

A Decade of Hymns: Reflections on the Tenth Anniversary of the 'Anglican Hymn Book'

ROBIN A. LEAVER

NINETEEN-SEVENTY-FIVE marks the tenth anniversary of the publication of the *Anglican Hymn Book*, but before reflecting on this anniversary we should take note of another anniversary which passed unnoticed last year—unnoticed, that is, in this country. 1974 was the 450th anniversary of the first Protestant hymn book. The *Achtliederbuch* (*The Eight-Song-Book*) was published in 1524 in Wittenberg: 'Etlich Cristlich lider Lobgesang/un Psalm/dem rainen wort Gottes gemes/auss der heyligē schrift/durch mancherley hochgelerter gemacht/in der Kirchen zu singen/wie es dann um tayl Berayt zu Wittenberg in übung ist' ('Some Christian hymns, canticles, and Psalms made according to the pure Word of God, from Holy Scripture by several very learned men to sing in church as it is in part already practised in Wittenberg').¹ Of the eight hymns, four were by Luther,² three by Paul Speratus³ and one anonymous.⁴ The brief hymnal was reprinted at least three times during that year,⁵ and from these small beginnings the great flood of hymn book production began. Every year following 1524 saw more and larger hymn collections being produced until by Luther's death in 1546, close on one hundred hymnals had been published in German speaking countries. With the exception of the anonymous *In Jesus namen haben wir an*, which did not become as popular, the hymns provided the basic material for all these later hymn books. Indeed, within twenty years of the publication of the *Achtliederbuch* six of the hymns were introduced into England in Coverdale's *Goostly Psalmes and Spirituall Songes*.⁶

There are four basic principles which underlie the production of the small but influential *Achtliederbuch*. First, it was *congregational*. Even though later in the same year the composer Johann Walter produced, with Luther's help, his influential *Spiritual Hymn Book*,⁷ with most of the choral settings in five parts, the *Achtliederbuch*, with its vigorous unison melodies, clearly established the newly-recovered hymnody as the people's song—the folk songs of and for Christians.

Secondly, it was *devotional*. While preparing his first reformed Lord's Supper, the *Formula Missae et Communionis pro Ecclesia Vuittembergensi*, 1523, Luther had expressed the need for good, devotional songs for the people to sing during the Liturgy: 'I also wish that we had as many songs as possible in the vernacular which the people could sing. . . . But poets are wanting among us, or not yet known, who could compose evangelical and spiritual songs, as Paul calls them, worthy to be used in the church of God.'⁸ The *Achtliederbuch* was the first-fruits of such evangelical, devotional hymns.

Thirdly, it was *Scriptural*. In contrast to pre-Reformation hymnody, the *Achtliederbuch* restricted itself to Biblical themes. The titlepage announced that it contained hymns, etc., 'made according to the pure Word of God, from Holy Scripture'. Three of the eight hymns were paraphrases of Psalms and each of the three hymns by Speratus had an appendix containing 'scripture proofs' for every phrase of every verse!⁹

Fourthly, it was both *novel* and *traditional*. Although the *Achtliederbuch* was an entirely new departure, it was not intended to be a 'with it' production. Luther wrote to a friend in 1523 requesting help in the writing of such material: 'Since you are so skilful and eloquent in German, I would ask you to work with us . . . and to turn a Psalm into a hymn. . . . But I would like you to avoid new-fangled, fancied words and to use expressions simple and common for people to understand, yet pure and fitting.'¹⁰ There are a number of older features in the *Achtliederbuch*: it uses 'traditional' Biblical literature, especially the Psalms, instead of being freely composed; Luther's melody for *Nun freut euch* has affinities with earlier folk songs, and the melody assigned to Speratus's *Es ist das Heil* was a traditional melody associated with two pre-Reformation hymns.¹¹

It would seem desirable that the ideal hymn book—which has not yet been published!—should contain a perfect blend of these four elements. The history of hymn book production from the *Achtliederbuch* to the present day is littered with examples which either over-emphasised or underestimated one or more of the four elements.

