

THE E14
ENGLISH HYMNAL
WITH TUNES

HUMPHREY MILFORD
OXFORD UNIVERSITY PRESS, LONDON, E.C.
A. R. MOWBRAY & CO., LTD.
28 MARGARET STREET, LONDON, W.

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Printed in England

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PREFACE

THE ENGLISH HYMNAL is a collection of the best hymns in the English language, and is offered as a humble companion to the Book of Common Prayer for use in the Church. It is not a party-book, expressing this or that phase of negation or excess, but an attempt to combine in one volume the worthiest expressions of all that lies within the Christian Creed, from those 'ancient Fathers' who were the earliest hymn-writers down to contemporary exponents of modern aspirations and ideals.

We therefore offer the book to all broad-minded men, in the hope that every one will find within these pages the hymns which he rightly wants. At the same time, since literary, musical, and religious standards vary, a really inclusive collection must of necessity be larger than the needs of each particular individual: hymn books, indeed, afford special facilities in this respect, because those who use them can select according to their requirements. Such a method of selection we have ourselves suggested in the Musical Edition by a List of simple hymns, which may satisfy the ordinary needs of many parishes; while we have also arranged a Table of hymns for all the Sundays and Holy-days of the year, which covers the whole ground. Thus we have endeavoured to produce a book that shall suit the needs of learned and simple alike, and shall at the same time exhibit the characteristic virtue of hymnody, — its witness, namely, to the fact that in the worship of God Christians are drawn the closer together as they are drawn more closely to the one Lord. In Christian song Churches have forgotten their quarrels and men have lost their limitations, because they have reached the higher ground where the soul is content to affirm and to adore. The hymns of Christendom show more clearly than anything else that there is even now such a thing as the unity of the Spirit.

Little explanation is needed of the principles which governed the selection and arrangement of the hymns. The new work, inserted

PREFACE

in every case to fill an acknowledged gap or to introduce a tune of special excellence, must stand or fall on its merits. One feature, however, requires a word of comment. Hymns are printed, wherever possible, as their authors wrote them. To many it will be a surprise to find that the ascription of a hymn to this or that author, when it was given at all in hymnals of the last century, was very often misleading. The public now has the opportunity of comparing many originals with their altered versions; and few, we venture to predict, will deny that they had been altered for the worse. Occasionally, indeed, the music requires the removal of an extra word if a hymn is to be used at all, as for instance in Neale's hymn, No. 137 (The Day of Resurrection), and in Milton's, No. 532 (Let us, with a gladsome mind); but although these hymns are marked as altered, none of their characteristic epithets have been changed. Sometimes alterations are justified for other reasons; and some translations are the work of several hands. But, apart from such exceptional cases, the efforts, so often made in the past to improve the work of competent authors, have had the inevitable result. The freshness and strength of the originals have been replaced by stock phrases and commonplace sentiments; and injury has been done to the quality of our public worship as well as to the memory of great hymn-writers.

A Hymn Book that is offered as a companion to the Book of Common Prayer must provide adequately not only for Sundays but also for all those other Holy-days which in the Prayer Book are ordered to be observed precisely in the same way as Sundays. The Office Hymns for the Saints' Days 'to be observed' are therefore given, as well as many suitable modern hymns: to these have been added the hymns for the Minor Saints' Days of the Anglican Calendar (since it is a common practice to sing a hymn as a memorial of such days), although we recognize the fact that as there is no Office for such days in the Prayer Book they can have no Office Hymn in the strict sense of the word.

The Hymns marked 'Office Hymn' are translations from those appointed in the ancient choir-services of the English Church. In suggesting these as specially suitable, by placing them out of the

PREFACE

alphabetical order under a special heading, we have followed the example of the Reformers, who went to the same source for our present Offices of Morning and Evening Prayer. Very many of these hymns are already well known, thanks to the good work of former hymnals; but there remained many Sundays and other days for which the proper hymns were not provided. There is indeed no need for all the hymns of all the ancient services, such as the hymns for both Mattins and Lauds on every occasion; but there is a legitimate demand for all those hymns which belong to the services of Morning and Evening Prayer, according to the Prayer Book Calendar. The need has long been felt of such a complete set of these ancient hymns, which in their Scriptural simplicity and sober dignity represent the deep Christian experience of more than a thousand years. This need we have now supplied, endeavouring where new translations were required to convey as faithfully as possible the spirit of the originals, so that in these hymns also the authors should speak for themselves.

Thus we have made complete provision for the liturgical requirements of Churchmen, while we have at the same time added many modern hymns of the first rank which have not hitherto been at their disposal. In so doing we have attempted to redress those defects in popular hymnody which are deeply felt by thoughtful men; for the best hymns of Christendom are as free as the Bible from the self-centred sentimentalism, the weakness and unreality which mark inferior productions. The great hymns, indeed, of all ages abound in the conviction that duty lies at the heart of the Christian life—a double duty to God and to our neighbour; and such hymns, like the Prayer Book, are for all sorts and conditions of men.

