

THE HYMN SOCIETY

OF GREAT BRITAIN AND IRELAND

BULLETIN 102

VOLUME FIVE

NUMBER FOURTEEN.

JANUARY, 1965.

Editor: REV. ERIK R. ROUTLEY, B.D., M.A., D.Phil.,
29 Mayfield Terrace, Edinburgh 9.

Hon. Secretary: THE REV. A. S. HOLBROOK,
85 Lord Haddon Road, Ilkeston, Derbyshire.

Hon. Treasurer: THE REV. D. S. GOODALL, M.A.,
8 Park Place East, Sunderland, Co. Durham.

CONTENTS

Editorial	...	...	...	...	...	...	237
<i>Hymns for Church and School</i> (1964):							
A Commendation, by the Head Master of Sherborne	...	...	...	...	...	...	238
A Review, by the Revd. Cyril Taylor	...	...	...	...	...	...	240
Supplementary Notes	...	...	...	...	...	...	252
'Useful Dates'—addenda, by Bernard Massey	...	...	...	...	...	...	253
The <i>E.A.C.C. Hymnal</i> (1964)	...	...	...	...	...	...	255
A Valuable Bibliography	...	...	...	...	...	...	256
Conference Announcement	...	...	...	...	...	...	256

EDITORIAL

Most of this issue is given over to reviews of *Hymns for Church and School*, which anybody will agree to be one of the most significant hymn books to have been published for a long time. The generous treatment given to it here will not, we think, be deemed extravagant by our readers because, as the reviews will show, it is a book upon which a quite unusual amount of loving care and scholarly research has been expended. It is the fourth edition of the 'Public School Hymn Book', and it turns out to be the shortest, in actual number of hymns, of all the four editions. The third edition, 1949, was so full

of evidences of hasty compilation that it was necessary to have it re-edited in 1959, so that misprints and errors might be eliminated. But it is safe to say that this 1964 book, an entirely new edition made on entirely new principles, is as pure a piece of hymnological scholarship as has been printed in this century: its only competitors must be *Songs of Syn* and the *Oxford Hymn Book*, both of which appeared more than fifty years ago. There is much more in it that we can here celebrate, even at the length we have allowed it, but we hope that our members will get their own copies and enjoy them to the full.

It should not be long now before another book for schools, the *Cambridge Hymn Book*, appears. This will be, we understand, as controversial as *Hymns for Church and School* is, in the classical sense, scholarly. The two will stand in very sharp contrast, and when we have them both we are likely to be able to form our own judgments between the classical and the radical approach to hymn-singing. But both will no doubt have this in common, that they seek to use to the utmost the opportunities provided by school congregations and assemblies for the advancement of hymnody. We will now let the reviewers speak for themselves.

'HYMNS FOR CHURCH AND SCHOOL'

Hymns for Church and School. Being the Fourth Edition of the *Public School Hymn Book*. Edited by a Committee appointed by the Headmasters' Conference. 1964. Published for the Proprietors by Novello and Co., London. With tunes, price 16s; melody edition (to be published in the spring of 1965), 9s.

I. A COMMENDATION

by the Head Master of Sherborne

The compilers of this fourth edition of the *Public School Hymn Book* draw attention in their Preface to the change of title. This is, indeed, one of the most significant things about the book, acknowledging, as it does, not only that religion in schools is the concern of a much wider range of establishments than the Public Schools, but also that religion in schools cannot be a separate thing from the religion of the church. The new title reminds us that singing hymns together is one of the essentials of Christian worship, and that the private hymnology of schools was not helping young people to enjoy parish services; was, perhaps, deterring them from going to the parish church.

In their attempt to make this new hymn book live up to its new title, the compilers must have deliberated long and anxiously about hymns which, in defiance of musical and literary taste, even perhaps of theology, have established themselves firmly in the affections of many parish congregations. To include all was impossible; to

exclude any was to invite a criticism which is really unanswerable in that it is based less on rational grounds than on the commitment which a regular worshipper feels to those hymns which he has sung throughout his life. Not a few churchmen, one suspects, will remark on the excision of such hymns as 'Forty days and forty nights' (Can Lent be really Lent without those words and that tune?), 'Ye Choirs of New Jerusalem', 'When God of old came down from Heaven', 'All Things bright and beautiful'. Criticism of omissions will naturally lead to comment on what has been retained. Would there have been widespread dismay at the disappearance of Julia Ward Howe's 'Mine eyes have seen the glory of the coming of the Lord'—intended as the Battle Hymn of the American Republic, to be sung to the tune of John Brown's Body? Or, if theology is a criterion, is the touch of humanism in Clifford Bax's 'Turn back, O man', redeemed by the magnificent tune of the OLD 124TH? There will be no agreement on these matters. If at any time the compilers are accused of lacking the common touch, they can at least point to the introduction of the tune CWM RHONDDA; but some will wonder why, if this tune was introduced, that other fine Welsh tune, EBENEZER (TON-Y-BOTEL), could not be retained.

Having enjoyed the luxury of voicing their own preferences, most schoolmasters will admit that *Hymns for Church and School* contains, as did its predecessor, a good enough proportion of established versions and tunes to ensure that young people at school need not be confined to a private hymnology, if Chaplains and Directors of Music respond to the spirit of the title.

