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THE HYMN EXPLOSION AND ITS AFTERMATH

by

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An address delivered at Leeds Parish Church to the Church Music Society at its Summer Seminar (held in conjunction with the Regional Day of the Royal College of Organists), on 6th June, 1992, Professor Gordon Reynolds in the Chair.

In a broadcast from Leeds Parish Church many years ago, Sir John Betjeman spoke of the very stones being worn with worship. Hymns Ancient and Modern was a very important agent in that wearing process, and like many another chorister there, the association of number and hymn became quickly established. My first car had as its number, 291, 'Oft in danger, oft in woe!' This association of words and numbers helped to stimulate my love of hymnody, and when I took the ADCM, I chose the Hymn option without a second thought. As many of you will know, there was a compulsory free harmonisation question in every paper, and I contemplated this with some dread. After all, it's one thing to let one's hands wander idly over the noisy keys, creating progressions that are dissonant in varying degrees, and quite another to put down on paper harmonisations that are tolerably grammatical and tasteful. Happily, in my year the tune was 'Warrington', and it didn't require much nous to see that lines one and three would go canonically, and that the task could be completed by a discreet move to the relative minor, slipping in an odd diminished 7th, and touching on the subdominant over a tonic pedal towards the end. Yet such harmonic orthodoxy is as nothing compared with the exuberant flights of fancy with which Simon Lindley regales us Sunday by Sunday at the Church!

I mention this, because so far from showing their affection for hymns by the way they accompany them, so many organists regard them as an unpleasant necessity, and act as though the liturgy doesn't begin for them until after the first lesson. It has been shrewdly observed that the better and more expensive the choir, and the more elaborate the settings, the more certain one is to get nothing but the most commonplace of words and tunes. The indifference this attitude has created is one of the chief causes of the unsatisfactory aspects of the Hymn Revolution.

In discussing this phenomenon, I would like to go back in time to an earlier period than that taken by many Church Music historians – to the first edition of the Oxford Companion to Music, 1938.

‘The corpus of fine hymn tunes (Lutheran, Calvinistic, Old and Modern English and American) is now so great that there is no need for new ones, except to accompany the rare new hymns that are written in original metres, or otherwise call for special accompaniment.’

Around the same time, Sir Sydney Nicholson said, ‘It is sometimes argued, “Why should the devil have all the best tunes?” My reply is that it would be no bad thing if the major part of our so-called Church Music were entrusted to his care.’

That statement has a strong contemporary relevance, in that anyone who attempts to defend traditional church music is put into the position of having to defend all of it, when we know that lethargy and indifference are responsible for too much having been preserved beyond its useful life.

Nicholson’s aim in founding the School of English Church Music, its original title, was not only to raise standards of performance and liturgical seemliness, but also to improve the choice of music. Steady progress was made, even in the war years, and for a decade afterwards it seemed as if the worst excesses of the Victorians – for they were deemed to be the chief culprits – had been gradually removed. The appearance of Revised Ancient and Modern in 1950, and a year later the BBC Hymn Book and Congregational Praise (an epoch making book in Free Church Hymnody) reflected all that. The Coronation in 1953 of a young Queen, who showed from the very beginning that she intended to take her position as the secular head of the Church of England seriously, helped to create a climate which gave hope of a national spiritual revival. The ecumenical missions of Billy Graham chimed in with this, but his choice of music was deplorable, and the values these espoused, consciously or unconsciously, were reinforced by the influence of commercial television. Television was also responsible for the Pop-music explosion, which gave utterance to all that the permissive society of the 1960s stood for, and, let us make no bones about it, to moral degeneracy. In dealing with this, the Church was as impotent as were those influential musicians who excused and condoned the idioms and expressions of the Pop-hymn.

Of course it took some time for commercial values to obtain a stranglehold – in church and in schoolroom, and for half a generation after the War, the favoured idiom was a kind of watered down ‘Non

Nobis Domine’, which found expression in the tunes of W. H. Ferguson and C. S. Lang. Songs of Praise was greatly used in our schools, and it has always been a matter for regret that the inclusion of some thirty hymns that reflected editorial eccentricity – out of a total of over 700 – should have been responsible for the whole collection’s unfair and unfortunate reputation. Nothing has proved to be a worthwhile replacement, either from a religious or a musical point of view. In adult worship during the early fifties there was a remarkable consensus, certainly among choirs, organists and clergy, as to what constituted good and bad tunes, and the latter survived only as reluctant concessions to popular taste. Choir music by Howells, Sumsion, and, in the Free Churches, by Thiman was written in a characteristic ‘English’ style – plenty of secondary sevenths, tenors doubling sopranos, basses doubling altos. Then, in the mid-sixties the whole edifice crumbled. Christian morning assemblies were discontinued – illegally – in many schools; and trash in the form of every conceivable corny cliché was cynically injected into our worship, providing much material gain for its creators. Parenthetically, one must say that it’s ironic – to use the politest word at one’s disposal – that writers of social gospel hymns should deplore the profit motive, and at the same time be often among its chief beneficiaries. Genuine modern tunes were deemed elitist, too redolent of the Public Schools, and the post-Stanford choir music, accompanied by a romantic Harrison organ, was dismissed as ‘a hollow shout’, to quote the words of Nicholas Temperley.

John Barnard’s Guiting Power (336 HTC) would, I’m sure, appeal to youngsters of to-day were they allowed to sing it*. The loss of the commonly accepted church music language of the 1950s is attributable to the collapse of choral singing and the teaching of the Christian religion in our schools. These are the greatest causes of the unsatisfactory state of music in our Churches – everything from decent choice, to the loss of street credibility by boys joining choirs, or children deriving enjoyment from playing hymns on the piano.

Hymn Explosions in the past – at the time of the Reformation, during the Wesleyan revival, and in Victorian times, have been times of intense spiritual fervour and widespread religious observance. The spiritual bankruptcy of our own day hardly seems to be a fertile soil

*It was played at this point.

for worthwhile hymnic creativity. Perhaps spiritual activity is afoot which the Church has failed to recognise. Methodism, we are told, was born in song, and our hymnody, rightly used, may help to create a religious environment, as well as provide us with much vocal pleasure, for alongside ever increasing quantities of pernicious trivia of ever diminishing quality, there has been much genuinely creative work in both words and music, spread over a variety of idioms. Among the writers, the names of Fred Kaan, Fred Pratt Green, Brian Wren and Ivor Jones from the Free Churches; Timothy Dudley-Smith, one time Bishop of Thetford; and James Quinn of the Roman Catholic Church occupy distinguished places.

The mainsprings of their activity include developments in Science and Technology, and Albert Bayly's, 'O Lord of every shining constellation', together with Sydney Carter's questioning 'Ev'ry star shall sing a carol' are obvious examples. Hymns on the Social Gospel have proliferated, though often these seem to be little more than political propaganda, in which God is brought in as an after thought, if at all. In earlier times 'Son of God, eternal Saviour' and 'O God of earth and altar' satisfied most people's needs on this subject, and there is obvious sympathy for the New English Hymnal's point of view that the social duty of Christians can often be better expressed in sermon and prayers – as well as in action – than by merely singing about it. Obvious gaps that modern hymns have tried to fill include seasonal needs, Whitsunday being an obvious example, and changes in Eucharistic outlook. Conservation and the needs of the Third World are recognised now as an integral part of Harvest thanksgiving. A greater degree of theological honesty and outspokenness, qualities often absent from earlier hymns, have been features of the new writing, but this could be sometimes crude and embarrassing. Even so skilled a writer as Fred Pratt Green has occasional lapses, as in his hymn about the prodigal son:–

We must forgive your brother:
He's done the work of two,
But never tried to smother
His envy, son, of you.
Why should he fear your coming
Has robbed him of his half?
Let there be songs and dancing,
And kill the fatted calf.

