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THE MUSIC OF THE HOLY COMMUNION

BY

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The Church Music Society exists to facilitate the selection and performance of the music which is most suitable for different occasions of Divine worship, and for choirs of varying powers. It expresses no partisanship for any particular style of composition, nor any particular ecclesiastical standpoint, but wishes to gather, and to make available for use, the best music of all styles—old and new, simple and elaborate.

Application for membership should be addressed to the Honorary Secretary, Church Music Society, c/o Oxford University Press, Warwick Square, London, E.C. 4.

The Christian does not share in the Liturgy
in order to live aright; he lives aright in
order to share in the Liturgy.

A. M. RAMSEY

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THE MUSIC OF THE HOLY COMMUNION

THE music—how, when, where? What kind of music, by whom is it to be sung, indeed for whom? When is musical utterance more suitable than the spoken word, or than silence? Is one kind of music more appropriate than another, in all circumstances, or in certain circumstances? Such questions must naturally present themselves to all whose business it is to clothe the Prayer Book service of the Holy Communion with music that is worthy and suitable, and who are not prepared to swallow a ready-made convention as it were a pill.

The desire to draw music into the celebration of the eucharistic rite is rooted in the unbroken Christian tradition of the ages, it is widespread, and it finds much variety of expression. In many of the cathedrals the solemn celebration of the Eucharist with at least three ministers and considerable richness of music has been long established; in a great number of parish churches the 'Sung Eucharist'—or even its solemn presentation, with a full complement of ministers—is celebrated with that degree of musical and ceremonial dignity which is deemed suitable for the particular place; and the growth of the Parish Communion in which the whole worship of the parish is focused at a comparatively early hour is perhaps one of the healthiest movements in church life to-day. In addition, there are many churches in which the use of music at the Holy Communion is in a state of experiment, or in which, while there is a desire to make the Eucharist a central musical service, there is a certain holding back because it is believed that the musical issues are too difficult an obstacle to be faced with only slender choral resources. It is to churches in which such a service is still in the nature of a problem that these notes are primarily addressed, in the conviction that fears are exaggerated if some simple principles are clearly grasped.

QUALITY

What general quality will mark the music of such acts of worship? By using the word 'worship' we profess that that which is done is offered to God, and must therefore be, so far as in us lies, without blemish. To design the music of the Eucharist merely along the lines of supposedly popular appeal, and without hope of educative effect, spells sterility: the thing must be good according to its own canons.

RESOURCES

A preliminary in the ordering of eucharistic music is to take careful stock of the resources at our disposal, and to ensure that they are not always used *en bloc*, but in varying proportions, alternations, and combinations.

Where convention is unquestioned the service too easily assumes the character merely of a clerical solo with occasional incursions by the full choir. Perhaps the commonest mistake is to assume that our choral resources are measured precisely by whatever choir we have at our disposal. What in fact are the elements upon which we may draw? They may be tabulated in various ways, such as:

1. Speaking voice (of celebrant, or congregation).
2. Singing voice of celebrant (or deacon, if any).
3. Congregation singing in unison.
4. Choir in unison.
5. Choir in harmony.
6. Sub-divisions of choir (*e.g.* boys alone, or men alone, or a trio, or a quartet).
7. Combined or isolated voices of one or two 'chanters' within the choir.
8. Silence.

It is quite conceivable that in small churches the element of complete and balanced four-part vocal harmony may not

be available. If it is incomplete it will of course be omitted, but even without it, the variety to be obtained from a considered use of the other elements suggested above may be productive of great beauty.

That these elements should be drawn on in variety and contrast accords well with the ancient social tradition of the Christian Eucharist, which always seeks to draw in the many and assign varieties of offices and ministrations, rather than concentrate in the hands of one minister and one group of singers.

