

1952

# Hymns as an ecumenical force.

---

<https://hdl.handle.net/2144/13461>

*"Downloaded from OpenBU. Boston University's institutional repository."*

BOSTON UNIVERSITY  
GRADUATE SCHOOL

Thesis

HYMNS AS AN ECUMENICAL FORCE

by

JAMES VENNER COBB

(B. S., B. M., Southwestern at Memphis, 1950)

Submitted in partial fulfillment of the  
requirements for the degree of  
Master of Arts

1952

AM  
1952  
CO  
copy 2

Approved

by

First Reader

James R. Houghton

Second Reader

Samuel Walter

OUTLINE

	Page
I. INTRODUCTION	
A. Definition of the term "ecumenical" and its implications . . . . .	i
B. Affirmation of Unity of the Second World Conference on Faith and Order . . . . .	i
C. Statement of purpose and plan of thesis . . . . .	iii
II. CHAPTER I. HYMNS OF THE EARLY CHURCH--THE CHURCH, UNIFIED UNDER AUTHORITY . . . . .	1
A. The New Testament Church--its beliefs and how they were expressed in worship, the heritage from which it drew . . . . .	2
B. Early hymn-writers and their hymns . . . . .	7
1. The unity of thought in the hymns	
2. The varied backgrounds from which the hymn-writers came	
C. High degree of superficiality in the Pre- Reformation Church which led to its break-up . . . . .	36
III. CHAPTER II. HYMNS OF THE DIVIDED CHURCH . . . . .	42
A. The Reformation . . . . .	42
1. Causes of the Reformation . . . . .	43
2. Contrast of the reforming churches' services of worship to the Mass . . . . .	44
a. Music of the chorale . . . . .	46
b. Music of the Psalter . . . . .	51
c. Music of the English Church . . . . .	54
3. Ecumenical implications of the Reformation . . . . .	56



## INTRODUCTION

In recent years, the movements which are seeking to unite the Churches of Christ in the world have taken unto themselves a new name. Somehow, terminology such as "universal," "international," and the like, have not satisfactorily conveyed to Christians in the world the true meaning and import of these isolated and connected attempts to unite the Church. Thus the word "Ecumenical," a word which comes to us from the Greek, a word meaning "of one world," or "world-wide," has been chosen to describe the movement and at the same time to outline its goal--that of achieving unity among the brotherhood of Christ in the world.<sup>1</sup>

The Second World Conference on Faith and Order, which met in Edinburgh in 1937, adopted this Affirmation of Unity, which clearly states the case of those who believe in and are trying to promote and spread the "Ecumenical Movement."

### AFFIRMATION OF UNITY

Unanimously adopted by the Second World Conference on Faith and Order held in Edinburgh in 1937.

We are one in faith in our Lord Jesus Christ, the incarnate Word of God. We are one in allegiance to Him as Head of the Church, and as King of kings and Lord of lords. We are one in acknowledging that this allegiance takes precedence of any other allegiance that may make claims upon us.

This unity does not consist in the agreement of our minds or the consent of our wills. It is founded in Jesus Christ Himself, who lived, died and rose again to bring us to the

---

1. Brown, William Adams, Toward a United Church, Three decades of Ecumenical Christianity, New York: Charles Scribner's Sons, 1946, p.1.

Father, and Who through the Holy Spirit dwells in His Church. We are one because we are all the objects of the love and grace of God, and called by Him to witness in all the world to His glorious gospel.

Our unity is of heart and spirit. We are divided in the outward forms of our life in Christ, because we understand differently His will for His Church. We believe, however, that a deeper understanding will lead us towards a united apprehension of the truth as it is in Jesus.

We humbly acknowledge that our divisions are contrary to the will of Christ, and we pray God in His mercy to shorten the days of our separation and to guide us by His Spirit into fullness of unity.

We are thankful that in recent years we have been drawn together; prejudices have been overcome, misunderstandings removed, and real, if limited, progress has been made towards our goal of a common mind.

In this Conference we may gratefully claim that the Spirit of God has made us willing to learn from one another, and has given us a fuller vision of the truth and enriched our spiritual experience.

We have lifted up our hearts together in prayer; we have sung the same hymns; together we have read the same Holy Scriptures. We recognize in one another, across the barriers of our separation, a common Christian outlook and a common standard of values. We are therefore assured of a unity deeper than our divisions.

We are convinced that our unity of spirit and aim must be embodied in a way that will make it manifest to the world, though we do not yet clearly see what outward form it should take.

We believe that every sincere attempt to cooperate in the concerns of the Kingdom of God draws the several communions together in increased mutual understanding and good-will. We call upon our fellow-Christians of all communions to practice such cooperation; to consider patiently occasions of disunion that they may be overcome; to be ready to learn from those who differ from them; to seek to remove those obstacles to the furtherance of the gospel in the non-Christian world which arise from our divisions; and constantly pray for that unity which we believe to be our Lord's will for His Church.

We desire also to declare to all men everywhere our assurance that Christ is the one hope of unity for the world in face of the distractions and dissensions of this present time. We know that our witness is weakened by our divisions. Yet we are one in Christ and in the fellowship of His Spirit. We pray that everywhere, in a world divided and perplexed, men may turn to Jesus Christ our Lord, who makes us one in spite of our divisions; that He may bind in one those who by many worldly claims are set at variance; and that the world may at last find peace and unity in Him; to Whom be glory forever.<sup>2</sup>

Therefore, starting from the definition of the word "ecumenical," with all its implications, and looking toward its full meaning were it fulfilled, the following premises have been reached. These premises form the basis of and the reason for the ensuing pages.

1. Unity of spirit, just as stated by today's leaders in the ecumenical movement, is desired above all.

2. Worship and instruction (taking into cognizance other phases of the work of the church such as evangelism, teaching, social service, administration, doctrine, order, etc.) form the two-fold means through which this unity of spirit may be brought about. For just as instruction can increase our capacity for receiving grace, so worship provides the actual opportunity for receiving it.

3. Christian thinking has gone through two great periods and is now at the threshold of a third great period, or way of thinking. These are, first, the period of absolute authority, that period in which the church was beginning to formulate its beliefs, its doctrines, and its practices into some sort of ordered system which would be upheld and imposed by authoritative force on Christians of the day. The

---

2. Ibid., pp. 220-221.

idea was possibly worthwhile in theory, but by the fourteenth and especially the sixteenth century, many thinking people in the Church could take no more. Thus they denied the authority of the Church and passed into a second way of thinking, the period of anarchy. Here the opposite extreme was sought. Anything which was reminiscent of old authority had no place. Each little separating group interpreted Christianity and the Bible in the way that seemed right to them. There was no central authority. From the time of the Reformation this movement grew until, in the nineteenth century, intense denominationalism held sway. The pendulum had swung just about as far as it could in the opposite direction, and of necessity it began to swing back, because of the powerful forces of social reform and humanitarianism of the nineteenth century, and because of the uniting power of great wars and other misfortunes. Changes began to be made, and thinking began to be shaped into what could be called the third period, a period in which Christians began to approach the beginnings of insight into the real issues of Christianity. Becoming more clear was the realization that so much of Christian thought up to that time had mistakenly dealt with the temporal rather than the eternal, that the real source of authority was God Himself, and that universal awareness of this could bring about a unity never before dreamed of.<sup>3</sup>

4. This development of Christian thought throughout the centuries can be traced through a study of hymns from the different

---

3. McCutchan, Robert Guy, Hymns in the Lives of Men, New York: Abingdon-Cokesbury Press, 1945, p. 155.

periods. Hymns, at times, have led the way to a clearer religious concept and often to definite action; at other times, they have reflected changes that had already been brought about, but always they have been a vital phase of Christian expression.

5. Today, as there has been at almost regular five-hundred year intervals since the beginning of the Christian Church, there is on foot a kind of Reformation, a reformation to break down barriers that are decreasing the effectiveness of the Church's witness. There is a growing re-awakening in the hearts of men of the need for worship, worship which will be a true means of their obtaining grace and true Christian fellowship with their fellow men. This is manifesting itself in the hymns of the church, and the music of the church in a very real way. Both in new compositions and in older, revived material from the vast heritage of Christian literature and poetry, can be found the desire for unity among men who live only in the love of the one great God of unity and love.

## CHAPTER I

### HYMNS OF THE EARLY CHURCH--THE CHURCH, UNIFIED UNDER AUTHORITY

The position of the Christian Church in the world today is unique, yet in many ways it is not a new one at all. Many of the problems which we face are problems which were faced by the early Christians, the leaders in the Reformation, the leaders of the Counter-Reformation in the Roman Church, the followers of Wesley, the leaders of the Oxford movement, and all others who have suffered persecution in the name of Jesus Christ for their efforts to preserve and promote what they believed to be the True Church.

Always affected by these controversies whether it was or was not the great issue at stake, has been the worship of the church. Contention over worship forms and practices seemed ever capable of tearing the church asunder, but often it was this very thing which was capable of re-uniting the Church. Because objective worship has always had the power to unite the hearts of men into one spiritual body, we would do well to examine the worship of the church as it has developed through the centuries, and, more specifically, to determine the significant role which hymns have played. Hymns have served both as beacons to lead the church in time of persecution, and as spontaneous expressions of emotion from those whose Christian experience has reached great heights or depths.

Let us look for a moment at the New Testament Church and see what methods of worship were employed by these early Christians in their religious assemblies. First of all we must remember that

Christian worship is unique, because we believe that the Holy Spirit has been in and with the church to guide its development ever since Pentecost. We believe, then, that public worship, with the particular way in which its development has been guided, and because of the elements both of instruction and inspiration which it offers, provides a way of spiritual growth which can lead to spiritual unity with God and our fellow man, as nothing else can.<sup>1</sup>

In the New Testament we have many pictures of life in the early Christian Church, although the New Testament itself was written before the services of worship of the first followers of Christ had been organized into any definite pattern, there are things that we can discover from reading it, regarding what went into their worship. From the following representative references, we can see the important place held by the singing of hymns, and the other related parts of worship.

I Timothy 4:13, Paul urges Timothy, "'Til I come, attend to the public reading of scripture, to preaching, to teaching,"

I Corinthians 14:26, "What then, brethren? When ye come together, each one has a hymn, a lesson, a revelation, a tongue, or an interpretation. Let all things be done for edification."

Ephesians 5:19, ". . .addressing one another in psalm and hymns and spiritual songs, and making melody to the Lord with all your heart."

Colossians 3:16, "Let the word of Christ dwell in you richly as you teach and admonish one another in all wisdom, and as you sing psalms and hymns and spiritual songs with thankfulness in your hearts to God."

---

1. Maxwell, W. D., An Outline of Christian Worship; London: Oxford University Press, 1949, p. 1.

I Corinthians 14:16, "If you bless with the spirit, how can anyone in the position of an outsider say the amen to your thanksgiving when he does not know what you are saying."

Acts 20:7, "On the first day of the week, when we were gathered together to break bread. . . ."

I Corinthians 16:2, "On the first day of every week, each of you is to put something aside and save, as he may prosper."<sup>2</sup>

From these bits of scripture, two things should be clear to us. First of all, we find reference to preaching, teaching, readings from the scripture, prayers, spoken or chanted amens, hymns, psalms, spiritual songs, the giving of gifts, and the practice of breaking bread together on the first day of the week.

Secondly, however, we can see that all these components of worship were merely parts, not yet fused into a definite whole, nor were the parts in their finished forms. Some of these elements of worship are directly descended from the service of the synagogue. (This was very natural, for many Christians continued to worship in the synagogue; and even when they stopped, it was inevitable that they should follow some of its customs.) Some came directly from teachings of Jesus. Others which came from neither source have long since faded from Christian practice. Among those in this last category are the agape, or love feast, and the speaking with tongues. This latter became such a matter of individual skill that Paul abolished it as not having sufficient spiritual value to merit its incorporation into

---

2. New Testament, Revised Standard Version, New York: Thomas Nelson & Sons, 1946. Refs. given.

Christian worship. In the synagogue the chief act had been the reading of the law, and around this central act had grown up many prayers, psalms, and hymns. Christian worship was similar to this, with a great emphasis being placed on the reading and hearing of the word and expounding on it, but emphasis shifted from the books of the law to the prophets, and later to the gospels and other New Testament books.

But there was a greater difference between Christianity and Judaism than this. The entire aspect of Christian worship was different. The spirit of this new religion was one of life, of renewed optimism and hope which must be strengthened in its worship services, not by the negative commands of the law but by the greater principles of love for God and neighbor. Therefore, with the guidance of the Holy Spirit from Pentecost, Christians began trying to make their worship into a strengthening force which would inspire and teach love for God and fellow man.

In the celebration of the Eucharist, the early Christians were made

supremely conscious of His living Presence with them. The experience was charged with power by the fact of the resurrection: and custom, in obedience to the Apostolic injunction, soon settled down to the first day of the week for the celebration of the Lord's Supper, with day-break, the hour when He first discovered Himself to them, as the hour of worship. Not Friday, the day of His death, but Sunday, the day of His resurrection, was the Lord's day; and to that day belonged their highest act of worship, when they showed forth His death victoriously in the Eucharist, when He Himself, their risen Lord, was present in their midst. They had no theory of our Lord's presence

in the sacrament such as came to divide the Church in later days, but they knew it as a fact of spiritual experience, a vivid reality.<sup>3</sup>

Thus we have pictured for us a church whose worship was quite simple, a church which drew its ideas for worship from the many cultures which made up its heritage. Among these elements of worship which came from the cultures of the Greeks, the Egyptians, and the Hebrews, chiefly, was the music used in worship.

Music in itself is not necessarily a doctrinal factor of the worship of the church, but music through the ages has been so natural a means of expression of human emotions, even the most exalted emotions, that it has rarely been omitted in any service of worship, and indeed could hardly be omitted in a service that truly uplifts and adequately expresses the emotions of the worshipper.

St. Bernard of Clairvaux said of music in the church:

. . . whilst it pleases the ear let it move the heart.

It should not contradict the sense of the words, but rather enhance it. For it is no slight loss of spiritual grace to be distracted from the profit of the sense by duty of the chant, and to have our attention drawn to a mere vocal display, when we ought to be thinking of what is sung.<sup>4</sup>

With ideas like this in mind, writers from the earliest times up to, and continuing in the present, have tried to give us music which will contribute in some way to man's spiritual growth.

---

3. Maxwell, W. D., op. cit., p. 4.

4. Titcomb, Everett, A Choirmaster's Notebook, Boston: Schola Cantorum Publications, 1950, p. 7 (from Bridges' Collected Essays).