Sadly, whether we are embarrassed or not is something which many of those responsible for our worship care very little about. Nevertheless, it remains a source of much parochial strife.

The ecumenical nature of hymnody has made immense strides over the last generation. Methodists now sing 'Lift high the cross' (from A & M) and 'Let all mortal flesh keep silence' (from EH). Anglicans now sing far more hymns by Watts and Wesley, including the magnificent, 'Nature with open volume stands'. Our hymnody ought to reflect the fact that we are no longer a predominantly rural society, something reflected in 'All who love and serve our city'. Running through all our thoughts on contemporary hymnody should be the words of Erik Routley:

'I do not believe that souls will be won for Christ by the use of texts and music that call for no discipline, that imply attitudes to which asceticism is a stranger, and that communicate everything they have to say at the very first impact.'

We should remember too that the Church's outreach extends not only to the materially and culturally deprived. It also extends to the Senior Common Room, the loss of whose members from our Churches has been severe in effect out of all proportion to their numbers. Well may they say when confronted with trite choruses, 'Is this all they thought I was fit for?'

For modern writers to claim that their work is scripturally based does not absolve them from criticism, because it is difficult to separate thought from expression, now as in the past. 'O for a man, O for a man, O for a mansion in the sky' may imply the same thing as:

'Jerusalem on high
My song and city is'

but it is hard to think that there are some who prefer the former. Parallel instances can be found by comparing some of the psalms of Jubilate Hymns and the Book of Common Prayer.

Nevertheless, an examination of the Appendix to this paper will show that NEH's claim that much of the post-war surge in hymn writing is poor in quality and ephemeral in expression is difficult to sustain, but 'common usage,' their guiding principle, dictated the inclusion of Appleford's 'Living Lord', but not 'For the fruits of His creation' and Francis Jackson's 'East Acklam'.

No discussion of contemporary hymnody can ignore changes in the use of language. The preface to the New English Hymnal states 'So far as we are aware, congregations experience no difficulty in understanding, and in using the second person singular when

addressing God, the traditional form in which most hymns have been written'.

The words of John Wesley on language are apposite. 'I believe there is no LITURGY in the World, either in ancient or modern language which breathes more of a solid, rational, scriptural piety than the COMMON PRAYER of the CHURCH OF ENGLAND. And though the main of it was completed more than two hundred years ago, the language of it is not only pure, but strong and elegant in the highest degree.'

Standards of literacy were lower in Wesley's day, yet we have the spectacle of congregations being insulted by the presumption that they cannot understand 'Thy behest'. It really is absurd when one considers that in their secular lives people have to cope with the difficulties of driving cars in heavy traffic, working a video or cooking with a microwave oven. What English teacher would dream of modernising Palgrave's Golden Treasury in search of greater intelligibility? Yet Hymns for Today's Church have altered the second line of 'The day Thou gavest' to 'The sun is sinking in the West'. Such vandalism on what Prof. Richard Watson has described as a work of genius is scarcely credible.

In comparison with 'Thine be the glory' 'Yours be the glory' loses much of its force, and so many modern hymns of petition reflect the demands of the spoilt child. 'Carpenter, carpenter, make me a tree', and there's a whole tribe of 'Give me' and 'I want' or 'I wanna'. Lapsing into such idioms is all too easy when contemporary diction is attempted. Routley has also made the point that in modernisation, poetry has been turned into the prosaic, and that some of the more austere doctrinal statements of the classic writers have been toned down.

Even more disturbing is the objection to the use of Man or Men or Mankind when referring to the entire human race. One of the finest of modern hymns is Elizabeth Cosnett's 'Can man by searching find out God?' Some years ago, its writer, an Oxford graduate, Lecturer in an Anglican College of Education, and a spinster in her mid-fifties, spoke movingly to the Hymn Society of her dilemma. She said that temperamentally she was a conservative with a small c, and that this found a creative outlet in her hymn writing. She had received numerous requests from hymn book compilers throughout the English speaking world for the first line of her hymn to be changed to the poetically weaker 'Can we by searching find out God?' Elizabeth said that the use of *We* can – and in some contexts does – refer to a

particular inward looking group gathered on a particular day. 'Man, I assumed, was a universal term, referring to the human race throughout its history. I was shocked to discover that some people interpreted it as including only the male half, and hence excluding me, the writer'. In response to strong pressure, she now says that whilst personally she doesn't feel excluded by the word 'man', she respects the feelings of those ladies who do. Consequently she intends to discontinue the use of brother, brethren and men in her writings. She says, 'Reluctantly I must now avoid, or use as sparingly as possible certain resources of the English language on which I could once draw freely.'

Nor does the sexual controversy stop there. The sexuality of God, despite Jesus's constant reference to 'Your heavenly Father' is also now in question. Such expressions as 'Dear Mother God' and 'Our Parent in Heaven' are now commonplace expressions in church circles in the U.S.A.

To meet these developments Elizabeth Cosnett's hymn has been changed so that

'Although His being is too bright' becomes

'Although God's being is too bright'

along with 'Christ the Son of Man' becoming 'Christ man and Saviour'

In the space at my disposal I can do no more than cite one case study as an indication of the direction in which some winds are blowing.

One of the refreshing aspects of the Hymn Explosion has been the enterprise so many writers have shown in using unusual metres, and in some instances in varying the quantities of short, common and long metres. This has in turn taxed the ingenuity of composers, because tunes in the standard metres are not necessarily interchangeable.

In other instances, hymns have been written with an existing tune in mind. Fred Pratt Green's 'For the fruits of His creation' was written for Francis Jackson's delectable East Acklam*, which was in turn composed for 'God that madest earth and heaven'. Regrettably, some pre-existing tunes are secular, and whilst this is by no means a new phenomenon, the associations it has generated have often been unfortunate, to put it mildly. The folk song 'Waly, Waly' is about the fickleness of love, yet it is set to 'An upper room did our Lord prepare' which is about selfless love. Likewise 'We have a King who rides a donkey' set to 'What shall we do with a drunken sailor?' That

**East Acklam was played at this point.*

this is preferred to Eric Reid's 'Trotting, trotting through Jerusalem', is to be deplored.

It is hard to escape the feeling that this arrogant defiance of all that is seemly is deliberate. The objection is not made because of the secular source, per se, but because of the associations to which a tune can give rise. We all know how associations even of a personal kind can seriously affect one's critical evaluation of a hymn or tune, nor is it a cut and dried affair. We may respect the pacifist feelings of members of our congregations by having no truck with the Dambusters' March, but a moment's comparison will show how difficult the problem is.*

But the association factor isn't at work merely in the tunes, it is also to be found in the words. The following are taken from Songs and Hymns of Fellowship, 645 items, made up of various collections that have appeared since 1979. 'Let me have my way with you' No. 312; 'Here I am wholly available' perhaps, significantly, at No. 16, the age of consent; and 'Jesus come closer to me now', No. 271. One is nauseated by such profanity.

Although the Victorians gave us the finest collection of popular hymn tunes since the Reformation, there is a vast disparity between the best and the worst. One consequence of the Hymn Explosion has been the rehabilitation of the latter, with specious argument in high places to justify it.

Professor Nicholas Temperley, in his discussion of Victorian tunes from a technical standpoint points out – quite rightly – that criticism of rigid four bar phrases, and consequent disregard of verbal rhythms can be made with equal force about 16th and 17th century psalm tunes. When he refers to the chromaticism of the 19th century tunes, their frequent use of unprepared dissonance, dramatic modulations, their reliance on harmonic progression at the expense of interesting part movement, static basses, and inverted pedal melodies he writes: 'These characteristics were shared by much of the greatest music of the period – the symphonies of Brahms, the operas of Verdi and Wagner, and the piano music of Liszt and Chopin. It is not easy to see why the hymn tunes should be debarred from using the most productive features of contemporary style.' . . . Persuasive and plausible stuff.

