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VENI, VENI EMMANUEL

By C. E. POCKNEE

In No. 108, Winter 1966, of this Bulletin, the Editor drew attention to the discovery by Mother Thomas More in the Bibliothèque Nationale, Paris, in a fifteenth-century Service Book in manuscript of the original melody upon which Thomas Helmore based the tune of the Advent hymn, 'O come, O come Emmanuel' and which first appeared in the second part of *The Hymnal Noted*, 1854, set to J. M. Neale's original translation, 'Draw nigh, Draw nigh, Emmanuel'; but which was altered by the editors of *Hymns A & M* in 1859 to 'O come, O come', etc. Through the courtesy of the National Library, Paris, we reproduce herewith a photographic copy of the complete manuscript of the original melody found in Fonds Latin, MS 10851, folio 89, set to a responsory for the departed, *Bone Jesu, dulcis cunctis*. We also reproduce the original Neale-Helmore version of the Advent hymn photographed from the page of *The Hymnal Noted*, 1854, and taken from the copy of that book which belonged to Helmore. The student will observe that while the melody belonging to the verses of the hymn is substantially the same as that in the manuscript, Helmore seems to have made a



One iesu dulcis

cunctis eterni patris fi lius

Te precamur pro defunctis

allis eis propicius. Vulnera

pande ei tuus patri pro tuo

coronatū. Credendū est magis

solū francoisco veraci q̄ munda

noꝝ turbe fallaci. Scim⁹ xpm

pertulisse mortē crucis xre tū

nobis victoꝝ rex misereꝝ Amē.

Veni, veni Emmanuel.

ADVENT.

From a French Missal in the
National Library, Lisbon.MAT. I., 23. . . . "They shall call his name Emmanuel, which being interpreted is,
God with us."

Draw nigh, draw nigh, Em-man-u-el, And ransom captive Is-ra-el,
That mourns in lone-ly ex-ile here, Un-til the Son of God ap-pear.
Rejoice! Rejoice! Em-man-u-el Shall be born for thee, O Is-ra-el!

2. Draw nigh, O Jesse's Rod, draw nigh, To free us from the en-e-my;
From Hell's in-fer-nal pit to save, And give us vict'ry o'er the grave.
Rejoice! Rejoice! Em-man-u-el Shall be born for thee, O Is-ra-el!

3. Draw nigh, Thou Orient, Who shalt cheer And comfort by Thine Advent here,
And ban-ish far the brood-ing gloom Of sin-ful night and end-less doom.
Rejoice! Rejoice! Em-man-u-el Shall be born for thee, O Is-ra-el!

4. Draw nigh, draw nigh, O Da-vid's Key, The Heav'nly Gate will ope to Thee;
Make safe the way that leads on high, And close the path to mi-se-ry.
Rejoice! Rejoice! Em-man-u-el Shall be born for thee, O Is-ra-el!

5. Draw nigh, draw nigh, O Lord of Might, Who to Thy tribes from Si-nai's height
In ancient time didst give the law In cloud, and ma-jes-ty, and awe.
Rejoice! Rejoice! Em-man-u-el Shall be born for thee, O Is-ra-el!

considerable adaptation of that part of the melody which is now associated with the refrain, 'Rejoice, rejoice', etc. It would be correct therefore to ascribe the melody now in use in our hymnals as: 'Adapted from a melody in B.N. Paris, Latin MS. 10581 (15th cent.) by T. Helmore in *The Hymnal Noted*, 1854.' In *The Hymnal Noted* the melody is stated to be 'From a French Missal in the National Library, Lisbon. But for over a century neither that library nor any other library yielded up the source of the tune until Mother Thomas More's discovery in 1966 in Paris.

While the original melody is written in plainsong notation in accordance with ecclesiastical convention and law it is not strictly modal plainchant but is cast in the modern minor mode. By the fifteenth century strict adherence to plainsong modality had broken down and there was an increasing use of the modern major and minor modes with the dominant on the fifth note of the scale.

We now pass to a consideration of the source of the words of our hymn. The original source of the text is a series of eight antiphons sung before and after the *Magnificat* at Vespers in the second part of Advent. The first of these Great O Antiphons is sung on December 16th and every student of the *Book of Common Prayer* knows this because of the words *O Sapientia* that occur in the Church calendar on that day. A complete English version of these antiphons is given in *EH* 734. But the versification of the hymn does not follow the traditional order of the antiphons which have been in use since at least the ninth century. But instead, the antiphon for December 22nd 'O Emmanuel' is taken as the basis of the first verse of the hymn.

We now know that Neale and Helmore had an intermediate Latin metrical source upon which they based their translation; and this is a Jesuit compilation made at Cologne in 1710 under the title, *Psalterium Cantionum Catholicarum* (Seventh edition, page 269). The complete Latin versification is given by Frost in *Historical Companion to Hymns A & M*, No. 49. The first verse reads:

Veni, veni Emmanuel;
captivum solve Israel,
qui gemit in exilio,
privatus Dei Filio:
gaude, gaude: Emmanuel
nascetur pro te, Israel.

In this Latin metrical version there are only five verses with the refrain, whereas the original antiphons are eight in number and the first reads: *O Sapientia, quae ex ore Altissimi prodisti attingens a fine usque ad finem, fortiter suaviter que dispones omnia: veni ad docendum nos viam prudentiae.*

All eight antiphons are based on Messianic references contained in the writings of the Old Testament, which in the Latin text includes the Apocrypha.

THE HYMN SOCIETY OF GREAT BRITAIN AND IRELAND
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LECTURE

*Welsh Hymn Melodies: their present and future use in
English Hymn Books*

By ALAN LUFF

INTRODUCTION

As you well know, I ought not to be standing here to give this paper on Welsh Hymn Tunes. The one who had been invited to speak today was an acknowledged expert on the subject and had spent his life working in Wales for the advancement and improvement of Welsh music and of Welsh hymn singing in particular.

