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EDITORIAL

It was two or three years ago that we got into trouble for laying too much emphasis on music in this *Bulletin*, and no doubt the criticism was just. We are bound to recall that in the first version of our Society's Prospectus no mention was made of music. Perhaps this was because at that time there existed a 'Hymn Tune Association'. That association was wound up two years ago, and before that date some of us had felt that to leave tunes out of account would be to restrict the usefulness of this journal unwarrantably.

Our chief deliverance from a bondage to music (and indeed, thanks be, to the Editorial pen) has been a distinguished series of articles dealing with the traditions of the various Christian bodies in England in hymnody. We have already had the privilege of publishing Mr. Pocknee's article on Hymnody since the Oxford Movement. In this issue we are able to print in full a learned and authoritative contribution on Scottish and Presbyterian hymnody

from the Reverend John Young of Glasgow. This will be followed by an article, already in our hands, by the Reverend R. E. Ker of Belfast on Methodist hymn books. Others, we hope, will continue the tale. We ought to say that we do not propose to publish an article on the hymnody of the Congregationalists, because the authoritative article on this subject, from the pen of the late Dr. A. J. Grieve, will appear in the *Companion to Congregational Praise*, which will be published, we hope, before very long.

Having said this, and having recorded our genuine gratitude to the scholars who are thus helping to enrich and deepen the quality of our journal, we must draw our members' attention to the two unusually important musical articles which we are printing in this issue. Mr. Frost's article on *Harmonia Sacra* is of the first importance. In this issue we print the first part of it; the rest will follow in January.

It is probable that our readers will think this, our 61st issue, the most important that we have yet published. The credit for this is very largely due to Mr. Bunn, who has introduced several of these authors to our notice. He must have his share of our gratitude.

SCOTTISH HYMN BOOKS ANTECEDENT TO

THE CHURCH HYMNARY

By the REV. JOHN YOUNG.

This paper offers a survey of hymn collections in Scottish Presbyterian use before the publication of *The Church Hymnary* in 1898. That book was prepared by a joint committee of the Church of Scotland, the Free Church of Scotland, the United Presbyterian Church of Scotland, and the Presbyterian Church of Ireland, and was sanctioned for use in those Churches.¹ The Irish Church had not hitherto used hymns in public worship. The other Churches had each an excellent hymn-book, and the experience of previous collections. The United Presbyterians had a long tradition of hymn-singing. They were strong in the cities and towns, weaker in country parishes, and scarcely represented in the Highlands and Islands (except the Orkneys). The other Churches were national Churches; they made a later and hesitating start, but their final hymn-books are fine collections.

Musical knowledge increased; organs were coming in, in the last third of last century. Dr. Jerdan of Greenock had a story of an

¹ The United Presbyterians joined with the Free Church in 1900, becoming the United Free Church, which in turn, under assurances and safeguards, combined with the old Establishment to form a reunited Church of Scotland in 1929. An earlier reconciliation is also noticed in the text.

old woman, describing her young minister's service: "Ou aye, he sings, an' prays, an' sings, an' reads, an' sings again, and pits bye the time wunnerfu'". These were only "preliminaries"; the essence of the worship was the sermon. That had been the old idea; but Praise now began to take a bigger place in Church Service.

The revised edition of the *Church Hymnary* (R.C.H.), now in use, was issued in 1927 in anticipation of the Reunion two years later. It contains an element of hymns inserted at the desire of the Welsh brethren on the Committee, hymns which had formerly been used in Scotland and had dropped out of use. Insofar as the revised book was designed also for service in England, that fact is noticed elsewhere in this series under English Presbyterian hymnody.

For the present, however, our main interest is in the streams which found their way into the river of the 1898 collection. The article in *Julian* on Scottish Hymnody, by James Mearns, gives the story, with facts, dates and figures, and the full titles of the books.

A tabular summary now follows.

	1	2	3	4	5	6	7	8
Date	Church of Scotland	Free Church	Relief and United Presbyterian Churches	Children's Books	No. retained	No.	No. in R.C.H.	No. for R.C.H.
A 1781	<i>The Paraphrases</i>	—	—	—	72	4	16	16
B 1786	—	—	Anderson book	—	180	180	20	9
C 1794	—	—	First Relief book	—	231	96	23	3
D 1833	—	—	Second	—	300	184	56	30
E 1852	—	—	First United Presbyterian	—	468	166	99	56
F 1861	First	—	—	—	89	67	38	12
G 1864	Second	—	—	—	120	64	51	7
H 1870	Third: <i>The Scottish Hymnal</i>	—	—	—	200	200	142	51
I 1873	—	First	—	—	123	110	75	2
J 1874	—	—	—	Ch. of Scotland	100	—	47	44
K 1876	—	—	Second: <i>The Presbyterian Hymnal</i>	—	366	—	206	55
L 1882	—	Sec'd The Free Ch. Hymn Book	—	—	387	—	260	57
M 1883	—	—	—	Utd. Presbyterian	182	—	100	10
N 1884	Fourth	—	—	—	442	—	302	49
O 1892	—	—	—	Free Ch.	392	—	200	47

