

Chapter 2

Major Denominational Hymn Books of the UK 1900-1960's

A Comparison

The publication of *Hymns Ancient and Modern* in 1861 under the chairmanship of Sir Henry Baker was a landmark in the history of hymnals. While never officially the hymnbook of Anglicanism, its popularity through successive editions ensured that generations of Anglicans were raised on *A & M*. By 1869 a half a million copies had been sold, its only serious rival being SPCK's *Church Hymnary* of 1871. By 1895 it was used in 75% of parishes throughout England, and by 1912 it had sold sixty million copies.¹ The 1889 edition reset with second supplement of 1922, contained 779 hymns and followed the format of hymns for the Liturgical Year, General Hymns, the Sacraments, other Services e.g. Confirmation, Burial, Hymns for the Young, Missions, Festivals etc, as the 'Classified Table of Hymns' showed. In a word, *A & M* was thought to provide everything necessary for congregational singing within the Anglican Church. It was as its name suggests a comprehensive and balanced book, intended to cover the broad spectrum of Anglicanism, though somewhat Anglo Catholic in tone. The author who contributed the most hymns was J M Neale (1818-66) whose 64 entries consisted mainly of translations of ancient hymns, mostly Latin e.g. 'Now that the daylight fills the sky' set to either *Jam Lucis* or *Warrington*, a few Greek e.g. 'The day is past and over' to *St Anatolius*, and some of his own compositions e.g. 'O happy band of pilgrims' to

¹ H Eskew 'Hymn' iv 3 'The Modern English Hymn' in S Sadie ed. *The New Grove Dictionary of Music and Musicians* 2nd ed. (London: Macmillan, 2001) Vol.12. 32-3.

Kocher. Next in line was Baker (1821-77) himself with 37 hymns, some translations from Latin and German, and his own works including such favourites as 'The king of love my shepherd is' to *Dominus Regit Me* and 'Lord Thy Word abideth' to *Ravenshaw*. The rest have long been forgotten. Of Charles Wesley's hymns, 32 were included e.g. 'Jesus lover of my soul' to *Hollingside*, and 'Love Divine, all loves excelling' to *Love Divine* or *Airedale*. The Compilers contributed 26 Latin hymns and E Caswall (1814-78) another 24. J Ellerton (1826-93) accounts for 28 and while most have been forgotten, his two evening hymns 'The day thou gavest Lord, is ended' to *St Clement* and 'Saviour. Again to Thy dear name we raise' to *Ellers* have withstood the test of time. Mrs Alexander (1818-95) had 19 entries, most forgotten, though her 'Once in royal David's city' to *Irby*, 'There is a green hill far away' to *Horsley* and 'Jesus calls us; o'er the tumult' to *St Andrew* remain popular. In all, around 300 authors and translators contributed to its nearly 800 hymns, many authors contributing between 6 and 12, though the majority only 1. Well known hymn writers mentioned in the last chapter have several entries; Montgomery 13, Watts 11, and Cowper 7. Remarkably, one hymn by Fanny Crosby/Alstyne with a tune by W H Doane was included- 'Rescue the perishing' though the German tune *Jesu Jehovah* is also offered. But the popularity of *A & M* rested not only on its literary and theological value, but also and perhaps more so on its music. The ability to marry words to an appropriate tune lay at the heart of its success. In regard to its music, mention must be made first of J B Dykes (1823-76) some of whose melodious tunes (though somewhat reflective of Victorian part-songs) have become standard in English Protestant traditions. *A & M* contains 59. To list just a few: *Strength and Stay* to 'O strength and stay,' *Nicaea* to 'Holy, holy, holy,' *Gerontius* to 'Praise to the holiest in

the height,' and *Vox Dilecti* to 'I heard the voice of Jesus say.' W H Monk (1823-89) with ten less than Dykes (49) was the second major contributor, e.g. *Eventide* to 'Abide with me,' *St Ethelwald* to 'Soldiers of Christ arise,' and *Evelyns* to 'At the name of Jesus.' Anonymous German tunes accounted for another 57 taken from various books e.g. *Geistliche Gesange* 1625, *Trier Gesangbuch* 1695, and *Harmonischer Liederschatz* 1738. J Stainer provided 29 tunes e.g. *Sebaste* to 'Hail, gladdening light' and *Jejunia* to 'Good it is to keep the fast.' 28 plain song melodies were included, 20 psalm tunes, and other major contributors were H J Gauntlett 18, S S Wesley 18, H Smart 15, and J Barnby 15.

Routley has classified the tunes found in *A & M* in the following way:²

- 1 Genevan metrical psalm tunes from around 1542-62, the most famous editor of these being L Bourgeois (d. 1572). e.g. *Old 100th*³ to 'All people that on earth do dwell,' *Old 124th* and *St Michael* to 'O praise our God today.'
- 2 English psalm tunes from the 'old' version of 1562, often known by place names e.g. *Winchester Old* to 'While shepherds watch'd their flocks' and *Bristol* to 'Hark the glad sound.' A similar development occurred in the Scottish psalter of 1564, cf. *Caithness* and *Dunfermline*.
- 3 Tunes by well known English musicians e.g. Orlando Gibbons's *Songs* (numbered according to their place in Wither's book); J Clarke's *St Magnus*, W Croft's *St Anne* and tunes by later less known composers often associated with Methodist hymnody e.g. *University* and *Carlisle*.

² E Routley *Hymn Tunes: An Historical Outline* (Addington: Royal School of Church Music, n.d.) 5f.

³ 'Old' referring to the set tune in the 'old' psalter of 1562

- 4 German tunes: early compositions e.g. *Ein' Feste Burg*, *Wachet Auf*, and tunes by J Cruger e.g. *Nun Danket*, *St Mary Magdalene* and *Cruger*. See also *Stuttgart*, *Vienna* and *Mannheim*.
- 5 Nineteenth Century tunes: Apart from psalm-like tunes such as *Horsley* and *Westminster*, there were four main trends. Firstly, an interest in ancient plainsong melodies. As noted above *A & M* contains 28 e.g.. those based on Sarum melodies and the well known *Veni Emmanuel* from a French missal. Secondly, the Victorian style from such composers as Dykes, Monk, Wesley, Stainer, and many others. A handful of these tunes from each have become standard e.g. *Nicaea*, *St Anne*. *Hereford* and *Charity* though the majority have been forgotten. Thirdly, hymns more in line with the best choral tradition came from the pen of Parry e.g. *Repton* and *Laudate Dominum*, and Stanford who introduced a number of Irish tunes e.g. *St Patrick* and *St Columba*. Fourthly, as mentioned above, English hymnody in this period was affected by the American gospel/mission hymn, though with the one exception of 'Rescue the perishing' to Doane's tune *Rescue*, none found entry.
- 6 Hymn tunes from other sources: Such as Wales e.g. *Aberystwyth* and in later editions *Llanfair*, *Llef* and *Gwalchmai*. Also included are hymns from Roman Catholicism such as S Webbe's *Melcombe* and *Alleluia Dulce Carmen*.

I have chosen two hymns from each hymnbook that in my view typifies its ethos. In the case of *A & M* the choice must obviously be of a Latin hymn translated by Neale and a 'contemporary' hymn matched to a tune of Dykes.

Example X (taken from *Hymns Ancient and Modern* 1889 ed.) .

One of Neale's best known translations and originally a series of antiphons. Around the twelfth century they were placed together to form this hymn. The music appears to have its source in a French Missal and is perhaps an adaptation of a plainsong Kyrie.⁴

"The Redeemer shall come to Zion."

<p><i>mf</i> O COME, O come, Emmanuel, <i>p</i> And ransom captive Israel, That mourns in lonely exile here, Until the SON of God appear. <i>f</i> Rejoice! Rejoice! Emmanuel Shall come to thee, O Israel.</p> <p><i>mf</i> O come, Thou Rod of Jesse, free Thine own from Satan's tyranny; <i>cr</i> From depths of hell Thy people save, And give them victory o'er the grave. <i>f</i> Rejoice! Rejoice! Emmanuel Shall come to thee, O Israel.</p> <p><i>mf</i> O come, O come, Thou Lord of Might, Who to Thy tribes, on Sinai's height, In ancient times didst give the law In cloud, and majesty, and awe. <i>f</i> Rejoice! Rejoice! Emmanuel Shall come to thee, O Israel.</p>	<p><i>mf</i> O come, Thou Day-spring, come and cheer Our spirits by Thine Advent here; Disperse the gloomy clouds of night, And death's dark shadows put to flight. <i>f</i> Rejoice! Rejoice! Emmanuel Shall come to thee, O Israel.</p> <p><i>mf</i> O come, Thou Key of David, come, And open wide our heavenly home; Make safe the way that leads on high, And close the path to misery. <i>f</i> Rejoice! Rejoice! Emmanuel Shall come to thee, O Israel.</p>
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J. M. NEALE and Compilers: from the Latin.

Hymn 49. VENI EMMANUEL. — 8 8 . 8 8 . 8 8 . (Alternative Version.)

"The Redeemer shall come to Zion."

Lyrical Noted, from a French Missal.