The early church found in the psalms and canticles a treasure of song ready at hand. These were current among the Jews in Greek version long before the Christian era so that even the work of translation was spared.<sup>5</sup>

The references quoted earlier from the New Testament show the use of psalms, hymns, and spiritual songs, the latter being songs probably like the "Nunc Dimittis" and the "Magnificat." The strict orthodox church of the time did not encourage the addition of mere human compositions to these divinely inspired songs from the Holy Scriptures. It is unusual to note, then, that it was the heretical sects, which hoped to attract followers by the variety in their forms of worship, that led the way in hymn composition. All the remains of the early Christian hymns show that they were severely simple. The morning and evening hymns were taken from the psalms, with doxologies interwoven to make them truly Christian. This was the situation until about the third or fourth century, when a fresh impetus was given to religious music and poetry. Then, in the great city churches especially, the services began to incorporate elaborate and artistic ritual, calculated to appeal to men's emotions and to draw them away from worldly amusements. The Church was beginning to realize the value of music as a compelling and rallying force. The Church began to realize that truly "Religion must sing or die, unless she can find some other art as an outlet for her deepest emotion; and no other art can express or satisfy the soul like music."<sup>6</sup>

---

5. Tillyard, H. J. W., Byzantine Music and Hymnography, Charing Cross: Faith Press, 1923, p. 8.

6. Fiske, G. W., The Recovery of Worship, New York: Macmillan Company, 1931, p. 130.

The formative period of early Christian music was extraordinarily brief, after the bitter persecutions of the Roman state came to an end. Soon after the Edict of Milan, a Song-school for the training of Church musicians existed in Rome. Within three centuries, the period of experiment assimilation, and codification had ended with the establishment, in the time of Pope St. Gregory the Great, of the first complete corpus of fully artistic music which the world had ever known; in which the enduring principles of the relationship between Church Music and Catholic Worship were perfectly and permanently set forth.<sup>7</sup>

But what was there to be assimilated? What hymns and hymn tunes had survived the bitter persecutions of those early days and what records had not been destroyed? Actually, the theological thought of these surviving hymns and the musical idiom of their hymn tunes came from many sources: Greek, Hebrew, Aramaic, Egyptian, and finally Latin. From an unknown Greek source we have the Te Deum, one of the most glorious utterances in all the body of Christian praise.

#### TE DEUM LAUDAMUS

We praise Thee, O God; we acknowledge Thee to be the Lord.  
 All the earth doth worship Thee, the Father everlasting.  
 To Thee all Angels cry aloud; the Heavens, and all the  
 Powers therein;  
 To Thee Cherubim and Seraphim continually do cry,  
 Holy, Holy, Holy, Lord God of Sabaoth;  
 Heaven and earth are full of the Majesty of Thy glory.  
 The glorious company of the Apostles praise Thee.  
 The goodly fellowship of the Prophets praise Thee.  
 The noble army of Martyrs praise Thee.  
 The holy Church throughout all the world doth  
 acknowledge Thee;  
 The Father, of an infinite Majesty;  
 Thine adorable, true, and only Son;  
 Also the Holy Ghost, the Comforter.

---

7. Douglas, Winfred, Church Music in History and Practice,  
 New York: Charles Scribner's Sons, 1949, p. 13.

Thou art the King of Glory, O Christ.  
 Thou art the everlasting Son of the Father.  
 When Thou tookest upon Thee to deliver man, Thou  
 didst humble Thyself to be born of a Virgin.  
 When Thou hadst overcome the sharpness of death,  
 Thou didst open the Kingdom of Heaven to all believers.  
 Thou sittest at the right hand of God, in the glory  
 of the Father.  
 We believe that Thou shalt come to be our Judge.  
 We therefore pray Thee, help Thy servants, whom Thou  
 hast redeemed with Thy precious blood.  
 Make them to be numbered with Thy Saints, in glory  
 everlasting.

O Lord, save Thy people, and bless thine heritage.  
 Govern them, and lift them up for ever.  
 Day by day we magnify Thee;  
 And we worship Thy Name ever, world without end.  
 Vouchsafe, O Lord, to keep us this day without sin.  
 O Lord, have mercy upon us, have mercy upon us.  
 O Lord, let Thy mercy be upon us, as our trust is  
 in Thee.  
 O Lord, in Thee have I trusted; let me never be  
 confounded.

Also coming from early Greek sources is "Hail, gladdening  
 Light." This is ascribed to Sophronius in the Greek liturgical books  
 and has had many settings, translations, and paraphrases both in the  
 Eastern and Western Church.

"Hail, gladdening Light"

Greek hymn of the  
 3rd century  
 Tr. by John Keble  
 (1792-1866)

Hail gladdening Light, of His pure glory poured  
 Who is the immortal Father, heavenly, blest,  
 Holiest of holies, Jesus Christ, our Lord!  
 Now we come to the sun's hour of rest. The  
 lights of evening round us shine.  
 We hymn the Father, Son, and Holy Spirit divine.  
 Worthiest art Thou at all times to be sung with  
 undefiled tongue,  
 Son of our God, giver of life alone:  
 Therefore in all the world Thy glories, Lord, they own. Amen

Other hymns which have come to us from the early Church, aside from those found in the Scriptures, can in most cases be traced to their authors, and it is very interesting to compare the background of all these men from all walks of life who, in spite of their differences, could unite in spirit in expressing praise to their Creator and Saviour.

In comparing the lives of these early hymn writers, we will find many differences, differences of race, nationality, class, intellectual outlook, social outlook, rank, and other things. Yet we find unity in their chief purpose--glorifying and praising God.

Clement of Alexandria was probably born in Athens. He was an eager student of philosophy and was converted to Christianity probably through the influence of the presbyter Pantaenus, whom he succeeded as head of Alexandria's famous catechetical school. The years during which he presided over this school, from 190 to 203, were also the years when he was most active in writing. Often called the father of Greek theology, he was the first to bring all the culture of the Greeks and all the speculations of the Christian heretics to bear on the exposition of Christian truth. Being severely persecuted under Severus, he went to Palestine where it is believed he died.<sup>8</sup>

The hymn for which Clement is best remembered is "Shepherd of Eager Youth," which was appended to his book, The Tutor, as a doxology. It is a hymn which thanks God for those who have just been received into the church.

---

8. Hymnal 1940 Companion, The, New York: The Church Pension Fund, 1949, p. 546.

Clement of Alexandria, (?) c. 200  
Tr. by Henry M. Dexter, 1821-1890

Shepherd of tender youth,  
Guiding in love and truth,  
Through devious ways;  
Christ our triumphant King,  
We come Thy name to sing,  
Hither our children bring To shout Thy praise.

Thou art our holy Lord,  
The all-subduing Word,  
Healer of strife;  
Thou didst Thyself abase,  
That from sin's deep disgrace  
Thou mightest save our race, And give us life.

Thou art the great High Priest;  
Thou hast prepared the feast  
Of heavenly love;  
While in our mortal pain  
None calls on Thee in vain;  
Help Thou dost not disdain, Help from above.

Ever be Thou our Guide,  
Our Shepherd and our Pride,  
Our Staff and Song;  
Jesus, Thou Christ of God,  
By Thy perennial word,  
Lead us where Thou hast trod, Make our faith strong.

So now, and till we die,  
Sound we Thy praises high,  
And joyful sing;  
Infants and the glad throng  
Who to Thy Church belong,  
Unite to swell the song To Christ our King! Amen.

It has been mentioned before that the heretical sects were more instrumental in beginning hymn composition than the orthodox bodies. In the second and third centuries, two heresies were especially prevalent. Gnosticism, a movement toward the fusion of beliefs which differed from those of the early Christians but which bore their influence, a movement which tried to reconcile the

philosophy of the day with religion, and a movement which influenced the organization of the early Church by fusing various bodies into a compact whole, had a hymnody of a mystic yet powerful quality.

Bardesanes was probably the most radical and most powerful exponent of this philosophy, because when Ephraem began to write hymns for the Syrian Christians in a more orthodox way more than a century later, he felt compelled to mention his name.<sup>9</sup>

In the resorts of Bardesanes  
There are songs and melodies  
For seeing that young persons  
Love sweet music,  
By the harmony of his songs  
He corrupted their minds.<sup>10</sup>

The other heretical sect, Arianism, which sprang from Arius, a deacon of Alexandria, realized how powerful hymn singing was for furthering its beliefs, and set their hymns to the popular tunes of the day. According to the French scholar Duchesne, the sailors, loafers, dock-workers, in fact all the common people of Alexandria sang them loudly at all times, much to the discomfort of the orthodox members of the community. But uncomfortable as the Church Fathers were, they did not deign to use hymns themselves to combat this menace.<sup>11</sup>

In the fourth century lived the church's first outstanding Latin hymn writer, Ambrose of Milan. After a legal education at Rome,

---

9. McCutchan, Robert Guy, op. cit., p. 91.

10. Ibid.

11. Ibid.

he was appointed prefect of upper Italy and at the age of thirty-four was living in Milan where he was elected to succeed the bishop who had just died. The strange thing about this was that he had not yet been baptised, but when the honor came his way this was speedily remedied, and within a week he was bishop. "The popular choice was fully justified: for Ambrose, statesman, scholar, saint, is one of the greatest bishops in history,"<sup>12</sup> But aside from his excellence as a bishop, he has been called "The father of church song." His crusade for religious liberty in an age when the secular authorities were eager to usurp the spiritual authority as well has made itself felt even in our own day. We find in the confessions of St. Augustine how Saint Ambrose first introduced the Syrian custom of singing hymns at Milan.

For it was about a year, or not much more, since Justina, the mother of the boy-emperor Valentinian, persecuted thy servant Ambrose in the interest of her heresy, to which she had been seduced by the Arians. The pious people kept guard in the church, prepared to die with their bishop, thy servant. There my mother, thy handmaid, bearing a chief part of those cares and watchings, lived in prayer. We, still unmelted by the heat of thy Spirit, were yet moved by the astonished and disturbed city. At this time it was instituted that, after the manner of the Eastern Church, hymns and psalms should be sung, lest the people pine away in the tediousness of sorrow; which custom, retained from then till now, is imitated by many, yea, by almost all of thy congregations throughout the rest of the world.<sup>13</sup>

The hymns of Ambrose therefore were written to define orthodox Christianity in a time of confusion and conflict. They were written

---

12. Kinloch, Thomas Fleming, An Historical Account of 'The Church Hymnary', Revised Edition, Cambridge: W. Heffer & Sons Ltd., 1928, pp. 1, 2.

13. Hymnal 1940 Companion, The, p. 545.

with the idea of objective truth in mind, that is, they aim at absolute truths about God which are not altered by the differing opinions of men. Ambrose's hymns are also objective in slightly another way, for they turn completely from man and look to God. In place of the first person singular "I" found in so many hymns, Ambrose has instead placed "God," and for the worshipper he always uses "we," regarding him as one of a band of brothers united in the praise of God.<sup>14</sup>

Saint Ambrose's hymns set a simple style which persisted throughout the Middle Ages. He is also reputed to have introduced antiphonal psalmody into the West and to have organized the Milan liturgy into what became known as the Ambrosian chant, or rite; later largely, but never completely, absorbed into the Gregorian rite of Saint Gregory The Great.<sup>15</sup>

One of his most meaningful hymns is the intensely objective, "O Splendor of God's Glory Bright," a hymn prescribed in some hymnals to be sung on Saturday evening when the week's work is finished, and in others for Monday morning, when the week's work begins. Of the many qualities found in the hymns of Ambrose, his dislike of emotion and sentimentality, his admiration for strength and courage, and his simplicity and self-restraint have probably contributed more than anything else to the durability of these hymns.

---

14. Kinloch, op. cit., p. 3.

15. Hymnal 1940 Companion, The, p. 545.

St. Ambrose, 340-97  
Tr. Yattendon Hymnal

Splendor paternae gloriae.

O splendour of God's glory bright,  
O thou that bringest light from light,  
O Light of light, light's living spring,  
O Day, all days illumining,

O thou true Sun, on us thy glance  
Let fall in royal radiance,  
The Spirit's sanctifying beam  
Upon our earthly senses stream.

The Father, too, our prayers implore,  
Father of glory evermore;  
The Father of all grace and might,  
To banish sin from our delight:

To guide whate'er we nobly do,  
With love all envy to subdue,  
To make ill-fortune turn to fair,  
And give us grace our wrongs to bear.

Our mind be in his keeping placed,  
Our body true to him and chaste,  
Where only faith her fire shall feed,  
To burn the tares of Satan's seed.

And Christ to us for food shall be  
From him our drink that wellet free,  
The Spirit's wine, that maketh whole,  
And, mocking not, exalts the soul.

Rejoicing may this day go hence,  
Like virgin dawn our innocence,  
Like fiery noon our faith appear,  
Nor know the gloom of twilight drear.

Morn in her rosy car is borne;  
Let him come forth our perfect morn,  
The Word in God the Father one,  
The Father perfect in the Son.

All laud to God the Father be,  
All praise, eternal Son, to thee;  
All glory, as is ever meet,  
To God the holy Paraclete. Amen.

Marcus Aurelius Clemens Prudentius, who lived in the last of the fourth century, was not an ecclesiastic such as Ambrose, but his religious convictions manifested themselves late in his life. He was a Spaniard, as ardent and passionate as any young man and with a past not unblemished. It was not until he was fifty-seven years old, when he went to Rome determined to consecrate the remainder of his life to singing the praises of Christ, that he began writing his sacred poems.

Lo in the palace of the King of Kings  
 I play the earthen pitcher's humble part;  
 Yet to have done Him meanest service brings  
 A thrill of rapture to my thankful heart;  
 Whate'er the end, this thought will joy afford:  
 My lips have sung the praises of my lord.<sup>16</sup>

The hymns of Prudentius were not written to be sung, but sections of them were adopted in the Mozarabic rite. His books were among the most widely read in the Middle Ages, and in our own day there has been quite a study of these works, and there is quite a large literature on them.

"The cold restraint, the aloofness which marks Ambrose and the Ambrosian type of hymn has no place in Prudentius."<sup>17</sup> His sacred poems were literary and although objective, much more personal than those of Ambrose: that is, they looked at God through the eyes of men. Two of his outstanding hymns are his hymn for the celebration of Christ's birth, "Corde natus," and an office hymn, "Ales diei nuntius."

---

16. Kinloch, op. cit., p. 4.

17. Ibid.

Prudentius, b. 348  
Tr. R. F. Davis

Corde natus ex parentis.

Of the Father's heart begotten,  
Ere the world from chaos rose,  
He is Alpha: from that Fountain  
All that is and hath been flows;  
He is Omega, of all things  
Yet to come the mystic Glose,  
Evermore and evermore.

By his word was all created;  
He commanded and 'twas done;  
Earth and sky and boundless ocean,  
Universe of three in one,  
All that sees the moon's soft radiance,  
All that breathes beneath the sun,

He assumed this mortal body,  
Frail and feeble, doomed to die,  
That the race from dust created  
Might not perish utterly,  
Which the dreadful Law had sentenced  
In the depths of hell to lie,

O how blest that wondrous birthday,  
When the Maid the curse retrieved;  
Brought to birth mankind's salvation,  
By the Holy Ghost conceived;  
And the Babe, the world's Redeemer,  
In her loving arms received,

This is he, whom seer and sybil  
Sang in ages long gone by;  
This is he of old revealed  
In the page of prophecy;  
Lo! he comes, the promised Saviour;  
Let the world his praises cry!

Sing, ye heights of heaven, his praises;  
Angels and Archangels, sing!  
Wheresoe'er ye be, ye faithful,  
Let your joyous anthems ring,  
Every tongue his name confessing,  
Countless voices answering,

Hail! thou Judge of souls departed;  
 Hail! of all the living King!  
 On the Father's right hand throned,  
 Through his courts thy praises ring,  
 Till at last for all offences  
 Righteous judgement thou shalt bring,

At the entrance into the Choir.

Now let old and young uniting  
 Chant to thee harmonious lays,  
 Maid and matron hymn thy glory,  
 Infant lips their anthem raise,  
 Boys and girls together singing  
 With pure heart their song of praise,

Let the storm and summer sunshine,  
 Gliding stream and sounding shore,  
 Sea and forest, frost and zephyr,  
 Day and night their Lord adore;  
 Let creation join to laud thee  
 Through the ages evermore, Amen.

Prudentius, b. 348  
 Tr. J. M. Neale.

Ales diei nuntius.

The winged herald of the day  
 Proclaims the morn's approaching ray:  
 And Christ the Lord our souls excites,  
 And so to endless life invites.