Examining these books is a kind of Meditation among the Tombs. They are all dead books, or nearly all. One recalls the late Lord Rosebery's comparison of a library to a cemetery, an assemblage of the dead. But the seed when it dies bears fruit. The different sequences in columns 1 to 3 show hymns and ideas handed on, developments and amendments. The numbers shown in col. 5 exclude doxologies, etc.; some of the books had a group of doxologies added, with separate numbering. Col. 6 gives the number of hymns retained in the next book of the column series. Col. 7 gives the number represented in R.C.H. The last column shows the contribution which each book made, the hymns now in R.C.H. which entered then into Scottish Presbyterian use, just as it is noted in the text when some well-known hymns came into such use. The number of Scottish hymn-writers is not large; most of those represented in these books are mentioned by name.

A. The Scottish Paraphrases number 67, arranged in Scripture order, with an appendix of five Hymns. The pieces are all in common metre, except six in L.M. (two in the appendix). As in the Scottish Metrical Psalter, these bear no indications of authorship; the book is the work of a committee. Hymns by Watts and others have been revised and altered, and in more than one case the result is practically a new composition. The collection is printed at the end of Scottish Bibles, following the Metrical Psalter, and is still in common use. Scottish Presbyterians hold it in deep respect and affection, and regard it as a typically Scottish institution.

B. Five years after the Paraphrases were issued, James Steuart, minister of Anderston Relief Church, Glasgow, published a collection of hymns for use in the worship of his congregation. There have been a number of such collections, but his is the first in Scottish Presbyterianism. The book opens, like the Paraphrases, with three hymns on the Creation. (This is habit, for the old general prayer in a service started at the Creation.) But thereafter the only apparent principle of arrangement is that blocks of hymns succeed by the same author or authors. No. 1 is by a woman writer, No. 3 is Addison's "The spacious firmament". No. 2 is the Watts hymn which was amended as Paraph. 1 — in ten others also Steuart preferred Watts's original hymn to the version in the Paraphrases. No. 4 is Watts's first essay in hymn-writing, "Behold the glories of the Lamb . . . Prepare new honours for His Name, And songs before unknown". It introduces a large block of his hymns, Nos. 4-86, including "When I survey". A second block, Nos. 87-108, is from the Paraphrases, adding, as 109, Addison's "When all Thy mercies" from the Paraphrases appendix of Hymns. He omits, among others, the familiar Communion Paraphrase 35, as well as 37 and 58. Then Nos. 110-124 are from the *Olney Hymns*, mostly Newton's but with Cowper's "Hark, my soul, it is the Lord". It looks as if Steuart had these three books before him. There is one more (No. 126) by

Newton, 11 at least by Watts, distributed. He would have other books to draw from, probably Ash & Evans, and almost certainly Madan's Collection. There is a group of five together by Anne Steele (Nos. 149-153) and three others by her are scattered about, with two by Elizabeth Scott. The remainder include a group of three by Doddridge, 13 of his in all; four by Joseph Hart and four by Charles Wesley. Outside the authors of Paraphrases I have not found any Scottish author in this book. There is a version of Schefler's "Liebe, die du mich zum Bilde", now used in the version by Catherine Winkworth (R.C.H. 496, Rev. A. & M. 203). I judge that Steuart was not interested in authorship; his aim was to give his congregation a praise-book, and help them to sing a new song to the Lord. Julian (p. 710) describes Madan's Collection as "170 hymns thrown together without order or system of any kind": that description fits the three Relief books. Most of the hymns are in common or long metre; but there are three in S.M., four in 7's, ten in 8 x 7's, and one 6666.88.

C. Eight years later, the Relief Church sanctioned the use of a hymn collection which consisted of the Anderston book with 51 hymns added by Patrick Hutchison, minister at Paisley, a leader in the denomination. The preface by him is a defence of the use of hymns in public worship. His additions are all in common or long metre. They begin with two Communion hymns. He adds 20 by Watts, four by Newton, one by Cowper, five by C. Wesley ("O for a thousand tongues"), and a version of Pope's *Messiah* in L.M. Fourteen are from Psalms, or Hymns (1777) by Alexander Pirie, successively Anti-Burgher, Burgher, Relief and Glassite minister. Again leaving aside the Paraphrases, he seems the only Scottish author in the collection. His hymn, "With Mary's love, without her fear", used to be sung at Easter time in this writer's boyhood. But the Church is rich in hymns of the Resurrection. Two-thirds of the book is the work of English Independent hymn-writers. Authors' names are not noted. Each hymn has a short title or description, with a Scripture reference: e.g. CX / Walking with God / Gen. 524 / "Oh, for a closer walk with God". There is a full Index of Topics, and a Table of Scripture Texts, providing an elaborate classification of the hymns. These were supplied to the books also which follow in this series; indeed, every effort was made to assist ministers in their use of these books, except the obvious sensible plan of arranging the hymns themselves in order of topics. The Relief Church was one of the smallest of the Presbyterian Churches; it had then forty congregations.

