thy fame
(*breath.*)

instead of



Renown'd for migh - ty acts thy fame
(*breath.*)

* A little work published by Bell, of Fleet Street, and entitled "The Hymns and Canticles pointed for Anglican Chants," is so arranged as to provide pauses for *breathing*, and to obviate the stops between the reciting and inflected notes which were spoken of in my last. I think this little work would be improved if the pauses were made more strictly coincident with the grammatical and logical periods. For instance, if it were written "And hath raised up—a mighty salvation for us," instead of "And hath raised up a mighty—salvation," &c., but the author is in the right track; he has done much to obviate an acknowledged difficulty, and by continued study and practice, he and other good and true churchmen will at last render chanting perfect.

The sense of the line plainly indicates a slight pause after the word *acts*; when breath should be taken; and the words *thy fame* be carried on as much as possible to the next line,—

“To future time extends;”

instead of making a dead pause for breath in the middle of the word *mighty*, and another after *fame*.

In metrical, as well as in unmetrical psalmody, the rule holds good, that if you take breath where the sense indicates a slight pause, you will never be compelled to do so in the middle of words, and at other places where a pause would be absurd.

Passing over the prevalent vices of bad enunciation of the vowels, and the utterance of distressing nasal and sibilant consonantal sounds instead,—vices the prevalence of which makes us wonder how metrical psalmody can have continued for three centuries in England, under the eyes and ears of clergy and laity, with so little attempt at improvement—let us come to the very common custom of running words into each other, by carrying on the consonant from the end of one word to the beginning of the next. Imagine this last fault to be combined with tedious time, with a heavy monotonous accent on each syllable, and with a nonsensical pause in the middle of a word, and with a vile nasal twang, then you have a faint conception of what metrical psalmody is, when left to the untutored geniuses in the upper galleries of London churches.

Why | lung | gree | li | ons | slack | their | prey.

Listen to me as I sing these syllables,—could any person who entered a church whilst they were being sung, tell whether they were English, or Greek, or Russian? Yet I have heard them a dozen times sung, instead of the words—*Psalm xxxiv. 10. Brady and Tate's Version.*

“While hungry lions lack their prey.”

From these observations it will be gathered, that if chanting, or unmetrical psalmody is liable to faults and abuses, the metrical is equally so. If in the one, the words are often huddled up into one unintelligible polysyllable, in the other, they are dismembered into a horde of equally unintelligible monosyllables; if there are nonsensical pauses in the one, so there are in the other: if a person who enters a church during the chanting of an unmetrical psalm, cannot trace the words, still less can he do so during the singing of a psalm in metre; and though it may readily be conceded that bad metrical singing is *easier* to execute than equally bad chanting, because it is a mere mechanical process, yet it must also be conceded that *good* metrical singing is far more difficult than good chanting. It has one difficulty which chanting has not; the accent of the music is more decided, and more apt to run contrary to the accent of the words; the time is stricter; and in short, the music instead of running in an unfettered strain as in chanting, admitting the sense and emphasis of the words and the division of the clauses to be fully marked, is apt to tie down syllable after syllable with a formal progression, in which accent, emphasis, and grammatical construction are alike indistinguishable.

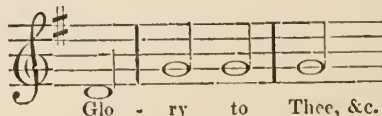
The way to avoid these errors, is to do as in chanting, namely, first to *read well*; to mark the pauses where breath should be taken; to pronounce the vowels well and fully, and the consonants shortly;

and not to run one word into another; and to treat the notes, not as a rigid and unalterable fetter, but as a light elastic drapery that ought to adapt itself to the words.

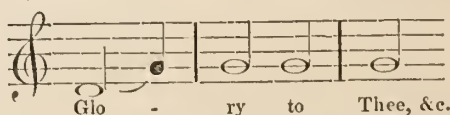
If you have a long note at the beginning of a line, or after a comma, and only a short syllable to sing to it, you may often put a *rest* first, and take breath. Thus, in the *Gloria Patri*, at the words “To Father, Son, and Holy Ghost,” instead of singing *O*, you might sing *To* | *To* |

To

If a short trifling syllable comes to an accented note, you may often avoid the difficulty by carrying the preceding emphatic syllable on, and using it to part of the accented note. This is what is called the *portamento di voce*, the carrying on one syllable, when an important one, to the beginning of the next note. When used in excess it gives an appearance of affectation; when used in moderation it enables you to throw the true feeling and expression into your performance, and to avoid undue stress or unimportant syllables. This is difficult to explain by written words, without the living example of the voice; but the treatment of the word *mighty* (above) may shew what is meant: and so may the next example. Suppose you were singing Bishop Ken's Evening Hymn. It begins “All praise to Thee, my God, this night;” but this is usually rendered “*Glory* to Thee, my God, this night;” and thus the syllable “ry” has to be sung to the first accented note.



This awkwardness may be mitigated by the *portamento*,—thus:



This looks very odd on paper. But it may indicate the running up and prolongation of the voice on the syllable *Glo*, from D to G, so as to break the force of the accent on the terminal *ry*.

Let us see if we can reduce our rules to practice, by studying the application of the old tune, St. Ann's, to a verse or two of the 147th Psalm. (*Brady and Tate's Version.*)

First read them, observing what has been said about *vowel sounds*; and mark the places where breath should be taken.

O Praise the Lord | with hymns of joy, |
And celebrate His fame; |
For pleasant, | good, | and comely, 'tis |
To praise | His holy name |
Great | is the Lord | and great His pow'r; |
His wisdom | knows no bounds, |
The meek | He raises, | but throws down, |
The wicked | to the ground.

You will observe that in singing slowly, in a *maestoso* style, becoming the words and the melody, you require breath oftener than in mere reading, and that the breathing should come at commas, or at other

places where the sense indicates pauses. Take care further, not to say "tha Lord," nor yet to read the second verse thus, as it is generally sung by untaught children,

"Gray tis tha Lor dan gray tis pow'r."

You will observe further that in the singing you need not exaggerate the accent quite so much as the dotted notes indicate; but add to the length and accent of the dotted notes, without observing time too strictly.

{ ST. ANN'S.—A melody in the Fifth or Lydian mode.

O praise the Lord | with hymns of joy, | And ce - le - brate his fame,
For pleasant, | good, | and come - ly | 'tis | To praise | His Ho - ly Name.
Great | is the Lord, | and great His pow'r, | His wis - dom | has no bounds,
The meek | He raises, | but throws down, | The wick-ed | to the ground.

To conclude this subject, I will give an Evening Hymn for Advent Tide, the words and music of which are not much later than the time of St. Ambrose, and of the composition of the Te Deum. The words are taken from a collection of ancient hymns, translated from the Latin*; the music from Mr. Charles Child Spencer's work on the Church Modest. [See page 114.]

CHURCH MUSIC AT WAKEFIELD.

To the Editor of the Parish Choir.

SIR,—It is not my intention to give a complete account of the general state of Church Music in Wakefield, inasmuch as my opportunities of becoming acquainted with it have not been such as to enable me to say much upon the subject. But I may venture to give an account of a visit to two places of worship in that town, which I made on a Sunday not many weeks ago. A brief detail will, I think, be satisfactory and encouraging to you, and to the Society, and perhaps may interest a portion of your readers.

In the morning I went to a new church in one of the suburbs of Wakefield, called St. Andrew's. It is externally a plain structure, without tower or spire, and in fact resembles a school as much as a church, but for the cross which is upreared conspicuously at the east end. The interior, however, bears the marks of taste, and the knowledge of what is fitting, and the desire that the service of God should be performed with solemnity and decorum. There are no galleries; and open seats, comfortable, without being luxurious,

supply the place of pews. In fact, it is just what a parish church ought to be. The choir of this church consists principally of boys and girls, ranged on opposite sides, while a few adult voices give a firmness to the singing. Everything was chanted which ought to be; and the chants used were single ones, taken from the *Parish Choir*. The mode of conducting the responses also showed that the same publication had been followed as a guide. Before the communion service, while the officiating ministers were proceeding to the altar, the anthem "Oh praise God in His holiness," was sung.

Although an honorary church-organist myself, and the instructor of a small choir of village boys, and though I have from time to time availed myself of many valuable hints and directions from your periodical, yet circumstances which it would be useless to state, had prevented me from previously hearing the effect produced by a complete and thorough observance of the rules and regulations laid down in the *Parish Choir*. Here I had an opportunity of testing the correctness of your views on these matters. Here is a new church, which has only been open a few months; the choir consists principally of boys and girls, and there is no organ. The morning, when I attended, was dreadfully rainy; from eight o'clock the rain had poured incessantly; so that few gentle-folks dared to brave the probable consequences of wet feet and garments. But the greater part of the congregation seemed to me to be of the poorer class, and it was gratifying in the extreme to see these bring their worn dog's-eared books, and to witness the steady attention and interest with which they joined in the choral service. In particular, I saw a few young men of the lower class so engaged; it is very rarely that these can be induced to attend Divine Service under ordinary circumstances. The chanting

* Hymns for the Week, and Hymns for the Seasons, translated from the Latin.—London: Cleaver, and J. W. Parker, 1848.

† Published by Novello.

was antiphonal, and done with a heartiness that carried the congregation along with it. The want of an organ was not felt. For myself, though blessed with a decent pair of lungs, so far as strength is concerned, I never sang more lustily, nor with a better courage, because such was the volume of sound in the church, that my voice was not by any means noticeable in the general mass, and unlike what is very frequently found a great annoyance, not one of the people in front turned round to stare.

Contrast this with the sleepy reading of the daily psalms, and the miserable, almost unendurable, singing of the untrained charity children in many parish churches.

I have scarcely time or space now to devote to the Evening Service, which I attended at the Chapel on Wakefield Bridge. This chapel, which stands in the centre of the bridge, was, according to tradition, built on the spot where the Black Clifford slew the young Rutland, during the wars of the Roses. Here, hundreds of years ago, matins and even song were daily heard. Here would the traveller pause on setting out upon his journey, to ask protection from the dangers of the road, and here would he offer up a thanksgiving on his safe return. And here at the summit of the little tower, was a light preserved and tended all night through, to serve as a beacon to the wayfarer, and not only to direct his steps towards his earthly home, but also to remind him of an everlasting home above. This interesting memorial of former sanctity was at length doomed to suffer desecration, being suppressed as a place of worship by the Defender of the Faith. From being used in the sixteenth century as an exchange for the Wakefield merchants, it became a warehouse, an old clothes' shop, a flax-dresser's shop, a news' room, a cheese-cake house, a dwelling-house, and a corn-factor's office in succession. (See *Leatham's Hist. of Wakefield*.)

It has now been restored to its original beauty, and to an ecclesiologist, it will repay a long journey to Wakefield, undertaken for no other purpose than to visit the "Chapel on the Bridge." Choral Service is now performed *daily*, I believe, by a band of choristers consisting of the minister and some young men and boys, who are all robed in white. The effect in this tiny chapel is one not easily to be forgotten. It is crowded every Sunday: on the occasion of which I speak, though the rain had never abated since morning, it was filled; around us an equinoctial gale was blowing, and the waters flooded to a height far beyond their usual course, roared along as though they would sweep the little sanctuary from its foundations. Heart and solemn was the song of praise, when after the beautiful collect, praying for protection against the perils and dangers of the night, the well known hymn of the saintly Bishop Ken, "Glory to thee, my God, this night," was sung, for the while, the roar of the wind and waters was unheard; and to the mind, some impression must have been conveyed similar to the idea of the Psalmist, when he breaks out with exultation,

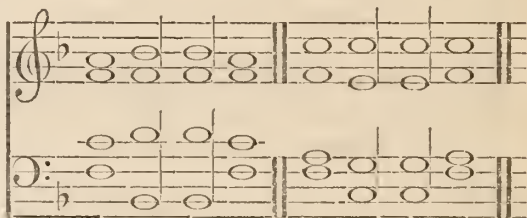
"The Lord sitteth above the water flood,
The Lord remaineth a king for ever."

To your readers, I beg to recommend, that if circumstances permit, they should not fail to pay a visit to the chapel on Wakefield Bridge. ANGLICUS.

CHANT FOR THE ATHANASIAN CREED.

SIR,—One of your Correspondents, not long ago complained of the strain on the treble voices in chanting the Athanasian Creed to Tallis' chant. Perhaps he might prefer the following chant; which I found in an American music-book with Palestrina's name attached to it.

I am,
Your obedient Servant.



THE BISHOP OF LLANDAFFON RESPONDING IN CHURCH.

PERMIT me to repeat a wish that the practice of making audibly the responses of our Church Service, now grievously neglected, was revived by the congregation; and that the Clergy and all educated people would employ their influence in amending the prevailing fault. The voice of the people should be heard in social prayer as well as that of the minister. It is one of the characteristics of our Reformation, and it ought now more than ever to be encouraged, as proving that we are not ashamed of that inestimable blessing

THE IRREVERENCE OF CHOIRS.

To all who care that the procedure of our various Parish Churches, Cathedrals, &c., in relation to the department of praise, should be solemnised "decently and in order," we cannot do better than commend the regular perusal of the "Parish Choir." We conceive that public worship should be congregational, led by an appointed choir. But in nine cases out of ten, this is not the case. Frequently a few charity school children are led by a violoncello and flute, or other such instruments; in other places Cathedral Music, unintelligible to a large proportion of those who listen, (we cannot say join) is performed on an organ, but little to the satisfaction of those who wish to join in songs of praise. Amongst the choristers of our cathedrals, and many of our parish churches what irreverence is displayed. Enter a vestry where the singing boys are assembled in their surplices prior to commencing singing, (for we cannot say worship) there we shall find them in full buzz on the games and amusements of the preceding week; watch their studied and wanton hilarity throughout the day, and our readers would be thoroughly shocked,—indeed, not many days since, we were in a parish church, shocked to hear a "bones" accompaniment to a Magnificat, from one of these hopeful young choristers!—There is certainly much room for reformation.—*Pool and Dorsetshire Herald*.

Books Received.

Congregational Responding, considered with a view to its more general Practice. By THOMAS KILNER, late Organist of Trinity Church, Cloudesley Square, Islington. B. WERTHEIM.

In this tract the writer reiterates the oft repeated complaint of the neglect of congregations in not responding aloud according to the spirit of the Prayer Book; and suggests, as *the remedy*, the use of a monotone. He says: "If a tone be used, two thousand persons can respond with as much regularity as twenty; but it must be borne in mind, that if the children respond ever so regularly and devotionally, while the clerk merely *reads*, 'the people' will be as much as ever at a loss which to follow. Those members of the congregation who *can* respond in the same tone, should endeavour to do so; they will soon become accustomed to it, whilst those who cannot, might surely *try* to read in the same *time* as the minister, clerk, and children, and not annoy their neighbours, either by beginning a sentence or verse, &c., before the clergyman has finished, or by drawing, so as to be behind every one else."

The curious part of this tract is the earnest and innocent way in which the author protests that he is a true Protestant, though he *does* advocate attention to the rules of the Prayer Book. He says that "he knows from long experience that any attempt to render the responding at church general, and the music expressive, is frequently regarded with suspicion, as being connected with erroneous doctrine." Mr. Kilner will learn ere long that such suspicions arise from no better source than want of knowledge of the Prayer Book, and of its rules and principles.

Canon Chant Manual, being a revival of the legitimate, staid, and euphonious mode of singing the Psalms and Canticles according to old Church Rule. This Manual contains general observations on the Chant in the Service, in the Psalms, and how best used; to which are added four Canticles, properly pointed according to Canon Chant, and the Order of the Village Service as arranged at All Saints' Church, Neeton, Norfolk, given and recommended for adoption by all who desire to make the Ritual (where not offered up chorally) thoroughly inviting and effective to the great body of the people. By WILLIAM MASON, Esq., Churchwarden, Neeton, Norfolk. London, Masters.

This very long title-page introduces us to a very disappointing book. It begins with some good observations on Church Music in general, and on the expediency of reviving the true Church chant; for which purpose the author having, as he says, "conversed, read, and considered a good deal on the subject," gives certain rules for what he designates by the unfamiliar term Canon Chant. These consist in remarks on pronunciation and emphasis, on avoiding vulgarities, and on other points which make the *ensemble* of good chanting. On this point he says:—

"Lastly, chanter and responders should on the subject of *unity* take a leaf out of S. Bernard's book—*fas est ab hoste doceri*—who, in his directions to the Cistercian Order, says, "*Metrum et finem versus simul intonemus et simul dimittamus*,"—Let us intone together and break off together; showing thus a unity of sound, so that the chant should be, as it were, *unâ voce*, though chanted by a multitude. This unity of chant is the direct opposite of the modern *scramble chant*, where all independently gabble up to the *rest* at the colon, or full stop, quite *ad libitum*; thinking the last word or syllable the only point of unity. In *unity chant*, every word is distinctly and intelligibly

uttered by choir and congregation. And when we recollect that in rural districts there are many who cannot read, and if they could would find great difficulty in following a choir where *scramble chant* was pursued, yet with unity chant would follow easily, and thus make chanting congregational; it follows that chanting in unity must be considered a great desideratum pertaining to the Church ritual."

So far so good. But the rest of the work consists of a variety of directions, in which the writer, with a dogmatism strange for so well-informed a layman, attempts to force his individual judgment on the church. Thus.—

"The sentences *ought to be* chanted in a loud, clear tone, which may be designated 'The Tone Declatory,'—key of A."

To this are added several other dogmatic directions, not always consistent with the Prayer Book, such as that the *Gloria* before the *Venite*, "ought to be chanted to the full organ in a tone Jubilant."

After these come four canticles, pointed in the absurdest way for chanting, with a monosyllabic method that quite out-Herod's all similar attempts of the kind that we ever have seen. (For example: "My help co-meth of God"); a mode of pointing which must render it impossible to avoid some of the most ludicrous false accents. The *Te Deum* is most vilely arranged.

To the whole is appended 'an account of the Church Service at Neeton, which, however much it may be an improvement on what preceded it, is still very imperfect, and not worth writing a book about.

In conclusion, we would ask Mr. Mason to show us his *authority* for asserting that a *syllabic division* in chanting is according to *old Church Rule*.

To Correspondents.

J. R. (Glasgow). For Anglican chants, Janes's is as good as any marked Psalter; for Gregorians the best, though too complicated for general use, is one published by Masters.

In reply to a correspondent who complains of an article on a "Country Church" which appeared in our last, we beg to offer the following remarks, by the writer of that article:—"I was most particular in omitting all terms not acknowledged by the rubric or canons. I consequently never once used the word 'Altar,' but always 'Holy Table,' and 'Lord's Table.' On the same principle I did not speak of the 'deacon' and 'sub-deacon,' although frequently employed by Anglicans to denote the clergy who read the Epistle and Gospel, because the terms 'deacon' and 'sub-deacon' sound *Roman*, being the terms employed in the mass, but I used the terms 'Gospeller' and 'Epistoler,' as being the terms employed in the Church of England. These are the words of the 24th canon, 'the principal minister . . . being assisted with the Gospeller and Epistler (*sic*) agreeably, according to the advertisements published anno 7 Eliz.' &c. The canon is surely as good for this purpose as the rubric. The rubric (nor yet the canon) does not, indeed, expressly name the 'celebrant,' but the word is a familiar one, and the verb is used in the Book of Common Prayer, 'I intend to *celebrate* the Lord's Supper.' I might have said 'Priest,' but this your correspondent might, for aught I know, have equally objected to. He speaks of 'cross-bearer' as not in the rubric. What term would he have used? Verger? or beadle? but are these words in the rubric? any more than organist, chorister, &c. "In part of the last impression, there was a misprint in the note, p. 104. It should have been: 'the cruets . . . were brought to the Epistoler standing on his own side of the Holy Table. The Gospeller poured the wine into the chalice, the Epistoler poured in the water.'"

A letter for *Cantoris* is left at our Publisher's.

The first of a series of plain lessons on Ecclesiastical Harmony will appear in our January Number.

Ancient Hymns. No. I.

*Creator Alme Siderum.*A Melody in the Fourth, or Hypophrygian Mode.
Harmony from SPENCER'S *Church Modes*.

Cre - a - tor | of the star - ry height, | Of hearts be - liev - ing | end - less Light;

Jes - su, | Re - deem - er, | bow Thine ear, | Thy suppliants' vows | in pi - ty | hear. A - men.

Creator of the starry height, |
Of hearts believing, | endless Light, |
Jesu, | Redeemer, | bow Thine ear, |
Thy suppliants' vows | in pity | hear; |

Who lest the Earth | thro' evil eye
Of treacherous fiend | should waste and die, |
With mighty love instinct, | wert made
Th' expiring world's all-healing Aid; |

Who to the Cross, | that world to win |
From common stain of common sin, |
From Virgin shrine, | a Virgin Birth, |
A spotless victim issuest forth. |

At vision of Whose glory bright |
At mention of Whose name of might, |
Angels on high, | and fiends below, |
In reverence | or in trembling bow; |

Almighty Judge | to Thee we pray, |
Great Umpire | of the last dread day, |
Protect us | thro' th' unearthly fight |
With armour of celestial light. |

To God, | the Father, | and the Son, |
And Holy Ghost, | all praise be done; |
All honour, | might, | and glory be |
Through all the long eternity. |

"Hymns for the Week and Hymns for the Seasons."

(N.B.—Take breath at the upright lines.)

Meaning of Prayer Book Words.

(Continued from page 75.)

No. XI.—COLLECT.

WE have before had occasion to mention how frequently names become altered from their original signification; how a name given to a thing, because it has a particular quality, will often continue to be applied to it long after it has lost the quality which the name implies; (so the words *senator* and *alderman* mean an aged man, and if aged, probably a wise man, fit to be a counsellor; yet many men are senators and aldermen who are neither old nor wise;) how, moreover, a name derived from one part will often be given to a whole, and how the whole often gives its name to a particular part. Names often spring, too, from such trivial causes, that their real origin is forgotten in the lapse of time, and then learned men set about inventing derivations which differ from each other, and more than one of which certainly cannot be the true one.

Now the word *Collect* is one whose meaning is so little obvious at first sight—for what connexion can be made out between the words *pray* and *collect*—and whose origin dates so far back, that we cannot wonder that very conflicting explanations have been given at various times of its real derivation.

Let us premise, as a matter of course, that by the term *collects* are signified certain short prayers, to be found in the Office of the Holy Communion, in the Offices for Morning and Evening Prayer, Confirmation, the Burial of the Dead, &c., &c.

Concerning the reason why these prayers are called collects, Dr. Bisse says it might have been with regard,

“*First.* To the congregation; these prayers being used in behalf of the people *collected* and gathered into a public assembly; or

“*Secondly.*—To their matter; they being generally *collected* out of the Epistles and Gospels; or rather

“*Thirdly.*—To their form; the minister in these *collecting*, into one prayer, the petitions of the people, which in the former part of the Service were anciently divided between him and the people by means of versicles and responsals; for which reason God is desired, in many of them, to hear the petitions of the people.”

Wheatley says as follows:—

“Some ritualists think because the word *collect* is sometimes used both in the vulgar Latin Bible, and by the ancient fathers to denote the gathering together of the people in religious assemblies; that, therefore, the prayers are called *collects* as being repeated when the people are collected together. Others think they are so named on account of their comprehensive brevity, the minister collecting into short forms the petitions of the people, which had before been divided between him and them by versicles and responses; and for this reason God is desired, in some of them, to hear the prayers and supplications of the people. Though I think it very probable that the collects for the Sundays and Holidays bear that name on account that a great many of them are evidently collected out of the Epistles and Gospels.”

An ancient English writer, quoted by Mr. Massell, says, “Yt is as moche as to saye a gatheringe together, for before thys prayer ye dresse you to

God, and gather you in onhed to pray in the person of holy Chirche that ye sholde be the soner harde.”

Besides the above three reasons, Dean Comber gives a fourth. He thinks Collects are so called because “used so near the time of making the collection in the Holy Communion.”

Another supposition is, that the word was derived from a prayer recited by the priest at the head of the people when they were assembled in one church, in order to set out in procession to perform their devotions at another church; and that this prayer, having been headed in the Sacramentary of St. Gregory by the words *ad Collectam*, that, therefore, by a common error the prayer was called a collect, and other similar prayers received the same name.

Now, of these five reasons, not more than one can be the correct one. Which that one is, we will not pretend to dictate to our readers; but, since every one must have a preference for one above the rest, we will state the grounds on which the *first* reason, stated by Dr. Bisse, appears to our mind the most satisfactory.

The word *collecta* signifies any sort of collection, assembly, gathering, congregation, or conventicle whatever. Hence it has been employed, at various times, to signify the *collection of taxes*, and the *collection of alms* from the faithful in church, (and hence the Lord’s day was called by St. Leo the Great the *dies collectæ*, because on that day, according to the Apostle Paul’s injunction, 1 Cor. xvi. 1, 2, the “collection for the saints” ought to be made). It has signified further, a *convent* of monks, an assembly of monks in *chapter* for private prayer and instruction in the Scriptures—a *mob* of armed persons—a private *family*. But particularly it was employed to signify the assemblage of the people for any of the offices of Divine Service; and since the Holy Eucharist is, and always was, considered the *primary* object of assemblages of Christian worshippers, so it cannot be wondered that the assemblage of the pious for that purpose was considered the *Collecta par excellence*. Hence the use of the terms *colligere*, to assemble, that is, to meet in church to celebrate the Lord’s Supper; *convenire ad collectam*, *adesse collectæ*, to attend the Lord’s Supper; *collectas agere*, *collectam tenere*, to officiate, &c., &c. The name, collect, being thus given to the entire Service, became next to be bestowed upon a particular part of it; namely, on the principal prayer of the day, the prayer in which we allude to the event commemorated on the day or special occasion of the celebration. Where more than one collect was used, that for the day, called *collecta magistra*, was used last.

Here we may pause to notice the curious analogy between the word *collecta* and the words *meeting*, *prayer meeting*, and *conventicle*, as used for an assemblage of dissenters; earnestly hoping that the time may shortly come when the divisions which are both the signs and punishment of our sins, may be extinguished, and all Christians may meet in the one assembly of Christ’s Holy Catholic Church.

We have thus given what appears to us the most satisfactory derivation of this word. But we must not omit to give some explanation of the *third* reason stated by Dr. Bisse, since that one has received the sanction of some very learned authorities. We refer to the hypothesis, that the word signifies a summing up, or gathering together into one common form, the

petitions which had previously been divided between priest and people in versicle and response, or which had been offered by the latter in their private devotions.

It is thus, on this hypothesis, that Du Cange explains the word "Collect, a prayer which the superior of the clergy recites openly and with a loud voice, at the close of any Canonical office, as though collecting into one body the devotions and prayers of all present*." Thus also the ancient author, quoted by Mr. Maskell. Collects or "orisons are said in the end of eche howre; for the apostels, when ever they were to gyder, they kneled downe on theire knees and prayed, or they departed asonder." Or, in the words of Bingham, a collect is a "prayer of the chief minister at the close of some part of Divine Service, collecting and concluding the people's previous petitions."

Now for humble compilers like ourselves to differ from these learned authorities may seem presumptuous, yet we cannot but believe that the form of prayer, in which the bishop or chief clergyman present collected and summed up the private and divided supplications which preceded, was not similar to those which we know by the name of collects, but a longer and fixed prayer; answering, as Bingham says, "to the prayer for the *'whole state of Christ's Church Militant here on earth,'* in the beginning of our Communion Service."

Thus far concerning the meaning of the word, on which we must leave our readers each to form his own opinion. In our next we will say something of the origin and antiquity of those short and exquisite prayers, which we know by the familiar term—*collect*.

CHURCH MUSIC IN CANADA.

To the Editor of the Parish Choir.

SIR,—I have been long meditating an infliction upon your readers, but my time has been so much occupied, that they have happily hitherto been spared. I took a tour through a portion of the United States during the last summer, paying a visit also to Toronto in Upper Canada, and to Fredericton in New Brunswick. In the province where I reside, Nova Scotia, Church Music is at a very low ebb—metrical psalmody—the choir in a gallery—the people turning round with their backs to the altar and looking at them while they sing more as it would appear to their own praise and glory, than aught else—the song of the Church, the chant that is, unknown almost, and where it is known, sung not by the congregation as it should be, but by these elevated exclusives, who are particular, (more particular in fact in order that they may not have any uncultivated voices among the congregation marring the brilliancy of their execution) in selecting the most ornate and florid double chants.

At Windsor where the Church College, King's College, is, a better system indeed prevails. There a number of the inhabitants, who are favourably disposed to congregational singing, with several of the students and one of the professors have placed them-

selves on the floor of the church near the altar, and chant the canticles alternately with the choir in the gallery (they make the best of a bad system; but the singing galleries are certainly an abomination; a regular crusade should be got up against them). They use the arrangement in the "Parish Choir." The "Magnificat" is sung to a chant of Purcell. The "Nunc Dimittis" to the 7th Gregorian as in the "Parish Choir." The "Gloria Patri," in the psalter, to the 1st Gregorian with the harmonies by Tallis.

Throughout the United States I found chanting prevailing everywhere, a curious instance, among numerous others, of the change that has come over the descendants of the Puritans. They choose for the most part however florid double chants. In some churches this, however, is not so much the case. In Dr. Muhlenburg's church "the church of the Holy Communion" in New York, it is otherwise I am told. Here the ancient tones of the Church are preserved. Again in Bishop Doane's College, single chants are sung, and sometimes Gregorians, but, according to a mal-arrangement in the Hullah style, Gregorians modernised or puritanised. I left a copy there of the musical portion of the "Parish Choir," and I promised to write to the society to induce them to present Bishop Doane, whose praise is in all the churches, a copy of all the numbers as yet published. This I hope they will comply with; for great pains are taken to instruct the students in his college to sing the praises of the Church in her ancient song. The choral service too, which is, as far as I could ascertain, unknown in the States, would then be likely to follow.

In Boston, in Trinity Church, where the Bishop of Massachusetts officiates, the choir is in a gallery. The members of it are professional singers, I should say. The females sing, *proh pudor!* with "heads uncovered," just as at the opera, where perhaps they were singing the night before. In the same city, in the church of the Advent, where the Rev. Wm. Crosswell officiates, the singing is better than any I have ever heard on this side of the Atlantic. The chants are all single ones, most of them Gregorians, arranged as in the "Parish Choir," and the organist has managed to induce the members of his choir to lose sight of their individuality in the good of the whole; hence then there is a good number of voices, singing the tune, and inviting the congregation to join with them, an invitation which they gladly avail themselves of. One of the psalms of David (not a metrical psalm) is always chanted as an introit. In this church I might observe there is no "reading pew," that most useless and cumbersome piece of furniture, but the matin service and even song, which are here daily read, are said at the altar rails; the lessons being read from a lectern. The choir always attend and sing at the daily as well as at the Sunday services.

In Toronto the chanting is very good; indeed under the direction of the Professor of Theology in King's College it could not be otherwise. All his family indeed are well versed in ecclesiastical music. I spent a very delightful Sunday with them, when they sung to me the anthems that have been published in the "Parish Choir." The president too of the College, is a great proficient in Sacred Music. The consequence is that throughout the whole of Upper Canada, Church Music is cultivated, and in several churches the choral service is

* Collecta, oratio quam is qui Clero vel Monachis præest, finito et expleto quolibet canonico officio, veluti omnium astantium vota et preces in unum colligens, publico et voce altiori recitat.

used. I could wish however, that the Gregorians were more appreciated there; if they were better understood they would be so. In one church in Toronto, Trinity Church, there was a choir of at least forty voices, the greater part men, just before the chancel, arranged in two parties; their chanting, which was antiphonal, was indeed very fine; the most masculine I think I had ever heard (there was no organ to accompany them). No fault could have been found with the accent or the intonation, nor had they any of the usual faults of indifferent singers; but with the choice of the tunes, though they were of the best kind of double chants, I for one was not satisfied. They ought with all those men's voices to have sung the old manly Gregorians.

In Fredericton, New Brunswick, every one would be delighted, every one, that is, whose taste had not become debased or puritanised, which is the case there with some of the inhabitants, with the Bishop's Chapel of St. Anne's. It is as yet the most perfect church building on this side the Atlantic. Here there is a regular choir in the chancel, who sit in the stalls. The clergy have sedilia within the altar rails. The chancel is separated from the nave by a beautiful rood screen. This of course, because the bishop is well known as being a first rate architect. This chapel he built himself out of his own resources. He is also building a cathedral, which when finished will be unrivalled throughout the American continent. But to the singing. The psalms of the day as well as the canticles are chanted. But, (and sorry am I to have to write a "but," yet truth must be spoken,) the chanting, is bad—bad, *i. e.*, in a Church sense. None of the congregation join, and for a simple reason; they cannot, the tunes are too difficult; florid double chants; and the consequence even to the choir is very injurious. After straining their voices in reciting the psalms, to some high note as E or even F, they are perfectly unable to sing the anthem as it should be sung. And there is no organ to hide the defects. On the Sunday that I spent there at the end of the day, after the sermon was ended, they could not manage to sing the evening hymn (Ken's) as well as it could have been sung by a common choir; their voices had been so strained throughout the day. The female voices, and the majority of the singers were females, were manifestly to use a vulgar expression, "used up." Why are not single chants used? I was never more convinced in all my life of the absurdity, for it is no less, of attempting to do too much. It is a great pity that in this chapel, the pride and the model of the North American Colonies and most deservedly so, such remarks as the above should have to be made. In Fredericton parish church, the singing is good and carefully prepared; but owing to the wretched system of singing galleries and red curtains, et id genus omne, it is as usual confined to a few, who sing accordingly drawing-room music to a select audience of pew-paying parishioners. I have now, sir, finished with my observations. They are, I am afraid, of a meagre order, but if you would insert them, I am persuaded they would be instrumental in doing good on this continent; for your periodical I found was circulated a good deal, especially in Upper Canada, and it is making its way in the States also. And an English Church Periodical, commenting on the Church services as here performed, will in no small way influence

American churchmen in taking their stand upon ancient well-tried catholic usages.

I am, Sir, faithfully, yours,

A SON OF THE CHURCH.

P.S.—I wish to mention that at the church of the Advent in Boston (U.S.), which I have already spoken of, when the offertory is read (which is the case every Sunday), the clergyman reads the sentences, each one of which the choir, immediately after he has concluded it, chant to a Gregorian tone. This appeared to me to be a very beautiful arrangement. I think it could scarcely be considered as anti-rubrical. In the Prayer Book as at present, there is certainly no direction for any but the "priest" to "say" the offertory sentences. But in a former edition, these sentences were ordered to be "sung." What is your opinion on the practice?

CHURCH MUSIC AT DOVER.

To the Editor of the Parish Choir.

SIR,—It occurs to me that it may not be altogether without some good result, if I send you a few notices with regard to the manner in which the services, and especially the musical portions of them, are conducted in the churches of this town.

Almost every one who has visited this very attractive spot, (and few, who leave their homes in quest of health or pleasure, have not visited it) must have been struck with the sad contrast which the popular Protestantism of the last few centuries presents in a religious aspect, to the piety and zeal of those former ages, which people are so ready to stigmatise as dark and superstitious.

Walk through the town whichever way you will, you are irresistibly reminded of the *spirit* of bygone days. The *ruins* of the fine old cruciform church, within the precincts of the Castle, built before the close of the second century of the Christian era, with its unprotected burial-ground*, where the graves of the dead in Christ are exposed to horrid desecration: the *ruins* of the once extensive Priory of S. Martin, now occupied as farm-buildings: the *remnant* of the Church of the Maison Dieu, (the modern Town Hall) the high altar of which is now "conveniently fitted up" as the Sessions' Hall: these are still existing witnesses to the careful piety of former, and the disgraceful neglect and irreverence of later ages. Whilst history tells us yet more than the eye can see of the provision once made for the due worship of God, traces of which are no longer to be found. The sites of *five* churches are still pointed out, but the holy walls have long been levelled with the ground; in *three* of these the voice of prayer and praise was heard till the middle of the sixteenth century; and in a *fourth*, so late as the year 1611. Of this last mentioned church, the tower remained till the summer of 1836. Strange that it should not have entered into the minds of the inhabitants of Dover, and especially of its governing body, who ought to be animated by some zeal for the cause of religion; how much more *creditable* (to use a mild word) it would

* Of course the Government are responsible for the disgraceful condition of this burial-ground; and I am told that complaints have been made concerning it. With how little effect, the present state will testify!

have been, to have added the remainder of a church to the surviving tower, than to have demolished the tower itself! However, the ground was, I suppose, wanted for some modern improvements, and *utility* being the order of the day, down it came. Yet to pull it down was found no easy work; for so great was the strength of its walls, as almost to defy the exertions of those sacrilegiously employed to remove it. This is, I believe, the last act of church-destroying for which the town of Dover has distinguished itself. Let us hope, that the present and future generations will strive to earn a better fame, as the restorers of the waste places in Zion,—as they, whose zeal is well spoken of, jealous for the honour of Almighty God, and the good of His Church. And, indeed, something has been done deserving of much commendation. There has been a turn in the tide. The spirit of pious restoration, which has animated so many hearts in so many parts of our country, has spread to Dover. It is no longer the reproach of the town, that the two oldest and most interesting of its churches are *both* of them scarcely deserving of the name of churches,—robbed of almost every feature of a church, in a state of shameful dilapidation or neglect, which the irreligious and worldly *animus* of the “last unhappy century,” has so almost universally stamped upon the sacred edifices of this Christian land.

The church of S. Mary, which so late as 1842 was in a most disgraceful state, little better than a large barn, has been restored, and that with much good judgment and taste; the early Norman arches of the western portion of the nave, and also the arches, which separate the chancel from the north aisle, having been preserved. Of course all the square boxes have been swept away, and the whole church has been uniformly fitted up with pews of a very unobjectionable height and appearance. The galleries also have been put very far back, so as not in any degree to interfere with the columns of the nave. This good work of restoration, is, I believe, mainly owing to the exertions of the present incumbent and a very zealous and highly respected layman, who have had no little opposition to encounter from those, and such unhappily may be found in every parish, who set themselves in array against all improvement.

But I must not trespass more upon your time, but come to speak of the services at this church.

This is, undoubtedly, the best church in Dover, so far as the general manner in which divine service is conducted. It is evident that the clergy *mean* well. It is the only church in the town where *daily* prayer is said. Matins are said every morning, and on Wednesday evening in each week, evensong also. On festivals there is a sermon. There are three services every Sunday. The Holy Communion is administered *twice* every month; but with reference to this, there is a most extraordinary notice affixed to the doors of the church, (which must surely have escaped the notice of the incumbent,) stating, that this plan will be adhered to, “*whilst the number of the communicants shall render the system desirable.*” Surely, it is quite a new thing, and most adverse to the intentions of the Church, to make the frequent administration of this most Holy Sacrament in so large a parish depend on the number of communicants.}]

This church has now been restored four years; and it is certainly a matter of great surprise that the musical part of the service should continue in its present most inefficient state. The organ itself is nothing remarkable, but is played very badly. The choir consists of a few children. The Church Hymns are never chanted; indeed, the only attempt made at chanting is in the Doxology after the Psalms, and in every Amen which occurs throughout the service. The words which go with the reciting note are gabbled over fast, and sometimes crushed together, so as to be almost indistinguishable. To give you some idea of the organist’s knowledge of chants, I may mention, that for several Sundays lately, he used a double chant to the Doxology, which he always played wrong, altering it of course, much for the worse. Metrical psalms are sung before the Communion Service, and before the sermon; and generally to bad modern tunes.

Now, really, this is a sad jumble. There is much *pretence*, as witness the chanting of all the Amens,—a practice almost ludicrous, where the service generally, is so destitute of music; and yet the *spirit* of the Prayer Book is dead. There is a large Sunday-school attached to the church, so that there is no reason why the hymns of the Church and the psalms might not be chanted. There must, of course, be some musical voices out of nearly 200 children; at all events, some attempt should be made, to infuse a little life into those portions of the service which are essentially *praise*. It is to be hoped, that the clergy of the parish, I believe zealous and active men, will make an effort to improve the present state of things. Let a proper organist, who knows what is Church Music, and who can teach it, be provided. It is only right to add, that the prayers are said with all reverence, and that both priests and people behave themselves devoutly. At the daily prayers, the clerk is seldom present, the people responding well; and he is not at all wanted on the Sundays. But he is decidedly better than most clerks. Baptisms and churchings are not publicly before the congregation.

The second of the old churches of Dover, that dedicated to S. James, is of early Norman architecture: that is to say, those few vestiges of the ancient building, which have not suffered from the rude hand of the modern barbarian.

Let me, before I notice the manner in which divine worship is celebrated here, give your readers some idea of the state of the building itself.

There is not one of the old windows remaining. Windows such as are seen in shops, or in the staircases of large houses, supply their place. The church is fitted up with pews, five-feet high, many of them square; and it really requires some ingenuity to find out the original plan of the church. What was the chancel is, like the rest of the building, full of pews, which extend on each side of the altar rails; so that the altar itself is only separated from the rest of the chancel by rails *round* it. On Sundays the passage (it can scarcely be called an aisle) leading from the west door to the altar is filled with benches and chairs, as are also the other passages about the church. I attended divine service at this church lately on a Sunday when the Holy Communion was celebrated, and the confusion and noise made in moving these benches and forms, which was effected by two liveried beadles, when the sermon was over

and the *hearers* were leaving the church, was very annoying and unseemly. The benches were deposited on the tops of the pews!

The service was miserably done; quite in the old heavy style. Three verses of the Morning Hymn preceded the prayers. There is an organ, which at the time I took to be a barrel-organ, but was afterwards assured that it was not: and the Sunday-school children, a large number, formed the choir. There was no chanting; not even a doxology. A psalm was sung before the Communion Service, and another before the sermon. The congregation were by no means reverent: few, so far as I could judge, ever knelt: here and there an old woman was on her knees on the floor of the aisle, but the bulk of the congregation *sat*; indeed had they been disposed to kneel, the small square pews almost forbade the attempt, and the dirt on the floor was alarming. Scarce a response was heard: a fact which that important functionary the clerk appeared well aware of, for he did respond at the top of his voice, and that in anything but a devout manner; *converted, visible, invisible, virgin*, and other similar expressions, provoked a laugh from more than one of the thoughtless portion of the congregation. Surely, if the people in this church will not join in the praise and worship of God, and there must be a clerk, he might, at the least, be such an one as can speak his own language correctly, and not minister to the ridicule of those who come to *gaze and hear*. There are two services on the Sunday, besides an early service for the military. The rest of the week the church is barred and bolted.

The two remaining churches of Dover are modern buildings. Of these Trinity Church, consecrated in 1835, is a district church in the Parish of S. Mary, and yet is without some of the privileges of a district church.

It is a large church, of decorated architecture, well and substantially built, and accommodating more than 1500 persons. There is no chancel: the altar rails enclosing a space at the *north-west* end! There is an uncommonly high tower whence the prayers are said, and another, of equally terrific proportions, whence the sermon is delivered. These two hideous towers are placed near the rails of the altar, one on either side of the middle aisle, looking south-east. It really must be an undertaking that requires no little nerve to ascend them. There are galleries on each side of the church, and at the south-east end there are *two*: one for part of the congregation, and the other, which is still higher up, where the organ is placed, and the choir are. The church is too high for its general proportions; and the clergy who officiate are heard with very great difficulty.

The organ is a good one; but badly played. The organist is one of the *thumping and startling* school. Without any notice of what his intentions are, he changes from the softest notes to an overwhelming crash of the whole power of the organ, which almost stuns you. The choir consist of school-children. The singing is of the following character. There is no chanting, except the doxology after the Psalms: and here the fault is the opposite of that at the parish church of S. Mary; *for each note is drawled out to the same length as the reciting note*. You cannot fancy anything much worse than this is.

Metrical psalms are sung after the third collect, before the Communion Service, and before the sermon. The first verse is sung by the whole choir, and the congregation shew a desire to join with them; but their chance is a short-lived one, for the second and third verses are usually sung as a solo by one of the children! and, of course, as soon as the organist, by the very gentlest music, intimates that this child is to have it all to himself, the timidity which makes each one so fearful lest his neighbour should hear his voice in public worship, at once checks those who wish to sing, and the result is, that the child alone sings these verses. Sometimes the organist makes a slight variation, and allows the congregation the chance of joining in the third and fourth lines of these verses; for down comes the crash of the organ about your ears, either at the commencement or middle of these lines.

There are three services every Sunday; but neither is there daily prayer, nor are the festivals observed. The clerk is *quiet*, and many of the congregation behave reverently, and join in the responses.

The remaining church, which I have now to notice, is Christ Church. It was consecrated in 1844. The patronage is vested in trustees. It has no chancel, the altar being merely railed off from the east end. Here the arrangement is observed of placing the pulpit above the reading-desk, and in such a position as to hide a considerable portion of the altar from the view. The church accommodates about 1200 persons, and a gallery is shortly to be built, more room being wanted.

The incumbent is an extempore preacher, and certainly a good one, and I believe also an active man in his parochial work. It would be unjust not to add, that the congregation for the most part behave well, whereas in some churches where there is extempore preaching, it is remarkable how the attention of the *audience* is confined to the *sermon*, the prayers being regarded as of little importance, a sort of introduction merely to the grand and exciting scene which is shortly to follow. Here it is otherwise; the people generally take part in the service, and the singing is, in some measure, congregational.

There is no organ, a choir of men and women leading the singing. Bickersteth's collection of 900 hymns is used. Chanting there is none, not so much as a doxology, or an amen. There is a hymn before the prayers, another before the Communion service, another before the sermon.

The singing would be good, if those who form the choir did not make so much noise. There is more of congregational singing in this church than in any other in Dover. The clerk is placed in the gallery, where he gives out the hymns. There are three services on the Sunday, and another, of course, on *Thursday* evening.

From what I have said, it is but too apparent that Church Music is at a very low ebb in Dover. Here, in this large and important town, there is *not one church*, where the hymns of the Church or the psalms are chanted,—not one, when the service is conducted strictly according to the Rubric, and intentions, of the Prayer Book.

The church, to which the eyes of all true church men here are turned, is that of S. Mary. Let us hope, that a better example in the manner of conducting the musical portions of Divine Service will

shortly be set there. When once set there, let us hope that the rest of the churches will in time follow that example.

I am, Sir, yours faithfully,

Dorset, F. of St. Matthew, 1848. A CHURCHMAN.

REV. W. H. COPE'S LECTURES ON CHURCH MUSIC AT SHEFFIELD.

