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The evolution of the modern hymn tune

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Thesis

THE EVOLUTION OF THE MODERN HYMN TUNE

Submitted by

Dorothy Quimby

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The purpose of this paper is to trace the development of the hymn tune from the earliest times until its appearance in its modern form, with special reference to the contributions made by classic music and the folk song. We shall study the various periods through which the hymn tune has passed, such as the early chants, the German choral, English psalmody, and the hymns of the Wesleyan movement.

At the close of our study we shall give a list of those tunes in use at the present time which have been derived from vocal and instrumental sources, both secular and sacred.

II

At the beginning it is well to note that the history of the hymn tunes has not been so thoroughly told as the history of the hymns of the church. This is to be expected, for the writing of hymns is an ancient art, whereas the writing of hymn tunes is an art that it has taken hundreds of years to develop.

The hymn tunes that are in use today came originally from the Greeks. The reason for this is the fact that the Christian Church began in a period when Greek art and culture were prevalent. The Gospels were written in the Greek language, and much of the preaching of the early Christians was also in Greek. Some have thought that the early Christian Church was profoundly influenced by the Hebrew faith, and although this is true to a certain extent, the fact is that in the course of three centuries there ceases to be any trace of the Hebrew melodies among Christian songs. As the apostles entered Gentile communities, the method of worship was affected by the form of culture dominant at that time. The most ancient of Greek hymns were written in Greek, and set to Greek music. These tunes used in the ritual of the early church were doubtless handed down from generation to generation from memory, as there was no system of musical notation. Usually such transmission results in many inaccuracies, but the fact that these were definite formulas used in a ritual service resulted in their being more carefully transmitted. Any element of a religious service is apt to be carefully guarded because people associate it with the sacredness of the entire ritual and it becomes in itself a sacred thing not to

be profaned.

It was altogether natural, however, to find that after a few centuries had elapsed, the uniformity of practice in the churches had somewhat disappeared. For this reason it was attempted in the fourth and sixth centuries to discover the most authentic traditions. This brings us to two great names--- St. Ambrose, Bishop of Milan, and Pope Gregory the Great.

Before noting the definite work of each of these men, let us survey the situation that they found in existence. The earliest Greek "scale" of which we have knowledge was known as the "tetrachord of Olympus", and consisted of three tones arranged in a downward succession. Later a fourth tone was added below the first three, and this was known as the Doric or Dorian tetrachord. This scale was the basis of the Greek system. As time passed four other tones were added, and additional scales were formed by beginning the sequence on different tones.

Such, then, was the musical system when Ambrose became interested in the subject of church music about the year 384. He is said to have made the first orderly arrangement of sacred song. Various opinions are held in regard to his actual work, but we are certain of a few reforms that he made, namely, the regulation of the ritual of the church, the introduction into Europe of the Eastern custom of antiphonal choirs, in the singing of the psalms, and the rearrangement of hymns for the regular service. Regardless of what may or may not have been his own personal influence, there appeared a new set of scales.

simplified, but based on the four Greek scales mentioned above. The influence on subsequent church music was great. Augustine wrote of the singing in St. Ambrose' church in Milan--- "O my God! when the sweet voice of the congregation broke upon mine ear, how I wept over Thy hymns of praise. The sound poured into mine ears, and Thy truth entered my heart. Then glowed within me the spirit of devotion; tears poured forth, and I rejoiced." (Confessions: Book IX, Chapter 6)

The modes which Ambrose selected were authorized for use in the church because of their supposedly severe religious character. Other modes were used in heathen temples and theaters, but in the church only the so-called "authentic" scales might be used--- a name that has remained to this day.