DIVISION OF LABOUR

It is important to recognize, therefore, that by liturgical tradition certain songs belong to certain groups of people. Of these allocations, the most conspicuous is the Creed, which is essentially the song of the *whole* people. So strongly was this felt throughout Western Christendom that until the fourteenth century, although for other parts of the liturgy there were melodies many and various, there was but one simple melody for the Creed. None could then excuse himself, on grounds of unfamiliarity, from joining in the vocal profession of his faith. That 'traditional' tune comes to us 'hot with the breath of saints'; it is known and loved to-day, and has a unique claim on our attention.

In the same way it was the whole people who shared (and should still share) with the celebrant those scraps of vocal dialogue of which the most important is *Sursum corda*; similarly the Prayer Book requires the people to share with the priest the utterance of 'Our Father' after the Consecration. For each of these there was and is but one tune. All are popular possessions, common ground, common chants.¹

To a rather less degree than the Creed, the music of *Gloria*

¹ They may be had in one cover from the Oxford University Press in *The People's Part in the Liturgy*, and, with accompaniment, in *The Nicene Creed*; or from the Faith Press in *The Ordinary of the Mass*, and doubtless elsewhere.

in excelsis was regulated; at least, if the number of tunes was not so restricted, the character was kept deliberately simple for congregational use.

To the priest himself was allotted the simplest chant of all (exemplified by the Proper Prefaces), and to his assistants the proper tones for the Epistle and the Gospel. To a professional choir fell the more elaborate psalmody of the Introit, and to picked voices within that body the still more elaborate chant of the Gradual, or Tract, and Alleluya, and the Offertory.

Working along these lines, which are at once rational, catholic, and satisfying, it will be our duty to insist that at least the Creed and *Gloria* shall normally be familiar unison melodies of the simplest character, especially the Creed; and whatever the character of other music for the 'ordinary', it would be a good thing in parish churches for the Creed to be confined to a single melody throughout the year.¹

LITURGICAL BEARINGS

We do well to bear in mind that the foundation of the music is no mere background, but a procession of liturgical events for which incidental music is required. Therefore music which holds up liturgical action is incongruous. Music and liturgy must move hand in hand. In no particular is the excess of music more apparent than in settings of the Creed, which, apart from being uncongregational in style, are often so long and so 'musical' that it is not uncommon to find the clergy, and even the congregation, driven to sit down in silence after a hasty private recitation, while the choir continues its lengthy harmonized performance of what has

¹ In some churches the experiment has been tried of occasionally omitting all music for the Creed, for the express purpose that none may claim to have been debarred from a vocal share—perhaps an extreme course, and liable to misinterpretation, but comprehensible; if economy of music is to be rigid, it is at least reasonable to withhold music from the Creed rather than from *Sanctus*.

virtually developed into an anthem. In such circumstances the Creed has become a purely musical item necessitating the temporary suspension of the liturgical action. This is clearly an abuse.

Similarly, while admitting that choral enrichment may not be unsuitable at the more ecstatic song of *Sanctus*, who can have witnessed the clergy standing idle at the altar, the congregation silent, and the progress of the liturgy help up, while the choir renders an elaborate setting of the *Sanctus* followed by a seemingly interminable *Benedictus*, without feeling the incongruity of the situation?

Indeed, why in the English rite should *Benedictus* follow *Sanctus* as night follows day? Anciently the two songs commonly shared the same musical pattern, but we do well to consider whether they should therefore always flow continuously. *Benedictus* is not laid on us by the Prayer Book as a duty, and it is arguable that it may be used more appropriately at a later point.

Is an organ introduction to *Sanctus* a mark of liturgical fitness? Surely to intrude instrumental music between the celebrant's '... evermore praising thee and saying' and the singers' utterance of what is said, is at least an interruption of the argument.

The essential action of the Offertory is offering—the alms, the bread, and the wine then set upon the Holy Table. It is customary, though not essential, to cover the act of collecting by singing a hymn. But the subsequent act of offering is an end in itself and deliberately performed in the sight of the people. It is at least questionable whether the continuation of hymnody, possibly irrelevant to the essential action, is suitable. Sometimes it may be, for instance in such a hymn as 'Let all mortal flesh keep silence' (E.H. 318). On the other hand, a silent witnessing of the actions may be most appropriate. That is not hindered in one English cathedral¹

¹ Chichester Cathedral.

where, during the Offertory ceremonies, an ordered building up of magnificent improvisation at the organ (the real liturgical interlude) forms an almost overwhelmingly right accompaniment: but ability for such seems to be the peculiar fruit of the disciplined school of French liturgical organ playing, and must not be assumed lightly.

