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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

Hymns for Church and School (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 E.A.C.C. Hymnal (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

237
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 Zion* 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’


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 ‘Fifty days and forty nights’ (Can Lent be really Lent without those words and that tune?), ‘Ye Choirs of New Jerusalem’, ‘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 appearance 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 194th*? 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, *Elenenez* (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 an 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 admirable 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 1953). 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 250 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 5¼. 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).

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 lower 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 have h乞ed 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 584.

Thirdly, they have carefully inspected the earliest available sources of words and tunes, without feeling obliged to follow them strictly in every instance. Every deviant, 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. 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 GOSPAL 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 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 choirs, 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.

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. 1949/50 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 Wallford 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, 'Shorn in earth and sky and sea': because everyone, without such guidance, would inevitably give the two notes to 'sky'.

1 Lancisch 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 obit (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 HCS, 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. KERUM 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 (208), HADLOW (216) and BEMERTON (245) are from the Clarendon Hymn Book published in 1956 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 1949/50. Howells contributes four other tunes—TWIGWORTH (31), SANGCTA CVITAS (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 SANGCTA CVITAS 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); HEM Briggs (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'.

244
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 eloquent words.

The Lord Jesus Christ (43-145)

45. We salute an old friend in G(erg) Wittke, 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 Wölfen', 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. Adaste fidelis [sic]. Three other Latin hymns are included—

Diatrace (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 Vereuchen 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 ye 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 ENDODIC (85), PADDOW (194) and ST KEVERNE (252), 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 LIESBER 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-God) as the first tune, and as the second, Walford Davies's WALLOG. If a romantic tune were needed—and why not?—Thalben-Ball's JESUSIAN (BBC 63) i might have been preferred.

74. Things are moving theatrically 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:

HCS

Montgomery

Sinners, wrung with keen repentance,
Doomed for guilt to endless pains;
Justice now repeals the sentence.
Mercy calls you—break your chains!

HCS

Montgomery

Sinners, moved with true repentance,
Else condemned to endless pains;
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 hynologist 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 SANCITE (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?

Alexanders  
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,  
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?

Gospel contains a new realization of what we all know as the 'pom-pom-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.

190. 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 (260: like North Petherton from Hymns A & M Revised), and of course in Alberta (292).

137. Dr Dykes Bower provides Haresfield as an alternative to Bishopthorpe for 'Immortal love'. It will readily join in popularity his Ludge (290) and Amen Court (324).

138. St Swithun, from the Winchester College Book of 1662, 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 mean 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 heave'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 Reces (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).

237. 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 crotchet?

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 Psalter’. 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’.1

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 half 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.

<table>
<thead>
<tr>
<th>Columns</th>
<th>(1) Hymnal</th>
<th>(2) hymns in that hymnal</th>
<th>(3) overlap, (4) percentage of <em>HCS</em></th>
<th>(5) percentage of the other book (6) percentage greater or smaller than <em>HCS</em></th>
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<td>Clarendon, 1936</td>
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<td>187</td>
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<td>62</td>
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<td><em>Songs of Praise,</em> 1931</td>
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<td>703</td>
<td>225</td>
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<td>709</td>
<td>185</td>
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<td>Congregational Praise</td>
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<td>Baptist Hymn Book, 1962</td>
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<td>727</td>
<td>211</td>
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<td>252 (261)</td>
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*Duplicates excluded.*

USEFUL DATES

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

1932
14 Feb. ROWLEY, Francis H. *CH 683*
27 Sep. PARKINSON, Bernard R. *BCH (1900) 797 T*
SALMON, Arthur L. *ESSB 171*

1933
22 Apr. HARTLEY, Lloyd *CCH 706 (arr.) W5 591 T*
4 May NOBLE, T. Tertius *SSH 542 AMS 144 T*
23 May EVELY, William *CCh 429 T*

1953 (NOT 1956)
BARHAM-GOULD, Arthur C. *BHB 365 T*

1954
30 Mar. BIERLEY, Harold E. *BCHR 702 T*
19 June (NOT 29 June) MERRILL, W. P. *AMR 584 T*
19 Sep. ARKWRIGHT, J. S. *AMR 584 T*
### THE E.A.C.C. HYMNAL


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, 69 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 (REGENCY SQUARE).
5. Holy God Thy Name we bless (GROSER 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 SAUVOIR).
9. Through all the changing scenes.
10. Souls of men, why will ye scatter (CROSS OF JESUS).

The hundred hymns make a very fair prospectus of Western hymnody. They include 'Strength 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).

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 SINGAL, by J. S. Anderson (Church Hymnary 141) set to 'One who is all unifit 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...

<table>
<thead>
<tr>
<th>Date</th>
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<th>Source</th>
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<td>1855</td>
<td>Capern, James A.</td>
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<td>145, 793 T</td>
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<td>16 May</td>
<td>Allington, C. A.</td>
<td>MHB 76, 936 T</td>
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<td>Groves, Cecil T.</td>
<td>MHB 514 T</td>
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<td>1956</td>
<td>Basseyfield, George</td>
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<td>11 Feb</td>
<td>Porter, Dorothy de Bock</td>
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<td>SSH 388, 312</td>
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<tr>
<td>1953</td>
<td>Roberts, Richard Ellis</td>
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<td>Smith, Florence Margaret</td>
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*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
- ESH = The English School Hymn Book
- SSH = The Sunday School Hymnary
- WS = Worship Song
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**


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 Platteicher 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 Bacumker. 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.