D. After a generation had passed, it issued a revised book. Hymns retained kept their original numbers; new hymns replaced those omitted, and the total was increased. Hutchison's defence of hymn-singing was retained. The preface goes on to announce that "in a few instances not only expressions but sentiments of the

original hymns have been changed. The greater number of these alterations have been adopted from other judicious editors of hymn-books. "Rock of Ages" is given in the 3-stanza form, with the sixth line, "Save from wrath, and make me pure". This is in the 1861 Church of Scotland book also. This article could be filled with notes of hymn alterations, most of which have not found acceptance. Fifty paraphrases are included, and four of the added hymns. The index adds name of author. Missionary hymns enter and take their place — "O'er those gloomy hills of darkness", "Jesus shall reign", "From Greenland's icy mountains". Fresh names appear, old and recent, Milton ("Let us, with a glad some mind"), Ken's Morning and Evening Hymns, Harriet Auber ("Our blest Redeemer"), Montgomery ("According to Thy gracious word"), Williams, Heber, Edmeston, Walter Scott in a cento from Rebecca's hymn in *Ivanhoe*. There is greater variety in metre, seventeen besides common and long.

E. In 1847 the Relief Church with 118 congregations joined the United Secession Church with 400, to form the United Presbyterian Church. The Relievers brought their hymn-book, and the Seceders a book in the making. Their draft of 1844 had 946 hymns; one section of 30 hymns for the young included "Saviour, like a shepherd lead us", "Great God, and wilt Thou condescend", "I think, when I read". The first hymn, and Andrew Young's "There is a happy land", were admitted into the book of the United Church. It has fifty Paraphrases and three of the added Hymns. Metres are still more varied, thirty besides common and long. Among new names are Dryden, in an extract from his *Veni Creator* rendering, Wardlaw, McCheyne, Cennick, Kelly, Charlotte Elliott, Milman, Lyte, Doane, Keble ("Sun of my soul"). There are 23 by C. Wesley, three verses of "Jesus, Lover of my soul", four 4-line stanzas of "Hark, the herald angels sing". "Rock of Ages" is in the customary form, except for "When I soar to worlds unknown". Each hymn has a title, and Scripture references, usually three. Hymns are arranged in order of their first Scripture reference: No. 1 is Montgomery's "Songs of praise the angels sang", with Gen. 1, Luke 213, 14, Col. 316.

F. Eighty years after the Paraphrases were published, the Church of Scotland gave permission for the use of a small selection of hymns, which was later revised and enlarged. The 1861 book introduced the hymn for a service of infant baptism, by William Robertson, minister at Monzievaird, "A little child the Saviour came"; Jane Borthwick's translation from the German, "Be still, my soul"; a hymn by J. Ross Macduff, minister in Glasgow; C. Wesley's "Love divine, all loves excelling"; and Lyte's "Pleasant are Thy courts above", given as "Glorious are . . .". The book has other alterations, which have not been accepted: as "Jesus, Refuge of my soul", "Sun of the soul, Thou Saviour dear". There

are 11 metres besides common and long, one described as C.M. with Repeat, 86866, which would be suited by the repeating tunes then popular. No ordered arrangement of the hymns is followed.

G. In the next collection hymns were now at last arranged in order of subject: God; Christ; The Holy Spirit and Trinity; The Christian Life, 46-97; Baptism (Robertson's "A little child"), The Lord's Supper (Montgomery's "According to Thy gracious word"), The Lord's Day, 98-101; Missions; Miscellaneous. This scheme was adopted, with modifications, in the subsequent collections except (L). New hymns include Sarah Adam's "Nearer, my God, to Thee", and Lyte's "Abide with me".

H. The use of these books was limited; but the third, published in 1870 as *The Scottish Hymnal*, won general acceptance. The Church of Scotland began to be a hymn-singing Church, and to have justifiable pride in its hymn book. A section, "Hymns of Natural and Sacred Seasons", includes two on Baptism, five on The Lord's Supper, and five on Church and Ministry. Hymns of other countries and languages are drawn upon, renderings by Neale ("Jerusalem the golden", "Art thou weary"), Ray Palmer ("Jesus, thou Joy of loving hearts"), Catherine Winkworth ("Whate'er my God ordains is right"), translations of "O Haupt voll Blut" and "Ein feste Burg", of the *Veni Creator* and *Veni Sancte Spiritus*, and the *Dies Irae*. The book ends with a rendering of the *Te Deum*. Other new hymns include "Come, ye thankful people, come", "Eternal Father, strong to save", Heber's "Holy, holy, holy", Newman's "Lead, kindly Light", and three by Horatius Bonar ("I heard the voice of Jesus say"). A short Scripture quotation is prefixed to each hymn.