I am a newcomer to the scene and I speak as such. I am an Englishman, but I have had the good fortune to be able to learn to speak Welsh and to move into Wales to exercise my ministry in a parish in Caernarvonshire. There, half my services are in Welsh. There, too, I have begun to have contact with the other Welsh churches and to join with them in worship—as I had begun to do in Manchester. I approach this subject, therefore, as one who has come alongside Welsh hymn singing in adult life after a preparation in which I gained a fairly wide acquaintance with English Church Music at its best and worst.

So what I have to present to you is not knowledge and scholarship but opinions and personal judgements for what they are worth.

In what follows I have tried to use as examples tunes that you are less likely to be familiar with, except when my argument has required otherwise.

CROSSING THE BORDER

High among Vaughan Williams' most frequently played pieces must be his Prelude on RHOSYMEDRE (LOVELY). This is a point to which we shall need to return—that is to Vaughan Williams' fascination with Welsh hymn tunes. In this Prelude he has written a cool pastoral sound. The Hymn Tune Prelude of its very nature shows how a composer hears a tune and perhaps its associated words. In this case it is one process since Vaughan Williams was involved in the associating process. I remember how, having met the prelude, I looked up the tune—only to find what seemed to me to be a rather plain, square tune, somewhat awkwardly set to 'Author of Life Divine'. Coming to Wales and finding the tune set to be sung I had hoped to penetrate through my own obtuseness about RHOSYMEDRE to something of the reality that Vaughan Williams had seen. I was astonished to find something quite different. In my parish, at least, we follow 'Old Elis Wyn' (Ellis Roberts, editor of

Hymnau yr Eglwys) in putting it to a rousing Easter hymn or to a favourite hymn at funerals, in which case it is a highly emotional, 'Abide with me' kind of experience.

Now a composer has every right in a Prelude to re-interpret the melody for us. How many of us see 'Nun komm der Heiden heiland' in its plain form as anything like the great Bach chorale prelude on it? But here is something quite different. Both by his prelude and the words he saw matched with the tune Vaughan Williams showed that his hearing of the tune and the Welshman's experience of it are quite different.

Here is a beginning then to a line that I wish to follow—that is the real difference there is across the border.

HISTORICAL SURVEY

Before, however, I pursue the line of the differences across the border and the limitations this may impose on our use of Welsh hymn tunes it will be as well if I outline the history of Welsh tunes and of their use in English books.

The great first flowering of Welsh hymn writing at the time of the Evangelical Revival relied almost entirely on English tunes. Such Welsh tunes as were available, mainly the 12 Psalm tunes of Edmund Prys, were limited in their metres, and William Williams Pantycelyn, the greatest of all the Welsh hymn writers, explicitly says in prefaces to his various collections, that he sought out English models to provide him with a larger variety of metres. He himself used 27, and the hymns in these new metres were sung to the available English tunes. He appeared to have felt strongly that the popular Welsh tunes of his day should not be used for hymns, although they were readily available both through their popular use and in collections of harp music then being made. There appear to be only four exceptions to this and they appear in one collection of Pantycelyn's hymns only.

It must not be assumed that the flowering of hymnody that the revival encouraged spread easily or quickly into the existing forms of worship. The Established Church continued in its ways for the most part, although it had been aware of the need for improvement in singing before the revival. Hywel Harris himself says that the classes formed to teach psalm singing in the 1730s provided the gatherings in which the revival began, and these same singing teachers of metrical psalms were later to be used to teach the English tunes used for William Williams' hymns.

Bodies such as the Baptists had nothing but reading, preaching and prayer in their churches. The Baptists had in 1654 refused to allow even the singing of metrical psalms and so were unprepared for any congregational singing.

1744 is the date given for the beginning of congregational singing in Wales, but 1762 was the year in which the trickle turned into

a flood with the publication of William Williams' 'Caniadau y rhai sydd ar y Môr o Wydr' (Songs of those on the Sea of Glass). Even so the Baptists—so important later in Welsh hymnody—had to wait till 1772 for their first collection of hymns.

Another odd sidelight (odd to us) is the difference in attitude of the churches to instrumental accompaniment. The Established Church continued with its Parish Bands. Pantycelyn would have no instrument whatsoever. Timbrels and dancing were well enough for Miriam, but in the church we know better.

So congregational singing was founded as an integral part of Welsh life, but it was based on English tunes, which even when good themselves often had the seeds of corruption within them. I refer to such a tune as EASTER HYMN. We find the florid alleluias quite innocent; but the tune circulated in Wales in a more florid version of the lines too. When imitators of this and similar tunes got to work without the spark that enlivens this tune, church music was dragged down to a low level. One of the few tunes of this kind to survive in present-day hymn books is a later descendant, from the early years of the 19th century, HUDDERSFIELD. It is still in the 1961 *Caniedydd*, the Welsh Congregational Church Hymn Book.

Fine sturdy tunes were written or pressed into service, many of them very difficult to date—BRAINT, LLANGLOFFAN, TALYBONT, LLANGOEDMOR, LLEDROD (LLANGOLLEN); but few resisted the temptation to write and sing weak and florid tunes. Singing there indeed was, and it was greatly assisted in its progress by the formation of singing schools and societies. But it was not until the work of the great reformers of the second half of the 19th century, Ieuan Gwyllt, Tany Marian, Ambrose Lloyd, that the music itself as a whole reached the standard we now associate with Welsh hymnody. These men based their work on knowledge of the wider world of music and on an appreciation of the severer old tunes with their genuinely devotional qualities. Ieuan Gwyllt (John Roberts) in particular lectured all over Wales: he ran periodicals; he encouraged the formation of singing classes for the whole congregation. As always the movement spread in waves. First, in 1859, the publication by Ieuan Gwyllt of his collection of tunes—sober, devotional in style. Then in 1875 the beginning of the Cymanfa Ganu movement brought the final flowering. The Cymanfu Ganu (Singing Meeting) is in intention a meeting of congregations to improve their singing and to widen their knowledge. With the introduction of Tonic Sol-fa from 1862 onwards every member of the congregation could be expected to join in singing in harmony, either in three or four parts. As in England a little earlier a large number of private and sponsored collections of hymns and tunes were published. The following years brought the publication of the denominational collections of words and tunes. These hymn books retain today some peculiarly Welsh characteristics: tunes and words are

numbered independently, several hymns will be grouped on a page with several tunes: there is not the same attempt as in English books to make once-for-all marriages of words and tune.