EXPLANATORY NOTES

The book is divided into twelve parts, and the hymns are arranged alphabetically in each part or section, so that they may be readily found. In Parts I to III, the Office Hymns for each occasion are placed first, and after them the other hymns follow in alphabetical order. Part X is divided into two sections: the first consists of

hymns and prayers arranged so that processions may be definite acts of prayer and worship, after the manner of the Prayer Book Litany and the older processions upon which it is based; the second contains other hymns that are suitable for use in processions. The Metrical Litanies in Part XI are similarly arranged, so that they form complete acts of prayer. Part XII consists of liturgical prose pieces, which are arranged in their natural order.

The heading 'OFFICE HYMN' shows that the original was the Office Hymn for the corresponding service in the Salisbury service-books, except in the case of No. 175, which is taken from those of York. The letters 'E.' and 'M.' stand for Evensong and Mattins, the first Evensong being that on the day before the festival. When these letters occur twice for the same festival or season ('E.' and 'M.,' 'M.' and 'E.'), the first 'E.' denotes the hymn for the first Evensong, and the second 'E.' the Evensong on the day itself; while the first 'M.' shows that the hymn anciently belonged to Mattins only, and the second 'M.' stands over the hymn that belonged to Lauds: as our present Mattins occupies the place of the older Mattins and Lauds, either hymn is equally suitable.

The names and dates of all authors are given, in so far as they are known. Initials only are provided in the case of living translators, whose names are given in the Index of Authors, and in the case of a few living authors. The letters 'Tr.' are prefixed to the names of all translators. The number of the Psalm (*Ps.*) is given in the case of paraphrases, though it must be remembered that some paraphrases are extremely free, while others are based upon one or two verses only of a Psalm.

Where the author's or translator's name has no mark, the hymn is unaltered or has been revised by the author himself. The sign '+' shows that an alteration has been made in one line only; the sign '‡' denotes alterations in two or three lines. To hymns that are the work of more than one writer a second name is given, or the words 'and others' are added. Translations which have no one special source are marked 'Tr. cento.' Alterations in spelling are not marked, nor is any note made of the omission of verses, nor do the statements as to authorship refer to the doxologies.

PREFACE

In the case of long hymns and of hymns with slow tunes, the sign ‘*’ is prefixed to those verses which may be most conveniently omitted. It does not follow that verses so marked are considered in any way inferior, but only that they can be omitted without doing violence to the context.

Choruses and refrains are printed once for all in italic. ‘Amen’ is only printed with doxologies. In the case of other hymns its use is sometimes appropriate and sometimes not; but in the Musical Edition it is given with its musical setting in every case except that of sequences, so that it can be sung when desired. The verses are numbered, and in order to show when the last verse of a hymn is reached at the bottom of a page, a full point is in every case printed after the number of the last verse.

The Introits are given in Part XII, and as in some churches other Scriptural passages from the older Liturgy are occasionally used, these also are for convenience given in full. They follow the Introit, and are marked by letters which are explained in a note at the head of this Part.

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PREFACE

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The following copyright hymns have been inserted by permission of the owners, to whom we tender our sincere gratitude:—119, Rev. H. L. Alderson; the late Dean Alford's hymns, Rev. H. L. Cruso; 580, Mr. W. K. Doane; St. Patrick's Breastplate, and other copyright hymns of the late Mrs. Alexander, the Archbishop of Armagh and the Association for Promoting Christian Knowledge; the three hymns 29, 225, 539, by Rev. H. R. Bramley, the late C. S. Calverley, and Mr. A. C. Benson, Messrs. Novello & Co., Ltd.; 10, 636, Mrs. Blacker; 577, Mr. J. E. Bode; the late Dr. Bright's hymns, Rev. Dr. Lock; 15, Mr. Ernest Nister; 77, Mr. Kyrle Chatfield; 567, 584, Miss A. J. D. Clephane; 347, Mrs. Creighton; hymns by the late Mr. W. Chatterton Dix, Mrs. Dix; the late Canon Ellerton's hymns, Rev. F. G. Ellerton; 585, Mrs. A. M. Monro; the late Rt. Hon. W. E. Gladstone's hymn, Sir Isaac Pitman & Sons; 612, the John Church Co. and Mrs. Hanby; the late Miss Havergal's hymns, Rev. A. Havergal Shaw; 54, 155, 613, Messrs. Dent & Co.; 548, the Society for Promoting Christian Knowledge; the late Bishop Walsham How's hymns, Rev. H. Walsham How; 308, 328, 335, Rev. J. B. Croft; hymns by the late Dr. Littledale, Rev. J. E. Vaux; 530, the Mothers' Union; hymns by the late Rev. G. Moultrie, Rev. B. Moultrie; the late Cardinal Newman's hymns, Mr. E. Bellasis and Messrs. Longmans; 368, Mrs. Jacob; the late Dean Plumptre's hymns, the Bishop of Gloucester and Mrs. Parsons; the late Rev. T. B. Pollock's litanies, Lt.-Col. Pollock; 232, 272, Rev. W. F. J. Romanis; 25, 203, Mr. William M. Rossetti and Messrs. Macmillan; 528, Mrs. Shuttleworth; the late Dean Stanley's hymns, the Dean's representatives, through Mr. John Murray and Messrs. Macmillan;

PREFACE

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We have spared no effort to discover the owners of all copyright hymns; but if through inadvertence any should have been overlooked, we desire to offer our apologies, and to promise that the omitted acknowledgement shall be inserted at the earliest opportunity.