When we apply this theory in practice it falls down very badly. The following example uses techniques 'characteristic of the greatest

**Dambusters' March and Crucifer were played at this point to demonstrate affinities.*

APPENDICES

In compiling the two appendices, I have sought to give concrete expression to the views expressed in the lecture.

The first lists the words, associated tunes and their sources. In some instances the set tune is not recommended, and a bracketed alternative has been suggested. Where all the tunes cited are relatively unfamiliar, an older well known alternative has been suggested, so that when a new hymn is introduced the unfamiliarity is not compounded by the use of a new tune. These sources are also bracketed. Nevertheless, it is hoped that churches will be enterprising in their use of new tunes, and that common usage will determine quickly which of a hymn's 'tune suitors' becomes the marriage partner. For instance, Slater's *St Botolph* should be without a rival for Brian Wren's *I come with joy to meet my Lord*.

The tunes that are listed separately are those that are generally associated with older words. But care has to be exercised in their use for modern hymns, since not all are metrically interchangeable.

There are no listings of ethnological material, prose passages, spirituals, Taizé chants etc., since critical evaluations in these cases would be inappropriate. It has not been possible to impose a strict date of the Hymn Explosion and its products, and eligibility for inclusion has been determined as much by the radical nature of their idioms and the dates of their becoming known, as by the actual dates of composition.

My original selection was twice the size of that which follows, such is the abundance of the material at our disposal. Eliminations were made with theological, literary and musical considerations in mind. Age and the extent of a hymn's representation, together with the decisions of committees to dispense with material when the parent book was revised have been equally important.

Because of the enormous contribution the United Reformed Church has made to contemporary hymnody, I am very grateful to the Rev Caryl Micklem for much helpful comment. The recommendations of the Rev Christopher Idle concerning HTC, Mr Kenneth Trickett concerning HP and Mr John Hough concerning BPW are also much appreciated. Lastly, I acknowledged with particular indebtedness the meticulous and indispensable assistance of my wife, Joan.

APPENDIX I

ii:	A song was heard at Christmas <i>T. Dudley-Smith</i>	76.86.	Cherry Tree Carol	HTC
	All who love and serve your city <i>E. R. Routley</i>	87.87.	Ottery St. Mary, H. G. Ley Halton Holgate, W. Boyce Charlestown American Sacred Harmony Birabus, P. Cutts Citizens, W. Llewellyn Other settings in Vision, H. Walford Davies	(AHB) (AMNS) NCP NCP HS PFT WOV BPW PFT
	All who worship God in Jesus <i>F. Pratt Green</i> See also the author's It is God who holds (HP404) also to this metre	15.15.15.6.		
	Am I my brother's keeper? <i>J. Ferguson</i>	76.76.D.	Abel, R. Barrett-Ayres	EP NCP RS
	An upper room did our Lord prepare <i>F. Pratt Green</i>	98.98.	Tune not recommended	HP PT RS MHT WOV BPW WS
	As water to the thirsty <i>T. Dudley-Smith</i>	76.76.66.44.6.	Oasis, T. B. Coleman	HTC
	At one with God <i>P. Wigmore</i>	10.10.66.64.	Sheep Street, C. V. Taylor	WS
	Before the world began <i>J. Bell and G. Maule</i>	64.64.66.64.	Incarnation, J. Bell	RS
	Before we take the body of our Lord <i>J. Bell and G. Maule</i>	10.10.10.4.	Laying Down, J. Bell	WS
	Beyond the mist of doubt <i>D. W. Hughes</i>	66.88.6.	Maiden Way, E. R. Routley Other settings in	NCP SA HS RS
	Born in song <i>B. R. Hoare</i>	39.35.89.	Chatsworth, B. R. Hoare	HP
	Bring to the Lord a glad new song <i>M. Perry</i>	D.L.M.	Jerusalem, C. H. H. Parry	BPW HTC
	By gracious powers so wonderfully sheltered <i>D. Bonhoeffer</i>	11.10.11.10.	Intercessor, C. H. H. Parry Other setting in	RS SA BPW
iii:	Can man (we) by searching find out God <i>E. Cosnett</i>	C.M.	Haresfield, J. Dykes Bower Caithness, Scottish Psalter Other settings in	RS HTC HP MHT
	Christ is alive! Let Christians sing <i>B. A. Wren</i>	L.M.	Dunedin, V. Griffiths St. Mary's, D. Potter Keele, P. Cutts Truro, Psalmody Evangelica Other setting in	SA NCP PT HP RS BPW HP
	Christ is the world's light <i>F. Pratt Green</i>	10.11.11.6.	Christe Sanctorum, Paris Antiphones Travellers' Rest, K. Lloyd	BP HP HS HTC MHT NCP PT RS WOV BPW BPW
	Christ our King before Creation <i>I. H. Jones</i>	87.87.D.	Pilgrim Brothers, C. H. H. Parry Marathon, R. Vaughan Williams Settings also in	HP HS PT (AHB) HTC PFT WOV
	Christ triumphant ever reigning <i>M. Saward</i>	85.85.79.	Guiting Power, J. Barnard Settings also in	HTC WS (descant and harmony) MP BPW SW
	Christ upon the mountain peak <i>B. A. Wren</i>	78.78.4.	Feniton, S. H. Nicholson St. Albinus, H. J. Gauntlett Blea Moor, R. Gower Shillingford, P. Cutts Other settings in	HP MHT SA HTC BPW PT SA EP NEH
	Christian people raise your song <i>C. P. Thompson</i>	76.76.D.	Ave Virgo Virginum, Horn's Gesangbuch St. John Damascene, A. H. Brown	HP BPW MHT NCP RS (AMNS)
	Christians lift your hearts and voices <i>J. E. Bowers</i>	87.87.87.	St. Helen, G. C. Martin Alleluia dulce Carmen, S. Webbe	BPW MHT
	Come with me <i>J. Bell and G. Maule</i>	11.11.11.11.D.	Sing Hey, J. Bell	BPW

Cradle O Lord <i>C. T. Bradnock</i> Creator of the earth and skies <i>D. Hughes</i>	11.10.11.10. L.M.	Melissa, J. Lock Ivyhatch, B. L. Selby Agincourt, English melody Plaistow, Magdalen Hymns Fudgie, A. Hutchings Other settings in	BPW HTC PFT HHT WOV HP NCP HS HCS RS
Eternal God, your love's tremendous glory <i>A. Gaunt</i>	11.10.11.10.	Tune not recommended Highwood, R. R. Terry	RS (AMNS)
Eternal spirit of the living Christ <i>F. von Christerson</i>	10.10.10.10	Tune not recommended Julius, M. Shaw	RS (AMR)
Faithful vigil ended <i>T. Dudley-Smith</i>	65.65.	Pastor Pastorum, F. Silcher Glenfinlas, K. G. Finlay Fawley Bridge, N. L. Warren Other setting in	MHT EP EP NEH BPW HTC SW
Father eternal, Lord of the ages <i>G. B. Timms</i>	10.10.10.9.	George, A. Hutchings Felmersham, P. C. Edwards	EP NEH HTC
Father God in Heaven <i>J. E. Seddon</i>	88.85.	Kum Ba Yah	BPW WS (Lord's Prayer)
Father in heaven, grant to your children <i>D. T. Niles</i>	55.55.55.54.	Harrow Weald, J. Barnard Other setting in	HTC HP PFT RS BPW WOV
Father it is right and fitting <i>D. Goodburn</i>	87.87.D.	Tune not recommended	BPW
Father, Lord of all creation <i>S. Cross</i>	87.87.D.	Abbot's Leigh, C. V. Taylor Pilgrim Brothers, C. H. H. Parry Hermon, C. V. Pilcher Ode to Joy, Beethoven	HHT WOV PFT BPW – but no syncopation!
Father of Glory <i>K. W. Clements</i>	10.11.11.11.	Chedworth, J. Barnard	BPW
Father we thank you for the light <i>C. Micklem</i>	58.85.5.	All kings of light, C. Micklem	HP MHT NCP RS
For the fruits of his creation <i>F. Pratt Green</i>	84.84.88.84.	East Acklam, F. A. Jackson	PT RS JA SW MP BP BPW HP HC MHT PFT