ON Tuesday and Thursday the 14th and 16th of November, the Rev. W. H. Cope delivered lectures on the Choral Service at Sheffield, to which place he was invited for the purpose by some zealous Churchmen. Private accounts that we have received, as well as the public papers, testify that the lectures were in every respect most successful. The largest room in the town was crowded by one of the most respectable assemblages ever seen in the place, and every corner was filled. The Lecturer was introduced by William Smith, Jun. Esq. with some forcible remarks on the impolicy, to say the least of it, of neglecting any legitimate means of strengthening the people's love for the Church of their fathers, and especially means so powerful as music. At the conclusion of the second lecture, the Rev. J. Livesey, incumbent of St. Philip's, Sheffield, moved the thanks of the meeting to the Lecturer, observing that the facts which he had stated, and the authorities he had quoted, were unimpeachable, and the plan he had suggested, a most valuable and important one. He trusted that Mr. Cope would find in a subsequent visit to Sheffield, that his services had not been in vain; but that they had been the means of promoting the highest object of music, the glory of God, in the improved service of the Church. This motion was seconded by W. Smith, Esq., Sen., and carried by acclamation.

In returning thanks, the Rev. Lecturer said—"I heartily thank you for the kind manner in which you have received the proposition of the rev. gentleman on my left, seconded by my friend on the right.

I have delivered these lectures on the invitation of gentlemen of your town, in the hope that they may lead to some improvement in Sheffield. I know it may be said, and with some reason, that I have proved too much; that I claim to establish the choral service in every church. Now, I am well aware that the circumstances of churches differ—that there may be difficulties in the want of a choir, in the musical abilities of the clergy, and I would say it, without wishing to give offence, in the prejudices of congregations. I have laid down what I think the value and importance of the English choral service, the adoption of which must rest with those set over the congregations of the church; but I would say that in every church something may be done; psalm tunes of a florid character, may be replaced by anthems—that the canticles may, in every congregation, be chanted. If my lectures be the means, under God, of leading to one or all of these improvements in any church, with which those who have heard me are connected, I shall be very thankful. If those ladies and gentlemen who have assisted me in the illustrations of the lectures, be fair specimens of the musical habits and character of the town of Sheffield, most of them being non-professional, then I

say, that what I have heard of the ability of vocal choirs and of the singing in Yorkshire and the north of England, has not been exaggerated. I may also say that I have seen facilities for improvement in Church music in Sheffield, which I have seen nowhere else. In thanking you, I also beg to thank this choir who have assisted me in a most effective manner. I could not have wished the anthems to have been better illustrated than they have been. I thank them very heartily, and I may say, in your name too."

We subjoin a few extracts from the report in the Leeds Intelligencer of Nov. 25th.

Improper use of the term 'Cathedral Service.'

Chanting the service was improperly called "Cathedral service," for it might be used in any church, and in it rich and poor might join. A considerable portion of the service was used by the people, such as the confession, the creeds, &c., and the hymns after the lessons. The people were constant assistants of the clergy. Since then, the people were ministers of some parts of the service, means should be found that they might conduct their share of it, without confusion of voices, so that the words might be plain to others. This was the great leading idea of a public service—a multitude of voices without confusion.

Choral celebration of the Holy Eucharist.

The communion service is essentially a musical one; he meant, not only in that part which precedes the sermon, but that which celebrates the Eucharist. Old service books prove that the custom was to sing the whole of the Communion Service, and musicians well know that the great masters of the 17th century wrote complete communion services. The celebration of the Communion Service with singing was the practice of the Church in early times, as was proved by Bingham and other early writers. Among other incorrect practices and innovations at the Communion was one which extensively prevailed—that of the congregation saying the prefatory words, "Therefore with angels and archangels," &c., which was never intended. Every English composer has set the Sanctus, but not the words, "Therefore with," &c. to music, which, had it been proper, would have been done. This was especially seen at the coronation services of our sovereigns.

Destruction of Choral Books by the Puritans.

The suspension of the choral service during the Rebellion, rendered it strange to the new generation; and the destruction of musical services as popish and sinful, rendered the writings of the masters of the two former periods very scarce and difficult of access. So complete was the destruction of English service-books by the Presbyterians during the Commonwealth, that only one complete copy of Barnard's works is known to exist, and only two or three single parts are in the library of Hereford cathedral. Day's book had two editions published, the first in 1565, and the second in 1620; but so extensively was this book destroyed during the rebellion, that the only one copy of the second edition approaching to perfection, was in the library of the dean and chapter of Westminster; and it was mutilated by the destruction of a few leaves. This was the cause of the true style of the early English writers being lost, and of the introduction of foreign music.

Close of the English School of Church Music.

Dr. William Boyce died in 1799, and with him, he might safely say, closed the school of English Church music, after an existence of two hundred and fifty years, from 1530 to 1780. This school had existed as long as any school in the world, even that of painting. Subsequent musicians had not the conception of writing for the Church; they had the glaring fault of straining to produce, by great effects, grand and sublime strains, and we see their utter failure. Instead of making use of simple means, like the ancient masters, they vainly endeavoured to produce sublime effects. After the death of Boyce, there had not existed in England, a succession of Church musicians, in the true sense of the word. During the 250 years' existence of the school of music, their productions had never ceased to be the music of the Church, their music always having had a solemn and devotional character. As for Mozart he was so secular that you would not know his music was sacred, if you were not informed of it at the time it was being performed.

ON AN ERROR IN THE USUAL MODE OF CELEBRATING THE HOLY COMMUNION.

To the Editor of the Parish Choir.

SIR,—In a late number reference was made to the erroneous practice of commencing the singing of the Sanctus at the words, "Therefore with angels," instead of at the words, "Holy, holy," &c. This is, however, an error of earlier standing than is generally considered.

Dr. Child's Sanctuses are so set, and are still sung in the same manner in St. George's Chapel, Windsor. Dr. Child is, however, I believe, the only one of our ancient Anglican composers who has committed this blunder, which he most probably would not have made, had the Priests done their duty in singing the Preface.

I do not know that even at the present day, notwithstanding the improvements that have taken place, the Preface is sung in any of our cathedrals. In a "Durham Book," just published, I observe, that although the responses to the *Sursum Corda* are set to music, there is no notation of the Priest's part. And this work contains but one Gloria in Excelsis, as sung in Durham, viz: Blow's in D. This was already published by the Sacred Harmonie Society; but I do not know that the remainder of Blow's Communion Service in this key, has been yet given to the world.

But although the Prefaces are not sung in any of our cathedrals, it is different in Parish churches, where the singing of this sublime portion of the Service is now not uncommon, either in monotone, or in the beautiful varied melody, which is one of the most precious relics of antiquity, and which so admirably corresponds to the majesty of the words as to have given rise to the myth that parts of it were "learned by the Apostles, in moments of communion with Heaven." As the music, however is not generally accessible, I shall be happy to furnish you with my manuscript of it, should you be able to find room for it in the *Parish Choir*.

It is a curious fact, that the singing of the Sanctus (in its proper place, I mean, after the Preface), has been preserved from time immemorial in one parish

church, at least, that of Sapeote in Leicestershire, the present rector of which is the Rev. John Bickersteth. I do not know what music is used, but the communicants commence singing at the words, "Therefore, with angels." W.

THE COMMUNION HYMNS.

To the Editor of the Parish Choir.

SIR,—The Bishop of London in his correspondence with Mr. Lowe, Chaplain at Madeira, observes that although approved of by the Communicants, he "objects" to the singing of the Communion Hymns, except in cathedrals. As the singing of a hymn after Communion is founded on the express warrant of Scripture, and is enjoined by the Book of Common Prayer, I cannot, I confess, understand the grounds of his Lordship's "objection." As the Bishop makes an exception in the case of cathedrals, I should be glad to be informed in how many English and Irish cathedrals these hymns are now sung, as I am certain his Lordship's is not one of them.

That the singing of these hymns is sanctioned by the Book of Common Prayer cannot be denied; that they have in their favour the custom of the Universal Church (including the Anglican in her most palmy days,) is equally incontrovertible. If, however, bishops object to them in parish churches, and deans disallow them in cathedrals, while the communicants (as in the present instance) desire them and look upon them as their rightful privilege, what effect is all this likely to have on the minds of the laity? May they not justly suspect that their rulers are sometimes more guided by their individual tastes than by the wants of the Church and the Book of Common Prayer? W.

THE MISCHIEF OF IRREVERENCE IN CHURCH.

From a Correspondent.

"TAKE heed that ye offend not one of these little ones." Alas! our sins are not confined to ourselves, but act as causes of sin in others. Every careless look, or careless word, will one day rise in judgment against us. How cautious then ought we to be to avoid sinning, especially in the house of God! These reflections arise naturally on reading the following passage from the pen of a Dissenting minister, who was once alas! a priest of the Established Church. It is extracted from a letter which he published on his secession; and will explain itself without further comment.

"My soul was pained and burdened within me at hearing the wicked and the careless take into their lips the sweet petitions of David in the Psalms. I heard around me those who I knew from their life and conversation had never for a moment spiritually felt the pangs of a wounded conscience, say, 'I stick fast in the deep mire where no round is; I am come into deep waters, so that the flood runs over me.' I heard those who never desired or longed after anything but the gratification of their own lusts and covetousness, repeat aloud, 'Like as the hart desireth the water-brooks, so longeth my soul after thee, O God.' Those that were dressed up in all the colours of the rainbow, I heard saying, 'As for me, I am poor and needy.'

Graceless men who had never felt a drop of the Spirit's teachings, and who out of the Church swore, jeered, and scoffed, would cry in my hearing, 'Take not thy Holy Spirit from me.' Adulterers and adulteresses repeated aloud, 'I will wash my hands in innocency, and so will I go to thine altar.' Whilst the self-righteous Pharisee would sound in my ears, 'I will go forth in the strength of the Lord God, and will make mention of thy righteousness only.' Thus the gracious and the blessed experience of God's saints was mocked and trampled upon, and the fervent prayers and breathing of the Spirit in contrite souls were profaned by the ungodly taking them into their unhallowed lips. * * * Again and again has my soul been burdened at hearing the wicked little children around me mock God by shouting out the responses, as they had been systematically trained to do by ignorant ministers, parents, school-masters, and school-mistresses. Being for the last three years a hearer, and not a reader of the Liturgy, I have been compelled at times to close my ears with both my hands, that I might not hear the mechanical cries of the children, one of whose responses was always thus worded, 'We have left undone those things which we ought not to have done.'"

THE DEAN OF WESTMINSTER ON THE PAYMENTS CHARGED FOR VIEWING THE ABBEY CHAPELS.

"Having had our attention directed to one portion of the appendix to the Dean's Sermon, we cannot resist the temptation slightly to prolong our extracts, in order to present our readers with a correct account of the charges now made at the Abbey. The subject is a national one. An agitation little less than national was directed against the charge formerly made for admission within the Abbey walls, and, are rejoiced to find, with the most perfect success. The doors of Westminster Abbey are now thrown open to the public for free ingress and egress, from morning to night. We do not think that any reasonable person can complain of the charge still made, not for entering the Abbey, or viewing the monuments, but for admission unto the side-chapels, which is quite a different affair. At all events the Dean's weighty and business-like argument which we subjoin, will go far to convince gainsayers.

NOTE 2.

"For the information of the public, and the correction of anonymous authors of inaccurate and censorious charges in newspapers and reviews, I subjoin the following statement respecting the restrictions laid on visitors to the Abbey, and the payments required for admission to certain parts of it.

The entire nave and both transepts are open to all the world *gratis*, daily from morning to night, except on Sundays, when there is divine service at eight and ten A.M., and at three P.M., and during the hours of prayer, on week-days, at eight and ten A.M., and at three P.M.

In the nave and transepts a sufficient number of officers attend to see that no one touches or injures the monuments.

The series of chapels which contain the royal tombs, and many most perishable and portable remains of ancient art, are accessible only by parties, attended by one of many guides appointed to this service, who explains aloud the history of the contents of each chapel. For this admission and attendance each visitor is charged sixpence, which is applied chiefly to pay the salaries of the attendants, and the surplus

funded for the decoration of the Abbey. No part of it goes to the Dean and Canons.

By an order of the House of Commons, June 26, 1845, a return was presented by the Receiver-General of the Dean and Chapter of Westminster, of the annual amount of money taken for admission to see the monuments during the years 1841, 1842, 1843, and 1844, and of the appropriation of such money,—showing its entire application to the three following purposes :

1. Cost of cleaning the Monuments.
2. Salaries of Officers, Attendants, and Tomb-showers.
3. The Residue paid to the Ornamental Fund.

And on the 26th July, 1843, a similar Report was presented of monies received for admission from 1836, to 1843. It is from the savings of this fund during many years that the cost of preparing the new stalls and large additions to the organ, and of the new painted glass windows at the end of the south transept, have been gradually defrayed.

These windows, by Messrs. Ward and Nixon, have been pronounced by high authority to be the largest and best executed work of modern times.

Before 1826, the total receipts of larger fees then paid for seeing the monuments, were divided between the officers of the choir and some sub-officers and attendants in the Abbey. In 1826, the Dean and Chapter made an arrangement with these persons, which guaranteed to them the annual amount of their previous receipts, the Dean and Chapter undertaking the risk of loss by a proposed reduction of the fees, whilst the increase, if any, was to form an Ornamental Fund. The reduction of the fees was forthwith made, and followed, as in most cases of reduced prices, by increase of income and creation of the Ornamental Fund, which is expended on the truly National object of decorating one of the most ancient and most beautiful examples of Mediæval Architecture that adorns our country.

At Paris, there was in 1845, a charge of 10*l.* each person for admission to similar chapels within iron gates at the east end of Notre Dame, bereft alas ! of almost every monument and remnant of past times, except the coronation robes of Napoleon.

In Westminster Abbey there could be no security for the innumerable precious and unique remains of mediæval art which crowd the recesses of the Royal and other chapels, if the public, *i.e.*, every individual, alone, or several together, had access to them without a guide. Before the adoption of the existing precautions, acts of plunder and abstraction were of frequent occurrence. We have now in progress of restoration to the places from which they were stolen, two emblazoned bronze escutcheons from the tomb of Edward III., and a bronze wreath from the tomb of Henry VII. These have been returned by the repenting individuals, or executors of parties that must have torn them, with heavy tools, from these royal monuments. Another penitent pilferer has lately sent to the Dean a slice taken some years ago from the Royal coronation chair. The whole of the Byzantine Mosaic work, that was within reach, has been stolen, bit by bit, from the tomb of Henry III. The Dean is responsible to the Crown and to the country for the safe custody of all these public monuments; and with a special order from him, all persons wishing to be alone for the purpose of making drawings, or copying

brasses, or inscriptions, or studying architecture, may, by applying, with a note of introduction, obtain a free ticket of admission.

CATHEDRAL SERVICE AT LINCOLN.

A WRITER in the *Guardian* of 23rd August gives the following account of the service at Lincoln cathedral.

"To say that the boys could not sing, and the organ could not play, and the boys and organ could not go together, would only half describe it. It was sluggishness and torpor personified. It crawled like a wretched lame insect from beginning to end. Its excessive feebleness was such that it seemed every moment on the point of stopping from mere want of breath. I was surprised that it went on at all. It seemed always at its very last gasp. At no one point in the service did the organ rise to the substance or dignity of a street barrel. The organist—if he was one—was afraid of touching a bass note, and one man blowing on a bad flute would have produced an equal or very similar effect to that of his playing. The voices of the choir were in keeping. I dare say there were good voices amongst them, but it did not seem to be expected that they should exert themselves in the slightest degree. I must confess that throughout the service I could not help feeling sincere and unfeigned astonishment at the exhibition which was going on, and asking myself repeatedly—What are these people doing? Is this cathedral service, or is it something else?"

IMPROVEMENTS AT SALISBURY.

THE *Hampshire Advertiser* of September 23, has the following paragraph:—

THE CATHEDRAL.—We hear that a very laudable design, in reference to the improvement of the choral services of the Cathedral, has been entertained in a quarter where noble conceptions seldom stop short of actual realisation. The Rev. Precentor Hamilton, contemplates, it is said, the gathering of the choral body, at frequent stated periods, for the practice of the finest sacred productions of the old masters—the giants' church music. Such practice cannot fail of realising good results in improved taste, and accurate execution, as well as in rescuing a large body of music from unmerited desuetude.

Books Received.

Eda Morton; or The Cousins. OLLIVIER.—A pleasing little tale that may rank with *Chollerton*, and the *Village School Fête*.

Dr. Rimbault's First Book for the Piano-forte; thoroughly good, yet concise and simple.

Faire Daffodils, harmonized for four voices; the words by Herrick, the music by J. W. RUMSEY, Master of the Orsett Diocesan school. C. OLLIVIER.—A very pleasing composition that ought to be a favourite in families that love to beguile their winter evenings with good vocal music.

Last Night I lay a sleeping, a Christmas carol; by the author of the "Island Choir"—the music composed by H. J. GAUNTLETT, Mus. Doc.—We welcome this as a step towards supplying a great desideratum—namely, a set of carols, joyfully commemorating the festivals of the Church,

but adapted not to the Church, but to social meetings of christians in private. Both words and melody will please our readers.

A Collection of Psalm Tunes and Chants, arranged by WILLIAM GLOVER organist of St. Luke's and St. Matthew's, Manchester.—The psalm tunes in this collection include several simple melodies from the German, and most of the standard compositions of that class which are already to be met with in similar collections; all tunes of the florid 'Foundling Hospital' order being excluded. Of the chants we cannot speak so favourably; for we may affirm that the best of all are excluded; not a Gregorian, nay not even the so-called Tallis's chant is admitted—and though Mr. Glover has too good taste to admit any of the modern Bacchanalian order, yet he has confined his selection almost entirely to the double chant. We should certainly advise Mr. Glover to shorten his "Preface" in any future edition. Such expressions as "the soul of genius soars heavenward to its birth-place with the speed of light," &c., &c., are mere twaddle. Besides, some very sensible remarks which it contains are very much marred by an attack on those whom Mr. Glover calls "the Gregorianizers." If Mr. Glover abuses the Gregorianizers, he ought not to condescend to borrow from them; yet certainly it would not be difficult to point out the source of some of Mr. Glover's ideas, if not of his very words, in certain unmistakably Gregorianizing publications. Mr. Glover may recollect that Church Music in England has been raised from the most debased state into which it had fallen twenty years ago, not by professional musicians, but by a few *Gregorianizers* who pointed out *old Church Music* as the model for imitation and source of reformation.

Mr. Glover submits the following very sensible and truly Gregorianizing rules for consideration. "Let the ordinary compass of psalm tunes and chants be confined to eight notes—C to C. Let the introduction of the upper D be of rare occurrence. Let the music be regular in form but not monotonous. Let a frequent selection be made of tunes not exceeding six or seven notes in compass, which are the best adapted for general use. If these suggestions were followed out, most persons would and could sing the melody, and by a little time and attention they could afterwards learn the simple harmonies.

"The fastidious will chide us for recommending the melody in octaves, and will remind us of 5ths and progressions, &c.—but every musician knows that in instrumentation when the harmony is complete in four parts, the melody may be doubled as the flute and bassoon, and we leave the admirers of Beethoven to describe the thrilling effect of such combinations.

"Psalmody is essentially the *people's song*. Quartett psalmody is as absurd and ineffective as Handel's sublime air, 'He shall feed his flock' would be if sung by a thousand voices. The people of England will demand ere long their quire-usurped right. Congregational music must be founded upon some common ground of regular and accessible compass—one grand simple unadorned style—one common musical language as we have one common liturgical language, and both, understood of the people."

We feel sure that if Mr. Glover will pursue his course in a devotional spirit, and free from professional prejudices; and if in reality he will give the people their legitimate musical language for prayer, psalm, and response, not forgetting (what alas! modern so-called Church musicians seem studiously to ignore) the musical celebration of the Holy Eucharist, that he is capable of doing great service to the Church, and of wiping off a long standing reproach upon the body to which he belongs.

Authorized Street Preaching, proposed as a remedy for social evils. BELL.—We heartily agree with every word of this excellent tract, and strongly recommend it to our readers.

Old Church Psalmody; a Mannal of good and useful tunes, either old or in old style, with Prefatory Remarks and Historical Notices, by the Rev. W. H. HAVERGAL, M. A. London, J. HART.—From the prefatory remarks to this useful volume, we extract the following: "The time and pitch of tunes in older days, were not exactly as they now are. The old singers sang at a greater speed than modern singers. A dozen verses, reduced to six by a double tune, formed a very moderate portion for one occasion. The *modern drawl* which makes four single verses quite long enough, was most likely occasioned by innovations upon the syllabic style in the early part of the last century. When crotchets, quavers, flourishing turns, and 'part tunes' as they are called, found admission into Parish choirs, a slowness of performance necessarily followed. The introduction also of tunes in triple measure where the accented semibreve or minium is divided into two slurred notes, (such as Abridge, Irish, Rockingham, Manchester, &c.) was fatal to the continuance of pure psalmody. All such tunes occasion a slow and languid utterance, and oblige an unwelcome curtailment of the original words. As to the *pitch* at which tunes were sung, some of the 'Introductions to Singing' published in the last century leave us in no doubt. They disclose the fact, that the keys in which the tunes were set, were no criterion as to the pitch in which they were sung. They were mostly set in only two or three keys to suit the convenience of the printer as to leger lines and accidental sharps and flats; but they were sung at any pitch which best suited the voices of the singers. Now that the organ has banished the pitch pipe, it is very desirable that our organists should be able to transpose at sight, or that they should possess copies of the same tunes in sundry keys. Weather, temperature, health, or power of particular singers, difference between morning and evening, character of words, and sundry minor circumstances frequently render a change of key, higher or lower, very expedient."

If we may be allowed to find a fault in this very excellent collection, it is, with the title, *Old Church Tunes*. *Church*, these are not, in the proper sense of the word; although many German specimens of tunes are evidently derived from the old Catholic hymns. Why not give some of the *real* old Church tunes?

Cantica Ecclesiastica. Hymns of the Church arranged for chanting, without regard to musical time. MASTERS.—The setting of the *Gloria Patri* in this little book is an improvement upon the ordinary mode.

To Correspondents.

We beg to intimate once more, that we are not responsible for the opinions of our correspondents. It is often desirable that facts and opinions should be published, in order that their existence may be known, although their propriety may be open to discussion.

An Inquiring Reader. We believe the practice of the priest and congregation chanting alternately to be an improvement on reading alternately, and to be equally authoritative in Parish Churches with the custom of chanting by sides; and it may be more convenient where the congregation or choir is scanty. We know of no rule against it, though the other custom is the more perfect one. *Vido Parish Choir*, vol. i., p. 162.

A. Z. An amateur organist in the North expresses a wish that some good musician would write a few Voluntaries in strictly ecclesiastical style, and at a cheap rate.

We will announce the next Tallis or Purcell day at the Abbey, if we can gain intelligence of it in time.

Rustica, Ital. The *Organ Manual* has been long in preparation, and will soon be finished. *Rustica* may consult *Calcott's Grammar*. Write to Gray or some other organ builder on the subject of mechanism.

H. E. M. asks if we can recommend to him any large cheerful, healthy village or town in the south of England, where the Services of the Church are celebrated *daily*, with due solemnity and propriety. It is an unfortunate circumstance for our Church that, at the places to which invalids resort for the recovery of their health, and at which the consolations of religion ought to be most esteemed, the Services are not more frequent and attractive.

A Churchman. Mr. Charles Child Spencer, the eminent church musician, is not in holy orders. He has no connection with St. Paul's, Knightsbridge, and is not responsible for the character of the music used there, nor for the style of its performance.

A Dissenter, who takes an interest in the Parish Choir, has forwarded us an account of some Saturday evening Services held at a place of worship called "Church of the Saviour," Edward Street, Birmingham, consisting entirely of sacred music. It is curious that Dissenters do daily things which are considered Popish by low churchmen. There is no doubt but that the listening to good *quiere-sing* does excite devotion, and may be made an act of worship, though it ought not to supersede the more important act of singing by the congregation.

E. J. H. "Thou visitest the earth" is the concluding chorus of Greene's anthem, "Thou, O God, art praised in Sion." We fear that our Reverend Correspondent would find the other parts of it quite out of place in his church.

We do not believe that the Rubric in the Burial Service "After they are come into the Church, shall be read one or both these psalms following," is intended to exclude musical reading, whether in monotone or plain chant. The history of the use of the words *say, sing*, and *read* would not, we humbly think, bear out such an interpretation.

J. H. S. wishes to find three full anthems by Dr. Rogers, viz.:—1. "Behold how good and joyful." 2. "Save me, O God." 3. "O, that salvation." Any of our readers who can give the desired information, will be thanked.

X. Z. calls our attention to St. George's Chapel, Allmarle Street, London. In the midst is an "elephantine mass of wood, divided into upper and under pulpit, at the left of which is a pew with red curtains, where sits the clerk, who is the only person in the chapel, who says the responses audibly. The organ is in a gallery over the Communion Table, which is quite out of sight. In the organ-loft some German professional singers sit and sing wretchedly. Service is performed on Sundays only."

The *Chelmsford Church Choral Society* appears to be flourishing. The Rev. C. A. St. John Mildmay and Rev. W. Greenslade are active supporters of it.

A Country Organist says:—

"Looking over the "Parish Choir," I noticed the following:—"A Clergyman, in want of an organist asks the Editor of the "Parish Choir," "Can you tell me of any young man who wishes to serve God in His Church, and give up his powers to His cause? I do not want a showy player, but a good Churchman, who knows what Church Music was in its best time, and loves it." I am organist at a church where the music is sung by a few school children, and all attempts to improve it are useless; if you know of a situation similar to the above quotation, and will kindly inform me of it, you will confer a great favour on me. Communications for the writer may be addressed W.R. S., care of Mr. Ollivier.

London:—Printed by THOMAS RICHARD HARRISON, of No. 45, St. Martin's Lane, in the Parish of St. Martin in the Fields, in the County of Middlesex, Printer, at his Office, No. 45, St. Martin's Lane, in the Parish and County aforesaid; and published by JOHN OLLIVIER, at No. 59, Pall Mall, in the Parish of St. James Westminster, in the said County.—Friday, December 1, 1848.

Conversations on the Choral Service. No. 8.

(Continued from Parish Choir, Vol. I. p. 75.)

ON THE AUTHORITY FOR THE CHANT IN THE ENGLISH CHURCH, AND ON THE MEANING OF THE WORDS "SAY" AND "SING."

[In the earliest Numbers of the *Parish Choir* were published some conversations, in which our friend, Mr. Felix, endeavoured to convince a highly respectable tradesman and his wife, Mr. and Mrs. Bray by name, of the lawfulness and propriety of that musical celebration of the Church Service, which it is the office of the *Parish Choir* to advocate. These conversations were, we have reason to believe, not altogether unsuccessful in their object; and we now, at the desire of some of our readers, propose to insert the remainder of the series in this and the following numbers of our Periodical. We are desired by the author to state, that he deferred sending us the conclusion of the series, (the last No. was published in November, 1846,) because, by some odd coincidence, the same sort of arguments, that are used against the Choral Service in the following conversation, were published about that time in the *Church and State Gazette*, in an article, attributed (perhaps wrongly) to a clergyman; and Mr. Felix, with a delicacy that does him credit, was anxious to avoid satirizing a clergyman, or seeming to do so, by putting the peculiar style of argument which he had adopted, into the mouth of Mrs. Bray and Mr. Mumble. However, as it always happens whenever anything is put off, fresh reasons were found for delay from time to time, till by this time, the whole thing is probably forgotten, and the introduction of the old interlocutors, may seem like the revival of a worn out jest. But as we have said, we have been urged by some of our readers, to procure the rest of the series of conversations for publication, and we have induced the author to comply with their wishes. We may add, that we believe the familiar matter of fact way in which they deal with the subject, is calculated to render them more useful for their purpose, than disquisitions of greater learning and more elaborate argument.—Ed. P. C.]

Mrs. Bray. I see plainly, Mr. Felix, that there is a great deal to be said and learned about the Common Prayer Book, that does not appear on the face of it at first sight. What you told us at our last meeting about the words *say*, and *sing*, and *read*, had certainly never struck me before.

Mr. B. And there are many things which you tell us, which are so contrary to the notions which most of us were bred up to, that even if we were positively satisfied as to their truth, we could not receive them without some hesitation. Now I used to agree entirely with my friend Mumble, the churchwarden of St. Boniface's; and he, you know, at the time when there were those great disputes about the Surplice and the chanting of the Psalms, quite carried the vestry with him, against the parson, and gained the day by quoting that passage in the Prayer Book about the *Venite*, which says, "on the 19th day of every month it is not to be *read* here, but in the ordinary course of the Psalms." This shows, said he, that the Psalms are meant to be read, and that the chanting of them is Popish; for if the Reformers

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had meant them to be chanted, they would not have said they were to be *read*; and nobody that was a true Protestant, could maintain that reading meant chanting, only a Jesuit could say that.

Mrs. B. Yes, and when little Tom Cox, the singing boy at St. Boniface's, died, and the clergyman wanted to have the Psalms chanted at his funeral, Mumble agitated the vestry, and quoted the rubric, "after they are come into the Chureh, shall be *read* one or both of these Psalms following;" and so the vestry prohibited the organ from being used, and would not let the key of the gallery go out of their hands.

F. The only way to settle this question honestly, is as I said when we met last, to find out, not what we mean by the words *say* or *read*, but what did those persons mean who compiled the Rubrics of the Common Prayer Book. Because words vary in their meaning, in the course of time. Sometimes, they get a meaning quite opposite to what they had at first; and so to get at the truth we must go back a little. You recollect that at our last meeting I showed you, and you could not deny, that the terms read, say, and sing, are used almost indiscriminately in the Prayer Book; so that one and the same thing—the Athanasian Creed, for example—is ordered to be read in one place, and to be said or sung in another. Now either these Rubrics contradict each other, which is hardly credible, or else they agree; and if they agree, why then the words *say* and *read*, are not to be understood in their modern sense as opposites to singing, but they are to be understood as implying or allowing a musical way of saying and reading; in other words, chanting.

Mrs. B. But have you a right to take it for granted that the Rubrics are not contradictory?

F. If you assert the Rubrics to be contradictory, then you must look at history, custom, and other sources, to find out which of the two contradictory meanings is the right one. But I think I can show you that they are not contradictory.

Mrs. B. May it not have been the intention of the Reformers that the Psalms should have been plainly read? and may not the words sing or say have been left by accident?

F. When you talk of the Reformers, you forget that the Prayer Book was most carefully revised in Charles the Second's time, a hundred years after the Reformation; and that if there had been any oversight of the kind in earlier editions, it could hardly have escaped revision then. Moreover, if you recollect, I told you, that although it is quite true that the word *read* now-a-days, does generally mean *not to sing*, yet, that it used to signify, a musical reading or chanting. For example, Bingham, a most learned writer on ecclesiastical antiquities, in describing the ancient Church Chant as regulated by St. Athanasius, at Alexandria, in the fourth century, says, "that it was not much different from reading, and much resembling the musical way of reading the Psalms now in our Cathedral Churches." Bingham died in 1723, so that you see more than half a century after the last revision of the Prayer Book, the word *read* was employed to denote chanting.

B. I find in the Prayer Book the words *read* and *say*. You say that they *may* mean musical reading and saying; or at all events, that they do not prohibit musical reading, and that chanting was called musical reading in 1723. But you have got to prove

that these words, read and say, were actually used in a musical sense, at the time of the Reformation, when the Rubrics were compiled.

F. That I can easily do. We have only to look at the Latin Service book of the unreformed Church, from which our reformed Common Prayer Book was taken.

B. Stay, stay; if we are to go to Latin Service Books for the Choral Service, I shall think that Mumble is right after all, and that the whole thing is Popish.

F. No, my dear sir; I go to no book for the Choral Service but the Common Prayer Book of the Church of England. That is my authority. But you challenge me to prove that the words *read* and *say*, which are used in the Prayer Book, were used in a musical sense at the time of the Reformation. How can I do this, unless you allow me to go to the books that were used down to the time of the Reformation?

Mrs. B. But all this quite frightens me. I feel a kind of horror when you talk of Latin Service Books. I was always taught that our Common Prayer Book was composed by our pious Reformers; but to pretend to look for its origin in anything Latin, is quite frightful.

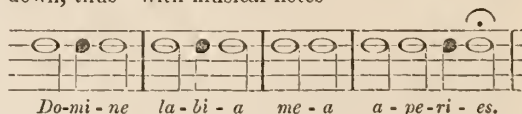
F. Please to recollect that the Reformers did not make a new Church, but reformed an old one; they did not compose a new Service Book, but reformed an old one; the old Latin Service books contain good metal alloyed with dross and tinsel; they threw away the dross, and they kept the bright metal, and gave it us in our Prayer Book. They did not invent a new Ritual, nor a new way of celebrating it; neither did they invent new terms. They purged away whatever was blasphemous and superstitious, and let the people have a Common Prayer in English to join in, instead of letting them be spectators of the devotion of priests and monks in Latin; but they took prayer and litany, psalm, anthem, and suffrage, added to them, and improved them, and left them to be celebrated as they had been for ages. They translated the terms from Latin into English, but they did not alter the old terms nor invent new ones. There was an established mode of saying, singing, and reading every part of Divine Service, before the Reformation, and that mode was continued, with the same terms to denote it, after the Reformation.

Mrs. B. I dare say you are right; but I have quite a horror of Latin. I really don't like to go groping into Monkish Service Books, to explain our Rubrics.

F. Whoever looks steadily for the truth, will never lose his way, even in a Latin Service book. They that hold the truth need never fear enquiry. It is quite a Popish way of going to work to prohibit looking at any matter of fact, lest it should damage your cause. It is a matter of fact, that in the English Church up to 1549 or thereabouts, the service was in Latin. It is a matter of fact, that after that year it was said in English. I only want to compare the Latin and the English to find out the right meaning of one or two words. Now here is a Romish Service Book containing the service for Christmas day, in Latin; let us compare it with our Prayer Book. You recollect that *dicere*, *legere*, and *cantare*, are the Latin for *say*, *read*, and *sing*.

B. I have been a long while from school, and my Latin is quite rusty; but I'll endeavour to follow you.

F. Thus then the Matin Service begins. "*Ante Matutinum dicitur secreto, Pater noster.*" "Before Matins is said *secretly*, the Lord's Prayer," "*Deinde clara voce dicitur*;" "then is said with a loud voice, *Domine labia mea aperies.*" "O Lord open thou my lips." Now in this passage, we have the word *dicitur* used twice; first to denote the private saying of the Lord's Prayer in secret; then to denote the open saying of certain words, viz. the petition which follows it there, as well as in our own Prayer book, with a loud voice.* But how are those words to be said with a loud voice? Why look; it is marked down, thus—with musical notes—



So here we have the Latin word *dicere* employed in the unreformed, just as the English word *say* is in the reformed Ritual, namely, to signify the recitation of prayer, either with music or without it. Now turn over two or three pages, and you come to the Lessons, with the Rubric. *Tres sequentes lectiones Isaie leguntur*; the three following lessons from Isaiah are *read*. But how are these lessons read? why, it is again marked down, thus—



They are read in a monotone; or sung after the manner of distinct reading; just as the lessons were ordered to be sung in our own Church in Queen Elizabeth's time; so that the word of God could penetrate into the remotest corner of a huge cathedral church.

Here then you see the words *dicere* and *legere* employed to signify musical reading, just as the words *say* and *read* in our Prayer Book. Shall I give you an example in which *say* and *sing* are used to signify the same thing? Here is a quotation from a Romish Book, of about the date 1300, referring to the Office for the New Year. "*Post dicitur hymnus Veni Redemptor gentium; et canit dexter chorus primum versum, et sinister secundum.*" "Afterwards is said the hymn *Come Redeemer of the Nations*, and the right side of the choir *sings* the first verse, and the left side the second."

I could go on for ever multiplying such quotations.† But I think I have proved my point, which

* See the Rubrics in the Common Prayer Book, "Then the Minister shall kneel and say the Lord's Prayer with an audible voice, the people also kneeling, and repeating it with him, both here, and wheresoever else it is used in Divine Service." "Then the Minister, Clerks, and People, shall say the Lord's Prayer with a loud voice." Here we notice the terms *loud* and *audible*, used in contradistinction to the private or *secret* voice, in which the Lord's Prayer was said before the Reformation. We also notice that the *Clerks*, i.e., the choristers, clerical lay, and the *People*, i.e., the congregation, are to say it in a clear, loud, or audible voice, together with the Minister.

† We have taken the liberty of abridging this part of our respected correspondent's argument; but we may observe, that the passage from Pliny's letter, where he

is this; viz. that the words *read* and *say* are used in our Prayer Book, precisely as they were in the Latin Service Books of the unreformed Church; that they are often applied to parts of the Service which are read or said musically; and consequently, that when applied to parts which it is reasonable or customary to read or say musically, they afford no prohibition whatever to their being so read or said.

Mrs. B. Well, Mr. Felix, although I am a woman, I have carried your argument in my head clearly enough to see that you have only shown that the words *read* and *say*, do not prohibit chanting. But please to recollect, that you promised (*Parish Choir* Vol. I. p. 59.) to give us both positive authority for the choral service, and also proof of its reasonableness. You have now shewn that certain words commonly taken to be a prohibition, are not prohibitory, but we yet want positive authority.

F. The first positive authority I will give you, is the use of the very words *say* or *sing*, the latter of which plainly means chanting. These words could not have been retained in the Prayer Book unless chanting were intended to be legalized. The second proof is custom. In the churches and chapels which were intended to set perfect examples to others, namely, in the Royal Chapels and Cathedral Churches, there,—not in a corner,—but under the very eye, and with the open sanction of the highest ecclesiastical and civil authority, has the choral service been continued ever since the Reformation. And if in any other church or chapel, there have been endowments for choirs, and the other means of having the choral service, there it has been established and kept up. I allude here to Collegiate Churches, which are not Cathedrals, as Westminster, Southwell, and Wimborne Minster; to the chapels of colleges in the Universities, and at Winchester and Eton; and to the private chapels, which in former times were appendages to the mansions of the nobility, and to the palaces of the bishops. I may instance the Chapel at Cannons near Edgeware, where Handel officiated as chapel-master to the Duke of Chandos, and that of the famous musician, the Earl of Mornington, at Dangan Castle, County Meath*. These establishments prove incontestably, that the choral service was the rule; it was to be celebrated when attainable; the so called parochial service, a degradation, permitted, because of inability to maintain a choir. A third proof is afforded by Queen Elizabeth's injunction, before quoted, (*Parish Choir*, Vol. I. p. 75.) which does not limit the choral service to Cathedrals, but expressly orders it in *Parish Churches*,

and enjoins that wherever there was an endowment for a choir of men and boys, the same was to be preserved intact. A fourth proof is afforded by the chain of writers from the Reformation downwards, who have given music for psalm, prayer, litany, and response; Cranmer, Marbeck, Barnard Clifford, Lowe, Playford, Boyce; their works in print, besides great numbers in manuscript, afford distinct proof that the Choral Service was sanctioned by all lawful authorities from the days of Edward the Sixth, to those of George the Third. I must say that so far as legality goes, the Choral Service stands on as strong a ground of law and custom, as any one institution in the land.

Mrs. B. Lawful or not lawful, my friend Mumble and the vestry of St. Boniface, will insist upon it that it is Popish; and I firmly believe, that if an angel said that any thing with the least savour of popery about it was right, he would not be listened to.

B. Ah! there is nothing in the world like a good cry, as the "Times" says; no argument can stand against a nickname.

F. Yet if I could condescend to adopt such a line of attack, I might easily show that the Mumbles, in the way in which they choose to have the service performed without any open voice from the people, without any audible response, except that of the clerk, and with all the congregation whispering, are far more popish than we who desire all the congregation to chant their responses aloud. For look at the Prayer Book. That orders the Lord's Prayer to be said by priest and people *with a loud voice*; and you see the meaning of the *loud voice*, if you compare the words *clara voce* and *secreto*, in the Romish book we have been looking at. Get the people to say it with a *loud voice*, and they would soon chant spite of themselves. But the Romish books order the Lord's Prayer to be said *secreto*; that is to be whispered or muttered; and thus you see that your puritanical friends adopt a Romish practice, in preference to one which is sanctioned by the Prayer Book. Here, however, we must pause for the present. I think we need not say more about the authority for the chanted service—but we must meet once or twice more to wind up the whole matter, and to discuss its reasonableness and utility.

X.

THE OLD PLAIN SONG.

It was long a favorite and useful exercise to build the several parts of a movement upon some favourite chant, making it the groundwork of the composition. And this custom answered several purposes: it exercised ingenuity in the construction of parts; it regulated and restrained the modulation within the ecclesiastical limits; and as the plain song had been long used in the church by the priests and people, it was still easy for the musical members of the congregation to join the chorus in singing this simple and essential part, while the choristers and choir men-by-profession, performed the new and more difficult melodies, which had been superadded by the composers.—*Burney's History of Music*, vol. ii. p. 556.

says of the ancient Christians that they *say* a hymn to Christ by turns; "carmen Christo quasi Deo dicere secum invicem;" the passage from Horace, "Nos cantabimus invicem Neptunum. . . Dicetur merita Nox quoque nenia;"—"Doctus et Phœbi chorus et Dianæ dicere laudes;" together with the following passages from Latin service books, "Hæc antiphona dicetur in aspersione. Dum aspergatur aqua, cantetur hæc antiphona; Asperges," &c. "A pascha usque ad festum Trinitatis dicatur hæc antiphona; cantore incipiente," "dicere cum notâ;" "dicere sine notâ," &c. &c., quite prove the point that the word *say* was used in a musical sense, both by classical Latin authors, and in the service books of the Church before the Reformation.

Ed.

* Vide Jebb on Choral Service.

ADOPTION OF ANCIENT CHURCH MUSIC BY
DISSENTERS.

With whatever feelings of indifference, not to say aversion, Churchmen of a certain class may regard the ancient music of the Church, and the orthodox mode of applying it in Divine Service, the Dissenters are becoming alive to its beauties and proprieties, and to the expediency, if not the necessity, of chanting, as one of its most rightful applications. We have, in preceding numbers, adduced instances of the latter; and of the former there was lately a remarkable instance at one of the dissenting chapels (that of Great George Street) in Salford. The very account of it, which we find in one of the local journals, (*The Manchester Examiner and Times*), gives evidence of awakened interest, and improved feeling, on the subject of sacred music. It sets out by expressing regret "that the smooth but manly, simple but stately, and ever beautiful chorales of the early Anglican Church, should have been almost entirely superseded by the light and effeminate compositions now, unhappily, so prevalent in our churches and chapels, however unaccountable, is notoriously true;" adding that "even those few of the former which have nominally remained in use, such as the Old Hundredth Psalm, have been so altered in their rhythm and their harmonies, and are generally sung in so drawing and slovenly a manner, as to render them very dissimilar from the older compositions bearing the same name." And then it goes on to express satisfaction at the indications of a gradual return to the cultivation of the psalm-tune as it was heard in the remoter ages of the Church.

"Amongst those who have laboured," it observes, "in this department of musical literature, might be named the Antiquarian Society, the Editors of the *Parish Choir*, Mr. Hullah, whose Psalter contains a very large proportion of the early melodies, Dr. Gauntlett, and the Rev. W. H. Haverghal, M.A. who has not only edited a cheap reprint of Ravenscroft, but has published a new work on Psalmody, *all* the tunes in which are either old melodies or modern ones formed on the ancient model, the harmonies in both restricted to those employed in the early English school."

This is all very gratifying; and we highly appreciate the honourable mention of the *Parish Choir* in such excellent company, and as having aided, however humbly, in promoting so praiseworthy an object.

The journalist had been led into these remarks by what he had witnessed in the chapel in question, and his interesting account of which we copy entire.

"The committee of the Great George Street Chapel, in Salford, having lithographed some 100 copies of the tunes (all from Ravenscroft's *Whole Book of Psalms*) intended to be sung on the occasion of a sermon on behalf of the Sunday School, we were led, from one of these falling under our notice, to attend. The singers (all amateurs) numbered about sixty. Upwards of twenty-five sung the air, or plain song, about twelve the bass, twelve the treble, and nine the alto. With scarcely an exception, we believe, every individual in the choir could read music. This is as it ought to be. The first tune sung was an excellent arrangement of the old 137th,

by Ravenscroft, a double common metre tune of great beauty. It had not a very good start, and was consequently sung rather too slow, and there appeared a little want of mutual confidence between leader and choir. After prayer, the well-known hymn of Dr. Watts, beginning "Come, sound his praise abroad," was sung to the fine old minor. "Southwell," as arranged by Martin Pierson. It might, at first, to *some*, seem unsuitable to the words; but *as sung* to the hymn, *as a whole*, it was afterwards felt by all to be most appropriate. The leader led it off with spirit, and it was sung with great precision and energy, the audience being evidently affected. What a pity minors should be so generally excluded from the songs of the sanctuary! After an excellent sermon by Mr. W. F. Burchell, of Rochdale, that most beautiful tune, "Audi, Israel," was sung. It is sometimes called the "Ten Commandments' tune." The arrangement was by Allison, written for Este's work, and copied thence into Ravenscroft's publication. It is somewhat ornate, and the harmonies, especially in the last line, unusually rich. It was very well sung, by the trebles especially. While the collection was being made, the well-known hymn "Come, let us join our cheerful songs," &c. was sung to the old 81st, the choir remaining seated. This fine old chorale, supposed by some to have been composed by Martin Luther, was sweetly sung. The last given was Milton's fine arrangement of "York" tune, at one period the most popular in England. We need scarcely add, that the congregation (quite as numerous as the place would hold) seemed much delighted with what they had heard, and we shall be glad of future opportunities of hearing other specimens of this class of ancient Church song."

MUTILATION OF THE CATHEDRAL SERVICE
AT BRISTOL.

GREAT excitement has been occasioned, not only on the spot, but throughout the kingdom, by the rumour that the Dean and Chapter of Bristol had ordered the Minor Canons to discontinue both chanting and intoning in their portion of the Cathedral Service, as had been the practice ever since the foundation of the diocese. We have taken some pains to ascertain the real state of the case, and we believe that the following accounts from the local journals embrace all that is so far known upon the subject.