During the next two hundred years no marked development was made in the forms of church music. An important work was done by Gregory the Great, who became pope in 590. The actual extent of his actual achievement is not definitely known, but historians usually credit him with four principal reforms--- the liberation of church song from Greek prosody, the establishing of a singing school in Rome, the addition of four new scales to the four already in existence, and the collection and revision of the chants previously in use. An interesting item is the writing of these chants in a book, later known as the Antiphonary of St. Gregory, which was chained to the altar of St. Peter's Church that it might be a standard for chants. Dickinson points out that it is extremely doubtful that Gregory himself did all that is attributed to him. It is entirely possible that there were a number of men who contributed to

these reforms with the result that they were attributed to Gregory because he was the outstanding figure and personality of the age. Many of these Gregorian chants or plain song melodies are still used today in the Roman Catholic Church. "One who has fully entered into the spirit of the Plain Song melodies can at least sympathize with the reverence which such a reactionary attitude implies. There is a solemn unearthly sweetness in these tones which appeals irresistibly to those who have become habituated to them. They have maintained for centuries the inevitable comparison with every other form of melody, religious and secular, and there is reason to believe that they will continue to sustain all possible rivalry, until they at last outlive every other form of music now existing." (Dickinson: p. 100)

A sentence from St. Isidore, one of Gregory's friends is significant at this point---"Unless sounds are retained in the memory they perish because they cannot be written." In the seventh century we find traces of a system of musical notation. It was a system of signs, called neumes, which were characters written above the words. These were very numerous and it seems to us that they must have been very difficult to master.

At the beginning of the tenth century, however, a very important improvement was introduced. In the system of neumes there had been nothing to indicate the pitch at which the melody was to be sung. Now a red line was drawn across the page and stood for F below our middle C, the neumes being arranged above or below the line. Before long a yellow line was added to represent C. But there was difficulty in

using the two colors, with the result that both lines were drawn in black with the letters F and C placed opposite. This was the origin of the modern clef.

Hucbald, a monk in Flanders, about 930 discarded the use of neumes and added lines sufficient for all the notes in the melody, writing the words in the spaces between the lines. He is also credited with having introduced harmony. He wrote voice accompaniments to the chant, very simple and to modern ears harsh as well. The church approved his system and it became known as the sacred organum. Great development in this field of polyphony lay just ahead.

Early in the eleventh century a monk in Ravenna, known as Guido Arentino or Guido of Arezzo, made some significant contributions. Some authorities hold that he invented the musical staff in its modern form. This may or may not be strictly true, but he did give names to the first six tones of the scale. These names--- ut, re, mi, fa, sol, la--- were taken from a hymn to John the Baptist, in which each phrase began on a tone a step higher than that of the preceding phrase. Judged by our standards his work seems awkward, but we must remember that he can be judged rightly only by comparing him with the age in which he lived. Some one has said that he accomplished "seeing with the ears" and "hearing with the eyes." His hearers could not understand how his choir boys could sing at sight melodies previously unfamiliar to them. The monks in his convent, fearing that he was working under some occult influence, expelled him. This attracted the attention of the Pope who summoned him to Rome.

His fame was greatly increased when he had succeeded in teaching the Pope to sing his musical phrases, and he returned in honor to his monastery. A new era in music had begun.

During this time another important change in music was taking place--- the development of discant, that is, of something apart from the song. It was another voice part sung simultaneously with the principal part, the cantus firmus. In general, the singers improvised whatever they chose as the discant, using even some of the worst of secular songs. As the discant was not recorded we cannot judge of its attainment, although we can say that it was important as a transition from organum to counterpoint. By the term "counterpoint" is meant a form of music in which one note is set over against another note, the word "point" being the old word for a note, since each note was pricked into the parchment. "The succession of counter-notes must have their own movement or melody. They must furnish more than a mere voice accompaniment."# The modern hymn tune "Merrial" by Barnby, usually set to the words "Now the day is over", is an illustration of a tune having an independent melody in each part. The greatest master of counterpoint was Johann Sebastian Bach (born 1685) whose work we shall discuss at length later.

Before counterpoint could proceed to any greater degree there was need for another improvement. This need was met in the work of another monk, Franco of Cologne, a worthy successor of Hucbald and Guido. He devised a system for indicating the length of notes--- one of his characters representing a note three times the length of the second, which, in turn, was three times

as long as the third. This was adequate at that time as all sacred music was in triple time to correspond to the three persons in the Trinity. Before long, however, this was found to be inadequate, and a new sign was added, indicating a length twice that of the other signs. Then both triple and quadruple time were in use, the former being known as "perfect time" and the latter as "imperfect time". The signature of triple time was a circle, while that of quadruple time was indicated by a broken circle. The letter C, or the broken circle, is still used.