Forgive our sins as we forgive <i>R. E. Herklots</i>	C.M.	Epworth, C. Wesley St. Bernard, Tochter Sion Cologne Niamryl, G. Laycock Walsall, Anchors' Psalmody St. Nicholas, Holroyd's Companion Other settings in	EP NEH HS HP PFT RS WOV BP BPW HHT HTC
Forth in the peace of Christ <i>J. Quinn</i>	L.M.	Angels' Song, O. Gibbons Duke Street, J. L. Hatton Other settings in	BPW HTC MHT SW CH3 RS
Give to me Lord a thankful heart <i>C. Micklem</i>	86.88.6.	Gatescarth, C. Micklem	BP HP NCP PT RS BPW
Glorious the day when Christ was born <i>F. Pratt Green</i>	L.M. with Alleluias	Barnwell, P. Bateman Ilfracombe, J. Gardner Truro, Psalmody Evangelica	RS NCP HS HS
Glory to God <i>P. Tongeman</i>	L.M.	Pont Street, G. L. Barnes	BPW
Glory to God, all heaven with joy is ringing <i>J. E. Bowers</i>	11.10.11.10.	Highwood, R. R. Terry	MHT PT (with descant)
God is love, and where true love is <i>J. Quinn</i>	12.12.12.12. +refrain	Ubi Caritas, A. G. Murray	BP MHT NCP PFT PT RS HP NEH
God is our refuge <i>M. Luther tr. A. Gaunt</i>	87.87.66.67.	Ein feste Burg, Luther	BPW
God is unique and one <i>F. Kaan</i>	66.66.88.	Linnington, G. L. Barnes Harewood, S. S. Wesley Other setting in	PFT RS (AMNS) WOV
God of freedom, God of justice <i>S. E. Murray</i>	87.87.87.	Rhuddlan, Welsh traditional Tredegar, E. Foote	RS BPW SA
God, the Father of creation <i>M. Perry</i>	87.87.	Shipston, English traditional	BPW HTC
God who has caused to be written <i>T. H. O'Driscoll</i>	14.14.47.8.	Causa Divina, F.R.C. Clarke	HP MHT PFT PT

I/A

God who spoke in the beginning <i>F. Kaan</i> (All five are splendid tunes)	87.87.87.	New Malden, D. McCarthy Kensington, H. Howells Corbridge, E. Routley Roper, M. Fleming Oriel, C. Ett	BP MIIT HS RS NCP PT (AMNS) RS
God with humanity made one <i>D. Fox</i>	L.M.	Gonfalon Royal, P. C. Buck	RS
God, your glory we have seen <i>D. Rimoud</i>	12.12.+refrain	Dieu nous avons vu ta gloire, J. Langlais	CH3 HP NCP RS WOV
God's glory fills the universe <i>C. Thompson</i>	D.C.M.	Soll's Sein, Corner Gesangbuch Ladywell, W. H. Ferguson Tune not recommended	(AMNS) (AMNS) RS
Great God we praise the mighty love <i>A. Gaunt</i>	88.6.D.	Cornwall, S. S. Wesley	HTC
Great God your love has called us here <i>B. A. Wren</i>	88.88.88.	Abingdon, E. R. Routley	BPW RS
He comes to us as one unknown <i>A. Gaunt adapted from A. Schweitzer</i>	88.88.88.	Wych Cross, E. R. Routley Surrey, H. Carey Jabbok, C. V. Taylor	RS (AMNS) BBC
He is the way <i>W. H. Auden</i>	4.10.12.	Santa Barbara, A. Bliss	SA Camb
He lives in us, the Christ of God <i>M. Perry</i>	C.M.	Southwell, H. S. Irons Westminster, J. Turle	HTC BPW SW
Help us accept each other <i>F. Kaan</i>	76.76.D.	Acceptance, B. Stephenson Cruger, J. Cruger	RS (AMNS)
Here from all nations all tongues <i>C. Idle</i>	11.10.11.10.	O Quanta Qualia, la Feilleé Broadwalk, R. Ashfield	BPW HTC SW (AHB)
Hills of the North, rejoice <i>C. E. Oakley modernised by E. P.</i>	66.66.88.	Little Cornard, M. Shaw	BPW EP HP MHT NEH
Holy Spirit come confirm us <i>B. Foley</i>	87.87.	Hartley Witney, G. L. Barnes Other settings in	BPW HP RS WOV MHT RS HP NEH
How blest are all the Saints <i>A. Gaunt</i>	L.M.	Angels' Song, O. Gibbons	RS

II/A

How can we sing with joy to God <i>B. Foley</i>	C.M.	St. Flavian, Day's Psalter Byzantium, T. Jackson	BPW HTC
How good a thing it is <i>J. E. Seddon</i>	S.M.	Steeple Ashton, J. Barnard	HTC (harmonies need simplifying – too contrived) (AMNS)
How good and pleasant that we live <i>J. Geyes</i>	L.M.	St. Ethelwald, W. H. Monk Yellow Bittern, A. Beecham	(BPW) SA
I come with joy to meet my Lord <i>B. A. Wren</i>	C.M.	St. Botolph, G. Slater Rochester, C. Hylton Stewart Other setting in	HP MHT RS PT HTC NCP PFT WOV BPW WS
I have a dream <i>P. Pettitt</i>	86.88.6.	He comes to us, N. Warren	BPW
I have no bucket, and the well is deep <i>B. A. Wren</i>		Tune not recommended Old 124th Geneva Psalter	RS (AMNS)
I love you O lord, you alone <i>C. Idle</i>	88.88.D.	Jane, D. Peacock	BPW HTC
In Adam we have all been one <i>M. Franzmann</i>	C.M.	St. Nicholas, Holroyd's companion St. Mary's Psalter	HP MHT HP (fine descant)
In praise of God meet duty and delight <i>E. R. Routley</i>	10.10.10.10.	Cliff Town, E. R. Routley Another setting in	SA RS
Into a world of dark <i>A. Phillips</i>	66.66.	Beweley, C. V. Taylor Eccles, B. L. Selby Ackergill, L. Blake	HP RS (AMNS) NCP
Jesus come, for we invite you <i>C. Idle</i>	87.87.87.	Litherop, P. Cutts Unser Herrscher, J. Neander	HTC AMNS
Jesus, humble was your birth <i>P. Appleford</i>	77.77.	Buckland, L. G. Hayne Petersfield, W. H. Harris Another setting in	HHT NCP RS BP
Jesus in dark Gethsemane <i>A. Gaunt</i>	86.88.6.	Binney's, E. Thiman (Words are metrically difficult)	
Joy wings to God <i>A. F. Bayly</i>	64.44.6.	Emley Moor, P. Cutts Caerlaverock, C. Micklem	NCP RS NCP RS