Take up thy bed, to each he cries,  
 Who sick or wrapt in slumber lies;  
 And chaste and just and sober stand,  
 And watch: my coming is at hand.

With earnest cry, with tearful care,  
 Call we the Lord to hear our prayer;  
 While supplication, pure and deep,  
 Forbids each chastened heart to sleep.

Do thou, O Christ, our slumbers wake;  
 Do thou the chains of darkness break;  
 Purge thou our former sins away,  
 And in our souls new light display.

All laud to God the Father be,  
 All praise, eternal Son, to thee;  
 All glory, as is ever meet,  
 To God the holy Paraclete. Amen.

In Venantius Honorius Fortunatus, "the sixth century produced a true liturgical poet. . . Born at Geneda, . . ., Italy, this contemporary of St. Gregory the Great was the chief Latin poet of the age."<sup>18</sup> Fortunatus was trained in the artificialities of court life of the time. He spent most of his life in Poitiers in France where eventually he became a priest, and finally, Bishop of Poitiers.

"He loved good living and was a aquire of dames. Whilst no one suggests that his relations with Queen Radegunda were immoral, yet there was in them not a little of that idle if graceful dalliance which is rarely found in one who tries to preach the gospel as dying man to dying men."<sup>19</sup> Fortunatus wrote many hymns about the Cross. He was fascinated by the legends connected with the Cross, especially since its reputed discovery by Saint Helena and since the Emperor Justin II made a gift of a piece of this holy wood to the abbey where Fortunatus lived.

Among the hymns of which his definite authorship has been determined are "Vexilla Regis," ("The Royal Banners Forward Go"), which is used both on Palm Sunday and in the procession for Veneration of the Cross on Good Friday; "Salve Festa Dies" ("Hail Thee, Festival Day"), which is ordered for use, often in procession, on Easter,

---

18. Hymnal 1940 Companion, The, p. 435.

19. Kinloch, op. cit., p. 5.

Ascension Day, and Whitsunday.

"Vexilla Regis"  
(No. 63, Hymnal 1940)

Passiontide

1-5 Bishop Venantius  
Fortunatus, 530-609.  
Tr. J. M. Neale.

The royal banners forward go;  
The Cross shines forth in mystic glow;  
Where he in flesh, our flesh who made,  
Our sentence bore, our ransom paid:

Where deep for us the spear was dyed,  
Life's torrent rushing from his side,  
To wash us in that precious flood,  
Where mingled Water flowed, and Blood.

Part 2.

Fulfilled is all that David told  
In true prophetic song of old;  
Amidst the nations, God, saith he,  
Hath reigned and triumphed from the tree.

O Tree of beauty, Tree of light!  
O Tree with royal purple dight!  
Elect on whose triumphal breast  
Those holy limbs should find their rest:

On whose dear arms, so widely flung,  
The weight of this world's ransom hung:  
The price of humankind to pay,  
And spoil the spoiler of his prey.

O Cross, our one reliance, hail!  
So may thy power with us avail  
To give new virtue to the saint,  
And pardon to the penitent.

To thee, eternal Three in One,  
Let homage meet by all be done;  
Whom by the Cross thou dost restore,  
Preserve and govern evermore. Amen.

"Salva Festa Dies"  
(No. 86, Hymnal 1940)

Bishop Venantius  
Fortunatus, 530-609  
(Sarum Processional.)  
Tr. Maurice F. Bell.

Hail thee, Festival Day! blest day that art  
hallowed for ever;  
Day wherein Christ arose, breaking the kingdom of  
death.

Lo, the fair beauty of earth, from the death of  
the winter arising,  
Every good gift of the year now with its Master  
returns.

He who was nailed to the Cross is God and the Ruler  
of all things;  
All things created on earth worship the Maker of all.

God of all pity and power, let thy word be assured to  
the doubting;  
Light on the third day returns: rise, Son of God,  
from the tomb!

Ill doth it seem that thy limbs should linger in  
lowly dishonour,  
Ransom and price of the world, veiled from the  
vision of men.

Ill it beseebeth that thou, by whose hand all things  
are encompassed,  
Captive and bound should remain, deep in the gloom  
of the rock.

Rise now, O Lord, from the grave and cast off the  
shroud that enwrapped thee;  
Thou art sufficient for us: nothing without thee  
exists.

Mourning they laid thee to rest, who art Author of  
life and creation;  
Treading the pathway of death, life thou bestowedst  
on man.

Show us thy face once more, that the ages may joy in  
thy brightness;  
Give us the light of day, darkened on earth at thy death.

Out of the prison of death thou art rescuing  
numberless captives;  
Freely they tread in the way whither their  
Maker has gone.

Jesus has harrowed hell; he has led captivity  
captive:  
Darkness and chaos and death flee from the face  
of the light.

The long list of Latin hymn writers of which Saint Ambrose had been the first of any real significance was in the late sixth and early seventh centuries climaxed by Pope Gregory the Great. And the task of systematizing the music of the Western Church begun by Ambrose was completed these two centuries later by Gregory. Gregory, who won fame as a statesman, preacher, and saint, will always be associated with hymns for the hymns worked into his system of chanting, though he was neither author of their words nor composer of their tunes, still bear his name. Gregory was a contemporary of Fortunatus, and, like him, had an interest in the monastic life. He inherited great wealth on the death of his father, and this he turned to religious purposes, founding a number of monasteries and retiring to one of them when he was about thirty-five. Spending time in Constantinople and then in Rome as secretary to Pope Pelagius II, he was, on the Pope's death, consecrated bishop of Rome September 3rd 590. Gregory's role in the reform and organization of the chant of the church has been questioned, but whether or not he was directly responsible, his reign marked the establishment of fixed liturgical practices which superseded the Ambrosian rite of Milan and the Mozarabic rite in Spain.

The hymn, "Nocte Surgentes," is one of the few generally ascribed to him.<sup>20</sup>

Nocte Surgentes.

Ascr. to St. Gregory  
the Great. 6th cent.  
Tr. Percy Dearmer

Father, we praise thee, now the night is over,  
Active and watchful, stand we all before thee;  
Singing we offer prayer and meditation:  
Thus we adore thee.

Monarch of all things, fit us for thy mansions;  
Banish our weakness, health and wholeness sending;  
Bring us to heaven, where thy Saints united  
Joy without ending.

All-holy Father, Son, and equal spirit,  
Trinity blessed, send us thy salvation;  
Thine is the glory, gleaming and resounding  
Through all creation. Amen.

Probably one of the most famous "hymn stories" which has been circulated is the story of the way "Gloria Laus et Honor" was written by Bishop Theodulph of Orleans while in prison, and sung by the loyal Christians who still supported him and prayed for his release. This hymn, which is probably our best Palm Sunday hymn, comes from a man who was one of Charlemagne's counsellors. From 781 to 818 he was bishop of Orleans. Being among the group of intellectuals at the court of Charlemagne, he became the emperor's principal theologian after the death of Alcuin. But after Charlemagne died, Theodulph was accused of conspiracy, and while still bishop was put in prison where he died three years later. Theodulph was quite conscious of the power of music in the church as a force to unite the hearts of the people

---

20. Hymnal 1940 Companion, The, pp. 548, 549.

and to direct them to God. In one of his books he includes the following advice:

The Psalms should be sung in church not hastily or with a high, shrill voice, but simply and clearly, with a moderate tone.<sup>21</sup>

His hymn which we know as "All Glory, Laud, and Honor" expresses a degree of objectivity which was no doubt responsible for its early popularity and for its lasting value and acceptance. The two versions given below are by William John Birkbeck and John Mason Neale.

Gloria, laus et honor.

St. Theodolph of Orleans.  
d. 821.  
(Sarum Processional.)  
Tr. W. J. Birkbeck, et al

Glory and praise and dominion be thine,  
King Christ the Redeemer:  
Children in sweetness and grace raised  
their hosannas to thee.

Israel's King art thou, King David's glorious  
offspring,  
Thou that approachest a King, blest in the  
name of the Lord.

Chorus. Glory etc.

Thee in the height extol thine Angels,  
thronging around thee,  
Man with nature on earth joining, in act  
to adore,

Chorus, Glory etc.

Palm leaves bearing on high came Hebrew  
crowds to thy welcome;

---

21. Ibid., p. 576.

We with our prayers and our hymns now to  
thy presence draw near.

Chorus, Glory etc.

Tr. J. M. Neale

All glory, laud, and honour  
To thee, Redeemer, King,  
To whom the lips of children  
Made sweet hosannas ring.

Thou art the King of Israel,  
Thou David's royal Son,  
Who in the Lord's name comest,  
The King and blessed One.

The company of Angels  
Are praising thee on high,  
And mortal men and all things  
Created make reply.

The people of the Hebrews  
With palms before thee went;  
Our praise and prayer and anthems  
Before thee we present.

To thee before thy passion  
They sang their hymns of praise;  
To thee now high exalted  
Our melody we raise.

Thou didst accept their praises,  
Accept the prayers we bring,  
Who in all good delightest,  
Thou good and gracious King. Amen.

One verse which has been understandably omitted from this  
last version was widely sung at one time.

Be Thou, O Lord, the rider,  
And we the little ass,  
That to God's Holy City  
Together we may pass.<sup>22</sup>

---

22. Handbook to the Church Hymnary, edited by The Rev.  
Professor James Moffatt, D.D., D. Litt., Glasgow: Oxford University  
Press, 1927, p. 35.

Although the monastic idea was not a new one, in the eleventh and twelfth centuries it began to take on new meaning in the church. Philosophers such as Peter Albelard and the neo-Manichist Arnold of Brescia were gaining such following that people like Bernard of Clairvaux (c. 1091-1153) became militant in their attack on them. In 1146 Bernard urged the second crusade and through his untiring efforts spread enthusiasm for it all over Europe. But Bernard lived in a time when the allegorical and figurative interpretations of the Bible had shrouded religion in an ethereal mysticism. The miracle plays, the religious art, the growth of the body of religious literature, all influenced Bernard to write such hymns as the following, for which he is credited with possible authorship. It has been translated by Paul Gerhardt and again for the Yattendon Hymnal. Although this expresses orthodox Christian belief, it does so in a very humanistic and mystical way.

O haupt voll Blut und Wunden.

P. Gerhardt, 1607-76, based  
on Salve caput cruentatum  
(ascribed to St. Bernard).  
Tr. Yattendon Hymnal.

O sacred head, sore wounded,  
Defiled and put to scorn;  
O kingly head, surrounded  
With mocking crown of thorn:  
What sorrow mars thy grandeur?  
Can death thy bloom deflower?  
O countenance whose splendour  
The hosts of heaven adore.

Thy beauty, long-desired,  
 Hath vanished from our sight;  
 Thy power is all expired,  
 And quenched the light of light.  
 Ah me! for whom thou diest,  
 Hide not so far thy grace:  
 Show me, O Love most highest,  
 The brightness of thy face.

I pray thee, Jesus, own me,  
 Me, Shepherd good, for thine;  
 Who to thy fold hast won me,  
 And fed with truth divine.  
 Me guilty, me refuse not,  
 Incline thy face to me,  
 This comfort that I lose not,  
 On earth to comfort thee.

In thy most bitter passion  
 My heart to share doth cry,  
 With thee for my salvation  
 Upon the Cross to die.  
 Ah, keep my heart thus moved  
 To stand thy Cross beneath,  
 To mourn thee, well-beloved,  
 Yet thank thee for thy death.

My days are few, O fail not,  
 With thine immortal power,  
 To hold me that I quail not  
 In death's most fearful hour:  
 That I may fight befriended,  
 And see in my last strife  
 To me thine arms extended  
 Upon the Cross of life. Amen.

The next hymn of fifteen stanzas is only part of a longer hymn of forty-two stanzas which comes to us in Latin from the 11th century. We know versions of it today as, "Jesus, the Very Thought of Thee," "Jesus, Thou Joy of Loving Hearts," "Jesus, the Very Thought is Sweet," "O Jesus, King Most Wonderful," and others.<sup>23</sup>

---

23. Ibid., p. 143.

Jesu, dulcis memoria.

11th cent.  
Tr. E. Caswall.

Jesu, the very thought of thee  
With sweetness fills my breast;  
But sweeter far thy face to see,  
And in thy presence rest.

Nor voice can sing, nor heart can frame,  
Nor can the memory find,  
A sweeter sound than thy blest name,  
O Saviour of mankind!

O hope of every contrite heart,  
O joy of all the meek,  
To those who fall, how kind thou art!  
How good to those who seek!

But what to those who find? Ah! this  
Nor tongue nor pen can show;  
The love of Jesus! what it is,  
None but his loved ones know.

Jesu, our only joy be thou,  
As thou our prize wilt be;  
Jesu, be thou our glory now,  
And through eternity.

Part 2.

Jesu, Rex admirabilis

O Jesu, King most wonderful,  
Thou Conqueror renowned,  
Thou sweetness most ineffable,  
In whom all joys are found!

When once thou visitest the heart,  
Then truth begins to shine;  
Then earthly vanities depart;  
Then kindles love divine.

O Jesu! Light of all below!  
Thou Fount of life and fire,  
Surpassing all the joys we know,  
And all we can desire:

May every heart confess thy name,  
 And ever thee adore;  
 And, seeking thee, itself inflame  
 To seek thee more and more.

Thee may our tongues for ever bless,  
 Thee may we love alone;  
 And ever in our lives express  
 The image of thine own.

Part 3.

Jesu, decus angelicum

O Jesu, thou the beauty art  
 Of Angel worlds above;  
 Thy name is music to the heart,  
 Enchanting it with love.

Celestial sweetness unalloyed!  
 Who eat thee hunger still;  
 Who drink of thee still feel a void,  
 Which nought but thou can fill.

O my sweet Jesu! hear the sighs  
 Which unto thee I send;  
 To thee mine inmost spirit cries,  
 My being's hope and end!

Stay with us, Lord, and with thy light  
 Illume the soul's abyss;  
 Scatter the darkness of our night,  
 And fill the world with bliss.

O Jesu! spotless virgin-flower!  
 Our life and joy! to thee  
 Be praise, beatitude, and power  
 Through all eternity. Amen.

These last hymns certainly do not express merely the objective praise of an omnipotent, omnipresent, and omniscient God, but regard human weaknesses and lacks, tend to raise the minds of the people to the sympathetic yet victorious humanity of Christ, and portray vividly a compassionate Christ whose love draws men to Him even in their weaknesses.

Another hymn example which brings all this intense feeling into it is the "Stabat Mater," possibly the most pathetic hymn in literature and one of the five remaining sequence hymns of the Roman Church today. Whether or not it came from the pen of the Franciscan, Jacopone, it was written in the thirteenth century when the monastic movement and hymns of this type were at their height. It is not Maryistic as many Protestants would gather from the title, but contains the universally Christian sentiment of sorrow over our Lord's suffering and death as seen through the eyes of His earthly mother who felt that sorrow as much or more than any other.

Ascribed to Jacopone da Todi,  
d. 1306.  
Tr. Bishop Mant, Aubrey de Vere,  
et al

'Behold thy Mother.'  
Stabat mater dolorosa.

At the Cross her station keeping,  
Stood the mournful Mother weeping,  
Close to Jesus at the last,  
Through her soul, of joy bereaved,  
Bowed with anguish, deeply grieved,  
Now at length the sword hath passed.

O, that blessed one, grief-laden,  
Blessed Mother, blessed Maiden,  
Mother of the all-holy One;  
O that silent, ceaseless mourning,  
O those dim eyes, never turning  
From that wondrous, suffering Son.