Hymns should be congregational songs and yet the majority of hymn books have been compiled, certainly since the nineteenth century, more with choirs in mind than with congregations. We have been brain-washed into believing that the only way a hymn can be sung by a congregation is for it to be lead by a choir singing in four-part harmony. The result is that for many tunes, in order to bring the bass part into a reasonable range, the other three parts have to be made correspondingly higher, until the melody is taken out of the middle-range and becomes uncomfortable for 'ordinary' people to sing. Thus the unfortunate 'them' and 'us' dichotomy between the choir and the rest of the congregation is heightened.¹²

Some hymn books have been so devotional and personal that the

hymns were hardly congregational at all. They were so full of intimate, personal experiences that would hardly have been the common experience of the total congregation. Examples can be readily found in the hymn books of eighteenth century German pietism, especially those of Zinzendorf.

To arrive at a balanced Scriptural content appears to be difficult to achieve in a hymn book. Either only Scripture paraphrases are allowed, as in the many metrical Psalters, or the Scriptural content is minimal, as in the continental, rationalist hymn books of the nineteenth century.

Almost impossible, it seems, is to arrive at a satisfactory balance between what is novel and what is traditional. Most books seem to be one or the other: rarely both. Some hymn books, especially in recent years, are so new that one has to draw the conclusion that Christians have only just appeared on this earth for the first time, or that Christians have only just discovered how to write hymns. On the other hand, there are those hymn books which are so traditional in their content that, as someone has said, 'the frontispiece of such hymnals might well have shown a picture of Lot's wife after she had faced backward and had been turned into a column of sodium chloride'.¹³ The editors of *The Cambridge Hymnal* (1967) have tried to maintain the balance between what is novel and what is traditional. But the attempt fails because the interesting musical settings are, in the main, married to archaic poetry which can hardly become the people's song in the Church of the later twentieth-century.

So how are we to judge the *Anglican Hymn Book* after ten years, especially as a new music edition is being issued with a Supplement of some forty-nine additional tunes? Judged by the ideal standard, like all hymn books, it is certainly less than perfect. It continues the four-part harmony tradition with its disadvantages for congregational participation, although it must be said that just over ten per cent of the melodies are given in comfortable, middle-range, unison settings, which is probably a higher proportion than most hymn books. The needs of congregational singing have been served in lowering the pitch of a number of tunes, but not without creating problems for choirs! Either inner voice parts become uncomfortably low or there is the necessity to re-harmonise: neither solution is really satisfactory.¹⁴

The devotional content of the book has been generally recognised and well-received, although, even after ten years, the verbal changes introduced by the editors into some hymns is rather a distraction than an aid to devotion. For example, *O come, all ye faithful* (No. 106) is given an unnecessary alteration to the third line of the first verse, and the second verse is modified to *God of God and Light of Light begotten*. This modification may fit the tune better, but the original words—*God of God, Light of light*—are so well-known that there was really no problem. Some of the hymns have been unnecessarily weakened by

the omission of important verses. In *The strife is o'er* (No. 192) the important verse beginning, *On the third morn He rose again . . .* is omitted, and *Souls of men* (No. 480) is only half the hymn it once was! Another criticism which comes to light after continued use—which is common to all hymn books—is that there is a high proportion of hymns in the three common metres (CM, SM, LM and variations). This fact may well help the questionable habit of finding alternative tunes that we know, but it does lead to a rather dull impression of 'sameness' when all the hymns sung at a particular service have the same or similar metre.