Lead me from death to life	S.M.	Steeple Ashton, J. Barnard	BPW
Let all the peoples praise you	97.97.99.99.	In dir ist Freude, Gastoldi	SA useful in connection with Bach's Chorale Prelude
Let every Christian pray	66.6.D.	Ludgate, J. Dykes Bower	BP HP MHT
<i>F. Pratt Green</i>		Another setting in	HTC
Let the desert sing	10.11.11.	Elmsdale, D. Iliff	HTC
<i>M. Perry</i>			
Life is great, so sing about it	87.87.87.	Litherop, P. Cutts	MHT NCP PFT
<i>B. A. Wren</i>		Regent Square, H. Smart	(AMNS)
Long ago prophets knew	66.66.+refrain	Theodoric arr., G. Holst	EP AP MHT NEH PT SA
<i>F. Pratt Green</i>			
Lord, as I wake I turn to you	L.M.	Ainsdale, J. M. Etherton	MHT
<i>B. A. Wren</i>		Whitehall, H. Lawes	BP HP
		Troy Court, W. K. Stanton	RS
		Melcombe, S. Webbe	(AMNS)
		Other settings in	EP HTC NEH
Lord, as we rise to leave this shell of worship	11.11.11.5.	Christe Sanctorum, Paris	
<i>F. Kaan</i>		Antiphoner	PFT
		Baxtergate, G. Towers	BPW NCP SW
		Other settings in	NCP SA MHT HP HTC
Lord Christ, we praise your sacrifice	88.88.88.	Abingdon, E. R. Routley	RS
<i>A. Gaunt</i>		Ryburn, W. Cocker	(EH)
		Veni Creator, T. Attwood	HTC BPW RS SW
Lord for the years your love has kept and guided us	88.88.88.	Lord of the years, M. Baughen	
<i>T. Dudley-Smith</i>			
Lord God Your love has called us here	88.88.88.	Abingdon, E. R. Routley	HP NCP RS
<i>B. A. Wren</i>		Ryburn, N. Cocker	HTC MHT
		St. Petersburg, D. Bortniansky	(AMNS)
Lord of all good, our gifts we bring to thee	10.10.10.10.	Cliff Town, E. R. Routley	HP
<i>A. F. Bayly</i>		Magda, R. Vaughan Williams	HHT
		Stoner Hill, W. H. Harris	PFT RS
		Julius, M. Shaw	BP
		Other setting in	CH3

Lord of our growing years	66.66.88.	Little Cornard, M. Shaw	HTC BPW
<i>D. Mowbray</i>			
Lord of the boundless curves of space	C.M.	San Rocco, D. Williams	MHT NCP RS HP
<i>A. F. Bayly</i>		Maisemore, J. Dykes Bower	PT
		London New Scottish Psalter	HP MHT
		Other settings in	EP NEH
Lord of the changing years	66.66.88.	Goldington, M. Peacock	HTC
<i>D. Mowbray</i>		Little Cornard, M. Shaw	(AMNS)
Lord of the love that is Christ	11.10.11.10.	Tune not recommended	RS
<i>C. Micklem</i>		Spean, J. F. Bridge	(HP)
Lord to whom shall we go	69.	Eternal Life	RS
<i>John VI</i>		Iona Community	
Lord, we are blind	88.84.	Godmanstone, C. V. Taylor	BP HHT WOV
<i>D. Edge</i>		Es ist kein Tag, Mayer's	HHT
		Seelenfreud	
Lord, you have searched and known	L.M.	Tune not recommended	RS HP
<i>P. G. Jarvis</i>		Warrington, R. Harrison	AMNS
		Woodbridge Road, J. Wilson	(HS)
		Gonfalon Royal, P. C. Buck	BPW
Love is his word, love is his way	88.97.10.7.	Cresswell, A. Milner	SW PWT HTC PT WOV
<i>L. Connaughton</i>			BPW
New songs of celebration render	98.98.D.	Rendez à Dieu, French Psalter	HTC HP MHT NCP PT RS
<i>E. R. Routley</i>			
Not far beyond the sea, nor high	88.6.D.	Cornwall, S. S. Wesley	HHT HP NCP RS
<i>G. Caird</i>		Manna, J. G. Schicht	BP CW HP HS
Nothing distress you	55.54.D.	Many Mansions, P. Cutts	RS
<i>St. Theresa of Avala</i>		Bunessan, Gaelic	(AMNS)
Now join we to praise our creator	98.98.	Harvest, G. Laycock	MHT NCP BP RS HP
<i>F. Kaan</i>		Conway, P. Bateman	RS - Simpler
		Harvest, M. Metcalf	PFT BPW SW

x

O God by whose almighty plan <i>H. C. A. Gaunt</i>	88.88.88.	Sidmouth, B. J. Dale Woodmansterne, C. Micklem Abingdon, E. Routley St. Petersburg, D. Bortniensky Other settings in	(MHB) NCP RS PT HHT PFT HP
O lift us up strong Son of God <i>C. G. Hambly</i>	C.M.	Bedford, W. Weale	RS
O matchless beauty of our God <i>C. Thompson</i>	C.M.	Westburn, K. G. Finlay Stracathro, C. Hutcheson	HP RS
Of all the Spirit's gifts to me <i>F. Pratt Green</i>	88.84.	Ripponden, N. Cocker	MHT BP HP
Open this book that we may see your word <i>C. Ellis</i>	10.10.10.10.	St. Gabriel, F. A. G. Ouseley Open, A. S. Cox	(AMR) BPW
Our hunger cries from plenty, Lord <i>C. Thompson</i>	L.M.	O Amor quam ecstaticus, Old French Wareham, W. Knapp	RS (AMNS)
Passover God <i>C. Ellis</i>	12.10.12.10.	Was lebet, German Trad.	BPW
Praise and Thanksgiving Father we offer <i>A. F. Bayly</i>	55.54.D.	Bunessan, Gaelic WOV PT	HHT HP NCP PFT RS
Reap me the earth as a harvest <i>P. Icarus</i>	10.7.10.7. +refrain	Jucunda Laudatio, A. G. Petti Worlebury, J. Ainslie	HP PFT PT RS (preferable) MHT NCP RS
Rejoice in God's saints <i>F. Pratt Green</i>	10.10.11.11.	Old 104th Ravenscroft Psalter Paderborn, Paderborn Gesangbuch	BP MHT SA
See Christ was wounded for our sake <i>B. Foley</i>	L.M.	Felinfoel, M. Dawney Hawkhurst, H. J. Gauntlett Yellow Buttern, A. Beecham	WOV HTC BPW
Sing to Him, in whom creation <i>M. Hewlett</i>	87.87.87.	Finian, C. Dearnley St. Helen, G. C. Martin	EP HP NEH (AMNS)

ix.

Spirit of God within me <i>T. Dudley-Smith</i>	76.86.86.86.	Deben, G. Hawkins Ruach, D. McCarthy Other settings in	RS HP BPW HTC
Stay with us, God <i>A. Gaunt</i>	11.10.11.10.	Zu meinen Herrn, J. G. Schicht	RS
Tell his praise in song and story <i>T. Dudley-Smith</i>	87.87.D.	Wealdstone, J. Barnard Ebenezer, T. J. Williams	HTC BPW
Tell out my soul <i>T. Dudley-Smith</i>	10.10.10.10.	Woodlands, T. Greatorex	HTC CW HHT EP NEH HP MP BPW RS PT WOV SW
		Tidings, W. Llewellyn Morestead, S. Watson Winton, E. Dyson	AHB PT PFT BP (good tunes but NCP inferior to the above for this hymn)
Thanks be to God whose church <i>C. Micklem</i>	L.M.	Another setting in Truro, Psalmodia Evangelica St. Clair, P. Jones	CH3 RS HP
Thanks to God, whose word was spoken <i>R. T. Brooks</i>	87.87.47.	Kingley Vale, H. P. Allen	HHT PB (harmony version) HP
(Listed in EP as "Praise to God . . .")		Porchester, P. N. Humphreys St. Helen, G. C. Martin Regent Square, H. Smart Another setting in	HTC EP BPW RS WOV CW PFT
The darkness turns to dawn <i>T. Dudley-Smith</i>	S.M.	Saigon, N. L. Warren	HTC
The earth, the sky, the oceans <i>F. Kaan</i>	76.76.D.	King's Lynn, English Trad.	PFT
The first day of the week <i>F. Pratt Green</i>	S.M.	Garelochside, K. G. Finlay St. Thomas, A. Williams	HP HS PFT HHT
The Kingdom of God is justice and joy <i>B. Rees</i>	55.55.65.65	Tetherdown, G. L. Barnes Hanover, W. Croft	HP RS BPW PFT PT HTC
The love of God comes close <i>J. Bell and G. Maule</i>	66.66.88.8.	Rhosymedre, J. D. Edwards	RS