Who on Christ's dear Mother gazing,  
In her trouble so amazing,  
Born of woman, would not weep?  
Who on Christ's dear Mother thinking,  
Such a cup of sorrow drinking,  
Would not share her sorrow deep?

For his people's sins, in anguish,  
 There she saw the victim languish,  
     Bleed in torments, bleed and die;  
 Saw the Lord's anointed taken;  
 Saw her Child in death forsaken;  
     Heard his last expiring cry.

In the Passion of my Maker,  
 Be my sinful soul partaker,  
     May I bear with her my part;  
 Of his Passion bear the token,  
 In a spirit bowed and broken  
     Bear his death within my heart.

May his wounds both wound and heal me,  
 He enkindle, cleanse, anneal me,  
     Be his Cross my hope and stay.  
 May he, when the mountains quiver,  
 From that flame which burns for ever  
     Shield me on the judgement day.

Jesu, may thy Cross defend me,  
 And thy saving death befriend me,  
     Cherished by thy deathless grace;  
 When to dust my dust returneth,  
 Grant a soul that to thee yearneth.  
     In thy Paradise a place.

From this same period which gave us the reflective hymns of the Cloister, we have hymns of still another type, those which set forth new theological concepts formulated by thinking men of the age.

The men of the Middle Ages were by no means children. Gladstone, who knew most of the great men of his day said that he had never met with any who excelled the greatest of the Medieval schoolmen in power of thought.

Thomas Aquinas, the most outstanding of these intellectuals, the most influential philosopher and theologian of his day, was born of noble parents. When he was five, his parents sent him to school at the monastery at Monte Cassino where he stayed for seven years when

the monastery was in the path of war much as it was in World War II. He later studied at the University of Naples and became persuaded to join the Dominican Order. His mother strongly opposed this plan and kept him prisoner for two years. Thus a literary and scholarly calling claimed the life of Thomas Aquinas, keeping him in the active outside world rather than allowing him the separation from life afforded by a monastery. It is worth noting that this great Roman Catholic theologian is represented in many hymnals only by communion hymns rather than by hymns which involve more intricate theological issues. Among the list of hymns credited to Thomas Aquinas and included in present-day hymnals are: "Sion, Praise Thy Saviour, Sing"; "Very Bread, Good Shepherd, Tend Us"; "Now My Tongue the Mystery Telling"; "Therefore we, before him bending"; "Humbly I adore thee, Verity unseen"; and "O saving Victim, open wide." Of these communion hymns of Aquinas, more than one actually propounds the doctrine of transubstantiation. For instance, the hymn "Now my tongue the mystery telling," (the Pange Lingua), particularly verses three and four.<sup>24</sup>

St. Thomas Aquinas, 1227-74.  
Tr. J. M. Neale, E. Caswall, et al

Pange lingua, gloriosi Corporis mysterium.

Of the glorious Body telling,  
O my tongue, its mysteries sing,  
And the Blood, all price excelling,  
Which the world's eternal King,  
In a noble womb once dwelling,  
Shed for this world's ransoming.

---

24. Hymnal 1940 Companion, The, p. 550.

Given for us, for us descending,  
 Of a Virgin to proceed,  
 Man with man in converse blending,  
 Scattered he the Gospel seed,  
 Till his sojourn drew to ending,  
 Which he closed in wondrous deed.

At the last great Supper lying  
 Circled by his brethren's band,  
 Meekly with the law complying,  
 First he finished its command,  
 Then, immortal Food supplying,  
 Gave himself with his own hand.

Word made Flesh, by word he maketh  
 Very bread his Flesh to be;  
 Man in wine Christ's Blood partaketh:  
 And if senses fail to see,  
 Faith alone the true heart waketh  
 To behold the mystery.

Part 2.

Tantum ergo.

Therefore we, before him bending,  
 This great Sacrament revere;  
 Types and shadows have their ending,  
 For the newer rite is here;  
 Faith, our outward sense befriending,  
 Makes the inward vision clear.

Glory let us give, and blessing  
 To the Father, and the Son;  
 Honour, might, and praise addressing,  
 While eternal ages run;  
 Ever too his love confessing,  
 Who, from both, with both is one. Amen.

Two more hymns must be mentioned which have come to us from the early church. These two are the "Veni, Creator Spiritus," and the Sequence for All Souls' Day and Requiem Masses, the "Dies Irae." The first of these was probably written by Rabanus Marrus. Its

singing was generally marked by ringing of bells, the use of incense and lights. It has been the Office hymn for Terce on Whitsunday since the late tenth century, commemorating the outpouring of the Holy Spirit on the third hour of that day. For the same reason it has been used at ordinations since the eleventh century. It first appeared in English in 1549 in the Ordinal of the Book of Common Prayer in this translation.<sup>25</sup>

Come holy ghost eternall god Proceeding from above,  
Both from the father and the sone, the God of peace and  
love.

Visite our myndes, and into us thy heavenly grace inspire,  
That in all truthes and Godlinesse, we Maie have true desire.<sup>26</sup>

It appears in our hymnals now this way:

Bishop J. Cosin, 1594-  
1672. Based on Veni,  
Creator Spiritus.

Come, Holy Ghost, our souls inspire,  
And lighten with celestial fire;  
Thou the anointing Spirit art,  
Who dost thy sevenfold gifts impart:

Thy blessed unction from above  
Is comfort, life, and fire of love;  
Enable with perpetual light  
The dullness of our blinded sight:

Anoint and cheer our soiled face  
With the abundance of thy grace:  
Keep far our foes, give peace at home;  
Where thou art guide no ill can come.

Teach us to know the Father, Son,  
And thee, of Both, to be but One;  
That through the ages all along  
This may be our endless song,  
Praise to thy eternal merit,  
Father, Son, and Holy Spirit. Amen.

25. Hymnal 1940 Companion, The, p. 79.

26. Ibid.

Another Franciscan, Thomas of Celano wrote the "Dies Irae."  
 It would be difficult to estimate the value of this hymn in pre-  
 serving in our minds the idea of the coming of the last day of  
 judgment, for it is easy for mankind to forget in time of prosperity  
 that our God of love is also a God of wrath. The eighteen verses of  
 this hymn serve as a powerful reminder.

Thomas of Celano, 13th  
 cent.  
 Tr. W. J. Irons.

Dies irae, dies illa.

Day of wrath and doom impending,  
 David's word with Sibyl's blending!  
 Heaven and earth in ashes ending!

O, what fear man's bosom rendeth,  
 When from heav'n the Judge descendeth,  
 On whose sentence all dependeth!

Wondrous sound the trumpet flingeth,  
 Through earth's sepulchres it ringeth,  
 All before the throne it bringeth.

Death is struck, and nature quaking,  
 All creation is awaking,  
 To its Judge an answer making.

Lo! the book exactly worded,  
 Wherein all hath been recorded;  
 Thence shall judgement be awarded.

When the Judge his seat attaineth,  
 And each hidden deed arraigneth,  
 Nothing unaveng'd remaineth.

What shall I, frail man, be pleading?  
 Who for me be interceding,  
 When the just are mercy needing?

King of majesty tremendous,  
 Who dost free salvation send us,  
 Fount of pity then befriend us!

Think, kind Jesus!--my salvation  
 Caused thy wondrous Incarnation;  
 Leave me not to reprobation.

Faint and weary thou has sought me,  
 On the Cross of suff'ring bought me;  
 Shall such grace be vainly brought me?

Righteous Judge! for sin's pollution  
 Grant thy gift of absolution,  
 Ere that day of retribution.

Guilty, now I pour my moaning,  
 All my shame with anguish owning;  
 Spare, O God, thy suppliant groaning!

Through the sinful woman shriven,  
 Through the dying thief forgiven,  
 Thou to me a hope hast given.

Worthless are my prayers and sighing,  
 Yet, good Lord, in grace complying,  
 Rescue me from fires undying.

With thy sheep a place provide me,  
 From the goats afar divide me,  
 To thy right hand do thou guide me.

When the wicked are confounded,  
 Doom'd to shame and woe unbounded,  
 Call me, with thy Saints surrounded.

Low I kneel, with heart submission;  
 See, like ashes my contrition!  
 Help me in my last condition!

Ah! that day of tears and mourning!  
 From the dust of earth returning,  
 Man for judgement must prepare him;  
 Spare, O God, in mercy spare him!

Thus, we have the scope of the productivity of the Church during its period of organizational unity. Within one corporate union, Christians had written hymns which contained many expressions of belief. These hymns ranged from those which incorporated only the most fundamental and simple beliefs taken from the Scriptures, to those

which outlined intricate tenets of theology and dogma that were not definitely stated or described in the Scriptures, but had grown up among different schools of thought that existed in the Middle Ages. A brief examination, however, will show that the hymns which have endured, or have been resurrected, are those which do not express minute points of dogma, but deal with the greater, more fundamentally vital issues of the Christian faith. One clear-cut example of this can be cited in the hymns of Thomas Aquinas. Though the great bulk of his hymn-writing centered around points of dogma, all that remains in our hymnals today is a portion of his more objective non-dogmatic renderings.

It is for this very same reason that the hymnody of the Roman Catholic Church during the nineteenth century is of little significance. The narrow scope within which it is written leaves no room for vital issues of belief which affect all believers in Christ. Nor does it leave room for life itself. Instead this emphasis on fine points of dogma, has quite successfully in many cases, completely divorced Christianity from the realities of life and given it meaning only to ecclesiastics. When the religion which the Church offers its people ceases to be of any significance to them, they turn elsewhere for the answers to their problems and needs.

It was in this period during the thirteenth, fourteenth, and fifteenth centuries that the Church's attitude toward its people who were in need, both spiritually and physically, was one of complete neglect.

The ministry of teaching bred superstitions about all kinds of dealings with the supernatural: demons, witches, and the like.

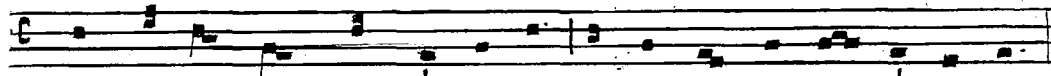
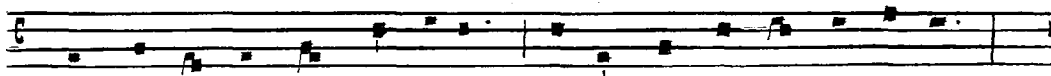
The ministry of preaching harped on pinpoints of dogma often as ridiculous as "how many angels can dance on the point of a needle."

The ministry of healing demanded payment of some sort for its services, either in the form of indulgences or in some other form which preyed on ignorance, and then, the "services" would probably consist of allowing veneration of some "holy" relic.

The ministry of worship had been altered, too. The service in the church had become more and more elaborate; the part of the priest and cantors had become more and more prominent; the music had become more and more intricate; and the people who worshipped had become nothing more than spectators. There was no participation in worship at all. The language was understood only infrequently, and the music was far beyond the comprehension of an untrained layman.

The following examples should illustrate the simplicity of the early forms of plainsong, almost completely syllabic, which came originally from the people themselves. This is quite different from the composed plainsong which was extremely melismatic and which took away the right and the ability of the great body of worshippers to have any active part in worship. The system of chanting which Gregory had made to unify Christians in worship had grown to dimensions requiring such skill and glorifying performer and performance so, that the opposite of unity was brought about.

These examples on the following pages are taken from the Liber Usualis of the Roman Catholic Church, but antedate the Reformation by many years. This is music that is the heritage of the whole Church. It embodies in its tonality, shadings and nuances which characterize it as music of the Church. It is the result of many years of natural development and careful planning.

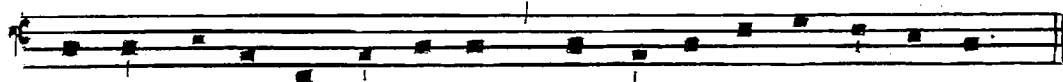
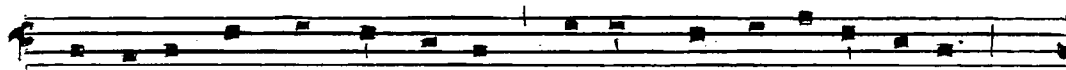
27  
MODE VIII

Veni, Creator Spiritus,  
Mentes tuorum visita,  
Imple superna gratia  
Quae tu creasti pectora: 28

---

27. Liber Usualis, The, edited by the Benedictines of  
Solesmes, Tournai: Society of St. John the Evangelist, 1934, p. 885.

28. Ibid.



29

MODE II

Iam lucis orto sidere  
Deum precemur supplices,  
Ut in diurnis actibus  
Nos servet a nocentibus;<sup>30</sup>

---

29. Ibid., p. 224.

30. Ibid.

It should be clear that the Church, which is spoken of as being "one" before the Reformation, was not unified in a meaningful sense at all. What unity there was existed in organization, and that organization was proved at the time of the Reformation to be of insufficient strength to hold the Church together.

Thus the period of unity under authority was coming to an end.

## CHAPTER II

### HYMNS OF THE DIVIDED CHURCH

The first real beginning of the Church's organic breakup was the Protestant Reformation. This was not necessarily the first reformation, nor the last, even though history records it as the most significant one in the Church's history. If we would look back over the history of the Christian Church, however, we would find that approximately every 500 years since the establishment of the Church by Christ, there has been some sort of reformation movement.

Furthermore, each has manifested itself in or been concerned with the music of the Church. In the sixth, eleventh, sixteenth, and even now in the twentieth century, a new cumulative period in the growth of music art is evident. "Each represents a catharsis involving the purging of secular influences and practice and a return to older . . . purely, ecclesiastical forms."<sup>1</sup> But of all the great religious reforms, the Protestant Reformation seemed from its very incipience to be a movement tending away from ecumenicity, rather than one that would eventually lead to unity. Let us look for a moment, however, at the degree of unity within the "one true Church" before the Reformation. Where there was disunity, it centered largely around the disputed authority of the Pope at Rome. By the time of the

---

1. Choir Guide, February, 1951, Vol. 4, No. 1, p. 10. New York: Choir Guide Corporation. "Church Music Reform--Twentieth Century" by J. William Jones.

Reformation this had already led to the great division between the Eastern Orthodox and the Western Church, and that was not all. There were other smaller breaks and uprisings within the Western Church itself.

In Scotland for example, in 1422, James Resby was burned to death for saying "that the Pope was not the vicar of Christ and that a man of wicked life was not to be acknowledged for pope." In 1431, Paul Craw, a Bohemian following Huss and Wycliffe, denounced the doctrine of transubstantiation and was also promptly burned.<sup>2</sup>

One significant event other than the two just mentioned occurred in 1394 when a group of Scottish noblemen, referred to today as the Lollards of Kyle, made public a list of beliefs, strongly denouncing what they were against and strongly upholding what they favored. In the former bracket they came out against: image worship, relic worship, apostolic succession of the Pope, divine right of kings, indulgences, Mass for souls in purgatory, pardons and bulls by the Pope or bishops, swearing (idly, in vain), divorce, unjust excommunication's binding, papal forgiveness, miracles. In the latter group, which contained the affirmative beliefs, were included: priests having wives, belief that true Christians honored the body of Christ every day through faith, praying only to God (not Mary) since only He hears us and can help us, freedom to accept or reject beliefs founded by Church Doctors, and no more being bound to pray in the Kirk than in

---

2. "The History of the Reformation of Religion within the Realm of Scotland," . . . John Knox, Printed in Glasgow in 1761 by J. Galbraith and Company, p. 120.

other places. Another note that was added was: "Such as worship the Sacrament in the Kirk commit idolatry." The Lollards of Kyle were summoned before King James IV, and some thirty persons (both lords and ladies) were convicted and sentenced to death. Fortunately, the sentence was not carried out, since all thirty were powerful landowners and simply did not bother to report for execution.<sup>3</sup> The articles set forth by the Lollards of Kyle, although they represent an isolated incident, are nevertheless a true representation of general conditions over all the Western Church at that time. So much emphasis had been put on nonessentials, on extras, on insignificant points of dogma, and on elaborate ritual and ceremony, that the fundamental principles of Christianity were all but forgotten.

