

THE HYMN SOCIETY  
OF GREAT BRITAIN AND IRELAND  
BULLETIN 103  
VOLUME SIX

---

NUMBER ONE

APRIL, 1965

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

*Hon. Secretary:* THE REVD WILFRID J. LITTLE,  
Ash Tree House, Audlem, Crewe, Cheshire.

*Hon. Treasurer:* JOHN WILSON, M.A., Mus.B.,  
30 East Meads, Onslow Village, Guildford, Surrey.

---

CONTENTS

Correspondence between H. W. Baker and J. B. Dykes ...	1
A Liberal Anglican Hymnal, by Canon A. R. Winnett, Ph.D. ...	12
<i>Gloria in Excelsis</i> , by C. E. Pocknee ... ..	14
Wyeth's <i>Repository</i> Reprinted ... ..	16
Notes, News and Queries ... ..	18
Conference, 1965 ... ..	19
Executive, February 1965 ... ..	20

---

SOME CORRESPONDENCE BETWEEN THE REVEREND  
SIR HENRY BAKER AND THE REVEREND DR JOHN  
BACCHUS DYKES

1874

Through the great kindness of Dr John Dykes Bower, organist of St Paul's Cathedral, we have been allowed to see some letters written to J. B. Dykes by the Vicar of Monkland during the years immediately preceding the appearance of the 1875 revision of *Hymns Ancient and Modern*.

The *agenda* in the selection we are reprinting here — and



unhappily we have no hint of the replies that Dykes sent to any of these letters—are (1) A new hymn by Mrs E. S. Alderson, sister of J. B. Dykes, which had given Baker much trouble and (2) certain details of the kind that at the last minute every editor has to decide on.

In order to understand what follows we must first quote in full the hymn which Mrs Alderson had written, at the request of Dykes himself, and which presumably Dykes had sent on to Baker. It will be recognized as the original of a hymn which has found its way in a drastically revised version into several current hymnals.

And now, beloved Lord, Thy soul resigning  
Into thy Father's arms, with conscious will,  
Calmly, with reverend grace Thy head inclining  
The throbbing brow and labouring head grow still.

Truly thy life thou yieldest, ere its ending,  
Purged from sin's hideous and revolting load,  
As one absolved, in perfect peace commending  
Thy spirit to Thy Father and Thy God.

In love, o'er mortal agony victorious,  
Now shall appear O son of Man Thy sign  
The cross shall henceforth triumph & be glorious  
Blending for aye the human and divine.

Now in one central point all time is meeting  
The climax of the world's strange history,  
Earth quakes, dim shadows from the graves are fleeting  
But light is dawning o'er humanity.

Sweet Saviour, in our hour, when human feeling  
Ebbs slowly out, and round us falls the night  
So may the Peace of God be o'er us stealing  
And so, at eventide there shall be light.

Thy precious Death hath glorified our dying  
We lay our fainting heads upon that breast  
Those outstretched arms receive our latest sighing  
And then, O then the everlasting rest!

We have copied this hymn from the manuscript furnished by Dr Dykes Bower, exactly as it stands there, adding only full points at the ends of verses. The revised version of these words went into the 1875 edition of *AM* as no. 121, and appeared after that at *EH* 119, *AMR* 123, and *CH* 103.

Baker's letters reveal him as an impetuous, repetitive, and (by the standards of his time) far from elegant letter-writer. As often

as not he ends sentences with a thick dash, and paragraphs with a thicker one. This, and his frequent underlinings, we shall endeavour to reproduce.

Aberystwyth  
Tuesday  
Sept. 15, 1874

Please write to Monkland by Saturday (or Sunday at latest)

My dear Dykes

Thanks for yours today. — We will print the tune for 'Ten thousand' as you wish. —

But I am sorely disappointed at nothing from you or Mrs Alderson yet as to her hymn on the 7th Word. — I really do not know what to do. — I have been expecting your promised letter day by day. — You said ten days ago or more that you should see her 'in a day or two'.

I cannot think it right to say that our dear Lord did not die with our sins on Him. It contradicts types of Him: & seems to me to destroy the efficacy of His death. — At the very least it is surely most unwise to introduce a statement that must perplex, must be doubtful, into a meditative Hymn at such a service: and I am perplexed beyond measure as to what to do with printers waiting &c. — I wish I had written to her myself, only on a point of theology I seemed to think she would be guided, as I fancied she had been, in the Hymn by you.