We cannot exaggerate our indebtedness to Dr. Julian's *Dictionary of Hymnology*, a monumental work, without which we could not have reached the high standard of accuracy, as to both texts and authorship, which we set before us when entering upon our labours. We are also exceedingly grateful to Dr. Julian personally, and to the sub-editor of the Dictionary, the Rev. J. Mearns, for their most valuable assistance and information on many doubtful points.

Amidst a very large number of scholars, experts, and other friends who have materially lightened our labours, we must make special mention of the Very Rev. Dr. Furneaux, Dean of Winchester, and Mr. Arthur Reynolds, on whose taste and judgement we have often relied.

One member of the Committee, the late Rev. W. H. H. Jervois, was called to his rest shortly after the printing of the book was begun. We cannot therefore place his name among our own, but we dedicate to the memory of our friend the work in which he bore so large a share.

W. J. BIRKBECK.

T. A. LACEY.

PERCY DEARMER.

D. C. LATHBURY.

A. HANBURY-TRACY.

ATHELSTAN RILEY.

Ascension Day, 1906.

THE MUSIC

THE music of this hymnal is divided into two main sections; the plainsong melodies and the comparatively modern music. The modern music only is dealt with here. The plainsong is discussed separately.

THE CHOICE OF MATERIAL.

The music is intended to be essentially congregational in character, and this end has been kept in view both in the choice of tunes and in the manner of setting them out. Fine melody rather than the exploitation of a trained choir has been the criterion of selection: the pitch of each tune has been kept as low as is consistent with the character of the melody.

Where there is congregational singing it is important that familiar melodies should be employed, or at least those which have stood the test of time: therefore the 'specially composed tune'—that bane of many a hymnal—has been avoided as far as possible. There are already many hundreds of fine tunes in existence, so many indeed that it is impossible to include more than a small part of them in any one collection.

The task of providing congregations with familiar tunes is difficult; for, unfortunately, many of the tunes of the present day which have become familiar and, probably merely from association, popular with congregations are quite unsuitable to their purpose. More often than not they are positively harmful to those who sing and hear them. The committee were therefore placed in the hard position of having to decide whether they should risk momentary unpopularity by discarding certain tunes, or whether they should sacrifice the greater ultimate good for the lesser and more immediate advantage. The problem, however, solved itself in a happy and unforeseen manner because the insertion of several of the tunes in question was not allowed by the owners of the copyright. Thus the committee, while regretting that they are not able for a few years to

PREFACE

include such beautiful tunes as Dykes' 'Dominus regit me' or Stainer's 'In Memoriam', yet feel that nothing but gain can result from the exclusion of certain other tunes, which are worthy neither of the congregations who sing them, the occasions on which they are sung, nor the composers who wrote them.

The committee believe that many clergymen and organists are now realizing their responsibility in this matter, and will welcome a tune-book in which enervating tunes are reduced to a minimum. The usual argument in favour of bad music is that the fine tunes are doubtless 'musically correct', but that the people want 'something simple'. Now the expression 'musically correct' has no meaning; the only 'correct' music is that which is beautiful and noble. As for simplicity, what could be simpler than 'St. Anne' or 'The Old Hundredth', and what could be finer?

It is indeed a moral rather than a musical issue. No doubt it requires a certain effort to tune oneself to the moral atmosphere implied by a fine melody; and it is far easier to dwell in the miasma of the languishing and sentimental hymn tunes which so often disfigure our services. Such poverty of heart may not be uncommon, but at least it should not be encouraged by those who direct the services of the Church; it ought no longer to be true anywhere that the most exalted moments of a church-goer's week are associated with music that would not be tolerated in any place of secular entertainment.

There are, however, many who recognize this bad state of things, but are timid about removing old favourites. Those who have this fear should remember that most of our 'old favourites' are of very recent growth, dating at the earliest from the year 1861—a very short life for a hymn tune; also that it does not take more than a couple of years to make a tune which congregations like into an 'old favourite', and furthermore that it is not by any means necessarily bad music which is popular. The average congregation likes fine melody when it can get it, but it is apt to be indiscriminating, and will often take to bad melody when good is not forthcoming. Is it not worth while making a vigorous effort to-day

for the sake of establishing a good tradition? Especially should this be the case with children's hymns. Children at all events have no old association with any particular tune, and incalculable good or harm may be done by the music which they sing in their most impressionable years.