When one considers the Evangelical pedigree of the *Anglican Hymn Book*, one might have thought there could be no question of the book's Scriptural content. The preface declares that the aim of the compilers was 'to provide a book at once satisfactory in words and music and faithful to the doctrine of Scripture'. Further, unlike many hymn books, each hymn is anchored in a particular Biblical passage, and the book is provided with a Scripture Index making these Biblical references easily accessible. All this is to be applauded. The value of having a book in which it is unnecessary to apply the censor's blue pencil is immense. Yet when one explores important Biblical themes, such as those presented in the Series 3 Lectionary, introduced in recent years, then it is often extremely difficult to find appropriate hymns.¹⁵ To give just two areas which are inadequately covered: there is no hymn for the Fall nor a hymn for the Baptism of Jesus.

The question concerning the balance between what is novel and traditional in the book is perhaps the most difficult to evaluate objectively. There were those in 1965 who, on seeing the book, were convinced that it was too radical to be used in the ordinary parish churches up and down the country! Arthur Pollard, the Literary Editor, had to spend a great deal of time on the air and in print defending the editors' decision to exclude hymns such as *Lead, kindly Light* and *Nearer, my God, to Thee*. Ten years later it is difficult to understand the outcry, and with the perspective of the passing of time, one could wish that the editors had been even more ruthless!

On the other hand, there were those who insisted that the *Anglican Hymn Book* was a missed opportunity because it was not radical enough. Charles Cleall in *The Church of England Newspaper* subjected to book to a close and critical examination. He concluded, rather unfairly, that the book 'may well not be as useful to the majority of evangelical churches as *Hymns of Faith*. . . . As we said of HF, when it was printed, it is a step back, not forward'. He also spoke of the book as an 'honourable failure'.¹⁶

It is probably true to say that the book did not get a fair hearing when it first appeared in that these two views prevailed: either the book was too novel or too traditional. Characteristically enough, the eminent hymnologist, Erik Routley, saw it for the milestone in English hymnody

that it was, and warmly welcomed the new directions that were evident within the new book.¹⁷ The new material in the *Anglican Hymn Book* may seem small when viewed from the standpoint of today, but to have included about forty new tunes, twenty or so new texts, together with many alternative musical settings was certainly a milestone in English hymnody.

In the wisdom of hindsight which only comes with the passage of time, we can see clearly that in the balance between novel and traditional elements in the book the traditional predominates. The book is unbalanced in its content for the majority of its hymns were written during the nineteenth century. Earlier centuries are sparsely represented and the editors could have exploited the rich veins of pre-nineteenth century hymnody. For example, there are some fine hymns of Watts that are still virtually unknown.¹⁸ It is also clear that the contents are almost exclusively English in origin. Certainly in an English hymn book English hymns can be expected to predominate, but England does not hold a monopoly on the Christian faith. The editors could have used some splendid Scandinavian hymns, such as the words of Gruntvig or the melodies of Lindemann. Nor did they investigate the African hymns which were revealed by Cecil Northcott,¹⁹ or the hymns from East Asia, New Zealand and Australia which were included in two hymnbooks published in Japan two years before the *Anglican Hymn Book* was issued.²⁰

However, it must be understood that these criticisms are made with the ideal hymn book in mind, which, as stated previously, has not yet been published and it is debatable whether it ever will! When one leaves the ideal world for the real world of existing hymn books the stature of the *Anglican Hymn Book* is more readily recognised. When one compares it with other hymn books its advantages and merits can be evaluated. The *Ancient and Modern* books have heavier emphasis on the 'ancient' than the *Anglican Hymn Book*, collections such as *The English Hymnal* and *Songs of Praise* contain material which is doctrinally suspect, and so on. The main rival to the *Anglican Hymn Book* is most likely *Hymns of Faith*, but this book betrays its non-denominational background in its choice of material and, more particularly, in its omissions. Many Anglican churches have found this a difficult book to use in a liturgical setting, and it passes credibility that a Christian hymn book should be without a section devoted to Baptism! A comparison of the contents of these books demonstrates the strengths of the *Anglican Hymn Book*. The subjects listed below are selective, illustrating the points of contrast; the numbers refer to the hymns available in each collection:²¹