CHOICE OF MUSIC

In days of reduced opportunities of worship, and increased disinclination for long services, and when the Parish Eucharist or the Family Communion at 9.30, followed perhaps by a parish breakfast, is becoming increasingly valued as the central Sunday service, where can we turn for 'settings' which are sufficiently good musically, and which will be compatible with such ideals as we have faced above? By what quality should they be marked? Clearly they should have gravity of note, and brevity of form.

Extremely simple plainsong fulfils the terms of reference; it satisfied our forefathers for centuries, it has long passed the stage of probation, and it continues to fulfil our present needs; how completely, only those who are familiar with it can realize.¹

Then there is our own native Merbecke, good and sturdy. It is the only music which can fairly lay claim to be well known throughout the Anglican communion; it has fine, broad melodies; it is quickly learnt, or re-learnt. It is true that it has descended to most of us in a rather wooden form, but fluent and reliable settings are available from Curwen's and the Oxford University Press,² and excellent twopenny

¹ Cheap copies of the set of easiest melodies may be had from the Plainsong Society (via Faith Press, 4s. for 25), and complete with accompaniment from Oxford Press (*The Simple Mass*, 9d.). A comprehensive collection will be found in the Plainsong Society's *Ordinary* (2s. 6d.).

² The accompaniment of the former is 'free' (Martin Shaw), that of the latter (J. H. Arnold) adheres to the melody; both follow the text of E. G. P. Wyatt.

copies of the melody for congregational use are to be had from Novello.¹

Some modern composers, keeping the liturgical bearings of their task well in view, have emulated the direct brevity of Merbecke's style, providing also some optional four-part harmony for *Sanctus* and *Agnus*. Of such settings Martin Shaw's *Modal Setting* and his *Anglican Folk Mass* have been conspicuously successful (Curwen).² The wise omission of special music for the Creed (assuming the use of the ancient traditional melody, or Merbecke's tune) is becoming common practice, e.g., a short unison service by Hylton Stewart (S.P.C.K.), and one by Patrick Harvey (Oxford Press), Henry Ley's Short Service (Novello), and many issued by the Faith Press, e.g. Ley in E min. In all numbers of the *Oxford Liturgical Series* (Byrd, Vaughan Williams, Geoffrey Shaw, Bullock, Martin Shaw, &c.) the traditional Creed is included with accompaniment and the other common tones. In Geoffrey Shaw's *Simple Modal Music for the Holy Communion* (Novello), the Creed is reduced to little more than a series of easy inflexions.

Where items of harmonized music are desired, the beauty and economy of three parts is often overlooked; such choirs should know of Noel Ponsonby's *Mass for Three Voices* (Novello), and Martin Shaw in C min. (Oxford Liturgical Series), and the easier numbers of Byrd's *Short Communion Service* (Stainer and Bell) are too precious a heritage ever to be neglected. The briefest list must at least refer to Charles Wood's noble four-part *Short Communion Service in the Phrygian Mode* (Faith Press); here, again, the traditional Creed is assumed.

Frequently the choice of unison settings is less at fault than the pace; the tendency is nearly always to set the pace too slow, one might say *much* too slow, and to harden the

¹ *Diocesan Music*, No. 1. (Text of Wyatt, ed. Royle Shore).

² Cheap melody copies available for congregational use.

rhythm. For rhythm and pace alike, it is fairly safe to say that clear, easy speech is a good standard; the easy speech, that is, of well enunciated reading, not of slipshod conversation; unaccented vowel sounds, for instance, should not lose their identity.

Perhaps it is needless to say that a 'setting' need not always be regarded as a suite of furniture. Convenience may dictate such a make-up as *K. Byrd*, 3-part; *C. Traditional*; *S. Vaughan Williams* (descant); *A. Tallis* (Litany); *G. Merbecke*. There will be no incongruity.