I never could sing that Hymn in Monkland. . . . Surely some other words could be inserted for the 2nd & first half of the 3rd lines of verse 2nd. —

Pray do something: or say decidedly that she will not alter, & I shall know what to do.

In gt. haste by

affec. yrs.

H. W. BAKER



Horkesley House  
Monkland  
Leominster  
Thursday  
Sept. 24, 1874

My dear Dykes

I don't think we differ so much as you suppose. It is one thing to believe that whatever caused the awful cry 'My God, my God, why hast Thou forsaken me?' was removed from our dear Lord (which I entirely believe): so that 'in perfect peace' He commended His soul to His Father; and another to say that the 'load of our sins' was removed from Him: and yet more, that He was 'absolved': or in the Hymn words that he was 'freed' from it.

He 'died for our sins'. 'He died unto sin'. I dare not speak of Him as 'absolved'.

I cannot with all the press of proofs & letters write fully now: but I am sure that the difference is less than you think between us: &, as I have throughout said, might easily be removed in that verse. When I can, I will write more. I wish I could write as you do! —

Now as to a tune or two.

I could not bear the constant uncertainty & indeed repeated changes of pages. You know every time a 2nd tune is inserted, or taken away, all future Nos. of pages have to be changed, and plates to be corrected too, now. Up to yesterday even, there were questions of Hymns to be inserted in the 'General'. — So I settled at Aberystwyth with Monk most of the General Hymns & tunes as to Nos., and as neither he nor I were enamoured of your tune (I mean, 'Jesu thou art standing') especially in the form in which you resolved to keep it (in spite of our joint petition otherwise) we settled to have only the one which Stainer clearly thought quite enough.

Indeed we are getting too many double sets of tunes; I don't know what the price of the Book will have to be — so I the less regret our decision, though truly sorry not to put in what you consider a good tune.

I have (for the same reason of not multiplying double pages) given up my dear dear pet tune, the Old 44th, to the 'Roseate hues'<sup>2</sup>, & will be content with Stainer's only: but I must console myself with setting it alone to Hymn 214<sup>3</sup> "What time the evening shadows fall" if I be not strongly opposed — only in a lower key. — At any rate will you try it? I should be so sorry to lose the tune out of the Book. —

—— I believe you wanted to write a new D.C.M. to H. 350<sup>4</sup> "How blessed &c" but I dread such a number of new tunes<sup>5</sup>, and venture to propose what I think is a favourite of your's to it, viz. St Matthews. — It seems to me to suit it well, and it is an old wellknown tune. (So give up Winchester Old to it too).

I begin to be sadly afraid that the older tunes will be felt to be snubbed in our revised Book. — We must represent all tastes still: is has been the secret of our success. —

Now I must stop.

Please send me a line soon.

Ever affectionately

Henry W. BAKER.

*Notes to the above letter:*

<sup>1</sup>No. 139 in Dyke's Collected Tunes (1901). Not published elsewhere.

<sup>2</sup>167 in the first (1861) edition.

<sup>3</sup>As finally published, no. 216 in 1875 (therefore also in AMS).

<sup>4</sup>As finally published, 357.

<sup>5</sup>The 1875 revision contained 57 of Dykes's tunes.

The same  
Sept. 28, 1874

My dear Dykes

I send on the proofs to Monk — they stupidly put 2 of "Bedford" instead of one of it and one of enclosed.

—— But indeed I cannot assent to the new form of 'I heard the voice of Jesus say'.<sup>1</sup> —

I can't think what has given you such a liking for unison. I very unwillingly assented to your tune with the Bass solo! for 'Come unto Me ye weary' — and now here is one of your very best and most popular tunes spoiled in like way. —



Pray don't press it. —

Forgive me: but you know there is a proverb about letting  
'well alone'. —

Ever affec. yrs.

H. W. BAKER

Did you ever meet with anybody who wished the tune altered?

I never did —

I have another opinion (R. Randall) against the theology  
of Mrs Alderson's hymn.

*Note to the above letter*

<sup>1</sup>Compare Dykes's original, 317 in the 1868 edition, with the familiar *VOX  
DILECTI*: the original is in four parts throughout.

The same

Oct. 1, 1874

My dear Dykes

I find I cannot meet my colleagues as they are going to the  
Brighton Congress. But I send on your letter to them: & by  
Wednesday I hope to get their decision as to accepting the 2nd  
verse of Mrs Alderson's Hymn. —

It will be none too soon: I fear Clowes will be waiting before  
that day. —

Now I must ask you to let me know by that day what Mrs  
Alderson's wishes are or what she will kindly consent to.