O come, O come, Em-man-u-el, And ran-som cap-tive Is-ra-el,
 O come, Thou Rod of Jes-se, free Thine own from Sa-tan's ty-rau-ny;
 O come, Thou Day-spring, come and cheer Our spi-rits by Thine Ad-vent here;
 O come, Thou Key of Da-vid, come, And o-pen wide our hea-ven-ly home;
 O come, O come, Thou LORD of Might, Who to Thy tribes, on Si-nai's height,
 That mourns in lone-ly ex-ile here, Un-til the SON of GOD ap-pear.
 From depths of hell Thy peo-ple save, And give them vic-tory o'er the grave.
 Dis-purse the gloo-my clouds of night, And death's dark sha-dows put to flight.
 Make safe the way that leads on high, And close the path to mis-e-ry.
 In an-cient times didst give the law In cloud, and ma-jes-ty, and awe.
 Re-joice! Re-joice! Em-man-u-el Shall come to thee, O Is-ra-el. A-men.

⁴ | Bradley *The Penguin Book of Hymns* (London: Penguin, 1990) 293.

Example XI.

A paraphrase of Psalm 23. Baker was the chairman of the editorial committee of *A & M* and this hymn first appeared in the appendix added in 1868. The tune was especially written for it in the same year by Dykes and has been praised by Vaughan Williams in his Preface to *EH*, and by Routley as the quintessential example of Victorian hymnody.⁵

Hymn 197. DOMINUS REGIT ME.--8 7 8 7, Rev. J. B. DYKES.



"The Lord is my Shepherd."

<p><i>mf</i> THE King of love my Shepherd is, Whose goodness faileth never; I nothing lack if I am His And He is mine for ever.</p> <p>Where streams of living water flow My ransom'd soul He leadeth, And, where the verdant pastures grow, With food celestial feedeth.</p> <p><i>p</i> Perverse and foolish oft I stray'd, <i>cr</i> But yet in love He sought me, <i>dim</i> And on His Shoulder gently laid, <i>f</i> And home, rejoicing, brought me.</p>	<p><i>p</i> In death's dark vale I fear no ill <i>cr</i> With Thee, dear LORD, beside me; Thy rod and staff my comfort still, Thy Cross before to guide me.</p> <p><i>mf</i> Thou spread'st a Table in my sight; Thy Unction grace bestoweth; <i>f</i> And oh, what transport of delight From Thy pure Chalice floweth!</p> <p><i>mf</i> And so through all the length of days Thy goodness faileth never: <i>cr</i> Good Shepherd, may I sing Thy praise Within Thy house for ever.</p> <p style="text-align: right;">Sir H. W. BAKER.</p>
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⁵ E Routley *The Musical Wesleys* (Westport: Greenwood, 1968) 197.

But in spite of the popularity of *A & M* there were Anglicans who considered both its words and music to be somewhat inferior to the best possible standards. In 1906 the *English Hymnal* was published (revised and expanded in 1933) to make:

.....provision for the liturgical requirements of all Churchmen.....to redress those defects in popular hymnody which are deeply felt by thoughtful men; for the best hymns in Christendom are as free as the Bible from the self-centred sentimentalism, the weakness and unreality which mark inferior productions.⁶

Ralph Vaughan Williams (1872-1958) its musical editor considered many familiar hymn tunes to be 'positively harmful to those who sing and hear them' and was convinced of his book's superiority:

The music is intended to be essentially congregational....the pitch of each tune has been kept low....familiar melodies should be employed...the "specially composed tune" the bane of many a hymnal has been avoided as far as possible....Every hymn is so arranged that it can be sung in unison....The congregation must *always* sing the melody, and the melody only⁷ The present custom in English churches is to sing hymns too fast.⁸

Commenting later on his experience as musical editor he wrote:

Two years of close association with some of the best (as well as some of the worst) tunes in the world was a better musical education than any amount of sonatas and fugues.⁹

Of its 656 hymns, 161 are translations from Latin often with plainsong notation, 22 from Greek and 22 from German. Major authors and translators are Neale with 72, Wesley 20

⁶ Preface to the 1906 edition. Dearmer and others.

⁷ The Welsh would not agree. See the comments by Giraldus Cambrensis 12th Century 'they sing their songs not in unison...but in parts' – A Wilson-Dickson *A Brief History* 193.

⁸ Preface: The Music.

⁹ Ralph Vaughan Williams *A Musical Autobiography* (London: OUP, 2nd edition 1987).

and Dearmer with 19. Robert Bridges provided 13 from his Yattendon Hymnal, Mrs Alexander 13, Heber 11 and Watts 10. 101 hymns are classified as anonymous. Original wording is sometime given as in Wesley's 'Hark, how all the welkin rings!' But it is the tunes that often make for an improvement on *A & M*. Vaughan Williams rather brilliantly included 35 English traditional tunes such as *Forest Green* for 'O little town of Bethlehem' and *Kingsfold* for 'I heard the voice of Jesus say.' J S Bach provided 28, while Monk and Dykes were reduced to 7 and 4 respectively. Then, somewhat unexpectedly we find in the Mission Section a number of transatlantic tunes probably included for their current popularity rather than their musical worth. We have Doane's *Arms of Jesus* and *Tell me the old old, story*. Bliss's *Hold the fort*, 2 by Mason, and 2 by Sankey including *The Ninety and Nine*. Of interest is that only one of these, Mason's *Olivet* has survived to *The New English Hymnal*. *EH* also introduced a number of Welsh tunes that have become standard in English hymnody e.g. *St Denio* to 'Immortal, invisible,' *Llanfair* to 'Hail the day that sees him rise,' *Ebenezer* and *Caersalem*. *Cwm Rhondda* by J Hughes has today replaced the last for 'Guide me O thou great Jehovah' but was only written a year before *EH* was published and had not ascended to current fame. A number of Welsh folk tunes were also included e.g. *Ar hyd y nos* (*All through the night*) and *Rhuddlan*.

A classification of these tunes is given in the Preface, ranging from plainsong melodies, German chorales and the works of Bach, Genevan psalmody to English psalters, celebrated English composers, English folk tunes, tunes of the British Isles, and American gospel songs. The best of these was taken up in later editions of *A & M*

which in consequence prevailed in its popularity. Thus, the comprehensive nature of Anglicanism was served by these two books, which have continued to the present time as friendly rivals. But other denominations too were making compilations to suit their particular culture, as we shall shortly examine.

Of the two examples given from *EH*, the first has plainsong notation, and the Preface contains the following comment:

If it be remembered that, while the notes in the plainsong stave itself takes their rhythm and form from the words to which they are now sung, the accompaniment takes its time and rhythm *solely from the plainsong* (and not vice versa)..... The plainsong notation employed is similar to that which was revived by the Benedictines at Solesmes about a quarter of a century ago, and corresponds with that in use in the thirteenth and fourteenth centuries.¹⁰

Example XII page 46.

A fifth century office hymn ending with familiar praise to the trinity, and one of Neale's many contributions to *EH*. Modern tunes are offered as an alternative but the editor's preference for plainsong for these ancient hymns is evident.¹¹ The *New English Hymnal* (1986) concedes: 'Though not in common use, they are deeply valued by those who have become accustomed to them.'¹²

¹⁰ W J Birkbeck, Preface xxii.

¹¹ For the characteristics of each mode, see C Page *Summa Musicae* (Cambridge: CUP, 1991) 118.

¹² Preface to *The New English Hymnal* v.

MORNING

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Mo-le viii.

NOTE.—If a Modern Tune is required for this hymn, it may be sung to MELCOMBE (No. 260) or St. VENANTIUS (No. 18).

OFFICE HYMN. *Prime.* Jam lucis orto sidere. 5th cent. Tr. J. M. Neale.

<p>NOW that the daylight fills the sky, We lift our hearts to God on high, That he, in all we do or say, Would keep us free from harm to-day :</p> <p>2 Would guard our hearts and tongues from strife ; From anger's din would hide our life ;</p> <p>4 So we, when this new day is gone, And night in turn is drawing on, With conscience by the world unstained Shall praise his name for victory gained.</p> <p>5. All laud to God the Father be ; All praise, eternal Son, to thee ; All glory, as is ever meet, To God the holy Paraclete. Amen.</p>	<p>From all ill sights would turn our eyes ; Would close our ears from vanities : 3 Would keep our inmost conscience pure ; Our souls from folly would secure ; Would bid us check the pride of sense With due and holy abstinence.</p>
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A . . men.

Antiently the Hymns for the hours were sung with the special doxologies of the M. and E. Office Hymns during Christmastide, Epiphany, Eastertide, Ascension, and Whitsuntide.

Example XIII.

Familiar words from John Bunyan's *Pilgrims Progress*, though rewritten (and unnecessarily) by Dearmer. More recent hymnals have reverted to the original. The traditional folk tune was collected by Vaughan Williams from the village of Monks Gate in West Sussex and based on a song called 'Our Captain Calls.'

MONKS GATE. (11 11. 12 11.)
Brightly ♩ = 112.

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Adapted from an
English Traditional Melody.

J. Bunyan, 1658-88, and others.

HE who would valiant be
'Gainst all disaster,
Let him in constancy
Follow the Master.
There's no discouragement
Shall make him once relent
His first avowed intent
To be a pilgrim.

2 Who so beset him round
With dismal stories,
Do but themselves confound--
His strength the more is.
No foes shall stay his might,
Though he with giants fight:
He will make good his right
To be a pilgrim.