The music of the Church, which has always been both a reflector of existing conditions and a promoter and propagator of things to come, showed clearly this accent on the superfluous. And though the form of the Mass had been set long ago and was comparatively simple, the intricacies and details superimposed on this simple form destroyed its intended effect. So complex was the music itself, from the standpoint of delicate shadings, long melismatic passages, and many interwoven parts, that it was decreed by one of the Popes that no one except those specifically appointed to do so could sing in church. Like the other parts of the service then, the Ordinary of the Mass was taken from the people. The service of worship became a performance by Priests, choir, and acolytes. It is this condition which we must

---

3. Ibid., p. 122.

contrast with the situation in the reforming branches immediately following the Reformation, and if some reformers seem extreme in their outlook, it is easy to understand why.

The first name usually associated with the Reformation is the name of Martin Luther. His contributions in clarifying the position of believers of his day were indeed significant. Aside from his theological arguments with the existing powers of the Church, the changes which he made in the Mass had decisive bearing on the trends in worship among the other reforming bodies. Luther called these changes "Formulae Missae," for they were actually only modifications of the Roman Mass. The main differences came in the use of the chorale and congregational singing in place of certain parts of the Mass. The significant changes made at Wittenberg were these: In place of the Introit in Latin, a hymn in the vernacular was sung; the Kyrie was repeated only three times instead of nine; a hymn, also in the vernacular, was substituted for the Latin Gradual; a German paraphrase of the Credo took the place of the Latin version; the same thing was done with the Pater Noster and Agnus Dei; and, last of all, the sermon gained a more important place, as did a part of the service called the Consecration. Thus, Luther's alterations of the Mass could be called more accurately clarifications, for he simply made clear the already existing form of the worship in order that every worshipper could know and understand what he was doing.

---

4. Titcomb, Everett, Lecture notes, Liturgical Music II, 1950-51.

With an increased understanding of the worship came a clearer insight on the part of the people into the corruption that had set the spark of the Reformation into flame. Partly because of the intense spirit of nationalism which was so prevalent in Germany and the surrounding states, a great deal of importance was placed upon this movement of Luther, and eventually the church which Luther established became the state church.

One of the most compelling forces which led to its firm establishment in a spiritual as well as an official sense, was the music of the chorale. Here the people found a return to the simple, syllabic form which in its simplicity embodied strength. The spirit of the chorales was definitely affirmative. The determination which they expressed was one of the strongest motivating forces of the entire Reformation movement. The music of the chorales was both stimulating and satisfying. Through its incorporation of strong dissonances and their invariable resolution, it contained the elements necessary for universal appeal. The form was not a complete innovation, for many of the chorale tunes were based on older plainsong melodies, others on folk song tunes.

Of the two following examples, the first is attributed to Martin Luther, and was originally composed as a hymn. The second example is attributed to Hans Leo Hassler, and with its original words was not intended for use in the church at all. The words began something like this: "My heart is filled with longing; a tender maid's the cause."

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 4/4. The music features a series of eighth and sixteenth notes, often beamed together. There are several measures with rests in the bass staff. The system concludes with a double bar line and repeat dots.

The second system of musical notation also consists of two staves, treble and bass clef, in 4/4 time. It continues the melodic and harmonic patterns established in the first system. The notation includes various note values and rests, with some notes marked with accents. The system ends with a double bar line and repeat dots.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 4/4 time signature. The lower staff is in bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The notation continues with similar rhythmic complexity, including some tied notes and accidentals.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth and sixteenth notes, and rests.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The notation continues with similar rhythmic complexity, including some tied notes and accidentals.

More severe changes were made by Calvin, whose alterations seemed more purging than reforming. As a whole, the Reformed Church was less conservative of custom or use of Catholic form. They did not renovate the Roman Mass, but produced forms of their own, going directly back to New Testament simplicity. Zwingli, Calvin, and Knox all produced liturgies, but they were very simple in form, and the music ordered for use was the singing of the Scriptures.

#### Calvin's Service<sup>5</sup>

##### Service of Worship

1. Scripture lesson with 10 Commandments
2. Confession of Sin (fixed)
3. Singing Psalm
4. Free prayer
5. Sermon
6. Prayer, or Lord's Prayer
7. Apostles' Creed
8. Benediction, Numbers 6:23

##### Communion Service

1. Invocation
2. Apostles' Creed
3. Exhortation
4. Consecration of Elements
5. Distribution--Psalm Singing
6. Prayer of Thanksgiving
7. Nunc Dimittis
8. Benediction

---

5. Hoyt, Arthur S., Public Worship for Non-Liturgical Churches, New York: George H. Doran Co., 1911, pp. 41, 42.

### Knox's Service<sup>6</sup>

#### Service of Worship

1. Confession of Sin (fixed)
2. Scripture lesson, Old and New Testaments
3. Singing Psalm
4. Prayer
5. Sermon
6. General prayer, Lord's Prayer, and Apostles' Creed
7. Singing Psalm
8. Benediction

#### Communion Service

1. Preface, I Corinthians 11:23-30
2. Exhortation
3. Consecration of Elements
4. Distribution
5. Prayer and Thanksgiving
6. Singing Psalm
7. Benediction

Since Calvin's ideas were such a departure from the ideas of worship already existing in his time, they were too radical for many people to accept. As a result of contention over them, much cruelty was employed by Calvin and some of his followers. His religious fervour led him to do things that were equally as bad as the practices of the Roman Church which he had rebelled against.

Violence because of religious fervour was not limited to Calvin. In Scotland, John Knox was on the receiving end of a great deal of persecution from both Mary and Elizabeth, who, though their ideas did not coincide, nevertheless did not agree with Knox, and persecuted him to try to curb the growth of free worship. There was still more contention when Archbishop Laud tried to force the English

---

6. Ibid., p. 42.

prayerbook on Scotland. He succeeded only in driving the Scottish people further away from it.

The Calvinistic severity theology and its attitude toward ritual was sharply reflected in the music which we think of as being characteristic of the followers of Calvin.

All of the Protestant Reformers sought to provide metrical paraphrases of the psalms for congregational singing. John Calvin recognized the power of melody to make the text vital and memorable; through his influence, if not direct editorship, the first French Psalter was prepared in Strassburg in 1539. From the outset, tunes were provided for the stanzas, and subsequent editions of the Psalter in French (culminating in the Genevan Psalter of 1562), greatly influenced the Lutheran chorales, and were reflected in the early Dutch, English, and Scottish metrical psalters. French Psalter tunes were brought to America. . .<sup>7</sup>

The following examples of tunes from the Genevan Psalter of 1551 are composed and adapted by Louis Bourgeois. If the meter of the psalter tunes seems unnatural with the English words which have been set to it, this is understandable, because most of them were adapted for the unique French metrical patterns.

---

7. Knight, George Litch, Foreword to The Four Hundredth Anniversary of the Genevan Psalter of 1551, The Hymn Society of America, New York, January 1, 1951, p. 2.

The image displays two systems of handwritten musical notation, likely for piano accompaniment. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Both systems are written in a key signature of one sharp (F#), indicated by a sharp sign on the F line of the treble clef staff. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings. The first system concludes with a double bar line and a fermata over the final note. The second system also concludes with a double bar line and a fermata over the final note. The handwriting is clear and legible, typical of a student or composer's draft.

The first system of handwritten musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The lower staff is in bass clef and contains a sequence of notes: a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2.

The second system of handwritten musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The lower staff is in bass clef and contains a sequence of notes: a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2.

The third system of handwritten musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The lower staff is in bass clef and contains a sequence of notes: a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2.

The formation of the Church of England composed a very significant phase of the Reformation. In many ways it was not a part of the real Reformation. Although the common belief is that Henry VIII in 1534 founded a new church, completely apart from and foreign to the Church at Rome, this is not the truth of the matter at all.

The Reverend S. C. Hughson, O. H. C., in a little booklet entitled, "The Anglican Church and Henry VIII," gives a very clear picture of the events that transpired around 1534 in such a way as to make it very clear that no radical reformation was undergone.

The study of the case shows that the English church repudiated the Pope's claim to universal authority in 1534. If the Anglican Church was founded by Henry, this was the year in which he must have founded it. Clement VII, who was Pope at that time, did not make the slightest effort to withdraw Catholics from the Church of England. If he believed that Henry had established a new church in which grace could not be found, surely he must have initiated instantly an effort to secure the Sacraments for England, or else stand convicted of the crime of allowing his spiritual children to go on receiving the false Sacraments of this Church. He made no protest whatsoever. He did not send a single priest to England to rescue the sheep from the false shepherds. He went calmly on, neglecting to the utmost the flock which he claimed God had committed to his pastoral care.

Neither did the Popes that followed make any sort of move to change the situation until 1570, thirty-six years after the date which Papal authority today sets as the founding date of the English Church. Then, finally, the break was made, not by England, but by Pius V, the new Pope in Rome at that time, who despaired of England's ever bowing to Papal authority again.

---

8. Hughson, S. C., The Anglican Church and Henry VIII, West Park, N. Y.: Holy Cross Press, 1949, pp. 3-5.

Thus, during all this time, the Church of England was growing and developing rapidly out from under the authority of the Pope. The spirit of the Reformation had influenced it, but the new life that this instilled into the English Church grew up within the forms of worship which already existed.<sup>9</sup>

"The First Prayer-book of Edward VI" (1549), son of Henry, was an adaptation of the Roman Missal used in the Diocese of Salisbury. It received criticism from Bucer, Calvin, and others because of its non-Scriptural basis for organization. In 1552 it was revised under Crammer and Latimer, and in the ensuing years passed through many revisions. Many of the liturgical changes which have taken place in the different revisions of the prayerbook are significant musically. The Reformed Church had done away with all music except metrical Psalm tunes, totally disclaiming the heritage of plainsong and polyphony which had been such an integral part of the worship of the church up to that time. But the Anglican Church played an important role in developing a new attitude toward the entire body of church music. While little that was original or different came from the pens of Anglicans, they, more than any other church, used all forms: psalmody, chorales, polyphony, and later, plainsong again.

Thus, the Reformation, both on the Continent, and in England, had far-reaching effects on the music of the Church. The Romans held on to their heritage of plainsong and polyphony for a while, degen-

---

9. Dawley, P. M.; The Church in Reformation, New York: National Guild of Churchmen, 1949, pp. 6-7.

erating into lowered tastes in music in the following centuries; and the Protestant groups, rebelling against everything that was even faintly reminiscent of Rome, developed, along with their new forms of worship, new music of their own. It has required almost four centuries for the prejudices in regard to the music of the different sects of the Christian faith to be approached and broken down, in order that every legitimate Christian body may incorporate in its worship the forms which are Scripturally sound; and the music which is rightfully the heritage of all Christendom.

The impact of the Reformation was not felt in its full force at any one particular period. The radical changes and breaks with authority in the sixteenth century set a pattern which was followed with increasing vigor and in an increasing number of instances throughout the years to follow. Men began to see injustices in fields outside the Church as well as within it, and with determination, set about righting these wrongs.

In the eighteenth century, religious thought and action had reached another low ebb. The fire that had burned in the hearts of the early reformers had not been passed on successfully to the ensuing generations, or at least not with its original brightness and warmth. There were still reforms and rumors of reforms, but few were of a religious nature, and the Church, rather than identifying herself with the real problems in the lives of the people, held itself aloof from such worldliness. It did this, at least, from all outward appearances. Actually, there was much corruption within the Church itself, corrup-

tion that could not flourish if the Church let down its barriers and assumed a realistic approach to the problems of the people.

But before looking at conditions in the Church in the eighteenth century, it might be well to look ahead for a moment to the nineteenth century, for so many of the changes made in this later "century of reform,"<sup>10</sup> if not all of them, originated in the eighteenth century.

At the beginning of the nineteenth century the church in England and America was poorly supplied with hymns. In most churches the metrical psalms were still sung. Where hymns were used at all they were brought from dissenters or taken from men like Newton or Cowper, who were anything but typical representatives of the church. Long before the nineteenth century ended, metrical sources were abolished, hymns were universally used, and Anglican clergymen had taken the foremost place not only in study and compilation but also in the production of hymns. Some historians claim that the real reformation in England did not come until the eighteenth and nineteenth centuries. As we know, the eighteenth century was the century of the great revolutions in America and in France. The fact that there was no military revolution in England was not because the country was not ripe for such a revolution, for conditions there among the lower classes were unbelievably bad. Anyone who has seen the naturalistic illustrations of the times by Hogarth or has read of conditions in France then, in Dickens' Tale of Two Cities, will realize just how

---

10. Douglas, op. cit., p. 242.

depraved the lower classes of humanity were. This was a time before the consciousness of social obligations was one of the prime instigators of church action. It was a time when the clergy realized all too well, and indeed reveled in the realization that, "the poor ye have always with you." The clergy attracted many men who went into it purely with the idea of making money. It was a common practice in those days for a minister to accept the post of rector in several churches at once, all of which paid him the full salary, yet none of which received any services directly from the rector himself. For about a shilling a day, the rector could hire a curate to look after the menial tasks of the parish or parishes. "Out of eleven thousand living in the kingdom there were over six thousand where the incumbent was non-resident."<sup>11</sup>

We can see that the Church cared very little for the lower classes of people. Many clergymen were merely social climbers seeking to better themselves at every opportunity and caring nothing whatsoever for matters of the kingdom of God. By the beginning of the eighteenth century, the fervor which had accompanied the first introduction of metrical psalm singing had diminished considerably. There had been a few attempts made at hymn singing; but, as in the early beginnings of hymns, these attempts were made by groups which the church considered heretical. Therefore, they were not accepted as fit for worship in the house of God. The practice of lining out the psalms still went on

---

11. Bailey, Albert Edward, The Gospel in Hymns, New York: Charles Scribner's Sons, 1950, p. 74.

and must have become terribly monotonous by this time.

As always, when radical changes are brought about, we discover individuals rather than entire movements to be responsible for the impetus of change. So in this case, although Queen Elizabeth I in her Injunctions of 1559 had stated that, "In the beginning or in the end of Common Prayers there may be sung a hymn or such like song to the praise of Almighty God in the best sort of melody and music that may be conveniently devised," it was not until nearly 1700 when Isaac Watts began in his own way the work of improving the worship service of the church, that anything was done about it. "One Sunday after returning from some particularly atrocious service, he was railing at it, when his father exclaimed, 'Give us something better, young man.'"<sup>12</sup>

And so Isaac Watts at fifteen began the hymn composition which was to make such lasting changes in the worship of Protestant churches and would give his name a place in the pages of history. This is that first hymn which was lined out and sung that very evening:

Behold the glories of the Lamb  
Admist His Father's throne;  
Prepare new honors for His Name  
And songs before unknown.<sup>13</sup>

Watts wrote hymns for the next eighteen years, and when he began to preach he gave them to his congregation, setting them to familiar tunes of the day. These poems the people understood and appreciated. "The

---

12. Ibid., p. 48.

13. Ibid.

common people sang them gladly and literally 'thumbed the first edition out of existence.'<sup>14</sup>

Watts' hymns were of two types. The first type he called hymns of human composure. He believed that our songs were our human offering of praise to God and for that reason the words ought to be our own. This was in direct opposition to Calvin's views which held that the Scriptures should be translated in a faithful straight-forward way, yet it overcame the limitations which many people thought unduly strict.