Suppose e.g. that (as Richard Randall, . . . & others have said)  
(they have not seen your letters nor been asked by me) it is impos-  
sible for them to accept the 2nd verse, what will she kindly give as  
an alternative? — Suppose too, that they wish to have only 4  
verses, does she consent?

I am vexed with myself with having allowed myself to be  
drawn into a correspondence with you instead of having before  
this known what her wishes were. — If she now expects us to

insert the whole Hymn, or does not alter that verse, and my col-  
leagues decide as I expect, it will be a serious delay to us. I never  
ought to have allowed it to be unsettled so long, & blame my-  
self. —

Will you kindly get me by Wednesday at latest something  
definite, in case we do not accept what to me it seems impossible  
for us to accept. I really do not know what meaning you attach  
to 'He died for our sins.'

But I cannot write: I dare not: we will talk some day; but I  
have too much writing just now.

Ever Affectionately yrs.

H. W. Baker

P.S. I don't the least think you see the tremendous power of the  
words 'Purged from sin's load' ; not from the 'forsaking &c' but  
from the load itself of our sins. — Why did He die?

Monkland

Oct. 6, 1874

My dear Dykes

I cannot go into this controversy now —

Let me just say that you do not understand me: and that  
your letter this morning does not at all meet my objections. —  
I do not know one single text of Scripture which authorizes us to  
talk of our dear Lord being 'released from the load of our sin:'  
but at any rate I dare not say so: never never never could say so:  
of Him before he had died. 'At its ending' is nearly as bad as 'ere  
its ending' —

'He died (really died — not merely 'suffered') for our sins,'  
— that is my faith. —



—— My first impulse was to give up the Hymn entirely, after reading yours today . . . but —— But, as I came back from Matins, the following verse was suggested to my mind, and I cannot but hope that it — or something like it — might be accepted by you on your sister's behalf. It is surely true: surely not out of keeping with the Hymn: surely not quite unworthy of the rest: and avoids, wholly, disputed points ——

Freely Thy life Thou yieldest, meekly bending  
E'en to the last beneath our sorrows' load,  
Yet strong in death, in perfect peace commending  
Thy Spirit to Thy Father and Thy God.

You will admit, I think, that He bore 'sorrows' to the end: and the 'last loud cry that pierces His Mother's heart' (as one of our old Hymns says) proved Him to be strong in death. —— So this verse is beyond dispute: and surely not a bad verse. —— I write today to ask my colleagues to accept it & to telegraph to me tomorrow: and I now ask you, my dear friend, to do the same. I enclose a telegraph form ready stamped; please write your reply & send it. ——

Now as to the omission of two verses — which is of course a very minor matter — I am indeed sorry to read in your letter that your sister 'consents' 'because she cannot hinder it'.

Let me say — she can 'hinder it'. She was very kind indeed to take the trouble to write for us: but I greatly doubt whether my colleagues will not, after reading your letter tomorrow, desire me to reply, that we cannot possibly accept the Hymn at all, as she feels that. I wrote to Mrs Alexander; and only yesterday received the kindest possible letter, omitting two verses and entirely re-writing another for us in a Hymn which she had sent, because she felt the force of what I said, that her original verses (beautiful

in themselves) did not suit the time and the congregation at the 3 Hours' Service on Good Friday — and I could not help wishing that you had tried to lead Mrs Alderson to look at this matter in the same light.<sup>1</sup>

Do you really think that one single person in Monkland Church would understand the 4th verse? good as it may be in itself. —— I must honestly say that I myself have not understood it till your letter came today: I did not know what was meant by 'dim shadows from their graves are fleeting'. ——

—— I have today desired Miss Paul —— she is as good and intelligent as any one here, is she not? —— to read the whole hymn more than once, & that verse especially with great care. I have now asked her what those words refer to, & she says, she 'supposes to the dead rising'. I thought so too: at least I could attach no other meaning to it than some reference to the 'graves being opened' at His Death. You say, 'with His Death the Shadows of darkness begin to roll away from earth': quite a different meaning. Now is it expedient & wise to end the Meditations on the Seven Words with so obscure a verse?

Surely the answer is 'no' and yet if your sister only 'consents' because she thinks she 'cannot hinder', am I not bound in common gentlemanly courtesy to decline the Hymn altogether?