I speak of this as the final flowering. I hope it is not. But I have not yet seen evidence that this is not true. Much work has been done since then. Hymn books of higher musical standard have been produced: hymn tunes have been written, but since about 1910, after the revivals of the early years of this century, we have had the turning over of old ideas, permutations of similar musical and harmonic strains. There have indeed been some flowers here, but rather like the odd rose that survives into December. In one way this continuation of a style might be considered as a triumph. It could indeed be this if composers were trying to go forward in this style to express what we need to express today. But despite the smoother and better developed technique shown in some of the more recent tunes they seem to be making the same gestures. This is partly to do with the words. Here I speak with small experience outside our own *Emynau'r Eglwys*, which is overweighted with translations from the English, but it remains very often true that many Welsh hymns are still about the Cross and finish in heaven. There is still in Wales a tendency to hark back to the revivals of the earlier part of the century and to sing the hymns that arose out of them. But when the emotions and certainties of the Revival are no longer present the composer will either overblow his tune in an attempt to work up these feelings or he will withdraw into effete gestures. They may sing of heaven but I cannot help thinking of Verlaine's moonlight figures:

'Ils n'ont pas l'air de croire a leur bonheur'.

The Cymanfa Ganu is still popular in all denominations—we even have them in the Church in Wales, described as Choral Festivals. I did not know whether to laugh or cry when I first saw a Bangor Diocesan Choral Festival Book and found that it contained nothing but hymns. Each denomination publishes its annual or biennial book, the 'Detholiad' (Selection). In the main they are reprints of existing hymn book material, though this is obviously an important potential channel for the introduction of new hymns and has so been used. At the moment the complaint I hear is that they do no such thing and that if the selection is unfamiliar it makes little difference to the choice of hymns in the local churches after the hymns have been learnt for the Cymanfa Ganu.

Bearing this stagnation in mind it is pitiful to realize that, largely owing to the refusal of the early hymn writers to use folk material, the hymn is the heart of Welsh-speaking musical culture. This is the song of the Welsh folk. In many ways it is still very fine, but its themes are limited and as an art form it has ceased to grow.

THE ENGLISH BOOKS

Here we must move over into England to see the use that has been made of Welsh hymnody in English books. There seems to have been a reluctance to touch them at first. Even Heber's 'God that madest earth and heaven' written for AR HYD Y NOS (All through the night) had never been set to that tune in *A & M* until *A & M Revised*. Such collections as had anything Welsh in them at the beginning of the century had ABERYSTWYTH and nothing else. It may well be that this with CWM RHONDDA has set in Englishmen's minds a stereotype of what a Welsh hymn really is like.

With *English Hymnal* (1906) came the flood of Welsh tunes into a major English collection of widespread importance and influence; 22 tunes, an important part of the book. (All the figures from here on may be subject to a plus or minus of one or two depending on definitions and research into the history of the tunes in question.) Checking through the books that followed *EH* the influence is clear. *Songs of Praise*, editorially the lineal successor of *EH*, uses 19 of the 22 and adds another 23. The second edition of *EH* in 1933 accepted eight of these and added another four. The same increasing readiness to welcome more and more Welsh tunes is clear in other traditions. *Congregational Hymnary* (1916) has 11 with another four in the Appendix; *Congregational Praise* (1951) has 33, including 17 as in *English Hymnal* (1933). The Methodists increased their use from five and one in the Appendix (1904) to 24 (1933), 14 of which are in *EH*. *A & M* remains conservative in this respect with eight only even in the Revised Edition (1950).

Other books have a large Welsh content drawn from wider sources than the *EH* selection, almost certainly because they cater for churches with a strong Welsh constituency. The *Church Hymnary* (1927) is an excellent example of this. We think of it as the Scottish book, but it is also authorized for use in Wales and had Dr David Evans, Professor of Music of the University of Wales, as chief musical editor. It has 11 of the *EH* (1906) list, but a total of 54. Similarly the *Baptist Hymn Book* (1962) has 50, only 14 of which overlap with *EH* (1933). There, of course, John Hughes was on the Music Advisory Committee. In *BHB* it is noteworthy that a number of these tunes are put as second choice, reflecting actual practice, in that in many churches words sung to familiar English tunes in England are set to Welsh tunes in Wales.

The question, however, that I would dearly like to be able to pursue after listing the readily available facts of the contents of the various books, is 'How many of these tunes are used?'. The *English Hymnal Service Book* gives a clue. Fourteen only survive, all of which were in the 1906 edition; for two of these there are strong competitors in general use (such as the Gibbon's SONG 1 for 'O thou, who at thy Eucharist didst pray', noted as an alternative to FFIGISBREN in *EHSB* and in my experience generally used for these

words. cf *A & M Revised*); in six cases hymns set to Welsh tunes in the full (1933) edition are now supplied with other tunes. Two Welsh tunes are added, one being CWM RHONDDA. A small survey of churches using *EH* show 11 at the most being used (at St Matthew, Northampton). Even All Saints, Margaret St, use only nine, of which seven are said to go well. Otherwise there is a fairly regular and predictable eight. Of course one must ask to what words were the *EH* tunes set. In the 1933 edition five are set to saint's day hymns; six for rather special occasions; nine have very strong competition from popular English tunes. Thus 20 got off to a very bad start. This brings us very nearly to the number actually omitted by most *EH* churches, and to the *EHSB* choice. It can hardly be said, therefore, that any of the 20 rarely sung in *EH* got a fair hearing in that book, fine though they are and widespread though the use of most of them is in Wales. Other books have attempted fitting other words to these tunes or have persevered with the *EH* match. I have not had opportunity or time to go into how successful Welsh tunes have been in other books.