An attempt has been made to set a minimum standard in the music selected for this work. This does not mean that austerity has been unduly sought, or that difficult and colourless music has been preferred to that which is vigorous and bright. A tune has no more right to be dull than to be demoralizing. Indeed, anxiety to ensure the co-operation of the congregation may have caused the boundary to be occasionally overstepped, so that a few tunes have been retained which ought to have been rejected, but on this borderland individual tastes must necessarily differ, and the committee have done their best to select the most suitable tune for each hymn. To make the possibilities of selection wider, numerous cross-references have been given, which should be freely used, and a short appendix is added of alternative tunes to certain hymns for the use of those who do not agree with the choice of the musical editor.

THE MANNER OF PERFORMANCE.

(a) *Pitch*.—The pitch of all the tunes has been fixed as low as possible for the sake of mixed congregations. Except in the case of tunes with an extended compass the highest note is not above D or E \flat . Some choirmasters may object to this on the ground that it places the hymns in the worst part of the boy-chorister's voice, and that it takes the basses and altos rather low. The obvious answer is that hymns are essentially for the congregation; the choir have their opportunity elsewhere, but in the hymn they must give way to the congregation, and it is a great mistake to suppose that the result will be inartistic. A large body of voices singing together makes a distinctly artistic effect, though that of each individual voice might be the opposite. And it may be added that a desire to parade a trained choir often accompanies a debased musical taste.

PREFACE

Where a tune occurs twice in the book it is usually given in two different keys, and in one or two cases a higher version of certain well-known tunes is given in the appendix. If this is not sufficient it is always possible to transpose the tunes to a higher key. Where a tune is only given once it is obvious why it should be printed in a lower key. Such a key is particularly suitable for village churches where the organist is rarely able to transpose. On the other hand, in churches where it is desired to give the first consideration to a trained choir, the organist will certainly be competent to transpose at sight into the key desired.

(b) *Unison singing.*—Every hymn is so arranged that it can be sung in unison accompanied by the organ. Certain verses are marked as being specially suitable for unison singing, and it is suggested that the first verse of most hymns should be sung in unison as well as all the doxologies. In any case the congregation must *always* sing the melody, and the *melody only*.

In these circumstances it has been thought advisable occasionally to introduce harmonizations (especially those of J. S. Bach) rather more elaborate than usual. These will no doubt add greatly to the beauty and the popularity of the tunes. If some choirs find them difficult the tunes can be sung in unison accompanied by the organ; the organist will find no difficulty in playing them, if they are taken at the proper speed. It is a great mistake to suppose that untrained musicians are insensible to fine harmony. They may not be able to analyse the effect, but there can be no doubt that a well-harmonized tune makes a more powerful appeal than one in which the harmonies are bad or unsuitable. Choirs would be much better occupied in learning these beautiful settings of Bach (which are not hard if practised a little) than in rehearsing vulgar anthems by indifferent composers.

(c) *Choir and people.*—There are churches in which the experiment has been successfully tried of making choir and people sing some hymns antiphonally. By this means the people are given a distinct status in the services, and are encouraged to take an intelligent

PREFACE

interest in the music they sing, while the eternal war between choir and congregation, each considering the other an unnecessary appendage to the services of the church, is done away with.

The congregation might be encouraged to sing and appreciate the finer melodies if a system of monthly congregational practices were held, at which the less known tunes could be made familiar in some such way as the following:—The first two verses might be sung by the choir alone, or some body of singers with good voices who already knew the melody: at the third verse the congregation would be invited to join in, and would finally sing a verse unaided by the trained singers. A *hymn recital*, at which some of the less familiar hymns might be sung by the choir, would also be a pleasant variety from the Sunday evening organ recital.

(d) *Speed*.—The present custom in English churches is to sing hymns much too fast. It is distressing to hear ‘Nun Danket’ or ‘St. Anne’ raced through at about twice the proper speed. Metronome marks are added to each hymn, which, the editor believes, indicate the proper speed in a fairly large building with a congregation of average size. The speed indications should not be judged at the pianoforte.

Another painful experience is to hear an organist trying to play through a C.M. or L.M. tune in absolutely strict time, regardless of the slight pauses which the congregation, with unconscious artistic insight, are inclined to make at the end of every line. Pauses have been marked wherever they should be made, and a sign , has also been extensively used to designate a very short break, less than the ordinary pause (∩). Sometimes ∩ and , are used together, signifying a pause as well as a complete break in the sound.

Some of the hymns are marked to be sung ‘in free rhythm’. This direction is especially applicable to unmeasured tunes, but all hymn tunes should be sung more or less freely; at all events a stiff clock-work rendering should be avoided. If this is borne in mind, and the hymns are not sung too fast, the bad effect will be largely

PREFACE

avoided of those false accents which inevitably occur when several verses of a hymn are sung to the same tune.