In their choice of those hymns which schools, with their big congregations and their congregational practices, can, and which parish churches cannot, sing, the selection of the compilers will probably come in for less criticism and much support. Some disappointment may be felt that really new settings, 'beat' versions, were not included, but the more general feeling is likely to be that the time for their official recognition will be when they have proved their durability. There will also be the usual difference of opinion about the retention of the Latin hymns, and, among those who favour them, many will regret the rejection of *O Quanta Qualia*. Of the hymns in the *Public School Hymn Book* which seemed to encourage full hearty singing, many have been retained. C. S. Lang figures less prominently as a composer in the new book, but the omission of some of his settings makes room for the introduction of tunes by other Directors of Music: the contributions of John Wilson and Leonard Blake should find a welcome in many schools. Welcome, too, is the appearance of Alexander Brent Smith's setting of George Herbert's *The Call*: one may question the appropriateness of such emotional sound to Herbert's quiet devotion, but school congregations will not be deterred. Another noticeable change is the increased number of Christmas carols,—carols intended to be sung

by the school rather than by the small choir. It is to be hoped that schools will be able to find time to sing them.

But whatever may be said about the choice of hymns, this new Hymnal will commend itself most by the scholarly thoroughness of its preparation; the search for authenticity of text in both words and music; the logical arrangement; the helpful indices; not least the very interesting survey 'Hymns and their Tunes' by Dr Erik Routley. Though one may criticize, one also feels that the compilers anticipated one's criticism but had other and better reasons for their decision. In his Foreword the Archbishop of York expresses the hope that *Hymns for Church and School* will come to be used increasingly outside as well as inside the schools. It should do, for it will be admirably at home in all 'places where they sing'.

II. A REVIEW

by the Rev. Cyril Taylor

The first *Public School Hymn Book* was published in 1903. Stylistically much of a piece with its contemporaries, it included 349 hymns. It was based on experience gained from 'private' collections at various schools, led by Rugby, just as *Hymns A & M* in 1861 drew upon the innumerable parochial collections which had sprung up during the previous thirty or forty years. In the following year, 1904, a blow was struck for thoughtful use of the book by the compilation of a *Companion*—the work of Dr W. M. Furneaux, Dean of Winchester and formerly Head Master of Repton.

Just after the First World War, in 1919, the second edition of *PSHB* was published, the number of hymns now rising from 349 to 426. Considering what had happened in the world of hymnody since 1903, notably the *English Hymnal* and the radical reform which its publication in 1906 initiated, it is no surprise to find the same kind of reformation reflected here, even in the adoption of the party line by relegating to an Appendix such tunes as *DIADEMATA*, *DOMINUS REGIT ME*, *ELLERS*, *EVENTIDE*, *EWING*, *KNECHT*, *MELITA* and *ST CLEMENT*, to name eight tunes of which two had to wait until this year for reinstatement. Among new tunes in 1919 which are now old favourites were *LADYWELL* and *WOLVERCOTE* by W. H. Ferguson (Lancing, St Edward's Oxford, Radley), *WOODLANDS* by W. H. Greatorex (Gresham's, Holt). *GONFALON ROYAL* by P. C. Buck (Harrow) and *LOVE UNKNOWN* by John Ureland.

The Second World War interrupted work on a third edition of *PSHB*, which had begun in 1937, and publication was delayed until 1949. (The difficult circumstances of production resulted in the inclusion of a number of minor errors and inconsistencies which were corrected in a Supplementary Revision of 1959). The number of hymns had now grown from 426 to 554. About 100 hymns were

dropped from 1919, and to the remaining 320-odd the Compilers added about 230 new hymns. The book proved popular not only in Public Schools but increasingly in maintained schools as well.

Now we are greeted by *Hymns for Church and School*, which is the fourth edition of *PSHB*. 'Greeted' is the word, too: for even to look at its binding, to take it into the hand, to feel its paper, and to survey its typography and layout is a joy. This book smiles at you. It is much smaller than its predecessor, incidentally, measuring 7½ inches by 5 instead of 8½ by 5½. It is, however, slightly thicker, though having fewer hymns, because of the better paper used.

The Committee appointed by the Headmasters' Conference in 1960 to produce the book consisted (how lucky they were!) of only four members:

D. R. Wigram, Head Master of Monkton Combe School and (from 1963) chairman of the H.M.C. (*Chairman*).

J. W. Wilson, Director of Music at Charterhouse (*Secretary*).

L. J. Blake, Director of Music at Malvern College.

The Right Revd. G. D'O. Snow, Head Master of Ardingly College and (from 1961) Bishop of Whitby.

In a foreword the Archbishop of York finds special cause for gratitude to the Compilers for

- a: the omission of silly sentiment and feeble theology;
- b: the editorial notes 'as instructive as they are enlightening';
- c: the choice of hymns and tunes from many different periods of history (there are more tunes in *HCS* from the twentieth than from any other century: this is unique in contemporary hymn books);
- d: the transposition of tunes into low keys to suit male voices (essential: but of course the hardly formed bass voices will do a lot of growling).

We now take note of the ideals which the Committee set before themselves, casting at the same time an envious glance upon them because, with their particular public in view, they were so much more likely to be able to maintain those ideals than have ever been the compilers of exclusively 'church' books.

First, the title, which will surely gladden the heart of at least every parish priest and minister. What can be done, he has always been asking, to bridge the gap between school and church? Those boys and girls who come home for the holidays—how can I get them to see the connection between what they do in School Chapel and what is going on here in their home church? The Committee have done a great thing in framing this new title, and leaving 'Public School Hymn Book' behind. It is an expression of their conviction that the schools they have particularly in view can make a special contribution to the life of the Church, with their opportunities for introducing new hymns and for encouraging good singing

in choir and congregation. It is to be expected that *HCS* will be used much more widely, at first at any rate, in schools than in churches: yet the Committee boldly, and with a true sense of proportion, have put 'Church' first in their new title, because School Chapels are one small part of the Church.