The *Bristol Times* was the first to sound the note of indignant remonstrance in an article of which the following is an extract:—

"We have been grieved to hear of a most extraordinary order of theirs (the Dean and Chapter's) which, if not announced to us on the best authority, we could not have credited. It has indeed created such indignation that nearly twenty gentlemen called at our office in the course of the afternoon to complain, and complain bitterly too, of the mandate just issued, which is to the effect that after December the 8th (yesterday), there shall be no more chanting on the part of the officiating clergyman of the cathedral! This order does away with the chanting of the Litany altogether, and reduces the collegiate service to a level with that of ordinary parish churches. If this be persisted in, the Bristol cathedral will be the

only one in England where such an omission occurs, and it is doubted by the best authorities whether the Chapter have any right to make such an order, or commit such a monstrous innovation; for if there is one thing that distinguishes the cathedral above places of parochial worship, it is its musical Services, for which, amongst the rest, it was mainly ordained, and is principally upheld. If it is to abandon its musical Services, it had better at once become a mere parish church, with one minister, and dispense with a Dean and half-a-dozen Prebends, who divide amongst themselves some 3,000*l.* or 10,000*l.* a year. The reason for the issuing of this extraordinary order is not easy to ascertain, but is generally surmised. It appears that the Dean and Chapter intimated that the vacant minor canonry which they were about to fill (and had just filled up) would be given to the *best chanter*; accordingly, nearly fourteen clergymen from different parts of the country attended, and gave proofs of their skill, many of them being excellent musicians. On the decision of the Chapter being announced, however, the name of the new Minor Canon turned out to be the Rev. Sir Charles M'Gregor, Bart., who was not amongst the candidates, or at least that portion of them whom the Dean and Chapter went through the hypocrisy of hearing chant. Of the reverend baronet we know nothing, good, bad, or indifferent, or by what secret influence he was, unheard and untested, appointed to a post which the Chapter in mockery permitted others to try for; but we cannot acquit the reverend body of cruelty in calling clergymen of slender means from a distance, and at much expense, to become candidates for an office they never intended to appoint any of them to. If Sir Charles were amongst those who contended for the place—one of the *Cantare partes et respondere parati*—we should not say a single word about his appointment. But we are informed that he *cannot chant*, and that the same power that got him appointed got the order for discontinuing the chanting by the clergyman issued! Whether this be the reason or not, of one thing we are certain, the order was yesterday issued to the precentor and organist, under the sign-manual of the Dean, though two members of the Chapter, we learn, fought most strenuously, but ineffectually, against it.”

The *British Journal*, of a week later, thus animadvert upon it:—

“This order has occasioned an immense interest in every county in the kingdom. It excites universal astonishment that the Dean and Chapter of a Cathedral Church should commit so suicidal an act as that of mutilating their Choral Service. We can hardly trust ourselves to repeat what is openly asserted, that the Capitular body having allowed a dozen gentlemen, many of them fully competent, to be candidates for the office of Minor Canon by the usual test of musical and vocal ability, after all appointed a gentleman to that important office who is not able to chant, and then, to cover his defect, issued an order that the chanting should henceforth be confined to the choristers and singing men! And in this hermaphrodite manner was the service performed in our Cathedral on Sunday last, the Rev. Canon Surtees officiating, instead of the Minor Canon whose turn it was, but who (to his honor be it said) had resolved to regard his oath that he would perform the Service to the best of his ability. Since Sunday, we under-

stand, the Rev. Mr. Carter has chanted the Service as usual; and we hope this significant protest will, with the remonstrances made by the Clergy and Laity of Bristol, induce the Dean and Chapter to annul an order so fraught with ill-consequences. The following Memorial has this week been numerously signed:—

“*To the Very Reverend the Dean and the Rev. the Chapter of the Cathedral Church of Bristol.*

“We, the undersigned, having heard with extreme regret that it is your intention to discontinue the ancient mode of conducting Divine Service in the Cathedral Church of this city, most earnestly and respectfully entreat that you will be pleased to reconsider your determination, as we are satisfied that such alteration in the performance of Divine Service is calculated to create dissatisfaction among a large body of your fellow-citizens.” [The numerous signatures are headed by the Right Worshipful the Mayor.]

A correspondent of the last named Journal, after strongly denouncing the resolution of the Chapter, says,—

“Surely it was enough that the Dean and Chapter, who do little for Bristol beyond keeping their brief term of residence, and, after ‘dividing the spoils,’ return to their various homes—it was enough that they should have elected a stranger to this city, and should have passed over so many deserving candidates, some of whom are known and respected among us—without so arbitrarily enjoining so unprecedented and puritan an innovation, especially in these times, when there seems to be so extensive a revival of proper Church feeling about good and ancient Church Music, and the gradual restoration of Ecclesiastical discipline.”

OLD ENGLISH PART MUSIC.

WE must not overlook the better reason which made this species of music popular among our forefathers, and we trust will keep it so among our descendants. It agreed with the domestic habits which have ever characterised old England. It suited that best of all clubs—a large family party; it was welcome to that best of all earthly abodes—a good old country-house. Father, mother, brothers and sisters, could all take a part in this domestic chorus; and on joyous occasions, when sons returned to the parental mansion, and married daughters met again beneath the roof from which they had gone forth, the old glee book was pulled out and spread on their knees, and long separated voices mingled again in hey-down a-down, or perhaps in a solemn Latin canon. Who has not experienced the beautiful moral of this class of music, when by the request of some reverend elder in the family, the modern Italian trio or quartet, beautiful as it is, has been forsaken for some old English glee; and a voice feeble and low, but sweet and true has chimed plaintively in; while, in the silence that followed, both age and youth have felt that there was something in such music “which linked each to each in natural pity?”—*Quarterly Review*.

DIES IRÆ.

FEW English Churchmen, few English Choristers, we would hope are altogether unacquainted with that most solemn, most scriptural, and very ancient Hymn, the *Dies Iræ*, or *Day of Wrath*. It has had several metrical translations into our language, but none that we know of to be compared to one which has recently been made and published by the Rev. W. J. Irons, B. D., Vicar of Brompton. "He was induced to make the attempt," we learn from an historical note appended to the version, "from a strong feeling of the edifying character of the ancient music of the Hymn which he had the opportunity of hearing a few months since in a foreign cathedral under very solemn circumstances." To that music, fine old Gregorian as it is, this translation in English metre has been adapted; and, as the ritual music, it is interlined with the version and harmonised (by Mr. C. C. Spencer) in the ancient Church modes. As an organ accompaniment it is highly effective. We have heard the hymn sung to it, as an anthem, in public worship, and although performed by a very simple and imperfect choir, it was solemn in the extreme. We understand it is being adopted in several churches and chapels in London. The reverend author of this translation in English metre observes in his Introductory Note, that "if he has succeeded in producing a profitable and easy version, he will have reason to be thankful that so great an opportunity of usefulness has been given to him." Upon the whole, we think, he has so succeeded. It is, of course, not to be compared to the original Latin version; but that is more the fault of our language. And the rhymes are some of them defective; but English triplets are always most difficult to manage. The poet Crashaw made a similar English version in the 17th century, and did not succeed altogether so well as Mr. Irons has done in this, which we subjoin:—

I.

THE DAY. DAY of Wrath! O DAY of mourning!
See! once more the Cross returning—
Heav'n and earth in ashes burning!

II.

THE COMING. O what fear man's bosom rendeth,
When from heav'n the Judge DESCENDETH,
On Whose sentence all dependeth!

III.

THE TRUMPET. Wond'rous sound the TRUMPET flingeth,
Through earth's sepulchres it ringeth,
All before the throne it bringeth!

IV.

RESURRECTION. Death is struck, and nature quaking—
All creation is AWAKING,
To its Judge an answer making!

V.

THE BOOK. Lo, the Book exactly worded!
Wherein all hath been recorded;—
Thence shall judgment be awarded.

VI.

THE JUDGE. When the JUDGE His seat attaineth,
And each hidden deed arraigneth,
Nothing unaveng'd remaineth.

VII.

THE SINNER. What shall I, FRAIL MAN, be pleading?
Who for me be interceding?—
When the just are mercy needing.

VIII.

THE PLEA. King of majesty tremendous,
1. *Free* Who dost FREE SALVATION send us,
Grace. Fount of pity! then befriend us!

IX.

2. *The* Think! kind JESU,— my salvation
Incarnation. Caus'd Thy wond'rous INCARNATION;
Leave me not to reprobation!

X.

3. *Crucifixion.* Faint and weary Thou hast sought me,
On the cross of suffering bought me;—
Shall such grace be vainly brought me!

XI.

4. *Absolution.* Righteous Judge of retribution,
Grant Thy gift of ABSOLUTION,
Ere that reckoning day's conclusion!

XII.

5. *Contrition.* Guilty, now I pour my MOANING,
All my shame with anguish owning;
Spare, O God, Thy suppliant, groaning!

XIII.

6. *Humility.* Thou, the SINFUL WOMAN savest—
Thou, the DYING THIEF forgavest;
Aid to me a hope vouchsafest!

XIV.

7. *Prayer.* Worthless are my PRAYERS and sighing,
Yet good LORD, in grace complying,
Rescue me from fires undying!

XV.

8. *Hope of Heaven.* With Thy favor'd sheep, O place me!
Nor among the goats abase me;
But to Thy RIGHT HAND upraise me.

XVI.

9. *Fear of Hell.* While THE WICKED are confounded,
Doom'd to flames of woe unbounded,
Call me! with Thy saints surrounded.

XVII.

10. *Surrender to God.* Low I KNEEL, with heart submission;
See, like ashes, my contrition—
Help me, in my last condition!

XVIII.

REQUIEM. Ah! that Day of tears and mourning!
From the dust of earth returning,
Man for judgment must prepare him;
Spare! O God, in mercy spare him!
LORD, Who didst our souls redeem,
Grant a blessed Requiem! Amen!

Brompton, St. Andrew's Eve, 1848.

W. J. I.

PARISH CHOIR LYRICS.

IN order to give as much variety as possible to our little periodical, and to bring all the legitimate influences we can to bear upon the sacred object we have in view, it is proposed to insert under this head such lyrical poems already published, or such original ones contributed by our correspondents, as shall be deemed suitable. We do not intend that the compositions should either be Hymns, or in any degree adapted to musical performance, at all events in the Services of the Sanctuary. Our ideas of the impropriety of the use of unauthorized poetry for this purpose are well known; and the lyrics we desire must

be mere incentives to the study and practice of what they should implicitly regard as a higher means of magnifying God's holy name.

As "the services of angels and men" are said to have been divinely "constituted in wonderful order;" as in the Church, militant as well as triumphant, there are degrees of ministration, so may it be justly hoped that there may be a subordinate exercise of the art of poesy, inductive and inciting to the immediate praises of the Almighty. Sir Philip Sidney in his "Defence of Poesy," assumes very high ground. "For if it be as I affirm," he says, "that no learning is so good as that which teacheth and moveth to virtue, and that none can both teach and move thereto so much as poetry; then is the conclusion manifest, that ink and paper cannot be to a more profitable purpose employed." We are inclined to agree with this lofty panegyric, and a branch of the art so exalted we wish to direct as subservient to Church Music.

THE NATIVITY.

"THERE WAS NO ROOM FOR THEM IN THE INN."

St. Luke ii. 7.

List ye to the revel rout !

House and castle, hall and cot,

Echo with the song and shout ;

Christ seems, as of old, forgot,—

His Advent still is heeded not.

The world, immersed in sensual sin,

Shuts out its SAVIOUR from "the Inn."

Yet, is his coming not unknown,

Celestial voices still proclaim

That, having left his Father's throne,

Unto his own he humbly came,

That all believing in His Name

Henceforth might rise from sleep of sin,—

And is HE driven from "the Inn?"

Alas ! the world, but half awake,

Knows not the marvels that are sung,

And cannot, will not, yet forsake

The dreams of sense, though Heaven's own tongue

O'er hill and vale has loudly rung.

Angelic choirs pierce not the din,

And Christ is banish'd from "the Inn."

Pay, pay your tribute, sons of earth !

Unto your tyrant tribute pay !

Unmindful of the Saviour's Birth,

Be tax'd and blindly go your way.

At Bethlehem why longer stay?

With David's Heir ye claim no kin;

But rudely thrust Him from "the Inn."

Worship your idols!—serve your king,

And crouch beneath his iron rod !

Princes from far to Christ shall bring

Rich gifts, and own th' INCARNATE GOD,—

A weary pilgrimage they've trod;

But now the shrine at length they win,—

The lowly stable, not "the Inn."

And, oh ye men of humble heart,

Who watch as shepherds watch'd of old,

Still be it yours to bear a part,

As all God's wondrous ways are told,

And day by day are each unroll'd;—

On earth ye Heaven's own work begin,—

The Church is yours,—heed not "the Inn."

Christmas Day, 1848.

T. G. R.

MUSICAL EXERCISE AT OXFORD.

IN the present musical state of the country when the love of harmony is so widely spreading among all classes, we are sure it will not be unacceptable to our readers to receive some slight account of a ceremony which takes place from time to time in Oxford University, and the performance of which, on Saturday the 2nd of December, created on this occasion more than usual interest—we mean the exercise for a musical degree. The candidate was Mr. Edwin George Monk, Fellow and Precentor of St. Peter's College, Radley; and the exercise was performed in the Hall of Exeter College, instead of in the small and inconvenient room called the Music School. Many of our general readers may be aware, that a candidate for a musical degree is required to compose and have performed before the Professor, or some person deputed by him, an exercise in five real parts. In this instance the composer acted as conductor, the Professor, Sir Henry Bishop, who was present (and would otherwise have conducted) wisely observing, that Mr. Monk must be the fittest person to conduct his own composition.

Mr. Monk chose for his subject a selection of passages from Milton's Christmas Hymn, and a more judicious selection it would have been difficult to make. The most remarkable features in the composition were perhaps a chorus in E, in $\frac{6}{8}$ time, the words beginning, "But peaceful was the night," which was very elegant, soft, and flowing; and the last chorus, "Ring out, ye crystal spheres." The latter hymn, like the others, in five parts, viz.: two trebles, alto, tenor, and bass, but differed from the rest, in that it contained an elaborate and rather Handelian fugue in *four* parts, (two trebles, tenor, and bass,) which shewed evidence both of care and learning. The rest of the composition consisted of the opening chorus, "It was the winter wild," a bass recitative, nicely executed by Phillips, a treble recitative, air, a chorus in C, "The air, such pleasure," and a quartet without accompaniment, "Yea, truth and justice," which was very elegant and dignified, but unfortunately not very well executed.

The performance was public, as is required by the statutes, and was very numerous attended, the Hall, which holds about 300 people having been quite full. The care displayed by Mr. Monk in the arrangement of the orchestra, the conducting of the rehearsals, &c., was highly creditable to him, and the composition itself displayed not only learning but, if we mistake not, talent of a high order; and we think that many who were present that day would join in the hope privately expressed by the Professor, that one who could compose so well might be induced to compose more, and to give to the world some of his compositions.

MUSICAL CELEBRATION OF THE COMMUNION SERVICE.

THE statements of our correspondent "W" in the last number (p. 121) seem to require some notice at our hands, as Parish Choirs who are now beginning the singing of the hymns in the administration of the Holy Communion, or who may hereafter adopt that practice, may be misled by two points in his letter.

1. "W" seems to assume that there is some au-

thority for the "erroneous practice," as he himself terms it, of the choir singing (or of the people joining the clergyman) at the words "Therefore with angels," &c.; for he says that "Dr. Child's *Sanctuses* are so set, and are still sung in the same manner at St. George's chapel, Windsor." It is gratifying to learn that the Eucharistic service is in any manner now chorally performed at so important a church as St. George's, Windsor. In the many copies, printed and manuscript, of Dr. Child's numerous services which we have perused, we remember one only, the service in D minor, (and that not one in frequent use,) in which the words "Therefore with angels and archangels," &c. preceding the *Sanctus*, are set to music. Yet even were it otherwise, and had all Dr. Child's *Sanctuses* been so set, we deny that his authority can weigh for a moment against that of all the other composers of the English Church, from the Reformation to the middle of last century, who have every one set the words of the *Sanctus*, "Holy, Holy, Holy," &c. to music; leaving the words "Therefore with angels and archangels," as well as the preceding Preface, to be said by the officiating minister alone. On one side we have an *Igitur cum angelis* set by a composer of Charles II.'s time (probably, as "W" himself allows, only because the Priest celebrating the Communion was incapable of musically reciting these introductory words of the *Sanctus*); on the other, we have the authority of every composer of English Church music during the two centuries its ritual music was best understood. Surely in this case, if ever, *Exceptio probat regulam*.

2. The other error into which we fear some expressions in "W's" letter may lead our readers, relates to the music or chant to which the preface, with the *Igitur cum angelis*, is to be said by the officiating clergyman. "The music" to be used for these, the only chant for them which the English Church admits, is, we hope, "generally accessible," as it is printed in the Communion Service published by the Society for promoting Church Music, and which forms part of the first volume of the *Parish Choir*. The truth is, that the Church of England has provided no other music for these words than that they shall be recited to a monotone, insuring thereby not only simplicity in this solemn part of the service, but a majestic and grand effect, by the contrast of the choir breaking in with varied tones or solemn harmony at the words of the *Sanctus*, "Holy, Holy, Holy," &c. The words of the *Sursum corda*, Prefaces, and *Igitur cum angelis*, are all given to a simple monotone in Marbecke's *Book of Common Prayer noted*," the only authority for the tonal celebration of the portions of our ritual given by him. And as Mr. Jebb observes* the "traditional custom" of the few places where the Holy Communion is chorally celebrated confirms the practice. And he further very truly observes that "there is no trace in the Church of England of that which forms a remarkable feature in the *Latin Service*, namely, the various intonations of the Preface for different seasons."

We must therefore decline the insertion in the "Parish Choir" of the music for the Prefaces, to which "W" alludes in his letter, and which he obligingly transmitted to us; first, because we have

already published the only authorized method of saying these Prefaces (viz., to a monotone); and secondly, because the "varied melody" which accompanied his letter was, in fact, the music to which the Preface is set in the Roman Missal. We may, therefore, here, once for all, state; that while we will make every endeavour to promote the celebration of the choral services of our Church in the method our Church has herself appointed, and while we will provide "Parish Choirs" with music by standard composers of our own communion to assist them in such celebration, we will carefully exclude from our pages all music however "beautiful," or however ancient in the *Roman Church*, which the Church of England has not recognized. We desire to make and to keep this publication such that the "Parish Choirs" of England may be sure that they are authorized in using the music it contains.

CHURCH MUSIC AT DEAL.

A CORRESPONDENT at Deal, whose attention has been attracted by the article on Church Music at Dover, in our last number, informs us that "the same description would require but slight alteration, to be applicable to the other towns in the county," and particularly to his own town, and the adjoining parish of Walmer, of which he gives the following account—

"In Deal, the performance of the Service at the parish church has lately been altered; Gregorian chants have been introduced, and the responses, intoned, are led by the choir, and (with the exception of the Psalms of the day being read, which may not long continue to be practised) there is but little more to desire as to form. In the chapel of St. George, the organ-gallery is about to be extended for the reception of a choir; in other words, it is to be made into an orchestra, when chanting will be introduced; but the result will be merely an additional opportunity of displaying very bad taste. The foundation for a new church will shortly be laid here, and it is very desirable that the fittings should be so arranged, that the service may eventually be suitably performed, and it is on this account that I think an article in the *Parish Choir* would be of service.

"In the adjoining parish of Walmer, the chanting of the *Venite*, &c. has been introduced, but opposition by many of the parishioners has prevented further progress.

"A new chapel, St. Saviour's, Walmer, will soon be consecrated, and this circumstance is another reason for the dissemination of your principles; for although there are many persons here who approve of and advocate the elevation of the performance of Divine worship, there are many who oppose what they please to call innovations, and there are perhaps still more who are indifferent."

Our correspondent wishes for a more thorough exposure of these defects; but we would fain hope that the publication of his own animadversions will render it unnecessary.

* Preface to *The Choral Responses and Litanies*, &c., p. 2.

Notes on New Books.

The Bible Psalms, according to the Authorized Version: Set forth to appropriate Tunes or Chants, Ancient and Modern, and arranged after a Plain and Easy Method for General Use, and in Public and Private Worship. By H. J. GAUNTLETT, Mus. Doc. *The Tenor Part;—The Alto Part;—The Bass.* London: HOULSTON and STONEMAN.

THIS work is mainly designed, we may presume, for the Dissenters. We say it with no invidious, no unfriendly feeling; for we at once and most freely admit, that they who disagree with the Church of England in her Liturgical Services, have not only a perfect right to their "Bible Psalms," set forth and arranged for general use in public and private worship, but are to be commended for their recognition and appreciation of such a provision for employing the Psalms in their pure form, set to solemn and orthodox music, as the praises and thanksgivings of their own Services. As the authorized Bible version, the Psalms thus set forth to appropriate chants are entitled to equal respect, as those retained in our Liturgy. The version is posterior to that of the Prayer Book, and it corresponds more closely with the original; though we as Churchmen are more familiarized with the other, and think it runs more smoothly with the music of the Church.

Dr. Gauntlett, then, has done good service to the cause of sacred music, by this publication; for we are not to be so contracted, or so selfish, as to think that they who unhappily disagree with us, and exclude themselves from the pale of the Church, are not to have the means provided for them, of rightly appropriating the Book of Psalms, as the praises and thanksgivings of their public and private worship.

"For some time past," Dr Gauntlett observes in his Preface, "no little anxiety has been evidenced among all classes to secure to the 'Book of Praise' its lawful pre-eminence as the chief and most important of all collections of divine song. The love," he adds, "naturally shewn by the common people for their metrical forms of poetry, will ever retain in favour a large collection of metrical hymnody; and although this attachment for vernacular rhythms has, in times past, led some to reduce the hymns of Scripture to a subordinate position, the attractive claims, the sweetness and majesty of the prose poetry of the inspired singer of Israel, have in these days become so very generally impressed on the public mind, that no word of admonition or apology is requisite in referring to the subject of scriptural psalmody, either as a high privilege, or a delightful duty."

It is obvious, from these correct sentiments, that Dr. Gauntlett is fully alive to the importance of the object in view, and which, in the work before us, he has done something to advance, even beyond the pale of the Church.

In selecting the chants, Dr. Gauntlett consulted, he tells us, all the known collections published, and was favoured with manuscript collections from different parts of England. The chief part, however, he found unsuited to general use; and rejecting all whose reciting note was beyond the compass of a man's voice, as well as all of a light or trivial character, he has presented a collection well calculated to "facilitate a portion of public worship, which has the highest claims on the attention of all classes."

There are prefixed an "Explanation of the Psalm Chant," "Directions for the Use of the Book," and "Reasons for Singing the Psalms," which enhance

the work considerably. The "Reasons," especially are so good, so forcible in their truth, and so unanswerable in their argument, that we should like to see them separately reprinted, as a tract for distribution, among Churchmen as well as Dissenters.

The Pipe of Repose: or Illustrations of Eastern Travel.

By ROBERT FERGUSON. London: OLLIVIER.

A DELIGHTFUL little work on that inexhaustible subject of travel and research, the Holy Land. The "Pipe of Repose," in its Eastern and practical sense, is a pipe which is had recourse to when the labour is done, or the journey is finished; when its fumes are inhaled to recreate and refresh; and the ease it procures is taken advantage of to relate any notable incidents that may have befallen him who is enjoying it. The title is not inappropriate, therefore, to such a work; nor will the reader, with one exception, perhaps, be disappointed in that which it promises. Mr. Ferguson has made the circuit of Palestine with the feelings of an enlightened Christian, and in the spirit of an inquiring English gentleman; and he is therefore a companion and a guide to sacred scenes, such as all to whom those scenes are dear, and their associations interesting, must accompany in his tour with high gratification, and derive from it all no trifling instruction.

One thing, however, we must regret; and our readers, we are persuaded, will sympathise with us therein. We miss, in its pages, all description of the Services of any of the churches of the Holy Land, the birth-place of the Church; where it is matter of so much interest to know how God is worshipped—worshipped where He has made so signal and blessed a revelation of His mercy, no less than of His majesty, having there "spoken to us by His Son, whom he hath appointed heir of all things, by whom also He made the worlds." If not at Bethlehem and Nazareth, at least at Jerusalem, there are Christian temples—humble ones, it may be—upon the model of our own pure and Apostolic Church, as well as upon that of the corrupt and erroneous one of Rome. But there is, we regret to say, no account of it. The author mentions, at Jerusalem, both the Greek Church, the Latin Church, and that of "The Protestant Mission," i.e., the Anglican Church. He alludes, too, to "an earnest and excellent discourse from Bishop Gobat to an attentive congregation." But scarcely a word is said of their Divine Services, whether they are preached or read, said or sung—what is the form of prayer, what the style of praise. We hope that in a second edition, Mr. Ferguson will endeavour to refresh his memory, and remedy this defect.

To Correspondents.

J. S. J. B. J. on the Punctuation of the Psalter; H. E. D. on the support of Choral Service in Poor parishes; and *An old Singer's* Crusade against Singing Galleries, are all in type, but their publication is postponed to next month for want of room.

B. J.'s proposed account of the national Psalmody of Scotland, &c., would be very acceptable.

The suggestions of A. Z. a country organist, shall be considered.

A memoir of Dr. Rogers, the composer of the anthem which forms the supplement to our present number, is unavoidably postponed till next month.

The *Parish Choir* for February will contain an anthem for Ash-Wednesday, or suitable for Lent. The Gregorian Chants with Harmonies by standard composers of the English class, are in preparation, and will be published shortly.

WE give in another column a brief account of an Exercise for a Musical Degree in the University of Oxford, which would under any circumstances be interesting, but which has a peculiar interest attached to it in this instance, inasmuch as the Exercise itself was of an ecclesiastical character, and the composer is engaged in the cultivation of Church Music in a collegiate institution lately founded in that neighbourhood, for the purpose of affording a superior education, upon Church principles, to the sons of the more wealthy and influential middle classes. Mr. Monk, who has since obtained the degree of M.B., for which the Exercise was composed, is the Precentor of the institution in question, and will devote himself, we understand, to the carrying out effectually of the important object of imparting such a knowledge of Church Music to its students as will enable them to take part, as every churchman ought to do, either in the choral service or the congregational psalmody of the Church, as the case may be. We hope in a future number to be able to give some account of the mode of proceeding at St Peter's College, with so important and necessary a branch of "education on Church principles," the due recognition of which, in such an institution, we cannot but regard as an encouraging sign of the times. It is not only as a teacher of Church Music, however, that we hope much from Mr. Monk, but as a composer also. The Exercise we refer to was considered by all who heard it, capable of forming an opinion on such a subject, to be a composition of great promise, to say the least of it; and we cordially join in the wish which the Professor of Music (Sir Henry Bishop) was heard to express, that one who can compose so well may be induced to compose more, and to give the Church the benefit of his compositions.

THE communication we gave in our last Number from Canada, on the state of Church Music in that colony, and in the province of New Brunswick, afforded a remarkable proof, that however at home our humble labours may fall short of the end in view, they are not lost in that distant land. The circulation of the *Parish Choir* extends not only to British North America, but also to the United States; and no one, we think, could read the communication alluded to without perceiving, that to its circulation in our transatlantic colonies may in no slight degree be attributed those improvements in the musical services of the Church which are spoken of, and which, though partial perhaps, yet give promise of decided progress in the right direction. In Toronto, in Fredericton, and even in Boston, the instances of proper Church Music being introduced, are all connected with the introduction of the *Parish Choir*; and our correspondent was so sensible of the application of it in the several communities of the American Church, that he begged the insertion of his own observations under the persuasion that, through its medium, they would be instrumental in doing good on that continent,—“for your periodical,” he adds, “I found was circulating a good deal, especially in Upper Canada, while it is making its way in the States also; and an English Church periodical, commenting on the Church Services as here performed, will in no small way influence American churchmen, in taking their stand upon well-tried Catholic usages.”

† We refer to this in no vain or boastful spirit, but simply to show what may be done—nay, what is being done—even beyond seas, by the humble yet well-directed influence of such a publication as ours, and to point to it as an argument for encouragement at home. Our object is the promotion and improvement of Church Music. Let us only interest the clergy, as well as the laity, in this object, and we are satisfied that the services of our Church generally will be corrected of many faults, and advanced to greater devotion. Take the case of King's College, Toronto, which our Canadian correspondent

alluded to. “The President,” he tells us, “is a great proficient in sacred music; and the consequence is, that throughout the whole of Upper Canada Church Music is cultivated, and in several churches the Choral Service is used.” Thus the effect of imbuing a single mind, sometimes, with a love of sacred melody, and calling forth its due appreciation, may extend over a whole district, and embrace in its operation many churches where hitherto the praises of the Sanctuary had fallen into the coldest, and the most formal degeneracy.

Our home readers may take a lesson from the other side of the Atlantic; and it cannot but be mutually advantageous that Sister Churches should reciprocate such benefits as they may derive, which are applicable and may be edifying to both alike.

WE insert in another page an account of what is to be regarded, it may be feared, as a declaration of war against the Choral Service, in a place where such Service is above every other the most appropriate, nay the most indispensable—a Cathedral Church. We allude to the case of Bristol, where the Dean and Chapter, it seems, have had the audacity—for it deserves no milder designation—to order the discontinuance of chanting on the part of the officiating Canons. They have, through some most sinister favour or affection, appointed as Minor Canon a reverend baronet, who cannot or will not chant, or even intone—who is, in fact, unfit for his office; and in order to accommodate this most improper appointment, an ancient Catholic practice of the Church is at their dictum to be done away with! A more scandalous abuse of caputular authority, a more gross departure from the plain path of duty, we do not remember ever to have heard of, even in these days of lax discipline, and latitudinarian indulgences in the Church of England. We are quite sure, that in no secular profession would such a thing be permitted for a moment, as that of the duties of an office being pared down to suite an incapable occupant; why, then, should such a perversion be tolerated in a calling so sacred as that of the Minister of Religion? Besides, the foundation of the Cathedral is provided for that very purpose which they who share its larger emoluments are thus wilfully thwarting!

“So much,” observes the *Athenæum*, and we hail with high satisfaction so able an ally on this question—“so much for the rubrical traditions in the so-called strongholds of sacred art,”—happily adding, that “Chanting shut out of the Cathedral is only a degree less odd than an organ let into the conventicle.”

One great and primary object, we repeat, of the original institution, as it must still be of the continued maintenance of Cathedrals, is to make provision that the Services of the Church shall be performed with rubrical strictness, and with all the solemnity and grandeur of which her services are capable. The *planus cantus* of the Cathedral Service, as respects the Canons' chanting of the versicles and prayers more particularly, is a manner which Dr. Bisse well describes as that which “gives still an higher dignity, solemnity, and a kind of degree of sanctity to Divine Worship, by separating it more from all actions and interlocations that are common and familiar,—chanting being a degree and advance in dignity above the distinct reading or speaking which passes in common conversation and intercourse among men.” It is, in other words, what Hooker calls “that melody in public prayer, melody both vocal and instrumental, for the raising up of men's hearts and the sweetening of their affections towards God.” It is a manner which has been in use in the Anglican Church for twelve hundred years—ever since St. Augustine founded the See of Canterbury; and now, amid the revival of a better Church spirit than has prevailed for a century or more past, it is to be sacrificed to the cupidity, the incapability or inaction of a portion of those who are under the most solemn obligations to be its great defenders and upholders!

THE ARCHBISHOP OF CANTERBURY *versus*
THE CHORAL SERVICE.

It is extremely painful to stand opposed upon any subject of ecclesiastical habit or usage, but more particularly one concerning the performance of the Divine Services of our Church, with so pious a prelate as the Archbishop of Canterbury; but we must look to the principle rather than to the person—to fact rather than to opinion; and distressing though it may be to differ from a spiritual superior, we must yet adhere to that which the Church herself not only sanctions but enjoins, and which not even the Primate, amiable and excellent man though he be, can rightly treat as an affair of personal taste or private judgment.

In the Archbishop's answer to the Memorial of a party of Dissentients from the Church's Rubrical Directions at Plymouth lately, his Grace observed,—"Especially I regret the introduction into our parish churches of a mode of worship which, however proper and suitable in our cathedrals, appears too artificial and elaborate for simple and general devotion."

Now although this declaration against the Choral Service is expressed in somewhat vague terms, we believe that it is meant to apply to every use of music in parish churches, except that most debased of all church singing, *metrical psalmody*. Such, unhappily, are the Archbishop's too narrow and exclusive views of that melody of the Christain Sanctuary, of which Hooker has so well said, that "they must have hearts very dry and tough from whom it doth not sometimes draw that wherein a mind religiously affected delighteth." But ought such contracted and private views to prevail over those comprehensive and Catholic principles which the Church herself has laid down and acted upon in the services prescribed for us? That is the question; and no sincere and earnest-minded Churchman can be at a loss how honestly to answer it, however grieved he may be that in doing so he must find himself at variance with one whose sentiments and opinions he fain would respect.

It were unnecessary to repeat in this place the incontrovertible arguments by which it has over and over again been proved in our columns, that the greater portion of the Liturgy, whether performed in parish churches or cathedrals, was designed to be *said or sung* in the very manner which is objected to by the Archbishop of Canterbury; and that not only it cannot be performed properly unless it be so *said or sung*, but that even in village churches *it is not found*, where the most ordinary pains are taken, "too artificial and elaborate for simple and general devotion." In the very beginning of the Service, it is directed to be said, "O Lord, open thou our lips, And our mouth shall shew forth thy praise." Then the people are enjoined, "Praise ye the Lord," to which they are to respond, "The Lord's name be praised." How, then, praised? What is praise? Let the Royal Psalmist answer: "He hath put a new *song* into my mouth, even *praise* unto our God." Nay, does not the very next item of the Church Service which follows the invitation to "*praise*," set out by declaring, "O, come let us *sing*?" To sing, then, or to chant, is to praise, or to laud; it has ever been so regarded since God was worshipped by his creatures, and angels as well as men have always

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practised it. The Services of our Church, we repeat, embody it in all its highest melody. "Singing," as Dr. Boyle observes, "those devout hymns and heavenly anthems in which the Church militant seems ambitious to emulate the triumphant, and echo back the solemn praises and hallelujahs of the celestial choirs." Yes, that celestial throng whom the congregations of the faithful here on earth may so well regard as their great and holy exemplars in adoration and worship.

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

And how, we would respectfully ask his Grace, how is the proper praise of our public worship to be duly performed in parish churches, except by that very chanting which he so unfortunately condemns? The metrical psalms and hymns, to which his Grace would confine the singing everywhere but in cathedrals, were not known, were never contemplated, indeed, at the Reformation; and if it was not intended that the people should chant the Psalms, and Scripture Hymns, as appointed in the Prayer Book, we should have been left without any singing in the Divine Service at all. Our Reformers, it is evident, did not think chanting "too artificial and elaborate for simple and general devotion."

We might quote many authorities in support of our views, as those of the Church; but there is one who from his character as a Calvinistic Divine, cannot for a moment be suspected of any Romish predilections, whose testimony may be expected to have great weight with the Archbishop of Canterbury, and those who think and act with him upon this question. We allude to Mr. Romaine. "There is one thing relating to the Psalms," he observes, in his Essay on Psalmody, "which I cannot call an abuse, for it is a total neglect of them. They are quite rejected in many congregations as if there were no such hymns given by the inspiration of God, and as if they were not left for the use of the Church, and to be sung in the congregation. Human compositions are preferred to divine; man's poetry is exalted above the poetry of the Holy Ghost; the hymns which He revealed for the use of the Church, that we might have words suitable to the praises of our Saviour, are quite set aside, by which means the word of man has got a preference in the Church above the word of God, yea, so far as to exclude it entirely from the congregational singings." Of course Mr. Romaine alludes to the Psalms as they are in the Bible, or in the Prayer Book pointed for chanting. And in that form, not, that is, in metre for singing, but in prose for chanting, he adds: "We know that they were sung in the temple until its final destruction. We are certain that Christ made use of the Psalms. His apostles followed his example. The Church history affords abundant evidence of the use of the Psalms in every country converted to the faith, and of their being sung in the church as a part of public worship,"—sung, that is, by what we now call *chants*, for there was no metrical version of the Psalms ever attempted to be introduced until the comparatively modern days of puritanism.

It is evident, then, that the Archbishop of Canterbury has taken up an untenable position, in preferring his own taste and his own opinion, to the judgment and the practice of the Church herself.

It was the remark of his Grace's immediate predecessor, the late Archbishop Howley, that "the common poetical forms which the paucity of rhymes makes necessary in our language, are almost inconsistent with the genius of Hebrew poetry;" which is another condemnation, and one which comes with double force on this occasion, of the endeavour to substitute the singing of metrical for the chanting of the pointed Psalms as directed and provided in the Book of Common Prayer.

We would speak of Archbishop Sumner respectfully, nay reverently if possible; but we cannot conceal our belief that his Grace has unhappily yielded to an unreasonable prejudice against chanting, without having sufficiently examined the subject, and has thereby been betrayed into an opposition to one of the plainest rules of the Church of which he is so high a dignitary, and in many respects, we gratefully acknowledge, so bright an ornament. That under these circumstances the Archbishop's denunciation ought to have any weight, will not, we think, for an instant be admitted by sincere and orthodox Churchmen. His Grace has unfortunately fallen into an error; and we must take care, by exposing, to warn of the mistake, rather than, by silently acquiescing, to let others be drawn into it also.

THE OXFORD CHORAGUS.

AN Oxonian correspondent of the *Guardian* justly complains of the Musical Exercise at his University, of which we gave an account in our last number, having cost Mr. Monk little short of 100*l.* in its performance, by having to bring great part of the orchestra from London; and he then proceeds to pass some stringent animadversions upon the state of Musical Education there, the truth and the force of which it is impossible to resist. "I do not wish," he says, "to throw any discredit on the Oxford orchestra. In my opinion, they are not to blame; but I think that they and we Oxonians are *wronged* in the matter; and my reason is, that we have provision in the University for better things. We have a Professor of Music, and a *Choragus*, a leader and trainer of chorus. What can be the duties of our *Choragus*, if not to prepare, by regular practice, both orchestra and chorus for occasions like the present? And that this is intended, is evident from the words of the *Oxford Calendar*:—'He (Dr. Heather) also made provision for the *practice* of music, and established a fund for the payment of a *Choragus*, or *Præfectus Musicæ Exercitationis*.' Moreover, that little white book, *Excerpta e Statutis*, presented to each of us at matriculation, distinctly alludes, in two places, to the weekly practice in the Music-school. But our *Choragus*, though resident in Oxford, was not at his post on this occasion, nor even present as a hearer; and as to the weekly practice in the Music-school, we never heard of such a thing. Is not this too bad, with a resident *Choragus* too? And yet it is evident that the *Choragus* would find pupils in the University without the slightest difficulty: for the three principal ranks of Oxonians, viz., M.A., B.A., and Undergraduate, had their representatives in the chorus of Mr. Monk's exercise. Surely it is a grave abuse when an officer, with every circumstance favourable to the performance of his duties, fails to execute them." And so we think. As respects the whole statement, indeed, we cannot

but express our concurrence with the Oxonian. In such a state of things, one would almost wonder how musical degrees were ever sought for at all, or music in its highest and holiest characteristics ever cultivated in such an atmosphere with any success.

ACCOUNT OF DR. BENJAMIN ROGERS.

BENJAMIN ROGERS was born at Windsor, in the year 1614*. He was son of Peter Rogers, one of the clerks or singing men of St. George's Chapel there. He became himself a chorister in that Royal Chapel, under Dr. Nathaniel Gyles, then master of the children there, who was not only an eminent musician, but remarkable for his religious life and exemplary conversation†. After completing his education under this excellent musician, Rogers is said to have become one of the singing men of St. George's Chapel; but this place he soon resigned, on being appointed in 1639, organist of the Cathedral of Christ Church, Dublin. On the breaking out of the great rebellion in Ireland, in 1641, he fled from that country and returned to his native place, where he again obtained a clerk's place in the Royal Chapel of St. George; from this, however, he was soon after ejected, on the suppression of this and all such collegiate and cathedral establishments, by the Presbyterian party. On this his friend, Anthony Wood, (who probably had his account from Rogers himself,) informs us he supported himself by teaching at Windsor and in the neighbourhood. Of all our great church-musicians, Rogers seems most to have complied with the changes of the time. The rest, we know, were ejected from their places, and reduced to poverty by the loss of their incomes, but adhered to the humiliated Church which had nourished them, and to the excluded ritual which they had sung; some were eminent for their loyalty; thus, Dr. Child afforded an asylum to the persecuted Bishops, and William Lawes fell in arms for the royal cause. Benjamin Rogers, however, seems to have so far recognized the ruling party, as to gain their favour; for after the suppression of the choir of Windsor, "he got some annual allowance in consideration of his lost place, by the favour of the men then in power"; and he obtained the degree of Bachelor of Music from the University of Cambridge, in the year 1658, at the recommendation of his great friend, Dr. Nathaniel Ingelo, Fellow of Eton, who had him entered in his own College, (Queen's) and paid the fees of his degree. In the mean time Rogers had

* He was baptized in the Church of New Windsor, 2nd June, 1614. His father is said also to have been a composer; there is every reason to doubt, however, that the service in G, printed with his name in Dr. Reinbault's collection, is his composition. Besides the style and general effect, which bespeak it to be later than the *beginning* of the 17th century, there is internal evidence, in some of the harmonies and progressions, of its being the production of the son of Benjamin Rogers. We take this opportunity of expressing a hope that Dr. Reinbault may, in a future part, or in an appendix to his valuable work, publish the *Communion Service* of the service in G, which remains in MS. in the part books of some of our churches.

† A. Wood, *Fasti*. I. p. 222; and see the inscription on Dr. Gyles's gravestone—Pote's *Hist. of Windsor*, p. 330.

acquired some fame as a composer, by some instrumental music which he composed in 1653, and which found its way to the court of the Archduke Leopold, afterwards the Emperor Leopold, himself not only a patron of music, but a composer : and his continental reputation was further increased when his friend, Dr. Ingelo, being appointed Chaplain to Bnlstrode Whitelock, who was sent Ambassador from Cromwell to Christina, Queen of Sweden, carried with him some of Rogers's compositions, which were played and admired at the court of that accomplished Princess. However, Benjamin Rogers had a better vocation to fulfil than to compose exercises for the ears of Presbyterians, or airs for Republican Ambassadors ; he was to contribute to the solemnity of the ritual which his infant lips had chanted, and to serve in his calling that Church at whose altars he had been nourished. He was now "esteemed the prime composer of the nation ;" and, therefore, when the corporation of London resolved, in the fulness of returning loyalty, to feast not only the bodies but the ears of the King and his royal brothers, Benjamin Rogers was applied to, to compose something to be sung on the occasion. Hereupon he selected his firm friend Ingelo, who wrote a Latin Hymn of Thanksgiving, *Hymnus Eucharisticus*, with a prelude beginning "Exultate, justi, in Domino ;" this Rogers set in four parts, and it was performed at the Guildhall, on the 5th July, 1660, while the King and the other royal personages were at dinner, to the great satisfaction of all who were present, as doubtless also of Rogers himself, who reaped not only great praise, but a more substantial and "plentiful reward." Soon after this he was appointed organist of Eton College, and a few years after, in 1666, Dr. Thomas Pierce, President of Magdalen College, Oxford, himself a musician, who esteemed him highly, appointed him organist of that College, at a larger salary than had been customary ; which not being relished by the fellows, they appealed against it to the Visitor. To the organist's place was added that of *Informator Choristarum*, as the master of the boys is styled in that College. Here Rogers had, at last, found rest, and his true mission ; here he continued nearly twenty years, and here and then it was, no doubt, that he composed those noble services and anthems which have kindled the devotion and expressed the praises of successive generations of churchmen. In the year 1669, he was admitted to the degree of Doctor of Music by the University of Oxford, and his exercise for the degree was performed in the Sheldonian Theatre, three days after that edifice was opened, as part of the celebration of its dedication.

However in his old age a heavy blow, and grievous to be borne, fell on Benjamin Rogers. In the year 1685 he was ejected from his organist's place at Magdalen, and that for a cause, and from a quarter of all others most painful to an aged servant of the Church. His friend Wood could not bring himself to record it : "the reason why," (he says, relating the circumstance) "let others tell you." Poor Rogers himself tells us, in the very letter in which he told Wood, now preserved among Wood's papers in the Ashmolean Museum, at Oxford. It was in consequence of the misconduct of his daughter, who had carried on an intrigue with the college porter. Burney, in his History of Music,* has inserted a ridiculous story,

that Rogers was turned out of his organist's place by King James II., at the time that the well-known circumstances between that Sovereign and the College occurred ; so far, however, is this from the truth, that Rogers, who, as we have seen, had been ejected four years before, actually appealed to King James's Commissioners, when sitting in Magdalen College, 26th October, 1689, to reinstate him. "Then a petition of Dr. Rogers, late organist, was given in, desiring to be restored, which was read ; but several misdemeanours being proved against him, it was thrown out, and he advised to rest satisfied with thirty pounds per annum, which the College had bestowed on him when they turned him out of his place."† The old musician had, indeed, no cause to complain of the generosity of his College. It was needful for the discipline of an educational establishment that the culpable person should be removed, and though it seems hard to add to a father's grief, by visiting the sins of the child on a parent, there were, doubtless, reasons why the offending member should not be removed from her father's family. However, the College allowed him a pension not inconsiderable at that day "to keep him from the contempt of the world."‡ When Wood wrote he was living "in a skirt of the city of Oxon, unregarded." He dragged on the miserable remnant of his life for many years, and died at the age of 84, in 1698. The kindness of the College, of which he had been a member did not end with his death. It appears from the College books that they gave something to his widow ; and that on her own death, the year after her husband, they bore the expenses of her funeral.‡

The memory of Benjamin Rogers is farther connected with Magdalen College by a ceremony which is annually observed there. On the morning of St. Philip and St. James's day, the choir assemble on the top of the fine tower of the College, and at sunrise, when the clock strikes five, they raise the song of laud and praise in a noble Latin hymn, *Te Deum Patrem colimus* to music composed by Rogers.§ This is popularly supposed to be the *Hymnus Eucharisticus*, written by Ingelo, and sung at the civic feast ; but this is a mistake : for the words of Ingelo's hymn, very different from the Magdalen hymn, still exist, and are to be found in Wood's collection, in the Ashmolean museum. The music too of *Te Deum Patrem colimus* is in a grand religious style, and not of a festal character.

This article has run to such a length, that we are precluded from giving, as we intended, a list of Dr. Rogers's Church Music existing in print or MS., and from offering any remarks on his style and music. Suffice it to say that, like his great contemporary, Dr. Child, having been educated in the grand and severe school of the earlier period of English Church Music,|| and living far into the post-restoration period, his

* Impartial Relation, &c., p. 32.

† Wood, Fasti. II. 174.

‡ For this and many of the preceding facts we are indebted to a Member of the College, who kindly examined the books and entries relating to Dr. Rogers.