(e) *Expression*.—Expression marks have been altogether omitted, as it is considered that subtleties of expression are entirely unsuitable for congregational singing. The organist can use his own judgement as to the general dynamics of each verse, and convey his idea to the congregation by his registering. All sudden ‘pianos’ or small ‘crescendos’ and ‘diminuendos’ should be avoided as destroying the broad and massive effect which congregational singing should convey.

(f) *Notation*.—Both minims and crotchets have been employed, the former for the slower and more solemn hymns and the latter for those of a brighter nature. The point of division has been fixed at M. 85 for hymns in duple time, and 100 in triple time in the more ordinary hymns, but special rules have been framed to govern special cases.

SOURCES OF THE MELODIES.

No particular country, period, or school has been exclusively drawn upon to supply material, but an attempt has been made to include the best specimens of every style. In settling the form which each melody shall take, no rules have been made, but each case has been decided on its merits. The object has been to print the finest version of every tune, not necessarily the earliest. Thus the later forms of ‘Wachet Auf’, ‘Nun Danket’, and ‘London New’, to give a few examples, have been preferred to the originals. But the old method of mutilating tunes to suit new metres has been as far as possible avoided—only in one or two cases have a composer’s rhythms been very slightly adapted, and then for some very special purpose. In cases where such a slight adaptation from a composer’s rhythm is made the general outline is never destroyed, so that the original can at any time be restored without disturbing a congregation. But adaptations already made have been occasionally retained when the result is a fine and popular tune: thus ‘Dix’, ‘Narenza’, and ‘Ravenshaw’ have not been discarded, though the

PREFACE

fact of their adaptation is duly acknowledged. On the other hand the committee are glad to be able to restore the true metres of such tunes as 'Innsbruck', 'Weimar', or 'Les commandemens', which have been disfigured into dullness in so many hymnals.

The original rhythms of many of the old psalter tunes have also been restored, especially the long initial on the first syllable, which gives such a broad and dignified effect to these tunes. Attempts to adapt them to the procrustean bed of the nineteenth century hymn tune have merely taken away their character and made them appear dull. For the same reason no attempt has been made to square the irregular times of some tunes. These irregularities are always easy to sing by ear—and this is the way in which a hymn melody should be learnt—so that choirmasters should not let the fear of what may appear to be irregular deter them from using many splendid and essentially congregational melodies.

The following classification shows the chief sources from which the tunes come :—

A. GERMAN.—(1) Lutheran chorale tunes 16th and 17th centuries. (2) Tunes from the 16th and 17th century Catholic song books (chiefly Leisentritt's, 1567, and the Andernach *Gesangbuch*, 1608). (3) Tunes of the 18th century, chiefly by Bach and Freylinghausen. (4) Modern German tunes. (5) German traditional melodies.

B. FRENCH AND SWISS.—(1) Tunes from the Genevan Psalters of the 16th century. (2) Ecclesiastical melodies from the *paroissiens* of various French uses (chiefly those of Rouen and Angers). (3) French and Swiss traditional melodies.

C. ITALIAN, SPANISH, FLEMISH, DUTCH.—Ecclesiastical, traditional, and other melodies from these countries are also included.

D. AMERICAN.—Among American tunes may be mentioned Lowell Mason's tunes, certain tunes from 'Sacred Songs and Solos' and a few 'Western melodies' in use in America as hymn tunes.

E. BRITISH ISLES.—I. *Ireland*. (1) Irish traditional melodies. (2) Tunes by Irish composers.

PREFACE

II. *Scotland.* (1) Melodies from the Scottish Psalters of the 16th and 17th centuries. (2) Melodies from the Scottish tune-books of the 18th and 19th centuries. (3) Scottish traditional melodies.

III. *Wales.* (1) Archdeacon Prys' Psalter, which contains the famous tune 'St. Mary'. (2) Welsh traditional melodies. (3) Tunes by 18th and 19th century Welsh composers, which partake decidedly of the nature of their traditional melodies.

IV. *England.* (1) Tunes from Day's, Damon's, Este's, Ravenscroft's, and Playford's Psalters of the 16th and 17th centuries (the original versions of these, with the melody in the tenor, are occasionally included as alternatives to the modern version). (2) Tunes by Tallis, Gibbons, Lawes, &c., from their own collections. (3) Tunes from 18th century books—especially those by J. Clark and Dr. Croft. (4) English carol, and other traditional melodies. (5) Tunes by 19th and 20th century composers.

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PREFACE

(356); Mr. R. N. Quaile (652); Rev. G. C. E. Ryley, Mus. Bac. (34); Mr. T. Worsley Staniforth (638 III); Mr. W. R. Waghorne (587); Rev. W. G. Whinfield, Mus. Bac. (409, 427, 642); Rev. W. J. Whitwell (592); Mr. J. Yoakley (429); His Grace the Archbishop of York (201, 304). The copyright of all these tunes belongs to the composers, except that by Sir Alfred Scott-Gatty (271 [*r.* 346]) which belongs to the proprietors of 'Arundel Hymns'.