Secondly, the Committee's standards of choice have led them to eliminate 'whatever seemed less than Christian', and to preserve only hymns and tunes of proved excellence. New material has been drawn from many sources, with the same high standards in mind. From the 554 hymns of 1949/59 the Committee has retained 241, to which they have added just over a hundred, making a small book of 346 hymns. From the 487 tunes of the previous book they have again retained (by a strange coincidence, if my calculations are correct) 241, to which they have added 143, bringing the total of tunes to 384.

Thirdly, they have carefully inspected the earliest available sources of words and tunes, without feeling obliged to follow them strictly in every instance. Every deviation, however, has been critically considered, and due weight has been given to the differing styles of the 16th, 17th and 18th centuries—differences which many mid-19th century editors did not think it important to preserve.¹ One can imagine something of the time and journeying taken up by all this meticulous research. The hymns are not tied to the Church Calendar but are classified under headings by now familiar:

God the Father
The Lord Jesus Christ
The Holy Spirit
The Holy Trinity
The Church
The Christian Life
National
Times and Occasions.

The hymns are preceded by a profound yet light-footed survey of Hymns and their Tunes in which Dr Routley illustrates their historical development by copious reference to the contents of this book. He uncovers this book, in fact, as the story of their development in miniature. It is all done in fifteen short sections, with an introduction, a conclusion, and a note on 'curiosities'—a total of 35 small pages; and for good measure we are given fascinating illustrations of OLD 100TH (561), Gibbons's SONG 34 (1623), Handel's manuscript of GOPSAL from the Fitzwilliam Museum, and ST ANNE (1708) to Psalm 42 in the *New Version* ('As pants the hart'). The inclusion of this survey is but one of many illustrations of the way in which the Committee have splendidly used the enviable advantage afforded them of compiling a hymn book for a specific public which

¹See additional note 1, page 252.

they themselves know inside-out. They could be sure that, to schools of the size and calibre which they had primarily in mind, both independent and maintained, they were perfectly safe in offering a discriminating choice of hymns and tunes, old and new. They knew also that their book would everywhere be in the hands of highly skilled conductors and accompanists, that the choirs who led the singing would be enthusiastic beyond the ordinary, that there would be opportunity to learn new material through regular practices for congregation as well as for choir, that every singer would have a copy which gave at least the melody of the tunes, and that a high proportion of the singers would be able to make something of it, or be encouraged to acquire that ability. They knew, to sum it up, that they were putting their book virtually into the hands of enormous, lively and intelligent choral societies.

All through the book one is constantly made aware of how wisely they have turned these unique advantages to account. As we have seen, the book as a whole is set in historical perspective by Dr Routley's survey; but the attribution of each separate hymn, based on the most careful scholarship, the footnotes to which the Archbishop of York refers, the introduction, here and there, of the author's own title for a hymn, the admirable Subject-Index—all these are designed to engage intelligent interest among those who are perfectly capable of giving it, if only they are persuaded that a hymn book is worthy of it.

The Secretary of the Committee, Mr John Wilson, happened to review the previous edition of *PSHB* in *Bulletin* 89. We are able therefore to refer to certain improvements which he considered desirable in any future revision.

1. Though the hymns in 1949/59 were grouped according to Seasons and Purposes, nobody could know it, for the pages had no headings to make it clear. It was a long book anyhow (554 hymns) and this lack of headings made it seem even longer.

Perfectly true. Headings provide anchorage. Every newspaper editor knows that. The deficiency is now supplied, and in a better type, because less obtrusive, than, for example, in *BBC*, which in several respects *HCS* honours by imitation.

2. The music type was clear, but the engraving was rather severe in style. The type-face of the words was not characteristic of today's best typography.

Engraving and type-face are now beyond praise.

3. A large initial to each set of words was desirable.

Yes: anchorage again. This is now supplied.

4. Hymn numbers on right-hand pages might have been placed on the right, as in various American books.

Either the Secretary changed his mind on this, or he was outvoted!

5. There was no need in a hymn book for this constituency to iron out rhythmic characteristics of old tunes: correct versions could safely be printed.

This has now been done. See for instance, *LES COMMANDEMENS* (194), *SONG* 34 (300), *SONG* 22 (156).

6. 1949/59 carried far too heavy a load of second class material, an accumulation of hymns unlikely ever to be used. This raised in Mr. Wilson's mind the question of the size of the hymn book required in these schools. He himself estimated the working repertoire at not much above 200, and found his estimate confirmed by enquiry. The average number of different hymns sung in ten representative public schools in 1959 was 169.¹

The Committee of *HCS* 'had no preconceived size of book in mind'. The reduction in size from 554 to 346 is accounted for by the adoption of more refined criteria of selection, appropriate to those who select hymns for a public which is captive and cannot escape them.² What we have in *HCS* is indeed that 'smaller book of concentrated excellence' to which Mr Wilson looked forward when the time for revision should come.

Now, at last, for a more detailed examination of the contents of this remarkable book:—

1. We meet at once in *ABBEY* the heart-warming flexibility of rhythm popularized by *BBC* in this and other psalm-tunes. Note also—an enormous improvement—the use of the crotchet instead of the minim as the unit throughout the book. Oh! the acres of pale-faced minims in our hymn books, and sluggish, pale-faced singing to which they have given rise!

9. With *LONDON* provided for Addison's 'The spacious firmament' we might have been spared Walford Davies's *FIRMAMENT*.

12. In Alington's 'Lord of beauty' we meet for the first time a small figure placed over certain syllables, indicating the number of notes to be sung to them: e.g., to the second line of Harwood's *ST AUDREY*, 'Shown in earth and sky and sea': because everyone, without such guidance, would inevitably give the two notes to 'sky'

¹ Lancing College, 1931–6, according to records: 349 hymns taken from two hymn books.—E.R.