	<i>A & M</i>	<i>SP</i>	<i>EH</i>	<i>AMR</i>	<i>BBC</i>	<i>HF</i>	<i>AHB</i>
	1922	1926	1933	1950	1951	1964	1965
Christmas	14	13	17	15	21	27	34 (10)
Ascension	10	5	9	6	18	15	15 (19)
Whitsun & Holy Spirit	12	9	9	17	18	20	26 (17)
The Son	—	—	—	—	—	29	34 (74)
Word of God	10	—	—	3	4	9	12 (12)
Missions	17	5	9	7	—	14	26 (26)
Hope	—	—	—	—	—	—	15 (39)
Consecration	23	—	—	—	23	35	28 (46)
Baptism	9	2	4	5	3	—	7 (9)
Confirmation	4	7	5	4	1	—	5 (18)
Holy Communion	39	23	36	41	25	18	24 (25)

The above table may give the impression that in the last ten years there has been little activity in the production of hymn books. Nothing could be further from the truth, but the fact remains that the *Anglican Hymn Book* was the last new, full-scale hymn book to be published in this country. There have been revisions of established denominational books, such as the *Moravian Hymnal* (1969) and the third edition of the Presbyterian *The Church Hymnary* (1973), but, as yet, no completely new book catering for all the needs of the worshipping congregation has been produced since 1965.²³ Instead there has been a flood of what can be termed supplementary hymn books, that is, books of up to two hundred or so hymns that can be used alongside the established hymn book of a church. These books can be divided into two categories: those issued as official supplements to existing hymn books, and those which are quite independent.

Among the official supplements are *100 Hymns for Today: A Supplement to Hymns Ancient and Modern* (1969) and *Hymns and Songs: A Supplement to the Methodist Hymn Book* (1969)—and both use material which first appeared in the *Anglican Hymn Book*.²⁴ Much of these books is made up of traditional material from other sources, thus making it available to the users of the book they each supplement. But each has sought to present a fair proportion of newly-written material, such as the hymns of F. Pratt Green, Sydney Carter, Erik Routley, Fred Kaan, and others.

The real explosion has occurred in the production of what we might call popular song books for Christians. It began with *Youth Praise I* (1966) which was followed by a veritable procession of other books: *Youth Praise II* (1969), *Songs for the 70's* (1970), *Psalm Praise* (1973), and many more.²⁵ Recently fresh impetus has come from the pentecostal movement with books like *The Well-Spring of Joy* (1971) from the Sisters of Darmstadt and *The Sound of Living Waters: Songs of Renewal* (1974) by Betty Pulkingham and Jeanne Harper.²⁶

When the *Anglican Hymn Book* was first published it was criticised widely for not including this sort of 'popular' music and words. In an article for the *Church Gazette*, the Musical Editor, Robin Sheldon, explained what the editors had in mind in producing the book: 'Some

may be wondering why a so-called modern hymn book does not include any "pop" style tunes. Surely there is a need for them, they say. We agree, but in a book which may continue to be in circulation for some twenty or thirty years, such pop hymns would be out of date and useless for all but a very short part of its life.'²⁶ The passing of time has proved the point. *Youth Praise*, for example, has come and, in many respects, has gone in the period since the *Anglican Hymn Book* was published. Although once very popular that popularity has waned. An American actively involved in the creation of a new approach to hymnody has wisely observed: 'Songs of social conscience, protest, alienation, ballads of brotherly love, mostly cast in the folk idiom, pour from the hearts of our young people. These have their place as barometers of mood, as warnings to all of us to look more closely at our often too complacent faith. But only a fraction of these attain real stature as hymns.'²⁷ This is the problem of much of modern hymnody: like other things in our lives, it has become disposable. We need to ask ourselves some searching questions about the hymns and music we use in our churches. If we use a style which approximates to the commercial, advertising jingle, are we in danger of de-valuing the Gospel of Christ? If we use simple, weak, toe-tapping melodies, will people eventually grow tired of them, and if so, will they also grow tired of the Christian faith? Do we use hymns for their 'entertainment' value, or are there deeper reasons for singing hymns? These are the questions, and others like them, which require answers and yet there seems to be a general reluctance to face the issues that they raise.