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PREFACE

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The musical editor has spared no pains to discover the owners of copyright tunes. If any of these have by inadvertence been omitted from the above list he begs to offer his sincere apologies. He also desires to thank all those who have kindly submitted tunes which he has not been able to include.

The musical editor wishes specially to thank Mr. Nicholas Gatty, Mus. Bac., and Mr. G. von Holst, who have throughout been closely associated with him in the selection, arrangement, and correction of the musical portion of the book; also the following who have helped in harmonizing many of the tunes: Mr. W. H. Bell, Mr. T. F. Dunhill, Mr. E. W. Goldsmith, Mr. W. H. Harris, Mus. Bac., and Mr. J. N. Ireland.

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R. VAUGHAN WILLIAMS,
Musical Editor.

PREFACE

THE PLAINSONG MELODIES

THE plainsong melodies contained in this book have, as far as possible, been taken from English sources, as seemed only natural and right in the case of an 'English Hymnal'. Those for the Office Hymns are, without exception, taken from the MS. versions of the Sarum Antiphoner. Those in Part X are taken from the Sarum *Processionale*, as is also the music of No. 737. The Easter Gradual and Alleluya, 738, which takes the place of an Office Hymn at Evensong on Easter Day and the five following evenings, is taken from the Sarum Antiphoner: but inasmuch as the Versicles in the ancient books changed each day, and it was impossible to find space for them all, it was thought best to give those from the Gradual and Alleluya of Easter Day from the Sarum *Graduale*, the words of which obviously formed the first of the whole series throughout the week. Of other plainsong melodies contained in the book, 10, 22, and 130 are taken from the Sarum *Graduale*, 155 and 351 from the Gradual edited by the Benedictines of Solesmes and printed at Tournay in 1883, and 317 from the Ghent *Graduale*. The rest (172, 253, 735, 736, 739, 740) are taken from various more or less ancient sources, mostly French.

The accompaniments to the plainsong have been given throughout in 'white notes', each note in the melody being represented in the treble by a minim, either in single notes, or joined into groups by a quaver bind, or tied by a slur, so as to correspond, note by note, and group by group, with the neumatic notation contained in the plainsong stave above. Although, from its association with the minim in modern music, this manner of notation has the disadvantage of suggesting a slower and heavier mode of execution than that which is proper to plainsong, it seemed better to adhere to a well known convention than to attempt to reproduce the free and rapid rhythm of the mediaeval melodies by new conventions of crotchets and quavers, or of semiquavers, which either run the risk of confusion between their relative values in modern music, or else

PREFACE

involve a very complicated and bewildering system of slurring. If it be remembered that, while the notes in the plainsong stave itself take their rhythm and form from the words to which they are sung, the accompaniment takes its time and rhythm *solely from the plainsong* (and not vice versa), and if it be further remembered that every note in plainsong is (in itself) *equal and short*, and that a single note, or a simple group of two or three notes, correspond as nearly as possible in execution to the letters, one, two, or three, of a syllable in language well read or spoken, the desired effect will be produced¹. The lower parts of the accompaniment, while noted in minims, semibreves, and breves in relation to the melody which they accompany, must of course take their time from the free rhythm of the latter. In order to emphasize the complete dependence for its time and rhythm upon the plainsong melody, no attempt has been made in the accompaniment to indicate, by means of pauses or other marks of expression, any details with regard to execution beyond those which already find their place in the plainsong stave. The correct phrasing of plainsong can never be arrived at by means of analogies from measured music set forth in modern notation; it is a separate art in itself, and like other arts has its own methods which require and deserve careful study and instruction, and cannot be otherwise acquired.

The plainsong notation employed is similar to that which was revived by the Benedictines at Solesmes about a quarter of a century

¹ Guidonis Aretini *Micrologus*, cap. xv 'Igitur quemadmodum in metris sunt litterae et syllabae, partes, ac versus; ita et in harmonia sunt phthongi, id est, soni, quorum unus, duo, vel tres aptantur in syllabas, ipsaeque solae vel duplicatae neumam, id est, partem constituunt cantilenae; et pars una vel plures distinctionem faciunt, id est congruum respirationis locum', &c. Now that Guido of Arezzo's *Micrologus* has been rendered accessible by the learned Benedictine, Dom. A. Amelli's scholarly reprint (Rome, Desclée, Lefebvre et S. Edit. Pont., 1904), every teacher of plainsong should read this chapter, headed 'De comoda componenda modulatione'. It is impossible to treat of the matter further here: all that is to be said on the subject will be found in Dom. Pothier's *Mémoires Grégoriennes*, chaps. vi-ix. Much useful information with regard to the execution of plainsong will also be found in the preface to *A Manual of Gregorian Chant*, Desclée, Lefebvre & Co., Tournai, 1903.