The second type of hymn which drew Watts' attention was the psalm imitation. Here again Watts' views differed from Calvin's decidedly. For while those feelings which are shared by Christians with men of every other faith are expressed quite nobly in the Psalms, the themes of immortality, the sacraments, and Christian love are certainly not dealt with adequately.

From the Christian standpoint then, the Psalms say at once too much and too little. They speak of revenge in a way forbidden to the Christian, regard the destruction of an enemy, whether he be a grown-up man or a little child, with an enthusiasm that finds small encouragement in the Sermon on the Mount. At the same time they are silent on what to Christians are the most vital things.<sup>15</sup>

Thus Watts set about Christianizing the Psalms. Instead of making a metrical psalter which would be faithful to the Hebrew text as all those before him had done, he made a paraphrase which ignored historic events and brought the Old Testament moral code up to date.

---

14. Ibid., p. 49.

15. Kinloch, op. cit., p. 39.

Watts was very productive in both types of hymns. In the hymns of human composure he was particularly prolific. It was the custom then to follow the sermon with an act of praise, and Watts wrote many hymns to drive home the points of his sermons. The reason that many of his hymns are shorter than German and Latin hymns is that there were few or no printed copies available; therefore, the hymns had to be lined out and learned by rote. His hymns were actually written for the "Independents" of the time. These were Calvinists of a moderate type who believed in no denomination but believed that each congregation of believers was a little entity in which Christ was present. Thus Watts himself incorporated an ecumenical outlook and a broad theology in his hymns. His greatest hymns are of universal interest, and express emotions common to all who believe in Christ. Even though there may be considerable Puritanism in Watts' hymns, it is this very Puritanism which has grown more tolerant with the years and has learned to distinguish between the permanent and the passing elements among those things for which its first reformers fought. Of Watts' hymns of human composure, none is better known than, "When I Survey the Wondrous Cross." In it is found a rare combination of imagery, insight, and passion. This is one of the strongest objective hymns to come from this period and points to an ecumenical outlook very definitely.

"When I Survey"  
 (No. 148, Methodist Hymnal)

When I survey the wondrous cross  
 On which the Prince of Glory died,  
 My richest gain I count but loss,  
 And pour contempt on all my pride.

Forbid it, Lord, that I should boast,  
 Save in the death of Christ my God:  
 All the vain things that charm me most,  
 I sacrifice them to His blood.

See, from His head, His hands, His feet,  
 Sorrow and love flow mingled down;  
 Did e'er such love and sorrow meet,  
 Or thorns compose so rich a crown?

Were the whole realm of nature mine,  
 That were an offering far too small;  
 Love so amazing, so divine,  
 Demands my soul, my life, my all.

Among his psalm paraphrases, the hymn, "O God, our help in ages past," based on Psalm 90, is probably the most well-known. In this hymn Watts exercised his prerogative of putting into verse thought which were current in men's minds. It has been suggested that the Jewish writer of Psalm 90 was inspired to this composition because of the great calamities which befell Israel at the time of King Josiah's death. At the time of Watts there was also a great national upset for Queen Anne threatened to restore Roman Catholicism but fortunately died before she had a chance. The hymn with its idea of God as an ever-present source of refuge and strength has become almost a second national anthem for England.

O God, our help in ages past,  
 Our hope for years to come,  
 Our shelter from the stormy blast,  
 And our eternal home!

Under the shadow of Thy throne  
 Still may we dwell secure;  
 Sufficient is Thine arm alone,  
 And our defense is sure.

Before the hills in order stood,  
 Or earth received her frame,  
 From everlasting Thou art God,  
 To endless years the same.

A thousand ages, in Thy sight,  
 Are like an evening gone;  
 Short as the watch that ends the night,  
 Before the rising sun.

O God, our help in ages past,  
 Our hope for years to come;  
 Be Thou our guide while life shall last,  
 And our eternal home!

The hymns of Isaac Watts are for the most part filled with Calvinistic theology and some of this paints life very black. Yet his hymns that have survived are those which have universal Christian appeal.

Following the lead of Isaac Watts were many others who were determined to "give their church something better" for its worship. Among the most prolific of the hymn writers that followed Watts was Charles Wesley, brother of the founder of Methodism. He wrote more than 6500 hymns, over 500 of which are still in use today. Among his most familiar offerings are:

Come, thou long expected Jesus  
 Lo! he comes, with clouds descending  
 Hark! the herald angels sing  
 Christ the Lord is risen today  
 Hail the day that sees him rise  
 Christ, whose glory fills the skies  
 Lamb of God, I look to thee  
 O for a thousand tongues to sing  
 Rejoice, the Lord is King

Let saints on earth in concert sing  
O for a heart to praise my God  
Jesus, Lover of my soul  
Love divine, all loves excelling  
Soldiers of Christ, arise<sup>16</sup>

The music for these hymns was still rather simple. Syllabic for the most part, it was ornamented harmonically rather than melodically, and some of these harmonies were decisive departures from accepted "church harmonies." Without any central authority to limit or exclude certain types of music, there began to be increasing overuse of "popular" melodies, harmonies, and rhythms, that by the middle of the nineteenth century, it would have been impossible to distinguish secular songs from sacred songs by the music alone. Many hymns could have served well as dance tunes for polkas, waltzes, and the like. But there were movements on foot even in the midst of this, some of which wielded a sobering influence and brought about re-consideration for use of the old established hymns and worship patterns which had been temporarily discarded.

The three movements which had the greatest effect on the life of the Church in the nineteenth century were the Evangelical Revival, the Oxford Movement or Tractarian Movement, and the growth of Modernism or Liberalism. Since the participants in all three of these movements were and remained for the most part within the Church, the characteristic hymnody of each faction gave to the hymnody of the Church as a whole, a very comprehensive character. The hymns written within this period could be classified in four groups. First, there

---

16. Hymnal 1940 Companion, The, pp. 590-591.

are "High Church" hymns which belong to the "Catholic" school of thought. Next, there are "Low Church" hymns or "Evangelical" hymns. Then there are the hymns of the "Broad Churchmen" or "Liberal." The fourth type was that which absorbed ideas from the three extreme factions within the Church.

Some movements, however, which were not begun with the idea of reform outside the Church, but within it, grew beyond the control of those who originated them. For example, the Methodist awakening, instigated by John Wesley, a devout ~~Episcopalian~~, was intended from the start to be a movement kept within the Church. By his new ideas and practices, Wesley wanted to inspire a spiritual awakening within the members of the Anglican Church, but such were the political and economic conditions of the time, that events took another course. Just as the English church had finally decided it would no longer give homage to Rome, just after the Reformation, so the Methodists in America decided to withdraw from the Episcopal Church just after the Revolutionary War. A similar break was soon made in England itself; and thus, a definite breach was made between the Evangelical and the Conservative ~~Episcopalianism~~ of the time.

The Evangelical or Non-Conformist idea spread very rapidly, and had great influence in many churches, including the ~~Episcopal~~ Church itself.

The beginning of the nineteenth century saw many different churches in England, and these in various conditions. The Congregationalists, the Particular Baptists, and the smaller churches

which took up the Methodists' enthusiasm, grew tremendously, while the Presbyterians and Quakers found the movement too foreign to their ideas to follow very closely, and their growth was not as rapid. George Whitefield, perhaps the most enthusiastic of all the Evangelical ministers, had many followers. He had the distinction of being a man who had no denominational feelings in a time when denominational feeling was strong. Thus, though he had many followers, he established no separate church. In the Church of England itself, his influence was seen in the division of Low Churchmen, the body whose sympathies were with the Evangelical methods, yet whose hearts remained true to their own church.<sup>17</sup>

Through men like George Whitefield, the ideal of one true Church was kept alive in a period when denominational prejudice colored the thinking concerning religious matters of almost all men.

Aside from movements which related themselves to the Church alone, there were many other reforms underway at the beginning of the nineteenth century which were important determining factors in shaping the moral and spiritual concepts of the period.

Isaac Milner and other men who hated slavery and the slave trade that was so widespread at that time, finally saw their efforts to abolish this situation rewarded. In 1807, slave trade was outlawed, and in 1833, slavery itself was abolished throughout the British Empire.<sup>18</sup>

---

17. Walker, Williston, A History of the Christian Church, New York: Charles Scribner's Sons, 1921, p. 519.

18. Ibid., p. 520.

John Howard, a rather wealthy landowner who became acquainted with the deplorable conditions existing in the jails of England because of political appointments, took it upon himself to do something about it. He was very thorough in his investigations and reforms, and in the course of his campaign, visited and improved jails all over England, Scotland, Ireland, and the Continent.<sup>19</sup>

Another movement was on foot to spread the written Word of God to the uttermost corners of the earth. Its early beginnings resulted in the formation of Bible societies in the British Isles, and finally, in the establishment of the American Bible Society in 1833.<sup>20</sup>

The Sunday School movement, which was begun in 1780 by Robert Raikes, in an effort to instruct the poor and their children particularly, was opposed by the established church at first. Since instruction at the outset was secular, the church considered this a desecration of the Sabbath. But as the movement grew it became less and less secular in its content of teaching material. Boards were set up in London in 1785, and in Philadelphia in 1791 to plan the material which would be covered. No movement has grown so rapidly or found such favor with such a great body of the church as this. In reality, it has been the mainstay of many churches that would not have survived without the renewed interest that the Sunday School movement created.<sup>21</sup>

---

19. Ibid.

20. Ibid., p. 521.

21. Ibid.

Another movement which originated in the eighteenth century but recorded its most rapid growth in the nineteenth was the missionary movement. At the time of the Reformation, the Protestant bodies had no contact with the far places of the world, but were limited for the time being to the followers in their own country. But with opportunities came courageous people willing to accept the challenge of the missionary idea, and leaders with enough vision and foresight to send them. The Dutch Reformed Church had sent missionaries to Ceylon, Java, and Formosa early in the preceding century, and missionaries went out from England to the Indians in America at about the same time. The man who can be called most truly the first modern missionary, however, is William Carey. The idea that he carried out was not the same idea of doing good through pity that had been involved in sending missionaries to the American Indians. He was a man, outstanding as a botanist and a linguist, who was so filled with missionary zeal that he saw to it himself that he was sent to India. From his adventurous beginning grew all the other outstanding missionaries from Livingstone to Schweitzer.

Thus, the changes that were made in the nineteenth century were numerous and of great import. And whether they were brought about in religious circles, or completely outside any church, their influence on moral and ethical ideas and ideals was great and was rapidly accomplished. Once the machinery of change had begun to move, there seemed to be no stopping it. The extreme nature of so many of the reforms within the Church of England made it impossible

to avoid the growth of opposition to these reforms. The Evangelicals' determination to abolish everything connected with ancient tradition inspired an equal fervour among some High Churchmen to restore and preserve that which had been and rightfully should continue to be theirs.

The state of the music of the Church of England in the nineteenth century was far from good. Having rejected the Plainsong of the Romans,

Metrical Psalms continued to hold their unduly predominant place in Anglican praise both among Evangelicals and among the old-fashioned obstinate 'High Churchmen.' But a forgotten Evangelical preacher, Basil Woodd, took a step forward in 1794, and published a collection of Psalms and Scripture paraphrases, with a few Hymns, 'arranged according to the order of the Church of England.' Each Sunday and Holy Day was supplied with a metrical Psalm to serve as the Introit, Woodd also appointed proper Psalms and Hymns suited to the Epistle and Gospel for each day; and followed with Hymns for Communion, Holy Baptism, and other occasions.<sup>22</sup>

So much was done in the matter of Hymnals during the nineteenth century that it would be impossible to discuss all the aspects of the "hymnal-writing" movement. It would perhaps be well to mention the hymnal which was in a way the impetus for many of those that followed. This was the book, Olney Hymns, which came out in 1779, under the guiding hands of John Newton and William Cowper.

John Newton is a significant figure of the times, for he typifies the spirit that led many of the nineteenth century reforms. He was in the English Navy, and left that profession to become a

---

22. Douglas, op. cit., p. 245.

trader in slaves. His life was very much influenced by the book, Imitation of Christ, which caused him to leave the sea and his slave trade to prepare himself for ordination as an Episcopal clergyman. The Wesleys and Whitefield, a man who believed in instantaneous conversion because of his own experiences and who eyed with suspicion anyone who had not been converted in such a spectacular way, had a great influence on this man. Newton wrote 280 of the hymns in the Olney book. The epitaph which he wrote for himself makes it rather clear what his thinking processes and tastes were, and therefore what his hymns were probably like:

"John Newton clerk  
once an Infidel and Libertine  
A servant of slaves in Africa  
was by the rich mercy of our Lord and Saviour  
Jesus Christ  
Preserved, restored, pardoned  
And appointed to preach the Faith  
He had long laboured to destroy."

Hymns that we remember him most for are: "May the grace of Christ our Saviour," "Glorious things of thee are spoken," and "How sweet the Name of Jesus sounds."<sup>23</sup>

William Cowper, who wrote 681 of the Olney Hymns, was an outstanding poet, but one who spent much time in the throes of melancholy because of his temperament and because of the weight of sorrow that the death of two of his very close friends caused him. Cowper's hymns are distinguished by their plaintiveness, tenderness, and refinement--and that in spite of the fact they are largely transcripts of his own immediate feelings. Some of his better known hymns are:

---

<sup>23</sup>. Hymnal 1940 Companion, The, p. 515.

"God moves in a mysterious way," "O for a closer walk with God,"  
"Sometimes a light surprises," and "Hark my soul! it is the Lord."<sup>24</sup>

This book of Newton's and Cowper's, Olney Hymns, and a few others like it formed the basis for nineteenth century hymnody's development. Bishops in the Church of England continued to issue formal charges to their Dioceses against the introduction of hymns into parochial worship, but the hymn writers gradually gained the upper hand, and many hymnals were published. Between 1800 and 1850, one hundred and twenty were published in England.

The most important of them for many years was the work of Reginald Heber, Vicar of Hodnet, although it was not published until after his death. Like other works of salient importance, it both utilized the past and, in its own fresh achievement, foreshadowed the future.<sup>25</sup>

Heber was familiar with Olney Hymns, and tried to introduce them into his parish, but he also had ideas of his own, and was definite in his plans for carrying them out. He was a friend of Scott, Southey, Milman, and others connected with the rapidly growing Romantic Movement in English Literature, and he had definite ideas and ideals along this line to which he held in writing and selecting hymns. The hymns which met his standards had to be of high literary quality, and were in the spirit of Romanticism. He drew on the old Latin treasure in the translations of Drummond of Hawthornden. In Heber's own words, his collection was to contain "no fulsome or indecorous

---

24. Ibid., p. 409.

25. Douglas, op. cit., p. 247.

language; no erotic addresses to Him whom no unclean lips can approach; no allegories, ill-understood and worse applied." Heber also originated a new and useful form, the Metrical Litany.<sup>26</sup>

But probably the most significant thing that Heber did in his hymn writing was to write his hymns and arrange them to provide definite relationship between them and the Epistle and Gospel of the Day. Two rather significant publications by him should be remembered: his Sermons of 1822, which followed the liturgical year of the church and were outlined to be used in that connection and order, and the collection of his hymns which was published the year after his death, in 1827, hymns written and adapted to the Weekly Church Service of the Year. This was an important collection in that it brought to light many hymns which are in most of the hymnals in use today. Among those which Heber himself wrote are:

Brightest and best  
 God that madest earth and heaven  
 From Greenland's icy mountains  
 Holy! Holy! Holy! Lord God Almighty  
 The Son of God goes forth to war  
 When spring unlocks the flowers  
 Bread of the world in mercy broken  
 I praised the earth in beauty seen  
 Hosanna to the living God  
 By cool Siloam's shady rill<sup>27</sup>

The fact that so many of the hymnals followed the church year and other liturgical practices was due largely to the influence of the High Churchmen, but compared to the aims of the leaders of the Oxford Movement, very little was done.