I. The first Free Church collection included forty paraphrases, some curtailed. Music is given in cut-leaf form. The selection of hymns was judiciously made; but their number was small. The only hymns for our last column appear to be Caswall's translation "Jesus, the very thought of thee", and a hymn by C. Wesley "Weary of wandering from my God".

The book included 21 new psalm versions, in varying metres. The proposal to revise the metrical psalter has again come up in Scottish Church courts recently. Dr. Millar Patrick has a chapter on this in his *Four Centuries of Scottish Psalmody*.

J. The Churches in turn published books for use in their Sunday schools.

The Children's Hymnal (not seen by the present writer) was issued in a words only and a melody edition; an edition harmonised by W. H. Monk followed in 1881. Mary Duncan ("Jesus, tender Shepherd, hear me") and J. Drummond Burns ("Hushed was the evening hymn") are Scottish authors.

200 Sacred Melodies, Bateman and Inglis, was then much used in Scottish Sunday schools (*Julian* 2nd Ed. 117 i).

The Union Hymnal was issued by Glasgow Sabbath School Union in 1877, with 182 hymns; a later edition had 223. It was succeeded by the *Scottish National Hymnal for the Young*, issued in 1891, still in use in Glasgow and the west of Scotland. The 11th edition of 1937 has 201 hymns.

K. In 1870, when the United Presbyterian Church was considering the revision of its hymn book, the other Churches were approached with the proposal to make a common hymnal. The time for this, however, had not yet come.

The Presbyterian Hymnal was smaller than its predecessor, an unusual result. Church books swell, new hymns requiring admission and old hymns finding advocates. No paraphrases were included, that collection being otherwise available for congregations. Fewer than half the pieces in the previous book were retained. The hymn titles and Scripture references of the previous books were omitted. In their place Scripture texts were inserted, as in (H). Hymns are now arranged in order of topic, and classified elaborately. The section on the Redeemer has 72 hymns, and that on the Christian Life 115. "Abide with me" is classed as a hymn for the close of life. There are besides five evening hymns. There is a section of five Ancient Hymns, including the *Te Deum*, Neale's translation of the *Canemus cuncti*, "The strain upraise of joy and praise", and a rendering of the *Dies Irae* by William B. Robertson, minister at Irvine. Other ministers of the Church were contributors, Hamilton MacGill, William Bruce, George Jacque. There is a section, "Hymns for the Young", with 27 hymns. Six Winkworth translations include her renderings of the *Nun danket* and *Wachet auf*. Thomas Carlyle's translation of *Ein' feste Burg* was chosen. Nine hymns by Bonar include his "Here, O my Lord, I see thee face to face". Other names are Anne Cousin ("The sands of time are sinking"), Newman ("Praise to the Holiest in the height"), Christopher Wordsworth ("O day of rest and gladness"), Thring ("Saviour, blessed Saviour"), Ellerton ("Saviour, again to thy dear dear name we raise"). Fidelity was sought to the original wording of hymns. The refrain of Milman's "When our heads are bowed with woe" is given as "Gracious Son of Mary, hear". Other books in our list have the hymn, each with a different refrain. C. Wesley's Christmas hymn began "Hark! how all the welkin rings". But the last verse of "Art thou weary" was left out.

The following year, 1877, an edition was published with fixed tunes, being the first Presbyterian hymnal with fixed tunes. The other Churches followed this example.

L. *The Free Church Hymn Book with Tunes* shews marked advance in the decade which followed the former meagre selection. The Moody and Sankey revival of 1874 was a hymn-singing revival. Many Free Church ministers and members became reconciled to the use of hymns, and even of organs.

The book has an artificial arrangement, hymns being printed in order of metre, beginning with long and common. There is a full index of subjects. 53 hymns are marked as for the Young. There are extracts from 20 paraphrases. The Church profited from the experience of its neighbours, and borrowed hymns found helpful; last come, best served. The collection has also a large number not included in the books previously considered. Classed under The Communion of Saints, are "For all the saints, who from their labours rest", "Onward, Christian soldiers", "The Church's one foundation", "Through the night of doubt and sorrow". Under the heading Catechumens: "Jesus calls us; o'er the tumult", "O Jesus, I have promised".

M. *The Presbyterian Hymnal for the Young* was the United Presbyterian contribution to the needs of its Sunday schools. It included 77 hymns from the parent book.

N. *The Scottish Hymnal* was more than doubled in size by additions approved by the General Assembly of 1884. New features included a group of Passion Hymns, one of each of the Seven Words from the Cross; a group for First Communion; and a group for the celebration of Marriage. There is a section of 86 Hymns for the Young. Hymns by ministers of the Church include "Courage brother! do not stumble", by Norman Macleod, and "O Love that wilt not let me go", by George Matheson.