3. Since, Lord, thou dost defend
Us with thy Spirit,
We know we at the end
Shall life inherit.
Then fancies flee away!
I'll fear not what men say,
I'll labour night and day
To be a pilgrim.

A - men

In a similar spirit to *EH, Songs of Praise* (1925 rvd.1933) with Percy Dearmer as chief editor, Martin Shaw and Ralph Vaughan Williams as music editors, sought to provide a book that ‘might be of use to those who bear the responsibility of our national education.’¹³ Considering that the bulk of hymns, words and tunes in other books were of poor quality, their book containing 703 shows a significant departure from the contents of most denominational hymnals. As to authors Dearmer himself tops the list with 23, two more than Wesley! Tribute is paid to Robert Bridges who comes third with 19. Canon Briggs has 16, 2 more than Watts, and most of the standard hymn writers are much reduced. Likewise in regard to music Shaw accounts for 49, English traditional tunes for 38, Bach 33, the Genevan Psalter 20, Vaughan Williams 14, Ravenscroft¹⁴ and the Scottish Psalter 16 each. Poor Dykes has a mere 5!¹⁵ But the book was never destined for great things. Apart from its liberal nature that toned down a great deal of doctrine, it could not compete with denominational loyalties which produced their own books. Reference has already been made to Dearmer’s praise of the Yattendon Book (p.25) and his hopes for the *English Hymnal* (p.43). A sample of his inferior ‘mending’ has been given on p.47. Further examples from his *Songs of Praise* are unnecessary.

¹³ Preface to *Songs of Praise* iii.

¹⁴ Thomas Ravenscroft’s psalter of 1621 enjoys the title of *The Whole Booke of Psalmes: With the Hymnes Evangelical and Songs Spirituall. Composed into 4 Parts by Sundry Authors, to Such Several Tunes, as to Have Beene and are Usually Sung in England, Scotland, Wales, Germany, Italy, France and the Netherlands!*

¹⁵ In all, Dykes published over 300 hymn tunes.

Isaac Watts, as noted (p.10f.) was the bridge between English psalmody and hymnody. Throughout the nineteenth century Congregationalism sought to maintain and improve its standards of music. Eminent organists such as Gauntlett and Prout at Union Chapel Islington introduced congregational music lessons which resulted in the singing of anthems and oratorios. Henry Allon edited a number of hymnbooks, and John Curwen pioneered *Tonic Sol-fa*. In 1887 *The Congregational Church Hymnal* was published containing 775 hymns. They were classified not according to the liturgical year as the above discussed anthologies, but under such headings as The Eternal God, The Lord Jesus Christ, The Holy Spirit, Trinity, The Scriptures, Christian Life, The Church, Missions, Special Occasions etc. Drawing on the same major sources as the Anglicans – German melodies, Psalm books, contemporary composers etc. there are nonetheless striking differences. As to authors, Isaac Watts to be expected, tops the list with 58 entries with such standards as ‘Our God our help in ages past’ but not to *St Anne*, ‘When I survey’ *Rockingham*, and ‘Come let us join our cheerful songs’ to the not very cheerful *St Fulbert* by Gauntlett. Charles Wesley comes second with 44 e.g. ‘Love Divine’ to *Bethany* and ‘And can it be’ to the obsolete *St Mark*. There are 29 Latin hymns (cf. *A & M* with 64) and a dozen or so German hymns translated by J Wesley and C Winkworth. Montgomery has 23, Lyte 21, Bonar 15, Newton and Doddridge 13 each, Ellerton and How 12 each, and Havergal 10. In regard to the music, like the Anglicans, Dykes comes first with 40 tunes including his ever popular *Nicaea*, *Melita*, *Vox Dilecti* etc. followed by E J Hopkins, the book’s musical editor with 33 tunes for the most part forgotten though some have survived e.g. *Artavia* to ‘And didst Thou love the race,’ and *Ellers* to ‘Saviour again to Thy dear name we raise.’ Josiah Booth comes third with 28 tunes, and

while a handful found their way into other books e.g. *Beechwood* and *Excelsior*, most have not survived. Sullivan has 21, Monk 14, Gauntlett 11, and S S Wesley 7. The transatlantics include Sankey with 1, Mason 4 and Lowry 1. Musically of interest is the large number of 'old German songs,' and in the tunes taken from the *Scotch Psalter* the opening gathering note has been replaced with a minim e.g. *Dundee*. A handful of tunes have been adapted from classical composers such as Beethoven and Mendelssohn, but these have not proved popular as hymns tunes.

In 1916 the *Congregational Hymnary* was published drawing much from its predecessor:

In making their selection of hymns, the Committee have been governed by the two guiding principles of continuity and catholicity. Nearly two thirds of the hymns in this new book were contained in the *Congregational Church Hymnal*. The selection, moreover, does not express any merely individual taste; nor does it reflect one type of devotion or one school of theology.¹⁶

Containing 767 hymns, doxologies and an appendix of 44 additional tunes (including *Hyfrydol* and *Monks Gate*) it adds a Supplement of 'hymns for overseas dominions' i.e. Australia and Canada! As to authors, Wesley comes first with 34, Watts second with 25 (greatly reduced from above). Montgomery 20, How 17, Bonar 16, and 14 texts marked anonymous. Newton, Rawson, Thring and Alexander each have 11, and the usual pattern of names have 10 contributions or less e.g. Lyte, Faber, Keble etc. As expected, of the composers Dykes heads the list with 38 tunes followed by Sullivan with 31. Hopkins has 21 and Stainer 18. 20 tunes are marked anonymous. Calkin has 10, and of the transatlantics Mason has 5 and Bliss 1. Two Welsh hymns of William Williams are

¹⁶ Preface to *The Congregational Hymnary* 1916 iv.

included 'Guide me O' and 'O'er the gloomy hills of darkness' with the Welsh hymn melody *Caersalem* offered for both.

The average life of a hymnbook is around thirty years when either a revision or new book is required. In 1951, long overdue, *Congregational Praise* was published, the Preface noting that 'The churches in Australia and South Africa were also consulted by correspondence.' It contained 775 hymns, 27 additional tunes, Canticles, Psalms (to Anglican chants,) Passages of Scripture for chanting and Responses. The hymns were classified as in earlier books and not according to the liturgical year. As to be expected, Watts again tops the list of authors with 48. These include such loved hymns as 'I'll praise my Maker' (with two tunes but not *Monmouth*), 'Give to our God immortal praise,' 'I sing the almighty power of God,' 'Our God, our help in ages past' (still without the revised 'O') and 'When I survey' etc. Wesley is second with 45 including 'Rejoice the Lord is king' to *Gopsal*, 'Love divine' with *Hyfrydol* offered as one tune, 'O for a thousand tongues' without *Lydia* and *Lyngham*, and 'Jesus, Lover of my soul' to either *Aberystwyth* or *Hollingside*. Montgomery has 22, followed by Neale 20, with his popular translations. Doddridge and Latin hymns account for 14 each, Winkworth 13, Bonar and Bridges 10, the latter including translations. As to tunes, Smart has 27 though nearly half are chants. The organist Eric Thiman (1900-74) a new name thus far has 25 contributions including some descants and Amens. It would appear though that his hymn tunes have not survived in popularity. Dykes is not far behind with 23. English traditional tunes account for 19 e.g. *Kingsfold*, *Sussex*, *Monks Gate*, *Stowey* etc, though the majority are not known and not used. Barnby has 18 including a number of chants, likewise Turle,

Bach and the Scottish Psalter 17, Gauntlett 16, and the Genevan Psalter and Stainer each have 11. Welsh hymn tunes amount to 8 including the ever popular *St Denio/Joanna* to 'Immortal Invisible,' *Crugybar* 'The light of the morning,' and *Lledrod*. 4 Welsh melodies are included though only 2 *Rhuddlan* and *Ar hyd y nos* have managed to cross the border with success. Of interest is that the hymnologist Eric Routley (see bibliography) has 9 tunes, but without much lasting effect. For example, his *Abingdon* to 'And can it be' had no hope of competing with *Sagina*, and his *Horbury* to 'Nearer my God' no chance against Dykes and Mason! But the book is not without merit. For example, 'Dear Lord and Father of mankind' is matched with *Repton* and the beautiful *Llef* is included. Two examples of Watts's hymns have already been given (p 13-14).

In 1898 the Presbyterians produced their *Church Hymnary* but by 1922 its Churches of the UK and beyond recognised the need for revision. Hence, in 1927 *The Church Hymnary: Revised Edition* appeared. Its Preface echoes very much Vaughan Williams's sentiments in the *English Hymnal*:

.....it is strongly recommended that the whole congregation should sing the *melody* only...To facilitate such unison singing, many of the tunes have been lowered in pitch....There is a general tendency to sing hymns tunes much too fast, thereby robbing them of their dignity and reverence.....Special care should be given to the rendering of the 'Amen.'¹⁷ The listless and half-hearted manner in which it is often sung makes it worse than useless.¹⁸

Of interest too is that, in its Scottish Psalter that comprises the first part of the book, as the Preface comments 'the long initial note has been restored.' This 'gathering' note was of help since singing unaccompanied, it gave more time for a congregation to get started!

¹⁷ With few exceptions the practice has died a natural death.