My sister (I have just been to her) thought the same as Miss Paul about that line. So my argument against it is really complete. —— And if that verse be left out, the preceding one must be. ——

My sister says that those 2 verses are fine as poetry but that for closing Hymn, at such a service, she thinks it so much nicer as we propose. —— And she very much prefers my proposed emendation of the 2nd verse. —— Oh! that your good kind sister could but see it so too. ——



Well: I must leave it to you.

If you do see your way to saying on her behalf cordially that it may be inserted, 4 verses, the second as now proposed, please telegraph (for this delay is truly very serious to us).

If you don't wish it, and think she won't, please telegraph so: and I will see if GOD will help me to write a short simple Hymn at once. — I can't stop the Book to ask any one else. — I blame myself sadly for having gone on corresponding with you, dear Friend, — But I thoroughly like the hymn in its shortened & revised form: & think if less grand it will be more truly useful. — Oh! that I only tried to settle it a fortnight ago. . . .

Ever very affectionately yrs,

HENRY W. BAKER.

P.S. The tune for the Hymn ought also to be settled within a very few days. Would your tune for 'O Strength & Stay' do? Or would you rather write another?

Not a chant at any rate: and easy. I think 'Evening' and that evening don't do badly: & that your tune for 'O strength & Stay' suits it very fairly. — But as you wish. Only let me hear soon.<sup>2</sup>

*Notes to the above letter*

<sup>1</sup>We may suppose that this refers to 'Forgive them, O my Father' (AMs 115), written for the 1875 edition.

<sup>2</sup>In the postscript presumably Baker meant that the 'evening' associations of *STRENGTH AND STAY* were appropriate to Mrs Alderson's hymn. But Dykes composed (or had already composed) the tune *COMMENDATIO*, which was set to the hymn when it did appear — in the form Baker asked for. But in AMR (1950), Baker's suggestion was after all followed, and *STRENGTH AND STAY* was set to these words — with revised harmony.

Little comment is necessary. Baker won his point. His version of verse 2 appeared, and was copied by all other books. But an alteration in verse 3 (originally verse 5) was also made, of which no hint appears in the debate recorded above, so that it read:

Sweet Saviour, in mine hour of mortal anguish,  
When earth grows dim, and round me falls the night,  
O breathe thy peace, as flesh and spirit languish;  
At that dread eventide let there be light.

(In *EH*, *CH* and *Church Hymnal for the Christian Year*, 'My Saviour').

We may suppose that in the end Dykes, as agent for Mrs Alderson, gave in with a good grace. It may well have been an uncomfortable three weeks for the two friends. It is not for us to judge the theological point at issue; the profound paradoxes of the Atonement have proved to be stumbling blocks for others besides these two.

But while we are about this matter, we feel that readers might be interested to read another, earlier letter from Baker to Dykes on a quite different subject. It reveals the origin of Baker's morning hymn, 'My Father, for another night'.

Monkland

March 10, 1874

My dear Dykes

Monk says you don't like our 2nd tune to 'Now that the daylight fills the sky' — I agree with you that we don't want a 2nd tune to that Hymn: but I have searched & searched in vain to find any other Morning Hymn to insert & so fill the page. —

But it has pleased God to enable me to write a short Morning Hymn: which I venture to think is good: & likely to be very useful. I feel quite sure you will like it: & I hope that my colleagues, to whom I sent it yesterday, may also like it.

If so, the vacant page caused by omitting, as you wish, the 2nd tune to 'Now that the daylight' is free for it. —

What about the tune? It shd. be within easy compass for early singing & likely to be popular. — Do you care for Edinburgh (H. Smart) in Nisbet's Book?<sup>1</sup> I shd. put it in A. — Or can you suggest or write another?

Ever affectionately yrs.

H. W. B.

P.S. Sullivan's tune to our new 355<sup>2</sup> is very good: he has given us leave to have it. Shall I tempt you to London after Easter? or not?

There immediately follows the manuscript of 'My Father, for another night', preceded by the two texts — 'Whatsoever ye do,



do all to the glory of GOD.' 'In the Name of the Lord Jesus.' In the end, as everybody knows, Baker wrote his own tune, thus providing one of the few well-known hymns in English whose words and tune are from the same hand. But he did not place it as no. 2 in the new hymn book. It was, and remains in *AMR*, no. 5.

#### *Notes to the above letter*

<sup>1</sup>Help! Help! What does this refer to? There is no *EDINBURGH* in Mercer's *Church Psalter and Hymn Book* (Nisbet, 1858).