§ We hope to give this (with an English translation of the words) in an early Number. The Hymn is very fine, and very suitable for parish choirs.

|| His master, Dr. Gyles, seems to have succeeded Farrant, as master of the boys of St. George's Chapel.

the boys; and that in his opinion the present alteration will be a considerable improvement to the musical part of our service in the Cathedral.'

"That the organist has met with a prompt and practical contradiction to this very extraordinary opinion of his, is well known to all who were at our services on the last two Sundays. On the 9th December, when Mr. Surtees read the prayers, the organist was obliged to give the choir a key-note at the Apostles' Creed, and again to aid them at the commencement of the Litany, by playing for them the first response. [The Rev. Precentor subsequently adds that this was also the case on the 20th and 22nd inst.] The same thing happened again on Sunday last, when I was compelled to read, and this from no fault whatever on the part of the choir. For eleven years I have been *chanting* the Litany, and it was only a matter of course that they should be thrown out, when they heard their accustomed leader *reading* in a discordant tone. I have, therefore, only to say, that this unfortunate assertion of the organist has met with its own refutation in its proper way and place."

A memorial, very respectably signed by the leading inhabitants of Bristol, complaining of the unhappy proceeding, has been presented to the Bishop by a deputation, headed by the Mayor. The Bishop most courteously received the deputation, and having heard the memorial read, his Lordship made the following reply:—

"Mr. Mayor and Gentlemen,—I beg leave to express my sense of the honour done me by this deputation, and to assure you that if I am statutablely called upon to exercise jurisdiction in the matter of this memorial, I shall give the subject all the attention in my power, with a hope that, by the blessing of God, I shall come to a sound decision."—*Felix Farley's Bristol Journal*.

CHURCH MUSIC IN NEWFOUNDLAND.

THE following letter, which we have had the honour to receive from the Bishop of Newfoundland, presents further gratifying evidence of the attention that is being paid to Church Music in the British Colonies of North America, while it furnishes another encouraging instance of the beneficial influence of the *Parish Choir*, in contributing to improve the performance of Divine Service in our Colonial Church.

"To the Editor of the *Parish Choir*."

"St. John's, Newfoundland,
December 23, 1848.

"SIR,—I found time during my late voyage of visitation on the Labrador Coast, to read carefully through the First Volume of the *Parish Choir*; and as the best proof of my good opinion of the work, (though unfortunately my opinion in reference to music is worth but little,) I have bought and distributed many copies. I hope other persons may derive as much pleasure and instruction from the perusal as I have done. I do think that I am competent to speak of the spirit and aim of the publication, and to speak with strong approbation; and I have little doubt the

execution is in harmonious keeping with the object and purpose.

"I have much pleasure in exhibiting one of, I dare believe, many evidences that your work has been read and approved in the Colonies, viz., 'The Rules of the St. John's Parochial Choral Society.' You will immediately perceive (what we are proud to acknowledge) that we are indebted to your hints for most of our regulations; and you will be glad to hear that they prove useful and sufficient. We are indebted to my indefatigable friend and fellow-helper, Mr. Bridge, for adapting them to the circumstances of this town and parish, and for carrying them into operation.

I am Sir,
Yours faithfully, and much obliged,
ED. NEWFOUNDLAND."

CRUSADE AGAINST SINGING GALLERIES.

To the Editor of the *Parish Choir*.

SIR,—In your December number, "a Son of the Church," who contributes a very interesting report on Church Music in North America, endeavours to preach a crusade against Singing Galleries. I, for one, am most glad to enlist in the cause, and if I lack ability to carry on the warfare, I certainly do not lack the inclination; and what is more, I do not lack the knowledge, gathered from personal observation, of the mischief arising from these very uneclesiastical appendages to our churches.

I suppose, sir, it is a fact, at least I have always found it so, that if a few persons are secluded from the rest of the congregation, and if they are not of the most religious and serious cast, they will give way to the temptation of indulging in many a little act of irreverence, which they would be ashamed of, if they were exposed to the gaze of the whole assembly. This is, I believe, almost universally the case with the occupants of the organ gallery. I say *occupants*, because if the organist be there alone, much of the temptation of irreverence is removed. I would therefore urge upon the clerical part of your readers the propriety of advising the organist to admit no person to his pew, and not to be shrouded by curtains. He need do nothing that may not be looked at; and if he comes to church in proper time, can so arrange all his books, music, &c., that they will be at hand the instant they are wanted, and that the looking for places need not take off his attention from the prayers.

But, sir, if many acts of indiscretion are committed by the organist and his one or two friends, what shall we say of an assembly of men and boys or women, put in a gallery on high, and screened by curtains? I have been in many such a gallery; for wherever I have lived, being known to be musical, I have been invited to take a share in the performances. On assembling, (and it is not seldom that the singers come in quite late, after the service has begun,) there is the *How d'ye do?* what are we to have to day? how did people say the new hymn went last Sunday evening? and similar gossip to be discussed. The books are to be found and sorted; Mr. A. must be told to mind such a point, where the tenor leads; Mr. B. cautioned not to sing too loud, &c. Mr. C. has not got a part; so a leaf must be torn out of one of the

music-books, and it must be copied with a pencil: so they sit and crouch together, holding a whispering chat till the time comes for the grand display. Then curtains are withdrawn; they come forward and sing their parts. The psalm over; the curtains are closed; and they sit down again and criticize the thing they have just done. Thus the time is beguiled till the next psalm; then follows the sermon, when one or two shirk out; others sit, and sleep, or talk, or peep between the curtains at the ladies in the congregation.

This, sir, is not an overdrawn picture, I wish it was. It is not either an occasional occurrence, but it is the regular style of conduct, in three out of four singing galleries. In fact, the occupants of these galleries do not, for the most part, come to praise God, or pray; they come to sing, either for the gratification of a musical taste, or for the gratification of vanity, or for pay: and if deprived of either of these inducements, will sing no longer, but betake themselves to the Meeting House, or else stay at home.

I hope these few observations, will induce your clerical readers, to keep their eyes upon the singing galleries, and if possible to abolish them altogether. Why not let the singers, if they do not choose to put them in the chancel, sit in one or two pews that are nearest the reading-desk? There they would be sufficiently secure from being stared at, and would be able to lead the congregation in good earnest.

I must say though, that as for *leading the congregation*, it is the last thing your gallery singers dream of. They ridicule the idea; and render the thing as impossible as they can. I asked the organist of a West End church lately why he used such difficult tunes, and why he would not give such as the poor-people could sing? He replied, that he was not going to spoil the effect of his quire for any such nonsense as that.

It seems to me, sir, that the progress of Church Music is at present at a stand still. And the reason I believe to be, want of the proper singers. Want of persons who will take up the thing in a devotional spirit, and who would evince and diffuse a devotional style of singing. This is perfectly impossible to be obtained except from devout churchmen. To have the odds and ends of fiddlers, music-masters, and ballad-singers, hired to attend on a Sunday, is ridiculous.

But it is the clergy only who can do any good. I lay on them the blame of past errors and failures: they never seemed to think it their duty to superintend the singing; the idea of a clergyman (though there were three or four in the church, as often happens, with nothing to do till the administration of the Sacrament), coming up and joining the singers, showing them an example of devout behaviour, and letting them see that a gentleman did not disdain to associate with them, would I suppose be considered degrading by many of them. But, Mr. Editor, if the clergy want to do good, the Church Music or in anything else, they need *get off their stilts*. The times require it.

I am, Sir, your's obediently,

AN OLD SINGER.

London December, 1848.

[We cordially concur in these opinions. That the clergy are themselves to blame for "past errors and failures" is

strikingly evidenced by the favourable contrast which the musical services of those churches present where the minister takes an interest in their execution, with those where he either cares nothing about them, or is averse to their being performed at all, and contents himself with leaving his clerk and his organist, aided by a few charity scholars, to draw though a metrical psalm or hymn. The clergy must not only "get off their stilts," but they must take the trouble to make themselves conversant with the legitimate Music of the Church. It cannot be expected that the service of the Sanctuary will be properly celebrated where this is neglected.—ED. P. C.]

MUSIC IN THE BURIAL-SERVICE.

AMONG other indications of a reviving appreciation of the music of the Church, and of its due appropriation in her Services, we notice with much satisfaction its occasional introduction in the Order for the Burial of the Dead. It is directed, as our readers are aware, in the rubric of that Order, that not only shall the introductory sentences (and, by implication, psalms) be said or sung, but at the grave the sublime hymn "Man that is born of a woman," and the passage from Revelations, shall be sung by the priest and clerks; while other portions are directed to be said or sung. It was taken from a practice of very remote antiquity in the Church. The primitive Christians used to follow their deceased friends to the grave with a large attendance of people walking in procession, sometimes carrying candles, in token of joy and thanksgiving, and chanting psalms. In some parts of Cumberland and Westmoreland the practice still prevails of singing through the streets before the corpse, generally the 90th Psalm. We read in a country paper, lately, the account of the funeral of the venerable relict of the Rev. Dr. Strong, formerly Archdeacon of Northampton, at Peterborough cathedral, in which music was introduced in the service; but it was not conducted as it ought to have been, that is, as the Order for the Burial requires it. The account stated that "the funeral procession was met at the south entrance by the cathedral choir, who preceded it up the nave of the sacred edifice, singing Dr. Croft's dirge, accompanied by the solemn strains of the organ. The two psalms in the beautiful service of our Church for the burial of the dead *were read* in alternate verses by the Rev. Dr. James and the choir. After the lesson, and while the procession was moving to the grave, the organ played the Dead March in Saul. The remainder of the Service, with the exception of the words 'I heard a voice from Heaven saying,' &c. (which were sung by the choir), was performed by the Rev. Dr. James."

Thus the best portions of the service directed to be musical, the sentences, particularly the hymn "Man that is born of a woman," and the passage from Revelations, were read instead of being sung—a neglect which must have marred the effect of it as a whole. We are glad to learn music is thus being introduced at all; but it would be much more satisfactory to find that it was the music of the Church, applied as the Church directs, which no clergyman in earnest about the matter need ever be at a loss to effect.

PARISH CHOIR LYRICS.—No. II.
EPIPHANY.

"WHATSOEVER DOETH MAKE MANIFEST IS LIGHT."

Ephes. v. 13.

The blaze of Evangelic Light
Which shone, that glorious NATAL NIGHT,
Round shepherds in the field,
Disclosing to their waking eyes
The angelic legions of the skies,
To Jacob erst reveal'd
At Beth-el, in his wondrous dream,
Hath found full many a kindred beam;
And, ne'er to be conceal'd,
Still shines the way to mount above,
The Ladder of REDEEMING LOVE.

As stream'd the bright coruscant ray
Around poor shepherds, as they lay
In Judah's favour'd land,
Reflected was that light afar,
And mirror'd in the eastern star,
By Gentile sages scann'd.
Awake, Jerusalem! Arise!
Assemble swift thy great and wise!
Within thy portals stand
Men greater, wiser, far than thine:
In vain for thee thy LIGHT doth shine.

Yea, dark art thou! Thy very light
Reveals the blackness of thy night!
To Bethlehem the wise
Repair, relying on the word
Thy mighty ones have vainly heard.
Thus, blessing is the prize,
Not of the boastful proud who *know*,
But of the meek, who, bending low,
Endued with wisdom rise.
The LIGHT of LIGHT full nigh thee streams,
But ah! thou sharest not His beams.

The star-led wise rejoicing see
The INCARNATE WORD'S EPIPHANY,
And joyful go their way:
His own seek not the LIGHT divine,
Nor bring oblations to His shrine.
And when, in meek array,
The Temple's Lord has reached its gate,
How few the humble ones who wait,
And for His advent pray—
Who hear Him hail'd by prophet hoary,
"The Gentiles' light!—His people's glory!"

Dear fellow-soldiers in life's fight,
Oh, keep your heav'n-wrought armour bright,
That it reflect the sheen
Of Him who won for us that Peace,
We hope for when at length shall cease
Our worldly conflict keen.
Think of that glorious light which shed
Its beams o'er the first martyr's head;
And from this sinful scene,
Look up to heaven, by Faith, and view
The SAVIOUR intercede for you.
Like holy Stephen, ever pray
For even those who'd take away
Life, or whate'er is dear;
And hope that, as on this glad Feast
We hail blaspheming Saul releas'd
From error's darkness drear,
And hear him preach—the humble Paul,
Who hath for Christ forsaken all,—
So may our foes appear
With us, hereafter, in that light,
Which shines for all who hate the night.

Light up! light up! the Bridegroom meet!
The Church, his spouse, he comes to greet!

See that your lights be burning!
With Simeon and with Anna meek,
Behold the Saviour whom ye seek,
And from his lips be learning,
Like Jacob, gain "the Gate of Heaven,"
And, as the sign of sins forgiven,

For BREAD* OF LIFE be yearning;
And pray the WEDDING ROBE† to wear,
When Bethel's God‡ shall meet you there.

Feast of the Conversion of St. Paul, 1849. T. G. R.

* Genesis xxviii. 20, 21, 22. † Ibidem. ‡ xxxi. 13.

PUNCTUATION OF THE PSALTER, AND THE
HYMNS AND CANTICLES OF THE CHURCH.

To the Editor of the Parish Choir.

SIR,—A neat and nicely-printed Psalter has just been published by Rivingtons, under the following title, "The Psalter, or Daily Psalms, pointed as they are to be chanted, and marked for chanting upon an entirely new principle and method; arranged and adapted for the use of choirs, and likewise for congregations in parish churches, chapels, &c., where the Anglican chant is sung in preference to the Gregorian tones," &c. "by the Rev. John James Scott, M.A., of Exeter College, Oxford; Perpetual Curate of the Church of the Holy Trinity, Barnstaple." The introductory remarks being very good, I was the more disappointed at finding in the work itself such violations of the punctuation of the Prayer Book as I thought were now by common consent nearly exploded. At least for this city I can speak positively, as I could name more than one church where it was formerly (but is not now the custom to make two verses of the last verse of the *Magnificat*, and to compress two of the verses of the *Te Deum* into one. In the Psalter Mr. Scott has certainly not interfered (except in Psalm 95) with the punctuation of the Prayer Book, for the purpose of avoiding an odd number of verses, but in every case he has done this in the canticles.

Thus, the Easter Anthem he divides thus:

Likewise reckon ye	also · your | selves
to be	dead · in | deed · unto | sin :
but	alive · unto | God,
through	Je · sus | Christ · our | Lord.
Christ	is · — | RISEN
is	ris · EN | from · the | dead :
and become	the · first · | fruits
of	them · — | that · — | slept.

The *Te Deum* is thus arranged :

Heaven and	earth · are | full :
of	the majes · ty | of · thy | glory.
The glorious company of	the A · postles | praise · — | thee.
The goodly fellowship	of · the | Pro · phets | praise thee.
The	no · ble | army :
of	mar · tyrs | praise · — | thee.
Thou art the King of Glory	O · — | Christ :
Thou art the everlasting Son	of · — | the · — | Father.
We	believe · that | Thou :
shalt	come · to | be · our | Judge.
O Lord, save thy people,	and bless · thine | heritage :
Govern them	and · lift them | up · for | ever.

Magnificat:

He remem · bering | His MERCY :
 hath holpen · His | ser · vant | Israel,
 as he promised | to · our | forefathers :
 Abraham | and · his | seed · for | ever.

Deus misereatur:

O let | the na · tions | REJOICE
 REJOICE | and · — | be · — | glad.
 For Thou shalt judge the folk | right · eous | ly :
 and govern | the na · tions | up · on | earth.

In these most extraordinary specimens, I have given the stops just as Mr. Scott prints them: it will be seen at once that they are very different from those in the Prayer Book. But this gentleman seems to think it perfectly right to repeat words, as well as to alter stops.

At the *Venite*, we have this note, "For the convenience of choirs where there is a *barrel-organ* only, a *double chant* can be used (namely, Lord Mornington's, Robinson's, &c.) of the first verse be sung thus:

O come, | let · us | sing,
 Let us | sing · un | to · the | Lord.

"Indeed, where the *Venite exultemus* is sung to a double chant, this way is recommended in preference to repeating the second part of the chant in the last verse, AS BEING IN BETTER AGREEMENT WITH THE SENSE OF THE WHOLE PSALM." I would ask one question, Why not take a *single* chant, if there is a "*barrel-organ* only?" But I feel it would be a waste of your valuable space to argue this point, or to enlarge upon the folly of such wanton interference with the punctuation and wording of the Prayer Book. I am convinced that the good sense of your readers will at once condemn it.

I subjoin a few of the unaccountable divisions which occur perpetually throughout the book.

In holiness | & righteous · ness | before Him,
 and hath | exal · ted | the humble · and | meek.
 and | the sight of · mine | eyes · is gone | from me.
 and | the shame of · my | face · hath | covered me.
 and make | the voice of · his | praise · to | be heard.
 but letteth | the runa · gates | continue · in | seariness.
 thou brakest | the heads · of the | dragons · in | the waters.
 even the tent that he | had pitched · a | mong · — | men.
 nor (!!!) | for the arrow · that | flieth · by | day.
 Tell it out among the heathen | that the Lord · is | King :
 Hold not thy tongue | O God of · my | praise :
 and why ? | they · are | the very · joy of | my heart.

&c. &c. &c.

In conclusion, I observe that for the sake of *variety*, as I suppose, he divides the latter half of each verse in two ways, alternating them throughout the canticle. Thus :

praise Him, | and magni · fy | Him · for e | ver.
 praise Him, and | magni · fy | Him · for | ever.

I remain, Sir, yours, &c.,

Manchester, Dec. 7. B.S.J.B.J.

THE SUPPORT OF A CHORAL SERVICE IN POOR PARISHES.

To the Editor of the Parish Choir.

SIR,—The question often occurs to me, how is a full choral service to be supported, especially in poor parishes? Suppose that in any parish where the music of the Church has sunk to a very low ebb, some influential person undertakes the reformation of

the choir, and expends, it may be, some considerable sum in procuring and training efficient choristers and organist; and is willing and happy to devote his time and money to the accomplishment of so desirable an end. Suppose that, through his pious exertions, the choral service be fully restored, and the offices of the Church be celebrated as they ought. Of course, all would rejoice in so excellent a restoration; but this is not all that is required. The *first step only* has been taken, it remains to be seen how *permanent support* is to be given to the work.

The expense attending a correct performance of choral service is of course considerable, particularly where daily service is celebrated. But suppose that in some cases a *voluntary* choir should exist, men who nobly volunteer their services for the glory of God, apart from pecuniary aid; it cannot reasonably be expected that there should *always* be such men to be met with. A fund then must be provided for the purpose.

But shall such a fund be totally dependent upon the ever variable views and ideas of the more able of the parishioners? One clergyman may be zealous and persevering in the good cause, the next may be utterly indifferent to its success; and so with all the rest. One year a large fund may be accumulated, and the next not sufficient to pay for the washing of the surplices.

Something *permanent* is required; for why should the choristers, like the dissenting preachers, be paid in proportion as the people choose to give? How did they manage this difficulty in the olden time, when our beautiful village churches were kept up in a state becoming to the worship of Almighty God? If you can suggest how this most necessary end is to be attained, you will, I am assured, give great gratification to many faithful sons of the Church, besides your constant reader,

H. E. D.

[The only *permanent* means for the support of the choral service in poor parishes, will be by endowment; and if the minister's office is to be maintained by such means, there surely can be no reason why that of the choir shall not be so likewise. In the meantime, however, something may generally be done, in obtaining the contributions of the congregation for that special object. Very much will of course always depend upon the zeal and perseverance of the clergy themselves; and they ought invariably to be found zealous and persevering in such a cause. The choristers, besides, might not always require to be paid. If they remember that it is "angels' work" in which they are engaged, they may look to another and far higher reward.—Ed.]

TESTIMONY OF THE REV. HOBART SEYMOUR TO THE VALUE OF CHANTING.

To the Editor of the Parish Choir.

SIR,—The Rev. Hobart Seymour, a clergyman of the Low Church or Evangelical School, has recently published a very interesting work, entitled "A Pilgrimage to Rome," the main object of which is to expose the idolatrous and superstitious customs which he has witnessed in that city. He has, however, borne the following remarkable testimony (p. 392) to the value of chanting in a devotional and religious point of view. "The whole body of the congregation joined in these in a manner that was extremely pleasing, and would put to shame

the cold and lifeless way in which the responses are uttered in the churches of England. The *ora pro nobis* would burst from the lips of many hundreds with great power, and give a most pleasing effect to the Service. If one could but separate the *ora pro nobis*, as sung by so many voices, the voices of a whole congregation, from the objects to which it is addressed, I do not know of any religious service more pleasing, or more really like the response of a worshipping people;" and again, "that there is earnest zeal and profound devotion among many of the Romans, especially of the lower classes, is as certain, as there is the most gross and absurd superstition among them. And if it be the latter that leads them to their peculiar modes of worship, it is to the former we ought in all charity to ascribe the zeal, and spirit, and life with which they join in the *ora pro nobis*, and the other responses of their Litanies." Shall we now hear the *Record* again inveighing against the singing of the Litany in St. Mark's College and other places, and accusing the worshippers there of the sin of "asking God's mercy to a tune?" W.

Notes on New Books.

The Sacred Tune Book, consisting of One Hundred and Ten Psalm and Hymn Tunes, Suitable for Congregations or Private Use. Composed by JAMES HILL. Harmonized and arranged by E. J. WESTROP. London: F. and J. RIVINGTON.

As what it professes to be, a Book of Psalm and Hymn Tunes, this is certainly a creditable publication. The tunes are all, of course, for metrical psalms and hymns. As, displacing the legitimate prose, that is unmetrical, psalms and hymns of the Church, for which such admirable ecclesiastical music is provided, one is apt, and not, perhaps, unreasonably, to be prejudiced against such a collection of tunes as this; but we must remember, that the metrical versions still unfortunately form the rule, and the other and more appropriate and authorized ones the exception, in our parish churches, particularly in country towns and villages. It is important, therefore, to have a good "Sacred Tune Book," adapted for such popular use, while it continues. Many of the tunes here collected are good compositions of the kind, and great pains have been taken in harmonizing and arranging them all.

Cocks' Musical Almanack for 1849. London: R. Cocks and Co.

This should have borne another title. It should have been called *Cocks' Musical Puffiad, and Almanack for 1849*. The Almanack itself is quite a secondary affair; its primary object being, to all intents and purposes, to puff off the establishment and the publications of "Messrs. Cocks and Co.," with whom almost every piece of information given is contrived to be connected, and whose firm is paraded at every turn. There is so much of the *usque ad nauseam* about it, that, gullible though John Bull is, musically and otherwise, it can scarcely be swallowed, one would think, as a *Musical Almanack*. In its details, moreover, it is full of inaccuracies. The design, in its integrity, is a good one. Such an "annual," ably and honestly got up, is rather a desideratum. But this is little better than quackery.

A Song for the Times. London: C. and R. OLLIVIER. This is a song which must delight every good Churchman. It is

"A song for the times, when the sweet Church chimes

Called rich and poor to pray,
As they opened their eyes to the bright sunrise,
And when evening died away."

That such are the present times in all respects we are far from flattering ourselves; but that they are becoming such in various districts of this metropolis, and of the country, there are many gratifying evidences; and we believe that it will contribute to make the times more and more so, to promote the good old music of the Church. The song is written by the Rev. J. M. NEALE, Warden of Sackville College, East Grinstead, and the music is composed and harmonized for four voices, by J. W. RUMSEY, Master of the Orsett Diocesan School.

Henry of Eichenfels, and Christmas Eve: Newly translated from the German. By the Rev. W. B. FLOWER, B.A. &c. London: CLEAVER.

A CHARMING little book. Not only are the tales most attractive, but their morals are excellent. It is almost impossible they can be read by the young, without imparting good impressions. In one of them, Christmas Eve, the value and delight of sacred music is incidentally exhibited. A Christmas song, in which a happy family circle take their parts, and to which the harp is made a sweet and effective accompaniment, captivates the little hero of the story, and introduces him, a poor destitute wanderer, to a happy Christmas home. We cordially commend the little work to the perusal of our juvenile friends.

To Correspondents.

As many choirs may intend to sing the *Benedicite*, during Lent, (see *Parish Choir*, Vol. I. p. 16,) we have printed a simple and suitable chant for that hymn, which may be had at our Publisher's. Price 1d.

Of Richard Gibbs, the composer of the *Miserere*, which accompanies the present Number, we believe nothing further is known, than that he was organist of the Cathedral of Ely, in the reign of King Charles I.

The Gregorian Chants, with harmonies by standard composers of the English Church, will appear in our next Number.

The suggestion of *A Clerical Subscriber* shall be considered.

The subjects to which *A Country Vicar and Subscriber* refers shall not be overlooked.

The matter alluded to by *Hal* was noticed in our last number, in the article "Musical Celebration of the Communion Service."

Y. "On the Communion Hymns," and *A Choir Master* "On the Conduct of Choristers," shall appear in our next number.

We regret to see *A Country Vicar* so prejudiced against one to whom the cause of Church Music, whatever partial defects there may be, is under considerable obligation.

We are much obliged by the translation from Martini's *Storia della Musica*, and shall take an early opportunity of appropriating it.

We must beg that our correspondents will not omit to give us their names in confidence,—not for publication under any circumstances, but as some security for the good faith of their communications. We are obliged to throw aside a great many letters for want of this fair and reasonable guarantee.

WE have entered so fully into the subject of the Archbishop of Canterbury's discouragement of the Choral Service of the Church in another column, that we need do no more in this place than simply invite attention to the article, repeating, at the same time, the expression of our anxious hope, that the private, and, we fear, prejudiced opinion of his Grace, will not be allowed to prevail against the authority of the Church.

ANOTHER very remarkable and very gratifying proof of the value that is attached to our humble labours in British North America, is given in a communication from the Bishop of Newfoundland, which we have inserted elsewhere. We cannot but feel proud of the commendation which so able and exemplary a prelate bestows upon our publication; and we would fain hope, that the distinguished testimony which his lordship's letter conveys to its practical usefulness, in the promotion of Church Music, will stimulate our clergy to avail themselves more and more of so simple yet effectual a means of improving an important department of the services of the sanctuary.

THE testimony of the Rev. Hobart Seymour to the value of chanting, which our correspondent W. has pointed out, in his interesting work, "A Pilgrimage to Rome," may be regarded, we trust, as but one of many recent instances of irresistible conviction of the great advantages which must arise from that ancient manner of performing the praises of the sanctuary, when it is rightly applied and reverently conducted. The more we see and hear, the more we are convinced, that the great objection to chanting is based in prejudice. People have been accustomed to regard it as a Popish custom; whereas it was the Church's mode, sanctioned, approved, and adopted through many ages, long before Popery had arisen to abuse it in the corrupted objects of its appropriation. The system of Church chanting was first, there is reason to believe, introduced into Christian worship by St. Ignatius, Bishop of Antioch—a disciple of St. Peter, and contemporary also with St. John. It is related of that apostolic father, that he was taught it in a heavenly vision. This may or may not have been the case. "What matter," as Hooker well observes, "if Ignatius did at any time hear the angels praising God after this sort or no. If Ignatius did not, yet one who must be with us of greater authority did—"I saw the Lord," saith the prophet Isaiah, "on a high throne, the seraphim stood upon it, and one cried to another, saying, Holy, holy, Lord God of hosts, the whole world is full of His glory." The great point is its propriety; and this can be so thoroughly established, as not to be controverted by any honest argument. Let it not, then, be looked upon as having any thing *party* or *sectarian* whatever in its adoption. It is a style of sacred praise and prayer, as purely, and apostolically, and catholically ecclesiastical as any of the usages of our Reformed Church; and they who would give the highest effect to the services of our Prayer Book, and thereby promote most fully the spirituality of their devotions, can find no means to be compared in any degree to that which has come recommended to us by the example of the primitive Christians, and which the pious skill of succeeding ages did so much to perfect and exalt. Let us hope, then, that many a one hitherto averse to it, may by observation and reflection be led to declare with Mr. Seymour—"I do not know of any religious service more pleasing, or more really like the response of a worshipping people."

THE case of Bristol Cathedral is still, we regret to observe, a source of scandal to the Church. The mutilation of the Service is continued, and the Canons and the Minor Canons remain at variance on the subject, the former unscrupulously violating, while the latter are striving to perform their obligations therein. The Very Reverend the Dean has had the temerity to attempt a defence of the misconduct to which he is unhappily a party. We give it in another place, together with an able answer to it from the Precentor of the cathedral.

The Dean, it will be found, puts forth two most grievous fallacies: first, that he has an opinion in the matter which can over-rule the authority of the Church; and, second, that preaching, not chanting, is the principal duty of a Minor Canon. The Prayer Book enjoins that the Litany is to be "sung or said;" the Dean declares that "the reading of the Litany is more conducive to congregational devotion than the singing of it." The Universal Christian Church in all ages, from the days of the Apostles to the present day, has sanctified and enjoined a musical performance of many portions of Divine Service, "to the end that the congregation may be thereby edified;" the Dean believes that "by far the greater part of our congregations find more pious gratification from the devout *reading* of the Service." The Dean, in a word, refuses to think and act with the Church, but determines to believe and to do what is right in his own eyes. He takes up a position at variance with the Prayer Book, although by his subscriptions of conformity and declarations of assent and consent, at his ordination and institution, he solemnly bound himself to a regular, constant, conscientious performance of all and everything prescribed in that Book, according to the usage of the Church of England!

The Dean's argument, that because a clergyman "may not be blessed with a musical ear," he is "not to be excluded from such pieces of preferment," is as shallow as it is vicious. Every one ought to be excluded from them who is incapable of doing his duty; and to chant is the foremost duty of a Minor Canon, both in reason and by statute. Would it ever be tolerated, we wonder, that a man was "not to be excluded" from any secular situation because he was not "blessed" with the very quality which could alone make him eligible for it? Such a pretext is too miserable to be entertained for a moment. For our part, we think that with every member of the cathedral body, from the Dean downwards, chanting ought to be considered an indispensable qualification. Such is evidently contemplated by the Church, and in her less degenerate days such was invariably the pious practice. The performance of Divine Service, with all the grandeur and solemnity which music could impart to it, was the main object of the cathedral institution; and if they who fill its sacred offices are either not competent to discharge their duties, or neglect to do so, we cannot but think that the time is come when the funds thus abused should all be appropriated to other Church objects.

Memorials to the Dean and Chapter themselves having failed, the principal inhabitants of Bristol have appealed to the Bishop, who has promised, if it be in his power, to afford them redress. We hope his Lordship will be able so to do.

Conversations on the Choral Service. No. 9.

(Continued from Parish Choir, Vol. II. p. 127.)

ON THE ALLEGED ARTIFICIALITY OF CHANTING.

B. It occurs to me, Mr. Felix, that it is not easy to get over the very first objection that strikes one on comparing the Chanted, or Cathedral Service, with plain reading,—I mean its elaborate, and artificial character; its being the reverse of what is natural and spontaneous. It seems to me indecorous to study the mode or tones in which our prayers should be said: prayer ought to flow spontaneously as it were. But if the clergyman is to chant the prayers, and the congregation the responses and *Amens*, they must study the thing musically to begin with: they must be careful of tune and time, and when to raise and when to sink the voice; all of which things seem inconsistent with simple and general devotion.

F. This is certainly a fair objection. However it needs but a simple answer. We have been arguing on the ground that our Reformed Prayer Book orders the people to say their Lord's Prayer, *Amens*, and responses, together *aloud*; that if they are to say them aloud, and, together in a body, they must use a musical tone, else the gabbling and confusion of voice would be indecent; but, we find the musical tones employed for this purpose to be in fact, just what they ought to be, and just what you would expect to find them, that is to say, so few and simple, that to call them elaborate and artificial is hardly correct. If elaborate and artificial, they might fairly be objected to; but in fact the musical tones employed in the Church of England since the Reformation, for the *Amens*, Responses, and Suffrages, are so few and simple, that two repetitions would suffice to learn the whole. I have taught them to children in half an hour; and the little creatures were delighted with them. Nobody, not the poorest or most ignorant person, who wanted to chant would ever find them difficult. Look at them in the First Volume of the *Parish Choir*.

B. But, besides the responses and suffrages, there is in the Choral Service the chanting of the Psalms.

F. And there are chants for the Psalms so simple, that any congregation could join in them.

B. Then there are *Services* for the Canticles.

F. Which form no essential part of the Choral Service: they need never be used in Parish Churches.

B. And there are anthems, which are artificial and elaborate enough.

F. The anthem, which ought always to be sung, "in quires and places where they sing" at all, after the Third Collect at Morning and Evening Prayer, is confessedly elaborate, and intended for the congregation to listen to, not always to join in. And it is the only part of the Choral Service, if it was arranged in the true old Church way, which the congregation could not join in, even without having ever learned music. Dr. Binney the Dissenting minister, has defended anthems so well, that I may refer you for the present to his book, called the "*Service of Song**." We will talk of anthems and services, and of their use and abuse another time. Now let me again say, that if the service of the Church of England when fully and chorally performed, is to be condemned as artificial

and elaborate, merely because it includes anthem music, (such music that is to say as requires some degree of musical training to appreciate and join in,) then the worship of the Kirk of Scotland must be condemned too. Here is a book of anthems used in Scotch Places of Worship, and I declare that it, as well as the book published for the use of Surrey Chapel, contains as elaborate music, though not quite so chaste, as any used in Westminster Abbey. However, to stick to our main point, which is the chanting of prayers and responses, you object that such a mode of worship is too artificial; I reply that the music is the simplest and most natural and intelligible in the world. If listened to once or twice, it could be learned and sung without the slightest effort. In fact I heard the children at St. Saviour's, Southwark, chant the Psalms to the melody of the Responses, without ever having learned it at all.

Mrs. B. Well Mr. Felix, you have answered that part of the objection somehow; but yet the main body of it remains unanswered. Let us take the case of a young clergyman who cannot sing. Now no matter whether the amount of musical knowledge required is great or small, it requires *some* musical knowledge to chant the service. But then how odd and improper it would sound, to hear of a clergyman taking lessons on the art of saying prayers! Fancy a clergyman going to a music-master to take lessons in the Litany; or practising the Lord's Prayer. How shocking it would be. How preferable to read it plainly and devoutly in a natural and spontaneous way.

F. They may be practised reverently or the reverse. A religious mind will use sacred words carefully at all times. And I do not see what harm there can be in a clergyman learning to chant the service, if he can increase his usefulness by so doing, though of course nobody would use sacred words as if they were merely *do, re, mi*. But what can there be more shocking in the idea of a clergyman going to a music-master, (perhaps his own organist, a devout person and a communicant,) to learn to sing the service, than in the idea of a clergyman going to a play-actor to learn to read, or more properly speaking, declaim or preach the Service?

Mrs. B. Is such a thing done?

F. It is pretty notorious that there are men, some of them decayed actors, who gain a living by teaching young clergymen how to read the Liturgy. It is no business of ours to meddle with this subject, except to treat it as a fact; shewing that plain devout reading as you call it, is not of necessity so simple or general an accomplishment as you fancy. Here is a book I stumbled on the other day, and had the curiosity to look at: "*Mr. Garrick's mode of reading the Liturgy of the Church of England*." Let me dip into it. Here at p. 60, I light on a *dictum* by the Editor, that public worship is the "reasonable service of intelligent creatures, assembled for the purpose of *manifesting by their voice* the mental states of confession, prayer, and praise." This is quite to my mind, and quite what the Prayer Book teaches. On casting my eye over the introduction I discover a crowd of remarks on the *art* of reading, and on the art of concealing that art, so as to make it seem natural. Then there are remarks on the intonations or *speech melodies* that may be used appropriately in addressing God,

*Vide *Parish Choir* Vol. II. p. 39.†Vide *Parish Choir* Vol. I. p. 96.

and in speaking to the people. And here is a specimen of a part of the Burial Service written out with musical bars and rests as it should read.

" | I am the | resur | rection | ♪ and the | life, |
 ♪ ♪ ♪ | saith the | Lord : | ♪ ♪ | • he that be | lieveth |
 &c. &c."

If this is not elaborate and artificial enough, I am much mistaken. But let us come on to the body of this curious book.

"When reading the *three following words*, Mr. Garrick recommended a look expressive of the utmost *suitable gravity* to be cast slowly around the congregation, the voice rather *low*, and denoting together with the whole manner, that *solemn* and *reverential* respect which is due to the Place of Public Worship.

"*Dearly beloved brethren*,—

"Here make a pause much longer than the comma, or indeed than the time which is usually thought to be necessary after a semicolon. Then proceed with a solemn dignity of tone, and with a tenor of smooth regular delivery—

"the scripture moveth * * confess our manifold sins and wickedness—

"the word manifold with some impression, and in a manner expressive of the utmost sorrow and contrition for our acknowledged transgressions—

"and that we should not dissemble, &c. &c.—

"an awful look upwards when repeating from "before the face," &c., was practised by Mr. Garrick."

So this book goes on.

Now, my dear friend, all this may be right or wrong, and 'tis no business of mine to call it wrong; but if the laity who love music, and can pray, aye, and pray fervently too, in a musical tone, are to be told that music is too artificial, and that a clergyman ought not to be expected to bestow time on learning to chant, and that it is better to abolish choral service than put clergymen to the trouble of learning music, why then I think we may fairly retort, by asking if it is fit to study intonations, and speech melodies, and modes of looking pious, and, in fact, *acting* the Liturgy after the pattern of any actor, dead or living.

B. But surely every clergyman need not study this impertinent book, in order to read well?

F. No more than every clergyman need go to a music-master to take lessons in the Litany, in order to chant devoutly. Now let us look at the matter of fact. We find in all religious denominations, that a different tone of voice is used in the public offices of religion, from that which is used in common conversation. That it is universal, proves that it is natural and spontaneous; but there are diversities of manner, arising from accidental circumstances. The Jew adheres to his own ancient chant; the Churchman, whether Greek, or Latin, or English, adheres likewise to the ancient chant, which was derived from the Jews by the early Christians; they all, boasting of an unbroken chain of doctrine and custom, adhere to the traditions of their predecessors. The modern separatist, who cannot have any precedent whatever of more than two centuries' date, and whose boast it is to cast off all conformity with ancient custom, repudiates the chant, but invents a new prayer tone for himself. Did you ever go into a place of worship belonging to dissenters? Can there be any doubt of the existence of certain con-

ventional tones, or *speech melodies*,—we might call them *chants*,—used in their extempore addresses to the Almighty?

B. Oh, yes, I admit that. We sometimes spend an evening with a dissenting minister, and he usually engages in devotional exercises before supper; and if he were to speak in an unknown tongue, I could tell by the tones of his voice when he was praying. But, supposing it to be granted, that a peculiar tone of voice is naturally used in praying, it does not follow by any means, that the peculiar *chanting* used in cathedrals is a good and commendable and natural mode.

F. We will examine that at our next meeting; meanwhile, let me read you the following bit from Hooker. It relates to the duty of the laity to *speack out*, to use their voices, not merely to mutter or whisper in church. And that, as it will not be difficult to show, is the turning point of the whole discussion.

HOOKER on the saying aloud by the People of parts of Divine Service.

Could there be anything desired better, than that we all, at our first access unto God by prayer, should acknowledge meekly our sins, and that not only in heart but with tongue, all which are present being made ear-witnesses, even of every man's distinct and deliberate assent unto each particular branch of a common indictment drawn against ourselves? How were it possible that the Church should anyway else, with such ease and certainty provide, that none of her children may, as Adam*, dissemble that wretchedness, the penitent confession whereof is so necessary a preamble, especially to common prayer?

In like manner, if the Church did ever devise a thing fit and convenient, what more than this, that when together we have all received those heavenly mysteries, wherein Christ imparteth himself unto us, and giveth visible testimony of our blessed communion with Him, we should, in hatred of all heresies, factions, and schisms, the pastor, as a leader, the people, as willing followers of him, step by step, declare openly ourselves united as brethren in one, by offering up, with all our hearts and tongues, that most effectual supplication wherein he unto whom we offer it, hath himself not only comprehended all our necessities, but in such sort also framed every petition as might most naturally serve for many, and doth, though not always, require, yet always import a multitude of speakers together? For which cause communicants have ever used it; and we at that time, by the form of our very utterance, do show we use it, yea, every word and syllable of it, as communicants.—*Eccles. Polity*, Book 5, ch. xxxvi.

X.

THE BISHOP OF LLANDAFF ON CHURCH MUSIC.

WE hail with pleasure the accession of the Lord Bishop of Llandaff to the ranks of those who, like ourselves, are seeking to promote the improvement of Church Music. A Sermon preached by his Lordship in aid of a Society for that object in the Arch-

* Job xxxi. 33. "If I covered my transgressions as Adam, by hiding mine iniquity in my bosom,"

deacons of Monmouth has come into our hands, in which the whole system we contend for is conceded and confirmed. "We know," observes the Right Rev. Prelate, "that the solemn service of the Temple and the Synagogue furnished models and elements for Christian worship;" and that "the former part of the Jewish Ritual naturally passed on into a Christian form, and were gradually incorporated with the authorized services of the Church, just as Christianity itself was but the maturity of the earlier revelation; and how prominent a part sacred music held in the Temple worship, and how successfully it was cultivated by the people, from the time of David downwards, is known to every student of sacred history." Of course it is; but then it is so apt to be overlooked, that one cannot but thank the Bishop for calling it to mind, and thus giving anew Episcopal sanction to the retention of music in the services of our Christian Temple. "It seems but natural," the Bishop adds, "that this part of the Jewish worship should have passed into the Christian forms of worship, almost without special injunction or appointment—as a continuation merely of what our Saviour and his Apostles had hallowed by their example—and that in process of time it should not have been confined to the ancient Hebrew Psalms, but gradually enriched and improved, as the whole economy of the Old Testament was more and more developed, and moulded into a Christian form and character.

This, then, is virtually an admission, nay, an advocacy, of the propriety, not to say the necessity, of those Musical Services which, though ordered in the Prayer Book, it is but too common a practice to slight in the worship of our parish churches. The chanting of the Psalms can never be excluded from such a system; and, "as a continuation of what our Saviour and his Apostles have hallowed by their example," how strange that its fitness and its holiness should ever, in any respect, be questioned!

The Bishop of Llandaff, as Dean of St. Paul's, may well indeed bear his testimony to all this. And his Lordship is not confining his view to the Cathedral Service. "Much," he declares, "ought to be done for the encouragement of parochial psalmody, and much care bestowed, both upon the selection of music, and the correctness of its execution"—admitting, furthermore, that "the greatest praise is due to those who have devised a system of instruction for the attainment of this object."

Still we fear there is something dubious, if not defective, in the Bishop's views of "parochial psalmody." For afterwards his Lordship says, "it has sometimes been observed that the choice of hymns for our Church Service is too scanty; and so perhaps it is;" he adds, "when confined to the *authorized metrical version of the Psalms*." His Lordship therefore suggests the introduction of "a more copious supply of devotional (we presume metrical) hymns than our Prayer Book contains." Now, in the first place, we deny that there is, or ever was, any "*authorized metrical version of the Psalms*." Such a version, it is true, is appended to the Prayer Book; but, though permitted, it has never been *authorized* by the Church. The only authorized version for public worship is the "Psalter or Psalms of David, pointed as they are to be sung or said in Churches," which is given in the body of the Prayer Book, the *prose Psalms*, as they are sometimes erroneously

called, and which it is so common a practice to *read*, or rather to *preach*, instead of to chant, as their being "pointed" shows they are designed to be, and as being songs it is on every account necessary they ought to be. Then as to the "more copious supply of hymns," the Bishop, we apprehend, has not kept in mind those sublime hymns which are given in the Ritual itself,—the *Te Deum*, the *Benedictus*, the *Magnificat*, the *Nunc Dimittis*, or the sublime canticle, the *Benedicite omnia opera*. These are the authorized hymns of our Church Services. Not that we object to the introduction of metrical hymns, as adjuncts to those Services, with suitable Church music; only that the hymns provided and enjoined in the Liturgy itself be used *as such*—that is, *sung*, as their name implies they ought to be—before the complaint is made so loudly of other hymns being necessary, even "a more copious supply," to complete the praises of parochial worship.

We repeat, however, our acknowledgments to the Bishop of Llandaff for the aid he has undoubtedly bestowed on the cause we have in hand. His Lordship has given the sanction of his high authority to Societies "designed for the improvement of sacred music in our Parish Churches," to the promotion of an art which he does not hesitate to pronounce "one of the most powerful as well as the most enchanting auxiliaries to pure devotion." This is certainly most encouraging. And we cordially concur with the Right Rev. Prelate, when he adds, "that the beneficial effects of this discipline will soon be felt in every parish disposed to profit by it, if only two or three individuals will come forward, and show that they earnestly desire to improve this beautiful part of social worship."

THE USE OF THE BENEDICITE:

A CORRESPONDENT inquires if we can state the reason why this canticle is so seldom used. We presume it is that which will account for so many other anomalies—prejudice. Still, it is proper to observe that it was not perhaps designed for such ordinary use as the *Te Deum*. The First Book of King Edward VI. directed that it should be used in Lent; but the present Rubric contains no direction on this point. It is certainly on all accounts most suitable for the Daily Service during Lent; though the *Te Deum* is preferable for the Sundays, which remain festivals, not forming part of the Quadragesimal Fast. In some churches it is used on the day when the first chapter of Genesis, or the third of Daniel, is read, except on Trinity Sunday, when the *Te Deum* is obviously the most preferable, as being the sublimest hymn to the Holy Trinity ever composed.

A FEW WORDS ON THE RECENT PROCEEDINGS OF THE DEAN OF BRISTOL.

It seems scarcely credible that any unprejudiced person, open to conviction by candid and straightforward reasoning, should fail to be convinced by the arguments so ably advanced in many quarters in favour of the propriety, &c., of the Choral Service. But the scenes recently enacted and persisted in at Bristol, together with the old-standing opposition of our Venerable Primate, prove that such a conviction has not yet been attained.

The propriety of chanting the Service is best

proved by its antiquity, its universal adoption, and its retention in the Reformed Churches, and our own amongst others, when every vestige of Popery was abolished. That it is not only allowed by the Canons and Rubrics of our Church, but expressly mentioned, and in parts preferred, (even leaving the doubtful meaning of the word *say* quite out of the question,) must be apparent to any one who will be at the trouble of ascertaining for himself the meaning of the Rubrics on the subject; and in which investigations the excellent "Conversations" which have appeared in the *Parish Choir*, will be of the greatest service.