¹⁸ Preface to the 1927 *Scottish Psalter and Church Hymnary*. Revised edition vi.

Recommendations are also given in regard to 'Faux-bourdon' and 'Descant' singing. The whole 150 psalms are included together with doxologies and paraphrases totalling 235 pages. The value or otherwise of these metrical settings is left for the reader to decide. For example, the first part of psalm 1 to a tune by Orlando Gibbons is rendered:

That man hath perfect blessedness
 Who walketh not astray
 In counsel of ungodly men
 Nor stands in sinners' way,
 Nor sitteth in the scorner's chair:
 But placeth his delight
 Upon God's law, and meditates
 On his law day and night.

Tunes are taken from a number of sources; famous composers such as Handel and Jeremiah Clarke, lesser known e.g. Alan Gray and Thomas Pritchard, together with a variety of psalters – Anglo-Genevan, French, German and Scottish. The most recent hymn book publication by the Presbyterian Church in Australia *Rejoice* has recognised the diminishing popularity of metrical psalms, and has dispersed some but not all throughout the book rather than in a separate section:

Not all psalms have been included. Practice within congregations to date indicated that some Psalms are never sung.¹⁹

The hymn section of The Church Hymnary contains 713 hymns classified in the usual Protestant manner of God, Jesus Christ, the Spirit, Scriptures, Church, Christian Life, Times and Seasons etc. Major authors are Wesley with 24 e.g. 'And can it be' but no *Sagina*, and 'Jesus lover of my soul' to either *Hollingside* or *Aberystwyth*. Second is

¹⁹ Preface to *Rejoice* 1987.

Neale with 23 hymns, mainly translations from Latin as in The Anglican books. Of interest is that the Anglican Bishop W W How accounts for 19 (only 12 in *A&M* and 8 in *EH*). Ellerton 17, Watts 16, Bonar and Montgomery 15 and Mrs Alexander 11. A host of well known writers have between 1 and 10 hymns e.g. Newton, Lyte, Keble, Doddridge, Havergal, Heber etc. Fanny Crosby/Alstyne has three including 'Rescue the perishing' and 'Safe in the arms of Jesus.' Bliss and Doane have two each.

As to its music, the ever popular Dykes tops the list with 26. S S Wesley has 22. Three sources have 19 hymns each- The French Psalter, German melodies arranged by Bach and English Traditional tunes. French melodies and Sullivan have 17 each. Smart and Monk both have 16, Stainer 15. Other popular composers are Orlando Gibbons, Gauntlett and Barnby each with 11. 12 Irish melodies are to be found including the beautiful *Slane* to 'Be Thou my Vision' and *Gartan* to 'Love came down at Christmas' neither of which are in the Anglican books. 14 Welsh tunes include *Groeswen* to 'All my hope on God is founded' (unfortunately not copied in other hymn books,) *Crugybar* matched in later books to 'The light of the morning is breaking' and *Lledrod* much loved by Welsh congregations. John Ireland's tune *Love Unknown* appears for the first time but not to the familiar words 'My song is love unknown.'²⁰ Martin Shaw has 6 and Holst 2.

The two examples chosen to characterise this hymnal must of course include a metrical psalm, until recent times dear to the heart of all Presbyterians. With the exception of psalm 23, the most popular would probably be psalm 100 which has found its way into all hymnals. Well loved too is 'Ye gates lift up your heads on high' based on Psalm 24 and

²⁰ They are found together in the *MHB*.

sung to *St George's Edinburgh*, often at the quarterly communion service of the Presbyterian Church.

Example XIV (taken from *The Scottish Psalter and Church Hymnary* 1927).

This metrical psalm, the version of William Kethe (? – 1594) has the distinction of being the earliest hymn written in English in use today. It was first published in Geneva in *Fourscore and Seven Psalms of David* in 1561 and later that year in London. It also appeared in the first Scottish Psalter of 1564. The tune by Louis Bourgeois is first found in the French Psalter of 1551 where it accompanied psalm 134, but was taken to Geneva by Bourgeois whose task it was to provide the music for the Genevan book.

OLD 100TH. (L.M.) French Psalter, 1551.

[There is a Four-bourdon setting in the Revised Church Hymnary, No. 229.]
[Two varied or ornaments for unison singing will be found in the Appendix.]

100*

- | | | | |
|---|--|---|--|
| 1 | All people that on earth do dwell,
Sing to the Lord with cheerful voice.
Him serve with mirth, his praise forth tell,
Come ye before him and rejoice. | 3 | O enter then his gates with praise,
Approach with joy his courts unto;
Praise, laud and bless his name always,
For it is seemly so to do. |
| 2 | Know that the Lord is God indeed;
Without our aid he did us make
We are his flock, he doth us feed,
And for his sheep he doth us take. | 4 | For why? The Lord our God is good,
His mercy is forever sure;
His truth at all times firmly stood,
And shall from age to age endure. |

Of particular interest is the word 'flock' in the third line of the third stanza. When first published in England, 'folk' was spelt in its old English form of 'folck' and was thought to be a misprint of flock. This error has continued for nearly three centuries. When *Hymns Ancient and Modern* 1904 edition sought to rectify this mistake and restore 'folk' (much nearer the Biblical text 'we are the *people* of his pasture') it was met with considerable protest. Most modern hymnals now have the correct 'folk.' *Rejoice* has retained 'flock' and again altered the words unnecessarily with 'we are the flock He loves to feed.'

Example XV page 57 (taken from *The Scottish Psalter and Church Hymnary* 1927).

There is nothing explicitly Calvinistic or Presbyterian about this hymn though its author was at one point Moderator of the Free Church of Scotland. It first appeared in his *Hymns of Christ and the Christian Life* in 1867, was included in *EH* 1906, though it did not find its way into *A & M* until 1950. The editors of the *EH* omitted the last two lines of verses 4 and 5 of Walter Chalmers Smith's original text and provided a hybrid verse which is found in most modern hymnals. I use it as an example for the reason stated below. The Welsh folk song '*Can Mlynedd I'nawr*' was first used as a hymn tune in a Welsh collection of 1839, and it is known in hymnals either as *Joanna* or *St Denio*. The repeat of the first five bars and its echo in the last five has made it an easy tune to learn, and it has proved popular both in and outside of Wales.

12 JOANNA. (1111. 1111.)
In moderate time.

Welsh Hymn Melody.



- I**MMORTAL, invisible, God only wise,
 In light inaccessible hid from our eyes,
 Most blessèd, most glorious, the Ancient of Days,
 Almighty, victorious, Thy great Name we praise.
- 2 Unresting, unchanging, and silent as light,
 Nor wanting, nor wasting, Thou rulest in might ;
 Thy justice like mountains high soaring above
 Thy clouds which are fountains of goodness and love.
- 3 To all, life Thou givest—to both great and small ;
 In all life Thou livest, the true life of all ;
 We blossom and flourish as leaves on the tree,
 And wither and perish—but nought changeth Thee.
- 4 Great Father of Glory, pure Father of Light,
 Thine angels adore Thee, all veiling their sight ;
 All laud we would render : O help us to see
 'Tis only the splendour of light hideth Thee.

WALTER CHALMERS SMITH, 1824-1908.

The problem facing those who would up-date hymns, is what to revise, and how much to revise? In the case of ‘Immortal, invisible’ set out below is Smith’s original words of the third stanza, a rather pathetic revision as found in the Australian Presbyterian hymnbook *Rejoice*, and a more sensible up-date as found in *Together in Song*.

Original	Rejoice	TIS
To all, life Thou givest, To both great and small; In all life Thou livest, The true life of all; We blossom and flourish As leaves on the tree, And wither and perish But nought changeth Thee.	To all life You give, Lord To both great and small, In all life You live, Lord The true life of all; We blossom and flourish Uncertain and frail, And wither and perish But You never fail.	You give life to all Lord, To both great and small, In all life now living, The true life of all; We blossom and flourish As leaves on a tree, Then wither, but ever Unchanged You will be.

The question remains open as to whether the text should be left alone and accepted as a product of its era? In the case of *Rejoice*, if we do not quibble over the additional ‘Lord’ in lines one and three, we can reasonably object to the loss of metaphor in line six (retained by *TIS*) and certainly to the complete change of theological emphasis in line eight. Smith had in mind Divine immutability. This has sadly been lost in this rather inferior attempt to modernise the text.

In 1900 the Baptist Union of the UK issued its *Baptist Church Hymnal*, revised in 1933²¹ the latter contained 786 hymns with some additional tunes. The need for revision is explained in the preface:

²¹ The same year saw the publication of *MHB* and the revision of *EH*.