O. The last book on our list, *The Home and School Hymnal*, was prepared by a committee, convener James Bonar, nephew of the hymn writer, and published with music revised by Barnby. It had a larger scope than the Sunday school books noted under (J) and (M); it sought to provide "a manual of devotion for the family . . . for Sunday and day schools, Senior classes, Church and other Services for the Young, Mission Services, and several Special Occasions".

In 1891 the Synod of the United Presbyterian Church resolved to revise its Hymnal. Negotiations were again opened with the other Churches with a view to their co-operation. They approved of the project of a common hymnal. The work went forward; and ultimately *The Church Hymnary* was accepted by the Churches.

Figures are given by Dr. Alexander Henderson (in Dr. Brownlie's *Hymns and Hymn Writers of the Church Hymnary*) to shew 'how far *The Church Hymnary* agrees with the hymn books in use in the three co-operating Churches. (K to O in our list). Excluding doxologies, etc., there are in all 625 hymns, of which 172 are in all the books, 128 are in two, 198 in one (119 in *Scottish Hymnal alone*, 33 in Free Church books alone, 46 in United Presbyterian books alone), leaving 127 which are new to all'.

The only book between 1898 and 1927 that calls for notice is the *Scottish Mission Hymn Book*, published in 1912 by the Church of Scotland. It contained 341 hymns, with eleven Psalm extracts

and 9 from the Paraphrases. It was judged a failure, an unsuccessful effort to combine Bach with Moody and Sankey. Some elements from it were admitted to R.C.H.

The books here surveyed have all, except (A) and possibly (N), fallen out of use. In their day they served the Lord and His Church, and helped forward the praise of His people; each prepared the way for its successors and their service.

HARMONIA-SACRA, By THOMAS BUTTS — I
by the Revd. MAURICE FROST.

(a)

Harmonia-Sacra, / or / A choice Collection of Psalm and Hymn Tunes, / In Three Parts for the / Voice, Harpsichord, and Organ. / O Praise God in his Holiness, Praise Him according to His Excellent Greatness, / Praise Him in the Sound of ye Trumpet, Praise him upon ye Lute, & Harp: / Let all Things that have Breath, Praise the Lord. / Praise the Lord, O my Soul. / London Printed for Thomas Butts / Rattcliffe Row Old Street / Price 6s.: 6d.: /

(British Museum B.771, and on my shelves. The B.M. Catalogue dates it "1760?").

(b)

Harmonia-Sacra, / or / A choice Collection of Psalm and Hymn Tunes, etc. / in Two and Three Parts For the / Voice Harpsichord, and Organ. / O Praise God in his Holiness; Praise Him according to His excellent Greatness. / Praise Him in the Sound of ye Trumpet, Praise him upon ye Lute, & Harp: / Let all Things that have Breath, Praise the Lord. / London Printed for Thomas Butts / Rattcliffe Row Old Street /

(British Museum B.771a. The B.M. Catalogue dates it "1765?"). The engraved title page for both these editions is signed "Morrison Sculpt Moorfields".

(c)

Harmonia-Sacra, / or / A choice Collection of Psalm and Hymn Tunes, etc. / In Two, Three & Four Parts, with a Thorough Bass, for the Harpsichord, & Organ. / Collected from the most Celebrated Masters & made Use of in the Principal Churches & Chapels, in / London. / Particularly at the Foundling Lock, & Magdalen Hospitals. / With an Introduction to Psalmody. / & Several New Tunes, never before Published. by / Mr. Thos. Butts / London. Printed for Edwd. & Chas. Dilly. Booksellers in the Poultry near the Mansion House. Price 15/- /

(British Museum B.771b., and on my shelves).

(d)

Harmonia-Sacra, (as above) London. Printed for Charles Dilly. Bookseller in the Poultry near the Mansion House. (Price erased) / (On my shelves).

The last two editions can be dated approximately by the dates of the two Dilly brothers: they were together at 22, the Poultry from c.1765 to 1779 when Edward died. Then Charles carried on alone until about 1800. He died in 1807.

The engraved surround to the title pages of (c) and (d) is identical with (a) and (b) except that the name of Morrison has been erased from the plate.

So much for the title pages: now for the contents and problems raised by this book. To avoid any misunderstandings I will refer to them as (a), (b), (c) and (d), rather than as first, second, third, or fourth editions.

(1)

What references are there to the book by other writers? I only know of two. The first is by John Wesley in his preface to *Select Hymns: with Tunes Annexed . . . 1761*.

Some years ago a Collection of Tunes was published, under the title of *Harmonia Sacra*. I believe all unprejudiced persons who understand music allow, that it exceeds beyond all degrees of comparison, anything of the kind which has appeared in *England* before: The tunes being admirably well chosen, and accurately engraven, not only for the voice, but likewise for the organ or harpsichord.