It is then in opposition to its *propriety*, its *universal adoption*, its *sanction by the Reformed Churches*, and our own in particular, to the *old-standing custom of the Cathedral*, and to the undisguised wishes of the congregation worshipping there, that the Dean of Bristol has sought to exclude it from part of the service in that Cathedral. Nor does the Bishop of Gloucester and Bristol seem to be convinced, since in his answer to the Petition of the people of Bristol, he evidently implies a doubt of his power to interfere, and authoritatively put a stop to such proceedings, or lay down some fixed rule, in this the principal church in the diocese. That he has this power it is hoped the following opinion of Lord Stowell on the subject, as a point of legal practice, will fully prove, and has therefore been extracted almost entire, from Phillimore's *Burn's Ecclesiastical Law*:—

"In the Primitive Churches, the favourite practice of the Christians to sing hymns in alternate verses, is expressly mentioned by Pliny, in one of his epistles to the Emperor Trajan. The Church of Rome afterwards refined upon this practice, as it was their policy to make their ministers considerable in the eyes of the common people; and one way of effecting that was by appointing them sole officers in the public service of the Church; and difficult music was introduced, which no one could execute without a regular education of that species. At the Reformation this was one of the grievances complained of by the laity; and it became the distinguishing mark of the Reformers to use *plain music*, in opposition to the complex musical services of the *Catholics**. The Lutheran Church, to which the Church of England has more conformed in discipline, retained a choral service. The Calvinistic Churches, of which it has sometimes been harshly said, 'that they think to find religion wherever they do not find the Church of Rome,' have discarded it entirely, with a strong attachment to plain congregational melody, and that perhaps not always of the most harmonious kind.

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

"There are certainly, in modern usage, two services to be distinguished; one the cathedral service, which is performed by persons who are, in a certain degree,

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

* * * * *

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

"The injunctions that were published in 1559 by Queen Elizabeth, completely sanction 'the continuance of singing in the church,' distinguishing between the music adapted for Cathedral and Collegiate Churches and Parochial Churches; also in the 'Articles for the administration of Prayer and Sacrament,' set forth in the further injunctions of the same Queen in 1564, the Common Prayer is directed to be 'said or sung decently and distinctly, in such places as the ordinary shall think meet, for the largeness and straitness of the church and choir, so that the people may be most edified.' If, then, chanting was unlawful anywhere but in cathedrals and colleges, these canons are strangely worded, and are of disputable meaning; but, in order to show they are not liable to such imputation, I shall justify my interpretation of them by a quotation from the 'Reformatio Logum,' a work of great authority in determining the practice of those times, whatever may be its correctness in matter of law. With respect to parish churches in cities, it is there observed, 'eadem Parochiarum in urbibus constitutarum erit omnis ratio, festis et dominicis diebus, quæ prius collegiis et cathedralibus ecclesiis (ut vocant) attributa fuit.' The metrical version of the Psalms was not then existing, the first publication not taking place till 1562, and it was not regularly annexed to the Book of Common Prayer till 1576, after which those Psalms soon became the favourites of the common people. The introduction of this version made the ancient Hymns discredited; but it cannot be meant that they were entirely superseded, for, under the statutes of the Reformation, and the usage explanatory of them, it is recommended that the ancient hymns should be used in

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

the Liturgy, or rather that they should be preferred to any others, though certainly to perform them by a select band with complex music, very inartificially applied, as in many of the churches in the country, is a practice not more reconcileable to good taste than to edification. But to sing with plain congregational music is a practice fully authorized, particularly with respect to the concluding part of different portions of the service."

ANGLO-CATHOLICUS.

BRISTOL CATHEDRAL.

THE state of things at this cathedral is still most deplorable, owing to what we regret to be obliged to call the *persecution* of the Very Rev. the Dean,—the Chapter, as a body, as will be presently seen, having at length formally refused to sanction his proceedings. Notwithstanding the monition against the Rev. Minor Canon Carter, *he* has most properly fulfilled the duty enjoined on him by his office, that of chanting the service; and we believe that the Canon in residence, Mr. Bond, did not disapprove of the rev. gentleman's *contumacy*.

The innovators have, as the Dean requested, given the new system "a fair trial." It has utterly failed, and disgusted every one not interested in the abuse. In consequence of this, the Dean and Chapter have reconsidered the matter, in their episcopal capacity, and resolving to return to the proper course of conducting the service of the Cathedral, (the Dean alone dissenting,) issued the following precept.—"Ordered, that the order of the Chapter of the 5th of December last—namely, 'that the portion of the service hitherto chanted in the cathedral by the minister shall from and after the 8th instant, be read,—be now rescinded.' The Dean, on the contrary, having been outvoted by the Chapter, has promulgated the following order:—"I, John Lamb, Dean, of the cathedral church of Bristol, do hereby order that those parts of the Liturgy appointed by the rubric to be said or read by the minister or priest be read by him in the cathedral church without any intonation, or adding anything in the matter or form thereto; also that the Litany, appointed to be read or sung, be *read* by the minister in the cathedral church." This conduct of the Dean has excited the utmost disapprobation of every inhabitant of the city. Considerable excitement prevails upon the subject in that city. Several memorials have been presented to the Dean, praying him to restore the ancient choral services, but as he has determined not to accede to the request, the Diocesan's visitation was rendered necessary, and the Lord Bishop issued his citation to the Dean and Chapter to appear before him, in the Chapter Room, on Tuesday, the 27th ult., then to state their reasons for discontinuing the ancient custom of chanting, and to receive his Lordship's orders thereon. We go to press too near the time of holding the inquiry to render it possible to communicate the result, or any particulars of the proceedings, but we shall give a careful account of it in our next number.

The following letter of Professor Taylor to the *Times*, in reply to the Dean of Bristol's attempted vindication of his conduct, (which we gave in our last number,) is well deserving of being placed on record in our columns.

To the Editor of the *Times*.

SIR,—Allow me to say that the Dean of Bristol is attempting to justify one abuse by an appeal to others.

Any person acquainted with the cathedral service knows that the whole was intended to be intoned, the lessons only excepted. The choir take their key from the note on which the priest chants, and if the service is read they have nothing to guide them. The cathedral service is one beautiful whole, planned with consummate skill, and incapable of alteration or derangement without injury. To read the *preces* while the choir chant the responses is to convert it into a thing of shreds and patches. Authority, custom, and good taste are alike arrayed against this irreverent innovation.

But the attempt suggests the natural inquiry—why this alteration? Why should a practice which has been continued without interruption from the time of the Reformation, which has been adopted, sanctioned, and defended against the attacks of the Puritan by all eminent writers on the subject, from Hooker and Aldrich to Jebb—why should such a practice be abolished with such unseemly haste?

The probable answer is,—that persons, in many cases, are appointed to the office of minor canons who are incapable of performing its duties; and this in direct defiance of those statutes which prescribe the qualifications, and define the duties of every officer in a cathedral, and according to which the dean, on his entrance into office, swears he will govern it.

Whether this is the case at Bristol I know not, but I know that the abuse is a disgracefully common one, and that the cathedral service, which in the days of its glory "brought all heaven before the eyes" of Milton, is now a byword and a reproach.

I am, Sir, your obedient servant,
Gresham College, Jan. 29. EDWARD TAYLOR.

[We have received the following communication from the Rev. the Minor Canon of Bristol, whose conduct throughout the unpleasant affair has been so firm and exemplary, and whom we are sorry to have misrepresented in any way; though the fault was not ours, but that of the Bristol journals.]

To the Editor of the *Parish Choir*.

10, College Green, Bristol,
February 22, 1849.

SIR,—I have just read in the last Number (XXXVIII) of the *Parish Choir*, with reference to the service in Bristol Cathedral, the words, "on one occasion, if not oftener, Canon Surtees *reading* and a Minor Canon *chanting* at one and the same time." As I am the only member of the Cathedral that has chanted the service since the issuing of the obnoxious order of the Chapter, and as either Canon Surtees or myself would have been guilty of "*brawling*" if the above statement were true, I must beg you to contradict the assertion.

I am informed that Canon Surtees did assert that on one Sunday he began to read the Litany and I chanted him down, but I believe he is not likely to verify his assertion, and I am prepared with witnesses to prove that it is not true.

I am, your obedient servant,
ECCLES J. CARTER,
Minor Canon of Bristol.

Benedicite, omnia Opera.

By Dr. Philip Hayes.

Decani. Cantoris. Full.

Soprano.

Alto.

Tenor.

Bass.

O ALL ye Works of the	Lord,	bleſs	ye	the	Lord :	.....
O ye Angels of the	Lord,	bleſs	ye	the	Lord :	.....
O ye Waters that be above the Firmament,	Heavens,	bleſs	ye	the	Lord :	.....
O all ye Powers of the	Lord,	bleſs	ye	the	Lord :	.....
O ye Sun and	Moon,	bleſs	ye	the	Lord :	.....
O ye Stars of	Heaven,	bleſs	ye	the	Lord :	.....
O ye Showers and	Dew,	bleſs	ye	the	Lord :	.....
O ye Winds of	God,	bleſs	ye	the	Lord :	.....
O ye Fire and	Heat,	bleſs	ye	the	Lord :	.....
O ye Winter and	Summer,	bleſs	ye	the	Lord :	.....
O ye Dews and	Froſts,	bleſs	ye	the	Lord :	.....
O ye Froſt and	Cold,	bleſs	ye	the	Lord :	.....
O ye Ice and	Snow,	bleſs	ye	the	Lord :	.....
O ye Nights and	Days,	bleſs	ye	the	Lord :	.....
O ye Light and	Darkneſs,	bleſs	ye	the	Lord :	.....
O ye Lightningſ and	Clouds,	bleſs	ye	the	Lord :	.....
O let the	Earth,	bleſs	the	Lord :	yea, let it	
O ye Mountains and	Hills,	bleſs	ye	the	Lord :	.....
O all ye Green Things upon the	Earth,	bleſs	ye	the	Lord :	.....
O ye	Wells,	bleſs	ye	the	Lord :	.....
O ye Seas and	Floods,	bleſs	ye	the	Lord :	.....
O ye Whales, and all that move in the	Waters,	bleſs	ye	the	Lord :	.....
O all ye Fowls of the	Air,	bleſs	ye	the	Lord :	.....
O all ye Beaſts and	Cattle,	bleſs	ye	the	Lord :	.....
O ye Children of	Men,	bleſs	ye	the	Lord :	.....
O let	Israel	bleſs	the	Lord :	.....
O ye Priests of the	Lord,	bleſs	ye	the	Lord :	.....
O ye Servants of the	Lord,	bleſs	ye	the	Lord :	.....
O ye Spirits and Souls of the	Righteous,	bleſs	ye	the	Lord :	.....
O ye holy and humble Men of	heart,	bleſs	ye	the	Lord :	.....
O Ananias, Azarias, and	Miſael,	bleſs	ye	the	Lord :	.....

Full.

praise Him, and mag - ni - fy Him for ev - er.

praise Him, and mag - ni - fy Him for ev - er.

praise Him, and mag - ni - fy Him for ev - er.

praise Him, and mag - ni - fy Him for ev - er.

Benedicite, omnia Opera.

GLORIA PATRI.

Glory be to the Father, and to the Son, and to the Ho - ly Ghost.

Glory be to the Father, and to the Son, and to the Ho - ly Ghost.

Glory be to the Father, and to the Son, and to the Ho - ly Ghost.

Glory be to the Father, and to the Son, and to the Ho - ly Ghost.

This system contains four staves of music. The first three are vocal staves (Soprano, Alto, and Tenor) and the fourth is a basso continuo staff. Each staff has a vocal line with lyrics and a basso line with notes. The music is in G major, indicated by one sharp (F#) on the first staff. The lyrics are 'Glory be to the Father, and to the Son, and to the Ho - ly Ghost.' The system ends with a double bar line.

As it was in the beginning, is now, and ev - er shall be, world with - out end. A - men.

As it was in the beginning, is now, and ev - er shall be, world with - out end. A - men.

As it was in the beginning, is now, and ev - er shall be, world with - out end. A - men.

As it was in the beginning, is now, and ev - er shall be, world with - out end. A - men.

This system contains four staves of music, continuing from the first system. The first three are vocal staves and the fourth is a basso continuo staff. The lyrics are 'As it was in the beginning, is now, and ev - er shall be, world with - out end. A - men.' The system ends with a double bar line.

THE COMMUNION HYMNS.

To the Editor of the Parish Choir.

SIR,—Your correspondent W. inquires in how many Cathedral Churches in England and Ireland the Communion Hymns are sung? I shall endeavour to answer him. I know of but three Cathedrals in England in which the directions of the Book of Common Prayer are attended to in this respect. Of these Durham is conspicuous: the Communion Hymns having been sung for three centuries, but only, I believe, at present, on the first Sunday in the month, although the Holy Communion is celebrated on every Lord's Day. They are also sung in the Cathedrals of Gloucester and Exeter, but whether this has been the constant practice in the latter of these, or whether the custom has been only revived by the present Dean, I am not quite certain. In the Collegiate Church of St. George's, Windsor, they are also sung on Obiit Sundays and on the greater Festivals, the singing men and boys always remaining for this purpose in all the above named churches, during the administration of the Eucharist. These hymns were also sung in Westminster Abbey at the consecration of the four bishops on the Feast of St. Peter, 1847, but only I believe on this one occasion since the year 1761. The singing of them, however, has been recently introduced into several parochial churches, after the example (among others) of St. Peter's Church in Leeds. In London I believe there are but two or three parochial churches or chapels, in which the practice prevails. In the chapel in Margaret Street, Cavendish Square, they have been sung for many years on all Sundays and holydays. In St. Paul's, Knightsbridge, they are usually sung on Saints' days and the greater Festivals. In St. Andrew's, Wells Street, the Communion Hymns are sung every Sunday, and on the greater Festivals, but on Saints' days (which were once observed with due solemnity at St. Andrew's), although the Creed continues to be sung as usual, the choir has recently on some pretence or other been in the irreverent habit of deserting the church on these days, the moment the first of the Communion Hymns is ended, leaving the Sanctus and Gloria in Excelsis unsung; and there is the less excuse in this church, as the service commences as early as ten o'clock, A.M., and there is no sermon on Saints' days, so that they cannot complain of want of time as an excuse for forsaking the church at this, the most solemn portion of the service. It is true that they may appeal in defence of their practice to the lax custom of too many of our cathedrals, for even in St. Paul's and Westminster Abbey, only two of these hymns are now ever sung, viz., the Nicene Creed and the Sanctus, and the latter not in its natural place (as it is directed by the Rubric), that is, after the Preface, but by way of Introit, before the beginning of the Communion Service, where it is not ordered at all. That these hymns were all, however, once sung, in all our cathedrals at least, is evident from the fact stated in your last number, that the Communion Services of all the old church composers since the Reformation, invariably include the three Communion Hymns, to be sung in the places directed by the Rubric. It is only necessary to instance the services of Marbeck, Tallis, Batten, Child, Blow, Aldrich, King, Wise, Cooke, and a host of others. It is vain therefore to cite the lax custom of cathedrals in

modern times as a precedent for departing from a custom founded in Scripture, and sanctioned by the constant practice of the Universal Church.

Y.

PARISH CHOIR LYRICS.—No. III.

THE PILGRIMAGE.

"A SOJOURNER, AS ALL MY FATHERS WERE."

Psalm xxxix. 12.

Oh, Star of Jacob! where Thy guiding ray?
Oh, Shiloh, Prince of Peace! where now Thy reign?
Lion of Judah! where thy sceptred sway?
For Thy salvation sigh the just in vain?

In dark despair, doth mourning Israel deem
His best belov'd the prey of "evil beast?"
Say, were those heavenward steps a frenzied dream?
And hath the angels' song for ever ceas'd?

Doth Rachel, too, in Rama wildly weep
O'er "sons of sorrow" mercilessly slain?
Doth harmless blood each dear memorial steep,
And e'en the holy manger share the stain?

Hear ye the Comforter divine!—"Refrain
Thy voice from weeping, and thine eyes from tears;"
In Egypt He shall yet in glory reign—
A Saviour sent for famine's direful years.

From Egypt called, the MIGHTY SON returns,
And grows in grace, a simple Nazarene.
In holy strength Philistia's hosts he spurns,
And Satan's legions slays in contest keen.

Nor light, nor song, nor star, nor sign can fail!
The GREAT DELIVERER's face with sheen intense
As ever glows, but 'neath the needful veil
Put on in pity to our shrinking sense.

His faithful Church with awe has press'd to view
The beams not e'en the veil of flesh can hide;
But dark her picture—sadly, sternly true!
Of how the world's REDEEMER liv'd and died.

For there behold Him wash'd by Jordan's wave,
Beneath His chosen Servant humbly bend,—
The only SINLESS among sinners lave,
And then His way to howling deserts wend.

Who marked the flaming dove and mighty voice
Which heralded the CHAMPION to the fight?
To follow Him, who made the blessed choice,
And deemed the wilderness the way of light?

No form of comeliness that PILGRIM shows!
Can *this* be He who shall in glory reign?
These rocks and sands shall bear the blooming rose
Ere this meek man shall David's throne regain!

Oh, stony hearts! as He the desert trod,
Wild beasts grew tame, and Satan trembled there!
May ye, oh desert breasts, receive our God,
Each lust to quell—each flattering fiend to scare.

Change we the scene. Behold some souls thus blest
Are gather'd round Him; one we hear exclaim
"THOU ART THE CHRIST!" and he who so confess'd,
How doth his Lord exalt his honour'd name!

But soon the Cross 'mid awful blackness looms,
And Jesus speaks of all His coming woe;
In carnal friendship Peter now presumes
To bid his Lord His work of love forego.

Stern the rebuke: not now exalted high,—
As rebel spirit he is cast behind!
And ever thus should we that friendship fly,
Which bids us shrink from discipline assigned.

Do we behold the LORD on Tabor shine?

Perehance the transient radiance blinds our eyes,
The while we dream of reaching bliss divine,
Elias-like in chariot of the skies.

Vainglorious, we may wish our frames of dust

To be distinguish'd by archangel's strife,

Rather than die in simple, prayerful trust,

His trump may wake them to eternal life.

"Good for us to be here!" but all were loss

If *here* we long abiding homes to build,

Like Peter, seek the Crown, but shun the Cross,

Or shrines of supererogation gild.

As from the brightness of Epiphany

The Church descendeth to the gloom of Lent;

Oh may our hearts in sackcloth shrouded be,

And not in vain resound the cry "Repent!"

Our *Alleluia's* loud triumphant swell

Is hush'd to *Miserere*, sad and slow.

Be *Baca's* vale to us a grateful well,

As Sion-ward in thirsty toil we go.

Watch, watch, as ever, so upon this Feast,

'Gainst traitor's wile around us and within!

And still be ours the true and faithful Priest,

Anointed guide through wilderness of sin!

T. G. R.

Feast of St. Matthias, 1849.

FORMATION OF A RUSTIC CHOIR.

WE have long since seen enough to persuade us that the word *impossible*, as respects Church Music, ought to be erased from the vocabulary of the parochial minister; and a circumstance has just been communicated to us which confirms us in that persuasion. In a country parish, "until lately the most Church-neglected part of the county of Essex," a choir has been formed, and chanting introduced, with very happy effect. "I have been enabled," says our respected correspondent, "with the assistance of a few friends, like myself, laymen, and with the full sanction of the Minister and Churchwardens, to form a choir, and so to chant all the canticles and the responses in the Service. A critic," he adds, "would find, I doubt not, many defects; but our aim has been to supply the congregation with the means of making the responses aloud, which was quite impracticable under the old system of duet by Minister and Clerk. Our *surplices*, indeed, are, for the most part, *smock-frocks*, and the voices of the choristers are perhaps rather harsh and comparatively untrained; our Minister, too, reads whilst we chant. But with all these defects, especially considering that we have for the most part conquered the prejudice against this mode of service, we think we have made one step in the right road. Permit me to bear testimony to the great assistance the *Parish Choir* renders us."

This shows, then, what may be done, even amongst rustics, whose *smock-frocks*, we dare say, make them none the less choral, none the less devotional, and whose praises, we are well assured, will be none the less acceptable to Him who is "no respecter of persons."

One principal means of effecting this praiseworthy object, we learn, was by distributing a series of little tracts, under the title of "Facts for Churchmen," containing sound information and useful hints. We have received several of them, and they are all

excellently adapted for the object in view. In presenting one of them as a specimen, we would repeat the expression of warmest admiration of our worthy friend's conduct in the whole affair, and pointing to his bright example, say to other country gentlemen, "Go and do ye likewise."

Facts for Churchmen.—The style of Music in a place of worship, to a great extent, indicates the tone of religious feeling.

If Churchmen would only understand, that the most worthy portion of our Service is the Office of Praise—because, unlike Preaching and Prayer, it will never end—we should not find them neglect singing altogether, or neglect to sing what the Church enjoins, and only sing what the Church merely permits.

Metrical Psalm tunes, with their absurd repetitions and divisions of lines and words, are abominations, (excepting the ancient tunes, or those made in imitation of them). They consist generally of pieces of playhouse airs, operas, and detached parts of oratorios.

The Chant is the song of the Church; it is less unbending to emphasis and expression than the metrical Psalm tune; it is more dignified and noble, by it you can express gladness without being boisterous—sorrow without whining; it allows of singing with the understanding as well as with the mouth; and a dozen verses can be chanted where only one metrical verse can be sung; but above all, it recommends itself to every sound Churchman, because it allows of the use of the same words that our forefathers sung in Catholic ages, a thousand years ago.

HORNDON,

Feast of St. Luke, 1848.

THE PROPER PLACE IN CHURCH FOR CHORISTERS.

SEVERAL correspondents have asked our opinion as to the best position for the choristers in parish churches. There can be no question that in or near the chancel is not only the best place, but the only proper place for them. They are appointed to take part in the Divine Service; they are part of that *choir* which properly consists both of clergymen and laymen, and which is essential to the due performance of the chants, the services, and anthems. From the earliest times of which we have any records of churches, we find that near the steps of the altar stood the *chorus*, or choir, the place for the singers and other persons, inferior orders of the clergy, who took part in the service; and the Catholic Church hath ever maintained this arrangement. It is not only thus sanctioned by long and pious custom, but it is on every account the most suitable and convenient for the purpose. A "singing gallery" at the west end of the church is altogether out of character with the solemn object in view. The singers are not only removed far away from where the service, in which they are to take part, is being performed by the clergy, but they are induced to turn their backs upon the Altar, and liable to fall into other acts of irreverence and irregularity. The gaze of the congregation, moreover, is attracted in that direction, and the notion is apt to be thereby entertained, that it is not the praise and glory of God that is to be celebrated, but a mere display of musical art. In every point of view it is wrong; it is not having things "done decently and in order;" and every clergyman should set his face

against it, and insist upon the choir being where the order and custom of the Church ever placed it, if he wishes to have the Services of the Sanctuary performed as they are designed, and as they ought to be.

CHURCH MUSIC IN NEW SOUTH WALES.

CHURCH Music is becoming a subject of popular interest in every part of the world where the Anglican Church has been planted; and may we not say of it, in the words of the Psalmist, that "its voice hath gone forth unto all lands, and its sound unto the ends of the world!" Even in New South Wales, so lately a moral desert, the Choral Music of the Church is now appreciated, and its cultivation promoted. A Choral Society has been established at Sydney, with the professed design of encouraging the practice of Choral Music, sacred and secular, by the best composers; with a special view to the improvement of the Church Choirs, and also with a more general view of exciting and maintaining a taste for good music. It is under the patronage of the Bishop, and under the management of a President and Committee, of which the Parochial Clergy are *ex officio* members, the President being also a clergyman. The organists and singing boys of the Sydney parishes are admitted as honorary members, as are also all persons who may be recommended by the clergy or members of the Committee, as singers. A number of the *Sydney Guardian* has come into our hands, which contains a report of one of the Society's meetings. The music, we learn, consisted of three Choruses from the Messiah, "And the glory of the Lord," "All we like sheep," "For unto us a child is born," a "Gloria in Excelsis," and "Kyrie," from Mozart's 2nd and 12th Mass; two "services," a "Cantate Domino," and "Magnificat," by Smith of Dublin; a Chorus "Alleluia," from Beethoven's Mount of Olives; an Anthem by Klein, and a "Sanctus," by Neukomm. "Making all due allowances," says the report, "for the trifling inaccuracies incidental to a non-professional Choir, we may pronounce the performance to have been very satisfactory. There was much precision in time, and a marked improvement in general intonation. Smith's (of Dublin,) "Cantate Domino," Beethoven's "Alleluia," (Mount of Olives,) and Handel's "For unto us," from the Messiah, were the best executed pieces. The room was well filled; amongst the visitors were the Lord Bishop, and General and Lady Wynyard, and suite. The paper which we have quoted from promises further accounts, which we shall be glad to notice as opportunities may occur.

CHURCH MUSIC IN NEW BRUNSWICK.

To the Editor of the Parish Choir.

SIR,—In your Number for December, 1848, are some remarks on St. Anne's Chapel, Fredericton, New Brunswick, I beg to inform you that the censure on the chanting is no longer applicable. No double chants are sung; the Gregorian tones are chanted by the whole choir; there is an organ, which, though small, is sufficient to lead the congregation, and several of the anthems given in the *Parish Choir* are performed.

In such notices, some regard should be had to the difficulties incident to the formation of a new choir in a foreign land, which would have taken off the sharp edge of the critic's remarks.

Yours, Mr. EDITOR,
A CHURCHMAN resident in FREDERICTON.
January 26, 1849.

[The censure complained of was conveyed in a communication addressed to us from New Brunswick. We agree with our present correspondent, that every allowance should be made for the difficulties to be encountered in forming a choir, more particularly, perhaps, in a colony like New Brunswick. We rejoice, however, to find that so great an improvement has already been effected. It is highly creditable to the bishop and clergy of Fredericton, and furnishes an example which many of our own more highly favoured churches, not to say Cathedrals, might copy with advantage.—ED. P. C.]

ACCOUNT OF DR. ALCOCK.

JOHN ALCOCK (one of whose full anthems is given with the present number) was born in London, in 1715, and was educated as a chorist at St. Paul's under Charles King, then Almoner and Master of the boys of that Cathedral. On the breaking of his voice he continued his musical education as an articulated pupil of John Stanley, the celebrated blind musician, then organist of St. Andrew's, Holborn, and afterwards of the Temple Church. He first obtained the situation of organist of St. Andrew's, Plymouth, in 1737, but removed to Reading in 1742, and in 1749 became organist of the Cathedral of Lichfield. This office he retained till 1760. In 1755 he took the degree of Bachelor of Music at Oxford, being then of Magdalen College in that University, and proceeded to the degree of Doctor of Music a few years afterwards. After he resigned the organist's place at Lichfield, he became for a short period organist of Sutton Coldfield, in Warwickshire, and afterwards in 1765, of Tamworth, in Staffordshire; but he appears to have returned to reside at Lichfield in his old age, for he died there at the great age of 91, in 1806. The anthem contained in the present number may be taken as a fair specimen of the music of the last period of the English school of Church Music, under one of the soundest masters of which he was educated.

CONDUCT OF CHORISTERS, AND THEIR INFLUENCE ON CONGREGATIONS.

To the Editor of the Parish Choir.

SIR,—The numerous complaints I hear and read of the misbehaviour of choristers have induced me to write to you the plan I have had in force for the last two years at our country place. Should you give me a corner in your wide spreading "Parish Choir," perhaps there may be some willing to try how far our plan might answer in their places.

Choristers, like boys in general, tempt each other into irreverence and impudence, and if we can take from them the power of seeing each other, as a matter of course, a single boy will not have the courage to misbehave before a whole congregation. Now, when choristers kneel, as is usual, they of course face each other, and one amongst them, by

making mouths and other private grimaces, may make others of risible nerves laugh, and therefore commit a serious offence.

Suffering with others in the misbehaviour of my choristers, I tried the plan of making all *kneel towards the Altar*, and I found such complete success to follow, that I have continued the practice ever since. In the above plan there is no difficulty, and I am sure all who give it a fair trial, will find the advantage to be very great. It is impossible to impress lads constantly with the reverence of an elder, therefore, our object should be to place them in such positions that reverence becomes the necessity, and irreverence the painful labour.

Impressed so deeply as I am with the above facts, I cannot help mentioning another plan I have for the last three months carried out, to gain greater reverence amongst school children and a responding congregation.

Separation I find to be the most effectual bar to bad conduct; and to put this to the test, I selected twelve of the worst behaved boys in our school, and placed them in *separate and wide apart* seats, amongst the people.

Here again I was successful. These boys are now well behaved, and carry themselves with a manly conduct all through the service. And here I met with a piece of success I never thought of. When the boys who were thus placed in different parts of the church, joined as usual in chanting and responses, the congregation, one and all, noticed the difference; and the men and women, envious of leaving a duty to such little fellows, many are now gradually being led to make the responses themselves. At present the plan is only three months old, so that it would be premature to look for the completion of this much wished for object. One thing is gained; whereas, many used to *sit* through the service, they now kneel; perhaps they are ashamed of being surpassed by a boy.

I must beg pardon for troubling you with this, but I thought so many would be glad of the suggestions, that I could not help writing.

With great respect, I remain,

Your obedient servant,

A CHOIR MASTER.

THE USE OF VOLUNTARIES AT PUBLIC WORSHIP.

Two or three correspondents ask us for information on this subject. We certainly think that the introduction of Voluntaries at Public Worship may be made highly conducive to pious contemplation, when the time is properly chosen; but to commence the service with a Voluntary can scarcely be in character, as until the Confession is made, and the Absolution pronounced, no praise is uttered, and therefore no music can consistently be had recourse to. As Wheatley well observes of the Sentences, Exhortation, Confession, and Absolution, they are placed "as a proper introduction to bring the souls of the congregation to a spiritual frame, and to prepare them for the great duty they are just entering upon." And *afterwards*, as he further observes, "having good confidence that our pardon is granted, like David, we turn our petitions into praises." How much more

objectionable, therefore, to commence the Service, as in some churches they do, with a jubilant psalm or hymn. A Voluntary before the First Lesson is by no means out of place, or before the Sermon, as tending to compose the congregation, while it elevates their hearts, for the reception of the Divine instruction which is about to be administered to them. In some churches a Voluntary is played during the administration of the Elements in the Holy Eucharist; this is the case at Durham Cathedral. It might also be done with good effect in other parts of the Communion Service. It was an ancient custom of the Western Church, to sing the *Agnus Dei* during the administration of the Elements: and the First Book of King Edward retained it, but the Rubric was altered in the last revision. The primitive usage, however, we believe, was to sing the 34th Psalm, *Benedicam Domino*. A soft symphony is highly appropriate: in no part of the Service, indeed, would a Voluntary seem to be more in place, or more calculated to excite those pious feelings which belong to the solemn Service we are then engaged in. As to what is called "playing the congregation out," which one of our correspondents upon this subject particularly alludes to, we think it proper enough, provided the music be in character with the occasion.

To Correspondents.

D. E. We are not acquainted with any English adaptation of the motett, "*Deus in Adjutorium*," alluded to in Dr. Burney's Extracts.

A Country Vicar has our respectful acknowledgments of his generous concessions.

A Country Organist will find that we have not neglected his hint.

Beta. We are not prepared to give an opinion on "*Felton's Burial Chant*."

We shall be very much obliged if any of our readers who may have access to old MS. part-books, will either send to Mr. Olivier's, Pall Mall, the *treble* part or *organ-treble* part, of either of the following full anthems by Adrian Batten, or will kindly inform us, by note addressed to the Editor, where those parts exist, "*Let my complaint come before Thee*," and "*O sing joyfully*," (sometimes written "*Sing we merrily*")

An early Subscriber is informed that we do not find any authority for the form of the fifth tone, as contained in the two Roman Catholic works which he mentions. It seems a mere modern mutilation of the Chant, probably to get rid of the difficulty of the descending minor third at the close, and to assimilate it to the modern minor termination.

The Gregorian tones with harmonies by eminent musicians of the English Church, are unavoidably postponed until the next number. They will, however, be ready in a few days, and may be procured from our Publisher.

M. H. W., Adderley Rectory. Several metrical psalm tunes have already appeared in the *Parish Choir*, and others will be given shortly. The *Dies Ira* is published by Mr. Masters, and may be obtained through any bookseller.

We shall be glad to hear again from our correspondent at Worcester.

WE have learned with very great satisfaction, that through the quiet, unostentatious efforts of two or three good Churchmen, a movement has been produced in the city of Oxford in favour of Church Music, from which we anticipate the happiest results. If there be one place where, more than another, it is important to have the music of the Church properly performed, it is Oxford, where so many, perhaps a majority, of our clergy take the initiative, as it were, and receive impressions which often adhere to them throughout their whole ministerial career. We are not forgetting the distinction between the city and the university of Oxford. But in the latter as well as in the former, Church Music is too much neglected—with one or two honourable exceptions—and our hope is, that there will be action and reaction, one upon the other: that if the services of the city churches are reformed, as respects their musical performances, the improvement will gradually extend to the chapels of the several colleges, so that in time the members of the university, so many of whom are either already ordained, or are soon to be candidates for holy orders, may be schooled in a system of musical service, such as the Church evidently contemplates, if she does not positively enjoin, in her ritual, and which may make music the effective vehicle of praise, and the delightful auxiliary to pure and fervent devotion. We say nothing of the neglected means for ensuring musical services. But apart from this, "It is hard to see," as the author of an interesting little work*, in which this subject is incidentally discussed, well observes, "why a very efficient choir might not be formed without provision out of the collegiate bodies themselves, and from the persons occupied within the walls of the colleges. Abroad, the clergy conduct the musical celebration of the service—why not here? The statutes of Magdalen College require that no scholar or demy shall be elected not competently instructed in plain singing; and similar injunctions are found in other statutes, or the same desire at least is apparent. Again, the colleges contain servants, young and old, all of whom might be trained for this purpose. And, besides, the undergraduates themselves would many of them cheerfully join, and would gladly avail themselves of instruction in sacred music. Indeed, almost every consideration combines to shew how right and feasible it is to give the chapel services a richer, deeper tone of devotion." All this, then, we are not without hope, may in due time result from the movement that is begun at Oxford, and which is to have a first great impetus given to it immediately by two Lectures on Church Music in the Town Hall.

A COUNTRY VICAR, who writes to us on the subject of Chanting, confirms an opinion we have long entertained, that one great reason why it is found difficult, and sometimes impracticable, to chant, is the want of any proper preparation or training for the purpose. It is an art not to be known by intuition, but to be acquired by cultivation. Simple, easy, intelligible enough, it is, even to the most youthful mind; but still it must be in some degree cultivated, if a thorough acquaintance with it is to be attained to. That this is quite within the compass of even a humble and unlearned congregation, however, with proper pains and practice, hear the testimony of our reverend correspondent:—"Having now chanted the Psalms regularly since November last, I am enabled to say from this little experience, that I cannot believe that those who only sing the Canticles will ever approach to

* "Godfrey Davenant at College." By the Rev. W. E. Heygate. London: Masters.

anything like pleasantness and smoothness in chanting. Indeed, with my own little quire I have constantly to point out the necessity of chanting with *flow* as well as *spirit*; and perfect ease and smoothness seem only attainable by constant practice." Much also must of course depend upon the chants themselves. The simple Gregorian tones are the easiest and best; and when these are sung in unison, the effect is always good, and the style so easy that all may generally join, without any difficulty, who will habituate themselves to the practice. We should like to see those tones, in their genuine simplicity, adapted for congregational psalmody. We think, too, that the Psalms might be *accentuated*, as well as *pointed*, so as to secure not only a regular division of the verse, but a proper inflection of the tone. We have heard of such a work being in preparation by a clergyman who has distinguished himself by his proficiency in Church Music—as, indeed, every clergyman ought to endeavour to do—and we trust it will shortly make its appearance.

THE mutilation of the Cathedral Service at Bristol will in all probability be rectified ere this number of the *Parish Choir* is in the hands of our readers. It will be seen by an account we give elsewhere, that the Lord Bishop of the Diocese cited the Dean and Chapter to appear before him the day before yesterday, to state their reasons for discontinuing the ancient custom of chanting and intoning by the officiating canons, and to receive his Lordship's orders thereon. This very proper, and very necessary proceeding has no doubt taken place; though while we write, it is scarcely possible the time would allow of our being acquainted with it. We can only hope that it has resulted in the Bishop having enforced the ancient and authorized mode of performing the Service on the part of the clergy. We wish we might also hope that his Lordship could oblige such of the Canons as are unable to perform their duties in this respect to retire from posts which they are thereby disqualified to fill; and that having the power, he had not hesitated, as we trust he would not, to exert it in this case, as an example to the Church, from which we feel confident that very great advantage could not fail to result. In no secular profession would it ever be tolerated that men should fill offices of high importance, and considerable emolument, who were incapable of discharging their duties: surely it is a scandal that the Church should be subjected to so gross an anomaly and abuse.

The Dean of Bristol has acted, it will be seen, in a manner which it would be painful to characterize as it deserves, having in defiance and contravention of a precept of the Chapter promulgated an order of his own, as Dean, directing the mutilation of the service still to be persisted in. There is an *animus* in this which is on every account to be regretted in a Minister of the Church, but especially in one, who, as a dignitary, ought to be a pattern for others, and careful in every thing that involves peace and order and duty in the Church.

The excuses which the Dean put forth for his conduct in discontinuing the chanting and intoning on the part of the Priests, have been very forcibly exploded by two good authorities—Mr. Henderson, the Precentor of Ely Cathedral, and Professor Taylor.

Every thing, in short, that is worth a thought in the consideration of ecclesiastical proprieties, condemns the Dean of Bristol; and we trust, therefore, that he has by this time been effectually checked by a superior authority, in his most mischievous career of mutilation and innovation.

On the Gregorian Tones for the Psalms.

1. THE GREGORIAN TONES are certainly very ancient melodies, used for the chanting of the Psalms.

What their exact origin is, it is now impossible to ascertain, although some writers do not hesitate to assert that they are derived from that identical music which was used by the Jews, from the time of David and Asaph.

They derive the name *Gregorian* from St. Gregory Bishop of Rome, in the seventh century, who reformed Church music so thoroughly, that almost all ancient Church music, being arranged after his rules, has been called after his name. The designation *Tones* is derived from their relation to the ancient scales or modes used in Church music, as we shall presently explain.

2. At the present day two musical modes only are recognised, and in general use—that with a major third, and that with a minor third. The characters of these scales are so well understood, and the manner in which major and minor melodies respectively conclude, are so familiar to the ear of every one, that all melodies whatever, if they have not the character and termination peculiar to one of these modes would be commonly considered rude and abrupt, and the ear would be left dissatisfied. Major melodies, too, are commonly considered more natural and more cheerful than minors.

But in ancient times, music was not governed by these rules,—and melody, both in the progression of its notes, and the manner of its cadences was such as must, of necessity, seem strange to ears accustomed to modern music solely. The same may be said of the music used by uncivilized nations, or invented by rude and uneducated persons amongst ourselves. These self-taught songs of rustics are instances that minor are to them more natural than major cadences, and it has been remarked that an ear accustomed to Gregorian music can often detect snatches of its peculiarities in the cries of the streets, and in the spontaneous melodies uttered by men when they labour in concert.

The nature of the *Scales, Gamuts*, or as they are called, *Tones*, in which ancient Church music was written, have been so repeatedly described in the *Parish Choir*, (especially at Vol. I. pp. 83, 102, 109, 118, 169, and Vol. II. p. 36), that we may confine ourselves to a very few observations on that subject.

We are told that St. Ambrose in the fourth century in order to preserve order in musical compositions for the Church, established four scales or gamuts, as the scales according to which all music should be arranged or composed. These scales consisted purely of diatonic intervals, and were formed by taking D, E, F, and G, in the common scale of C major, with the seven diatonic intervals above each respectively. Thus, the first scale would consist of D, E, F, G, A, B \flat , C \flat , and D, and so forth, as is described more at length in *Parish Choir*, Vol. I. p. 169.

To each of these four scales, modes, or tones, St. Gregory added a subordinate or derived, (or as it was technically called) *Plagal* scale, formed by taking the lowest five notes of each of the four original scales, and adding four other notes below.

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Thus whilst the authentic or original mode extended from E to E.

Authentic.—E, F, G, A, B, C, D, E.

Plagal.—B, C, D, E, F, G, A, B.

The Plagal extended four notes lower down.

There were other scales, or tones, formed on the notes A and C, but these were almost disused, so that the number of them became commonly spoken of as eight.

Every one of these tones or modes, had one particular note called its *dominant*. This was the note which was most frequently used; which was taken as the reciting note (for instance) in chanting the psalms. Every tone had also a *final* note, on which melodies written in that tone, ought by rule to terminate; or at least upon its 3rd or 5th; though many irregular terminals are met with in practice.

A melody written in one of these tones or scales, then, would be governed in its particular mode of progression, and in its termination, by the rules of the tone. A melody written in the first tone, for instance, would dwell most on A; if it went up to C, it would either ascend the minor third, or else go by B \flat ; B \flat , being considered an irregularity, and it would end on D.

3. The Gregorian Tones for the Psalms may be regarded in one of two lights,—viz, either as independent melodies *per se*; or else in their relation to those ancient modes. We may either believe that they existed before the establishment of the modes by St. Ambrose and St. Gregory, and that they were merely arranged according to the particular modes to which they had the greatest affinity; or we may believe that they were formed out of the modes. Either supposition may be maintained with some show of reason. Their relation to the *modes* was, in the unreformed Church, kept constantly in view by the circumstance that every psalm had a short *antiphon* or *anthem* connected with it, which was sung before and after it: and in whatever *mode* the antiphon was set, the psalm was chanted in the same. At p. 171 of the *Parish Choir*, Vol. I., there is given a short example of one of these antiphons, and of the way in which the psalm followed.

4. But in the English Church at the Reformation, these antiphons, being a source of great perplexity to the ignorant, were *cut off*; (vide *Parish Choir*, vol. II. p. 18,) and plain song becoming obsolete, as a style of music, the relation of the *Tones* to the old system of music, was soon forgotten. Yet the tones themselves were retained, and were retained as the established and legitimate melodies for chanting the psalms. Marbecke's "Book of Common Prayer noted," published in 1559, contains them. The "Service Book," printed by John Day, in 1560 and 1565, has them set to the Canticles, and embellished with harmonies for four voices. In the "Selected Church Music," published in 1641 by John Barnard, one of the minor canons of St. Paul's Cathedral, they are found with voice harmonies*. After the restoration of King Charles the

* We have quoted two harmonies by Tallis, to the first tone, and one to the seventh, from the specimens of Barnard's Book given in the preface to Dr. Rimbault's splendid edition of Tallis' Service.

Second, when the Choral Service, with other ancient usages was revived, the books which were published as directories for the re-established choirs, also contained them, and styled them the "common tunes for the reading Psalms." We allude to the "Directions for performing Cathedral Service," published by Edward Lowe, and the "Divine Services and Anthems," published with the *imprimatur* of the Bishop of London, by the Rev. Mr. Clifford.

5. Thus the Gregorian Tones continued to be the regular and authentic melodies used in the Church of England for the chanting of the psalms till the end of the 17th or beginning of the 18th century, when they were gradually superseded by the melodies generally known as single and double chants. The differences between the chant (*Anglican chant* it is often called, because it originated in the English Church; though it has been partially adopted by English Roman Catholics) and the Gregorian Tone are these: the chant is more metrical; the tone more rhythmical. In the chant the words are more apt to bend to the music; in the tone the music is more strictly adapted to and dependent on the words. In the chant, the number of notes constituting the melody at the middle and end of each verse is uniform, being three (or equivalent to three good syllables) at the mediation and five at the cadence. In the tones the number of inflected notes is very various; in some of the simpler forms there is but one, in some of the more complex eight or ten.

But it is not difficult in looking over any collection of the earliest English chants to trace their origin in the Gregorian Tones. Many contain fragments of the Gregorian melody, as those by Alcock and Dr. W. Hayes, (vide *Single Chants in Parish Choir*, vol. I.) for the 9th evening and 10th morning of the month, which are little else than the "8th irregular" or "Peregrine Tone," which also served as a model for many others. The 7th tone is found in Dupuis' (27th evening) and in the latter half of C. Gibbons's (19th evening). The intonations of the 7th and 8th tones are found in many chants. Blow's chant (11th evening) is nothing more than the 1st tone. But besides the mere imitation of their melody, we may believe that very many chants were formed out of the harmonies which served as voice or organ accompaniments to the tones, when the melody of the tones was taken as a tenor. This may have been the origin of Turner's chant (1st morning), Greene's (2nd evening), Wise's (14th evening), and of very many others.

6. The Gregorian Tones were, we believe, for all practical purposes unknown and forgotten in the English Church till about sixteen or seventeen years since. It may therefore fairly be asked, why seek to revive them?

We may answer, that whereas since the discontinuance of the tones, chants have gone on in one course of degeneration, gradually losing the essential character of a chant—that is, a melody adapted for reading or recitation—losing too all character of ecclesiastical gravity, till at length it would be difficult to say whether one of the new *double double* or *quadruple* chants, or one of those compositions commonly called *Assize Chants* (because composed on the occasion of Her Majesty's Judges attending Divine Service in various county towns), are really meant as sacred profane; so the best way of effecting a reformation

in this, as in all other branches of art, is to *go back to the original models*. Whatever characters of simplicity and gravity the earlier chants possess, they derived from the Gregorian Tones, and without at all entering on the question whether it is or is not desirable to have new chants, yet we may certainly affirm with Dr. Crotch that it is not desirable to have a *new style*.

In the next place there are many warmly attached members of the Church who, from the constitution of their minds, are disposed to love whatever has the stamp of ecclesiastical antiquity, and to prefer whatever has been authorised by the general and established use of the Church, to that which originates in the fancies of private individuals. We are well aware that it is often said of such persons, that they belong to that school of criticism, whose only rule is, "to praise the works of Peter Perugino," that in their eyes antiquity alone is a charm, and that they would equally admire the Gregorian Tones if presented to them written backwards or upside down, so as they believed them ancient. But whilst freely admitting that they have had some blind devotees, who love the medal because it is rusty, yet we affirm that the Gregorian Tones have also met with the warm admiration of men of truly enlightened and devotional minds, in all times and all countries; and that if not possessed of certain substantially good qualities, no blind admiration of antiquity could have preserved them through so many centuries. We may remember that the Gregorian Tones formed a part of that "Service high and anthems clear" which melted Milton into ecstasies, and "brought all heaven before his eyes." These, too, were the strains which Hooker defended, in defending Church music against its Puritanical adversaries; of which he says, "they must have hearts very dry and tough from whom the melody of psalms doth not sometimes draw that wherein a mind religiously affected delighteth." When he says of antiphonal chanting that it is "a thing which so many ages have held; a thing which the most approved councils and laws have so oftentimes ratified, which filleth the mind with comfort and heavenly delight, stirreth up flagrant desires and affections correspondent unto that which the words contain, allayeth all kind of base cogitations,"—it was the old Gregorian music which he referred to. In the time of G. Herbert, Bishops Hacket, Cosin, and Andrewes, and Dean Comber, the psalms were chanted to Gregorian Tones. They were constantly heard in our cathedrals in the days of Tallis, Farrant, Gibbons, and Child, whose compositions bear the stamp of the Church, and will survive so long as God pleases to let the Church flourish. They who have banished the tones have not given us much Church music that the "world would not willingly let die."