The Son of God proclaim <i>B. E. Bridge</i>	S.M.	St. Thomas, A. Williams Mount Ephraim, B. Milgrove St. Ethelwald, W. H. Monk Vineyard Haven, R. Dirksen Another setting in	RS HTC HHT HP NCP SA BPW
The voice of God goes out to all the world <i>P. Icarus</i>	10.10.10.10.	Blackbird Leys, P. Cutts Julius, M. Shaw Another setting in	NCP RS HP SA
There is no moment <i>B. Foley</i>	C.M.	Tune not recommended	BPW (AMNS)
There's a spirit in the air <i>B. A. Wren</i>	77.77.	Lauds, J. Wilson	MHT PFT NCP BP HP RS HTC BPW PT
This is the truth we hold <i>B. E. Bridge</i>	66.66.88.	Harrold, B. E. Bridge	RS
This world my God is held <i>H. Swanston</i>	10.10.10.10.	In Manus Tuas, H. Howells All Souls, J. Yoakley	PFT (EH)
Though gifts of knowledge <i>C. Micklem</i>	D.C.M.	Shepherds Pipes, A. M. Gay	RS
Timeless love, we sing the story <i>T. Dudley-Smith</i>	87.87.77.	All Saints, Geistreiches Gesangbuch Timeless Love, N. L. Warren Another setting in	HP HTC HP MP PT
To Abraham and Isaac <i>J. Fettes</i>	76.76.D.	Tune not recommended Ellacombe, Mainz Gesangbuch	RS (AMNS)
To mock your reign, O dearest Lord <i>F. Pratt Green</i>	D.C.M. C.M.	Third Mode Melody, T. Tallis St. Mary, Pry's Psalter	MHT RS MHT
Too early for the blackbird <i>C. Micklem</i>	76.76.D. +refrain	Dryden Place, C. Micklem	RS
We are your people <i>BA Wren</i>	54.55.7.	Whitfield, J. Wilson Fifehead, C. Micklem Gatton Park, B. S. Massey	MHT NCP SA RS RS
We cannot measure how you heal <i>J. Bell and G. Maule</i>	L.M.	Tune not recommended Bow Brickhill, S. H. Nicholson	RS (AMNS)

We have a gospel to proclaim <i>E. J. Burns</i>	L.M.	Fulda, Gardiner's Sacred Melodies Fudgie, A. Hutchings Tune not recommended	BPW HHT SWBP CW WOV HTC PT NEH HP PFT HP RS
We pray for peace <i>A. Gaunt</i>	46.66.68.		
We turn to you O God <i>F. Kaan</i>	11.10.11.10.	Intercessor, C. H. H. Parry	MHT HS NCP BP RS BPW HP
What does the Lord require <i>A. F. Bayly</i>	66.66.33.6.	Other settings in Sharpthorne, E. R. Routley	PFT PT HHT PFT BP WOV HP
When Christ was lifted from the earth <i>B. A. Wren</i>	C.M.	Rodmell, Trad. Winchcombe, L. J. Blake San Rocco, D. Williams	MHT BP RS SA HTC
When fear and grief had barr'd the door <i>B. E. Bridge</i>	88.84.	Tune not recommended St. Gabriel, F. A. G. Ouseley	BPW (AMR)
When in man's/our music God is glorified <i>F. Pratt Green</i>	10.10.10.4.	Engelberg, C. V. Stanford	NCP RS HP PT
Where love and loving kindness dwell, <i>Latin translation</i> <i>G. Preston</i>	C.M.	Maisemore, J. Dykes Bower Tune not recommended	MHT SA PFT (No. 7)
Wise men, they come to look for wisdom <i>C. Idle</i>	98.98.88.	Bremen, G. Neumark	HTC
With wonder, Lord, we see your works <i>B. Foley</i>	88.84.	Norfolk, H. Howells Es ist kein Tag, Meyer's Seelenfreud Another setting in	PFT HP MHT WS
Won the Victor's crown <i>D. T. Niles</i>	55.55.D.	Victor's Crown, N. Tredinnick	HTC

APPENDIX II

Anniesland	K. G. Finlay	64.64.64.64.	AHB
Askerswell	P. Cutts	D.L.M.	NCP
Augustine	E. R. Routley	10.46.66.6.	RS CH3 HCS HP
Bablock Hythe	C. Micklem	D.L.M.	RS
Benifold	F. Westbrook	83.36.D.	HP HS MHT NEH
Borough	C. V. Taylor	10.10.10.10.	HP
Carolyn	H. Murrill	85.85.88.85.	BBC EP HCS HHT HP
Catherine	R. Connolly	77.77.	RS WOV
Chalfont Park	E. R. Routley	86.88.6.	RS
Charminster	C. V. Taylor	L.M.	HP
Christ whose glory	M. Williamson	77.77.77.	CH3 CW
Coe Fen	K. Naylor	D.C.M.	BPW RS PT
Colinton	K. Leighton	89.87.	CH3
Come rejoice	N. Tredinnick	87.87.	BPW HTC SW
Conquering Love	D. V. Willcocks	87.87.88.7.	AHB
Cotton Weaver	Folk Song	87.87.87.	HTC SW
Craigmillar	E. R. Routley	76.76.D.	RS
Creation	T. Hastings	66.66.88.	HP
Cross Deep	B. Rose	L.M.	BP BPW HP RS
Curber Edge	B. R. Hoare	87.87.Iambic	BPW HP
Divine Image	P. Aston	P.M.	BP
Dolphin Street	A. Hutchings	66.66.44.44.	NEH
Dundrennan	C. Micklem	S.M.	RS
Dunoon	K. Leighton	10.10.10.10.	CH3
Egton Bridge	J. Joubert	Irregular	CH3
Emma	P. Wright	77.77.	HP RS
Erwin	H. Howells	11.10.11.10.	Camb.
Euroclydon	C. S. Lang	64.64.D.	HCS
Flanders	D. Swann	76.76.77.76.	HP
Griffin's Brook	J. Wilson	87.85.	HP PT
Guildford Cathedral	G. Ives	77.75.	BP HTC
Hadley Wood	P. Bateman	Irregular	RS
Hadlow	J. Wilson	84.84.44.44.	HCS
Haresfield	J. Dykes Bower	C.M.	BP HCS HP HS MHT RS
Harrowby	J. Gillespie	77.77.	AHB
Haymarket	P. Bateman	64.64.D.	RS
Headington	K. Leighton	11.6.11.6.	CH3
Hillsborough	J. Gardner	S.M.	HS CH3 HCS
In armour bright	E. N. Hay	C.M.	CH3
Into thy keeping	G. Foote	65.64.	CH3
Jordan	D. Swann	77.77.77.	CH3
Laleham	J. Wilson	10.10.10.4.	HS HCS HP
Lindens	E. Rubbra	44.6.D.	BP
Living Bread	B. S. Massey	77.7.	HP
Maer Down	R. Sheldon	88.88.	AHB
Manor House	F. G. Carter	87.87.D.	ICH HP BPW
Mansfield College	B. S. Massey	86.88.6.	HP
Marlborough Gate	W. Marshall	66.66.44.44.	NEH
Mayfield	K. Leighton	66.65.65.	CH3
McKee	American	C.M.	EP HS BP HCS WOV
	Melody		HTC HP

Metropolitan	M. Cook	C.M.	H. Celeb.
Muff Field	I. H. Jones		HP
New Jerusalem	B. S. Massey	86.86.86.	RS
Quest	B. S. Massey	10.10.10.6.	RS
Redemption	J. Wilson	S.M.	HS BP HP
Redland	M. Archer	74.74.D.	RS
Sancte Civitas	H. Howells	86.86.86.	CH3 HHT
St. Enodoc	C. S. Lang	C.M.	ICH AHB HS HCS
Salisbury	H. Howells	87.87.D.	HCS
Santa Barbara	A. Bliss	4.10.12.	SA Camb.
Sarum New	R. Lloyd	88.7.D.	AHB
Sheet	C. V. Taylor	87.87.	MHT
Springdale	E. R. Routley	C.M.	RS
Tarporley	M. Ellis	10.11.11.11.	HP
Taunton School	M. Ellis	874.487.	HP
Uppsala	P. Cutts	10.10.11.11.	RS
Westron Wynde	W. Llewellyn	55.88.55.	MHT AHB BP HP
Wilderness	R. S. Thatcher	L.M.	AHB HCS HP
Yanworth	J. Barnard	10.10.10.10.	HTC RS

music of the period'.* There are no prizes for discovering the original, since the adaptation is so strict in terms of melody and harmony. I am not offering this as an alternative tune for 'How sweet the name of Jesus sounds', but would point out that when 'calling us o'er the tumult' not even E. H. Thorne was as unrestrained as this.