SINGING AND SAYING

A great opportunity is lost when the singing voice is applied to the whole service from beginning to end, as though a 'Sung Eucharist' is one in which everything must be sung. On the contrary, just as the harmony of S.A.T.B. gains immensely by its interplay with broad unison, so the sung portions of the service gain in significance by their contrast with those portions said without note. The need for variety applies, of course, to the celebrant's part and to choir and congregational parts equally. Not only does this interplay secure the great aesthetic gain of a boldly outlined shape but, based on traditional uses, it serves to reflect the liturgical rise and fall of the whole rite: prominence is given to parts which demand prominence.

The general scheme will be that the Collect of the Day and the Prayer of Thanksgiving may be sung on a note. Whether the Prayer for the Church also should be sung, or said, is a moot point; it may not be amiss to say the prayer in the speaking voice, and towards the end merge into a fixed note, closing with the usual inflexion and a sung Amen. The introductory Our Father and Collect, the Commandments (or Summary), 'Ye that do truly . . .', the Confession, Absolution, Comfortable Words, Humble Access, and of course the Consecration, and Blessing, will be said without

note. The Our Father after the Consecration should be sung to its proper tune or quietly said; it is safe to say that there is no part of any service which should be monotoned by the congregation. Nor indeed should monotone ever be used by the celebrant unless it is rounded off by its terminal inflexion (as given on page 12).

For *Sursum corda*, Preface, and Proper Prefaces,¹ there is a proper tune which should not be varied; the congregation have a right to expect these to be fixed, and the celebrant's part should on no account be accompanied.

The utterance of prayers or other matter 'said without note' demands more care than is sometimes bestowed. Merely to shun the 'parsonic voice' on the one side, or 'preaching the prayers' on the other, may drive one to another extreme, the vague cursoriness of conversation. Surely the aim must be an utterance appropriate to prayer, best secured by a more even spacing of syllables, a just pronunciation of unaccented vowels, and a slighter range of inflexion than that of conversation.

Similarly, the congregation should be encouraged to speak, not murmur.

GENERAL FRAMEWORK

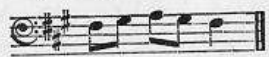
Quite apart from the 'setting' used, there is a surprising amount of liturgical framework, the neglect of which spells bad workmanship and detracts seriously from the devotional capacity of the service. It consists largely of small details, attention to which might be termed 'stage management'; collectively they have a high spiritual significance. Such items include the endings of Collects. There should be a perfectly clear understanding (secured, no doubt, via parish magazine, congregational practice, &c.) that (a) the response to a *said* prayer is a *said* Amen; and that (b) if any collect


¹ These are issued by the Oxford University Press in altar book size, including the Proper Prefaces of 1928, and in pocket size in *Priest's Music*. See also p. 19.

or prayer is sung, not only will the Amen be sung, but a signal will be given *when* to sing it. This is best done by the old inflexion on the penultimate syllable, followed crisply, in strict time, by the old Amen:



. . . . world with - out end. A - men.
 Christ our Lord. A - men.

This is merely a good habit which is picked up by congregation or choir with a few minutes' instruction. The Amen is sung in unison and there is need neither for the organ to give a note for the prayer, nor for the unison Amen to be accompanied. Throughout the service, in fact, the only thing for which it is necessary for the organ thus to set the pitch is the *Sursum corda* (or in the 1928 rite, 'The Lord be with you'), because on this will hang the music of *Sanctus*, which should link on to '... and saying,' without break or musical shock. So the organist must determine the pitch at which he will set *Sursum corda* in order to match up to *Sanctus*; then, not merely give the note (is a single note *ever* justifiable?), but firmly play in some such manner as this at the pitch desired:  or for 'The Lord be

with you'  Pitch thus set, it is an easy and refreshing habit for choir and people to sing 'We lift them up . . .', and the other replies, without further intervention of the organ. Somnolence will be found to give place to watchful vigour.