If any one objects to the Gregorian Tones that they are old and rude and that he does not like them, he merely states a *fact* as regards himself and persons like himself, which there is no disputing. *De gustibus non disputandum*. But it is equally a *fact* that there are others who do like them—who feel their antiquity not uncongenial to the spirit of our old religion and our old liturgy—who think their rudeness a pleasing contrast to the smoothness of modern melody—who find in their quaint phrases the most appropriate expression for reverent praise—and who wish when they enter the Church doors to find in the music some stamp of the awfulness of the place.

Let it be remembered too, that *taste* in music, as well as in the sister arts, may have its fluctuations. Music has not yet, it is true, recovered from the secularity of the 18th century in the same degree that architecture has. But if we recollect T. Warton's "Lines on Sir Joshua Reynolds's painted window at Oxford," how he bids the antique "kings, bishops, nuns, apostles," that so long had occupied the niches,

"No more the sacred windows round disgrace,
"But yield to *Grecian groups* the shining space."

How he speaks of means to

"reconcile

"The willing Graces to the Gothick pile."

And if we reflect that it is admitted now that *Gothic* piles have a beauty and a character of their own, which are not quite consistent with the Grecian Graces, we surely need not despair of seeing the Gothic music revived when its distinctively ecclesiastical character shall be again recognized.

Further, it may be observed that many churchmen are of opinion that whilst the greatest scope and latitude may be allowed for new and private compositions in the anthem, yet that the daily psalms ought to be sung to a music which should be simple, universal, and not to be tampered with at the caprice of any man; so that wherever over the world the English Liturgy is used, the same music should be used for those psalms which the Church ordains as the daily praise of every one of her members; and the only music having a vestige of authority is the Gregorian.

Lastly, the Gregorian Tones having been originally intended to be sung by congregations in unison, and being particularly adapted for male voices, may be supposed to be more useful for congregations and for places where there are not regular choirs, than those chants, which were composed in four parts for the well-balanced choirs of cathedrals, with the melody in the treble.

7. The structure of the Gregorian Psalm Tones is this: they are each divided into two parts, the place of division corresponding to the colon or the *point* in the middle of each verse; each has a reciting note which is always the same in both parts of the tone. Each begins with a short ascending series of notes called the *Intonation*, which is only used (in common chanting) by the clergyman or precentor, who should by himself sing the first half of the first verse of a psalm. Before the central comma there is a slight melody or inflection called the *mediation*; at the end of the verse another called the *cadence*.

8. The whole art of adapting the tones to the words is this: there are certain accented notes at the mediation and cadence, and these must be put (if possible) to accented syllables. Short syllables may be neglected.

In many instances the same words may be arranged in two or three different ways to the same notes; and the accent of the music, and that of the words may be strictly good in each arrangement, so that it becomes a matter of individual taste which to prefer. Thus if the bars which intersect the following verses, represent the bars of the last half of the common "Tallis's chant," it seems a matter of indifference in some cases, whether one syllable be taken to one note, or many syllables to one note, or one syllable be made to serve for two or more notes.

Rejoice in the strength of	our sal	va	tion.
Rejoice in the	strengthof	our sal	vation.
Strength of the	hills is	His	also.
Strength of the	hills	is His	also.
Strength of the hills	is His	al	so.
Sat in the	seat	of the	scornful.
Hath not	sat in the	seat of the	scornful.
Sat in the	seat of the	scorn	ful.

The terminal notes, both in the mediation and cadence, may be considered of indefinite length:—as admitting either, one mere terminal, or many syllables to be sung to them.

9. The nature of the arrangement now presented to our readers may be thus described. A collection has been made of such of the different *endings* or variations of each tone as seemed most practically useful, excluding those in which the number of inflected notes is very great, and excluding also the festal or more elaborate forms, which require particular and careful adaptation to every verse, and are only adapted for the Canticles. These we reserve to another opportunity, confining ourselves now to such forms as seem best suited for the chanting of the daily psalms by entire congregations. Each of the various melodies has then been taken and given in one of these manners:—

1st. *For chanting in unison.* For this purpose two things seem essential: one is, that the *pitch* at which the reciting tone is taken should be such as untutored men can sustain without fatigue, without being too low for women or children. G has been assumed as that most generally useful*. If the psalms are sung without instrumental accompaniment, of course the precentor can take any pitch he chooses. Another and a most important thing is, to give a great variety of organ accompaniments, so that the organist can change and adapt them to the sentiment of each verse, and thus prevent all monotony.

2nd. *For chanting in harmony, the melody being in the treble.* This mode may be adopted where there is a great preponderance of treble voices.

3rd. *For chanting in harmony, with the melody sung by the mass of people* as a tenor, whilst the choir superadds a treble, counter-tenor, and bass part. This most ancient and elegant mode deserves to be revived and more generally used than it is, but of course the number of voices singing the tune should be far greater than those singing the harmonies.

10. We believe that the melody of the so-called "Tallis's chant," has gained such possession of the popular ear, that we have given the accent at the mediation of the 1st tone, not strictly on the penultimate (which is the most correct way), but according to the form which is now so common: and which we may observe, is not without ancient precedent. Yet if any one chooses to accent the penultimate, they can do so, with the same harmonies as these we now give. "Tallis's chant," by the bye, in Clifford's book, with the penultimate accented at the mediation, is called "Mr. Adrian Batten's tune."

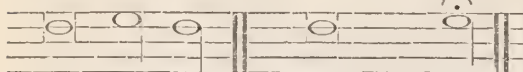
11. At the mediation of the 2nd, 4th, 5th, and 8th tones, the penultimate note, (which rises one tone)

* In the 1st and 4th tone, the original reciting note is A; in the 2nd, F; in the 3rd, 5th, and 6th, C; in the 7th, D; but the modern pitch is probably a full major third above what it was, three or four centuries since.

is strongly accented, and must be given to the last accented syllable before the colon. If the *last syllable itself* be strongly accented, the rule generally given is, to rise abruptly on it, and not to descend. Thus :—

Common mediation.

Abrupt mediation.



for he is gra - cious ; house of Aaron now con'fess.
all ye hea' - then ; that I might fall.
more to - wards' us ; were made so di' - rect.

We would suggest in order to avoid this, which is sometimes considered a difficulty, first, that an accented syllable may often be found a very short distance before the colon, on which to rise, instead of rising on the last syllable,—thus :—

Let the house of Aaron now confess ;
O that my way were made so direct ;

and secondly, that the rising note may be slurred on to the next, both being sung to one syllable,—thus :—



now con - fess :
so di - rect ;

By either method, the accent of the words, and that of the music will strictly correspond.

12. It is the most ancient custom to change the tone to almost every Psalm.

* * We are obliged to postpone to the next Number an article on the art of accompanying the Gregorian Tones with the organ.

MEMOIR OF DR. TYE.

DR. TYE may justly be looked upon as the father of the "Anthem," giving to that word its ordinary English sense.

"Anthem" is derived from, or to speak more correctly, corrupted from, "Antiphon." The exact meaning of this last word is "Responsive Song," and the term was, at first, applied to those portions of the Ritual of the Church which were sung by the two sides of the choir, alternately ; these were said to be sung "antiphonally." But in later times the word "Antiphon" has received many significations. It is, probably, from the signification which we proceed to give that we obtain *our* use of the term "Anthem."

In the Breviary short sentences are given, to be sung before and after each Psalm, frequently taken from the Psalm itself to which they are attached. They serve as a key to the particular idea, contained in the Psalm, to which the Church, on that occasion, intends to draw special attention. An excellent instance of this is afforded by the commencement of the Mass. The Priest recites the forty-second Psalm, "Give sentence with me, O God," prefacing and following it by one of the verses of the same Psalm. This Psalm is now, as it was under the Old Dispensation, a Psalm of preparation for the Altar, and the Antiphon chosen shows to the faithful that this is

the idea the Church here puts forward, "And that I may go unto the Altar of God, even unto the God of my joy, and gladness." This, the *burthen* of the Holy Song, is sung antiphonally, the Priest singing (according to the version used in the Breviary) "I will go to the altar of God," and the response being "To God, who maketh glad my youth." In Masses for the Dead, and during the days between Passion Sunday and Easter Eve, the Psalm is omitted, but the Antiphon is retained. This last use of the Antiphon, then, exactly resembles our "Anthem."

And here, by the way, we may remark that those of us who have the duty of choosing Anthems for Divine Worship have a beautiful and affecting example set before us. On the occasions mentioned, the questions which occur in the Psalm, "Why art thou so heavy, O my soul ; and why art thou so disquieted within me ?" would be manifestly inappropriate, since every soul *should* then be heavy with the consciousness of sin, the cause and sting of death, or disquieted with remembrances of our Saviour's sufferings, consummated in Passion week. But in the midst of this remorse and grief they may—they ought to—look for the joy that the Saviour they then approach will bring to them. Hence the Antiphon is retained.

According to the English use, the word "Anthem" means a passage from Holy Scripture (sometimes also from the Prayer Book) which is generally set to ornate music.

We call Dr. Tye the 'father of the "Anthem,"' from the following fact. He applied himself, on the ill-success of a work we shall mention presently, to the composition of music in parts, to the Psalms of David ; and to this species of sacred music the name of "Anthem" was given. Robert White, however, who also composed anthems, if not his contemporary as a writer, was but a few years behind him. The "Anthem" of these composers is equivalent to the Latin "Motet."

Christopher Tye was born at Westminster. He received his musical education in the choir of King's College, Cambridge, and was a lay clerk of that College from 1530 to 1540. It is probable that his connection with this royal foundation may have introduced him to the notice of King Henry VIII. ; at any rate, he was musical preceptor to the Prince of Wales (afterwards Edward VI.), and there is every reason to believe that, as such, he was highly valued by all, for we find the following laudatory couplet in a play by William Rowley, printed in 1613 :—

"England one God, one truth, one Doctour hath
For Music's Art, and that is Doctor Tye,"

which words are supposed to be addressed by Prince Edward to Dr. Tye. He was admitted Bachelor of Music in Cambridge, in 1537, and Doctor in 1545, and, three years afterwards, the sister University conferred on him the same degrees. He held the appointment of organist at Ely Cathedral, and subsequently that of gentleman of the Chapel Royal, but not, as has been stated, that of *organist* of this last ; for no regular appointment to the office was made, as far as we can learn by inspection of the records of the Chapel Royal, before 1620, nearly eighty years after the appointment of Dr. Tye as *gentleman* of the Chapel Royal : the custom was for the gentlemen to fill the office by turns.

Dr. Tye was a man of considerable learning, as well in general subjects as in music. In this last he was truly excellent. Dr. Crotch (Lectures, p. 84) says: "The generality of Tye's music is in a sweet, simple, and clear style; more intelligible than that of Tallis, much of which is in the Dorian mode, or obsolete diatonic minor key of D, without a B flat. It has been said that he was not happy in the choice of his subjects; but the first part of his anthem, 'I will exalt thee, O Lord,' shows that, in sublimity, harmony, and pathos, as well as in the choice of his subjects, he was inferior to no one." And Dr. Rimbault, speaking of Tye's music to the "Acts of the Apostles," says, "The music of these 'chapters' is excellent, and, with a few exceptions, arising from the practice of the age in which the composer lived, the harmonies furnish examples of purity. The short points of fugue and the canons are managed with great ease and clearness." The work here spoken of was printed in 1553, and was named, "The Actes of the Apostles, translated into Englyshe metre, and dedicated to the Kyunge's most excellant Maiestye, by Christofer Tye, Doctor in Musyke, and one of the gentylnen of hys grace's moste honourable chapell, wyth notes to eche chapter, to syng, and also to play upon the lute, very necessary to studentes after theyr studye, to fyle they wyttes, and also for all Christians that cannot syng, to read the good and godlye storyes of the lives of Christ and his Apostles." It never, however, proceeded farther than the fourteenth chapter, and its want of success, as we have said above, produced the "Anthem." These compositions have been lately printed with different words; firstly, with other music, in Burns's "Sacred Music by Tye, Tallis," &c., and secondly, in "Tye's Motets," a reprint well edited by Mr. Cree, of Oriel College, Oxford. They form a valuable contribution to the stock of anthems of the early simple school. So would, probably, if reprinted, certain other compositions which are stated to exist in the music school at Oxford. (N.B.—The Oxford Libraries are rich in musical treasures.) An Evening Service in G minor, printed in Dr. Rimbault's "Cathedral Music," is worthy of great commendation. His great anthem, "I will exalt thee, O Lord," has been mentioned above as highly approved by Dr. Crotch; we will add the testimony of one more writer, that it "is a perfect model for composition in the Church style, not only from its melody and harmony, but for the contrivance and general effect of the whole."

Dr. Tye was rather ill-tempered, and did not scruple, when Queen Elizabeth told him he played out of tune, to reply that Her Majesty's ears were out of tune.

The date of his death is uncertain; but he was, at any rate, living in 1569, when he translated from the Italian, and published "A Notable Historye of Nastigio and Traversari." In 1596 he is mentioned by Nash, the satirist, as a musician of some few years since.

Englishmen owe him a debt of gratitude for having restored Church music after it had been almost ruined by the dissolution of the monasteries. We hope the publication of his "Motets" may lead to a wider spread of his excellent compositions among us.

BRISTOL CATHEDRAL.

THE Bishop of Bristol, as Visitor of the Cathedral, held a Court in the Chapter House on Tuesday the 27th ult., for the purpose of hearing a petition which had been presented to him in his visitatorial capacity by the Rev. Eccles James Carter, one of the minor canons of the Cathedral, praying that an order made by the Dean and Chapter on the 5th of December last, directing "that the portion of the Service hitherto chanted in the Cathedral by the minister should, from and after the 8th inst., be read," might be set aside. There was a second petition before his Lordship, presented by three rev. gentlemen, who were candidates for the office of minor canon at the last election, praying that the appointment of the Rev. Sir Charles McGregor, Bart., to the minor canonry, might be set aside. His Lordship opened the proceedings with a short address expressing the sense he entertained of the arduous and responsible position in which he was placed. He trusted, however, that, by the blessing of the Almighty, he might be enabled effectually to perform the duty cast upon him; for he conceived that the Court of a Visitor so far partook of the nature of a *forum domesticum* that, if he did his duty, he should not only be a judge but a peacemaker. The Bishop having called on Mr. Carter to proceed with his petition, Mr. Badeley as his counsel, addressed the Court in his behalf, and made a very forcible statement of the whole case, shewing that there could be no escape from the statute of the Cathedral which enacted that "The minor canons and clerks, together with the deacon and sub-deacon, and the master of the choristers, shall daily perform divine service in the choir of our church, according to the rite and custom of other cathedral churches." The Very Rev. the Dean was then heard against the prayer of the petition. He affirmed for himself and those who acted with him, that they thought the *reading* of the prayers of the Church was more consistent with the intentions of the compilers of the Liturgy; that it was more in harmony with the congregational worship of the Protestant Church; and more conducive to piety and devotion than intoning. Mr. Badeley having replied, Canon Bankes addressed his Lordship in explanation of the part he took in the election of December 5th, and a long conversation followed upon that part of the case, from which it appeared that the Rev. Sir C. McGregor was elected by a majority of seven votes, the Dean having given the assurance that his testimonials were perfectly satisfactory, whereas it subsequently appeared that he was incapable of either chanting or intoning. The Bishop said that the matter having been gone through which had brought him there, the Dean and Chapter would allow him to take time to consider the matter, and to give to the various points all the attention he could, assisted as he should be by the learned gentleman who had attended with him. The Court was then adjourned.

The Decree of the Bishop was given at Stapleton on the Thursday following. We subjoin a copy. "The Visitor having maturely deliberated, and by and with the advice of his Assessor, the Worshipful Joseph Phillimore, D.C.L., Chancellor of Bristol, pronounced for the said Appeals, and decreed the order issued by The Very Reverend John Lamb, D.D., Dean of Bristol, without the concurrence of the Chapter, bearing date the 13th day of February,

1849, to be null and void and of no validity whatsoever. The Visitor further decreed that the monition issued by the said Dean of Bristol on the 10th day of January, 1849, and served on The Rev. Eccles James Carter, one of the Minor Canons of the said Cathedral Church, be annulled and rescinded. The Visitor enjoins the Dean and Chapter of Bristol for the future to uphold and maintain the celebration of the Choral Services in the Cathedral Church, according to the usages and practice observed in the said Cathedral Church, antecedently to the order made by the Dean and Chapter on the 5th day of December, 1848. The Visitor further enjoins that henceforth any order of the Dean and Chapter which may purport to make any material change in the usages and constitutions of the said Cathedral Church shall be submitted to him (the Visitor) for confirmation. The Visitor directs that this Decree be entered in the Book of the Statutes belonging to the Chapter of the said Cathedral Church.

(Signed) J. H. GLOUCESTER AND BRISTOL."

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

[Translated from the Italian of MARTINI.]

As all nations, not only the Egyptians and Chaldeans, of whose music we have already given the history*, but also the Greeks and Latins, have from the earliest ages offered to their false gods the public rites and outward observances of religion, so none ever equalled the Hebrews in the grandeur of the services which they publicly offered to their Lord and true God. I do not here speak of its splendour, and stupendous size; of the rare value of its ornaments, of the richness of its sacred vessels and furniture, or even of the high dignity of its venerable priesthood, or of the different orders of its ministers. I would only consider the harmony of the chants and music, the grave sweetness of which, blending with the poetical beauty of the canticles, hymns, and prophetic psalms, excited veneration, and clothed with majesty the solemn pomp of the sacrifices. And what people can boast of having a musical system, I do not say *more* splendid, but *equal* to that of the Hebrews, if we consider either the regular order of the songs, their joyful rhythm, the alternate singing of the choirs, or the incredible variety and multitude of their instruments and singers?

Such was doubtless the grandeur of this musical system, that not only did it attract by its splendour the notice of the celebrated Queen of Sheba† in the time of Solomon, but in after ages the monarchs of Syria and Asia, trained and educated amidst the magnificence of mighty Rome, gloried in employing the revenues of the cities and provinces subject to them, and a great part of the treasures of their kingdoms, in adding to the pomp of the sacrifices offered

in that temple*, which oblations were always accompanied by the harmony of their music and chants. And if the Hebrew music drew the attention of princes and the most polished nations†, it is well worth our inquiring if we cannot find some distinct and special account of it. We at first appear to be walking blindfold and feeling for shadows, but when we have searched in all directions, we find this obscurity is not without one little ray of clear light, showing where we may discover directions to keep us from erring. It is important to determine the particular kind of melody which constituted the Hebrew music, and the form, size, number, and remarkable qualities of the musical instruments. If the divine books are our only guide in this arduous undertaking, how little we can know of this sacred chant, and what slight vestiges are left us of it. We know that at the solemn removal of the ark it was joyfully preceded by the singers "with harps and with psalteries, and with timbrels, and with cymbals, and with trumpets‡; we know that in its presence they remained continually with varied praises celebrating the adorable majesty of the Most High§; we know there were 4000 singers and players, 288 teachers, and the remainder scholars,—all Levites||; save the trumpeters, who were priests¶. We know that they were placed in choirs, *opposite one to the other, singing alternately***; that the songs, music, time, place, order, and rhythm were all ordered. But after all this, what do we know concerning the subject of our research? After much study and industry only a feeble light is thrown upon the songs and the musical accent, which are not now used in the modern synagogues.

That there was a *fixed method* of singing, not capriciously varied but firmly established, I flatter myself to have sufficiently shewn in the sixth chapter of the present history, with the assistance of the best commentators, who agree in admitting the existence of such a system,—one, too, very worthy of the high dignity to be preserved in each office of the temple, which dignity would be easily disturbed by an undetermined chant. Above all, let us consider that the Psalms in many of their verses have *fixed* replies belonging to the people††. What confusion would result if the music were not also fixed and determined!

It is also evident that the various tones or modes were regulated with regard to different feelings, not altogether in accordance with the *great musical system*, following the steps of the Greeks, but imprint-

* 2 Maccabees iii. 3. "Seleucus, king of Asia, of his own revenues bare all the costs belonging to the service of the sacrifices." And Demetrius his son, who departed from Rome, as we read in 1 Macc. vii. 1, and was king of Syria, in his letter to the Hebrews, recorded in chap x., thus writes:—"As for Ptolemais and the land pertaining thereto, I give it as a free gift to the sanctuary at Jerusalem, for the necessary expenses of the sanctuary," &c. See vv. 39, 40.

† P. Calmet, Comment. on Ps. cxxxvi. 3.

‡ 2 Sam. vi. 5, 15; 1 Chron. xiii. 8; xv. 28.

§ 1 Chron. xxiii. 29, to end.

|| 1 Chron. xxiii. 5; also xv. 7.

¶ Numbers x. 8; 2 Chron. v. 12.

** P. Calmet, Diction. Sac. Script. t. i. p. 232.

†† 1 Chron. xvi. 4, 7. 66. Pa. cvii. 8, 15, 21, 31; Ps. cxxxvi.

* In an earlier part of this work.

† 1 Kings x. 4, 5. In the Vulgate it is rendered, "Videns autem Regina Saba omnino sapientiam Salomonis . . . et halocausta, que offerebat in domo Domini, non habebat ultra spiritum." See also 2 Chron. ix. 3, 4.

ing some traces which were afterwards trodden by the restorers of the ecclesiastical chant, who made the intervals to serve as the foundation to the differences of the tones, by which means to raise in the minds of the worshippers sorrow or joy, fear, hope, courage, or other similar affections. As among the Greeks the Ionian mode or tone excites joy, the *Phrygian* leads to holy enthusiasm, the Lydian to courage, the Dorian to gravity, so every attentive eye, glancing over the Psalter, must see that it is likely to produce sadness, joy, compunction, or any of the different affections with which the Psalms are everywhere filled.

I think it probable that the pure *diatonic* was the scale used in the Temple service, because it is the most natural and easiest, and the most suitable to the majesty of so venerable a place. Its simplicity made it convenient for the multitude, who alternately responded to the singers; the facility with which it could be sung made it particularly suitable to those who were for the most part but learners, to whom the harmony, which was scarcely possible among the Greeks, would have been impracticable. Also the softness of the chromatic scale would have been discordant with the gravity of the sacrifices, prayers, and holy praises. Again, the Hebrew instruments accompanied and accorded with this song; and how could they with their few strings and very narrow compass, have followed it for a moment through the intricacies of the chromatic intervals and harmony? And was it not this kind of harmony, and this chromatic scale, that was added to the science of music long after the holy temple had attained its celebrity and occasioned such diversity? Thus this change from the diatonic scale, which was born with men, and alone reigned among them for 3500 years,—no deviation from it being made till the time of Eratosthenes,—assures us that the ancient *diatonic* was necessarily the only scale used by the singers in the temple.—*Storia della Musica*, tom. i. diss. iii.

DAILY CHORAL SERVICE IN BRIGHTON.

To the Editor of the Parish Choir.

SIR,—I am happy to inform you that the daily service is now regularly performed in St. Paul's, Brighton, which has been recently completed, and licensed by the Bishop, some local impediments having caused its consecration to be deferred. The arrangements of the church are very complete; among them the long chancel, and lofty screen, with its handsome brass gates, being particularly worthy of notice. The chancel is furnished with stalls, lecterns, &c., notwithstanding which, the service is performed in the nave, and the prayers said at a desk facing the people! The service is of a motley kind, the priest *saying* his part in the colloquial fashion, while the responses throughout are sung (and very well sung) by the children and congregation. The main entrance is by an elaborately ornamented and very beautiful doorway, opening unfortunately at the east end into one of the side-aisles. There is also a small entrance in the west, which I was sorry to observe is kept closed. From the good beginning which has taken place here, and from the fact that so much has been done in the right direction, it may be fairly anticipated that the Church system will ere long be

fully carried into operation. Among the earliest improvements which may be expected are the introduction of the complete choral service, and the weekly celebration of the Eucharist, which now takes place only on every alternate Sunday. It may be also hoped that the unsightly and unrubrical desk will be removed from the nave, and the whole service be performed in the choir. I am at a loss to know why it is that the people are so anxious to keep all the chanting to themselves, while the priest preaches the prayers after the fashion of the Dean of Bristol; for I learned that this, with the other incongruities I have mentioned, is done at St. Paul's, Brighton, in order to please the *people*.

I am, Sir, &c.,

W.

THE JUBILEE OF THE SOCIETY FOR PROMOTING CHRISTIAN KNOWLEDGE.

A CORRESPONDENT of the *Oxford Herald* gives the only good account we have met with of this interesting celebration at St. Paul's Cathedral, on the 8th of last month, in which there was a grand display of choral music, though the effect was marred, as well by its unseasonableness as by the contraction of, and confusion in, the choir. "It was most thrilling," says the writer, "to hear, and to join in, the magnificence of the choral service, but to be deplored that the music was so little in accordance with the season of Lent,—and that its antiphonal effect was lost by the circumscribed construction and crowded state of the choir, instead of being heard, and shared in by a congregation in the nave, whose worship towards the sanctuary was not obstructed by a huge organ and impenetrable screen. It was most edifying to hear the pure and apostolic preaching of the Lord Primate, but much to be regretted that the pulpit, in common with those in nearly all our Cathedrals, is put in that position which indicates that 'the poor have the gospel preached unto them,'—huddled in the recesses of the sanctuary, instead of being so placed as to command the attention of a crowd in the nave, to whom, perhaps, more than to those in 'the seats of the elders,' were it desirable for the preacher to address himself." After rejoicing at the spirit evoked by the late unsuccessful attempt to abolish the ecclesiastical song at Bristol, and praying that it may spread and strengthen until it leads the people to demand, and the clergy to promote, such a restoration of our Cathedral worship and teaching, as may accord with the mind of the Church, in dedicating these "solemn temples" to God's service, he proceeds to give the following brief description of the celebration itself:—

"The prayers were recited in monotone, and the preces with the wonted inflexions, by one of the Minor Canons, the responses being sung to Tallis's full harmonies, with organ accompaniment. The Psalms were sung to the well-known Gregorian tone, harmonized by the same composer. The lessons were most inaudibly read by another Minor Canon. The *Magnificat* and *Nunc Dimittis* were the admirable compositions in F by Orlando Gibbons. The Anthem after the third collect was, 'Blessed be thou, Lord God of Israel,'—Chronicles xxix., Kent; in addition

to which there were two anthems, one before, the other after the sermon:—Boyce's '*O where shall wisdom be found?*' (the concluding words of which were admirably quoted by the Archbishop in his sermon), and Handel's *Hallelujah Chorus*."

"Alleluia! strains of gladness
Suit not souls with anguish torn;
Alleluia! sounds of sadness
Best become our state forlorn:
Our offences
We in bitter tears must mourn!"

"In the ancient Church," he adds, "the Hallelujah, which is the voice of rejoicing, ceased on Septuagesima Sunday, and was not renewed until Easter; and that such is the spirit desired by the Church of England is evident from her services for this season, and her appointment of Thursday along with the rest of Lent for fasting and abstinence." And then he asks, "Would it not have been desirable that the Society should have adhered to the spirit of the Prayer Book, which it circulates so largely, and have practised towards our Holy Mother that obedience which is the basis of all instruction?" A question which will admit of but one, and that an affirmative answer. All that we have heard agrees with his account of the Archbishop of Canterbury's sermon, as one couched "in truly appropriate and Catholic terms, and "an honour to the Church of England, as a branch of the Holy Catholic Church throughout all the world, as coming from her highest minister."

PARISH CHOIR LYRICS.—No. IV.

THE EXPECTATION.

"SURELY I COME QUICKLY."

Rev. xxii. 20.

"WHAT of the night, oh, wakeful watchman, say,
Seest thou o'er Olivet the peep of day?"
The morning cometh; yonder pure, bright star
Proclaims the Sun ariseth swift afar.

On such a morn, our father Abraham sped
Forth from his distant tents, and hither led
The patient Isaac;—here his faithful hand
Was rais'd to kill, but stayed at God's command.

On such a morn, the Royal David rose,
And Sion's stronghold seiz'd from Israel's foes;
The Ark of God here found its promis'd rest,
And Salem's gates JENOVAN's presence blest.

On such a morn, the heav'n-taught Solomon
Beheld the glorious temple, as it shone
Divinely bright in holy wisdom's rays,—
Its walls salvation, and its portals praise.

And when the Babylonian night was past,
And here our exiled sires return'd at last,
'Twas at this hour burst forth the cymbal's clang,
And Asaph's sons the psalms of David sang:

The while the new foundation-stone was laid,
And hoary ancients wept, and laugh'd, and pray'd,
As mingled ecstasies of joy and woe
From Hope's fresh fountains or Memory's cells would flow.

Oh, dark the night, ere dawn'd that glorious morn!
But darker now Jerusalem forlorn!
When shall her widow'd breast Messiah bless?
When shall she hail the Sun of Righteousness?

Eastward to Olivet again we gaze;—
Nature awakes, and glows and thrills with praise,—
The sun appears,—our warm'd and gladden'd hearts
Join in the mighty song of many parts.

Happy the souls who now upon the hills
Behold THE LORD, whose breath creation fills,
Come meekly riding on the sign of peace
And bid, with radiant smile, their sorrows cease;—

Who see HIM weep o'er those devoted tow'rs,
Yet trace the rainbow 'mid the sacred show'rs,
And hear with faith the gracious warning giv'n
To fly dissolving earth, and seek for heav'n;—

Who have as children come to meet their King,
And works of love for olive branches bring,
Who, for the sins subdued in conquest calm,
May bear with humble grace the victor's palm;—

Who wear sweet virtues as the choicest flow'rs
Planted in earthly soil from heavenly bow'rs,
And strew the richest garments in the way
In cast-off vanities so falsely gay;—

Who chant the loud Hosanna, and confess
The King who cometh blessed and to bless;—
Who in that holy indignation share
Which chaseth Mammon from the House of Pray'r.

The morn is come—the day of gentle Grace!
With Love and Mercy shines the SAVIOUR'S face;
Patient and lowly as the ass he rides,
Still all his glory from the proud he hides.

Yea, morn is come; but soon an awful night—
A Day of Darkness shrouds the aching sight!
May we discern THE CROSS amid the gloom,
And with the SAVIOUR slumber in the tomb.

A morn shall come—the day of fiery wrath!
Again behold the LORD OF SABAOOTH—
Offspring of David—bright and morning-star—
Seated on spotless steed* of direful war.

Sion was troubled;—earth and heav'n shall quake!
Watchers expected;—sleeping flesh shall wake!
The PIERCED FEET again shall touch the sod
Of that green mouut† where last on earth they trod.

When three-topp'd Olivet in twain is rent, ‡
And all Creation 'neath its JUDGE is blent,—
When o'er the valley of Jehoshaphat §
The PRINCE in awful majesty hath sat;—

When from on high the New Jerusalem,||
Like jewel'd bride or gorgeous diadem,
In pure effulgent beauty shall descend,
Be IT our HOME,—that JUDGE and PRINCE our FRIEND!
T. G. R.

THE POWER OF CHURCH MUSIC.—"O, the power of Church Music! That harmony added to this hymn has raised the affections of my heart, quickened my graces of zeal and gratitude; and I observe that I always return from paying this public duty of prayer and praise to God with an inexpressible tranquillity of mind and a willingness to leave the world."—*Izaak Walton's Life of Dr. Donne, Ed. 1840.*

* Rev. xix. 11. † Zech. xiv. 4. ‡ Ibid. § Joel, iii. 12.
|| Rev. xxi, 2, 10.

Notices of New Works.

The Psalter; or Psalms of David. With the Hymns and Canticles used in the Daily Service of the Church of England. Taken from the Book of Common Prayer, and marked so as to render them more easy to be sung by Children in Schools, and Congregations in Parish Churches. By WILLIAM SMITH, JUN., Honorary Organist of Crooke's Church, Sheffield. London: WERTHEIM and MACINTOSH.

THE title of this little work sufficiently explains its character and object,—the Prayer Book Psalms marked so as to render them more easy to be chanted by congregations, and in schools; and we think the editor is entitled to much praise, as well for the design itself, as for the manner of its execution. His explanation is thus given in the Preface:—

“Although many good and pious churchmen differ in their views, as to how far musical intonation may be carried with advantage in the Church Service, yet it is submitted, that there are very few who do not think the chanting of the Psalms for the day, a thing desirable, where it is practicable. Certainly, a great revival of taste has, of late years manifested itself, with regard to the chanting of the daily Psalms. But the pointing contained in the Prayer Book—that is, simply the division of each verse by the colon—is not a sufficient guide for a congregation, to enable them to chant firmly and distinctly; and to mark, with the pen, the Prayer Books of a whole choir, is a process too lengthy and tedious for general adoption. Then the works above mentioned, though well suited for the designed purpose in themselves, and though in single copies not expensive, yet, when a school or choir has to be provided with books, require an outlay beyond the very slender means of most country churches. In many a village, where the children in the schools have been taught by the clergyman, or more frequently by that inestimable coadjutor in all good works, the clergyman's wife—a little of the rudiments of music, and the art of managing the voice, and where an earnest desire exists to introduce the chanting of David's Psalms—the want of a cheap work, containing the Psalms marked or pointed in a plain, intelligible mode, has proved an insuperable obstacle. It is to supply this want, that the present little work is designed.”

The system of marking adopted is as simple and plain as can be, and will suit the ordinary English chants very well. Still we are convinced that such chants are not the best adapted for congregational use; or indeed, in any case, so well suited to the Psalms as the Gregorian Tones, of which we at length present a correct version, appropriately harmonised. They are the most congenial to the character of our ancient and apostolic Liturgy; and, by the simplicity and boldness of their melodies, may be sung with ease, even by uneducated persons. We say this, however, without meaning to detract in any degree, from the merits of Mr. Smith's efforts to promote the chanting of the Psalms, as the legitimate and proper way of using them in the service of the sanctuary. We cannot but feel highly gratified by the kind allusions Mr. Smith has made to the *Parish Choir*; and we trust he will, in return, accept our earnest response to his own pious aspiration, when he says,—

“And of all good Christians I would ask a prayer, that the blessing of Almighty God may accompany this humble effort of a layman, to be to some extent useful in that Church, of which, by the grace of God, he is a member.”

Tye's Motets, adapted for Church or Home use, to select portions of the Metrical Psalms. By E. D. CREE, Oriel College, Oxford; pp. 15. PURDAY. Holborn; GRAHAM, Oxford.

WE welcome, with great joy, this adaptation of Tye's compositions. For home use, where good yet easy, elegant yet simple music, is required, and for Church use (if we *must* have metrical psalms) they are very well adapted. We refer the reader to another article in the present number for an account of Tye and his works, and sufficient is there said about them. With respect to this particular edition, we have to say that we think that Church musicians owe their best thanks to Mr. Cree, not only for undertaking the task of editing and adapting, but also for the care and faithfulness he has shown in the execution of his task.

There are one or two points where we would have made very slight alterations, to reconcile them with the laws which are now universally admitted as binding; there are also one or two misprints. In No. 13, for example, there are two; bar 5, treble, second beat, the F should be \sharp not \flat ; and in the last bar, treble, second beat, the F should be \sharp instead of \flat . But these slight mistakes do not detract from the general excellence and value of the work, which we heartily recommend to all our friends. We must not omit to record our extreme gratification at the thought brought into our mind by the present work, that true musical taste is spreading widely at Oxford.

To Correspondents.

G. F. B.—Attendance at the elementary class, as proposed, we should strongly recommend; but instrumental music might be cultivated with advantage at the same time.

A Constant Reader, (Leeds.)—The performance of the Service on Ash Wednesday, should of course be of the *penitential character*; though it does not necessarily restrict it to monotonous; and this being kept in view, the direction can scarcely be mistaken. The organ ought certainly not to be used.

Precentor.—The extract, “Advice to Organists,” is a good piece of satire; but it is not suited for our pages.

W. J. W.—The best way of getting rid of the difficulty complained of, will be to do away with voluntaries and interludes entirely.

G. J. H., (Bristol.)—The difficulties complained of are not all insuperable; and were those which are capable of being overcome but earnestly grappled with, the others would probably become less formidable. The proposal to sing the Easter Anthem, as stated, is highly commendable; and the Hymn might be accomplished by diligent training, and practice.

Lyra.—The proper habit for choristers at Divine Service is of course the surplice; but as this is impracticable in the case referred to, we should recommend a long, full skirted black coat, as worn by the boys at St. Mark's College Chapel. With respect to the design for the button, we think that may safely be left to the lady's own taste and judgment.

Choral Service in a Country Church.—In reply to several letters inquiring the parish and church where the service was performed, as described by a correspondent in No. XXXIV., we have to state that no particulars were communicated to us beyond what were given in the account in question.

Several communications stand over for want of room.

A NEW Editor of the Musical department of our publication has commenced his labours with the present Number. The Committee of our Society, in making this change, have been fortunate enough to meet with a professional gentleman who possesses great knowledge of and love for the Church style, together with considerable experience in training choirs, and a practical acquaintance with their management; and whose daily avocations bring him closely in contact with the various branches of the subject. Under his management we trust that the *Parish Choir* will fully maintain the reputation it has acquired as a *Church Music Book*.

While on the subject of Editorial changes, we may add that the gentleman who originally edited the literary department of our periodical, being much pressed by various avocations, resigned his duties at Christmas last into the hands of another member of the Committee; though he continues as zealous a friend and contributor as ever.

The Committee of our Society, encouraged by the success their humble efforts have met with, hope by God's blessing still to prosecute their work with advantage; for it will be the constant endeavour of the Editors to render our "widely circulating" pages as practically useful as possible.

WE need do no more in this place than simply point attention to the Gregorian Tones with harmonies which we at length have the pleasure of presenting to our readers. The full exposition which accompanies them must impress their importance and their appropriateness upon every one who has any just conception of the character of Church music, independently altogether of the recommendation which they possess as having been the sounds which have prevailed in the Catholic Church through ages of sanctity and purity in her ritual, as in her doctrines.

A MEMBER of our Society has forwarded to the Committee two unpublished anthems by Dr. Benjamin Rogers, which he has had the good fortune to rescue from some old perishing manuscript part books at Worcester. Though not so popular as the three anthems by that great composer which have already appeared in our pages, our kind contributor pronounces them to be equally good, and characteristic of his style of composition—a style we may observe, which though not the highest, is yet marked by gravity, and sweetness, and devotional spirit, combined with true English sobriety. One of these anthems, "Save me, O God," in E minor, is a most touching and beautiful composition; the other, "O that the Salvation," bears great resemblance to Roger's service in A minor, and likewise to his music to the Latin Hymn, "Te Deum patrem."

We would take this opportunity of urging such of our friends and correspondents, as have access to Cathedral

and College libraries, to make vigorous search for compositions by English Masters of the 17th century. We believe that many may be found; some probably worthless; others well deserving of resuscitation, and adapted both to the wants of unpretending choirs, and to serve as models for imitation. We really want easy Anthems for Festivals.

WE believe that considerable improvements are being effected in the condition of Choristers at various Cathedral and Collegiate Churches. The well being of those youths who sustain so important a share in the celebration of Divine Service, and whose mode of education certainly ought to be a fit preparation for a religious life, is so interesting a subject, that we would request our Correspondents in the various great towns, to furnish us with replies to the following queries.

Of what rank in life are the parents of your choristers? What emolument do the choristers receive in money; and what allowances for clothes, &c.?

What education do they receive?

What is their usual destination when their voices break?

Are they efficiently trained, and orderly and religiously behaved?

What changes have occurred in their management of late years?

We believe that replies to these queries, together with certain facts known to us of what is taking place in the metropolis, will enable us to exhibit a material change for the better in the last ten years.

THE satisfactory result of the Bishop of Bristol's inquiry into the changes which the Dean and Chapter had so unfortunately taken upon them to order, in the mode of performing the Service of the Cathedral, is no doubt well known by this time to most of our readers. But as we gave accounts of the former proceedings relating to the matter, in order that the record may be found complete in our pages, we have now given an abstract of the interesting inquiry itself, and of the sound judgment which the Bishop, in his visitatorial capacity, has passed upon the case. The statutes of the Cathedral, it will be seen, were clearly shown to require that divine service should be performed in the choir of the church "according to the rites and customs of other Cathedral Churches;" and the Bishop could have no hesitation, therefore, in pronouncing the orders issued by the Dean to be of no validity whatsoever, and in annulling and rescinding the motion served on the Minor Canon, who had the firmness and the fidelity to resist those orders,—enjoining the Dean and Chapter, at the same time, for the future to uphold and maintain the celebration of the choral services according to the usage and practice hitherto observed in the Cathedral. The ancient and correct method of chanting and intoning has therefore been resumed, with the full concurrence of the very Reverend the Dean, who has with a readiness most creditable in every respect, conformed to the injunction of the Right Reverend the Visitor, and thereby restored peace and harmony in his Cathedral, while at the same time, he has given an earnest of the proper performance of the service for the time to come.

The Gregorian Tones.

THE following observations are offered on the Organ Accompaniments presented with the present series.

1. With respect to the intonation, as was observed before, it is in general to be used only at the commencement of the Psalm; so that the repetition of the Tone for following verses will be from the dots only. In one or two instances where in the accompaniment the intonation does not appear (as in Tone I. No. 1, Accompaniment 4) it is meant to suggest that that particular harmony is not considered appropriate to the beginning of the Psalm, and that therefore the intonation will not be used with it.

2. The different harmonies given are to be used according to the sentiment or character of the Psalm, or of particular verses. It will be seen that in some cases the differences are but slight, in others more remarkable; and in adapting these to the Psalm, the organist had need to study with attention the words before him. In general, it is recommended to begin with one or other of the simpler accompaniments, and to keep to *that one*, if appropriate, for some considerable time; and then, after the ear has become accustomed to the particular *melody* in use, to vary the accompaniment occasionally, as any remarkable change in the Psalm occurs. For example, in accompanying the 30th Psalm to Tone I. (first form), the simple harmony of the first accompaniment may well be used from the 1st to the 6th verses, and on the 7th an agreeable change made to the third or fourth harmony, in the same page; and again, at the 12th verse, the fifth version of accompaniment would come in well, and be continued for the *Gloria Patri*. It will be noticed that the fourth accompaniment is in character penitential; the fifth, jubilant; and that, in both, instead of expressing the notes of the Tone itself, liberty is taken to introduce a part above (in the right hand). This is done, both here and elsewhere, to show what may be done by an organist equal to the attempt, to relieve the monotony of frequent repetition, or embellish particular expressions in the Psalm. An almost infinite variety of similar contrivance can be brought into play on any of the forms of these Tones, particular care being, however, taken to do nothing unfit for the place or the worship. It is hoped the few examples given will encourage the accompanist to try his skill in similar variations, which can be best done by cultivating the habit of thinking *when at the instrument*. The same habit will show him the possibility of making many changes, slight, but sufficient to give interest, in the organ arrangements here given. He will be assisted in his endeavours by an examination of the different harmonies given to the variations of the same melody, which he can then try to combine in new forms. In this way, ideas of his own will spring up, which, however, he must recollect, will be only valuable, as they preserve, or conduce to the feelings a Christian congregation, and a Christian organist, should have in the immediate presence of God. Any form of melody likely to remind the hearers of other places, he will see the necessity of *avoiding altogether*.

3. In accompanying the consecutive verses, it is by no means necessary that the last note of the cadence should be considered as a final chord: on the contrary, beautiful effects may be produced by connect-

ing that note with the succeeding reciting-note by a few chords (or only one) played somewhat rapidly; thus—

The cadence of the first accompaniment, page 1, may be connected to the reciting-note of Accompaniments 2, 3, or 4, thus—



The same chord will answer the same purpose at the end of Accompaniments 3 and 5.

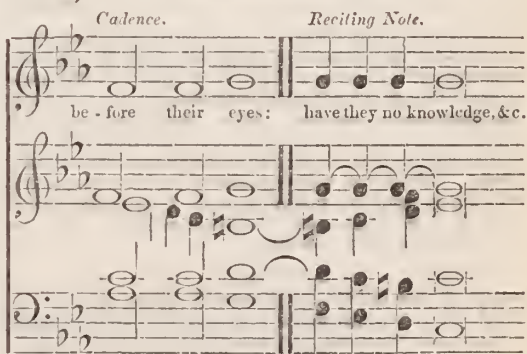
Cadences 2, 3, or 4, may be connected similarly with reciting-notes of 2, 3, 4, thus—



or thus—



This may be done with excellent effect in the transition to a verse beginning with two or three unaccented syllables, when the harmony of the reciting-note may thus be delayed till the occurrence of an accent. For example (Ps. xiv. from verse 7 to verse 8)—



Many similar opportunities for enriching the accompaniment will suggest themselves to the intelligent organist.

It is further observable, that the accompaniments here furnished are expressly for the *organ*, and many of them cannot be executed, as written, on the piano-forte. The lower notes are intended to be played by the feet, but *may* be doubled by the left hand, if occasion permit. A slight examination will show where this is, or is not, possible. It may seem scarcely worth observing (as a matter presumed to be known) that all notes common to two consecutive chords, are to be *tied* in performance, although from typographical difficulty of arrangement the ties do not always appear on paper. And that, when a chord appears more than once during the reciting-note, or when the *next* chord to it is the same, the chord is never to be struck a second time. Properly speaking, in the latter case, where the reciting-note is followed by the same, the second note is to all intents and purposes *part* of the reciting-note, and the mediation or cadence (as the case may be) cannot be said to begin until an inflection of voice occurs. This opinion is held without prejudice to the forms of the first and other tones handed down from Tallis or Morley, in which the reciting-note is often (erroneously?) repeated, to form part of the mediation or cadence.

Such chords must be held down on the organ; not repeated.

4. When the mediation of the second form of the second tone is made to finish with the rising-note without the subsequent descent, Accompaniment I only should be used.

It may be added, that the harmonized versions of Tallis and Morley are given at the original pitch; it not having been found expedient to transpose them; and that those from Morley can be inverted, by exchanging the tenor and treble parts, so as to form an additional variety. It is not here done, to save space.

The organist may also avail himself of the vocal harmonies given, to serve his purpose when accompanying the chant in unison.