<sup>2</sup>'Our new 355': as we have seen, the numbers did not in the end follow Baker's estimates. What is 355? Of the hymns in the 1875 revision carrying tunes by Sullivan only nos. 138, 'Christ is risen' and 384, 'To thee, O Lord, our hearts we raise' are 'new' in the sense of not having been in the book in 1868. No. 138 was first printed in 1862, no. 384 in a local book at Bristol in 1864: Sullivan's tune to 384 was printed in his *Church Hymns* (1874) and there is a sporting chance that this book was not in print by the date of this letter: so our pricisional conjecture is that Baker here refers to 'To Thee O Lord, our hearts we raise' with Sullivan's tune *GOLDEN SHEAVES*. Clearly he thought 'Harvest' was to follow immediately on 'Lay Helpers'.

### A LIBERAL ANGLICAN HYMNAL

By CANON A. R. WINNETT, Ph.D.

In 1915 the Revd W. F. Cobb (later Geikie-Cobb), Rector of St Ethelburga's, Bishopsgate, London, from 1900 until his death in 1941, produced a small volume entitled *Hymns for Men and Women*, which he printed at the press attached to St Ethelburga's. Although the preface stated that the collection was made "for private use only", it was nevertheless employed at St Ethelburga's as a supplement to the *English Hymnal*. The numbering of the hymns runs from 801 to 912, and for many though not all of the hymns tunes are printed.

Dr Geikie-Cobb moved from the High Churchmanship of his earlier days (he was at one time Assistant Secretary of the English Church Union) to a somewhat individual form of Modernism, a Modernism of a more 'Catholic' character than the Liberal Protestantism which predominated in the Modern Churchmen's Union. His interest in mysticism, which found expression in *Mysticism and the Creed* (1914), led him to a theological position which could perhaps be described as a Christian theosophy or gnosticism. To the general public Dr Geikie-Cobb was chiefly known for his readiness to solemnise the marriage of divorced persons at St Ethelburga's. His feminism made him a champion of women's rights. He promoted Women's Freemasonry and there were women servers at St Ethelburga's.

The compiler's sympathies are clearly revealed in *Hymns for Men and Women*. Eight of the hymns are taken from *Songs of the Lotus Circle*, a volume which enquiry has so far failed to

identify. (*The Lotus Song Book* published by the Theosophical Society is a different collection.) In one of the hymns from this source these typical lines occur:

'Oh! be glad, ye people,  
Buddhist, Christian, Jew!  
Hasten to believe it,  
Christos dwells in you!'

As one would expect there are several hymns by Christians of liberal outlook such as T. T. Lynch ('Christ in His Word draws near', 'Gracious Spirit, dwell with me', 'Where is thy God, my soul?') and F. L. Hosmer ('O not in far-off realms of space', 'We pray no more, made lowly wise'). In contrast to these stands the robust manliness of a St George's Day hymn reprinted from the *Church Times*, 'Come, ye sons of England', with the refrain:

'Come, then, sons of England,  
Share the age-long fight,  
Claim St George for England,  
Stand for truth and right.'

(As one would expect the tune suggested is Sullivan's *ST GERTRUDE*.) Also in the collection appears Canon J. W. Horsley's Masonic hymn, 'Almighty Architect whose mind'—though its author could scarcely have approved its use by women Masons.

Poets are laid under contribution in the collection. Among them are Tennyson ('Ring out, wild bells'), H. W. Longfellow ('Life is real'), Christina Rossetti ('Content to come, content to go', 'Once I thought to sit so high'), and John Ruskin ('The beams of morning are renewed'). Last in the collection, No. 912, is the First World War poem of Alfred Noyes,

'Because our Mother, England,  
Has drawn us to her breast . . .',

with its reference to the star which

' . . . shines above the searchlights  
That sweep the channel foam'

and

' . . . glitters on the trenches  
A hundred leagues from home.'

Dr Geikie-Cobb himself is represented in the collection by three hymns, 'Father, high and lowly', 'Loving Father who didst make' (a verse paraphrase of the Lord's Prayer), and a hymn of 24 six-line verses entitled 'The Pilgrim', and divided into three sections describing the descent of the soul, its earthly conflict and its reascent to God.