The problem is that, like the subjects of politics and religion, the topic of hymn-singing evokes deep emotions and prejudices. There are those who do not feel they are worshipping God unless they are singing the old 'four-square' Victorian hymns, and there are others who cannot abide singing anything that was written before last week! Clearly, neither point of view can be defended and we need to spend a great deal of time and effort establishing what is the nature and function of hymn-singing. We do not sing hymns to create a mood or express our feelings. This may well happen when we sing hymns, but it is not the main aim in using them. The singing of hymns is part of our corporate proclamation of the Word of God. The singing of hymns is part of our witness to God and to each other,²⁸ and when we sing traditional hymns from earlier generations, these earlier disciples of Jesus Christ witness to us their faith and commitment and so encourage us in our discipleship today.

But there seems to be a mood about today which is similar to that of the Athenians in Acts 17, that is, the desire to sing only 'new' hymns. One often hears vicars explaining that because they live in a down-town area they can only use modern hymns—their congregations, it is explained, just would not accept traditional hymnody. These vicars remind one of the mother who stated that her children would only eat

cornflakes for breakfast. On questioning it was discovered that the children were only offered cornflakes and were never given the opportunity of anything else. It is all too easily assumed that ordinary, working people cannot appreciate the good words and the good music of the best of traditional hymnody. Such an assumption is unworthy and patronising. It is worth considering a letter by the Rev. M. Herbener who works in an inner-city parish in Dallas, Texas: 'The Madison High School Christmas concert brought a substantial number of Lutheran chorales . . . in arrangements for instrumentalists and choirs. The concert would be somewhat understandable in an area where Lutherans predominate. But this was a high School for black students. The number of Lutherans would be fewer than five out of 2,500. Negro spirituals filled out the rest of the programme, as would be expected. But to find that more than half the Christmas programme was devoted to Lutheran music was thrilling. . . . In working with my inner-city congregation I have found that there is a great love for the Lutheran chorale. . . . Our Junior choir has in its repertoire such numbers as "We now implore God, the Holy Ghost", "Christ is arisen", "We all believe in one true God". . . . And I am amazed to discover that these are the hymns our children will invariably *choose* to sing.'²⁹ Similar happenings are occurring in many other American cities as I myself have witnessed in a downtown Chicago church.

Part of the reaction against older hymnody has been brought about by a dull, unimaginative and unthinking use of hymns. They are often dull and lifeless because they are sung far too slowly with little variation in the accompaniment. It would surprise many congregations how lively their hymn-singing could become if they sang their hymns half a beat faster. And how many congregations have been encouraged and taught to sing some verses unaccompanied? Much can be done to make hymn-singing robust and lively in the way the hymns are accompanied. This is a particular area where the four-part harmony tradition has a fossilising effect on hymn-singing. Every verse is harmonically the same which for a good many hymns leads to a sense of monotony. In order to bring harmonic variety and vitality a number of experiments have been made in the use of three-part organ accompaniments.³⁰ Thus certain verses can be specified as harmony verses with the choir singing the four-part setting, and other verses can be sung to these interesting and freer unison settings. In Holland, Willem Mudde has taken the matter further. He sees 'the accompaniment of congregational singing as an underdeveloped field. It is as though . . . organists . . . (are) . . . swimming about in a kind of Dead Sea, far below sea level, as they continue to make music in the same way as their fathers, grandfathers and great-grandfathers'. So he has composed what he calls 'accompaniment-partitas' for congregation (supported by a wind instrument), choir and organ, with each verse receiving a different treatment appropriate to its words.³¹

In recent years in America the old 'alternation' practice has been revived. The organ, a group of brass instruments and/or of wind instruments alternate in supporting the congregation and/or the choir to 'make a joyful noise to the Lord'. I have a particularly vivid memory of singing Luther's *Nun freuet euch* (the melody of which first appeared in the *Achtliederbuch*) in a church in the suburbs of St. Louis in a setting by the German composer Karl Marx for brass, choir, organ and congregation. The singing of traditional hymns need not and should not be dull and it is unforgivable if we have made them so.