The general scheme may, and should, make provision for deliberate pauses of complete silence—for instance, immediately after the Consecration, and after the Blessing. But care should be taken that no mere gaps occur which can be accounted for only by indecision or unpreparedness; suc-

cessive items should link up closely. For example, as soon as the Comfortable Words have been said, the organ should give the opening notes of *Sursum corda*, immediately. Again, the moment the Epistle is ended the Gradual or Sequence hymn should be played over, without a gap; hesitations are curiously disturbing.

SPECIAL POINTS

It may now be convenient to set down brief comments on particular items of the service in the order of their occurrence.

Introit. Essentially a psalm, covering the celebrant's entry.

If the proper melodies¹ are used, they should be timed for the celebrant to reach the sanctuary at *Gloria patri*. If a hymn is used, it should be of the season, or perhaps a paraphrased psalm. Do not start a new verse if the celebrant is ready to begin. See the Church Music Society's pamphlet *Introits* (6d.).

Collect of the day. The celebrant can strike his own pitch for this (or for the 'Lord be with you' before it) without a note from the organ.



The Lord be with you; And with Thy spi - rit. Let us pray.

Gradual or Sequence. Liturgically, aesthetically, and psychologically, it is good to separate Epistle and Gospel by music. Broadly, the Gradual was anciently an elaborate choir psalm; the Sequence a popular hymn. If an ordinary hymn is used, it may well be of the season, and not subjective. But on great occasions, do not neglect the proper Sequences. They may be had separately in *Nine Sequences of the E. H.* (Oxford Press, 1s. 6d.).

Epistle and Gospel. Should be read in a clear voice without note or sung throughout to the proper inflexions (see *The*

¹ *Introits* (St. Mary's Press, The Convent, Wantage, Berks.). The words correspond with those in *English Hymnal*, Nos. 657-733.

English Liturgy, an altar book published by Rivingtons, in which these lessons are correctly marked for singing). There is no point in merely monotoning. After announcement of Gospel the traditional 'Glory be to Thee, O Lord', will be said or sung to agree with Gospel. After the Gospel the Creed may be begun *immediately*.

Creed. Always to be unison and brief except on occasion in cathedrals and great collegiate churches. There are no grounds whatever, musical, theological, or emotional, for reducing either pace or volume at *Incarnatus*.

Offertory. Hymn should be congregational and long enough; but stop when the offertory is finished. The celebrant should not be kept waiting after he is ready to say the Prayer for the Church. Conversely, if the hymn has been exhausted, silence is a better accompaniment of the offertory ceremonies than weak improvising. But see p. 7.

Sursum corda, &c. Belongs to the people; best unaccompanied. See p. 19.

Agnus. If this is sung, it should take place as soon as the celebrant makes his Communion; and so that there shall be no doubt of a firm but quiet beginning, it will be well for a chanter (or two) to sing 'O Lamb of God' (unaccompanied) each time it occurs. It is best to have no organ interludes either in the *Agnus* or in the Communion hymn which may follow. Silence is golden.

Communion. The Communion hymn, or a motet, is the great opportunity for a purely choir effort—for carefully prepared, quiet, unaccompanied harmony. It is a good rule never to use the organ; if the choir cannot, for this item at least, sing clean four-part (or three-part) harmony quietly without organ, it is doubtful whether harmonized music should figure anywhere in their repertory. For such unison hymns as 'Thee we adore' or 'Therefore we, before

him bending', an accompaniment is not essential. No 'filling in' afterwards; silence remains golden.

Our Father. Merbecke's tune is good, but not so good as the original from which it is reduced, and hardly easier. Again, the celebrant can set his own pitch without intervention of organ.

Gloria. The nearer its treatment is parallel to the Creed's the better.

Hymns generally. Need not all be 'Communion' hymns. Cultivate an eye and ear for individuality of rhythm; choice has probably been weak if tunes in plain minims throughout are multiplied. Divide labour; some verses by congregation alone, some by choir in harmony. First verse unison, and generally the last too—at least. For the sake of resting your choir, sometimes contrive contrast within the unison, e.g., one verse men, another boys or women. 'Less harmony, and much better.' Be moderate in descants.