² The movement towards voluntary chapel in public schools is bound to cause much concern to editors who have counted on this captive congregation.—E.R.

rather than to 'and'. Parratt's *OBIIT* (from St George's, Windsor) is added for these words, because Alington wrote them for it.

13. There is vastly more new music than new words in this book, as anyone would expect. At present the words are just not there to be had. But we do here and there come across a hymn which, if not actually submitted or commissioned for *HCH*, will to most people be unfamiliar. Such is Albert Bayly's 'O Lord of every shining constellation', a theological grappling with the age of science. See also G. W. Briggs on this theme at 313. *RERUM CREATOR* is the first of five tunes contributed by John Wilson. This and *LALEHAM* (126) to F. Bland Tucker's 'All praise to thee', appear here for the first time. The other three—*RAVENDALE* (206), *HADLOW* (216) and *BEMERTON* (246) are from the *Clarendon Hymn Book*, published in 1936 for his own school, Charterhouse. A warm-hearted and lovely group.

14. *MOSELEY* to 'For the beauty of the earth' is the one contribution by John Joubert, and was commissioned for *HCS*. It is the big risk of the book. Critics early in this century were slating 'hurdy-gurdy' rhythm in hymns. What are today's critics going to say of this tune? Will its harmonies be thought to save it from banality?

16. Hurrah for Herbert Howells's glorious *MICHAEL*, which was surprisingly omitted from 1949/59. Howells contributes four other tunes—*TWIGWORTH* (31), *SANCTA CIVITAS* (41), *NEWNHAM* (145) and *SALISBURY* (157): all were commissioned for *HCS*. Seeing that *TWIGWORTH*, *NEWNHAM* and *SALISBURY* are muffled up in clothing of 17 flats between them in their key-signatures, poor *MICHAEL* and *SANCTA CIVITAS* look positively freezing with only a mere two around them. *MICHAEL* by no means stands alone in his glory: he sheds it on the rest of the group. All are perfectly accessible, with a 'build' so sure, and so many moments of astringency and beauty, as to commend them at once and for ever to lively congregations.

28. The catholicity of the Committee's choice is shown by the introduction of Stainer's *CROSS OF JESUS* (in addition to Parry's *RUSTINGTON*) for 'There's a wideness'.

39. With *ACKERGILL* we are introduced to Leonard Blake, who contributes six tunes, all of them written for this book. *ACKERGILL* and *MARKENHORN* (153) provide something new for 'Thy kingdom come' and 'Our blest Redeemer', though *ST CECILIA* and *ST CUTHBERT* both appear also. *GROVE HILL* (164) and *BEACON* (220) admirably accompany two hymns by H. C. A. Gaunt (one-time Headmaster of Malvern): *HEMPRIGGS* (81) has the clear simplicity of Briggs's 'Son of the Lord most high', and *GENNESARETH* (83), with an electrifying harmonic change, really does make the mariners tremble at the wail of Euroclydon. With this group of tunes there is again the feeling that they have 'come' and were not 'made'.

To revert to the words of 'Thy kingdom come', the complacency of its last verse has rightly disturbed the Committee. They write:

Where peoples near or far
In darkness linger yet—

—compare BBC:

O'er lands both near and far
Thick darkness broodeth yet.

41. Welcome to Russell Bowie's 'O Holy city, seen of John'. It is headed 'The Hope of the Kingdom of God'—and what a verse ends it!

Already in the mind of God
That City riseth fair:
Lo, how its splendour challenges
The souls that greatly dare—
Yea, bids us seize the whole of life
And build its glory there.

We find also his 'Lord Christ, when first thou cam'st to men' (145), a great pair, made greater by Herbert Howells.

42. HILLSBOROUGH, set to 'O day of God, draw nigh', is the first of three tunes from John Gardner, the others being ILFRACOMBE (101) for 'Light's glittering morn', and WATERSMEET (290) for 'Jesus calls us', which brings some iron into otherwise cloying words.

THE LORD JESUS CHRIST (43-145)

46. We salute an old friend in G(eorg) Wittwe, to whose *Musicalisches Handbuch* (Hamburg 1690) is attributed WINCHESTER NEW. A recent writer in *The Hymn* (U.S.A.), considering Zahn's quotation 'Gedruckt bey Georg Rebenleins Wittwe', concluded that the book was published by the widow of Georg Rebenlein. The Rebenleins, it seems, were an old family of printers in Hamburg—first Jakob, then Georg, then Georg's widow.

If he is right, this is somewhat of a lark!

60. *Adeste fideles* [sic]. Three other Latin hymns are included—*Dies Irae* (140), *Iam lucis* (322) and *Te lucis* (332). The first is given a prose translation, not for singing: the second has two translations, the third, one.

62. Sir Frank Fletcher's 'Let joy your carols fill'—introduced also into the recent *EH Service Book*, enables the ecstatic VREUCHTEN to be sung at Christmas as well as at Easter (cf. 106), and few will regret that. It is impossible to draw a precise line between Christmas hymns and carols, but there are at least six pieces here which everyone would rank as carols—'On Christmas night', 'Shepherds in the fields abiding', 'God rest you merry', 'Come all your worthy gentlemen' (rousingly set by William Llewellyn), 'The first Nowell' and 'Unto us is born a son'.