PREFACE

ago, and corresponds with that in use in the thirteenth and fourteenth centuries. No attempt has been made to restore the *Quilisma* in places where it may or may not have occurred in earlier versions of the hymn melodies than those given in the Sarum choroliturghal MSS. It was also clearly undesirable to use liquescent notes in the case of hymn melodies which are meant to be used for several verses in which they might or might not accord with the text: and this being so, it seemed best also to omit them entirely in the melodies of the prose portions of the book. The structure and pronunciation of English words differ so much from those of the Latin language, that it seems an open question, which is best decided by each choirmaster, to what extent the rules for gliding over the last letter of diphthongs and double consonants in Latin are applicable to the English language. Even in the case of Latin, Guido of Arezzo tells us that, if the liquescent note be sung like an ordinary full note, not only no harm will be done, but that, on the contrary, the effect is often all the better¹! The liquescent note has, therefore, as a general rule been turned into a full note wherever it was an essential part of the melody, while it has been omitted altogether in cases where it was inserted in the MSS. merely as a *portamento*.

With regard to the use of bars and double bars, the bar always represents a pause or half close, corresponding to the ends of the lines of hymns, or to the use of the colon in the Psalter of the Book of Common Prayer. The double bar indicates either a full close, or else a change of voices (e. g. from two clerks to the chorus). In the latter case care must be taken not to make pauses, as if for a full close, in cases where (e. g. page 890) neither the words nor the course of the melody require it.

The half bar has been employed, as in the Solesmes and all other modern editions of plainsong music, for minor pauses in the melody. In the case of melodies set to prose texts it denotes a breath mark; but this is not necessarily the case when it is employed in melodies which are set to metrical words. In this case it denotes the occur-

¹ *Micrologus*, cap. xv 'Si autem eam [voeem] vis plenius proferre non liquefaciens, nihil nocet, saepe autem magis placet'.

rence of the *caesura* in the line to which it is set, and is not necessarily a pause or a breathmark, but is rather an indication of the metrical structure of the line, and should be treated as such, and no more. In the reciting of Latin Sapphics or Elegiacs a good reader will always make the presence of the *caesura* felt, and the beauty of the rhythm depends to a great extent upon the relative distribution of accent and quantity in its immediate neighbourhood; but it does not necessarily imply a break in the line, or any such pause as would fitly be represented by a comma or a semicolon. Precisely the same thing is true with regard to the good singing of plainsong melodies set to these metres. They must not be treated as a schoolboy treats his nonsense verses, but they must be fitted intelligently to the text after the manner of good reading.

In connexion with this subject, a few words with regard to two particular instances will not be out of place: viz. the first line of No. 621 and the second line of No. 624. By comparing the Sarum version with other versions of the same lines, it becomes clear that, at some period prior to the introduction of the stave, the neumatic notation of these lines was modified to secure their right phrasing. Thus, in the first line of No. 621, we have a hexameter with the double *caesura*:—

Glória, laus, | et honor tibi sit, | Rex Christe Redemptor.

The due emphasizing of the first *caesura* is secured by the double notes on the syllable *laus*, thus securing a natural pause, and nothing more is here required: while the second *caesura* is sufficiently marked by the conclusion of one musical phrase and the commencement of another. In the second line of No. 624 we have a pentameter in which the *caesura* does not correspond with the grammatical punctuation of the line:—

Qua Deus inférnum | vicit, et astra tenet.

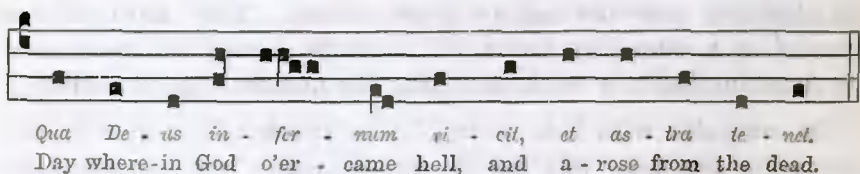
In good reading, the *caesura* will be marked, not by an abrupt break after the syllable *num*, but by an extra stress and prolongation of the previous accented syllable of the word: while a slight break after *vicit*, more of the nature of a dotted note than of a pause,

PREFACE

will be quite sufficient to mark the fact that this word belongs to what goes before it, without destroying the rhythm of the line. And this is exactly what the "Redactor" of the Sarum form of this line provided for when he modified the original notes :



by adding notes to the earlier syllables of the word *infernum*.



These few words of explanation, it is hoped, will help both to illustrate what has been said above as to the nature of the *caesura*, and also to explain why the same features have been as nearly as possible reproduced in the English translations of these lines. It seemed absurd to retain the peculiarities of the Sarum version of the melody unless one reproduced in the English translation those features of the original Latin text to which these peculiarities are due.

In conclusion, I wish to express my obligations to Mr. W. Phillips, Mus. Doc. (Oxon.), organist of St. Barnabas, Pimlico, for having harmonized nearly half of the plainsong melodies for which I was responsible, and also to Sir Walter Parratt for his constant help and advice throughout the whole undertaking.