An earnest plea is here made to go a little further than merely to contemplate the possibility of singing the Eucharist *without the organ*. In most parishes this presupposes the exclusive use of unison, but there are many occasions when capability to sing the service thus will be extremely useful, and the simple beauty of it will surprise many. Lip service is sometimes paid to the nobility of a broad unison tune sung without accompaniment; yet it is surprising how difficult it is to bring choirmasters to the pitch of including this medium in their budget. Those who have heard it will need no convincing, but they will quickly detect that it calls for a melody that possesses its own dignity.

There are occasions also in parish life and elsewhere, when the singing of the Eucharist early on a weekday may have a peculiar value, and when a formal choir may not be had, or even the organ. Brevity may be an important factor, and it is

well to remember that hymns are not an essential feature of the service. One remembers with gratitude the singing of the Eucharist with a full complement of ministers when no note but the 'Ordinary' was sung, and that unaccompanied.

None upon whom rests the responsibility of ordering the music of the Holy Communion—or any other service—must be content to leave unread the magnificent Report of the Archbishops' Committee on Church Music, *Music in Worship* (S.P.C.K. 1s.).

A DIARY NOTE

Within, the church is spacious, and the eye is gratified by the serenity of all-pervading white. And what a perfect background pure white is for incidents of generous colour—the gilding on the spire-like font cover, the pleasant blue of the choristers' cassocks, but, above all, the curiously warm tones of the red-flecked holland Lenten frontal which arrays the magnificently long altar, itself enshrined within holland hangings and bearing a pair of old silver pricket candlesticks and the Lent-veiled cross. How candle light catches up the colour of unbleached linen! And how spaciousness in the sanctuary enhances the dignity of the altar.

The nave was full. No eclectic gathering this, but obviously the parish gathered at 9.30 for their Eucharist or 'the Family Communion'. Scouts and Guides were there, but parents too, in plenty, and some grandparents. Perhaps one secret of this spread of ages is that, to an outstanding degree here, as will be seen, the service is no entertainment received passively, but an activity in which all share, not in the dull sense of all being active all the time, but rather of a careful ordering in which sometimes the few, sometimes the priest or deacon only, sometimes the whole body, are engaged in their proper functions within a social undertaking marked by rich variety.

By 9.30 the celebrant, gospeller, epistoler, and choir had quietly assembled in the half-hidden Lady Chapel. Two lay chanters began the Litany, all turning at 'Remember not, Lord . . .' and emerging into the south aisle. With a notably beautiful Lenten cross of red, borne by an albed server at the head, the sacred

ministers and choir made their winding pilgrimage through the standing worshippers, and one realized how fitting is such a prelude to the Eucharist, and how perfectly adapted to parish use is the thin sinuous undulation of the Sarum processional chant,¹ free of elaboration by organ or harmony. It seemed entirely spontaneous, and the congregation's responses were vital and intelligent.

The permissive shortening of the Litany enabled the sacred ministers to enter the sanctuary at 'Son of God . . .', and the celebrant, now in his austere sackcloth chasuble (as dignified in its full lines, surely, as St. Paul's cloak), to begin the Eucharist. Again the social significance of the Liturgy became obvious, and gospeller and epistoler shared with the celebrant the duties of the altar, now standing in line behind the priest—in the prayer stream, as it were, at the head of the flock—, now merging the priest into the whole body when at such moments as Creed, *Sanctus*, and *Gloria*, they stood on either side of him on his step. No dark and dumb ceremony, surely, but significant and intelligible movement: and it squares precisely with the ancient custom of centuries.

The music was no less significantly ordered than the other liturgical activities. The brief *Kyries* provided the first blossoming of harmony in the grave strains of Geoffrey Shaw's *Simple Modal Music of the Holy Communion*.² This was the trained choir's part.