Against this side of the picture one must set the other, the success of *EH* in fitting words to Welsh tunes that are now, to the Englishman, inescapably wedded. More recent books that use few Welsh tunes give the evidence clearly. *A & M Revised* has ABERYSTWYTH, LLANFAIR, AR HYD Y NOS, HYFRYDOL, ST DENIO, RHUDDLAN, GWALCHMAI—all to the words you would expect them to match—'King of Glory', 'Immortal invisible', etc. *The Cambridge Hymnal*, sniffing delicately round the edges of traditional hymnody, has: LLANFAIR to 'Hail the Day'; HYFRYDOL to 'Love divine'; and GWALCHMAI to 'King of Glory'. It distinguishes itself in the use of Welsh tunes as in other ways by being about the only book without ABERYSTWYTH, though in ST TEILO it has another attempt at 'Let all the world' by the Welshman, William Mathias.

Hymns for Church and School has 10 out of some 350, all of them except one, predictable. Nevertheless Dr Routley gives them a special place in his introductory survey; perhaps he finds them so strongly flavoured that, like garlic, a little savours the whole dish.

The Roman Catholics are beginning to feel their way here too. *Westminster Hymnal* had three only: the *Parish Hymn Book*, with its very conservative choice of tunes all round, has five of the ones you would expect.

A dozen or so tunes can, then, now be seen as standard in English use. Trying to remember my own reactions to them when they were fairly new to me, coming as I do from a *Standard A & M* background, I would say that they are used for one of two reasons in English books:

(a) First there are those that are good tunes by any standard, without any strong national flavour to them. I was surprised to find that ST DENIO, GWALCHMAI and LLANFAIR are Welsh. They have

the technical characteristics noted by Dr Routley of insistence of the notes of the common chord, but so do those of other countries. These stand on their own in any company.

(b) Secondly we value tunes with an exotic flavour—an emotional warmth in a Celtic twilight—however one describes it, it is real and distinguishable in ABERYSTWYTH, BRYN CALFARIA, PENLAN, DINIWEIDRWYDD and hundreds of others.

For some hymns this exotic flavour is valuable and so we use it. The two classes like many other such divisions, merge. HYFRYDOL has some Welsh feeling in it, but it is mainly valued, I would think, as a very good tune. LLANFAIR is un-Welsh in its feeling—until you hear the Rhos Male Voice Choir. Then you begin to see whence it came.

But whatever the basic reason for their inclusion I believe that the ones in common use in the English books will stand up to any examination.

CAN WE USE MORE WELSH TUNES?

Such considerations, then, as these lead on to my last, and perhaps most important question. Can we make any further use of Welsh hymn tunes? Returning to my former division, clearly, were we to find a tune that is in the GWALCHMAI class we would use it regardless of its country of origin.

But what of the tunes that bear strong Welsh imprints. Can we analyse this imprint further and ask whether some of the very things that make them Welsh do not make it, at the very least, difficult to use many of these fine tunes to English words or in an English context.

(a) The first, quite mechanical, test to apply is to ask whether the metres are suitable.

To answer this I have compared the contents of two post-war books, *A & M Revised*, with about 600 tunes, and *Llawlyfr Moliant y Bedyddwyr* (the Welsh Baptist Book), with 477 tunes but 826 hymns.

The total number of metres in each is not vastly different, *LL.M.N.* 125, *A & M* 149. It is the distribution that is interesting:—

	Welsh	English
CM	43	78
LM	27	98
8787 iambic	25	1 (DOMINUS REGIT ME)
8787 trochaic	—	13
777777	6 (English or German)	10
888888	6	17
288888	4 (9 hymns)	—
7676D	30 (57 hymns in all and some of best)	23
7474D	7	1 (GWALCHMAI)

	Welsh	English
878767	12	—
878747	39 (84 hymns)	2 (incl. CWM RHONDDA)
878787	—	20 (little real overlap between these apparent equivalents)
8787D	43 (79 hymns)	10
8888D (DLM)	10	3
9898D	7	1
10.10.11.11.	2 (both English)	5 (incl. HANOVER)

Thus, though there is considerable overlap, there are some considerable shifts of emphasis. We find it difficult, therefore, to use a sturdy tune like DEGANWY* because it is 8787. It means, in general, that the metres in which the Welshman moves most comfortably are not those for which there is a great call in England.

(b) The next consideration is that of repetition of words. This is, as you know, very common in Wales. The 878747 all repeat the 4 and many the last 7, CWM RHONDDA fashion. (*Excursus*: Many Englishmen see the Welsh as a body of people who all go to chapel on Sunday, there to sing the Welsh original of 'Guide me O thou great Jehovah' to CWM RHONDDA. I have yet to sing that tune to a Welsh hymn. On the whole, when they sing the words they have better tunes than that: *LL.M.N.* suggests LLANBAGLAN 298. Or you may find BRYN CALFARIA—one of the greatest of them all—now that *EH* has, with fine insight, rescued this from the triviality that had caused Ieuan Gwyllt to reject it as a poor tune. It is still printed and sung with a 'rum-tum-tum-tum' in the *ATB* in many Welsh books.)

Most of these tunes are built for the repetitions and the words cry out for it. Some take it to great lengths: with ST GARMON (*LL.M.N.* 292) four of the six lines are repeated. We should need a great deal of coaxing to accept that in English.