The impact that harmonic progressions make is governed by texture, and so, whilst the 'spread' chromaticisms of Liebestraum are acceptable – even beautiful – the closely spaced ones in Beatitudo are not. A hymn tune is a miniature, repeated over several verses, but the material it uses can be often akin to that found at moments of high drama in extended works. The more highly coloured or arresting this music is, the more will its impact be diminished in immediate repetition.

It is probably true to say that never before has publication been so easy for pieces of such little distinction. Previous centuries have had their garbage too, but even humble Methodist choirmasters in the mill towns of Lancashire, like Francis Duckworth, the composer of 'Rimington', did take the trouble to see that their work was literate.

An examination of such collections at Youth Praise, Sounds of Living Waters, Golden Bells and the CCSM Choruses seldom reveals greater creativity than that required under examination conditions to secure a bare pass in GCSE. Perhaps in the midst of a charismatic experience such a consideration is hardly relevant, but at the same time, we may ask if such spontaneity should be frozen in print.

Equally we may wonder if something intentionally disposable should have time spent on its performance preparation, when such effort could be applied to something infinitely more worthwhile. Are the occasions when the ephemeral is deemed to be so uniquely essential such that no better alternative is possible?

It is claimed that in worship people want music that reflects the drabness of their everyday lives. Might it not be that so far from this being the case, in their worship of their Creator they desire something different and better?

People tend to forget that serious composers are also making distinguished contributions to contemporary hymnody. It is most certainly not the case of 'Pop' or nothing where the here and now is concerned, though advocates of its use would have us think so. It is profoundly disturbing to witness the insolence shown by those who proclaim Pop and kindred idioms as the only authentic contemporary style for the Church to use.

Primarily for the benefit of the best of the Hymn Explosion, but occasionally to provide a platform for the worst, the major denominations produced supplements before committing themselves to hard bound books. This was done partly out of considerations of cost, and partly out of the avowedly experimental nature of some of the material. Space was found too for older hymns that had escaped the attention or the affection of the parent hymn book's editors. Ancient and Modern's two supplements, *Hundred Hymns for To-day* and *More Hymns for To-day*, published in 1969 and 1980, reflect the ethos of the older book, but between them included at least twenty fine modern tunes. Hymns and Songs, the Methodist supplement, gave generous accommodation to the Twentieth Century Light Music Group, whose work now sounds very dated, but it also included fine modern material that has not found its way into Hymns and Psalms. Sadly it must be acknowledged that the purchase of a new hymn or song book doesn't endow a congregation with an enterprising spirit in the use of its contents. Praise for To-day issued only twelve years after the Baptist Hymn Book contains fine modern material, not all of it in the latest idiom; and New Church Praise is perhaps the most radical of the supplements, just as the Church Hymnary, one of its parents, was frighteningly highbrow in its music. 1975 also saw English Praise, a supplement to English Hymnal whose words by this date hadn't been altered for seventy years. It reflected the High Churchmanship of the older book, as well as its austerity.

Over the past decade, the post-explosion years, every denomination has produced its new book. In an attempt to forestall its rivals, A & M New Standard was produced with signs of obvious haste, in that drastic and careless omissions like St Patrick's Breastplate were made, whilst the two supplements, which could usefully have shed one or two items were preserved in toto. A book of 600 hymns, with fewer excisions of older material would have been ideal, but Canon Cyril Taylor assured me that the Committee received not one work of regret about any of the 300 discards from A & M Revised.

The New English Hymnal has preserved its predecessor's Anglo Catholicism but not its idealism, having no higher aspiration than 'common usage' when selecting its material. This makes one think that EH was, particularly latterly, dependent on discreet help, first from the dark blue covers of A & M Standard, and then the maroon ones on A & M Revised. Hymns and Psalms, like its Methodist forebears, is a big book, but it shows admirable discernment where modern material is concerned, and, whilst not throwing out old

ranter like Sagina, has also provided worthwhile alternatives. Rejoice and Sing has discarded about a hundred good tunes – along with several poor ones – from Congregational Praise, and I am not sure that all the new material which replaces it is as good. After some immoderate boasting by one member of the committee of how much traditional hymnody had been removed from the Baptist Hymn Book, one feared the worst, only to find that the new book, Baptist Praise and Worship, contains much that is worthwhile. Both current supplements and large hymn books contain far too much material supplied by editorial committee members. Nowhere is this more apparent than in Hymns for To-day's Church, but folk have been so busy complaining about the literary vandalism with which the book abounds that they've scarcely noticed editorial immodesty. Nevertheless, there's much fine musical material in HTC.

Excepting A & M's two Hymns for To-day supplements, not more than 50-60% of other supplementary material was considered worthy when its new, revised, parent hymn book appeared a mere half generation later. Sadly not all the discarded material is poor. Some of it was alas too challenging. It was in the new collections that the words already mentioned made their appearance, and of the genuinely modern hymn tune composers, David Willcocks, Michael Fleming, Peter Cutts, Herbert Howells, Cyril Taylor, Caryl Micklem, Kenneth Leighton, John Wilson, John Barnard, Bernard Massey, Gerald Barnes and Geoffrey Laycock must be mentioned; names, like those of the authors, that span the denominational divide.

As the hymn says, "Time makes ancient good uncouth" and in order to accommodate the new, the old has to be discarded. But is the new always preferable? The old psalter tunes may have had their day, but on Rogation Sunday we sang at Leeds Parish Church, 'Lord in Thy name Thy servants plead' to Lincoln, a tune whose succession of minims and semibreves doesn't amount to much on paper, and one can understand how the Methodists and U.R.C.s disposed of it when compiling their new hymn books, but at the verse,

'Our hope, when Autumn winds blew wild,
We trusted, Lord, with thee;
And still, now Spring has on us smiled,
We wait on Thy decree'.

the magic occurred in this union of a 17th century tune and 19th century words, a magic that perhaps not even John Arlott's 'God whose farm is all creation' to Shipston was able to exceed. Following the precedent of marriages of words and music across the centuries,

the Hymn Explosion has been able to reap much benefit. I cite this, possibly the most modest example of Christian song imaginable, to show how something one has known and taken for granted all one's life can suddenly on one occasion assume a significance it has never known before. Sadly such an experience is lost on those who talk glibly of disposable Church Music.

Two of the most depressing and unchristian aspects of the Hymn Explosion have been its effect on personal relationships, and the unseemly and intellectually dubious tactics adopted in debate. In some instances, this has resulted in a musician's life-work being set aside as naught, to say nothing of the spiritual and financial deprivation to which he and his family have been subjected. The question needs to be asked, 'Do cathedrals have a responsibility in hymnody to set an example to other churches in their Dioceses?' Guardians of physical fabric are appointed who exercise very considerable power. Hasn't the time come for aural guardians too?