W. J. BIRKBECK.

CONTENTS

PART I

	HYMNS
THE CHRISTIAN YEAR	1-173
Advent to Trinity	1-165
Ember Days	166-168
Dedication, &c.	169-173

PART II

SAINTS' DAYS AND OTHER HOLY DAYS	174-253
General	174-204
Apostles and Evangelists	174-179
Martyrs	180-187
Confessors	188-190
Virgins	191, 192
Matrons	193
Vigil	194
Patronal Festival	195
Any Saint	196-204
Proper (St. Andrew to All Saints)	205-253

PART III

TIMES AND SEASONS	254-299
Morning	254-260
Noon	261-263
Evening	264-281
Saturday Evening	282
Sunday	283, 284
New Year	285, 286
Spring	287
Summer	288
Harvest	289-293
Autumn	294
Winter	295
Seasons: General	296-299

CONTENTS

HYMNS

PART IV

SACRAMENTS AND OTHER RITES	300-360
Holy Communion	300-335
Holy Baptism	336-339
Confirmation	340-344
Marriage	345-348
The Sick	349
The Departed	350-360

PART V

GENERAL HYMNS	361-519
-------------------------	----------------

PART VI

SPECIAL OCCASIONS.	520-543
Absent Friends	520
Almsgiving	521, 522
Beginning and End of Term	523
Farewell	524
Hospitals	525, 527
Societies: Friendly	528
" General	529
" Mothers'.	530
" Temperance	531
Thanksgiving	532-537
Time of Trouble	538
" " War	539
" " Rough Weather	540, 541
Use at Sea	542, 543

PART VII

CHURCH AND PEOPLE	544-566
The Church	544, 545
Home and Foreign Missions	546-554
Church Work	555, 556
National	557-566

PART VIII

MISSION SERVICES	567-585
----------------------------	----------------

CONTENTS

HYMNS

PART IX

AT CATECHISM	586-612
------------------------	---------

PART X

PROCESSIONAL	613-646
Christmas to Trinity	613-633
Dedication	634-637
Saint's Day	638-640
Suitable for Use in Procession	641-646

PART XI

LITANIES, &c.	647-656
The Advent	647
Penitence	648
The Passion	649
Rogationtide	650
The Church	651
Evening	652
The Blessed Sacrament	653
Children	654
Commendatory	655
Story of the Cross	656

PART XII

INTROITS, &c.	657-744
Introits, Grails, &c.	657-733
Advent Antiphons, The Reproaches, &c.	733-744

PAGES

APPENDIX	899-911
--------------------	---------

INDEXES, &c.	912-968
----------------------	---------

Table of Office Hymns for Saints' Days	912
Hymns Arranged for Sundays and Holy Days	914
List of Simple Hymns	924
Metrical Index of Tunes	929
Alphabetical Index of Tunes	935
" " Composers, Arrangers, and Sources	940
" " Authors, &c.	944
Index of Original First Lines of Translated Hymns	949
General Index	952

100-110	THE LORD
110-120	THE LORD
120-130	THE LORD
130-140	THE LORD
140-150	THE LORD
150-160	THE LORD
160-170	THE LORD
170-180	THE LORD
180-190	THE LORD
190-200	THE LORD
200-210	THE LORD
210-220	THE LORD
220-230	THE LORD
230-240	THE LORD
240-250	THE LORD
250-260	THE LORD
260-270	THE LORD
270-280	THE LORD
280-290	THE LORD
290-300	THE LORD
300-310	THE LORD
310-320	THE LORD
320-330	THE LORD
330-340	THE LORD
340-350	THE LORD
350-360	THE LORD
360-370	THE LORD
370-380	THE LORD
380-390	THE LORD
390-400	THE LORD
400-410	THE LORD
410-420	THE LORD
420-430	THE LORD
430-440	THE LORD
440-450	THE LORD
450-460	THE LORD
460-470	THE LORD
470-480	THE LORD
480-490	THE LORD
490-500	THE LORD

NOTE

The harmonies in the following hymns are intended for the ORGANIST and CHOIR. The congregation should sing the MELODY ONLY.

100-110	THE LORD
110-120	THE LORD
120-130	THE LORD
130-140	THE LORD
140-150	THE LORD
150-160	THE LORD
160-170	THE LORD
170-180	THE LORD
180-190	THE LORD
190-200	THE LORD
200-210	THE LORD
210-220	THE LORD
220-230	THE LORD
230-240	THE LORD
240-250	THE LORD
250-260	THE LORD
260-270	THE LORD
270-280	THE LORD
280-290	THE LORD
290-300	THE LORD
300-310	THE LORD
310-320	THE LORD
320-330	THE LORD
330-340	THE LORD
340-350	THE LORD
350-360	THE LORD
360-370	THE LORD
370-380	THE LORD
380-390	THE LORD
390-400	THE LORD
400-410	THE LORD
410-420	THE LORD
420-430	THE LORD
430-440	THE LORD
440-450	THE LORD
450-460	THE LORD
460-470	THE LORD
470-480	THE LORD
480-490	THE LORD
490-500	THE LORD