70. For 'Eastern Monarchs', C. S. Lang's TRES MAGI is brought in—and no wonder. He had 18 tunes in 1949/59, but surprisingly not this one, though it is an immediate and obvious 'winner'. So large a *corpus* of tunes was sure to reveal any mannerisms that their composer might have acquired, but the criticism loses its force now that the 18 are reduced to three. The survivors from 1949/59 are ST ENODOC (85), PADSTOW (194) and ST KEVERNE (225), to which are added TRES MAGI and EUROCLYDON (83), which was commissioned for this book. Dr Lang has doubtless been regarded as the protagonist of the 'public school hymn tune', tubas and all; but it would need a most austere critic to sniff at the group of tunes that we have from him here.

7. For 'Brightest and best' the Committee have wisely cut loose from the solemn LIEBSTER IMMANUEL which had become wedded, in an uneasy union, to these romantic words—five verses, too, to a tune which could not bear much repetition. They give BEDE (Handel-Godd) as the first tune, and as the second, Walford Davies's WALLOG. If a romantic tune were needed—and why not?—Thalben-Ball's JESMIAN (BBC 63 i) might have been preferred.

74. Things are moving theologically when, in 'Angels from the realms', Montgomery's original last verse is restored (though in a revised form) to displace the one usually borrowed from another hymn:

MONTGOMERY	HCS
Sinners, wrung with keen repentance, Doomed for guilt to endless pains;	Sinners, moved with true repentance, Else condemned to endless pains;
Justice now repeals the sentence, Mercy calls you—break your chains!	Justice now revokes the sentence . . . Mercy calls you—break your chains!

81. Canon G. W. Briggs appears here for the first time with his badly needed hymn about our Lord's ministry on earth, 'Son of the Lord most high'. He has six other hymns in the book. Being a hymnologist as well as a writer of hymns, he knew the chief gaps in our contemporary hymnody, and admirably he filled several of them. His subjects here are The Lord's Ministry (81), Christ the Light of the world (125), The Life Eternal that now is (139), The Bible (191), the Corporate character of the Eucharist (195), The Friend of Sinners (281), and Science (313). It would not be too much to say that each one is indispensable.

86. The first appearance of plainsong with PANGE LINGUA, in its Sarum, not Mechlin, form. A 'big' accompaniment, taken from Charles Wood's *St Mark Passion*, is given here and for VERBUM SUPERNUM (200); this is practical, bearing in mind the large number of singers. The other plainsong melodies in the book are VENI CREATOR (147: the Mechlin version, and not set out as plainsong), O PATER SANCTE (158) and TE LUCIS (332).

94. 'O sacred head': but J. W. Alexander, not Bridges. With all its merits, can Alexander's ending stand upright before Bridges'?

ALEXANDER (as here¹)
 Lord, make me thine for ever,
 O may I faithful be!
 And, Saviour, let me never
 Outlive my love to thee.

BRIDGES
 Ah, keep my heart thus moved
 To stand thy Cross beneath,
 To mourn thee, well-beloved,
 Yet thank thee for thy death.

104. The note of interrogation after Wesley's 'Soar we now where Christ has led' is intriguing. *MHB* ignores it. Dr Frank Baker's *Representative Verse of Charles Wesley* (p. 15) gives it, but there is no trace of it in the illustration of the hymn in Wesley's handwriting.

107. 'Jesus lives' in Miss Cox's original form of six-line verses. The more usual version is at 108.

114. In a book where special care is used to avoid lines that may seem comic, is the introduction of 'ye fearful pilgrims' a good idea?

117. *GOPSAL* contains a new realization of what we all know as the 'pom-per-pom' after 'lift up your voice', and Handel's postlude is realized for use after the final verse, to add still greater majesty to an already majestic tune.

122. It is interesting to find for 'The Lord is King' the tune *NIAGARA*, which has chiefly had currency up to now in the Congregationalist hymn books (*CP* 58). Just right, too.

130. Dr Stanton's first appearance, with *LINTON*, from *BBC*. The greatest of all his tunes, *HAMBLEDEN*, for 'Thee will I love', is at 260. It contains one of the most thrilling moments in all hymnody.

132. When as in silks my Julia goes,
 Then, then, methinks how sweetly flows
 The liquefaction of her clothes.

Herrick's lines come to mind in contemplating the gracious flow, the 'liquefaction', of, it seems, every tune written by Sir William Harris. We meet him first here in *PETERSFIELD*, commissioned for 'Hark, my soul, it is the Lord' ('she-bear' and all). The same grateful flow is shown in *NORTH PETHERTON* (152), which might easily have achieved the popularity of *DOWN AMPNEY* if it had not come nearly fifty years after it, in *STONER HILL* for 'Come, risen Lord' (195), in *SENNEN COVE* (269: like *NORTH PETHERTON* from *Hymns A & M Revised*), and of course in *ALBERTA* (292).

¹J. W. Alexander has been altered in *HCS*. His original lines, being the last our of verse 3 (in a hymn of four verses) ran:—

O make me thine for ever,
 And should I fainting be,
 Lord, let me never, never
 Outlive my love to thee.

137. Dr Dykes Bower provides *HARESFIELD* as an alternative to *BISHOPHTHORPE* for 'Immortal love'. It will readily join in popularity his *LUDGATE* (230) and *AMEN COURT* (324).

138. *ST SWITHUN*, from the Winchester College Book of 1962, is the first of six tunes by Dr Sydney Watson (Stowe, Radley, Winchester, Eton). None of them—for that matter, none of the tunes in the whole book—raise unnecessary obstacles of angularity or frigidity: all sing easily and attractively. We must mention especially the entrancing *MEON* for 'Jesus, thou joy of loving hearts' (202). Two 'big' tunes come from him in *LEXHAM* (293, 299) and *MORESTEAD* (311: as an alternative to *WOODLANDS* for 'Lift up your hearts').