No tunes are printed if there is a suitable tune in the *English*



*Hymnal*: in this case only a reference is given. Of the tunes printed a few deserve comment. J. Macbeth Bain's BROTHER JAMES'S AIR is the setting for 'The Lord's my Shepherd'. Michael Weisse's AVE HIERARCHIA (on which the familiar RAVENSHAW is based) appears in its original six-line form and is set to the compiler's 'Father high and lowly'. Dykes's RIVAULX accompanies a Jewish paraphrase of Psalm 121, 'Unto the hills I lift my eyes', in which incidentally 'whence' is correctly rendered as an interrogative. ('Whence comes my help? My help it lies in God enthroned above the skies'). The carol tune, THE BOAR'S HEAD, is joined to words by L. Nightingale, 'Now sing ye all with one accord, Salve Jesu Domine.' An appendix of fourteen additional tunes is printed at the end of the volume. It is difficult to understand why Kocher's DIX should be included as it is found in the *English Hymnal*. The tune variously known as TANTUM ERGO or ALLELUIA DULCE CARMEN and associated with Samuel Webbe appears here under the name BENEDICTION and the quite certainly incorrect attribution to M. Haydn.

*Hymns for Men and Women* may be regarded as something of a hymnological curiosity. Nevertheless it is significant as embodying a breadth of outlook, an idealism and an undogmatic character which were later to be the distinguishing features of *Songs of Praise*.

## GLORIA IN EXCELSIS

By C. E. POCKNEE

This hymn is now associated with the Eucharist, in Western Christendom, both in the Roman Mass and the Anglican Book of Common Prayer. But in origin it belongs to the treasure of ancient church hymns which were written in imitation of the biblical lyrics, especially the psalms. Such lyrics were known as *psalmi idiotici*, that is psalms by private persons in contrast to those of Holy Scripture. In the case of the *Gloria in excelsis* the opening phrases are obviously inspired by the Angels' song at Christ's nativity as recorded by St Luke.

In the textual tradition of the *Gloria* (which is sometimes called the Great Doxology to distinguish it from the lesser doxology or *Gloria Patri*), three principal versions can be distinguished. (1) The Syrian text found in the East Syrian or Nestorian morning office; (2) The Greek version in the fourth century *Apostolic Constitutions*; (3) The Greek text in the Byzantine office of Matins, and which is to be traced back to the *Codex Alexandrinus* of the New Testament, written in the fifth century. This text coincides in all essentials with the Western version found in the Roman Missal and the Book of Common Prayer. But our readers may not have access to the Syrian version which can be translated as follows:

Glory to God in the highest  
and on earth peace  
and a good hope to men.  
We worship thee,  
we glorify thee,  
we exalt thee,  
Being who art from eternity,  
hidden and incomprehensible Nature,  
Father, Son, and Holy Ghost,  
King of kings, and Lord of lords,  
who dwellest in the excellent light  
Whom no son of man hath seen,  
nor can see,  
who alone art holy,  
(and) alone mighty, (and) alone  
immortal.  
We confess thee through the Mediator  
of our blessings;  
Jesus Christ, the Saviour of the world,  
and the Son of the Highest,  
O Lamb of the living God,  
who takest away the sins of the world,  
have mercy upon us,  
Thou who sittest at the right  
hand of thy Father,  
receive our request.  
For thou art our God  
and thou art our Lord,  
and thou art our Saviour,  
and thou art the forgiver of our sins.  
The eyes of all men hang on thee,  
Jesus Christ,  
Glory to God thy Father  
and thee and the Holy Ghost,  
for ever. Amen.

Apart from the differences in the text of the Syrian and Greek versions, the thing that strikes us is that praise is directed to God the Father through Christ, the great high priest. This is typical of the language and theology of the primitive Church.

The earliest Latin text of the *Gloria* is to be found in the Celtic manuscript known as the *Antiphonary of Bangor*, written about A.D. 690.

As we have already indicated, in the Eastern rites, both Greek and Syrian, the *Gloria in excelsis* has always been used in the morning Office or Matins. But in the Latin West it came to be associated with the Mass or Eucharist and sung after the *Kyrie eleison*; but at first only on special occasions such as Christmas and



Easter, and then only when a bishop was the celebrant of the liturgy. But by the end of the Middle Ages these restrictions had disappeared and it was recited on all Sundays and other festivals of the Church, whether the celebrant was a bishop or priest.

In the Anglican Communion Service since 1552 it has been sung as the concluding act of praise after the reception of Holy Communion. This change was made by Archbishop Cranmer in order to bring the English Communion rite in closer conformity to the pattern of that in the Upper Room where Christ and the disciples sang a hymn at the conclusion of the first Eucharist before they went out to the Mount of Olives. (Mark 14, 26.)