In spite of these excellencies he goes on to say that it was not what he really wanted, which was a book with the tunes which were commonly used, with the best of the hymns they had printed, and "of an easy price".

The other reference is in William Riley's *Parochial Music Corrected . . . London: . . . MDCCLXII*. On p. 3, in the chapter headed "*The METHODISTS profane Manner of Singing*" he writes:

As to the *Methodists* singing of Song-Tunes to their *Hymns*, I believe none of them will deny, since Two of their greatest Preachers so strongly recommend it; and as a Book, intitled *Harmonia Sacra*, has been published by one of their own People, containing a Collection of their Hymn-Tunes, among which are the following Song-Tunes, etc., viz. *The DYING SWAN. My Bliss too long my Bride denies*, in the Play of *The Merchant of Venice*. ARNO'S VALE. *Busy curious thirsty Fly. Sure Jocky was the bonniest Swain. A Gavot in HUMPHERY'S Seventh Concerto*, which if danced to is a HORNSPIPE. A MARCH in the *Opera RICHARD. Come let us agree. A Dialogue between Cupid and Bacchus*, set by the late Mr. PURCELL. *Tell me, lovely Shepherd, where. He comes, he comes*, etc.

They are these two references to Butt's collection which set us our main problems. They can be stated quite simply. (a) does not contain "He comes, he comes", but it is in (b). On the other hand (b) contains an adaptation from Arne's *Artaxerxes*, which appeared in

1762. Riley therefore must have used an edition which came between (a) and (b). The other problem is the date when *Harmonia-Sacra* first appeared. This involves a decision as to how long is covered by Wesley's "Some years ago", and also the question whether the hymn "And let this feeble body fail" was in use and well known before it was printed in *Funeral Hymns*, 1759.

(2)

We had better start by dealing with the musical contents of (a), and see what tunes can be definitely traced to earlier hymn-books. One book which I have classed as earlier is *The Divine Musical Miscellany*, 1754. It is one of the few books of this type and period which deigns to print a date on the title page! It is almost certainly George Whitefield's collection of tunes intended to be a companion to his book of words. Only one copy has survived, and is in the Library of Kingswood School, to which it was given by the late Mr. J. T. Lightwood, who described it in some detail in the Wesley Historical Society *Proceedings*, vol. v, pp. 101-8. I feel, however, that we cannot be sure that tunes common to this book and *Harmonia-Sacra* may not have been part of a common stock which the editors adopted independently.

I have given the page number in (a) followed by that in (b) and the other two editions. Where there is no number in brackets it implies that the tune was omitted after its first appearance. The notes in brackets after the name of a tune refer to the book to which I have traced it, and may assist in its identification therein.

English 1560	p. 131.	OLD 112TH PSALM TUNE.
Anglo-Genevan 1561	p. 83.	OLD 100TH PSALM TUNE.
	p. 172 (66).	OLD 113TH PSALM TUNE.
English 1562	p. 44 (126).	81ST PSALM TUNE.
Daman 1591	p. 24 (120).	WINDSOR.
	p. 185.	SOUTHWELL.
Campion 1613	p. 69 (116).	BABYLON ("On the Crucifixion"
	p. 160 (172).	in later editions of Butts).
		KINGSWOOD (the tune for "Never
		weather beaten sail").
Ravenscroft 1621	p. 68.	CANNON.
Wither 1623	p. 67.	ANGELS SONG.
Select Psalms etc. 1697	p. 25.	ST. JAMES'S.
Divine Companion 1700	p. 11 (153).	BRAY'S (p. 31, "How uneasy
	p. 47.	are we here").
	p. 80 (31).	AKEROYDS (p. 38, "Lord, who
		shall dwell above").
	p. 130 (26).	UFFINGTON (p. 27, Sleep, downy
		sleep").
	p. 28 (4).	KINGS (p. 33, "Mercy I will
Divine Companion 1707 ¹		and judgement sing").
	p. 26 (18).	COMPARISON (p. 20, "If Angels
		sing").
		BISHOPGATE (p. 3, Ps. xvii, by
		J. Church).