But, of course, we must not be for ever looking backward in our hymnody. Certainly, we should retain and enjoy the best from the past, but at the same time we should be producing hymns from and for our own generation. There has been a tremendous amount of musical activity in recent years and many fine new tunes have been written, such as *Fortunatus New* in the *Worship Supplement*²² and *Watt's Cradle Song* in *The Cambridge Hymnal*.²³ The problem has been in finding writers with the ability to produce really outstanding words. The main difficulty is that the discipline of an accepted metre together with rhyming couplets make modern hymns sound dated. One notable exception is Timothy Dudley-Smith, whose classic hymn *Tell out my soul* has been included in practically every recent hymn book in the English speaking world. Archdeacon Dudley-Smith has produced a good many other hymns and not all have been published. Many that have appeared in print deserve better tunes than the ones assigned to them.

Professor F. L. Battles of Pittsburgh has been experimenting for some time now with a new approach to hymn writing. He has abandoned rhyming couplets and, while accepting an underlying rhythmical stress, has written, and has encouraged others to write, freer texts based on specific Scriptural passages or prose writings from the Christian thinkers of the past. Here are some verses from a hymn based on the sermons of Origen:

O, that the Lord Jesus
Would come to touch our eyes
So that we too in faith may look
Not at things that can be seen
But at the things that eye cannot see.

O that the Lord Jesus
Would now open our eyes
So that we too may straightway see
Not things of the present age
But things that are as yet to come.²⁴

The attempt is interesting but unconvincing, at least it is for the present. Perhaps when more has been written in this freer style we shall be better able to judge.

Another solution to the problem is that proposed by the composer Heinz Werner Zimmermann in Germany. His starting point is the close relationship which ought to exist between words and music. He rightly believes that this relationship is of fundamental importance: 'The singing in our worship service constitutes the ideal possibility for collective speech. The congregation does not sing in order to make music but in order to proclaim the Word collectively.'⁵⁵ Zimmermann uses neither rhymed nor metred verses but instead goes straight to the Bible. He takes a verse, say for example, John 1:14, and composes a melody that accurately reflects the meaning, inflexions and rhythms of these words. He then asks a Christian poet to write further verses, which are meditations on the original Biblical text, which follow the metrical pattern of the verse, and so a new kind of hymn is created.⁵⁶

Such has been the variety of activity in the past ten years in the field of hymnody. It is still in a state of flux and it is debatable whether we have yet discovered a suitable hymnody for our own generation, as the *Achtliederbuch* was for its own generation. The time may well come when we shall be able to begin again and produce a worthy successor to the *Anglican Hymn Book*. But until that time comes we shall continue to use with profit the *Anglican Hymn Book*, which, for all its faults, has served us well.

¹ It contained just eight hymns and four melodies. Facsimile, ed. by Konrad Ameln, Kassel, etc.: Bärenreiter Verlag, 1957. See also *Luther's Works*, Vol. 53: *Liturgy and Hymns*, ed. by Ulrich S. Leopold, Philadelphia: Fortress Press, 1965, pp. 192f., and Oliver C. Rupprecht, 'Das Achtliederbuch in Historical and Critical perspective (1524-1974)' in *Church Music* 74:2 (St. Louis, Mo., 1974), pp. 35-51.

² Nun freut euch lieben Christen gmein; Ach Gott vom Himmel sieh darein; Es spricht der Unweisen Mund wohl; Aus tiefer Not schrei ich zu dir.

³ Es ist das Heil uns kommen her; In Gott glaub ich das er hat; Hilf Gott, wie ist der menschen not.

⁴ In Jesus namen haben wir an.