(c) Thirdly, we must face a fact of language, that Welsh has a large number of words with an accented penultimate short syllable. Thus many tunes have this accentuation at cadences and within the line. I would not claim PENLAN as one of the greatest, but it goes very respectably to a good wedding hymn and has precisely this snap. It has some currency to 'In heavenly love abiding' (*BHB* 581), but I doubt the wisdom of the choice. Whereas a soloist manages the long English vowels by slightly extending that accented short note at the cadence, congregations do not do this: the tune leads them to do the opposite. This fact of language is a pity since it makes us hesitant to use a number of fine tunes.

(d) Next one must ask whether we have in English, or are likely

*It appears in *BHB* (328) for 'Strengthen for service': few would wish to unseat 'Ach Gott und Herr' from that place.

to set at the moment, words with the strong emotive power to match the rhetoric of most of the best Welsh tunes. The force and quality of this is summed up for me in the short compass of the tune CYMER (*LL.M.N.* 12).

So often this emotive power is geared to the expression of the 'blessed assurance' of the revival period: this must be why ABERYSTWYTH is found to be so suitable for 'Jesu, lover of my soul'.

Sometimes one can begin to identify the means by which this power is generated. One favourite means is for the first phrases to have a very small compass with much repetition and for the second section to shift to a quite different tessitura; the first section then returns either as a direct repeat or in a varied form.

This technique is seen in LLANBAGLAN. It appears in developed form in TREWEN (*BHB* 570), one of the most powerful of them all. This tune has been set to English words. *S.S. Praise* has it to some rather lightweight words, 'This, this is the God'. *Church Hymnary*, *Congregational Praise* and *Baptist Hymn Book* all agree in setting it to Toplady's 'A sovereign protector I have'—this is much nearer the mark, save that these are not words I would choose to use with the large congregation that is needed to do justice, outside Wales at least, to this mighty tune.

The sheer power of some Welsh tunes, then, make them tricky things to handle.

(e) Finally we have to remember that many of the tunes of the last 100 years have been written for a special purpose. In the Cymanfa Ganu there has been a market for the tune written for disciplined mass singing. I emphasise both words. The fact that there is to be a weight of voices available is obviously important for the type of tune and for the tessitura of the melody; the fact that the four parts will be available and a conductor to control them affects the character of the part writing. Add to this a stream of annual publications for these meetings in which new tunes can find an entry and the Cymanfa Ganu becomes a strong influence on hymn writing—an influence which may defeat the original purpose of the Cymanfa Ganu, that is of improving the week-by-week praise of the local church.

In a small survey I conducted of what were thought to be the best Welsh tunes by local organists in various parts of Wales, it was tunes of this kind that came out on top as the ones that were most enjoyed.

There are tunes of the type of RACHIE (*BHB* 539), which make no sense without the four parts. There is BRYN MYRDDIN (*LL.M.N.* 255), where the parts are thrown about with much abandon. Or one has Arwel Hughes' TYDI A RODDAIST (*LL.M.N.* 418), written admittedly for the BBC, but now in the hymn books, with its top A for sopranos in the Amens.

Much of this is innocent enough, but it does lead even good men astray. Take John Hughes' youthful ARWELFA (*LL.M.N.* 341).

This is said by many to be the best Welsh hymn tune of this century. Many Welshmen will be surprised to hear that John Hughes had his doubts about the tune. I think one can see why. I first met it at a rehearsal when, few of us having copies, I had to sit and listen. I writhed. Looked at carefully it is the working up by a very skilled hand of a rather spurious emotional heat. Whether he knew it or not, I am driven to conclude that it is in fact a re-composing, or working up of BLAENWERN, which came out when John Hughes was 20 in 1916. ARWELFA was first published in 1926. Compare the tunes phrase by phrase. Though sometimes a note is anticipated or delayed over the phrase ending the outline is the same for most of the tune.

For me this comparison has much to say about the state of Welsh hymnody today as a static institution in which the Cymanfa Ganu can be a great experience still, but is not the forward-looking influence in church music that it was intended to be.

CONCLUSION

What are we left with? Tunes are still being written in Wales, most of them with recognizable links with the long and honourable tradition of Welsh hymnody. This is no doubt true of every hymn-singing country: in England tunes are being written still that would not have been out of place in the first edition of *A & M*. The difference in Wales is that the authentic note can still be struck so often, the old fire kindled. Of the 100 or so tunes in *Llawlyfr Moliant Newydd* published since 1910, some are Anglicized, but most have some of the old power in them. Many of the best are, of course, available in recent English books, especially the *Baptist Hymn Book* of 1962. An exception to this is PEN UCHA by Morfydd Owen (*LL.M.N.* 206). I have days when I like this very much.

Her WILLIAM (*LL.M.N.* 129) is widely used, but is in the odd BRAINT metre 2,88888. I myself am taken with RHEGIUM (*LL.M.N.* 182), and by CILGOED (*LL.M.N.* 335). I think that John Hughes' DINAS BETHLEHEM (*BHB* 105) is a non-starter in England for 'O little town', but that it deserves a trial for some of the DCMs that have not a settled partner.

I would like to think that new things are stirring in Wales. From a small trial run I think Gélineau psalmody is marvellously suited to the language, but I hope that any attempts to use it can be linked firmly to this living tradition while at the same time being a means of developing it.

I wish to end, however, with a reminder of perhaps the most potent influence of all on these tunes and the least exportable element in the compound that makes up the Welsh hymn tune. That is the sound of Welsh-speaking Welshmen singing hymns. It is not good choral singing as the Englishman understands it. It has grown up through singing hymns and in turn it has left an indelible mark on a great school of hymn tune composers.

TOP OF THE (HOLY) POPS

By D. NEVILLE WOOD

(Headmaster: Almond Hill J.M. School, Stevenage, Herts)

There are probably many members of the Society who are connected with schools; some may be teachers, some clergy may be governors, or there may be parents who take an active interest in Religious education—which will, of course, include the hymns and the hymn-practice of and for those ‘corporate acts of worship’.

You may be interested, therefore, in trying out a Top Ten (or twenty) from time to time, to see which hymns are the most popular amongst the children. Or even if you are not connected with school-life, some of these observations may be amusing or surprising.