¹ See note on this date, page 72.

	p. 32 (10).	BRISTOL (p. 69, Ps. cxvi, as
	p. 73 (64).	altered in the <i>Foundery</i> book).
		EVESHAM (p. 56, Hymn to the
		Holy Ghost).
		ST. ANNE.
		ST. MATTHEW'S.
		ST. LUKE'S.
		OLD 104TH PSALM TUNE.
		SALISBURY (Set to the words
		"Glory be to God on high".
		In later edd. set to "Hark
		how all the welkin" and
		headed "For Christmas Day")
		WIRKSWORTH (Ps. i).
		BURFORD (Ps. xlii).
		98TH PSALM TUNE.
		BATH (Ps. cxxxvi, 2nd metre).
		SKYLARK (p. 5, "When all thy
		mercies").
		KETTERING (p. 8, "The spacious
		Firmament").
		READING (WALSALL).
		CARY'S.
		EDMONTON (BEDFORD).
		ST. GEORGE'S.
		BEDFORD'S (Hymn vii).
		BEXLEY (COLCHESTER).
		CORNISH (DORCHESTER).
		POOL.
		HALLELUJAH (Ps. cxix, by Wil-
		liam Markham. This is the
		version given in <i>DMM</i> , and
		called BOSTON).
		HAVANT (HEMDYKE: TRINITY in
		later edd. of Butts).
		OULNEY (RESIGNATION).
		SAVANNAH (HERNHUTH).
		PLYMOUTH (FRANKFORT).
		MINORIES (PENMARK: DOXOLOGY
		in later edd. of Butts).
		LAMBETH (LOVE FEAST).
		FETTER LANE (MARIENBORN).
		WENWOO (WENWO).
		ISLINGTON.
		CAMBRIDGE (FIRST GERMAN).
		IRENE (SAVANNAH).
		FONMAN.
		FRANKFORT (SWIFT GERMAN).
		MARIENBOURN (SLOW GERMAN:
		in later edd. of Butts, PUBLIC
		WORSHIP).
		WELCH (CARDIFF).
		AMSTERDAM.
		MARCH (JERICHO).
		BROCKMER (LEIPSICK).
		ALL YE THAT PASS BY (4).
		FATHER OUR HEARTS WE LIFT
		(1, called NATIVITY HYMN in
		later edd. of Butts).

Lampe 1746

p. 18 (210).	MAGDALEN (10).
p. 20 (211).	ASCENSION (11).
p. 50 (104).	TRINITY (17).
p. 65 (13).	INVITATION (18).
p. 92 (80).	FUNERAL (22).
p. 101 (112).	ENDFIELD (24).
p. 110 (8).	RESURRECTION (8).
p. 115 (205).	CRUCIFIXION (6).
p. 120 (164).	CHAPEL (19).
p. 136 (90).	SHEFFIELD (13, set to "Sinners rejoice"; in later edd. of Butts set to "Infinite God, to thee we raise", and called TE DEUM LAUDIMUS).
p. 138 (88).	WHITSUNDAY (14).
p. 140 (86).	CHIPPINHAM (12).
p. 150 (15).	MARLBOROUGH (23, called "ON THE DEATH OF A BELIEVER" in later edd. of Butts).
p. 151 (76).	WALSALL (21).
p. 152 (136).	NEW YEARS DAY (3).
p. 158 (56).	CALVARY (5, called FOR THE SACRAMENT in later edd. of Butts).
p. 170 (208).	ST. STEPHENS (20).
p. 190.	LANDSDON (7).
p. 191.	SUDBURY (16).
p. 192 (167).	SHEPHERD'S SONG (2).
p. 121.	SNOWFIELDS (THE MUSICIAN'S. This is called AITHLONE in DMM).
p. 8 (94).	PLAYFORD (ST. PAUL'S).
p. 112 (200).	ELTHAM (Ps. cxlviii, N.V.).
p. 132 (44).	23rd Psalm Tune (KNUTSFORD).
p. 147.	NEWPORT (A New Tune to the 113th, By J.J.).
p. 3 (157).	SACRAMENT (WALTHAMSTOW).
p. 6 (6).	SUTTON ("Trust in Providence" in later edd. of Butts).
p. 12 (175).	FAIRFAX.
p. 14 (222).	FAVERSHAM (WANSTED).
p. 14 (37).	COOKHAM (HUNTINGTON).
p. 31 (9).	ALDRIDGE (ELENBOROUGH).
p. 33 (42).	MORNING SONG.
p. 35 (2).	KINGSLAND.
p. 70 (121).	ANGLESEA (CLIFTON).
p. 71 (45).	SHEERNESS.
p. 74 (65).	HARWICH (KINGSBRIDGE).
p. 75 (105).	ITALIAN (MARYLAND).
p. 76 (106).	VIRGINIA.
p. 77.	RICHMOND (FUNERAL PSALM).
p. 107 (125).	MISS EDWINS (BETHESDA).
p. 109 (7).	CARDIFF (THORNBURY).
p. 117 (152).	BUILTH (BEVELTH).
p. 135 (95).	STAFFORD (SOMERTON).
p. 142 (92).	MOURNERS (LEEDS).
p. 144 (181).	TAMWORTH (HAVERFORD WEST).
p. 149.	NEWCASTLE (HALLIFAX).
p. 159.	MANCHESTER (ILFORD).

Hymns and Sacred
Poems (Dublin) 1749

T. Moore 1750

Divine Musical
Miscellany 1754

p. 162 (202).	WESTMINSTER (DUBLIN).
p. 188.	AMERY'S (GLASGOW).
p. 82 (6).	BRENTFORD (ROCHFORD).