Further observations will appear with the continuation of the Tones in our next number; and if any of our friends will state any difficulty which occurs in the use of the portion now given, we shall be happy to give further hints in accordance with their suggestions.

CHORAL SERVICES AND CHURCH FABRICS.

"We have been remiss in not before congratulating our readers that those principles for which we have so long contended—the necessity of a chancel and the propriety of filling it with clerici and singers, as well as the officiating clergy—are (so far as our acquaintance, as yet a limited one, with that publication extends) ably and consistently supported by our contemporary the *Parish Choir*. This is the more gratifying, as its writers deal with the question in connection with the peculiar object of their own labours, and in a very practical spirit."—*The Ecclesiologist* for April.

It has given us much pleasure to receive this recognition of our efforts in the sacred cause we have in hand, from so estimable a source as the *Ecclesiologist*.

The more the true system of the Church is understood, the more does the wonderful mystery of Her

unity develop itself not only in the most vital verities of doctrine, and most edifying rules of order and discipline, but also in all the details of external worship, and all the means and appliances of public service. The glorious idea that the Holy Church universal is one vast Sacrament can never be truly realized until her varied functions and organization are fully understood. The Church—Christ's body—"the fulness of Him that filleth all in all," is no less "fearfully and wonderfully made," than that tabernacle of flesh in which each member of the same passeth his sojourn here; and the health, strength, and beauty of both depend not on the working of one function merely, but on the combined exercise of all,—in the free and invigorating circulation of the life-blood throughout every limb, impelled by that Divine Power in whom "we live and move, and have our being." This must ever recur forcibly to the mind of the zealous churchman in contemplating any fabric of more than ordinary beauty dedicated to the worship of God. Be it the very finest *ideal* of all that our excellent contemporary enforces with so much ability;—be it the fulfilment of the dream of Engelbert de Berg, or one of our own unsurpassed cathedrals restored to all its pristine splendour and correctness of internal arrangement: let the pillars resemble some stately forest, or lofty avenue of trees; let their capitals be adorned with the leaves of the vine, or the oak; let the glories of the garden be rivalled, so that it might be said

"Nor herb nor floweret that glistened there,

But was carved in the cloister arches as fair;"

let the palaces of nature be outvied, and the balsamic pillars of her caverns be equalled in grandeur; let the lofty vaulted arch suggest itself as the "jet of a mighty fountain;" let the structure be what F. Von Schlegel would liken to "some magnificent natural crystallization," let it have, as he also says, that "deeply expressive, yet tranquil mystery, the joyous loveliness and animation, which fill every beholder with reverence and admiration;" let it be, in short, according to Coleridge "a petrification of our religion;"—what were this perfection, supposing it attainable in these days—what were it but a lifeless abstraction without the due performance of that worship for which it offers such glorious facilities and incitements. We are not insensible to the silent preaching of church architecture, which not only by its imitation of the beauties of nature, but by its mysterious symbolism of Christian truth, brings the mind into converse with God the Creator, the Redeemer, the Sanctifier, and into fellowship with the General Assembly of the Faithful. We could wish it were more the practice among us to value the sacred stillness of the House of Prayer, breathing from our hearts the poet's beautiful line—

"Come, then, expressive silence, mused His praise."

The "silence in heaven about the space of half-an-hour" at the opening of the seventh seal, as told in the Apocalypse, is the highest warrant for the impressiveness of still meditation; but this, be it noted, was after the sublime anthems of the "great multitude which no man could number," and of the angels who stood round about the throne. When the full combination of the resources of the Church is brought into play, every art connected with the worship of God will be duly used and appreciated, and the

visitor to Westminster Abbey, be he *virtuoso* or *religioso*, will not have his meditations interrupted by the mercenary appeal of the verger—"Wish to see the chapels, Sir?"—but only by the more frequent performance of the public offices of devotion; and to describe what broke his reverie, may use the words of the poet—

"As the slow procession moved along,
Still to their hymn, as if in symphony,
The regular footfall sounded; swelling now
Their voices in one chorus, loud and deep,
Rung o'er the echoing aisle; and when it ceased
The silence of that huge and sacred pile
Came o'er the heart."

We have been induced to make these reflections, in responding to our fellow-labourer's call to union, from our conviction of the necessity that equal attention should be bestowed on all the accessories of the service of the sanctuary; and this, if it needed strengthening, is supported by observing on the one hand fine churches with the meanest performance of public worship, and hearing, on the other, good choral services in buildings wholly unworthy of the sacred purpose to which they are devoted. We are also glad of the opportunity of guarding *ecclesiologists* and *archæologists* generally against the temptation to regard church architecture, either as a mere science or as an antiquarian amusement; and in doing this we scruple not to protest against the impropriety of one, so highly illustrious in station, and estimable in moral worth, having recently visited one of our noblest cathedrals as a mere architectural curiosity, without attending divine service—having come to gaze on the beauty of "the temple" without bending the knee to "Him that dwelleth therein." Such conduct is, alas! but too much in accordance with the Court customs of the day. Time was, even in the supine days of not more than half a century ago, when the sovereign and his consort regularly attended the Chapel Royal, St. James's, on Wednesdays and Fridays during Lent; mourning was generally worn by the Court, on Good Friday at least, and theatres were closed during the whole Quadragesimal Fast. The *Court Circular* has lately told a different tale. To return to our immediate subject. Let us remember that if the glorious fabric for God's service vie with the majestic forest, it should resound with the "forest's choral minstrelsy;" if it be an embodiment of the fountain of living waters, it should have the fountain's gushing melody; if it resemble the Titanic caves of Staffa, it should re-echo "the voice of a great multitude, as the voice of many waters, and as the voice of mighty thunders, saying, Alleluia, for the Lord God Omnipotent reigneth." We cordially respond to the observations of our able ally; and while he shall go on his way round Zion, and "mark well her bulwarks, set up her houses," in the fulfilment of his motto "*Donc templâ refeceris*," may we pursue the even tenor of our path, according to our Shibboleth, "*Let Thy priests, O Lord, be clothed with righteousness, and let Thy saints sing with joyfulness*." Be it his to restore the old waste places to the beauty of holiness, and build the walls of Jerusalem; and be it our privilege to say, that we "went with the multitude, and brought them forth into the House of God; in the voice of praise and thanksgiving, among such as keep holy-day."

MUSICAL RESOURCES OF WORCESTER

To the Editor of the Parish Choir.

SIR,—I believe that, in addressing to you the following letter, I am calling your attention to that which is somewhat out of your ordinary line; but, when I consider the close connection which exists between sacred and secular music, and remember that the development of secular ever tends, in the hands of the Christian musician, to the perfection of sacred, I venture to hope that my communication may, if you think fit to place it before them, prove interesting to your readers.

I have another reason, too, for thinking that my communication may be acceptable, inasmuch as I am quite sure that you would rather praise than blame: and as some six months since, you inserted a letter from a correspondent conveying no slight censure on the state of Church music here, I feel convinced you will be glad to insert mine, a letter of praise, on Worcester *secular* music.

With respect, however, to your former correspondent's letter, I will just say, that the shortness of my stay has prevented me from visiting the parish churches of this city, but, that all I have heard in answer to my frequent enquiries, has tended to confirm your correspondent's judgment; and I am the more disposed to rely on his statement, because my own experience of the Cathedral Service bears out completely his judgment on *that* point. In fact, when I came to read your correspondent's letter, which I had not seen when it first appeared, but which was pointed out to me after I had formed my own opinion of the Cathedral Service of Worcester, his opinion so exactly coincided with mine that I could almost fancy he had had a prophetic glimpse of what, some six months' after, I should write in my diary. This coincidence, joined with the evident wish of your correspondent to say all the good he could, has disposed me fully to rely on the justice of his comments on those things which I myself have not known.

Having received an invitation to pass a short time in Worcester, I eagerly embraced the opportunity of a sojourn in a cathedral town, new to me. It was thus that I was enabled to attend a performance of Madrigals given on Wednesday last, by the Worcester Harmonic Society, in the New Music Hall, under the conduct of Mr. Done, the organist of the Cathedral, and musical director of the Society. The number of the singers on this occasion was about ninety, and almost all, I am told, are engaged in the various branches of trade. They meet twice a week for musical practice, and to their regular and steady perseverance, coupled with the untiring energy, and the taste and skill of their director, we, the audience, owe the treat we then had.

The programme of the evening was:—

CHORUS. "God save the Queen."
MADRIGAL. "Soldiers, brave and gallant be." *Gastoldi*.
(1596.)

MADRIGAL. "Lady, see on every side." *Luca Marrenzio*. (1570.)

MADRIGAL. "In going to my lonely bed." *Edwardes*.
(1560.)

GLEE. "Blow, gentle gales." *Sir H. R. Bishop*.

CHORUS. "Lutzw's Wild Hunt." *Weber*.

RECIT. and AIR. Mr. Stoye—"Behold, along the dewy grass." (From "The Seasons.") *Haydn*.

MADRIGAL. "Down in a flow'ry vale." *Festa*. (1541.)

MADRIGAL. "Queen of the World." *Luca Marenzio*. (1587.)

MADRIGAL. "Awake sweet Love." *Dowland*. (1587.)

SONG. Mr. Stoye—"Then away, for the bright vision closes." ("Non piu andrai." From "Figaro.") *Mozart*.

MADRIGAL. "Ladies, I fain would warn ye." *Feretti*. (1576)

MADRIGAL. "Who shall win my lady fair?" *R. L. Pearsall*. (1845.)

SOLI and CHORUS. "Rule Britannia." *Dr. Arne*.

I think all will admit that it would not have been easy to select a better set of Madrigals to sing before a mixed audience. Those chosen for Wednesday unite grandeur with the purest melody and harmony. Each one of them is a composition perfect in its own style, and, as each *has* its peculiar style, there is ample variety. Thus, Gastoldi's Madrigal is martial and spirit stirring, while Edwardes's is tender; Marenzio's "Queen of the World" is majestic; Pearsall's "Who shall win" is sprightly; and so forth.

It is impossible to speak too highly of the admirable rendering of these excellent compositions on this occasion. I have never heard Madrigals sung with better taste, nothing was wanting. Energy, grace, delicacy in the *piano*, and spirit in the *forte*; all were as they should be, and the truth, in time and tone, perfect. The singers showed themselves familiar with all they sang, and thoroughly capable of appreciating it. They seemed to know the compositions by heart. The only exceptions to this were in the cases of Marenzio's "Lady, see on every side," and Dowland's "Awake, sweet Love," which were inserted but a few hours previous to the performance, in consequence of the sudden illness of a gentleman who was to have sung two songs. Not that these were badly sung, far from it, but I must admit that they did slightly fall short of the perfection with which the others were rendered.

The next most gratifying thing to the good performance was the good reception. It was delightful to find a large and mixed audience (I calculate about 700 were present, as the Hall was quite full) so thoroughly appreciating and enjoying this, the best style of vocal music. The following Madrigals were called for a second time, with vehement applause:—"In going to my lonely bed," "Lutzw's Wild Hunt," "Down in a flow'ry vale," and "Who shall win my lady fair," besides "Rule Britannia."

The glee and songs, the insertion of which was necessary to avoid over fatiguing the Madrigal singers, were sung in a style very creditable to those who took part in them; so also the *soli* of "Rule Britannia." Mr. Stoye is one of the lay clerks of the Cathedral, and, in the glee, two of the younger members of the sacred band took part, and, by the pure and tasteful delivery of their respective parts, evinced the exceeding care which has been taken in their training by their master, Mr. Done. We all know what labour and patience are necessary in an instructor, to bring a boy to sing even moderately well, but, believe me, Mr. Editor, the singing of these two boys was far *above* mediocrity. Mr. Stoye was heartily *encored* in the song from "Figaro."

The only source of regret I have in the recollection of this performance is the knowledge that the sacred music of the parish churches in Worcester contrasts so unfavourably with the secular music of the Music Hall. And whose fault is this—that, in a city so musically disposed, the Church fares so ill? Indeed, I fear the parochial clergy do not all they can in the matter. May a change of spirit speedily arise. May we all, here and elsewhere, know, and in our practice bear witness, that all human learning and all human art can only rightly be cultivated when cultivated to God's glory—that the end of all secular studies and pursuits is to learn how to use to the best our tastes and faculties in God's immediate service—that the Christian's practice of secular music is to fit him to join with due skill in the musical portion of the service of the sanctuary.

I am, Sir, your obedient servant,

L. H. R.

Worcester, April 13, 1849.

CHANTING THE PSALMS.

THE following hints have been proposed for the instruction of the parishioners of Stroud, and have been found useful, we are assured, in promoting the object in view. It is one mode of accentuating, though we should hesitate to recommend its indiscriminate adoption:—

An explanation of a mode of pointing the Psalms on the principle that chanting is simply reading in tune; and consequently, that the same rules which apply to the one apply also to the other, so far as the adaptation of music to English words will admit.

EXAMPLE :

1 2 3 4
"For the Lord . hath | pleasure in his people :
5 6 7 8 9 10
and | helpeth the me ck-hearted."



Each verse in the Psalms is divided into two parts by the colon (:). The time of stopping at this point depends on the sense; it is a common error to dwell too long upon it, as if it had the same value as in reading.

The notes numbered 1 and 5 at the commencement of each part of the chant are called *reciting* notes, whose duration of sound depends on the number of words *recited* to them. The upright line (|) shows where they terminate.

The notes numbered 2, 6, and 8 are *accented* notes, which, as a *general* rule, are sung to those words which require most emphasis or expression. The flat line (—) placed under one or more syllables shows where these notes occur. Thus No. 2 is sung to the word *pleasure*, in preference to the unimportant word *in*, as is the usual mode of pointing. The number of flat lines under one or more syllables denotes the number of notes to be sung to the same.

These should be pronounced smoothly and quickly. Thus the word *meek* is sung to the two notes 8 and 9.

The tie (—) indicates that the two syllables so connected are to be sung to one note. The double tie (—), that three syllables are to be sung to one note. Thus the two words "in his" are sung to

one note, No 3. Here, as in the case of a flat line under two or three syllables to be sung to one note, (See numbers 2 and 6,) special care should be taken that there be no hurrying, since there is no such thing as a fixed time in chanting.

The dot (•) shows where breath should be taken, when required, in order to prevent pauses in the middle of words, or in other unsuitable places, such as between an article and its noun, or at the upright line, which is generally regarded as the breathing-place, whether the sense allows of it or not: when breath is not required, the dot is used merely as a short pause, as after the invitatory exclamation "O" in the following verse, "O • sing unto the Lord • a | new song: for He hath | done marvellous things."

The reading-stops are the other breathing places, which, if also strictly attended to, will greatly help to sustain the voice by affording more opportunities for taking breath.

The object which the above system has in view is to assist the Chanter in singing "with the spirit and with the understanding also." It has frequently been felt difficult to do this according to the common rules of chanting, which make sense subservient to music; and since the Church only appoints where each verse shall be divided, leaving the other points of division open to discretion, it is hoped that this deviation from the general practice will not be considered altogether unwarrantable or presumptuous, but may assist, in some measure, in rendering the delightful work of praise more harmonious, reverent, and devout.

G. P.

*The Parsonage, Stroud,
February, 1849.*

MUSICAL BURIAL SERVICE AT BERLIN CATHEDRAL.

THE Musical Service for the Burial of the Dead is still used, we find, in the Lutheran Church in Germany. At the funeral of the lamented Prince Waldemar at Berlin Cathedral, on the 28th ultimo, the Service was conducted with great solemnity. It was attended by all the Royal Family of both sexes, by the Diplomatic corps, by the Ministers and Officers of State, by deputations of the Chambers, by the officers of the garrison, and by a detachment of the regiment of guards (dragoons), of which the illustrious deceased had been commander. The Royal Family having taken their places, the choir commenced the hymn, 'Jesus is my trust,' accompanied by the organ, a powerful and noble-toned instrument. Then followed the liturgy for the dead, chanted by the dean and choristers. This being terminated, the officiating clergyman recited the appointed prayers, and finished with the benediction, in which impressive allusion was made to the merits of the deceased Prince.

ON SINGING IN THE COMMUNION OFFICE.

MANY persons still retain a serious suspicion of any Clergyman who attempts to bring back any neglected Catholic usage of the Church. In some counties the custom of singing the Canticles at Morning and Evening Prayer has so long been obsolete, that most serious difficulties had to be overcome before it could be restored; and so it is universally, even at the present time, with the hymns in the Communion Office, which many pious and well-meaning persons have so long been accustomed to hear read, that they do not like any attempts at introducing a higher and loftier style of praise.

It must therefore be a source of gratification to those who advocate its restoration, to find that they are supported here by one who deservedly exercises a great influence over those from whom the objections generally comes:—speaking of the "Gloria in excelsis Deo," Mr. Bickersteth says, "the concluding hymn of praise is the following sublime thanksgiving, '*Glory be to God on high, &c.*'"

"This hymn seems to unite the seraphic praise of the glorified hosts above, with the deep abasement of the contrite heart on earth. We here copy the example of our Saviour, who sang an hymn after the institution of the Lord's Supper. Oh! that we had a due sense of our privileges as sons of God, and our prospect as heirs of glory, with what rapturous emotion, joined to deep humility, should we sing this song."

How different such language as this from the practice of those, who, professing to hold the same religious views with Mr. Bickersteth, coldly suffer these angelic hymns to be read over from one year's end to another, and esteem it a sign of an inclination to Popery in any clergyman who endeavours to introduce proper and fitting music into any part of the Communion Office,—*except in the only place where it is not required, before the sermon.*

ANGLO-CATHOLICUS.

THE COMMUNION HYMNS.

To the Editor of the Parish Choir.

SIR—Among the places where the Communion Hymns are sung, I omitted in my last letter to mention St. Mark's College. As, however, (I regret to add) the Holy Communion is celebrated there only on the second Sunday in each month, besides the greater festivals, and that of St. Mark, the Sanctus (after the Preface) and the Gloria in Excelsis are only sung on these occasions. On other Sundays and Holidays the Nicene Creed is of course sung, and on these days the Sanctus was, until late, also sung, but only by way of Introit, according to the corrupt practice of most of our cathedrals. Now, however, the place of the Introit is more correctly supplied by a Psalm. The Communion Hymns are sung on the greater Festivals in Christ's Church, Hoxton, and, I believe, in one or two parish churches in the east end of London*.

I am, &c.,

Y.

* In my letter in the March number of the *Parish Choir* (p. 152) "sung for three centuries," should have been printed "sung there for centuries."

PRAYERS FOR CHORISTERS.

THE CHORISTER'S PRAYER BEFORE DIVINE SERVICE.—O Lord, open thou my lips, that my mouth may shew forth thy praise; and purify my heart, that I may worthily magnify thy glorious name, through Jesus Christ our Lord. Amen.

THE CHORISTER'S PRAYER AFTER DIVINE SERVICE.—Grant, O Lord, that what I have said and sung with my mouth, I may believe in my heart; and what I believe in my heart, I may stedfastly fulfil, through Jesus Christ our Lord. Amen.

ON COMMENCING THE SERVICE WITH SINGING.

THE introduction of a psalm or hymn at the beginning of the Service is quite inconsistent with the whole theory and arrangement of this office of the Church. No praise can be rightly offered until we have confessed our sins, received sentence of absolution, and called on God as our Father. Hence, we may learn the importance of being in time for the commencement of the Service; for if we have excluded ourselves from the confession at the beginning of the Service, we shall not be fitted to take our part in its praise or thanksgivings.—*Townsend's Christian Pilgrimage.*

ANGEL'S WORK.

—The idea is a *natural* and a *happy* one that the work of a chorister on earth is that of an angel in heaven. "Thy holy angels always do Thee service." And it is the service of the heavenly choir, which rest not day and night singing, "Glory to God in the highest." This sentiment has been adopted and illustrated in an interesting little tale entitled "Angels' Work, or the Choristers of St. Mark's,"* recently published, from which we make the following extract at its opening scene:—

"It was Holy Innocents' Day, in the year of grace 1846, when two boys from St. Mark's Choral School were playing on the high-road of one of the towns on the Oxford road. The day was clear and bright; the sun shone on the hoar-frost, and glistened in the drops of rain, which melted and hung on the trees, moistening the passer-by with a gentle shower; the robin, sweet bird, sung his plaintive note, a dirge over the fast closing year, so full of melody, that we have half uttered a wish to hear him when our own life was closing. The loud ringing laugh of the boys, as they ran and gambolled on the road, was quite a contrast to the unbroken quiet of the country—they were bright as the day, for they knew little of the troubles of life. When men talked about them, they wondered if they were like school troubles—something like them, only harder to bear patiently; but the boys were happy because it was a holiday. All Saints days are holidays at St. Mark's school, and happy days, because they begin them with prayer and praise to God.

"While the lads were resting on a stile, after a long race an old man passed them on his way to a neighbouring village where he had work. He bent under the weight of a heavy basket of tools; and as he heard the merry voices

of the boys, he envied them their happy enjoyment of the day. Poor man! he knew nothing of Saints days. He had but one thought—how to make money; and he found many disappointments in his desire of gain. Money does take to itself wings and fly away, unless it is well gotten.

"A nice idle life boys!" said the old man; "what do you do?"

"Angels' work, sir," said Charles Simmons, the eldest of the two boys, "and George Slater helps me."

"Angels' work! angels' work!" said the old man; "I never heard of that work before. I hope you do it as angels do."

"I hope so," said Charles; and the old man went on his way. The boys looked along the road after him.

Charles said to George, "I'll offer to carry his tools; he is an old man. Master, master!" he called out. The old man stopped. "Shall we carry your tools?" They ran up to him for his answer.

"Yes, and welcome," said he; "for I am very tired, and not so young as I once was." The old man lifted the basket from his shoulders. "There," said he, drawing a long breath, "there it is, and it is a heavy one, I tell you." He stood before them, a fine grey-headed old man. "Now, lads," he said, "let me share the work between you. One must take one handle of the basket, and one the other. It will ride light between two. Thank you, boys."

"When they were started, the old man said, 'It's harder work than angels do, boys, isn't it?'"

"No, master," answered Charles; "nothing is so hard in this world as angels' work; for they who do it must live holily, or perish everlastingly."

"You are a strange boy," said the old man. "What do you know about angels' work?"

"What my Bible, read in the church and taught in the school, teaches me," said Charles.

"What is that, lads?"

"Singing praise to God, that is angels' work," said Charles. "Have you never read the Revelations of St. John the Divine?"

"It may be that I have; but I do not remember anything about angels' work."

"St. John heard the voice of many angels round about the throne of God, and the number of them was ten thousand times ten thousand and thousands of thousands, who said with a loud voice, 'Worthy is the Lamb that was slain, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing!' and every creature which is in heaven, and on the earth, and under the earth, and such as are in the sea, and all that are in them, he heard, saying, 'Blessing, and honour, and glory, and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.'"

"But that was in heaven. What have boys like you to do with heaven?"

"A great deal I hope, master. We do heavenly work on earth, it is true that we do angels' work."

"And who pays you, then?" said the old man; "what wages do you get? I should very well like the work, if it is easy, and good pay."

"Master, we have food and clothing, and therewith, our master says, we ought to be content. He reads to us of our duties from the Holy Book, and tells us that God feeds the young ravens which call upon him."

"There is no pay for angels' work—no pay at all!—that will not suit me."

"Yes, we shall have treasures in heaven, if we do our work well; treasures, where neither rust nor moth doth corrupt, and where thieves do not break through and steal."

"Have you any of those treasures, or do you know where I can get them, for I very often lose my money? and are they real treasures that I can see, and clothes that I can wear, clothes that the moth will not eat? Look how the moth has eaten this jacket. I laid it up for many

* London: JOHN HENRY PARKER.

years, and I had saved a good bit of money, and the Bank broke.' The old man sighed. 'I will give you a good reward to tell me of such treasures—just say it again—' where neither rust nor moth doth corrupt, and where thieves do not break through and steal,' said he, slowly; 'those are treasures for me.'

"For us all I hope," said Charles.

"They were now at a pretty lane, which led to Davey's farm. 'Here we are,' said the old man, 'nearly at the end of our journey. I am going to the white house by the holly hedge. You are good boys, and have done a kindness in helping an old man; God reward you!'

"You are welcome; in our heavenly Master's name we carried it. I told you, good master, we were the boys who did angels' work.'

"Very true; you have been my good angels to-day.'

"The old man raised his basket once more on his shoulders, with the help of the boys; he staggered beneath its weight, and bidding them good-bye, was soon at the farm.

"They looked after the old man, without speaking, until they saw him go in at the door, and then they turned their steps homeward.

"Charles, why did you not tell the old man what we did? You told him a story, did not you? I am sure he did not understand what we do every day.'

"Very likely," said Charles; 'but I told him the truth. I would not tell a story in jest when he asked what we did. I said, angels' work. Are we not choristers? and did we not confess our sins to God this morning in the Confession, and after that, praise God in the psalms and hymns? This is angels' work, for it is praise to Almighty God.'

"Yes," said George; 'but angels sing in heaven, and we sing only in church.'

"Only in church, George! The church is the temple of God; angels are the heavenly choir, who join with saints in praising God. They are called the Church triumphant, because they have overcome and can suffer no more; we sing on earth, and are of the Church militant. It is one great family to which we belong, therefore what I told the old man was strictly true,—we do angels' work.' . . .

cannot be forgotten with what zeal they braved many a time wind and rain in order that the church might not be left without their services, which were truly indispensable."

Mr. Smith made a suitable reply. In the course of his remarks, he said—

"I may be allowed also to take this opportunity of explaining how it was that I came to undertake the duties of organist and teacher of the choir. Some years ago, before I came to reside in Sheffield on the completion of professional studies in London, having as you know considerable predilections for music, I could not but have my attention directed to the state of congregational music in the church of which I am, however unworthily, a member. What a wretched limping thing it is, instead of the voices of a congregation joining together in one hearty yet solemn burst of song like to 'the meeting of many waters.' . . .

. . . I here found, within my own district, an opportunity of putting into practice an idea which had long lain dormant in my mind; and it appeared to be my duty to embrace it. For all acts of usefulness should, like charity, begin at home. I have not much sympathy for that benevolence which rushes to the four corners of the earth for the sphere of its exercise, neglecting the more pressing and immediate wants of home. Let a man first do his duty within the circle of his own family; then let him attend to the wants of his neighbourhood; then of his town; then of the land he lives in; and if his benevolence be so active and so warm as to require a still wider range, why there is the whole inhabited world before him, where to choose. And that, I humbly conceive, is the only true cosmopolitanism."

Mr. Smith has realized all this, we believe, in his own case. The cause of Church Music, we have reason to know, is highly indebted to him. And in addition to the pleasure we have in noticing this well-earned testimonial which he has received, we are encouraged by the hope that our publication of so praiseworthy an example may not be without its influence in other quarters.

TESTIMONIAL TO AN HONORARY ORGANIST.

A NUMEROUS meeting of the congregation of St. Thomas's Church, Crookes, Sheffield, was lately held in the national school-room there, for the purpose of presenting to Mr. William Smith, jun., solicitor, a testimonial expressive of their appreciation of his valuable services as honorary organist of that church. The testimonial consisted of an elegant tea service of plated manufacture, consisting of a tea-pot, coffee-pot, sugar-bason, cream-ewer, and salver. The Rev. F. Owen, the incumbent, was deputed to present the plate to Mr. Smith, whom he addressed at some length in very appropriate terms.

"Amongst the many other talents," he observed, "which Mr. Smith possesses, that of music is one, and he has devoted that valuable talent to the service of Crookes. For a period of more than three years his vocal or musical powers have been in active exercise. It is well known that for that period the congregation of Crookes has been indebted entirely to the services of a strictly amateur choir for the due performance of the choral part of the service. I might here allude with grateful respect to other individuals as well as Mr. Smith who took a lead in the choir. I may look upon Mr. W. Pieksey as the originator of it. It was he who first secured the valuable assistance of the ladies, to whose persevering devotion to the work they took up we are all so deeply indebted. It

MUTILATION OF THE CHORAL SERVICE AT YORK MINSTER.

A CORRESPONDENT complains that in the Sunday Morning Service at York Minster, the Litany is not sung by either priest or choir, "but only read throughout, the choristers gabbling the responses with a truly wonderful rapidity;" that the *Amens* in the Communion Service are similarly slurred over; that the Nicene Creed is not sung; and that there is no procession of the clergy and choristers, but that they "drop in" at intervals in the most slovenly manner. His remarks refer especially to Easter Day, which was undistinguished by any fitting choral celebration, high festival though it be, only two of the vicars choral having condescended to be present. The singing of the Litany, it appears, is forbidden by the Dean, on the miserable plea of its *lengthening the service!* It is to be regretted that there is not in that great cathedral establishment any of the zeal and fidelity for the honour of God's house which was lately displayed with such happy effect at Bristol. We are much obliged to our friend who has written to us upon this subject, and should esteem a fuller account of the doings—or rather, it is to be feared, mis-doings—at York Minster.

CHORAL EXHIBITIONERS.

WE rejoice to find that the Council of King's College, London, have resolved to appoint twelve sons of gentlemen belonging to the learned professions as choral exhibitioners in their school. "They will receive a free education in the school (including the necessary musical instruction), during good behaviour, and so long as their services can be made available in the Chapel Choir. It will be their duty to take part in the daily afternoon service, as well as in the morning and afternoon services of Sunday. A decided preference will be given to the sons of clergymen. Candidates are not required to have received any previous musical training, but none need offer themselves who have not promising voices."

Such are the published terms of the appointments, which are certainly liberal, and likely to be both acceptable, and mutually advantageous. It is a movement in the right direction, and may be hailed, we trust, as the harbinger of a better system in our collegiate institutions generally, in which Church Music shall, as it ought always to have done, occupy that prominent position its importance so imperatively demands.

IRREVERENT ADAPTATIONS.—"One of the most reprehensible acts to which the Reformers resorted in their hatred of Popery, was that of adapting vulgar verses to Church tunes, and thus associating with ludicrous images, or with something worse, melodies which had formerly been held sacred. It is related of Whitfield that he, making a better(?) use of the same device, fitted hymns to certain popular airs, because, he said, there was no reason why the devil should keep all the good tunes to himself."—*Southey's Doctor*.

A PLEA FOR PARISH CLERKS.

To the Editor of the Parish Choir.

SIR,—Parish clerks appear to be a doomed race. Not only in your widely-spreading pages, but in almost every other Church periodical, we find arguments, and, to some extent, just ones, for the abolition of their office, or at least of their most public functions. It is said, truly enough, that they ought to lead the people in the psalmody, which they do not, and cannot do; and, on the other hand, that they arrogate to themselves the sole right of saving the responses, and the alternate verses of the psalms, which they ought not to do. Therefore, in many new churches, there is either no parish clerk at all, or at least there is not one of those self-important functionaries sitting in a dwarf-pulpit under the reading-desk, in semi-clerical costume, and drawing the eyes and attention of the congregation by his affected way of reading, who form the *ideal* of parish clerks in most London churches.

What we wish to see in the parish clerk is a person well skilled in singing, acting as leader of the choir and congregation in their common praises and confessions; and giving the tone or pitch for the chant, or *loud voice*, in which they are directed to say their responses. If such a clerk were in holy orders, so much the better, as we should then be sure that

the duties of the office would be executed with zeal and good taste, and in a religious spirit.

Not to digress, however, Sir, the object of my communication is this. There are some churches in which efforts are making to render the congregational portions of the service something like what they ought to be. As an instance, I will name All Saints' Church, Paddington, of which the Rev. Mr. Steventon is incumbent, because it is to this that the following remarks chiefly apply. In this church there is no parish clerk visible. There consequently is not the accustomed solitary loud voice reading the verses of the psalms alternately with the minister. The congregation, however, who ought to say them aloud, do not do so, but only mutter or whisper them indistinctly. But, strange to say, the choir, which consists of a dozen or twenty respectable young persons of both sexes, placed modestly and unobtrusively under the organ, is as neglectful of its duty in this respect as the congregation is. The consequence is, that one-half of the psalms is read aloud by the minister, the other half (like the dumb stroke of a muffled peal of bells) is merely whispered in a confused unintelligible murmur.

Now, Sir, it used to be an argument against chanting the psalms, that the poor, and ignorant, and blind—in fact, all those who cannot read—could by no possibility understand what was going on. This is not true as regards chanting; but it is true as regards their muffled way of reading the psalms; and I beg therefore to suggest, through the medium of your pages, that if the psalms are not chanted or sung aloud, they ought at least to be said aloud in a bold monotone; and that if this be not done, 'twere better to keep the old parish clerk.

I beg to add, that the service at the church I mention is celebrated very devoutly and reverently, and that care seems to be taken with the singing, though, when I was there, they had not got so far as to be able to chant the *Te Deum*. I beg to subscribe myself, Sir, your constant reader, and

ONE WHO LOVES THE SOUND OF THE
London, March, 1849. HUMAN VOICE.

CATHEDRAL SERVICES.

To the Editor of the Parish Choir.

SIR, I rejoice most heartily, as I am quite sure you and all other good Churchmen will do also, at the late decision of the Gloucester and Bristol case, with regard to the innovations lately introduced in Bristol cathedral. Would that the Dean and Chapter of Rochester could also be induced to restore the service in their cathedral to its original form, and not to mutilate the beauty and chill the devotion of a service in other respects so excellently performed. I do not know a cathedral in England (Canterbury excepted) where the service is more devotionally performed, in every respect but the one unfortunate blemish, than Rochester cathedral. The music is taken great pains with, and one of the most gratifying circumstances is the great attention to the service, and general good behaviour of the choristers and lay-vicars. I am grieved to say that this is but too scarce in cathedrals. How often do we see but a scanty attendance, especially of lay-clerks, and those

few who may be present, evidently unmindful and forgetful whose presence they are in, and whose praises they sing! This is a thing which might easily be remedied, and I think a few lines in your excellent publication might have some effect.

It is a curious coincidence that in all cathedrals or collegiate churches in which reading has been substituted for chanting, the change has been brought about by university men. At Bristol, for instance, the Dean, Master of Corpus Christi College, Cambridge, introduced the change; at Rochester, it was, I am informed by credible authority, brought about by the Provost of Oriel College, Oxon; and it has been also introduced, as the Dean of Bristol says, at Christ Church College, Oxon, and King's and Trinity Chapels, Cambridge. What can be the reason of this? Sincerely wishing that the service will be soon restored all over England, I am, Sir, yours respectfully,

Z.

Shoreham, March 7, 1849.

ENCOURAGEMENT TO CHANTING.

To the Editor of the Parish Choir.

SIR,—As you have quoted a remark or two of mine on the subject of chanting, I beg further to say a word of encouragement to those who wish to sing the songs of Zion, instead of reading them, but have been hitherto deterred, from the supposed difficulty of accomplishing their wish. The difficulties are *purely imaginary* as I can testify from the little experience I have had. What appeared like mountains in the distance, have become mole-hills on a nearer approach. I did not originally contemplate the chanting of the psalms, thinking it would be quite impracticable, and even presumptuous, for country villagers to dream of. But having commenced chanting the *Venite*, and one or two of the canticles on the 12th day of the month, I was so struck with the absurdity of reading them on the following Sunday, that I determined to chant the psalms at least on the 19th day of the month, if on no other day. I need not add, that this beginning gave me encouragement, and I was unwilling to read psalms again. My parishioners also expressed their approbation, and we now go on very pleasantly. Such a happy change has there been from fiddles and clarionets, and vile metrical tunes, to the song of the Church, that I am enabled really to enjoy Church music. Once I was almost silent, and fancied I had no ear; now I am enabled to lead one part of the choir in the noble Gregorian Tones; and, instead of being a listener, join in a hearty burst of praise. The Gregorian Tones, I think, are the only chants suitable for general singing; and though I have been using one or two of the single chants in the *Parish Choir*, have at last discarded them for the ancient Tones. Our choir consists chiefly of boys, the sons of Crispin, and girls, all belonging to the school; we cannot, therefore expect much refinement; but, at any rate, an animated and hearty response, in alternate song, is infinitely better than a few half-muttered and discordant words, or a duet between the clergyman and parish clerk. I am, Sir, yours, &c.,

A SUBSCRIBER.

CHANTING THE PSALMS.

To the Editor of the Parish Choir.

SIR,—I beg to thank you for the late excellent numbers of the *Parish Choir*, particularly that containing observations on the mutilation of the service at Bristol, and an admirable reply to the Archbishop's "discouragement of the choral service," to every word of which I cordially assent. I am especially grateful for such communications, as they support those who are endeavouring to raise the service above the puritanical level to which they would reduce it,—amongst others, myself. The *Parish Choir* being thus placed in the hands of persons favourably inclined to Church Music confirms them in their views, when a prejudiced friend or relative would dispose them to doubt their correctness.

I own that, like other mortals, I am not always free from prejudice, and confess that I have derived more benefit and information from Gauntlett's small Psalter than I at first anticipated. Still I think it too elaborate for general parochial use, and a good selection of the most *genuine* forms of the Gregorian Tones, with fewer slurs in the adaptation, would perhaps be better for this purpose. Would you favour us in your next with the Gregorians, with a few observations on the accent of *all* of them. I have now in use, or have used, eight out of nine Tones, but the fourth seems rather difficult to adapt to the psalms. Perhaps the most pleasant form is found in Spencer's *Hymnal, Nunc Dimittis*, verse 1.

I am, yours, &c.

February 12, 1849.

A COUNTRY VICAR.

[Our respected correspondent will see that his wishes are fully gratified in the present number.

[Ed.]

Notices of New Works.

The Sequential Book of Church Music. London: F. PITMAN; and J. OLLIVIER.

THE object of this publication is to apply the system of sequentialism to Church Music. Many of our readers may probably require to be told that the principle of this sequential system is that of treating every sound as having an absolute value, rather than as so many mere casualties, or one but the accident of another, as is now in a great measure done with sharps and flats. The author, with much truth, contends that every key or sequence is every whit as natural as that of C major, and that therefore it is impossible to call the seventh in that key (B) a natural, and the seventh (F) in G, a sharp, though it may be a semitone higher than F natural. Thus would he give every note its own designation, so as to render unnecessary the relations hitherto assumed. The inventor has exercised great ingenuity in providing for the practical exigencies of such a system; and his theory is doubtless a sound one; but the great difficulty will be in bringing it into practice. This application of it to Church Music is an experiment of considerable importance, as calculated to

facilitate both choral and congregational singing. The book before us is No. 1 of a series designed to furnish, by degrees, all the music that is requisite for a becoming celebration of Divine Service; and in order that the circumstances of different congregations may be fairly consulted, almost every number is to be complete, as to the necessary variety, as far as it goes. Here we have single chants, and common metre tunes; and chants and anthems will appear together in succeeding numbers. It is prefaced by a practical essay on Church music, in which there are many sound views and useful suggestions.

Church Psalmody; a Manual of the most sterling Psalm and Hymn Tunes, chiefly in the Old Church style. Selected, Harmonized, and partly Composed, by CHARLES STEGGALL, of the Royal Academy of Music, and Organist of Christ Chapel, St. Mary-le-bone. London: C. COVENTRY.

WE should be disposed to pronounce a most favourable opinion of this selection of Psalm and Hymn Tunes, upon its own merits. It is long, indeed, since we have met with one having much of it so thoroughly of the good old Church style; but knowing, as we happen to do, the difficulties which Mr. Steggall has had to contend with in preparing it, so as to adapt it for the almost inhospitable region for which it was primarily, though we hope by no means exclusively designed, we must express our highest admiration of the undertaking. The too prevalent aversion for the legitimate Church song has met him at every turn, in his efforts to contribute to the improvement of Church Music. The Choral service, or even the chanting of the psalms, he has so far found quite impracticable in the congregation with which he is connected. But experiencing the want of a book containing tunes of a sound Church-like character, and in sufficient variety to suit the metrical psalmody and hymnody in use, he has here provided one which cannot fail to be acceptable in many a similar case to his own. It was his original intention, he states in his interesting prefatory remarks, to confine himself to the incomparable chorales of Ravenscroft, Luther, &c., or tunes composed on those models; "but at the solicitation of several professional friends, and with a view to the more general circulation of the work, he has been induced to insert a few of more questionable character, which, having become associated in the minds of some with certain words, they are as yet unwilling to part with." This is to be regretted—the yielding to such a motive is likely, indeed, to be a check to improvement, by furnishing a further means of persisting in the wrong course. But with this exception, for which allowance is to be made, the work is highly commendable; and as "a manual of the most sterling Psalm and Hymn Tunes, chiefly in the old Church style," may be adopted with advantage in many a congregation, and by introducing such tunes, prove a first step towards inducing them to make their "voice of praise and thanksgiving" in all respects what it ought to be.

A Selection of the most celebrated Choruses from Handel's Oratorio of Israel in Egypt. By CHARLES STEGGALL, Organist of Christ Chapel, St. Mary-le-bone, and Student of the Royal Academy of Music. London: COVENTRY.

THESE celebrated chorusses of Handel's "Israel in Egypt" are arranged from the full score for the organ, with pedal obligato. Such a selection, so arranged, was much wanted; and this will be welcomed, we are persuaded, by both organists and amateurs.

To Correspondents.

We are obliged to postpone, for want of room, Part II, of Martini, "On the Music of the Hebrews in the Temple."

Neither the "Order for Morning Prayer," nor the "Order for Evening Prayer," will admit of any such use of the Morning or Evening Hymns, as Δ alludes to. It is opposed, moreover, to the spirit of the Service.

Plain Chant of the Preces.—One of our contributors, to whom we referred the elaborate letter of "S," replies, "I believe the modern uses of Winchester, Durham, &c., to be corruptions of that which was established at the Restoration, and which was itself, as Mr. Dyce says, but a corruption of what was established at the Reformation. If we ask what is the plain chant for the preces, we must reply, Marbecke's version, so far as it is in accordance with the old Sarum Books. What the difference may be between Marbecke and the Sarum Books, I have at present no materials for determining; but *probably* in this, as in most other points, his fidelity may be relied upon."

No. IV. of the *Parish Choir*, for which there are a great many applications, is reprinting: stamped copies of Nos. V. and VI. may still be had.

G. G.—A Mass, by Dr. Tye, has been published by the Musical Antiquarian Society. The Anthem, "O praise God in his Holiness," is not by Robert White, of the 16th, but by Matthew White, in the 17th century; it is published by Masters, and is for eight voices. Respecting old Flemish Music, write to M. Hanieq, publisher of Malines.

A Village Curate.—Burney's and Hawkins's History of Music; Kiesewetter's History; Dyce's Edition of the Common Prayer; we believe Dr. Rimbault has promised a book which will throw great light on the History of Church Music at the Reformation.

We beg to state, that the harmonies by Tallis to the 1st Tone, given in our last Number, and said to be quoted from Barnard, appeared in an edition of Tallis's "Order of Daily Service," edited by Mr. John Bishop, of Cheltenham, and published in 1843. Nevertheless they were copied in this instance from Dr. Rimbault's preface. We regret the difference between these gentlemen, but cannot enter into it.

H. S.—No B \flat can occur in the 1st Tone except as a license. We shall give a festal form of this Tone, and show how more flexibility can be obtained, without B \flat . The other suggestions shall be taken into consideration.

A variety of communications must unavoidably stand over for want of space.

Conversations on the Choral Service. No. 10.

(Concluded from Parish Choir, Vol. II. p. 146.)

A SHORT REVIEW OF THE WHOLE SUBJECT.

Mrs. B. I am afraid that we have almost tired you with our discussions of the *Choral Service*; but before we quit the subject altogether, there are two or three points I should like to have cleared up.

B. Suppose we were to take a hasty view of it, from beginning to end, and compare the choral service with the common way, and see how they differ, and how the differences can be explained. Now, to begin with, the first thing that strikes me as a difference, is the elevated voice, or chant, in which the minister who performs the service chorally, says the introductory sentences and exhortation. What is the use and meaning of this?

F. Regarding its *use*, think of the increased clearness with which the voice can reach to the remotest end of a large church filled with worshippers. Regarding its *meaning*, recollect what Dr. Bisse said about its "giving still a higher dignity, solemnity, and a kind or degree of sanctity to divine worship, by separating it more, and setting it at a higher distance from all actions and interlocutions that are common and familiar." Recollect, too, that the people will soon have to join the minister in the public confession, and in the Lord's Prayer; that they will likewise soon have to make their public response, "And our mouth shall show forth thy praise." Now this fact, which appears on the very face of the Prayer Book, viz. that the people are to utter a common public united response in a loud voice, and that in order to do this without confusion and discord, they must use a common tone of voice; this will supply another, and a very sufficient meaning, for the elevated tone used by the minister. It is the tone of common public prayer—a tone in which all may join, where all ought to join—a tone different from the common tone of private discourse or of preaching, in which of course only one voice can join, or is meant to join.

B. Now we come to the Canticles and Psalms, which are commonly only *read*; but which in the choral service are sung or chanted.

F. The difference, here, between the choral and the common way, is fast disappearing. In most churches, I think, they now sing the Canticles; and it is to be presumed that they will sing the Psalms also, so soon as a majority of the population are sufficiently educated to join in them. If they are so educated, I cannot see one reason against singing what are by their very nature songs.

B. After the Lessons and Canticles, come the Creed, and Lord's Prayer, and Suffrages.

F. If you agree that the people are to say these together aloud after the minister, or in turns with the minister, I do not see how you can object to their saying them in a common voice, or chant.

B. But then we come to the Collects and prayers, the chanting of which is more strange and offensive to people of the old school, than the chanting of any other part.

F. Strangeness passes off by use. Offensiveness ceases when a thing, after fair trial, is found to be reasonable and useful. Now suppose a clergyman with a keen musical ear; suppose, too, that the

people have, as they ought to do, made a hearty *Amen*, in a loud, united, musical tone. Would not very Nature prompt him, without thinking about it, to begin the next prayer in the same tone as that in which the people left off; more especially if the same thing were repeated a dozen times?

B. That gives a reason for the musical tone, certainly; but still the very serious objection against singing of prayer remains to be answered.

F. Since we find that not only the prose and metrical versions of the Psalms of David, but the *Te Deum*, and all hymns used by all denominations of Christians over the world, contain prayers which are always sung, I do not think we are called upon to defend a thing which others do as well as we; and to those who profess, as members of the English Church, to value the Litany, and who yet object to have it sung, we may remark, that if it had not been sung, we never should have had it at all. It was composed to be sung, and was sung from the first.

B. Be it right or wrong in itself, still chanting is not so satisfactory to most minds as good impressive reading.

F. Of course it is not satisfactory, unless consonant with what seems to be good reason. Now the best way of coming to a satisfactory conclusion on this point is to ask oneself, whether the tones borrowed from the pulpit or the bar—tones used in arguing with, or in teaching, our fellow-creatures—are in themselves more consistent with the idea of prayer than one continued supplicating voice, like the chant.