In the preface to 'Songs of God's People' we read, 'It is not intended as a book for choirs or musical specialists, but for the people of God'. Aren't the Church's musicians also the people of God? Most of them have devoted more of their lives to a consideration of His worship than have their detractors. Choirs form a substantial part of many a Church's adult congregation, and their attendance record puts many another to shame.

Apart from not liking Worship Songs, what is really to be said against them? My reply would be that they have secular associations of the worst kind, that they are shallow, trite and debase what they touch. In the face of chapter and verse argument their defenders seldom say more than, 'I like it. I'm determined to have it. These are my conditions for attending church. Those who disagree with me can clear out.'

Sadly, that is the reality – not that disposable music reaches those who are unfamiliar with traditional music. We are told that people who are steeped in Pop are light years away from durable hymnody. Yet at Christmas time people go to Church to sing – WHAT?

A 16th century Psalter tune – Winchester Old

Typical 18th century tunes – Yorkshire and Adeste Fideles

Typical 19th century tunes – Away in a manger, Noel, Irby and Mendelssohn.

A typical 20th century tune – Cranham

These are not merely the tastes of adults. They are also the melodies

children sing at our doors on a December evening. Between them they encompass the idioms of 4/5ths of the hymn tunes one would want to use.

In the Church of Scotland's magazine 'Life and Work' one reads regularly such comments as, 'Who are *they* (i.e. the organists) to tell us what we should sing. That should be left to the person in the pew, and they are paid (in fairness, very generously by English standards) to play what the congregation wants'. The debate has been manipulated in setting organists and their alleged vested interests against everyone else. And again, 'Who says that only music written in a certain idiom that appeals to the middle classes – (as if durable Church Music were written in only one idiom) – is acceptable in Church?'

And also, 'After all it's only their opinion'. Most legal, medical, artistic – and theological – expertise is 'only opinion' and often expensive to come by. Why is it that only in the Church's worship, the noblest activity in which Man ever indulges, that expert opinion is at such a discount? Those who attack durable music (a more honest term than traditional), seem unable to appreciate that, for musical interpreters, standards are a moral issue, and this involves being judgmental, since it is only by doing so that standards will improve. Worship is sacrifice not self indulgence, and that applies just as much to a Wesley hymn as to a Byrd motet. Using Pop settings for Holy Communion in an attempt to attract people to Church is to force one kind of music on to a completely alien thought-form.

Some maintain that philosophically that distinction between the sacred and the profane is false, in that both are equally gifts from God, and should be used in His service. Arising from this, we note a decline in reverence, and that there is no longer any place for the numinous. Perhaps that is why only in this generation are there notices in cathedrals requesting visitors not to smoke, nor to strike matches on stone pillars. At the same time, those who do care about standards take comfort from reading of the faithful remnant who resisted the temptations of Baal worship in the Old Testament, and of Jesus's casting out of the temple those who sought to commercialise worship in the New.

In the great education debate that is now taking place, it is said that the Arts are cultural activities, which should be of interest to all who aspire to a civilised way of life, for they lift the mind and heart, and ennoble those who practise them, or take an interest in them. Yet it would seem that hymnic mediocrity has become so much part and

parcel of the worship of even educated people that some years ago complaints were registered at the Three Choirs' Festival service against a hymn tune by Howells, even though the melody was provided in pew sheets. It would seem that they were happy to listen to Hymnus Paradisi but not to sing 'O holy city, seen of John'.

We are told that Church Music is not for a minority, yet there are few aspects of it that are more individualistic and exhibitionist than the solo singer licking his microphone as he strums his guitar. Though he didn't put his unease into practice, even S. S. Wesley, writing 150 years ago, expressed concern lest solo singing should attract the glory that rightly belonged to God. Though the guitar and associated hardware may enable us to meet some people where they are, we should not remain more or less permanently at that point. It is hard to see now ministering to immaturity helps in propagating the Gospel.

'Is the piano a profane instrument?' we ask. Before a confident, negative answer is given, let us consider the idioms of the music used at Saturday night pub sing-songs with piano accompaniment. They are remarkably like those in Mission Praise and use the syncopations Bertie Wooster might have danced to. I first encountered them in the Lawrence Wright Song Books that flourished at Blackpool in the 1930s – so much for being modern and up to date. If they are so appropriate a vehicle for Church Music today, why has it taken sixty years for such a discovery to be made? Who is responsible for them being taken on board? Not the average member of a congregation. Rather is it those who have discovered that by discarding ditties and choruses in their fragile format, and replacing them every few years with new ones, money is to be made. Sadly, it requires the juxtaposition of only one feeble ditty and a fine hymn for the whole tone of a service to be destroyed. When we wonder if we are being prejudiced or unfair to modern collections and proceed to examine them afresh, we may notice something that appears to look and sound quite good. It is only by giving closer attention that we realise the goodness is only relative to the poverty of surrounding material, and that in absolute terms it is decidedly ordinary.

Yet really we are in a truly envious position in that never before has there been such an abundance of popular or potentially popular material of first class quality waiting to be used. How is it to be drawn upon?

1. The repertory of the average congregation is needlessly restricted, often to hymns of the dreariest kind. Most congregations know far more hymns than they're allowed to sing.

2. Many of those responsible for choosing the hymns are recent converts to Christianity who simply haven't taken the trouble to examine our hymnody.

To meet these difficulties we need to draw up a list of good available hymns – number and title – and make sure that they are sung during the ensuing twelve month period. What about relevance? To a large extent a great hymn creates its own relevance, and though something sung a fortnight earlier may be more suitable, we have to remember that monotony is the greatest obstacle to vitality in worship. Having a large number of fine hymns 'up our sleeves' effectively crowds out opportunities for the performance of rubbish.

The creation of a favourable hymn singing climate brought about by the use of only good material, and the cultural benefits this brings are of urgent importance, as present and future generations are being denied a precious part of their heritage. In times past, the Church has discharged its duty as a cultural guardian with great fidelity, and when lapses have occurred they have been the result of individual ignorance, not deliberate choice. Perhaps for the first time in the history of the Church there is the deliberate choosing, commissioning, commendation and acceptance of the bad. Sadly there isn't much time left. As congregations decline numerically, and a generation that has been given the opportunity to love its hymnody passes, those who are left will be unable to carry the torch, because they have been given no opportunity to experience this heritage for themselves.

In this lecture I have endeavoured to praise the favourable aspects of the Hymn Explosion, and to warn against the less favourable ones. But after all hymns are there to be sung rather than talked about, and it would give me immense joy if, as the Coda to my talk, you were to make your acquaintance with Malcolm Archer's wonderful tune, Redland, and take it away with you in mind and heart for your permanent delight.

(At this point the lecture concluded with those present singing George Herbert's King of Glory, King of Peace to Redland, as found in 'Rejoice and Sing' No. 97.)

The musical illustrations were all played by Carleton Etherington, Sub-Organist of Leeds Parish Church.



HYMN BOOK INDEX

AHB	Anglican Hymn Book
AMNS	Hymns Ancient and Modern New Standard
AMR	Hymns Ancient and Modern Revised
BBC	BBC Hymn Book
BP	Broadcast Praise
BPW	Baptist Praise and Worship
Camb	Cambridge Hymn Book
CH3	Church Hymnary, 3rd Edition
CW	Christian Worship
EH	English Hymnal
EP	English Praise
H Celeb	Hymns for Celebration
HCS	Hymns for Church and School
HHT	Hundred Hymns for Today
HP	Hymns and Psalms
HS	Hymns and Songs
HTC	Hymns for Today's Church
ICH	Irish Church Hymnal
MHB	Methodist Hymn Book
MHT	More Hymns for To-day
MP	Mission Praise
NCP	New Church Praise
NEH	New English Hymnal
PFT	Praise for Today
PT	Praise and Thanksgiving
RS	Rejoice and Sing
SA	Sing Alleluia
SW	Songs of Worship
WOV	With One Voice
WS	Worship Songs (Hymns Ancient and Modern)

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