⁵ Philipp Wackernagel, *Bibliographie zur Geschichte des deutschen kirchenliedes im XVI Jahrhundert*, Hildesheim: Georg Olms, 1961, pp. 49f.

⁶ Nun freut euch—Be glad now, all ye christen men (No. 11); Es ist das Heil—Now is our health come from above (No. 12); In Gott glaub ich—In God I trust, for so I must (No. 8); Ach Gott vom himmel—Helpe now, O Lorde, and loke on us (No. 24); Es spricht—The foolish wicked man can saye (No. 36); Aus tiefer Not—Out of the depe crye I to the (No. 33). See *Miles Coverdale: Remains*, Cambridge: Parker Society, 1846, pp. 533-590; Maurice Frost, *English and Scottish Psalm and Hymn Tunes*, London: SPCK and OUP, 1953, pp. 293-339.

⁷ *Geystliche gesangk Buchleyn*, Wittenberg, 1524; issued in five part-books, with a preface by Luther; see *Luther's Works*, Vol. 53, p. 36.

⁸ *Luther's Works*, Vol. 53, p. 36.

⁹ In later hymnals these 'scripture proofs' were omitted, but from time to time attention was drawn to the solid Scriptural basis of these hymns by Speratus. For example, in 1700 the *Neu-Vermehrtes Hamburgisches Gesangk-Buch* was issued with a preface—probably written by Johann Friedrich Mayer—in which

these 'scripture proofs' were given in full. The *Gesangbuch* was reprinted, with the preface, in 1714, 1739, 1758, 1761 and 1766.

¹⁰ *Luther's Works*, Vol. 53, p. 221.

¹¹ *Ibid.*, 218. The melody, in its isometric form and robbed of its rhythmical ruggedness, is known in this country as *Wittenberg*; *Anglican Hymn Book* (hereafter cited in the footnotes as AHB) No. 205. A facsimile of the melody from the *Achtliederbuch* (which assigns it both to *Es ist das Heil* and *Ach Gott vom Himmel*) is given in *Historical Companion to Hymns Ancient and Modern*, ed. by Maurice Frost, London: William Clowes, 1962, p. 82.

¹² Perhaps the solution would be to return to the sixteenth century practice of faux bourdons, that is, putting the melody into the more comfortable, middle-range, tenor voice. For examples, see the alternative settings of AHB Nos. 8, 24, 133, etc.

¹³ *Cantors at the Crossroads: Essays on Church Music in Honour of Walter E. Buzin*, ed. Joannes Riedel, St. Louis and London: Concordia Publishing House, 1967, p. 165.

¹⁴ See AHB No. 67 *Church Triumphant* with its incredibly low F in the alto at the beginning of the second line, or No. 178, *Lux Eoi*, with the considerably weakened bass line in the last few bars as a result of the lowered pitch.

¹⁵ To appreciate something of the difficulty see the second index of *A Thematic Guide to the Anglican Hymn Book*, ed. Robin A. Leaver, London: Church Book Room Press, 1975.

¹⁶ *The Church of England Newspaper*, July 2nd and 9th, 1965.

¹⁷ *Church Music 66:1* (St. Louis, Mo., 1966), p. 35.

¹⁸ Watts' splendid hymn on the Law: *The Law commands and makes us know*, embarrassingly enough, does not figure in any modern English hymn book but is included in the American *The Lutheran Hymn Book*, St. Louis: Concordia Publishing House, 1941, No. 289.

¹⁹ Cecil Northcott, *Hymns in Christian Worship*, London: Lutterworth Press, 1964, pp. 55f.

²⁰ *Hymns of the Church*, Tokyo: Hymnal Committee of the United Church of Christ in Japan, 1963; and *EACC Hymnal*, Kyoto: East Asia Christian Conference, 1963. One of D. T. Niles' hymns from the *EACC Hymnal*, *The great love of God* appears in *The Church Hymnary*, third ed., London: Oxford University Press, 1973, No. 415, and another, *Golden breaks the dawn* (with its Chinese melody) is included in *Hymns and Songs: A Supplement to the Methodist Hymn Book*, London: Methodist Publishing House, 1969, No. 28.