The continuing use of this ancient hymn both in Eastern and Western Christendom to this day makes it both catholic and œcumenical in the broadest sense. But it is strange that the compilers of our histories of Christian hymnody and the 'companions' to several of our recent hymnals have so little to say on one of the most ancient and widely used songs of Christian praise.

#### WYETH'S REPOSITORY REPRINTED

Here is a treasure! Its full modern title is *Wyeth's Repository of Sacred Music, Part Second, with a new Introduction to the Da Capo Edition*, by Irving Lowens, Music Division, Library of Congress. Da Capo Press, New York, 1964. \$5.95.

But that is only the economical modern title. The original title-page of the book here reproduced in facsimile is worth savouring.

Wyeth's

Repository of Sacred Music

Part Second——(2d. Edition)

Original and Selected from the Most Eminent and Approved  
Authors in that science

for the use of

Christian Churches, Singing-Schools & Private Societies

Together with a Plain and Concise

INTRODUCTION TO THE GROUND OF MUSIC

and rules for Learners

by JOHN WYETH

Printed (typographically) at Harrisburgh, Penn., by JOHN WYETH, Printer and Bookseller, and sold by him, and by most of the Booksellers in Philadelphia; Shaeffer & Maund, Baltimore, and Collins & Co., New-York. Either of whom will give a liberal allowance to wholesale purchasers.

1820

Dr Lowens has done a very great service to hymnology in editing this extraordinary collection, and in providing a most informative and valuable introduction. The introduction is not only bibliographical: it introduces the reader to the American folk-hymn, of which Wyeth must be regarded as a primary source. The folk-hymn is basically 'a secular folk-tune which happens to be sung to a religious text. In many cases the text is also folk derived, but not infrequently it is drawn from the body of orthodox hymns found in hymnals of earlier days'. It seems that the folk-hymn sprang up in the second half of the 18th century after the revivals associated with Jonathan Edwards and George Whitefield, and that therefore its origin is in the piety of the evangelical north. During the succeeding century (when for the first time the tunes were written down) it moved south, and became associated with Kentucky, Tennessee, Missouri and the Western Reserve. Dr Lowens suggests that this happened in the years just before 1820. The first Southern printed collection appeared in Virginia in about 1815.

John Wyeth (1770-1858) was not a musician himself: his collection was a purely commercial project, responding to a demand for printed music that was about to create a new publishing market. The book, as its long title implies, is a teaching manual, as were so many of the English tune books of this and the two or three previous generations. It uses the 'shape note' system to which we recently referred in connection with the Mennonite song books: but the system is less complete, since it divides the scale into two tetrachords, using four shapes twice over within the octave, where the other system has seven shapes, one for each diatonic note. The tunes are written out in two, three or four parts. Sometimes they are regular, sometimes 'fuguing'. In four-part tunes the melody is normally in the tenor. The minor keys are far more in evidence than they are in 18th and 19th century English hymn writing, which indicates that although they clearly derive many features of their style from the English part songs of the 18th century, there is often a native touch which is purely American. Sometimes one recognizes an English tune vastly transformed in one of these, but on the whole the contents will be new to all but the most learned readers.

The American folk-hymn is a neglected branch of hymnological study. It is part of the religious and social history of North America; and among certain social groups it is still to be found very much as it was nearly 150 years ago. This fascinating reprint should be in every serious student's library, or if not there, at least available in all college libraries. We hope it will be.



## NOTES, NEWS AND QUERIES

Dr J. H. Arnold's *Plainsong Accompaniment* has been reprinted by Waltham Forest Books, 124 Chingford Mount Road, London, E.4. The price is 25s. Many readers will be glad to see this historic book back in circulation again.

Dr Pocknee tells us that the Roman Catholic hierarchy has authorized the use of certain hymns from the *English Hymnal*, and is to honour them with its *imprimatur*. Apart from certain translations by non-Roman Catholics, this is the first time such a gesture has been made.

The first tune composed for 'Ride on, ride on in majesty' (by H. H. Milman, 1827) was recently mentioned in a brief article (*Musical Times*, May 1964). The tune bears the name of J. B. Sale, who was organist of St Margaret's, Westminster, when Milman was Rector there, and the date 1831. It is a very fair example of tune-composition of that period, in F major, triple time, with a melody somewhat better than its harmony. Mr John Dummelow (Temple Court, Hillmorton Road, Rugby) brought the tune to our notice, and says that he has spare copies of it, if anybody is interested in obtaining one.