26. Ibid, p. 248.

27. Hymnal 1940 Companion, The, p. 459.

Impetus for the Oxford Movement was given in 1829 when Roman Catholics were at last allowed to have a voice in the government. They could finally be representatives to the House of Commons and hold other public offices. This change in the customary setup of things caused many questions to be raised as to the nature of the Church itself. It seemed that the very foundations of State and Church were being shaken. Was the Church an essentially unalterable divine institution, or may it be altered, as so often since the Reformation, by government enactment?

This condition in England seemed more or less unbearable to a certain group of men at Oriel College in Oxford. The eldest of the group, John Keble, is credited with the real beginning of the movement by the sermon which he preached on July 14, 1833, on the National Apostasy. The principles back of this sermon and those which were eventually formulated as a creed by Keble and his associates were that the way to salvation is through reception of the body and blood of Christ in the Eucharist, which is validly administered only through those in apostolical succession. This is the treasure of the Church-- a Church which must in all ways be restored to the purity of its undivided early centuries.<sup>28</sup>

The other leaders of the movement were Richard Hurrell Froude and John Henry Newman. Hugh James Rose was another whose influence was widely felt through publications. In fact, publication of a whole series of tracts, which began in September of 1833 by Newman and the

---

28. Ibid., pp. 547-548.

others gave the movement the name "Tractarianism." In these tracts, Newman expressed his view that the Church of England was the golden mean between Protestantism and Roman Catholicism. But as more and more tracts were written, urging a return to the primitive church, Newman, who had been taught originally in the Evangelical tradition, decided that the English Church was too much a mean, and not enough what the Church ought to be. After writing the ninetieth tract in the series, and just as his following was at its height, he joined the Roman Church. This was quite a blow to the Oxford Movement, but the movement had gotten well under way and continued to exert a strong influence.<sup>29</sup>

The return to antiquity had its effect on the music of the church as well. First of all in importance was the old Latin and Greek hymn's revival and translation. Of course, these liturgical hymns had never quite disappeared from the thoughts of translators. The work that Heber had done was the prelude to a great many new translations. Newman himself was a contributor to this school before his desertion of the Church of England. These men were more interested in the literary aspect than the music, but many of them did have good literary foundations in their associations with the leading poets of the day. Keble, who translated many of the old Latin hymns, was the author of the most popular book of religious poetry in the nineteenth century, The Christian Year, of 1827. And it has been mentioned before of Heber's relationship with Southey and others.<sup>30</sup>

---

29. Walker, op. cit., p. 548.

30. Douglas, op. cit., pp. 249-250.

The second aspect of the musical revival was the revival of the folksong carol. In 1833, through the research of William Sandys, a lawyer interested in antiquarian research, published a book with a rather prophetic title, Carols Ancient and Modern. In it was The First Nowell, among others. This revival of the folksong carol was significant in that it has carried over until today. Publications which are currently connected with this movement are the Oxford Carol Book and the Cowley Carol Book.<sup>31</sup>

Along with the revival of the folksong carol and the translation of ancient Greek and Latin hymns came the revival of some of the Gregorian music from before the Reformation. Dr. Gauntlett, a lawyer who left the profession for music in 1844, came out that same year with a Gregorian Hymnal, which restored some of the ancient music to use. Some of the Lutheran Chorals were, of course, based on plain-song tunes, but this brought back a much larger body of the music which had been abandoned at the time of the Reformation because of its association with the Roman Church. One of the most influential people in this movement was John Mason Neale, who wanted to go back to the Breviary Hymns as sources for the hymnody of the church. The following list of hymns of which he was either author or translator is rather imposing in its content of hymns in use today:<sup>32</sup>

---

31. Ibid., pp. 250-251.

32. Ibid., pp. 251-253.

Author:

Good Christian Men, Rejoice  
 O thou who through this holy week  
 Around the throne of God a band  
 Art thou weary, art thou laden  
 O very God of very God

Translator:

Creator of the stars of night  
 A great and mighty wonder  
 Of the Father's love begotten  
 Alleluia, song of gladness  
 All glory, laud, and honor  
 Sing, my tongue, the glorious battle  
 Thou hallowed chosen morn of praise  
 Come ye faithful, raise the strain  
 The Day of Resurrection  
 O sons and daughters, let us sing  
 Jerusalem, the golden  
 Christian, dost thou see them  
 Christ is made the sure foundation<sup>33</sup>

When it was first published, Neale's book (The Hymnal Noted), which contained 105 of the ancient office hymns translated from the Greek in their original meters and set to their original plainsong tunes, had only a limited popularity and acceptance. But we can see from the above list which is a list of approximately half of the hymns of his, used in The Hymnal, 1940, that the principles which he so strongly advocated have not been lost to the church since his time.

. . . 1854 saw also the publication of William Mercer's Church Psalter and Hymn Book, notable for several reasons. It was the first important general hymnal to include the tunes as well as the words, for the use of the congregation, as had originally been done by Coverdale and by Day in the Reformation.<sup>34</sup>

---

33. Hymnal 1940 Companion, The. p. 513.

34. Douglas, op. cit., p. 253.

Many other books appeared which attempted to re-introduce the German chorale into English worship, and although none were successful at the time in themselves as popular books, they have been used as source material by writers ever since.

In the Church of England, these streams all merged finally in a book, not for special groups, but for the whole Church. The number of hymnals in the Church of England then exceeded 150. So, in 1858, on the initiative of the Reverend Francis H. Murray, the proprietors of many of these books agreed to withdraw them, and combined to produce a new hymnal in their place.

A Committee was formed in 1859; it began its work by invoking the aid of the Holy Spirit with the Veni Creator. Some two hundred clergy cooperated in the enterprise. . . . William Henry Monk was made musical editor. He suggested the famous title, Hymns Ancient and Modern, which so tersely conveys the eclectic character of the collection.<sup>35</sup>

And this was certainly true of the book, for it contained hymns of Latin and of English origin, and a few of German origin. Many revisions followed, and modern hymns were added, some of them drawn from Greek translations. By 1895, 10,340 Churches in England were using the book, besides the entire British Army and Navy.

The spiritual completeness of this first really universal hymnal was lacking only in the music. This was the Victorian period, and much more stress was placed on sentimentality than on devotion in its deepest sense. Nevertheless, there were good hymn tunes included. Such men as Stainer, Barnby, Dykes were not the best hymn writers of

---

35. Ibid., p. 254.

all time, but in their great volume of hymnody, they did turn out many fine tunes which are so regarded today.

Whether directly or indirectly, much of this progress made in the unifying of forces can be attributed to the Oxford Movement. The underlying force which had begun the Oxford Movement in the first place, was a desire to unite the entire body of believers in the world who would be united, into a common communion. The hope of making men consciously catholic in their outlook was these men's goal.

The resulting unity which it brought about in the Episcopal Church was most significant, for the danger of more divisions was alleviated by the attitude of the bishops that any sort of problem which would come in the category of "High - Church vs. Low - Church" was a local problem, and could be worked out in a way that was satisfactory in each parish. The Anglo-Catholic Movement which was begun then is still growing, and is still working toward an ecumenical goal. Naturally there are extremes in the collection of opinions there, but the ideal is ecumenical.

Not only in the Church of England, but in other branches of the Church as well, the development of hymns and their widespread use had begun to bring about some sort of unification. This was a degree of unity and a kind of unity that was completely foreign to the unity under authority which had existed in the Church prior to the Reformation. Yet it is surprising that anything that could be called unity existed in the midst of the intense spirit of denominationalism of the times. There were so many divisions of the Christian Church, and the

number was increasing. Though these different groups had one Bible, one God, and one Saviour, they could not find enough points of agreement to remain in one body.

There was, however, one part of the worship of all these different bodies that was similar. They used many of the same hymns. This one heritage in common, this one common means of Christian expression meant more toward uniting in spirit the widespread groups than any other thing.

Thus, in the very midst of the greatest amount of division the Church has ever known, when there was no central authority to bring some sort of order from the existing chaos, the hymns of the Faith, and the music used with them, began to work out an end to the long period of anarchy and to point all Christians to a new kind of unity, unity of spirit.

### CHAPTER III

#### THE VISION OF THE CHURCH--UNITY OF SPIRIT

The word unity has various meanings. To say that the Church was unified during the early centuries before the time of Luther and Calvin would certainly be true in a sense. But just as events of history change man's outlook toward his world, so do they alter the connotations which accompany many frequently-used words. In so many instances, unity of organization, or unity under authority has meant absolutely nothing. Perhaps this is because the "why" of unity was omitted from all consideration. Unity for what? Unity of what? Unity to accomplish what? Asking these questions of the Church now, we must undoubtedly conclude that they were not asked, or at least not answered adequately at all times in the past. Outside the Church, the world has seen examples of unity time and time again, when a nation has been drawn together in a common cause, but this has never been long lived. Such temporal unification should increase our realization that unity must not come from military defenses against a common foe, but rather from harmonious aspirations after a common good.

With the benefit of man's experience in past centuries, and wise leaders who continually point out impending dangers shown us by the passing parade of events, man is being educated today to a point of at least partial comprehension of his own lacks and needs, and of his available resources for meeting these needs. Education itself

forms an intellectual unity amongst cultivated men, as well as a moral unity. And the Church? In all too many churches in our time, the methods used for teaching and for worship have not come from intelligent thinking and planning and are dated, not necessarily to the time of the earliest worshippers, but most often, unfortunately, to the nineteenth century, a time when there existed under the name of the Christian Church more different organizations and more haphazard methods of teaching and worship than at any other time.

Ever since the Reformation, there has been a greater rise of secularism (that is, trains of thought and action not directly connected with the Church) than ever before. This development has been beneficial in many ways, for it initiated many new and different ideas and gave impetus to their rapid development. But when secularism threatened to come into the Church itself, two things happened in the response of the Church that were far from beneficial.

The response of some churches to this threat was one of indifference. Secularism was ignored as a threat to the real witness of Christianity. Consequently, much of the worship forms and music used by the church were altered and corrupted in such a way that Christian worship was hardly distinguishable from any ordinary meeting of a non-Christian group. The music itself had no flavor of its own to make it distinctly religious or different in any way from the popular tunes heard everywhere.

The response of more conservative churches was quite positive in its stand against secularism. But here there was another danger.

Too often a church of this kind, in isolating the church from the secular world, also isolated the Church's ministry from man's needs. Neither of these responses was adequate to meet the needs of the masses who felt no pull of authority toward or obligation to the Church, but would simply look to the most promising leadership available for guidance and fulfillment. Clearly the Church must undergo a change of outlook if it was to survive as a vital part of the present-day world.

To say that the Church, in a day of transition, must be prepared to change some of her methods is not to be impatient, but to express confidence in the continued activity of God's Spirit, Who has never failed to speak to his Church, and never confines His promptings to the great and wise: but shares out a sufficiency to any little company prepared to move forward in His name, with however many stumbles.<sup>1</sup>

Just what are the peculiar needs of modern man? What are the needs that exist now and did not exist in the past, even in the last century? These needs can be simply stated, though their implications are vast: Modern man feels a strong desire for completeness. If the Church provides only extras, if it comprises only a part of life outside and beyond the real issues man has to face, then he wants no serious part of it. If, however, the Church can integrate man's energy under Christ and set Him up as Goal and as Means for achieving that goal, then man will look again to the Church as a helpful and strengthening force. Only when the Church deals with life as it is being lived, and presents Christianity as both an end and a method

---

1. MacLeod, George F., M. C., D. D., We Shall Re-Build, Glasgow: The Iona Community Publishing Department, Community House, 1947, p. 5.

for achieving that end, can it hope to draw those in need to itself.

So, just as Reformers of the past have urged changes which would unite the Church, today many Church leaders see the need for re-establishment of the Church Universal. The wakefulness of the Church has not been as great as that of the "outside world," and as a result, the blasphemy of human sufficiency has crept into the Church itself.

"It is not atheism" (denying the existence of God) "that is threatening to overthrow us, but secularism" (simply ignoring God) "that is undermining our most solid foundation."<sup>2</sup>

Therefore, the Church's aim seems to be twofold. The Church in the world must be apart from the world in its quality of worship and its ability to lift men's minds and hearts above material considerations. Yet it must share a concern for the world and employ the adequate methods in its possession for meeting these needs of mankind.

Exactly the same thing applies to the music of the Church. If it is to be considered only as an extra of religion, not as a vital means of Christian expression and not as a unifying force among all Christendom, then modern man can give it no more significance than he gives secular music. He can enjoy it for its musical worth and no more.

Church leaders of our time who are interested in the music of the Church have given this a great deal of consideration and have reached two very definite conclusions.

---

2. Ibid., p. 7.

First, church music should be good music. It should be qualified to stand unashamed beside all other forms of art, and beside the best of other idioms of music. No one who is in the least discriminating in musical taste can engage in sincere objective worship if he is aware of music in the service that has no musical value whatsoever.

Secondly, church music should have a flavor all its own which distinguishes it from all other kinds of music. This has been true of the great church music of the past, and because it is true, compilers of our most recent hymnals rely heavily on music of this type, rather than on that from more recent periods which is not distinctly different from the secular music of that period. We even find music from the Jewish liturgies in some hymnals.

Canon Douglas described Jewish music as being different when he says that it is:

A musical style of noble and grave dignity, sharply distinguished from secular or domestic song; a fit vehicle for the utterance of inspired liturgical worship.<sup>3</sup>

Each reformation period in the Church's music, particularly the present one strives toward a restoration of "music distinguished from secular flavor or connotation, the while gathering into itself, absorbing and expressing the idiom of its day." Anyone who has heard plainsong services has sensed immediately the unique quality contained

---

3. Choir Guide, The, February, 1951, Vol. 4, No. 1, New York: Choir Guide Corporation, "Church Music Reform--Twentieth Century," J. William Jones, p. 11.

therein, a quality which marks it as music of the Church. It was these plainsong melodies which Palestrina used in so many of his polyphonic compositions for the Church that gives them their distinct individuality and identifies them immediately to listeners as music for the Church. Certainly the Psalm tunes and Chorales of the reformation period are in this same category, and though they were sectional in their origin, they are now universal in their appeal. Perhaps this is the reason that some of the hymns of the eighteenth and nineteenth centuries which are still popular (in many cases because of their recent origin) are dying out. Their origin and their appeal both are sectional, and have no strong affirmations that the Church Universal could sing, and no message that it could take to heart. The fact that these hymns are not enduring is proof that some changes come about for the better in spite of what we do. There are other changed conditions, however, that are important to mention. Many of them exist only on a small scale, but even small beginnings can grow rapidly.<sup>4</sup>

First of all, there has been much research into the music literature of the Church of years past, particularly the Early Church. Many hymns and hymn tunes have been incorporated into our hymnals as a result of this research. And even more important, a greater understanding has been reached by members of the different denominations as to just what their heritage is and what it means. For example, in a privately printed volume which lists all the editions of the Scottish

---

4. Ibid., pp. 10-11.

Psalter and their contents, we find that much more than the Psalms and paraphrases were included. The following list shows other hymns and responses which were included and used in the service of worship:

The Ten Commandments (with Antiphons and responses)  
 The Nunc Dimittis  
 The Lord's Prayer  
 Veni Creator  
 A section from Lamentations  
 The twelve "articles of Christian faith"  
 The Humble suit of a Sinner  
 The Lamentation of a Sinner  
 The Complaint of a Sinner  
 The Magnificat  
 Song of Moses  
 A Thanksgiving after the Lord's Supper  
 A spiritual song "What greater wealth than a contented mind?"<sup>5</sup>

Many Presbyterians, unacquainted with their rightful heritage still deny the the legitimacy of the usage of liturgical form. Much stress has been placed in teaching about the Reformation that the use of the vernacular was of utmost importance to the Reformers. We find the Institutes of John Calvin, however, written in the "forbidden" language of Latin, and in the table of contents, are included many things which suggest liturgical practices.