²¹ The table notes the numbers of the hymns included within the general contents of each book. The abbreviations are: A & M=*Hymns Ancient and Modern* (Standard edition); SP=*Songs of Praise*; EH=*The English Hymnal*; AMR=*Hymns Ancient and Modern* (Revised); BBC=*The BBC Hymn Book*; HF=*Hymns of Faith*. The bracketed figures in the AHB column refer to other suitable hymns to be found in the book. I am indebted to the Rev. G. Whitehead for much of this information.

²² There have been a number of new books issued by various denominations in other English speaking countries, such as *The Book of Praise* (1972) of the Presbyterian Church of Canada and the *Australian Lutheran Hymnal* (1973). Although this excellently produced Australian book has some interesting features, such as the inclusion of the settings of the original rhythmical forms of Lutheran chorales from the Württemberg *Evangelische Gesangbuch*, it is a much more conservative and traditional book than AHB. Worthy of close scrutiny is *More Hymns and Spiritual Songs* (1974) issued by the American Episcopal Church.

²³ *100 Hymns*, No. 89 uses the words of T. Dudley-Smith's *Tell out, my soul* (AHB No. 439), and *Hymns and Songs*, No. 85, uses Robin Sheldon's tune *Jonathan* (AHB No. 349).

²⁴ For a more complete listing, though without publication dates, see Sidney Green and Gordon Ogilvie, *Music for the Parish*, Bramcote: Grove Books, 1974, pp. 21-23.

²⁵ A second part is due to be published in 1975.

²⁶ The article was available to the present writer only in manuscript form.

²⁷ F. L. Battles, *An Open Letter to Theologians and Church Historians of Twentieth Century America*, Pittsburgh, 1970.

- ²⁸ See further Peter Toon, *Knowing God Through the Liturgy*, Bramcote: Grove Books, 1975; the first chapter of Charles Cleall, *Music and Holiness*, London: The Epworth Press, 1964, pp. 21-28; Erik Routley, *Hymns Today and Tomorrow*, London: Darton, Longman and Todd, 1964, p. 18: 'A hymn, basically, is an opportunity for a congregation to declare its experience and to rejoice in Christian doctrine corporately.'
- ²⁹ Quoted by Rupprecht, *op. cit.*, p. 36, n. 10.
- ³⁰ See, for example, *Worship Supplement: Accompaniment Edition*, St. Louis and London: Commission on Worship The Lutheran Church—Missouri Synod and Synod of Evangelical Lutheran Churches, 1969, and *Choralbuch zum Evangelischen Kirchengesangbuch*, Kassel, etc.: Bärenreiter Verlag, 1969.
- ³¹ Willem Mudde, 'New Perspectives in Hymn Accompaniment', in *Festschrift Theodore Hoelty-Nickel: A Collection of Essays on Church Music*, ed. by N. W. Powell, Valparaiso, Ind.: Valparaiso University, 1967, pp. 91-99.
- ³² No. 728 (see note 30 above).
- ³³ No. 151.
- ³⁴ *Miscellaneous Texts Accumulated Since September 1970*, Pittsburgh: United Church of Christ Hymnal Committee, 1971, p. 22.
- ³⁵ Heinz Werner Zimmermann, 'New Concepts of Hymnody and Polyphony', in *The Musical Heritage of the Church*, Vol. VII, ed. by T. Hoelty-Nickel, St. Louis and London: Concordia Publishing House, 1970, p. 57.
- ³⁶ *Ibid.*, p. 60 for his setting of John 1:14. See also H. W. Zimmermann, *Five Hymns*, St. Louis: Concordia Publishing House, 1973 (No. 98-2178); and No. 80 of *Hymns and Songs*.