The actual mechanics of the operation are quite simple. You just ask the children to write down their 10 favourite hymns. Whether you accord one ‘vote’ to any that appear on the list or award 10 points to the top one on everyone’s list, nine to the next, eight marks to the third, and so on, is a matter of taste and probably does not materially affect the actual result much—the first method is quicker and easier.

It is when you collect the papers back in that the surprises show themselves. Now, I am quite prepared to admit that many of the responses in these lists are conditioned by the reaction to the way in which the hymn has been taught—if a teacher has waxed keen about a particular tune, or gone to some trouble to explain the idea or the meaning of a set of verses, this will be reflected in the choice of the children. Conversely, if it seems, rightly or wrongly, to the children that the prevailing idea of a hymn or its tune is monotony (I hope there really isn’t a hymn tune called ‘Monotony’!), then one would hardly be surprised to find such a hymn left out of the Top Ten.

Familiarity has something to do with the choice and I might quote ‘How shall they hear without a preacher?’ in this connection, since neither adults nor children are likely to opt for a hymn that is scarcely known! But this is a two-edged sword as (it is reported—and Gashmu saith it*) one can have rather too much of a good thing—witness the apocryphal comment of a small boy to his class-mate, awaiting the start of assembly: ‘Is it “O blessed are the eyes-Monday” or “He who would valiant be-Monday”?’

I have often wondered if some children (and teachers) think that ‘the trivial round, the common task’ should be expected to furnish all we ought to ask in the way of hymns—after all you can’t very well choose a Top Ten in hymns if that is the limit of the school repertoire!

Then one has to ask whether it is the tune or the words that clinches it for the children, and, like its counterpart in the secular

*Nehemiah 6:6—an ‘influential Samaritan’ according to Young’s Concordance.

world of entertainment, I suppose the answer must be that it is sometimes one and sometimes the other—and very, very occasionally both. One can really complain very little about pop tunes having meaningless or incoherent words if some of the verses as rendered in school are anything to go by. No doubt we all have our classic examples of words with which we disagree, or at which we cringe inwardly—or the understanding of which puts quite a strain on our scriptural knowledge or other-worldly vocabulary.

Who can blame the children for wondering who is at the controls of the diesel-locomotive if they are asked to sing ‘Who follows in their train?’ and who of us has not had to say: ‘Look at the first line of verse three—it says “Hobgoblin not foul *fiend*—it doesn’t say foul *friend*.”’ All of which adds up to a plea to spend quite a lot of time with the words, and even writing a juvenile paraphrase if you come across something really incomprehensible. By the way, do you know what ‘ineffable’ means?

I find that some older children like to do a spot of detective work with hymns. My favourite example is to ask them to unravel this verse (with a little aid from Psalm 40 if required), and I wonder how many readers could determine what the subject of this verse is without reference to the psalm?

In order none can reckon them

To Thee; if them declare

And speak of them I would, they more

Than can be numbered are.

But I am straying from the Top Ten theme—so I must also admit that some sets of words which might appeal to children seem to be spoilt by unattractive tunes. It is difficult without offence to give an example but you may be surprised that the words of the missionary hymn ‘Remember all the people’ are popular, but that at least with our children the tune is less popular. Again we all probably have our own ‘unfavourites’ as well as tunes we thrill to, and it would be strange indeed if none of this lack of enthusiasm ever got across to the children, who are a great deal more astute and critical in this matter than I think they must have been in earlier days.

Of course, it can happen the other way round as well—what are to children some indifferent words can be redeemed by a jolly good tune—perhaps it would be even less wise to give an example of this, but you may all be able to think of something which, *for you*, comes into this category.

It is well known that children love to roll long words round their tongues. I am not here contradicting what I said about lack of comprehension, which can happen when the actual words are quite ordinary but the construction is difficult. For example, I find that one hymn which invariably gets into the Top Ten is ‘Immortal, invisible, God only wise’—and I feel sure that it is not just that

ST DENIO (or JOANNA, if you happen to be Welsh!) is a jolly good tune, but that children love words like 'inaccessible' and 'invisible'—and some such phrase as 'ancient of days' is quite evocative of feeling.

Almost always the National Anthem comes well up in our lists, and yet we do not tend to use it very often these days at concerts, etc.—could this be another good tune 'getting through' to the children. Don't quiz the children too hard on this one, in case you are told that the Queen likes plums ('Send her Victorias . . .'). Much the same goes for Blake's Jerusalem, where to young children the idea of ordering the clouds to unfold, or of demanding chariots of fire must seem rather an attractive proposition.

It is not hard to suggest reasons for the popularity with juniors of 'When a knight won his spurs'—especially the boys; fighting real or imaginary dragons is great stuff; and those hymns which have 'choruses' like 'All things bright and beautiful', or 'Let us with a gladsome mind' usually get some votes because, if you can't read very well, there's half the hymn that keeps cropping up and so you can sing that from memory. If they moan about having eight verses, in this latter hymn, refer them to Psalm 136 on which it is based and ask if they would prefer to sing 26 refrains.

If the broadcasts of services for schools are used, it is natural that these should be high contenders for popularity; not only because of familiarity, but because the actual accompaniment is usually superior to that which the school can supply.

If it does not sound like heresy to mention the fact that popular tunes can be used for hymns, then you will understand why 'O for a thousand tongues . . .' is very popular since we use the tune for 'On Ilkla' Moor bah t'at' for this. 'Waltzing Matilda' goes well to 'Praise the Lord, ye heavens adore Him'—which is, in some ways, rather a pity, because the old Foundling Hospital tune is fine too. We shall have to look round for another 87.87 D for Matilda, I think!

It has always been my opinion that the words of 'King of glory, King of peace' take an awful lot of explaining to juniors, so, although this hymn may be very satisfying to adult worshippers, I must conclude that the tune commends it to the children, because this often comes in our list of winners.