RERUM NOTATIO QUE In hoc libello habentur

1. Confessio Christianae fidei
2. De conscribendis Pastoribus, Senioribus, et Diaconis
3. Ministerii conuentus unaquaque quarta die hebdomadae
4. Formula interpretandi Scripturas, prima septimanae die observata
5. Confessio totius Ecclesiae nomine paulo ante concionem habita, ac temporibus accomodata

---

5. Hand List of editions of the Book of common order (John Knox's liturgy) and Psalms (Old Scottish version), Edinburgh: Bibliographical Society, 1891, pp. 3-50.

6. Altera ad omnia temporum et ordinum momenta pertinens
7. Preces a concione, ad universae Ecclesiae Christianae commodum factae
8. Ratio administrandi Baptismi, ac Cenae Dominicae
9. Modus instituendi matriomonii
10. De visitandis aegrotis
11. Ratio efferendi funus
12. De disciplina Ecclesiastica<sup>6</sup>

In Chapters Eight and Nine, the sponsors of the Baptism and the bride and groom, all answer in Latin the questions asked by the minister (in Latin).

The Book of Common Order of 1556 in Scotland included the Church Kalendar, with all the Saints days and feasts noted. These were listed for historical significance, however, rather than for any other reason. This is only a sample of universally interesting discoveries and the renewed interest that has been brought about by the recently intensity of historical research in church music.

Hymns that are being chosen for congregational use now have another requirement to live up to. They must be written within a singable range and rhythmic pattern, that the expressions therein may be sung with fervor. Not only is the musical idiom, but also the doctrinal concept of the age brought into our hymns now. Often there is great similarity between the hymns of the Early Church and those being composed in our own time.

---

6. Calvinus, Johannis, Ratio et Forma Publice Orandideum atque Administrandi Sacramenta et Caet cum Iudicio et Comprobatione, D., MDLVI, Genevae Apud Ioannem Crispinum (1556), from table of contents, page not numbered.

Thus we have the place of the hymn in the worship service. It is given musical standing, and it is singable by an average congregation. Now what of the other components of the service? The choir is no longer a group of performing soloists, but an average-voice group which strives to create an atmosphere of worship rather than to concertize. The same idea applies to the organ. No longer does it try to imitate the orchestra with harp, bells, and other solo stops, but it has gone back to Bach's idea of the Baroque organ. As far as organ literature is concerned, there is a definite return to music that is written exclusively for the organ, not transcriptions of orchestra music. In The Hymnal 1940 Companion, there is a list of organ compositions based on Plainsong tunes, Chorale melodies, and other decidedly sacred themes. This reform in church music is helped along by the many liturgical revivals going on within different denominations. Never has the Church been so seriously challenged. It is regrettable that the voice of the Corporate Body of Christ has sounded so weak, but the opportunities for overcoming this weakness are greater than ever before. In overcoming its weakness, the Church can pave the way for growth.

Is there any significance in the fact that this liturgical movement largely represents a harking back to a recapture of basic elements strongly inherent in the Church when it was whole, in which period, and perhaps through the medium of these basic elements, the Church had its swiftest growth?

---

7. Choir Guide, op. cit., p. 16.

Then it is not too assumptive to proclaim the importance of church music in furthering the movement toward unity and ecumenicalism.

Let us look for a moment at the Ecumenical movement itself. So much has been done by different independent groups that finally these isolated efforts have been combined into what has been termed "The Ecumenical Movement." Beginning with meetings of various size and of various significance, the movement has been drawn together into one unit, The World Council of Churches, not under any authoritative head, but simply knit together by the common desires and goals of all concerned.

Possibly the reason for such cooperation between Christians of different races, nationalities, colors, and sects can be found in the first article in the constitution which was adopted unanimously by the Provisional Conference in Utrecht, Holland, May 9-13, 1938, approved by the Edinburgh Continuation Committee, August 30 of that same year, and ratified by eighty-seven churches in twenty-nine countries.

#### I. Basis

The World Council of Churches is a fellowship of churches which accept our Lord Jesus Christ as God and Saviour.<sup>8</sup>

The World Council is continually proving its strength, though it still has no authority at all except as a body of Christians who are agreed on certain things and desire certain things. In their

---

8. Brown, William Adams, Toward a United Church, New York: Chas. Scribner's Sons, 1946, p. 224.

actions and resolutions, and in the way that the world has reacted to them, the Council has shown what power can be wielded for good by a large enough group that aspires to do so, under the guidance of Jesus Christ.

Many other organizations have grown and will grow out of this. The world at last has proved to itself, though in just a small way, what unity really is, and what it can bring about.

Thus, the church has passed from a period of unity under authority, through a period of almost complete anarchy, into a time when the very desire for unity itself has begun to draw Christians all over the world together in the cause of Christ and His Church. Where these believers come together there is always emotion that must be expressed in song, and with the strength of a singing church, who can thwart the purpose of the Church Universal?

BIBLIOGRAPHY

## BIBLIOGRAPHY

- Ashton, Joseph N. Music in Worship. Boston: The Pilgrim Press, 1943.
- Bailey, Albert Edward. The Gospel in Hymns. New York: Charles Scribner's Sons, 1950.
- Brown, William Adams. Toward a United Church. New York: Charles Scribner's Sons, 1946.
- Calvini, Johannis. Ratio et Forma Publice Orandideum atque Administrandi Sacramenta et Caet cum Iudicio et Comprobatione, D., MDLVI, Genevae Apudioannen Crispinum, 1556.
- Church Hymnary, The. Revised edition. Glasgow: Oxford University Press, 1927.
- Coffin, Henry Sloane. Public Worship of God, Philadelphia: Westminster Press, 1946.
- Davies, H. Walford. Ten Orders of Worship, from the Book of Congregational Worship with Music, Glasgow: Paterson's Publications.
- Davison, Archibald T. Protestant Church Music in America, Boston: E. C. Schirmer, 1933.
- Dawley, P. M. The Church in Reformation. New York: National Guild of Churchmen, 1949.
- Dearmer, Percy. The Art of Public Worship. London: A. R. Mowbray and Co., 1920.
- Dickinson, Edward. Music in the History of the Western Church. New York: Charles Scribner's Sons, 1902.
- Douglas, Winfred. Church Music in History and Practice. New York: Charles Scribner's Sons, 1949.
- English Hymnal, The, With Tunes. London: Oxford University Press, 1933.
- Ferguson, Donald N. A History of Musical Thought. New York: Appleton-Century-Crofts, Inc., 1948.
- Fiske, G. W. The Recovery of Worship. New York: Macmillan Company, 1931.

- Foot, Henry Wilder. Three Centuries of American Hymnody. Cambridge: Harvard University Press, 1940.
- Hall, Peter, ed. Fragmenta Liturgica, Vol. I. Bath: Binns and Godwin, 1848.
- Handbook to the Church Hymnary, ed. by James Moffatt, D.D., D. Litt. London: Oxford University Press, 1927.
- Hand List of editions of the Book of Common Order (John Knox's liturgy) and Psalms (Old Scottish version). Edinburgh: Bibliographical Society, 1891.
- Hoyt, Arthur S. Public Worship for Non-Liturgical Churches. New York: George H. Doran Company, 1911.
- Hughson, S. C. The Anglican Church and Henry VII. West Park, N. Y.: Holy Cross Press, 1949.
- Hymnal of the Protestant Episcopal Church in the United States of America, 1940, The. New York: The Church Pension Fund, 1940.
- Hymnal 1940 Companion, The. Prepared by the Joint Commission on the Revision of The Hymnal of the Protestant Episcopal Church in the United States of America. New York: The Church Pension Fund, 1949.
- Jones, J. William. "Church Music Reform--Twentieth Century," Choir Guide, Feb., 1951, Vol. 4, No. 1. New York: Choir Guide Corporation.
- Kinloch, T. F. An Historical Account of the Church Hymnary, Revised Edition. Cambridge: W. Heffer and Sons, Ltd., 1928.
- Knight, George Litch. Foreword to The Four Hundredth Anniversary of the Genevan Psalter of 1551. New York: The Hymn Society of America, January 1, 1951.
- Knox, John. The History of the Reformation of Religion Within the Realm of Scotland. Glasgow: J. Galbraith and Company, 1761.
- Liber Usualis, The, edited by the Benedictines of Solesmes. Tournai: Society of St. John the Evangelist, 1934.
- Lightwood, James T. Hymn Tunes and Their Story. London: Chas. H. Kelly, 1905.
- Maxwell, William D. An Outline of Christian Worship, Its development and forms. London: Oxford University Press, 1936.

- Miller, Hugh Milton. An Outline-History of Music, Revised. New York: Barnes and Noble, 1947.
- McCutchan, Robert G. Hymns in the Lives of Men. New York: Abingdon-Cokesbury Press, 1945.
- MacLeod, George, M.C., D.D. We Shall Rebuild. Glasgow: The Iona Community Publishing Department, Community House, 1947.
- New Testament, Revised Standard Version. New York: Thomas Nelson and Sons, 1946.
- Patrick, Millar. Four Centuries of Scottish Psalmody. Glasgow: Oxford University Press, 1949.
- Pratt, W. S. Music Ministries in the Church. New York: G. Schirmer, 1915.
- Reeves, Jeremiah Bascom. The Hymn as Literature. New York: The Century Company, 1924.
- Smith, H. A., editor. The New Church Hymnal. New York: Fleming H. Revell, 1937.
- Strodach, Paul Zellar. A Manual on Worship. Philadelphia: United Lutheran Publishing House, 1930.
- Terry, R. R. A Forgotten Psalter, and Other Essays. London: Oxford University Press, 1929.
- Thiman, Eric T. Varied Harmonies to Hymn Tunes. London: Oxford University Press, 1934.
- Tillyard, H. J. W. Byzantine Music and Hymnography. Charing Cross: The Faith Press, Ltd., 1923.
- Titcomb, Everett. A Choirmaster's Notebook for Anglican Services and Liturgical Music. Boston: Schola Cantorum Publications, 1950.
- \_\_\_\_\_. Lecture Notes for Liturgical Music II, Boston University, 1950-51.
- Walker, Williston. A History of the Christian Church. New York: Charles Scribner's Sons, 1921.

BOSTON UNIVERSITY

GRADUATE SCHOOL

Abstract of a

Thesis

HYMNS AS AN ECUMENICAL FORCE

by

JAMES VENNER COBB

(B. A., B. M., Southwestern at Memphis, 1950)

Submitted in partial fulfillment of the  
requirements for the degree of  
Master of Arts

1952

## HYMNS AS AN ECUMENICAL FORCE

The term "ecumenical" is not a new word. It comes to us from two Greek words which, combined, mean "of one world," "united," or "world-wide." But in modern usage, the word "ecumenical" has assumed new implications. It is the word that has been peculiarly adopted by the movement to unite Christians the world over, the movement which has manifested itself in conferences in Amsterdam, Edinburgh, and other places, too numerous to mention.

The goal of the ecumenical movement is unity, but unity of a special kind--unity of spirit. This goal has been determined by the leaders of the movement through years of study and work. The readiness of the Church now to accept and comprehend a concept of spiritual unity is apparent because of the movements within the Church and the outside movements affecting the Church throughout all the years of its history.

The history of the Church can be divided into three periods, according to the paramount idea which characterized the state in which it existed. The early Church was unified in a sense, because of its one central authority. This unity under authority, of course, proved to be only weak and temporary unification, since it did not bind men's minds and hearts together in a common effort toward a common goal. The Reformation and other divisions within the Church carried it swiftly into its second period, a period of division, almost of anarchy. These divisions seemed to multiply themselves as time went

on and to be ever making the breaches in Christendom wider. Yet it was from this very height of division that the first signs of real unity began to show themselves. Through inter-church activities of all kinds, and through many religious yet non-denominational reforms in the nineteenth and twentieth centuries, the vision of the Church universal, unity of spirit among Christians the world over, began to approach reality.

From its earliest beginnings, the Christian Church has been all-encompassing in its outlook toward the whole of humanity. It is understood, of course, that this is the first fundamental philosophy of Christianity itself. But it can be clearly seen in the worship as wekk, and particularly in the hymns.

The early Church drew from all sources its components of worship: its scriptures, its prayers, its poems, and its music. This fusion of cultures of the time with the new and different philosophy and theology of the religion itself gave to the poetry and music an individual flavor. The words and music of the hymns began to develop along lines all their own, lines unique to, yet understood by all men. Living proof of this is found in the lives of the men who wrote the earliest hymns and the stories connected with their composition and their use. The hymns were written by men from every walk of life, from the courts of nobility where artificiality was the accepted rule of life, to the most barren and dismal surroundings shared by St. Bernard, the Cluny monk, and others who led lives of austerity. These expressions of Christian faith and belief

came from men of letters and from unlearned men, from rich and from poor, yet all found the worship and adoration of their Lord to be a powerful unifying force.

The music of the Early Church was also taken from many sources, yet it was not done so by a conscious effort. The different idioms so associated themselves in the minds of the people that when they expressed their new-found Christianity in music, it was a composite of many different backgrounds. This result was a simple, syllabic melody that expressed just whatever it was felt the words called for.

The Reformation marked the greatest upheaval in the entire history of the Church. Here music and worship played an important role on both sides of the movement, and they added contributing factors which brought on the Reformation and, later, incentive for the new concepts to grow. The worship just before the Reformation had grown in elaborateness to a degree that made worship services performances and the music of such a type that only the specially trained "performers" could enter into the singing. Within the new dividing sects of Luther and Calvin the music was one of the prime instigators of enthusiasm. Again the people could sing, for the words were in their language and the music was strong and simple.

But though there was renewed strength within the Church because of the Reformation, it seemed to exist in many parts. There seemed to be no tendency toward ecumenicity whatsoever.

These divisions grew and multiplied from the time of the Reformation on into the nineteenth century, when denominationalism was at its height. Yet in the midst of many divisions it was again the hymns of the church and the hymn tunes, that began to break down denominational barriers.

Interdenominationalism had begun to make itself felt in the common usage of hymns by all the major denominations of Protestantism. This and other movements toward oneness began to work toward the unity of spirit which had been the dream of all far-seeing Christians throughout the ages.

Today the entire world, Christians or not, is "one-world" conscious. We have reached the realization that the only way we will have unity is to achieve it in the minds and hearts of the people themselves. As Christians we believe that the Church has a task, a task which will require the efforts of all of us, a task whose goal is unity, whose aim through this goal is salvation, and whose only alternative is destruction.

The Church of Christ has always been a singing church, expressing in time of joy and in time of need its deepest emotions in its songs of prayer and praise. This music of the Church has been a powerful uniting force in the past, and is capable of expanding power to help meet the needs of the future.