Great changes have been made in the Tunes. Inquiries among organists, choir masters and musical people made it clear that a large number of Tunes appearing in the first edition were not used. Accordingly these were omitted, their place being taken by familiar compositions, including some old "repeat tunes" and some of the well known Welsh melodies.²²

The hymns follow the usual order of Protestant classification- God the Father, Son, Holy Spirit, the Scriptures, Christian Life, Church, Times and Seasons, and Hymns for Children etc.. The British Baptist tradition never produced a Watts or Wesley but was content to borrow from all its denominational neighbours. Consequently, the author who contributed the most to this edition was Charles Wesley with 30 hymns e.g. 'Love Divine' to tunes matched by Smart and Stainer, 'Christ the Lord is risen today' with *Llanfair* offered as a second tune, and 'Rejoice the Lord is king' to tunes by Dykes and Handel. Watts comes second with 29 including 'Come let us join our cheerful songs' to the jaunty *Lyngham* or the more sedate *St Fulbert*, and 'Our God our help in ages past' to Croft's *St Anne*. Latin hymns (translated mainly by Neale) amount to 20 (cf. 69 in *A & M*). German hymns translated by John Wesley and Catherine Winkworth come to 12. Horatius Bonar contributed 16 e.g. 'I heard the voice of Jesus say' either to *Kingsfold* or Dykes's *Vox Dilecti* and 'Here O my Lord, I see Thee face to face' to *Toulon* from the Genevan Psalter. Montgomery's hymns amount to 15 including 'Stand up and bless the Lord' to *St Michael* from the French Psalter and 'Hail to the Lord's Anointed' to the usual tune of *Cruger*. Ellerton has 12, and other writers such as Doddridge, Havergal, Newton, Cowper and Whittier all less than a dozen.

²² Preface to *The Baptist Hymnal* 1933 iv.

In regard to its music, the 1933 revision has drawn like its contemporaries mainly on Victorian composers. Dykes tops the list with 28 tunes, Sullivan with 22 including his popular *Samuel* for 'Hushed was the evening hymn' and his love it or hate it *St Gertrude* to 'Onward! Christian soldiers.' Gauntlett had 18, Stainer 15 and Monk 11, while contemporary composers such as Holst with 2, Vaughan Williams 2, Shaw 1 and Walford Davies 1, show the editors to have not been too radical. A handful of English and Irish traditional tunes are used. As to the latter, of note is 'I cannot tell' by the prominent Baptist W Y Fullerton set to the unforgettable *Londonderry Air*. But the key of E flat is too high taking the congregation up to 'g'. Seven Welsh tunes are included, five of which can be found in the *EH*. The two others are worthy of mention. 'In heavenly love abiding' is set to the beautiful *Penlan* and 'Forward! Be our watchword' to the stirring *Rachie*. The editors made a number of adaptations from classical composers – Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn and Spohr while drawing too on the French, Swiss and Scottish Psalters. One tune *Savannah* is taken from John's Wesley's 'Foundery Collection' of 1742 giving some insight into this period of hymnody.²³ One or two oddities may be mentioned. *Sagina* is found in the appendix but 'And can it be' is omitted. 'Mine eyes have seen the glory' is there with two tunes but not *John Brown's Body*, and 'O Valiant hearts' dear to many is included though like many others dropped from *The Baptist Hymnal* of 1962.

²³ *Savannah* was possibly collected by Wesley on his visit to Herrnhut in 1738 where in public worship they frequently used 'other instruments with their organ' J Wesley's *Journal* 1st August 1738. See also *Easter Morn MHB* 204.

In 1962, twenty nine years on, the Baptists issued *The Baptist Hymn Book*. Many parallels are found in the preface to other denominational books:

Advice was sought and obtained from many sources, including the Baptist churches of Australia, New Zealand and South Africa..... While the primary purpose has of course been to provide hymns for singing in congregational worship, it is hoped that like its predecessors this collection will be of service in the personal devotional life..... Careful attention has been paid to the pitch of the tunes, many of which have been transposed to put them within easier range for congregational singing..... The committee do not favour the comparatively modern practice of singing Amen after every hymn.....²⁴

The book contains 777 hymns plus Canticles, Psalms and Scripture Passages. The indices of authors and composers reveal a familiar pattern. Wesley comes first with 36 followed by Watts with 26. Neale's translations account for 17, Montgomery 14. How has 11, Ellerton 10. These are all familiar hymns that we have encountered in the above books, and the pattern is much the same for tunes. Dykes comes first with 23, English traditional tunes 21. Monk has 18, Gauntlett 14. Thiman is listed with 13 but most of these are arrangements, not his own compositions. There are 12 French traditional tunes, 12 contributions by Smart, and 10 and 8 tunes taken respectively from the Genevan and Scottish Psalters. Walford Davies scores rather high with 9 e.g. *Matheson* which in no way can replace *St Margaret* for 'O love that wilt not let me go,' and his *Christmas Carol* which has had limited success against *Forest Green* for 'O little town of Bethlehem.' Of interest is that Geoffrey Beaumont was coming into vogue at this time. He has two entries, *Chesterton* which is never heard, and *Gracias* with a swinging rhythm which enjoyed brief popularity before congregations reverted to the more stately *Nun Danket*. One stroke of genius was the setting of the beautiful *Rhys* to Crosby's 'Hold Thou my

²⁴ Preface to *The Baptist Hymn Book* 1962 iv.

hand,' but which is also suitable in mood to Whittier's 'O brother man.' With somewhat clockwork precision, twenty nine years later in 1991 *Baptist Praise and Worship* was published containing many of the new songs that will be discussed in a later chapter.

Given believer's baptism by immersion to be the chief characteristic of Baptist churches, it is tempting to choose hymns of this theme by way of example. In fact in the baptism section of these hymnals, they are relatively few. The 1962 book contains 'Here in this water I do vow to Thee' and 'Lord Jesus, in Thy footsteps' with its line 'We would go through these waters.' The other hymns could refer to baptism in any form or to a more general commitment e.g. 'Fight the good fight,' 'I'm not ashamed to own my Lord,' and 'O happy day that fixed my choice.' But much used at baptism services is the following.

Example XVI page 63 (taken from *The Baptist Church Hymnal* rvd.1933).

Written for the confirmation service for his three children, this hymn was published by SPCK in 1868 as 'A Hymn for the Newly Confirmed,' and always finds a place in the BBC's 'Songs of Praise' poll. A number of tunes have been used e.g. *Wolvercote* and *Ladywell* but more commonly today it is sung to *Day of Rest* since matched together in the 1875 edition of *A & M*.

END of RECL. [FIRST TUNE.] 7.6., eight lines. J. W. ELLIOTT.



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473 These . . . follow the Lamb whithersoever He goeth.—REVELATION xiv. 4.

1 O JESUS, I have promised
To serve Thee to the end ;
Be Thou for ever near me,
My Master and My Friend :
I shall not fear the battle
If Thou art by my side,
Nor wander from the pathway
If Thou wilt be my Guide.

2 O let me feel Thee near me :
The world is ever near ;
I see the sights that dazzle,
The tempting sounds I hear ;
My foes are ever near me,
Around me and within :
But, Jesus, draw Thou nearer,
And shield my soul from sin.

3 O let me hear Thee speaking
In accents clear and still,
Above the storms of passion,
The murmurs of self-will ;

O speak to reassure me,
To hasten or control ;
O speak, and make me listen,
Thou Guardian of my soul.

4 O Jesus, Thou hast promised,
To all who follow Thee,
That where Thou art in glory
There shall Thy servant be ;
And, Jesus, I have promised
To serve Thee to the end ;
O give me grace to follow,
My Master and my Friend.

5 O let me see Thy footmarks,
And in them plant mine own
My hope to follow duly
Is in Thy strength alone :
O guide me, call me, draw me,
Uphold me to the end ;
And then in heaven receive me,
My Saviour and my Friend !

J. E. Bode.

The Saviour of the World.

11.10.11.10.11.10.11.12.

Irish Air,
Harmonized by C. B.

mp
Org.

547

This is indeed the Saviour of the world.—JOHN iv. 42.

1.
I CANNOT tell why He, Whom angels worship,
Should set His love upon the sons of men,
Or why, as Shepherd, He should seek the wanderers,
To bring them back, they know not how or when.
But this I know, that He was born of Mary,
When Bethlehem's manger was His only home,
And that He lived at Nazareth and laboured,
And so the Saviour, Saviour of the world, is come.

2.
I cannot tell how silently He suffered,
As with His peace He graced this place of tears,
Or how His heart upon the Cross was broken,
The crown of pain to three and thirty years.
But this I know, He heals the broken-hearted,
And stays our sin, and calms our lurking fear,
And lifts the burden from the heavy laden,
For yet the Saviour, Saviour of the world, is here.

3.
I cannot tell how He will win the nations,
How He will claim His earthly heritage,
How satisfy the needs and aspirations
Of East and West, of sinner and of sago.
But this I know, all flesh shall see His glory,
And He shall reap the harvest He has sown,
And some glad day His sun shall shine in splendour
When He the Saviour, Saviour of the world, is known.

4.
I cannot tell how all the lands shall worship,
When, at His bidding, every storm is stilled,
Or who can say how great the jubilation
When all the hearts of men with love are filled.
But this I know, the skies will thrill with rapture,
And myriad, myriad human voices sing,
And earth to heaven, and heaven to earth, will answer,
At last the Saviour, Saviour of the world, is King!

W. F. Fullerton.

Words and Arrangement copyright.

Example XVII (taken from *The Baptist Church Hymnal* revd 1933).
Written by a prominent Baptist and matched to an unforgettable tune.