140. What an experience to be one of a huge crowd singing *Dies Irae* in Latin to Buck's *JUDICIUM* (from the original *PSHB* of 1903). The Committee wisely refrains from giving a translation in English verse.

142. Yet another version of 'Lo, he comes', with the following verse 3:

To his love and saving Passion
 All our happiness we owe:
 Pardon, holiness, salvation,
 Heav'n above and heav'n below:
 Grace and glory
 From that open fountain flow.

Fine in itself, but hardly at home in this context.

THE HOLY SPIRIT (146–157)

The Archbishop of York in his Foreword notes that even in this book this section is slender. And yet 'was there ever an age in which we needed Him more?' Admittedly the only hymn here that is little known already is 'Holy Spirit, ever dwelling', by Bishop Timothy Rees (157). But where is Burkitt's 'Our Lord, his Passion ended', to Harold Darke's *NAPHILL*?

THE HOLY TRINITY (158–164)

THE CHURCH (165–224)

177. A good thought to set Oxenham's 'In Christ there is no East or West' to a Negro melody (*MCKEE*).

179–90. 'The Witness and Mission of the Church'—the very title we need for these *NRI/Mecca* days. All the best of the old are here, but the only new note is struck once again by Albert Bayly in 'Thy love, O God, has all mankind created' (190).

188. 'Hills of the North' to *LITTLE CORNARD* is too good to lose, but quite impossible in its original form, now more than 100 years

old. Others have tackled the overdue task of rewriting the East and West verses as follows:

Lands of the East, arise,
Yours is the first bright dawn:
Open the seeing eyes,
Greet you the world's true morn.
The God of all, whom you would know
And seek on high, seeks you below.

Shores of the utmost West,
See the full journey done:
Prairie and lake are blest,
Bright with the setting sun.
Far spreads the word that Jesus died,
Yet lives and reigns, the Crucified!

THE HOLY SCRIPTURES (191-2)—soon over!

HOLY COMMUNION (193-212).

It is disappointing to find so little here to reflect the thinking of the Liturgical Movement. It is doubtful whether Jack Winslow's 'Strengthen, Lord, for loving service' (212) is preferable to the succinctness of the familiar translation (*EH* 329). It raises too many points, and is too diffuse.

THE CHURCH TRIUMPHANT (213-24)

215. The natural in bar 7 (tenor, second chord) of Smart's REGENT SQUARE, over which conscientious editors have taken such care, is a mistake. In Smart's original barring it was the fourth chord of the bar, and carried the sharp from the second chord.

THE CHRISTIAN LIFE (225-312)

230. It is strange, in a book designed for large and disciplined congregations, to find O SEIGNEUR omitted for 'When morning gilds the skies' in favour of Barnby.

237. Note Erik Routley's AUGUSTINE for 'Let all the world', with strong reminders of R.V.W. at beginning and end, designed to set the hymn in the form in which George Herbert wrote it. Also Herbert Murrill's CAROLYN, from *BBC*, for 'God of love and truth and beauty' (251).

257. A much more generally serviceable hymn (from Baxter), beginning 'Christ who knows all his sheep', than we have known so far is provided for Charles Wood's exquisitely tender CAMBRIDGE.

265. Another Director of Music, Brian Head of King's School, Rochester, gives us SHARPENHURST for 'My spirit longs for thee': beautiful, with a hushed and reverent ending.

267 and 269. 'Jesus, my strength, my hope' and 'Father, to thee my soul I lift', are two Charles Wesleys new to *PSHB*, and a great gain.

287. A hymn headed *Penitence* by Donald Hughes (1911-), Head Master of Rydal, speaks a word straight to the heart of today.

289. An altogether delightful setting of 'He that is down' by Bradfield's former Director of Music, Dr J. H. Alden.

295. The Bishop of Whitby has, with utter simplicity, paraphrased the prayer used at the laying-on of hands in Confirmation. It might with advantage have been printed above the hymn. The prayer is again paraphrased by Robert N. Spencer (1877- ?) at 299.

301. Jan Struther gave us an All-Day hymn (Morning, noon, evening, night). Jack Winslow gives us—to the very same tune, SLANE—an All-Personality hymn (will, mind, heart, all).

NATIONAL (314-19)

Jack Winslow again, in a much needed hymn for Church and Country (317), stoutly supported by Armstrong Gibbs's LINGWOOD (from *Clarendon*). Incidentally, at the end of line 4 (words), are singers able to hold their dotted crotchet (B flat) against the organ's equal crotchets?

TIMES AND OCCASIONS (320-346)

321. A happy tune, LANSDOWNE, by the pianist and ex-Temple chorister, Norman Greenwood, who died untimely two years ago. Do schoolboys and girls honestly regard Sunday as 'from earthly toil a resting-place?' (v. 4 line 2).

329. Again the direct and simple speech of Donald Hughes, enabling the use of Ferguson's heavenly HOMINUM AMATOR for a morning instead of an evening hymn. If only the author could have avoided his 4th line in v. 2!

This great book ends with a section of Canticles (Te Deum and the three Gospel Canticles) and 14 Psalms, each with an explanatory heading, and pointed simply on 'speech rhythm' principles. These are 'for the convenience of schools that do not require a complete Psalter¹'. Chants are not provided.

Among the Indexes is a Subject-Index, classifying the hymns under more than seventy headings. This is yet one more invaluable piece of help towards using this book 'with the understanding also'.

¹It is understood that the publisher is prepared to replace this section of Canticles and Psalms (which occupies just one 16-page signature) with a supplement of hymns chosen by any large body that places an order.