The *Companions* have missed an historical point in their comments on the tunes for Basil Mathews's hymn, 'Far round the world' (*SP* 299, *CP* 345). Dr T. F. Glasson writes: 'The present organist of Hendon Methodist Church, Mr C. H. L. Crawley, was a pianist in the Bowes Park Methodist Sunday School (London) when he was a youth . . . Mr Crawley had been put on the committee for discussing the forthcoming anniversary, and he submitted to the committee a hymn tune he had recently composed. It was a tune without words. Basil Mathews at that time was one of the Sunday School Superintendents. Sitting opposite to him was another superintendent, who, in a moment of happy inspiration, suggested that he (Mathews) should write a hymn to fit the tune. Out of that suggestion "Far round the world" was born. The hymn was duly sung on the evening of the anniversary.' Dr Glasson is here largely quoting from Mr Crawley's own account printed in *The Choir* for July, 1961.

Talking of 'original tunes', does anybody know—indeed, is it possible to ascertain—to what tune Toplady's 'Rock of Ages' was first sung? We have recently been asked this question. It is impossible to be quite sure that Toplady intended his verses for congregational singing; but he wrote them in the *form* of a hymn,

and may have had a tune in mind. In any case, presumably they were sung as soon as they were included in Wesley's 1780 Hymn Book. What evidences are there about the tune? (If you know, please share your knowledge with the editor.)

In our recent article on *Worship Song* (Bulletin 102) we mentioned Axon's translation of St Francis's hymn of 'All creatures'. The Reverend Gordon Clarke (Minister of Toxteth Unitarian Chapel) writes that the words appear also in *Hymns of Worship* editions of 1927, 1930, 1938 and 1951. It was not in *Hymns of Worship Revised* (1962). The date of the translator's death is given as 1926. In *Hymns of Worship* it was set to a version of ANNUE CHRISTE (*SP* 688).

## CONFERENCE 1965

The Annual Conference for 1965 will be held at Godalming, Surrey, from Monday, May 24th, to Wednesday, 26th. The meetings will take place at Charterhouse.

The programme is as follows:

- MONDAY, 24th:
- 2.30. Meeting of the Executive.
  - 4.00. Tea at Charterhouse.
  - 5.00. Discussion on *The Search for New Hymns*, introduced by Dr Gerald Knight (of *Hymns A & M*).
  - 7.00. Dinner at the Lake Hotel. Godalming.
  - 8.15. Act of Praise in the Chapel of Charterhouse, arranged by John Wilson. Comments by Erik Routley.
- TUESDAY, 25th:
- 9.15. Meeting of Executive.
  - 11.00. Lecture by Donald Hughes, Esq., Head Master of Rydal School, on *Hymns in School Worship*.
  - 1.00. Lunch at the Lake Hotel.
  - 2.15. Annual General Meeting.
  - 4.15. Tea at the Guildford Cathedral Refectory.
  - 5.45. Evensong at Guildford Cathedral.
  - 7.00. Dinner at the Lake Hotel.
  - 8.15. Open Discussion on *Hymns for Church and School*.



The cost of the Conference, including two nights' accommodation, should not exceed £4 15s.

All correspondence about the Conference should be addressed to the Secretary, Mr Little, whose address is on the front page of this *Bulletin*.

#### EXECUTIVE—February 1965

At the Executive Meeting, the Society received with regret the resignation of our Treasurer, the Reverend David Goodall, whose new duties make the effective discharge of his office no longer possible.

Mr John Wilson was elected Treasurer with great gratitude. Please note his address (a new address, for those who knew his old one), on our front page.

Mr Bunn, Editor of *Julian Revised*, will shortly be sending a summary of his work so far for publication in the *Bulletin*.

In future, distribution of the *Bulletin* will be in the hands of our printer, Mr Norman Biddle, City Press, Martyr Road, Guildford, Surrey.

**The new Treasurer would be most grateful to receive Members' subscriptions for 1965 (15s.; or 30s. to include membership of the American Hymn Society), and also any subscriptions still due for 1964 (at the old rates of 10s. 6d. and 21s. respectively).**

In addition, he would be grateful to know of any cases of non-arrival of the *Bulletin*, or (to those who have paid for it) of the American Society's magazine *The Hymn*.