Methodism as we have noted was born in song, with the Wesleys producing a series of hymnals. Unlike other denominations, there was never any argument as to whether or not hymns should be sung in their congregations. In the nineteenth century the various branches of Methodism used their own books.²⁵ In 1876 the main body issued their book with each hymn assigned a proper tune, but in 1904 *The Methodist Hymn Book with Tunes* replaced this. Containing 1038 hymns, its Preface stated:

In the selection of tunes the Committee has endeavoured to keep in view the requirements of congregational singing, and also of those more private and homely means of grace characteristic of Methodist devotional life. It has borne in mind the advantages of simple and persuasive melody, easy rhythm, and moderate compass.²⁶

A familiar pattern emerges in regard to authors and composers with one exception regarding the former. The book contains no less than 449 hymns by Charles Wesley! Isaac Watts is second with 64, and then, as with other denominational books John Wesley's translation's (usually from German) account for 23, Montgomery has 18, Havergal and Winkworth 13 each, Doddridge and Ellerton 11 each, Lyte and Cowper 10 each with Newton and Heber 8 and 6 respectively. There are nearly 20 Latin hymns translated for the most part by Neale, and Bliss has 1 – 'Man of sorrows.' As to its music, Dykes predictably comes first with 58 followed by Barnby with 42. Sullivan 33, Bridge 29 with Stainer and Gauntlett 26 each. Mann, Goss and Smart each have 16, Parry and German tunes tie at 15. 12 tunes are taken from the Scottish Psalter but in contrast to *EH*, there are no traditional English tunes. Vaughan Williams misses out! Musically there are a number of interesting features. The first hymn 'O for a thousand tongues' with words that suggest liveliness, is matched to the rather sedate *Winchester Old* (normally

²⁵ For a list see J T Lightwood *The Music of the Methodist Hymnbook* xx.

²⁶ Preface to *The Methodist Hymn Book* 1904 v.

linked to 'While shepherds watched'). This is a poor start, although *Lydia, Lyngham, and Sagina* are all in the appendix. So too is *Bryn Calfarina*, and while *Aberystwyth* is in the book, it is not matched to 'Jesus lover of my soul.' *Hyfrydol* is offered as a second tune for 'Hail Thou once despised Jesus.' There are several more 'duds.' *Spean* by F Bridge (the book's musical editor) to 'Brightest and best' was a waste of paper as was Stanford's *Orient* for 'As with gladness.' Likewise, Sullivan's *Bethlehem* did nothing for 'While shepherds watched.' But these sincere attempts albeit failures are common to all books. Time alone seems to determine what congregations enjoy.

In 1907 three years after publication of the above, some branches of Methodism came together to form the United Methodist Church, and further merged with the 'Wesleyans' and 'Primitives' in 1932 to form the Methodist Church as it is known today. In anticipation of this union, a new book was called for and in 1933 *The Methodist Hymn Book* was published. Its intention is stated in the preface:

This hymn book is issued for the use of *all* British Methodists, and for not a few Methodists "beyond the seas" as well. It is the first such book since Wesley's final collection of a hundred and fifty years ago.....This book like its predecessors is intended for private devotion as well as in public worship.²⁷

Of its 984 hymns with tunes plus additional hymns to a total of 1035, 243 (considerably reduced from the 1904 book) are provided by Charles Wesley. Here for example we have 'And can it be' to *Sagina*, and 'I'll praise my Maker' to *Monmouth* though 'Jesus lover of my soul' and 'Love Divine' still await their Welsh partners. In comparison, Watts has a mere 44 hymns e.g. 'I sing the almighty power of God' and 'Come let us join

²⁷ Preface to *The Methodist Hymn Book* 1933 iv. Such was its popularity a Supplement was not published until 1969.

our cheerful songs.’ The usual pattern emerges in regard to authors. Winkworth’s translations 22, Ellerton 15, Neale’s translations 14, Havergal 12 and Keble 7. But it is the music of the book that gives it a special place in the history of hymnody. As one might expect, Dykes is foremost with 26 including such ‘hits’ as *Melita* and *Nicaea*, followed by traditional English tunes numbering 23 e.g. *Royal Oak* (as an optional tune for ‘All things bright and beautiful’) *Sussex* and *Better World*. Barnby and Gauntlett each have 16, Sullivan 15, Stainer and Monk 12 each. Smart has 13, S S Wesley 10, Handel 9, Orlando Gibbons 8, and a host of other composers between 1 and 6. 12 tunes are classified as anonymous. The Americans are represented with Doane 7, Mason 4, Bliss 3, while ‘modern’ composers score a few more than in *The Baptist Hymnal* - Shaw 7, Walford-Davies 4, Holst 3 and Vaughan-Williams 3.

The sheer number of hymns and many of the tunes matching them makes the *MHB* somewhat unique. *Cwm Rhondda* is set to ‘Guide me O,’ ‘Angels from the realms’ to *Iris*, ‘Come let us sing of a wonderful love’ to *Wonderful Love*, ‘For the might of Thine arm’ to *Mountain Christians*, and ‘I will sing the wondrous story’ to *Hyfrydol*. These and a host of others made for a lasting marriage though there were some misfits e.g. ‘Loved with everlasting love’ without *Everlasting Love* and ‘The Lord’s my shepherd’ without *Crimond*. But a further strength was the breadth of hymn types contained in a single volume. On the one hand there were subjective hymns of the Evangelical camp that Anglicans would not have included such as ‘Tell me the stories of Jesus’ and ‘I am Thine O Lord,’ and on the other, more establishment hymns such as ‘And now O Father, mindful of the love’ which for theological reasons Sankey devotees and Baptists excluded. Methodism had the advantage of having its roots in Anglicanism and its culture

in the Free Church tradition. This favourable position is reflected in the healthy comprehensiveness of its hymn book, centred upon the many hymns of Charles Wesley that echo the basic tenets of the movement, a religion of the heart, and the making of a new creature. Four examples of Wesley's hymns have already been given (p.19-22).

In 1900 the Salvation Army issued its songbook containing 300 songs and its accompanying *Salvation Army Music Book*. Of the latter, the Army's founder William Booth stated:

Certainly there will be found here every possible variety....music that has been composed by our young people.....great and moving harmonies that have come down to us often from the remotest times...strains such as have seldom before been associated with God's service.²⁸

This was replaced in 1931 with *The Salvation Army Tune Book* containing 541 'songs' (a term preferred to 'hymns' by the Army). A *Supplement* containing 215 songs was added in 1953. The Preface to the 1931 book states:

Among them will be found tunes both old and new, many of them composed by Salvation Army Officers and Soldiers- which have found their way into the hearts and homes of Salvationists in all parts of the world. They have appealed not only to musicians, but and this is a more important test- to those who make no pretence of being musical in the ordinary sense of the word....to the common people....to the man in the street.²⁹

No author or composer is given for the songs in the book though they are inserted in the Supplement. A number of standard hymns as found in other hymnals are included from

²⁸ Preface to *Salvation Army Music* 1900 ed.

²⁹ Preface to *The Salvation Army Tune Book with Supplement* 1931 iii.

the pen of Watts, Wesley etc. but the book has drawn considerably too from American gospel songs though the words have sometimes been changed. Following Booth's example, the Army has continued to make use of secular tunes e.g. 'In golden hours' has been set to *The Vicar of Bray*. 'Hail sweetest dearest' to *Auld Lang Syne*, 'Let thy heart be at rest' to Brahms' *Lullaby* and 'Sweet the moment rich in blessing' to *Silver Threads* i.e. 'Darling I am growing old' which would have been something of a pop song in the 1930's.

The Tune Book Supplement of 1953 comments:

Here are more songs and tunes for the altar and the battlefield. Let them sound forth in the family, in the congregation, and on the streets. Sing unto the Lord a new song.³⁰

The intention is clearly for musical activity inside *and* outside of the Army's meeting places, and in this respect it has distinguished itself from other traditions. The Foreword of the 1986 book quotes 'Our Founder' (William Booth) writing of an earlier edition:

Sing so as to make the world hear....And sing till your whole soul is lifted up to God, and then sing till you lift the eyes of those who know not God to him who is the fountain of all our joy.³¹

Not surprisingly the 1953 songbook has a 'Call to Arms' section containing songs with a militaristic image e.g. 'Forward be our watchword,' 'Onward Christian soldiers,' 'Soldiers of Christ arise,' 'Sound the battle cry,' 'Who is on the Lord's side,' 'Hold the Fort,' and 'Marching on in the light of God.' A section in the 1986 book under the heading of 'The

³⁰ Preface to *The Supplement* by Albert Osborn the author of many S A hymns.

³¹ Preface to *The Song Book of the Salvation Army*.

Salvation Soldier' includes songs for 'The Flag,' 'Warfare,' 'The Swearing in of Soldiers,' and 'The world for God.' The two hymns chosen by way of example each have borrowed tunes (Booth would have seen nothing unethical in this) and in the first example the words have been 'Army-ised'.

Example XVIII page 71 (taken from *The Salvation Army Tune Book* 1931).

The words are by M Stark based on a hymn by Fanny Crosby. The opening lines of the original are:

To the work, to the work, we are servants of God,
Let us follow the path that our Master has trod.

chorus:

Toiling on, toiling on, toiling on, toiling on,
Let us hope and trust, let us watch and pray,
And labour 'til the Master comes.

The change to more militaristic language is obvious:

To the war! to the war! loud and long sounds the cry;
To the war! Every soldier who fears not to die;

chorus:

Fighting on, fighting on, fighting on, fighting on,
With the blood and fire we will never tire,
We'll fight until the Master calls.