SUPPLEMENTARY NOTES (Editorial)

(1.) It might be worth while drawing attention to one or two particular points that illustrate the editors' attention to detail in *Hymns for Church and School*.

In 'The Lord my pasture shall prepare' nearly all current books print the last two verses in the wrong order. This has been corrected (23).

The hymn 'Before Jehovah's awful throne' appears now in a version which by-passes John Wesley's famous alteration of Watts's original, and therefore avoids the word 'awful'. It is in six verses, of which the first two are:

Sing to the Lord with joyful voice;
Let every land his name adore;
Serve him, and in your hearts rejoice:
Tell forth his praise from shore to shore.

Nations, attend before his throne
With solemn fear, with sacred joy;
Know that the Lord is God alone;
He can create, and he destroy. (235).

This is all original Watts except lines 3-4 of verse 1, where Watts wrote:

The British Isles shall send the noise
Across the ocean to the shore.

In a number of cases 18th century and early 19th century tunes have been worked over, and often the naïf harmony with which they first appeared has been restored. MELCOMBE (328) appears both in Monk's familiar revision and also with the original bass as at *EH* 260, but with less clumsy inner parts. MORNING HYMN (326) and VIENNA (296) have had their original bass restored, and it is something of an education to see how fresh they sound when those chords which have been surreptitiously introduced by editors in order to avoid the six-four that purists abominate, or in order to get an academically smooth bass, have been removed. Other examples of the value of restoring a composer's bass are in S. Wesley's DONCASTER (256), and KILMARNOCK (177 ii). The Music editors have been good enough, in OLD 104TH (184), to include the *A & M* version of the melody in the main text, but have set out the *EH* version as a legitimate alternative, and for full measure have explained in a footnote that both are compromise-versions of an impossible original, which they then quote in full.

STATISTICS

(2.) In 'Hymns for Church and School' there are twelve hymns which have not appeared before in English hymn books (excluding

private collections), of which one has appeared in several American books. There are five radical, and new, alterations of text. There are 26 tunes which have not appeared before in English books, of which one has appeared in an American book; there are two new arrangements of existing hymns. The following table shows the 'overlap' between *HCS* and the leading contemporary church and school hymn books.

Columns: (1) Hymnal, (2) hymns in that hymnal, (3) overlap, (4) percentage of *HCS*, (5) percentage of the other book, (6) percentage greater or smaller than *HCS*.

	(1)	(2)	(3)	(4)	(5)	(6)
Clarendon, 1936	300	201	56	67	-13
Wellington, 1937	475	214	62	45	+37
Winchester, 1962	275	187	54	68	-21
Public School, 1903	349	135	40	39	+0.9
Public School, 1919	426	169	49	40	+23
Public School, 1949	554	241	70	44	+60
Eton, 1937	300	186	54	62	-13
Harrow, 1927	260	138	40	53	-25
King's Canterbury, 1960	512	223	65	44	+48
English Hymnal	656	214	62	33	+90
Hymns A & M, 1950	636	232	67	36	+84
Songs of Praise, 1931	703	225	65	32	+103
Church Hymnary, 1927	709	185	53	26	+105
Congregational Praise	778	240	69	31	+125
Methodist, 1933	984	196	57	20	+184
Baptist Hymn Book, 1962	777	211	61	27	+125
BBC, 1951	528†	252 (261)	72	49	+53

†Duplicates excluded.

USEFUL DATES

Dr Bernard Massey provides some important amendments and amplifications to the list in *Bulletin* 99, pp. 187-8.

1952		
14 Feb.	ROWLEY, Francis H.	CH 683
27 Sep.	PARKINSON, Bernard R.	BCH (1900) 797 T
	SALMON, Arthur L.	ESHB 171
1953		
22 Apr.	HARTLEY, Lloyd	CoH 706 (arr.), WS 591 T
4 May	NOBLE, T. Tertius	SSH 542, AMS 144 T
23 May	EVERY, William	CoH 429 T
1953 (NOT 1954)		
7 Dec.	CLARK, Thomas Curtis	BHB 655 T
	(obituary in <i>New York Times</i> , 9/12/53).	
	BARHAM-GOULD, Arthur C.	BHB 596 T
1954		
30 Mar.	BRIERLEY, Harold E.	BCHR 702 T
19 June	(NOT 29 June) MERRILL, W. P.	
19 Sep.	ARKWRIGHT, J. S.	AMR 584

1955			
7 Apr.	CAPER, James A.	BCH (1900) 146, 795 T	
16 May	ALINGTON, C. A., died at St Weonards, Herefordshire (according to Frost/Frere).		
27 Oct.	GROVES, Cecil T.	MHB 76, 936 T	
	BASKEYFIELD, George	MHB 514 T	
	(died in early part of year since obituary in "The Choir" 6/55).		
1956			
11 Feb.	PORTER, Dorothy de Bock	CoH 356 T	
	PENN, William J.	ChrP 193=BBC 320	
	WOOLSTON, Geoffrey H.	BCHR 98 T	
1957			
8 Apr.	HALLACK, Edith S.	SSH 312, 563 T	
30 Nov.	BROCKLESS, G. F.	MHB 127 T	
	PARKYN, William G.	CoH 347, 626 T	
1958			
30 Apr.	GROSER, Horace G.	SSH 288, 312	
26 Nov.	LEWIS, Eveline M.	CH 226	
1959			
6 Nov.	LEE, Vernon	CP 420 T	
	BOREHAM, Frank W.	BHB 288	
	CLUNK, Frederick W.	SSH 403G T	
1960			
1 Mar.	CHISHOLM, T. O.	BHB 576	
	(writer of hymn, not tune).		
12 May	GIBBS, Cecil Armstrong		
6 Nov.	BARNES, Archie F.	CH 638 T	
ADD TO LIST:—			
1953			
early			
Oct.	ROBERTS, Richard Ellis	SP 231, BHB 238	
	(obituary in <i>New York Times</i> , 7/10/53).		
27 Nov.	MATTHEWS, J. H.	AMR 496 T	
1958			
24 Feb.	SMITH, Florence Margaret	AMR 495	