While all sat, the lay epistoler read the Epistle from the sanctuary step, simply and clearly, and returned the book to one of the servers as the sequence hymn began. Here for the first time, and with an effect all the more telling for its quiet modesty, the organ was heard, and again by some well-arranged habit the congregation sang the third verse alone, unaided by the choir.

The proclaiming of the Gospel is the deacon's part, and, attended by two taper bearers and served by the sub-deacon, the gospeller passed down to the choir gate, to declare to the people the good news of the day. The reply to the Gospel was the Creed, in which all joined in that traditional melody familiar to saints of old and cherished by us still. How noble it seemed in

¹ Oxford Press.

² Novello.

its simplicity, without even the necessity for organ accompaniment—a happy Lenten discipline.

It would be attractive to describe the details of all that followed, the five-minute address, the moving offertory procession (in which two members of the congregation carried up the bread box and the cruets), the neutral tones of the speaking voice sharply contrasting with the eucharistic dialogue at ‘Lift up your hearts’ (the people had been taught their part, and swiftly and eagerly they sang out their replies, needing no organ to prompt them), the audible unhurried consecration, the searching beauty of the *Agnus*, the stream of communicants, the quiet shapeliness of the Bourgeois’ tune for ‘Bread of the world’, the silences, the solemn paces in the sanctuary, the thrill of old Merbecke’s soaring *Gloria*. All formed an unforgettable whole; a multiplicity of duties, a proper dividing of responsibility, a proper feeling for artistic contrasts, laymen absorbed into the sanctuary, the congregation conscious of its own parts and alert to fulfil them; the whole welded into that which may best be termed ‘liturgy’; and the breath of life blew through it all.

Here was nothing forced or self-conscious, only the competence of those who had a specific role to play. Here were combined simplicity with dignity, austerity with richness. There was nothing exotic, nothing un-English. The English Prayer Book had been faithfully expressed in an English use of it. Nor even was there an attempt to underline a particular theory of the mode or moment of eucharistic consecration; yet with the deep obedience of all in the sanctuary at its concluding Amen, none could be unaware that ‘all the temple flamed with God’.

It was pleasant indeed to be welcomed afterwards at the excellent parish breakfast in the hall hard by, and it seemed easy to catch a new reality in the old name of *Agape*.

Surely I had seen here some planning for the future, and the fruit of faithful work in the past.

THE MUSIC OF THE PREFACE ¹

PRIEST. ANSWER.



The Lord be with you; And with thy spi - rit.

PRIEST. ANSWER.



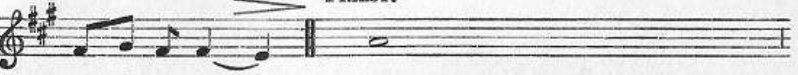
Lift up your hearts; We lift them up un - to the Lord.

PRIEST. ANSWER.

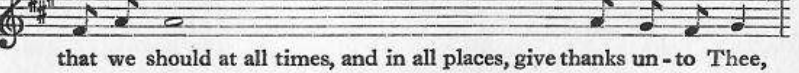


Let us give thanks un - to our Lord God; It is meet and right

PRIEST.



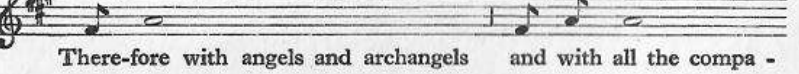
so to do. It is very meet, right, and our bounden duty,



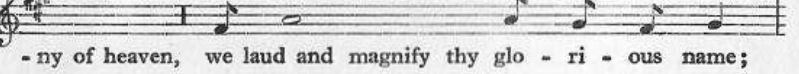
that we should at all times, and in all places, give thanks un - to Thee,



O Lord, Holy Father, Al-migh - ty, Ev - er - last - ing God.



There-fore with angels and archangels and with all the compa -



- ny of heaven, we laud and magnify thy glo - ri - ous name;



ev - er - more prais - ing thee and say - ing, Ho - ly, . . .

¹ The pitch is not, of course, absolute; it is determined by the tonality or key of the *Sanctus* into which the Preface should lead without interruption.