Mrs. B. Now, spite of all your explanations, I have some objections to urge. Is it not a sufficient argument against the choral service, that it is unpopular, and that people do not like it?

F. This may be a very valid argument against introducing it in places where the people do not like it; but surely it cannot be worth anything as regards the merits of the thing itself. I know it is quite parliamentary to say, "that the minds of the people are not prepared" for such and such a thing; or that public opinion is against it; and so forth; but if it is not the business of statesmen, it is of religious men, to teach the "minds of the people" what is right, and to educate "public opinion" in favour of the right; not to surrender a truth because it happens to be unpalatable.

Mrs. B. Then you mean to say, that it is not likely that clergymen would introduce the choral services into their churches, unless gradually, and unless the congregation were fit to receive it.

F. To get up a good choral service *must* be a gradual process; and in fact, cannot be done efficiently in a parish church unless the people are willing and able to take their parts.

Mrs. B. But supposing only one or two persons find it a stumbling-block, and that their conscience is so seriously offended, that they feel themselves obliged to quit the Church, and join some dissenting body, rather than hear the psalms or prayers chanted?

F. I will answer you with this sentence out of Hooker. "The common conceit of the vulgar sort is, that whensoever they see anything which they dislike and are angry at, to think that every such thing is scandalous, and that themselves in this case are the men concerning whom our Saviour spoke in so fearful a manner, saying, 'Whosoever shall scandalize or offend any one of these little ones which

believe in me,' (that is, as they construe it, 'Whosoever shall anger the meanest and simplest artizan which carrieth a good mind, by not removing out of the Church such rites and ceremonies as displease him,') 'better he were drowned in the bottom of the sea.' But hard were the case of the Church of Christ if this were to scandalize."

If the choral service were established by the choice of the minister and of the congregation, any persons who did not like it, ought in common fairness to yield to the voice of their pastor, and the wishes of the majority of their fellow parishioners.

Mrs. B. Several of the rubrics are quoted in favour of choral usages. Now is it not fair to suppose that these are mere remnants of popery left by our Reformers either by oversight, or else as an artifice, in order to preserve some resemblance to the old service, and so to conciliate the Romanists?

F. Either supposition is incompatible with the fact that the Prayer Book was most bitterly scrutinized by the Puritans, and finally revised in Charles the Second's time, a century and a quarter later than its first composition.

Mrs. B. But is it not objectionable to have anything in common with Romanists, which we can dispense with?

F. Every honest and reasonable man endeavours to follow the rule of conscience and of reason. He does not refuse to do anything good, because bad men happen to do the same. If such a rule of contrary were acted on in ordinary life, it would lead people into such endless folly and mischief, that they would soon see the absurdity of it. It is, unluckily, acted on in matters of religion, and yet people shut their eyes to the absurdity and mischief of it.

Mrs. B. How is the rule of contrary acted on in religious matters?

F. One party of Christians lays great stress upon preaching, and delights in long extempore sermons. Another, by way of contradiction, affects to slight preaching. Romanists, at a particular period, loved metrical psalmody; Protestants took it up; and then the Romanists held it as a thing heretical, and abhorred it. One section of Christians delights in an exuberance of ornament for their churches; another, by way of contradiction, worships in places ostentatiously naked and bare. One section of Christians prefers chanting the psalms to the singing of metrical hymns; therefore another sings hymns with the greatest devotion, but looks upon chanting the psalms as objectionable. Now such a line of conduct as this is not manly, it is not rational; it only leads into one superstition in order to shun another. We surely ought to seek out what is right, and follow that; and rejoice if others, even our enemies, do the same: not commit absurdities ourselves, because our enemies happen to be in the right.

Mrs. B. I have yet another objection. Your whole argument from beginning to end is, that the people ought to join in the service; and that a choral mode of celebration is a full development, as it were, of this principle; and that the very idea of the choral service is the idea of a whole congregation singing together. Now then, this strikes me as a great anomaly—namely, that cathedrals, where the service is always choral, are the churches where the congregation do not and cannot join in any of the singing.

F. Let us analyze this objection. We must, in

the first place, make a distinction between cathedral and collegiate churches, and parish churches. In cathedral and collegiate churches, the congregation, strictly speaking, consists of a corporation of clerical and lay choristers, whose office it is to celebrate Divine Service with the aid of the finest music. They have this duty to do, quite irrespective of the presence of any other persons. Whatever be the shortcoming of other persons in other places, "in these great temples the morning and evening sacrifice is never intermitted—it is offered day by day, as the lamb under the Law." The ministers, then, of this daily service, to whom music is as familiar as their mother tongue, may well be expected to use the highest style of music; but they who attend to join in their devotions have no right to complain of this: they are not obliged to go to the cathedral. It is true that the responses and psalms should be sung to melodies in which all present can join; and so they generally are; but the canticles, anthems, and hymns in the Communion Office ought reasonably to be of the very highest style of Church Music, in which persons not musically proficient cannot join, except mentally. Now in a parish church the case is different; there the music, excepting the anthem, should be such as the people—I mean the fustian jackets—can readily understand and join in. To import the most difficult cathedral chants and music for the canticles, is, I cannot help thinking, a mistake; yet it is not a new mistake, for in churches where they sing metrical hymns only, they often invite the congregation to join in hymn-tunes which are quite as abstruse and impracticable as any anthem.

Mrs. B. But the anthem—why should there be any part of the music that the congregation cannot join in?

F. It is but reasonable that in "quires and places where they sing," (that is, where there are any persons who can sing artistically, or who can sing better than those untaught persons who sing merely by ear,) that there they should sing to the praise and glory of God, in the highest style of music they can reach, to enhance both their own devotion and that of the listeners. If this be wrong, then the act of listening to sacred music under any circumstances must also be wrong. If the religious sentiments may be excited by hearing sacred music in Exeter Hall, why not in church? The duty of praising God by the highest efforts of musical art is consonant with the constitution of the human mind, and is directly enforced by scripture.

B. Well, Mr. Felix, it would be ungrateful if we were to deny that these conversations have afforded us some gratification; and as an honest man, I must confess that I have learned that we ought never to condemn anything off-hand, as a mere childish absurdity, without seeing whether it has some reason to stand upon. We may not agree with all your sentiments, yet we must admit that the Choral Service is successfully shown not be the mere superstitious mummary we once thought it. But I suspect that what with people who positively hate and suspect Church Music, and what with the still greater number who are utterly indifferent on the subject, any process of reformation will be a very uphill game.

F. One great object will be attained, if people,

although they may not care for, or even may positively dislike, Church Music, will yet cease to suspect and malign those who do love it. I suppose it is impossible for any one who has no musical ear, and no degree of musical education, to conceive of the enthusiasm with which Ecclesiastical Music is regarded by those who have a taste for it. In their minds, music blends itself naturally with every sentiment; prayer and praise, grief and joy, seem expressed with but half their force if musical accent be wanting. But I grant that musical people ought to allow to others the indulgence they claim for themselves; and ought not to accuse others either of religious apathy, or of disaffection to the Church, merely because they oppose Church Music; when, after all the real cause is a simple want of musical taste. Musical or not musical, there is room enough in the Church for us all. X.

BISHOP HORNE ON THE USE OF CHURCH MUSIC.

IF music in the Jewish Church served to enliven devotion and elevate the affections, why should it not be used to produce the like effect among Christians? Human nature is the same, and the power of music is the same: why should there not be the same application of one to the other, for the same beneficial end, under both dispensations? Vocal music ceased not with the law: why should we suppose that instrumental music was abrogated with it? Surely the trumpet may still be blown upon our feast day: the singers and players on instruments may still make their voices to be heard as one, in blessing and thanking the Lord God of Israel, the Redeemer of his people.

That which is commonly affirmed of nature (whatever is meant by the word) may with truth and propriety be affirmed of the God of nature, that He "doth nothing in vain." To the element of air He hath given the power of producing sounds; to the ear the capacity of receiving them; and to the affections of the mind an aptness to be moved by them when transmitted through the organs of the body. The philosophy of the thing is too deep and wonderful for us: we cannot attain unto it! But such is the fact: with that we are concerned, and that is enough for us to know. The end and design of so curious an apparatus are most evident. Sound was intended to be the vehicle of sentiment, and should be employed in the conveyance of such sentiments as may instruct, improve, purify and exalt the mind; such as, when received and retained, may inspire resolutions, and produce actions, tending to the glory of God and the good of mankind. How can this purpose be more effectually answered than it is, when the most beautiful and sublime passages of Holy Writ, set to the finest music, are heard outwardly with our ears, and ingrafted inwardly in our hearts? What can we have—what can we desire more upon earth!

MARTINI ON THE MUSIC OF THE HEBREWS IN THE TEMPLE.

[PART II.]

It is, then, probable that the Holy Hebrew chant, contained within the limits of the Diatonic scale, only admitted melodies fixed and suitable to the Divine gravity of the Temple, the greater part of which melodies we may believe to have been of the Dorian Tone or Mode,—that being the most serious and severe,—not however excluding the other Tones or Modes, the Phrygian, the Lydian, the Mixo-Lydian, and others expressing the different affections.

To support our suppositions it cannot be impertinent to collect from the Sacred Volume, and the expounders of it, whatever may assist us in our undertaking, which at first may appear too arduous. And, indeed, it does appear a difficult task which we undertake, to raise the present ecclesiastical chant for the Psalms to the dignity of a very ancient origin, and to prove that it is essentially the same as that born under David, and established by Solomon in the first dedication of the magnificent Temple he had erected.

The royal institution of these holy rites is certainly much to our advantage, and particularly in regard to the singing,—as their songs, like their Ministry and Orders, were to be unchangeable. And so they remained, the slight changes common to everything human not making any essential difference in their nature, so that the first chants, which were always used in the celebration of the great feasts, we must believe to have remained in full vigor till the captivity under Nebuchadnezzar, which brought the first destruction of the Temple, and the dispersion of those venerable things on which account it was celebrated.

The only relics of the Temple that they could retain, the psalms, songs, and melodies of the Hebrew chant, were never, in all their desolation, allowed to go into oblivion.

Only their solemn and public use can be said to have ceased*. This appears from Psalm cxxxvii. in which we read—"By the waters of Babylon we sat down and wept," &c. Whether these expressions were uttered by prophetic spirit from the mouth of David nearly 500 years before the captivity, as some commentators affirm, or whether, as others maintain, they were composed as a solace to the afflicted Hebrews during their actual captivity,—it is certain they form a convincing argument in favour of our theory. For if the Hebrews retained their musical instruments, and amidst their sorrows and afflictions replied to their conquerors, not that they had *forgot* the songs of Zion, but that they had not courage to sing them in a strange land, we may conclude that these were the very same songs that had been in use from the first establishment of the holy rites of the Temple, and that they were faithfully preserved during the seventy years of this grievous captivity.

Having returned from this captivity they immediately began to rebuild the Temple, and then the walls of the city, and re-established their ancient service, and, to accompany the pomp of the sacrifices, the daily and solemn use of music and singing. What better testimony could we have, of this resto-

* P Calmer. Commentar. 20. Ps. cxxxvi. 5.

ration than that given us by Nehemiah and Ezra, who describe what they saw with their own eyes, and had forwarded by their own zeal? They give the exact number of the Israelites who, in the first year of the Emperor Cyrus left their captivity and returned to Jerusalem under the conduct of Zerubbabel, and among these we are expressly told there were 148 singers, the descendants of Asaph, and besides their men and maid-servants, they had other 245 singing-men and singing-women; the principal heads and directors of these are given by name*.

What a proof is this of what in other places is clearly shewn, that the use of their sacred chants, in private if not in public, had been maintained in an uninterrupted manner throughout the whole of the Babylonish captivity. Nehemiah goes on to describe the grand solemnity with which the dedication of the new city was celebrated in the 20th year of Artaxerxes, and after giving the names of those who were the chief of the Levites and directors of the chants, he says,—“And the chief of the Levites, with their brethren over against them, to praise and to give thanks, *according to the commandment of David the man of God*, ward over against ward.” (Neh. xii. 24.) And “at the dedication of the wall of Jerusalem, they sought the Levites out of all their places, to bring them to Jerusalem . . . for the singers had builded themselves villages round about Jerusalem,” (vv. 27, 29.) “Then I appointed two great companies of them that gave thanks . . . with the musical instruments of David, the man of God,” (vv. 31 and 36.) “According to the commandment of David and of Solomon his son; for in the days of David and Asaph of old, there were chief of the singers, and songs of praise and thanksgiving unto God.” (vv. 15, 16†.) If they so observed the dedication of the walls, who will say that at the re-establishment of the holy ministrations of the Temple, the singers did not resume the *same system* of chants which we are told were constituted at the first institution?

We know from the testimony of Ezra, an eyewitness, that in the second year from the return of the Israelites to Jerusalem, after having laid the foundation of the new Temple, “they set the priests in their apparel, with trumpets, and the Levites, the sons of Asaph, with cymbals, to praise the Lord, after the ordinance of David, king of Israel,” that is, as the Gloss. Ord. explains, with the system established and ordered by that king. The holy writer continues—“And they sang together by course in praising and giving thanks unto the Lord, because He is good, for his mercy endureth for ever toward Israel. And all the people shouted with a great shout when they praised the Lord, because the foundation of the house of the Lord was laid, . . . and the noise was heard afar off,” (Ezra iii. 10, 11, 13.) And is not this the very same festal pomp with which Solomon celebrated the dedication of the first magnificent Temple 400 years before? See the exact account of it in 2 Chron. vii. 6. “And the priests waited on their offices; the Levites also, with instruments of music of the Lord, which David the king had made to praise the Lord, because his mercy en-

dureth for ever, when David praised by their ministry; and the priests sounded trumpets before them.” (See also Chron. v. 13.) Compare this account in the Chronicles, with what has before been cited from Ezra, and see the same rites, the very same psalmody, the same pomp and ceremonies in each of these celebrations.

It is true that at the dedication of the Temple, which took place in the 6th year of the reign of Darius, Ezra makes no express mention of chants or of music, but he relates that “the children of Israel, the priests and the Levites, and the rest of the children of the captivity kept the dedication of this House of God with joy, and offered at the dedication of this House of God 100 bullocks, 200 rams, 400 lambs; and for a sin-offering for all Israel, 12 he-goats, according to the number of the tribes of Israel.” (Ezra vi. 16, 17.) But we know the law of King David, that no victim should be offered to God without the harmonious accompaniment of psalms and of chants was still in force. We are assured in 2 Maccabees, 1 Chron. containing the account of this dedication, that all the time of the sacrifices there was singing of psalms, and we are even told the name of the chief singer, Jonathan, who began the chant, whilst the rest answered thereto (see vv. 18, 23, 30). We know that at this rebuilding and dedication, the sacrifices were re-established, and the Levites were assigned their respective offices in the service of the Temple, in the same manner it had been before the captivity; and among these ministrations, that of the singers was certainly not the last, for by the royal edict of Artaxerxes, published in the 7th year of his reign, they and the priests were expressly declared free and exempt from any tax or tribute. (See Ezra vi. 18, and vii. 8, 13, and 24.)

With the same solemnity, many years after Ezra and Nehemiah, Judas Maccabeus celebrated the dedication of the new altar which that glorious hero of the Hebrew nation had raised to the honour of the True God, after having purged the Temple from all the profanations introduced by the King of Antioch. The account given in the sacred text is worthy of being here quoted. “Now on the five-and-twentieth day of the ninth month, which is called the month Casleu, in the hundredth forty-and-eighth year, they rose up betimes in the morning, and offered sacrifice according to the law upon the new altar of burnt offerings which they had made! Look at what time and what day the heathen had proffered it, even in that it was dedicated *with songs*, and citherns, and harps, and cymbals. Then all the people fell upon their faces, worshipping and praising the God of Heaven, who had given them good success, and so they kept the dedication of the altar eight days, and offered burnt-offerings with gladness, and sacrificed the sacrifice of deliverance and praise.” (1 Macc. iv. 52—56.) That is, as the Gloss. Ord. explains, “with praises and with psalms they glorified God, and with alternate chants they excited in each other pleasure and delight.” With the same pomp with which it was established and observed by the whole nation, they continued each year on the recurrence of that day, to celebrate this festival, which was honoured by the divine presence of our Lord Jesus Christ, in the last year of His precious life upon earth, as is attested by the Evangelist St. John, (x. 22, 23,) and until the last destruction of the Temple, it was con-

* Nehem. vii. 44, 67, and xii. 1—8.

† The whole chapter should be read.

stantly observed with the same solemn rites, as in former days, for which we have the testimony of the Hebrew Josephus. Observe, then, the Hebrew chant for the Psalms successively transmitted from father to son from the time of David and of Solomon, till past the half of the first age of the Church.

THE SOLEMN PREFACES.

To the Editor of the Parish Choir.

SIR,—As the publication of the Solemn Prefaces in the Communion Office (referred to in my letter which appeared in a former number) has just issued from the press of Mr. Masters*, I am anxious to be allowed to say a few words in reply to certain objections which have been made to their general adoption.

Mr. Jebb (whose authority is appealed to†) having observed (*Choral Service*, p. 504) that in all choirs, the chanting ought to be resumed "at the *Sursum Corda*" (with which the Preface commences in the Church of England), proceeds to state that "unhappily, through the coldness of these latter times, the choral accompaniment has ceased in all but a few of our collegiate churches, as Durham, Exeter, and Worcester," adding that "the Versicles" (i. e., the *Sursum Corda*, &c.), "according to the Durham use, are chanted upon one note; and that the responses are in harmony, with a slight modulation." He goes on to observe, that "in the missal, the recitation of the Preface by the priest is to a varied melody, changing with each of the principal festivals," while "the custom of the Church of England has been to preserve a monotone throughout the Communion Service." In confirmation of the propriety of this custom, an appeal has been made in the January number of the *Parish Choir* to the work of Marbeck, who is there described as "the only authority which the English Church possesses for the tonal celebration of the portion of our ritual given by him, which in the Prefaces is the simple monotone, and which has been made "generally accessible" by its publication in the first volume of the *Parish Choir*. In the same article the *preference* is even given to the monotone over the varied melody, from the "simplicity" of the former, and "the majestic effect" which it produces, from its contrast to the varied tones of the *Sanctus*; and an objection is further raised to the varied melody, inasmuch as it is the same music to which the Preface is set in the Roman missal. This last-named fact is undoubtedly true. The varied melody is found in the Roman as well as all the ancient missals and sacramentaries of the Western Church; but (what is of more importance) so are the Prefaces themselves, as well as the greater portion of our Liturgical offices; and in respect to the musical notation, Marbeck has adopted, directly from the missal, all the other choral portions of the service, as the Creed, Offertories, Communions, Agnus Dei,

Kyrie Eleison, and Lord's Prayer*. Why Marbeck has made an exception in the case of the Prefaces, I am at a loss to account for, unless it be from the cause assigned by Mr. Jebb (p. 259), viz., that "Marbeck's book is merely the record of some particular use," or, as he has observed in another place (p. 336), that it is "merely elementary." On these grounds I cannot bring myself to consider everything which I find in the valuable document of this distinguished organist as a binding authority. Nor has he been universally followed, even in respect to the Prefaces, for he has retained the monotone in the versicles and their responses (*Sursum Corda*), as well as the remainder of the Prefaces; and we have already seen that these versicles are sung in Durham, with a "slight modulation"—the "strange tunes," doubtless, "so far as priest and answer goeth," in this very portion of the service, the employment of which formed one of the charges against the excellent Bishop Cosin, while he held the office of Dean of that cathedral†. I believe, also, that the fact of the case will be found to be, that Marbeck's book, however great its value, slept unnoticed for centuries in the English Church, and that it was first rendered accessible by Mr. Dyce's edition, published by Burns in 1843. And so far from his authority having been followed, I believe it to be an unquestionable fact, that not even the monotone of Marbeck has been retained in any of our cathedral or collegiate churches, but that wherever the *Sanctus* was sung after the Preface, the Preface itself was, and continues to be, read after the common colloquial mode, making the contrast between it and the *Sanctus* complete. Such is, I have ascertained, the practice of St. George's, Windsor, and such appears to be that of Durham also, judging from the work recently published by the organist of that cathedral. Allow me to add here, that the *Parish Choir*, in the publication referred to, has so far in one instance departed from Marbeck's authority, as to recommend the use of the monotone in imperfect choirs, in the Lord's Prayer, instead of the varied melody to which alone it is set in Marbeck. Now I do not object to this; I only claim the same liberty with regard to the Solemn Prefaces. This is precisely what Mr. Dyce has done in his edition of Marbeck, now in very general use. He has substituted the varied melody for the monotone. But he has furnished the chant for the common Prefaces only, still assigning the monotone to such parts as were proper. He has, however, in his edition of the Scotch Communion Office, published by Burns in 1844, added the varied tones for the Proper Prefaces also, and it was with a view of rendering these more generally accessible, as well as making them as perfect as possible, in adapting them to the Book of Common Prayer, that the manuscript was placed in your hands. You must not suppose, however, that they are my own composition or adaptation, for I am no musician, though a great admirer of Church Music. On this account I should prefer not entering into the question of the advantage in point of taste

* The Prefaces in the Office of the Holy Communion, with their ancient Chant, adapted by the Rev. John L. Crompton, M.A., preceded by an historical notice. London: published by Joseph Masters. 1849.

† *Parish Choir*, vol. II. p. 132.

* The same number of the *Parish Choir* contains the *Dies Irae*, as translated by Mr. Irons, both the music and words of which are taken directly from the Roman missal.

† Testimony of Richard Hutchinson, singing-man and organist of Durham. See *Hierurgia Anglicana*, p. 38.

which the monotone may be supposed to possess over the varied melody in the instance in question. I should therefore prefer leaving this point to Church musicians to discuss, although I need scarcely say how much I myself prefer the varied melody. I cannot persuade myself that it would be an improvement to substitute the monotone for the recitative of the ancient tragedy or the modern oratorio, by way of increasing the contrast between it and the chorus. And believing that I am supported in the same sentiment by the authority of Church musicians in general I cannot avoid wishing success to the publication of Mr. Masters. But I trust that in all such cases, we may never lose sight of the rule of St. Augustine, "In necessariis unitas, in dubiis libertas, in omnibus caritas."

Allow me to add, that I never for a moment intended, as has been inferred, to approve of commencing the singing of the *Sanctus* with the words "Therefore with angels." My own practice is the reverse. I merely meant to say, that the common but erroneous practice which I joined with you in condemning, had been sanctioned by the authority of at least one of the old Church composers, and the usage of one of the four collegiate or cathedral churches (Windsor), in which the Communion hymns have continued to be sung. I might have added that at the coronation of King Charles the First, the *Sanctus* (probably composed by Dr. Child) commenced with the "Ideo cum angelis*."

I am, Sir, &c.

W.

CHURCH MUSIC ON THE LABRADOR.

WE have, on several occasions, had the pride and pleasure of noticing that our publication had made its way into far distant lands, and was found useful in promoting and improving the musical services of the Church in our colonies. It appears, by the following extract from the Bishop of Newfoundland's journal, that it has penetrated to the Labrador; and we would fain hope, that even in that bleak and inhospitable region, it may aid in introducing Church Music worthy of those solemn services of the Sanctuary which are part and parcel of the ecclesiastical system it has been the object of the Bishop's visitation to have established there:—

"Mr. Saunders, who has been living here (St. Fraser's Harbour) one and twenty years, was married in England last winter, and brought out his lady in June. I believe she is the first lady who ever visited this coast, and as far as I know, is the only female who has come from England to dwell on the Labrador. . . . Mrs. Saunders has brought a piano, as great a novelty as herself on the Labrador, and she kindly played for us some Church music. She has in her possession the first volume of that useful publication, the *Parish Choir*."—*Church in the Colonies*, No. 21, published by the Society for the Propagation of the Gospel, and the Society for Promoting Christian Knowledge.

* "Ideo" not "igitur cum angelis,"—as quoted in the *Parish Choir*, is the phrase used in all the ancient sacramentaries and missals, and in the Latin Book of Common Prayer, authorized by Queen Elizabeth for the use of the universities.

THE ANCIENT CHURCH MELODIES.

"THE genuine ancient melodies of the Gregorian Song," says the correspondent of a monthly periodical, "(all the musicians in the world may speak and write against my assertion as much as they please) are positively inimitable. They may be copied and adapted, God knows how, to other words: but to compose others their equals in value cannot be done, nor is any one known who has done so. I do not insist on the fact, that the greater part of them were the work of the primitive Christians, and that some derived their origin from the ancient synagogue, when art, if I may use the expression, was in the freshness of its life. I do not insist that many of them were the works of St. Damasus, St. Gelasius, and particularly St. Gregory, Pontiffs specially enlightened by the Divine Spirit for their task, and that others came from the most learned and holy monks who flourished in the 3th, 9th, 10th, 11th, and 12th centuries. . . . I do not insist upon any of these in particular, but I say, that from all taken together the result is, that the ancient Gregorian song possesses a charm at once admirable and inimitable, a fineness of expression that words cannot describe, a power over the feelings, an easy and natural flow, ever fresh and new, ever youthful and full of beauty, that neither grows old nor falls on the taste; while, beginning from about the middle of the 13th century, may be said to date the commencement of the stupid, insignificant, disgusting, harsh, and tuneless modern melodies, which have continued ever since to be heard up to the present time."

ACCOUNT OF DR. SHEPHARD.

JOHN SHEPHARD was one of the great band of church musicians who flourished at or just subsequently to the period of the Reformation. He was educated as a chorister of St. Paul's Cathedral, London, under Thomas Mulliner, then master of the boys; at a period when the choral school of that church enjoyed a great and a deserved reputation, not only as a nursery for church musicians, but also as a seminary of sound and religious education. In 1542 he was appointed Master of the Choristers (*Informator Choristarum*) of Magdalen College, Oxford; and seems to have taken the degree of Doctor in Music in that University in the year 1555. He had been at that time a student in music for twenty years, according to the statement of Anthony Wood*; who adds, that he had seen some Church music of Shephard's in six parts, in MS. books, which at that time were in the music-school at Oxford. The fine anthem which we give in the present number is extracted from Day's Service Book, which also contains another anthem of Shephard's composition†. We have not been able to discover the date of his death, but it most probably occurred before the commencement of the 17th century.

* Fasti Oxon : i. 80.

† Although an organ accompaniment is furnished (as usual) with this composition, it will be found, like many others of its kind, to have a better effect in performance with the voices left entirely unaccompanied by an instrument.

LECTURE ON ANTHEM MUSIC.

BY REV. J. W. TWIST.

A GRATIFYING proof, not only that people begin to take a warm interest in the Church's "service of song," but that they can really appreciate sound ecclesiastical music, was exhibited at Hampstead on Wednesday evening, the 9th ultimo. On that occasion, the Rev. J. W. Twist, M.A., of Queen's College, Oxon, at the request of the incumbent and parochial curates, delivered a public lecture at Hampstead, on the Anthem Music of the Church. The room was crowded with the families of the principal residents of the parish and neighbourhood, who not only listened to the whole lecture with marked attention, but gave unequivocal marks of sympathy with the Rev. Lecturer, when he spoke of the importance of this branch of the service of the Church, and expressed his earnest wishes for a restoration, in parish churches, of the Choral Service in all its dignity and impressiveness.

The Rev. Lecturer traced, in a masterly manner, the progress of ecclesiastical music from the very earliest periods. He showed, by an interesting argument that St. Ambrose had probably caught the self-same strains which once resounded in the temple at Jerusalem, and reduced them to a simple form and complete system, for the service of the Christian Church. Nor did he omit to remind his audience of the claims of Gregory the Great to the gratitude of posterity, for his further improvements in ecclesiastical music. In illustration of this part of his subject, the Ambrosian *Te Deum*, as given in the *Parish Choir*, the hymn *Iste Confessor*, and the ancient antiphon *Ait Lako*, were creditably sung by the amateur choir who gave their assistance on the occasion. The Lecturer then continued the history of English anthem music through the various composers, from Tye and Tallis down to the time of Purcell; concluding with some just remarks on the modern oratorio. In referring to the latter style of composition, Mr. Twist made some valuable observations on the defects of what may be called this dramatic and now most popular style of Church Music; while at the same time he rendered a just homage to the genius of Handel.

In conclusion, the Lecturer forcibly impressed on his hearers that if Church Music is ever again to be composed in a style at all comparable to the grandeur and majesty of that of the age of Farrant and Gibbons, it can only be so when the taste and reverent Church feeling of the members of the Church are such as to demand that style of composition. When men *feel* like true Churchmen, and realize in some degree the majesty of Him to whom the praises of the Church are offered, they will no longer be contented with the light operative style of music, which, until the late partial revival, has superseded the solemn and devotional strains in which our forefathers praised God. It needs only a generation of

true Churchmen to raise up a race of composers to emulate those great authors of sacred music who are the glory of the English Church.

Not the least interesting part of the lecture was that in which Mr. Twist touched upon the improvements which St. Ambrose introduced, by simplifying the intricacy of the Greek theory of music. This is a subject on which very little is known, except to a few musical antiquarians. We think much information might be afforded by some one conversant with the subject, who would take the trouble to write some intelligible articles on this subject. There is another point also on which we require information; and that is the music now in use in the Greek Church. We have heard it asserted by a gentleman who has spent some time among the Nestorian Christians in Mesopotamia, that there is a striking resemblance between the music in their churches and the Gregorian music of the orthodox Church in the West. This is an interesting matter, on which we should be glad of some information.

We were happy to hear that the choir by whom the illustrations were given, at Mr. Twist's lecture, was formed of the members of the "Hampstead Sacred Choral Institution." Such societies deserve every encouragement. Every parish priest who desires to improve the singing in his church should lend them his countenance. The anthems illustrating the lecture were sung in a manner highly creditable to a non-professional choir, composed almost entirely of young tradesmen and mechanics, who most laudably find their recreation after the toil of business in the practice of ecclesiastical music, rather than in the idle and often debasing amusements which form the relaxation of too many others. Among the anthems Tye's "Sing to the Lord," Tallis's "If ye love me," Gibbons's noble anthem, "Hosanna to the Son of David," and Rogers's "Teach me, O Lord," were given with great taste and feeling. We hope we may not be considered officious in giving a word of advice to such associations as the Hampstead Choral Society; and that is, that they confine themselves, for the most part, to these noble anthems of the Church, without being ambitious of performing the more popular music of the oratorio. The former is almost always within the compass of their abilities; the latter requires instrumental accompaniments, and superior talents for the execution of the solo parts, which are seldom to be met with among provincial musical societies.

We do not think that any clergyman desirous of fostering the taste for sound Church Music in his parish can possibly do better than prefer a request to Mr. Twist to condescend to repeat his lecture in their parishes. One hearing of his admirable lecture will do more good than a volume of treatises written for the purpose of recommending ecclesiastical music to the public.

DURHAM CATHEDRAL.—We are glad to learn that the Dean and Chapter of Durham have resolved to appoint no one to the situation of Minor Canon of their Cathedral in future, who is not qualified, by the possession of those musical attainments which are requisite for an efficient discharge of the duties of the sacred office.

A DEDICATION FEAST IN A COUNTRY CHURCH.

To the Editor of the Parish Choir.

SIR,—I have just returned from a visit to a country church, in which I was gratified at witnessing a successful attempt to introduce a choral service. The church is situated about twenty-five miles from London, and I was informed of a remarkable circumstance connected with it, namely, that it is the only new church in the Diocese of the Bishop by whom it was consecrated, in which the most essential part of the office—the Holy Communion—was celebrated at its consecration six years since. From the peculiar blessings which have since followed the administration of the holy rite, we may, I trust, safely conclude that the prayers then offered up in presence of the sacred memorials of the one great sacrifice have been heard and accepted*. I shall now endeavour to give a brief account of the ceremony. Matins having been sung at half-past nine, the celebration of the Eucharist was announced for a quarter before twelve, before which time a considerable number of the neighbouring clergy and gentry had assembled at the Parsonage, from which a procession was formed consisting of about twenty Priests and Deacons, who walked to the church two and two, vested in cassocks, surplices, stoles, hoods, and square caps. Last of all walked the Epistoler—the Gospeller—and the Celebrant. The Deacons wore their stoles over their left shoulder, and the Priest lis, crossed over the breast. The church was decked with the choicest flowers of the season, and round the chancel arch were the words in large capitals, "The Lord is risen indeed." The altar was adorned with an antependium and super-frontal of richly embroidered white silk, and the communion-cloth, covering the upper part of the holy table only, its ends reaching to the ground, was edged with a border of rich lace. On the super-altar was a cross between two lighted candles, together with vases of white flowers, and on the floor of the sanctuary were also placed candles of large size, but unlighted; probably designed for matins and evensong. The holy vessels were placed in a niche with a canopy, and over them was

* Although there are still some parts of England, as well as this diocese, in which the Holy Communion at the consecration of churches continues to be omitted—a corrupt practice of scarcely thirty or forty years' standing—I am happy to find that the instances are daily becoming less. The custom of celebrating the communion has been restored in Winchester and many other dioceses. The only foreign or colonial Bishops who are said to omit it, are, I believe, those of Gibraltar and Jerusalem. In the cathedral of the former, I understand, the communion is administered but once a month, by which our Church is discredited in the mind of a Roman Catholic population. At the (so-called) consecration of the Anglican Church in Jerusalem, at which we are assured several Roman Catholic Priests attended, the holy communion was omitted. It need create no surprise that even the Armenian Monophysite Patriarch (who was specially invited) refused to attend.

+ In No. 34 of the *Parish Choir* (p. 103), it is said that white is the colour for naticities. It should have been added—and all festivals having immediate reference to our Blessed Lord, as Easter, &c. In other respects the colours vary in different branches of the Church, the Roman usages being different from the Gallican, &c., &c.

spread an embroidered veil. On the clergy's entering the church, the congregation, amounting to about four hundred, rose, when a voluntary from Haydn was played on the organ. I observed that the men were all placed on the right hand, and the women on the left, according to primitive usage. These consisted chiefly of the poor inhabitants of the parish. The clergy upon their arrival in the chancel arranged themselves on either side, stall-wise, while the celebrant moved forward to the altar followed by his two assistants. The service now commenced at the Gospel corner. The Responsals were those of Gibbons. The Nicene Creed was sung in monotone only, owing to the inexperience of the rustic choir, which consists of a few men and boys, natives of the parish, but they are now learning to chant it to some simple music supplied by a neighbouring clergyman. The sermon was preached by one of the City of London Incumbents, and has been since published. After the sermon, a Gloria Patri was sung, composed by a clergyman of a neighbouring diocese. The offertory was not sung, but while the clergy offered, which they did in pairs, kneeling at the altar, an offertory was played on the organ. The offerings of the people were collected by four Deacons in embroidered velvet purses, and laid in the basin. When the Priest had humbly presented them, the Gospeller uncovered the holy vessels containing the elements, and [having spread the corporal] brought them to the Priest, who made a separate oblation of each, and laid them on the corporal. The chalice was next covered with its pall. I noticed that at the *Preface* ("Lift up your hearts,") all rose, some kneeling (correctly) at the *Sanctus**. This was sung to an ancient piece of music, harmonised by Gibbs. Then followed the consecration, the Celebrant standing before in the midst of the altar. There were about two hundred and fifty communicants, several of whom were in smockfrocks. They all came up (first the men and then the women) in the most regular, orderly, and reverential manner. Not one of the non-communicants, children or adults, retired during the administration, nor was there any pause or other form (as is too often the case) introduced, intimating that they might do so. The *Gloria in Excelsis* having been sung to the same cadences which are used in St. Mark's College, and the remains of the "consecrated elements†" having been solemnly consumed, the procession moved to the Parsonage in the same order as before, when the congregation left the church to proceed to a good plain dinner, provided for them at three o'clock, by the Vicar, in a large barn adjoining the parish church, which is a few miles distant. At five o'clock the vesper bell was heard summoning them to evensong at the parish church. The anthem "O how amiable are thy tabernacles," was sung after the third collect. I might give an account of the cakes and tea, and excellent speeches which followed, but as your readers are, perhaps, too fastidious to recognise any connection between these and the performance of the Church service, I shall take the liberty of concluding my letter here.

I am, &c.,

W.

* The usage of the Catholic Church in all ages has been to use a reverential posture at the *Sanctus*. This custom is founded on Isaiah vi. 2, 3.

† See Rubrics at the end of the Communion Service.

RUSTIC CHOIRS.

WE had the pleasure of noticing in a former number the successful efforts which had been made in the formation of a rustic choir at Horndon, in Essex; and we are gratified to find that in the neighbouring parish of Orsett, the most laudable endeavours are being made to promote the "service of song" in the Church. A small collection of anthems, &c., has been printed for the use of the choir and congregation at Orsett, a copy of which has been kindly sent us, and for a beginning we think it is highly creditable. "They are printed and distributed," says our correspondent, "throughout the parish church, simply that 'he that occupieth the room of the unlearned may say Amen' in his heart; though of course a general joining with the voice is not expected. The canticles are chanted simply, and the psalm-tunes are such as most or all can join in. We are but an unmusical neighbourhood, and our humble attempts and arrangements would not be sufficiently interesting to be detailed," &c. So writes the honorary organist of the parish, to whom, we believe, much of the credit of it all is due. It is another instance of what may be done with even a rustic choir, and in "an unmusical neighbourhood." Of their performances we of course cannot speak; but the selection of anthems is a very judicious one, and if they can perform them tolerably, they certainly set an example which might be followed with advantage in any even of our metropolitan churches.

MR. CLARK ON THE RISE OF THE MUSICAL PITCH.

A PAMPHLET was published three or four years since by Mr. Richard Clark, a veteran lay vicar choral of Westminster Abbey, in which he gives some curious illustrations of the rise in the pitch of musical instruments which has occurred of late years. Mr. Clark has the good fortune to possess a tuning-fork (A), which belonged to Handel. He also possesses a bell, supposed to be about 500 years old, which came from a monastery in Spain, and the note of which corresponds exactly with Handel's fork A; and he shows that the old bell at Westminster Abbey, which was given to that abbey in 1430, and recast in 1599, gives D natural, exactly in accordance with the pitch of Handel's fork and of the Spanish bell.

On the other hand, he shews that the pitch used at the Philharmonic and the Opera is a tone, or a tone and a half, above what it was in Handel's time; and "the pitch having been so much strained and forced above the natural compass of the voice, to accommodate, shew off, and make the instruments brilliant, neither treble, contratenor, tenor, nor bass, can sing with effect the pieces allotted, and originally composed in that particular key, without, as it were, straining their eyes out of their heads." "Vocal music," continues Mr. Clark, "never gave more delight or more satisfaction than when the pitch was a whole tone lower than it is at the present time. It is frequently remarked, we shall never have Handel's music sung as it was by Madame Mara. Why? it may be asked. Because it is fashionable, and expected that singers must attempt fiddle-passages, therefore have no command over their voices. Such face-straining and screaming certainly surprises, but makes no lasting

impression on the ear or the feelings, which was the case in Mara's time."

Two questions here arise: which are thus stated and answered by Mr. Clark:—

"I have heard it asked, How did the bass voices in the time of Orlando Gibbons sing down to double E, and in the time of Purcell sing up to F and G, and down to double D? I answer, that the bass in the time of Gibbons very rarely was required to sing above the sixth line C, and therefore, not being forced at the top, could always command double E and D below.

"In regard to Purcell's composition, a voice had been formed by nature in the person of Mr. Gosling, of Canterbury, who was, on the 25th of February, 1578, sworn Gentleman Extraordinary of the Chapels Royal, for whom Purcell composed all his bass songs and anthems.

"Dr. Boyce, it is understood, composed most of his beautiful, but very high, anthems for old Mr. Bellamy, who had a very high bass voice. Mr. R. T. S. Stevens, also composed many of his glees for Mr. Leete's fine deep bass voice. Dr. Callcott composed that beautiful glee, 'With sighs, sweet Rose,' for Mr. W. Knyvett. Mr. Horsley composed that grand and noble composition, 'Cold is Cadwallo's tongue,' for that truly great English singer, that orator in music, Mr. Bartleman; and many other compositions could be adduced in the same way. These composers had already the voices formed, and adapted their compositions beautifully to the compass of those several voices. But these singers could not sing the same compositions a note and a half higher than the key in which the music was originally composed for them; the singers would thereby be much distressed, and probably the compositions spoiled."

DISUSE OF THE CHORAL SERVICE AT LINCOLN CATHEDRAL.

WE regret to learn that there is something sadly amiss as respects the Choral Service in Lincoln Cathedral. A correspondent of the *Guardian* makes an exposure which no true friend of the Church can fail to deplore. "A friend of mine," he observes, "a beneficed clergyman of this diocese (whose name and address, as well as my own, I enclose), informs me that on Wednesday last he attended the usual daily morning prayers at Lincoln Cathedral, and to his surprise found no choral service performed, though lay clerks and choristers were present; the organ was silent—prayers, lessons, and even litany, all 'read,' and that not in the most careful and reverent manner possible. Might I, therefore, be allowed to ask by whose authority the statutes of the Cathedral of Lincoln have been violated? Long enough have we grieved on account of the *disgraceful character* of her choral worship, and the irreverent (not to say indecent) manner of her officials; but if her statutes are to be broken, we have, thank God, a remedy which the true-hearted Churchmen of Bristol found available for teaching even a Dean his duty." Yes—there is, it has been shown at Bristol, a *remedy*; and we trust there are true-hearted Churchmen in Lincoln, also, who will not shrink from making a vigorous effort to apply it. We should be glad if any of our friends in Lincolnshire would give us a full account of the services in their cathedral.

CHURCH MUSIC IN SYDNEY, N.S.W.

WE see by the *Sydney Guardian*, that the Committee of the Choral Society at that place have made arrangements for the establishment of a School of Music. Its leading object is set forth as follows:—

“To secure to the children of the Church choirs, and others, an uniform system of instruction in the rudiments of vocal music, embracing musical notation, time, correct intonation, distinct enunciation, practice of scales, solfeggi, intervals, &c.; such instruction in fact, as shall qualify them for taking their part in the offices of Divine Service with decency and seemliness, to the greater edification of the congregation and more truly to the glory of God.”

The Choral Society itself, we learn, is “in the most strict sense of the word, a handmaid to the Church—keeping up a standing choir of singers sufficiently proficient to execute with decency the ordinary musical portions of Divine Service;” and the School is intended to train boys for the Church choirs, so as to furnish a supply, duly qualified, as they may be wanted. The system thus pursued by our Australian brethren is highly commendable, and may be imitated with advantage in their mother church, in this the mother country.

THE CHURCH SERVICE AT BRISTOL CATHEDRAL.

THE Dean and Chapter of Bristol have declined to enter the decree of the Lord Bishop, as Visitor, relative to the Choral Service, in their book of statutes, on the plea that it would be on their part to accept it as a new statute, “which the statutes they were sworn to obey prohibit them from doing.” It is strange that they did not think of those statutes, “which they had sworn to obey,” when they dared to violate them by mutilating the Choral Services. They have now, however, passed the following injunction:—

Ordered that “The celebration of the choral service in the Cathedral Church be upheld and maintained according to the usages and customs of the said cathedral” by the choristers, men and boys, under the guidance of the precentor, as prescribed by the statutes; that with respect to the celebration of the other parts, viz., the prayers and the litany, the Minor Canons be enjoined to pay strict attention to the rubrics of the Book of Common Prayer, in compliance with the Act of Uniformity. That a copy of the above resolutions be forwarded by the Chapter Clerk to the Bishop of Gloucester and Bristol.

The rubrics of the Book of Common Prayer enjoin the Prayers and Litany to be *said* or *sung*, which, in any case, does not admit of their being metrically read or preached, as is too generally the case; the *saying* of the Prayers in monotone, and the singing of the Litany, as well as the chanting of the Psalms and Canticles, has always been the rule in our cathedrals; and the disuse of this custom is a palpable contradiction of the spirit of our Liturgy. We shall await with anxiety, therefore, the further proceedings of the Canons of Bristol.

THE DAILY SERVICE AT BRIGHTON.

To the Editor of the Parish Choir.

SIR,—I am happy to be able to inform you that some of the anomalies which I pointed out in your 37th number, as existing in St. Paul's, Brighton,

have been corrected. The Holy Communion is now celebrated on all Sundays and holidays. The west door is the *only* entrance on week days; and the Priest, at Matins and Evensong, no longer appears to be “worshipping the people.” The Church is to be consecrated on St. Peter's Day, when it is to be hoped that the whole service will be performed in the choir, and further improvements introduced.

I am, Sir, &c., W.

REV. W. ROMAINE ON CONGREGATIONAL SINGING.

THE neglect of it (singing of psalms) as an ordinance, has led many people entirely to neglect it. I have scarce ever seen a congregation in which every one joined in singing. This is a very great abuse, because it is defeating the end of God's ordinance. He commanded psalms to be sung for mutual edification. It was to be the service of the whole Church. All were to join; whereas amongst us it is performed by some few, and they are sometimes set by themselves in a singing-gallery, or in a corner of the church, where they sing to be admired for their fine voices, and others hear them for their entertainment. This is a vile prostitution of Church Music, and contrary to the letter and spirit both of the Old Testament and also of the New.

Notices of New Works.

Historical Notices of the Office of Choristers. By the REV. JAMES EDWIN MILLARD, B.A., Head Master of Magdalen College School, Oxford. London: Masters.

THESE Notices of Choristers are well worthy of the consideration of all who have to do with, or are in any way interested in, the choirs of our cathedrals and churches. “This author believes,” the preface informs us, “that much of the neglect to which they are subject in some places, results from a positive ignorance of the position which choristers were intended to occupy. Those,” it is added, “who believe that they ought to be *ex officio*, an inferior class of society, may learn a lesson from the facts here recorded; for they will scarcely persist in attaching the idea of degradation to an order which has contributed, not sparingly, to the ranks of bishops, confessors, and martyrs.” This is all undeniable. Next to the minister of religion himself, its choristers ought to take rank, and be trained and treated accordingly. We commend the little work before us more especially to the attention of the clergy. It is dedicated to the Lord Bishop of Oxford, of whom the author says, that “the interest which his lordship is known to have displayed in the welfare of the choir, once under his direction as Dean of Westminster, seems to warrant his doing so with peculiar propriety.” We believe the Bishop of Oxford does take a lively interest in the choral services of the Church, and only wish that all our Prelates did the same.

To Correspondents.

We purpose carrying out the suggestion of *Clericus* as early as possible.

The interesting article on Church Music in Worcester, by *Anglo Catholicus*, did not reach us in time for the last number, and we are again obliged to defer its publication for want of room.