Abbreviations (other than those in the Bulletin):

AMS=Hymns Ancient & Modern, standard edition
 BCH (1900)=Baptist Church Hymnal, 1900 edition
 BCHR=Baptist Church Hymnal (Revised), 1933
 ChrP=Christian Praise
 ESHB=The English School Hymn Book
 SSH=The Sunday School Hymnary
 WS=Worship Song

THE E.A.C.C. HYMNAL

E.A.C.C. Hymnal, published by the East Asia Christian Conference,
 22 Midorigaoka-machi, Shibuya-ku, Tokyo, Japan, 1964.
 No price stated.

The East Asia Christian Conference has produced, as 'an expression of its life together', a hymn book for use in the Christian churches of East Asia. Its editor is the distinguished Christian leader from Ceylon, D. T. Niles, and it is a remarkable gesture in the blending of old and new, Eastern and Western. It contains 200 hymns with tunes, of which exactly 100 are Western, 97 are Eastern, and the last three (quaintly segregated) are Scottish Paraphrases (to be precise, paraphrases 2, 63 and 18).

The Western section has a judicious selection of hymns which Englishmen and Americans will know. The first ten are:

1. The Old Hundredth.
2. Let all the world in every corner sing (tune ALL THE WORLD, by Robert G. McCutcheon).
3. Praise my Soul (REGENT SQUARE).
4. Holy, Holy, Holy.
5. Holy God Thy Name we bless (GROSSER GOTT).
6. Now thank we all our God.
7. Praise to the Lord, the Almighty.
8. I sing the mighty power of God [*sic*] (ST SAVIOUR).
9. Through all the changing scenes.
10. Souls of men, why will ye scatter (CROSS OF JESUS).

The hundred hymns make a very fair conspectus of Western hymnody. They include 'Strengthen for service' (72) to ACH GOTT UND HERR in Bach's familiar arrangement, 'And can it be' (42) to SAGINA, 'Thine be the glory' (26) to 'See the Conquering Hero comes', and 'The day thou gavest' to COMMANDMENTS (86). CRIMOND is there, with the 23rd Psalm, and SINE NOMINE with 'For all the saints'. Numbers 90 to 100 are negro spirituals.

The second half of the book contains tunes from all over central Asia, and it is this part which will probably interest Western readers most. Rather often, as the Preface explains, it has been necessary to write new English words to carry these tunes. One astonishment is finding the tune FINGAL, by J. S. Anderson (*Church Hymnary* 141) set to 'One who is all unfit to count' (as it is at MHB 159), and described as a 'Marathi tune, adapted—J. S. Anderson, 1853'. This cannot be right, can it? Anderson was, of course, born in 1853: but neither Moffat, Millar Patrick, Lightwood nor Westbrook give any hint of a Marathi origin for it. Australian tunes count as East Asian, so there are occasional conventional tunes in this section: but there are many fine indigenous melodies from China, Japan, the Philippines, Indonesia, Thailand, India, Ceylon, Taiwan, Pakistan, Burma and Korea. The truly indigenous melodies, though like the rest

provided here with conventional harmony, all sound best unaccompanied. The words to which some of them are set give evidence here and there of somewhat hasty *ad hoc* composition, but the general impression is of a lively folksong in the East Asian churches.

The book is well printed, but the music in part I (I hesitate to speak for Part II) is disfigured by a large number of misprints. Most of these are omitted slurs, but here and there an important note is misprinted—the opening note of MELCOMBE, for example, appears (key E) as G sharp instead of B, and illiteracies in the harmony are caused by misprinting of inner parts. In the second printing of the book only a few of these have been corrected.

We have no information as to any English distributor of this book, but probably enquiries of the missionary societies will make it possible to acquire it. It is certainly a book that every hymn-lover ought to have in his collection, if only for the evidence it provides that an indigenous hymnody is now well established in the Far East.

A VALUABLE BIBLIOGRAPHY

A Short Bibliography for the Study of Hymns. Occasional Paper XXV of the Hymn Society of America. Obtainable from 475 Riverside Drive, New York 27. Price, 60 cents.

This is one of the best things that have come from the American Hymn Society. It is a bibliography of literature on hymnody (not of hymn books) compiled by Miss Helen Pfatteicher and Dr Ruth Messenger. It has 30 pages of text, and lists its entries under ten headings, to a total number of 288 entries. Following these are brief but full accounts of the eight most important hymnological libraries in the U.S.A. The books mentioned include all the classics of English as well as American hymnology published in the twentieth century, with a few vital references to earlier source-books like Zahn and Baeumker. Altogether it is a masterly piece of work and does us all a distinguished service.

CONFERENCE 1965

We are able to give advance notice that we hope to hold our Annual Conference from Monday, May 24th, to Wednesday, May 26th, probably at Godalming in Surrey. We are already able to say that the Act of Praise at the Conference will be held in the chapel of Charterhouse, by kind permission of the Head Master, and that it will be entirely devoted to hymns from *Hymns for Church and School*. The technical arrangements are in the hands of Mr John Wilson, who will be in his last term of service at the school, and the commentary will be given by the Editor of the Bulletin. Full details will come nearer the time, but any intimation from members who desire to be present will be gratefully received by our Secretary as soon as they care to send it.