Knibb c. 1755

A few tunes from the *Divine Musical Miscellany* need some comments:

SACRAMENT (WALTHAMSTOW) is an adaptation of a Moravian melody which also appears in Hutton's Moravian Tune Book of c. 1744. The adaptations in DMM and HS were evidently made independently (Zahn 1143a & b).

COOKHAM (HUNTINGTON) is from Arne's song "Waters parted from the sea".

MORNING SONG is from one of Corelli's concertos.

TAMWORTH (HAVERFORD WEST) is from Purcell's "Come let us agree", a duologue between Cupid and Bacchus.

WESTMINSTER (DUBLIN) is Purcell's tune for "Fairest Isle".

AMERY'S (GLASGOW) is Nicolai's tune for "Wie schön leuchtet der Morgenstern". It had appeared previously set to English words in *Lyra Davidica* (1708).

In addition to the tunes in the above list there are fifty seven which I have not yet traced to earlier hymn books. Of these two are German:

OLD GERMAN p. 2 (17). Possibly from Zahn 1445.

DRESDEN p. 95 (166). Another Moravian melody which appears in a manuscript collection of 1743 (Zahn 5730).

Ten are from songs, etc.:

GAZEBROOK p. 41 (47). The Dying Swan, by Maurice Green.

PURCELL's p. 66 (14). "When charming Chloe", by Thomas Gladwin. In *Sacred Melody* Wesley called it CAMBRIDGE, and in *Sacred Harmony* he simplified it. In Charles Wesley's edition of SH he renamed it HEMMINGS.

LUDHAM p. 85 (35). "My bliss too long my bride denies", from Arne's *Merchant of Venice*.

GUERNSEY p. 100 (223). "When here Lucinda", *Arno's Vale*, by Henry Holcombe.

GREEN's p. 116 (201). "Busy, curious, thirsty Fly", by Maurice Green.

ST. MICHAEL's p. 126 (191). *A Thought in a Grotto*, by Henry Holcombe.

OUNDELL p. 169 (194). Gavotte from 7th Concerto, Op. 2, of John Humphreys.

MABERLY's p. 186. "Tell me lovely Shepherd, where", from Boyce's *Solomon*.

ABINGTON p. 194 (83). Handel's "See the conquering Hero", from *Judas Maccabeus*.

CHESHUNT p. 195 (72). *A Thought on a Spring Morning*, by Henry Holcombe.

(To be concluded.)

The Hymns of the Breviary and Missal, by Dom Matthew Britt, O.S.B., published by Benziger Brothers, New York City. English Price, 42s.

This work first appeared in 1922, and now the author has revised and amplified the text for this new edition. Although primarily intended for Roman Catholics, the book contains much that will be of value to anyone who is interested in Latin hymnody; and it should be included in any bibliography dealing with Latin hymns; as it is scholarly and takes cognisance of the latest researches. Thus the work of Dom Wilmart into the variant texts of *Adoro te devote* and the disputed authorship of this hymn is noted. At the same time we are warned that Dom Wilmart's researches may not be the last work on this hymn.

The Latin texts of all Office hymns and Sequences, now used in the Roman rite, are given in full, together with appropriate translations. These translations are drawn from many sources, and Anglican readers will note how many are from the pen of Neale, Bridges, Blew and Chambers — to mention some of the most eminent. The English version of *Te Deum* is drawn from the Book of Common Prayer (with certain emendations here and there to bring it more fully into accord with the literal meaning of the Latin). Another valuable feature of the work is the analysis, verse by verse, which Dom Matthew gives, of the Latin text, so that one may grasp the literal meaning of the original.

In 1632 under Pope Urban VIII many of the Latin hymns were recast — some almost beyond recognition — in order to bring them into conformity with the more polished form of Latin that was then in vogue, and which the humanist and renaissance clerics affected to esteem. It is this revised text of the hymns that remains in use in the Roman service books (except for the Benedictines and certain other religious orders). For a number of years now, both Roman Catholic and other scholars have deprecated this recasting of the traditional hymns. Thus the late Mgr. Batiffol in his *History of the Roman Breviary* remarked: "all the world agrees in regretting this modernization of the ancient hymns". This view our author seems to endorse, and in order to emphasize the matter he gives the original text of certain hymns as well as the modern version, thus one may compare *Urbs beata* with its baroque counterpart *Caelestis urbs Jerusalem*. In this connection it is perhaps necessary to point out that the justly celebrated translations of Neale were all drawn from the original texts. All the foregoing information, and more besides, may be found in Dom Matthew Britt's work.

The book is rounded off with an appendix containing a brief bibliography of Latin hymn writers and translators. C. E. POCKNEE

NOTE: An article by Mr. Pocknee on the French Church Melodies will appear in our next issue.