The music is by W H Doane and is found in Sankey's *Sacred Songs and Solos* to Crosby's words. Like their founder, the disciples of Booth had no qualms about borrowing tunes and adapting new words.

Example XIX (taken from *The Salvation Army Tune Book* 1931).

This is known in the Army as 'The Founder's Song,' the words written by William Booth though in fact there are several songs by him e.g. 'Thou Christ of burning, cleansing flame' and 'O Christ of pure and perfect love.' There are too a few dozen songs by various members of the Booth family. The tune has been borrowed from 'My Jesus I love Thee' by an unknown composer.

mf Moderato con espress. M. 4/4

1. O bound-less Sal-va - tion! deep o - cean of love, — O ful - ness of
mer - cy, Christ brought from a - bove, The whole world re - deem - ing, so
rich — and so free, — Now flow - ing for all men, Now flow - ing for
all — men, Now flow - ing for all — men — come, roll — o - ver me!

2 My sins they are many, their stains
are so deep,
And bitter the tears of remorse that I
weep;
But useless is weeping; thou great crim-
son sea,
Thy waters can cleanse me, come, roll
over me!

3 My tempers are fitful, my passions are
strong,
They bind my poor soul, and they force
me to wrong;
Beneath thy blest billows deliverance
I see,
Oh, come, mighty ocean, and roll over
me!

4 Now tossed with temptation, then
haunted with fears,
My life has been joyless and useless for
years;
I feel something better most surely
would be,
If once thy pure waters would roll
over me.

5 O ocean of mercy, oft longing I've
stood
On the brink of thy wonderful, life-giving
flood!
Once more I have reached this soul-
cleansing sea,
I will not go back till it rolls over
me.

6 The tide is now flowing, I'm touching
the wave,
I hear the loud call of 'The Mighty to
Save';
My faith's growing bolder—delivered I'll
be!
I plunge 'neath the waters—they roll
over me.

7 And now, Hallelujah! the rest of my
days
Shall gladly be spent in promoting His
praise
Who opened His bosom to pour out
this sea
Of boundless Salvation for you and
for me!

In addition to the above denominational hymnbooks of British origin that have been used in Australia, included is a survey of Seventh Day Adventist hymnody, for two reasons. Firstly, because the SDA's are an established denomination in Australia today albeit small. Secondly, the Church's American origin makes it interesting to note the differences between the contents of its hymnbook and those already mentioned.

Throughout the nineteenth century the Adventists produced a number of books such as *Hymns and Tunes* in 1869 and *The Seventh Day Adventist Hymn and Tune Book* of 1886. The musical editor of the latter, F E Belden issued *Christ in Song* in 1908 popular with many congregations, but by the 1930's, the Adventist General Conference recognised the need for a new book. In 1941 *The Church Hymnal* was published as the *Official Hymnal of the Seventh Day Adventist Church*;

The committee has selected many of the best hymns available. Some of these are old standard and familiar hymns. About thirty never before printed have been contributed by our Seventh Day Adventist musicians.³²The music editors have sometimes transposed the key in order that a greater proportion of the congregation may be able to join in the singing.³³

This book used by Adventist worldwide contained 703 hymns, its contents showing some similarities to and differences from transatlantic hymnody. As to authors Watts has contributed the most with 31, followed by Wesley with 29. Here we may note a parallel with British hymnals. But third in line is their own F E Belden (also providing most of the tunes) with 24 e.g. 'Eternal father, God of love, Creator of the universe' to *Mason* and 'Let every lamp be burning bright' to *Diligence*. Unfortunately the popularity of his

³² Mainly by Frank Belden.

³³ Preface to *The Church Hymnal* 1941. 5.

hymns (often with an Adventist theme) does not appear to have spread beyond his own denomination.³⁴Fanny Crosby/Alstyne has 23 e.g. 'All the way my Saviour leads me' to music by Lowry, 'Pass me not, O gentle Saviour' and 'I am Thine O Lord' to music by Doane. Bonar has 12, Neale's translations account for 11, while Montgomery and the unknown Annie Smith each have 10. Again, Smith's hymns are not well known. Other familiar names occur, How with 8, Lyte 5 and Mrs Alexander with 4. 47 hymns are marked anonymous. As for tunes, for once, Dykes has not provided the most! Lowell Mason has 45 e.g. *Fountain* to Cowper's 'There is a fountain filled with blood,' *Antioch* to Watts's 'Joy to the World' and *Olivet* which found its way into a number of British hymnals. Dykes comes second though with 20, Doane and Kirkpatrick have 12 each, typically with a refrain e.g. 'To God be the glory' and 'A wonderful Saviour is Jesus my Lord' respectively. Sullivan has 10, as does H A Miller though his tunes are generally unknown. Sankey has 4 including *Hiding* to 'O safe is the rock' and his famous 'There were ninety and nine.' As to be expected, a large number of hymns are devoted to the denomination's doctrines. The subject of the Sabbath has 21, and the Second Coming of Christ 43. In 1985 the long overdue *Seventh Day Adventist Hymnal* was published containing 695 hymns but this shall be examined in a later chapter.

Example XX page 75 (taken from *The Church Hymnal* 1941).

A very popular hymn in Adventist churches, not only for its Second Coming theme but also for its stirring tune. 'Nations are angry by this we do know' typifies the apocalyptic

³⁴ In the 1985 SDA Book they were reduced to 12.

teachings of the denomination. It is the only hymn by Strout in the book though Lee has one other tune.

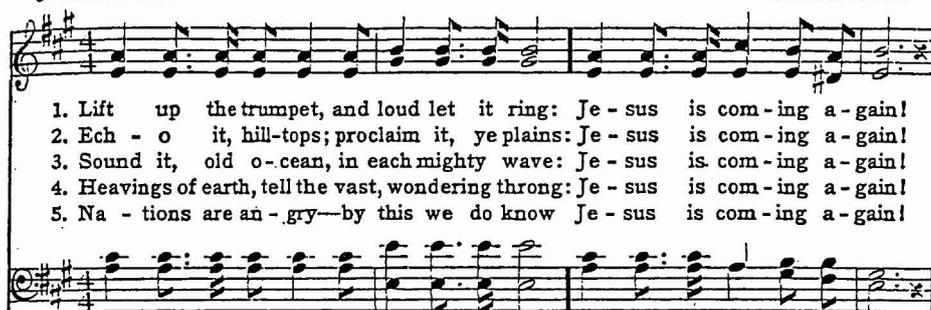
541

Lift Up the Trumpet

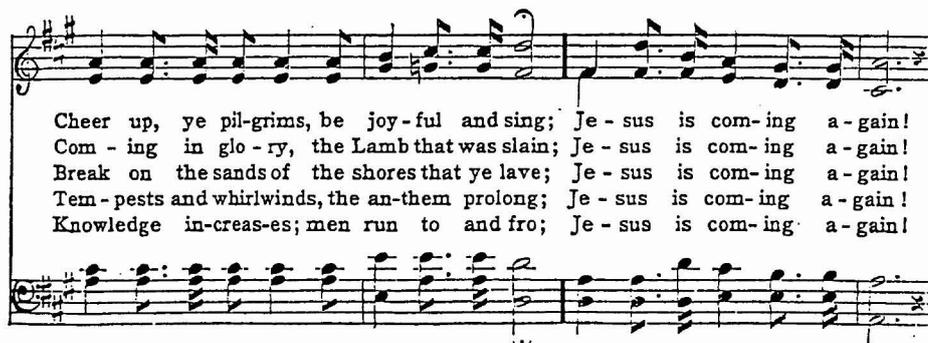
Jesus Is Coming Again. 10.7.10.7. With Refrain

JESSIE E. STROUT

GEORGE E. LEE



1. Lift up the trumpet, and loud let it ring: Je - sus is com - ing a - gain!
 2. Ech - o it, hill-tops; proclaim it, ye plains: Je - sus is com - ing a - gain!
 3. Sound it, old o - cean, in each mighty wave: Je - sus is com - ing a - gain!
 4. Heavings of earth, tell the vast, wondering throng: Je - sus is com - ing a - gain!
 5. Na - tions are an - gry—by this we do know Je - sus is com - ing a - gain!



Cheer up, ye pil-grims, be joy-ful and sing; Je - sus is com - ing a - gain!
 Com - ing in glo - ry, the Lamb that was slain; Je - sus is com - ing a - gain!
 Break on the sands of the shores that ye lave; Je - sus is com - ing a - gain!
 Tem - pests and whirlwinds, the an - them prolong; Je - sus is com - ing a - gain!
 Knowledge in - creas - es; men run to and fro; Je - sus is com - ing a - gain!

Refrain



Com - ing a - gain, com - ing a - gain, Je - sus is com - ing a - gain!

Example XXI (taken from *The Church Hymnal* 1941).

Words and music by Frank E Belden a prominent Adventist. As above, a Second Coming theme with a refrain. Adventists have the habit of playing the last stanza in a tone above the original key, allegedly to give emphasis. The practice also serves to alleviate the boredom of many of these tunes.