One or two Christmas and Harvest hymns seem to creep into the 'charts' at whatever time of year one tries this election. Maybe it is the chorus of 'We plough the fields and scatter' or the comforting cosiness of 'Away in a manger' that stirs the imagination, or perhaps it is only the mundane fact that, for some, these words have been well and truly learned by heart for a Nativity play, or a Harvest Festival?

Easter and Whitsun fare less well in words and music liked by children—perhaps because we, as teachers, find the teaching of these

two topics less easy than the Christmas story—or is it that we have to 'anticipate the happy end of the Easter story' and complete this before the actual Easter holiday. I dislike the idea of extending the period from Good Friday to Easter Sunday to three *weeks* by leaving the story of the Crucifixion at the end of the Spring Term to be completed in the first week of the Summer Term by the good news of the Risen Christ.

There is an interesting exception to the seasonal hymns. 'Hail the day that sees Him rise' is liked—and I have a suspicion that this, like one or two other tunes like the OLD HUNDREDTH and ST ANNE may have got into the top scorers by virtue of the fact that they can be easily played on the recorder, or the chime-bars. One moral if you want to write a popular hymn-tune for children would therefore seem to be 'no black notes, Sir, in this tune'!

I am not pretending that there is any great educational value in organizing a quiz of this sort, or that it really proves much more than an exercise in trying to see what children like, and will therefore respond to more readily.

There is, finally, one hymn that I can really guarantee will stop in the 'charts' indefinitely; whenever we have tried this out—and once a year is quite enough really—there is no doubt that Arthur Sullivan may have left the adult world with Mikadoes and Pirates from Penzance, but his century-old treatment of 'Onward Christian Soldiers' makes him a winner with the juniors in my school! They like his 'Hushed was the evening hymn' as well, but there's no doubt that No. 27 on our hymn sheets is assured of lasting fame.

Mind you, I began to wonder if we were staving off invaders from outer space when 'Saturn's (Satan's) hosts doth flee' was heard from the front line, but I accept that it might be years before *some* of the words attached to a good hymn tune really sink in.

I started by addressing my remarks to those connected with the teaching profession; may I end with those who are not, and yet have read this offering through. You may be horrified to think that hymns, tunes and words, could be subjected to this sort of secular treatment; I hope not, because in an age when even the well-founded tradition of Christian instruction is being questioned and challenged, I would prefer it to stand as proof that in a few schools at least (and mine is not an aided or controlled school, either) there is time to stop and think about tunes, words, meanings, ideas, composers and the background to some hymns—or to put it in better words than mine to try and enable the children to say with sincerity, even if with limited appreciation:—

'I will sing with the spirit; and I will sing with the understanding also.'

'AS THE BRIDEGROOM TO HIS CHOSEN'

By JOHN S. ANDREWS

The Act of Praise in Liverpool Cathedral, sponsored by the Hymn Society in July, included the hymn whose first line forms the heading for this note. The immediate source of words and tune was the recently published supplement to *Hymns A & M*, 100 *Hymns for Today*, where it appears as No. 7.

As F. J. Gillman commented in his *Evolution of the English Hymn* (1927), p. 129, the poem is 'full of joy and trust in God's un-failing care'. (It would, incidentally, seem to me to be more a poem than a hymn.) Our Editor pointed out that every line was a picture; there were dozens of Sunday-school lessons within 25 lines. The poem was included in the Congregational hymnal, *School Worship* (1926).

The ascription of the original to the Dominican, Johann Tauler (1300–1361), is uncertain. What is not uncertain, although little known, is the authorship of the English paraphrase. The words appear on pages 52–53 of a collection entitled *Hymns of Ter Steegen, Suso and Others* (James Nisbet, 1894), one of two volumes of free translations from the German and original compositions by Mrs Emma Frances Bevan, née Shuttleworth (1827–1909). The poem, entitled simply 'My God', is headed by the text, Ps. Ixxiii, 25.

Frances Bevan, as she was normally known, came of a notable family. Her father was Bishop of Chichester, her husband an Evangelical Anglican of mixed Quaker and Low-Church stock and the head of what later became Barclays Bank. She herself belonged to the 'Open' Plymouth Brethren. Like some other 19th-century Brethren she never copyrighted her hymns, but wrote anonymously or over initials. A favourite device of hers was to use the initials of the house where she was staying when she wrote. At least one original composition, 'Midst the darkness, storm and sorrow', which was signed 'P.G.', that is the Bevan's London house, Princes Gate, has been falsely ascribed to the German Paul Gerhardt.

Perhaps I might refer readers to the following articles in the *Evangelical Quarterly*, published by the Paternoster Press, Exeter: 'The Recent History of the Bevan Family' (xxxiii, 1961, 81–92) and 'Frances Bevan: Translator of German Hymns' (xxxiv, 1962, 206–13; xxxv, 1963, 30–38).

BAXTER'S 'CHRIST WHO KNOWS ALL HIS SHEEP'

Dear Editor,

Mr Caryl Micklem, writing in the last *Bulletin* about the new Methodist Supplement *Hymns & Songs*, devotes much space to Richard Baxter's 'Christ who knows all his sheep'—apparently without first-hand knowledge of what Baxter wrote.

The first stanza (Baxter's 29th) appears in the British Museum copy (1483.b.23) of *Additions to the Poetical Fragments of Richard Baxter*, 1683 (not 1689 as in Dearmer), thus:

Christ who knows all his Sheep,
Will all in safety keep.
He will not lose his Blood,
Nor Intercession:
Nor we the Purchas'd Good
Of his dear Passion.

—and the reset edition of 1699 agrees. The word 'we', in fact, is what Mr Micklem likes to call *echt* Baxter, and as a result his argument falls to the ground. How the 'us' got into the *Companion to CP*, which is here copying *SP Discussed* almost word for word, is a mystery.