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Let Every Lamp Be Burning

Diligence. 8.7.8.7. With Refrain

F. E. BELDEN, 1886

F. E. BELDEN, 1886

1. Let ev - ery lamp be burn - ing bright, The dark - est hour is near - ing;
 2. Though thousands calmly slum - ber on, The last great message spurn - ing,
 3. His word our lamp, His truth our guide, We can - not be mis - tak - en;
 4. Then let good works with faith ap - pear, To shame the world a - round us;

The dark - est hour of earth's long night, Be - fore the Lord's ap - pear - ing.
 We'll rest our liv - ing faith up - on His prom - ise of re - turn - ing.
 Though dan - gers rise on ev - ery side, We shall not be for - sak - en.
 O - be - dience brings the bless - ing near When faith has firm - ly bound us.

Refrain

Then trim your lamps, my breth - ren dear, Then trim your lamps with god - ly fear;

The Mas - ter's com - ing draw - eth near, Let ev - ery lamp be burn - ing.

Copyright, 1886, by F. E. Belden.

From America too came the non denominational *Sacred Songs and Solos* compiled by I D Sankey which was to have considerable impact on the more Fundamentalist churches of the UK. Expanded in later editions with a second section of standard hymns, the total number came eventually to 750. Of these, the major author was Fanny Crosby with 58 including such standards as 'I am Thine, O Lord,' 'Jesus keep me near the cross,' and 'To God be the glory,' in each case the music by W H Doane. P P Bliss has 49 e.g 'Sing them over again,' and 'I will sing of my Redeemer,' characteristically with a refrain. In the standard section Watts has 19 followed by Bonar 15 and Charles Wesley with 12. The translations of Neale amount to 3. In regard to tunes, P P Bliss has 82 followed by Sankey with 71, Doane 34, Lowry 26, and Mason 25. In contrast Dykes has only 6 and Sullivan 1. The difference in culture is obvious. This book is dominated by the American gospel/mission hymn with a simple message and tune. A handful as we have noted, found their way into British hymnals, but for the most part they were considered somewhat inferior. Two examples of this type of hymn have been given (p.27 & 29).

The Sankey tradition was continued however through the work of the American Baptist evangelist Billy Graham whose international 'crusades' (later thoughtfully changed to 'missions') and broadcasts occurred throughout the fifties onwards. Through his song leader/soloist George Beverly Shea, the *Billy Graham Song Book* was popularised ensuring that many classical mission hymns with a refrain such as 'The old rugged cross,' 'How great Thou art,' 'Blessed assurance' and 'To God be the glory,' all became known to a post war generation. Of its 74 hymns and songs in the 1959 Australian edition, 34

have a refrain/chorus and a handful of others a repeat of the last lines of each stanza. The two examples below are illustrative of the 'best' and 'worst' songs.

Example XXII (taken from *Together in Song* 1999).

Published by the missionary Stuart Hine in 1949 and using a Swedish folk melody, it was much popularised by Billy Graham, and is always included in any poll of favourites.

O STORE GUD 11 10.11 10 and refrain

155

Swedish folk melody
harm. Philip Begbie Watson
(1936)

$\text{♩} = 63-72$

Refrain

- 1 O Lord my God, when I in awesome wonder
consider all the works thy hand has made,
I see the stars, I hear the mighty thunder,
thy power throughout the universe displayed:
*Then sings my soul, my Saviour God, to thee,
How great thou art, how great thou art!
Then sings my soul, my Saviour God, to thee,
How great thou art, how great thou art!*
- 2 When through the woods and forest glades I wander,
and hear the birds sing sweetly in the trees;
when I look down from lofty mountain grandeur,
and hear the brook, and feel the gentle breeze:
- 3 But when I think that God, his Son not sparing,
sent him to die — I scarce can take it in
that on the cross, our burden gladly bearing,
he bled and died to take away our sin:
- 4 When Christ shall come with shout of acclamation
and take me home — what joy shall fill my heart!
Then shall I bow in humble adoration,
and there proclaim: My God, how great thou art!

Example XXIII (taken from *The Billy Graham Songbook*: Sydney 1958).

One of the most sentimental hymns imaginable in both words and music, and perhaps fortunately heard very rarely these days. More suited to The Music Hall than anywhere else, it has never found its way into any of the standard hymnbooks.

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IN THE GARDEN

C. A. M. COPYRIGHT 1912, RENEWAL 1940
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1. I come to the gar-den a - lone, While the dew is still on the,
2. He speaks, and the sound of His voice, Is so sweet the birds hush their
3. I'd stay in the gar-den with Him 'Tho' the night a-round me be

ros - es; And the voice I hear, Fall - ing on my ear; The
sing - ing, And the mel - o - dy That He gave to me, With -
fall - ing. But He bids me go; Thru the voice of woe, His

CHORUS

Sun of God dis - clos - es.
in my heart is ring - ing. And He walks with me, and He
voice to me is call - ing.

talks with me, And He tells me I am His own, And the

joy we share as we tar - ry there, None oth - er has ev - er known.

Apart from the demotion of Rev Dykes in the American books, a further point of interest is the different tunes used for the same words on either side of the Atlantic. For example, for 'Dear Lord and Father of mankind' the British use *Repton*, the Americans *Rest*; 'When I survey' *Rockingham* vs. *Hamburg*; 'God be with you' *Randolph* vs. an unnamed tune by W G Tomer; 'Just as I am' *Saffron Walden* vs. *Woodworth* (of Billy Graham fame); 'Rock of Ages' *Redhead No. 76* vs. *Toplady*; 'There is a fountain' various tunes vs. *Cleansing Fountain*; 'O for a thousand tongues to sing' *Lydia Lyngham & others* vs. *Azmon*. Carols too have their differences 'O little town of Bethlehem' *Forest Green* vs. *St Louis*, and 'It came upon a midnight clear' *Noel* vs. *Carol*. But most intriguing of all is 'Nearer my God to Thee' *Horbury* by Dykes vs. *Bethany* by Mason. It is reported that this hymn was sung on the sinking Titanic. But to which tune? The 1953 Hollywood produced film *Titanic* has the ships ensemble playing Mason's tune. The British film version 1958 *A Night to Remember* has them playing Dykes's tune. The reader is left to decide.

In spite of the differences of tunes for the same words, it is possible to draw up a list of the most popular hymns and their tunes. Some favourites have died from 'political correctness.' 'All things bright and beautiful' is rarely sung these days, the following lines offensive to some, appearing only to defend the Victorian social order: 'The rich man in his castle, The poor man at his gate, God made them, high or lowly, And ordered their estate.' Out of respect for other cultures many would think twice today of singing Heber's 'From Greenland's icy mountains' with its line 'The heathen in his blindness bows down to wood and stone,' though this stanza is omitted in some hymnals. 'Onward

Christian soldiers' is also out of fashion, its lines 'We are not divided. All one body we. One in hope and doctrine....' are not exactly an accurate description of the Christian Church! But these exceptions to one side, some hymns are popular because they are frequently sung on occasions to which they are suited e.g. 'Love Divine' at weddings; 'Abide with me' at funerals; 'O God our help in ages past' at Remembrance services; 'Eternal Father strong to save' at naval ceremonies. Some hymns, words and tunes just capture the heart of hymn loving Christians. In the UK, the BBC undertakes surveys in conjunction with their Songs of Praise broadcast. While the list varies slightly from time to time, it invariably includes 'Dear Lord and Father of mankind,' 'How great Thou art,' 'Guide me O Thou great Jehovah,' 'Love Divine,' 'Great is Thy faithfulness,' etc.³⁵

How might we account for the mass production and popularity of hymns in the nineteenth century; the hymns that have been collected and treasured in the above books? The following statement by Tamka adequately responds to this question:

It seems indisputable that quantitatively the effect of hymns on the Victorian public was more profound than the literary works which traditionally have been mined so assiduously by cultural historians.....Hymn singing is a vital part of the communal aspect of public worship. The act of rising (or sitting) as one body and singing as one voice creates a bond of community.....Emotionally, hymn singing is probably the most important part of the worship service. The feeling of togetherness in unison singing comforts. The act of standing and singing releases. Performed again and again, this ritual act of hymn singing has the power to tap emotional wellsprings that are not wholly conscious or rational.³⁶

What Tamka describes as emotionalism, Christians would want to speak of as inspiration. Certainly singing in worship can lift us in a way that often words alone fail to do, and for

³⁵ See A Barr *Songs of Praise: The Nation's Favourite Hymns* (Oxford: Lion, 2002).

³⁶ S S Tamka *Make a Joyful Noise* 59.

many a believer a service has been redeemed by a great hymn after a hopeless sermon! But we must look further, for hymns can inspire an individual alone in private devotion as well as in gathered worship. Apart from the unique combination of words and music offered 'up' as a sacrifice, hymns speak to the human condition with its need not only for praise to a higher being, but for forgiveness, assurance, strength and comfort. It is this 'spiritual' dimension to which people relate in the words of hymns, in much the same way that the Scriptures speak to people today. When for example Watts wrote 'Love so amazing, so Divine, Demands my soul, my life, my all' every convicted Christian knows what he meant. Again, when Charles Wesley wrote so characteristically of liberation from the guilt and power of sin 'My chains fell off, My heart was free' Christians can relate to that. So hymns are more than a mere combination of words and tunes. They speak, they nourish. They transcend denominational boundaries. They belong to the people. They are the folk songs of the Church. As such it was once considered that hymns would be a permanent fixture in every congregation. Those who thought so were to be proved wrong.