The Baxter adaptation in *Hymns & Songs*—also included in the new A & M Supplement 100 *Hymns for Today*—is taken from *Hymns for Church & School* (1964). Its aim is to give wider opportunities for the use of Charles Wood's beautiful setting, and also to give a better idea of what Baxter's long poem is about.

Mr Micklem is wrong in describing me as 'editorial secretary' of *Hymns & Songs*. The secretary of the committee throughout its deliberations was the Revd Ivor Jones. I served on the committee, and it fell to me to see the book finally through the press.

Yours sincerely,

JOHN WILSON.

AN APOLOGY FROM THE CULPRIT

The Editor feels that some explanation of the mystery is called for. The fact is that the *Companion to CP* is wrong here, and the mistake was a pure scribal error.

In the preparation of the *Companion* the notes on hymns and authors were all written by Kenneth Parry, editor-in-chief of the hymn book, and at one time Chairman of the Hymn Society. Parry never used a typewriter, and his handwriting was of the kind popularly associated with doctors; it was exceedingly neat, very small, and perfectly legible—or so one was apt to think. But ambiguities could arise. His manuscript went to the publishing house, and a typist there attempted to transcribe it: but this proved to be too arduous a task in palaeography, and the whole heap of paper was passed to the other partner in the compilation of the *Companion*. In transcribing this particular note, he read 'us' for 'we'—and a reproduction of the original in photostat, if we were able to provide it, would indicate that this was always a possible risk with Parry's manuscript. The trouble was, as Caryl Micklem pointed out, that

the resulting false reading made sense—and rather attractive sense at that. But it was not Baxter.

For this 20-year-old sin your Editor apologizes, and he asks that the record be thus deemed to be put straight.

Dear Editor,

Not all your readers may yet know that you have been elected President of the Congregational Church in England and Wales for the ensuing year. We offer you our congratulations and good wishes. Be assured that you will be remembered often in our prayers. We hope that this strenuous year of high office will be your happiest yet.

Yours sincerely,

WILFRID J. LITTLE.

WALFORD DAVIES—ADDENDUM

Several correspondents have written to point out the omission from my list of tunes by Walford Davies of two tunes he contributed to Carey Bonner's *Sunday School Hymnary* (1905). These are:—

No. 157, EVENSONG, to 'When there is peace where praise hath been'—E flat, 8.7.8.3, with a separate setting of the fifth and last verse. There is a rising major sixth from the tonic in the opening line and the third line.

No. 535, LOVEST THOU ME, to 'If suddenly upon the street'—E major, 88.88.88; the first and third lines begin in 'chant' form, with a semibreve chord for the first five syllables.

Both are highly characteristic tunes.

Considering that my earliest 'favourite hymn' was 'Pass the world along the line', No. 290 in this hymn book, it was inexcusable of me not to refer to it in compiling my list.

E.R.

ANNUAL CONFERENCE, 1970

The Annual Conference for 1970 will be held at Godalming, Surrey, Monday 25th, to Wednesday 27th, May. The meetings will be held at Charterhouse School.

PROGRAMME

Monday, 25th	2.30 p.m.	Meeting of the Executive Committee
	4.00 p.m.	Assembly Tea at Charterhouse
	5.45 p.m.	Evensong at Guildford Cathedral
	7.00 p.m.	Dinner at the Lake Hotel
	8.15 p.m.	Discussion upon the use of hymns The Chaplain, Revd Leonard Morrison, William Llewellyn and boys of the School
Tuesday, 26th	9.15 a.m.	Meeting of the Executive Committee
	10.45 a.m.	Coffee
	11.15 a.m.	Lecture by John Linton Gardner, B.Mus. 'My favourite hymns'. Chairman: Revd Dr A. E. Winnett
	1.00 p.m.	Lunch at the Lake Hotel
	2.15 p.m.	Annual General Meeting in the Music School
	4.00 p.m.	Tea at Charterhouse
	5.00 p.m.	Lecture by Revd Dr Erik Routley. Chairman: Revd A. M. Watson, M.A.
	7.00 p.m.	Dinner at the Lake Hotel
	8.00 p.m.	Act of Praise in Charterhouse School Chapel. The hymns will be introduced by Revd Dr Erik Routley. Conductor of the Choir: William Llewellyn, Mus.B.
Wednesday, 27th		Breakfast

The Conference fee should not exceed £5 15s od, including transport to the Lake Hotel and to Guildford Cathedral.

Correspondence regarding the Conference should be addressed to the Secretary. Please book early.

The Annual Conference for 1970 will be held at Godalming, Surrey, Monday 27th to Wednesday 29th May. The meetings will be held at Charterhouse School.

PROGRAMME

Monday 27th
 8.15 p.m. Meeting of the Executive Committee
 9.15 p.m. Assembly, Tea at Charterhouse
 10.15 p.m. Dinner at the Lake Hotel
 11.15 p.m. Discussion upon the use of hymns
 The Chaplain, Revd Leonard Morrison, William Llwyellyn and boys of the School

Tuesday 28th
 8.15 a.m. Meeting of the Executive Committee
 10.15 a.m. Coffee
 11.15 a.m. Lecture by John Linton Gardner
 12.15 p.m. Tea at Charterhouse
 1.15 p.m. Lunch at the Lake Hotel
 2.15 p.m. Annual General Meeting in the Music School
 4.00 p.m. Tea at Charterhouse
 5.00 p.m. Lecture by Revd Dr Erik Rouley, Chairman, Revd A. M. Watson, M.A.
 7.00 p.m. Dinner at the Lake Hotel
 8.00 p.m. Act of Praise in Charterhouse School
 9.15 p.m. Chapter: The hymns will be introduced by Revd Dr Erik Rouley, Chairman of the Choir, William Llwyellyn, M.A.

Wednesday 29th
 Breakfast

The Conference fee should not exceed £2.12s.0d. including transport to the Lake Hotel and to Guildford Cathedral.
 Correspondence regarding the Conference should be addressed to the Secretary. Please book early.