All was now ready for the development of full harmony--- "The location of the notes might be indicated, their duration could be determined, the musician 'heard with his eyes' both their pitch and their length and the organum followed by dis-cant had suggested the adjustment of part to part."# Counter-point was very severe at first, with one note set against another. Then there came to be two notes against one, then florid and syncopated arrangements, inversions, and many other variations. It almost seemed that the musicians tossed and played with the notes as a child might play with a new toy. One of the best known forms was the "canon" in which the same melody is repeated in the various parts, each of them beginning at a different time. The practice of writing in this manner grew into some very fantastic forms of composition, until there were even eight or more parts on one score. The materials were ready--- the great need was for some one to arise who could organize and rearrange these wild elements.

The one who was able to do this great task was Giovanni Pierluigi, known as Palestrina, from the name of his birthplace, twenty miles from Rome. The date of his birth was 1514, and he went to Rome to study music at the age of twenty-six, coming under the influence of Orlando di Lasso of the Belgian school that had contributed so much to the development of counterpoint. He then returned to his own town where he was the chapel master in the village church during the next ten years. In 1552 the Council of Trent decided that musical reform was very greatly needed, and since Palestrina had returned to Rome and become chapel master at the Vatican, he was appointed by the Pope to compose a mass that should embody the spirit of the reform that was desired. He accepted the task, and his production has been a model of all that is great in a sacred musical work. The "Missa Papae Marcelli" was received with great praise and acclamation. "It is a style that is peculiarly tender and gracious and may be found reflected in the sweetest of modern Latin and English hymn tunes..... It is the most serene form of music in existence, and is suggestive of the confidence and repose of spirit which is the most refined essence of the devotional mood..... The whole effect is measured, subdued, solemn."#

Palestrina had introduced a new style; the modern era begins with him. His name means as much in the reformed music as that of Luther means in the reformed faith. L.C.Elson has said-- "In the use of choral-like simplicity Palestrina causes the commentator involuntarily to draw a comparison between him and

John Sebastian Bach. Palestrina may stand as the typical Catholic, as Bach represents the earnest Protestant, in music."#

The present hymn tune "Victory" or "Palestrina" is an arrangement by W.H. Monk of one of Palestrina's melodies. It illustrates the beauty and dignity of his work.

#Quoted by Breed: p.282

III

We now approach a period of great importance in the development of the hymn tune--- the rise of the Lutheran hymnody. As we have already noted, the whole musical system of the Catholic Church is based on the Gregorian chant, which is a detail of the priestly office. The significant feature of the Lutheran music which we are now to study is the fact that it is based on the congregational hymn. This is one of the outstanding differences that has always remained between the Catholic and the Protestant Church. The Catholic Church withdrew the office of song from the congregation and assigned it to the clergy, for it looked upon song, like prayer, as a liturgic office. In the Protestant Church, however, the barrier of an intermediary priesthood is removed. This church teaches the direct approach of the individual to his God through one mediator, Jesus Christ. This conception gives the body of believers the right to the offices of worship. They, in turn, delegate their administration to officials who have their own particular privileges and also share with the laity in determining matters of policy. Congregational song has thus held a place in the Protestant Church never sanctioned by the Catholic Church, the basic reason being the diverse teaching in regard to the relation of the individual believer to the church. "The emancipated layman found in the general hymn a symbol as well as an agent of the assertion of his new rights and privileges in the Gospel. The people's song of early Protestantism has therefore a militant ring. It marks its epoch no less significantly than Luther's ninety-five

theses and the Augsburg Confession."#

A second outstanding distinction between these two churches is the fact that the hymns of the Catholic Church are written and sung in Latin, whereas those of the Protestant Church are in the language of the people. The natural impulse of a people is to worship in their native tongue, and when the singing of hymns was restored to the congregation, the new hymns were in their own language.

As we pass to the study of the Lutheran hymnody we should note its great importance in the course of church history. It is surpassed by the Latin hymns of the mediæval church and by the English- American hymns in regard to literary beauty; and it is equalled by them in its musical qualities; but historically it stands foremost. The Latin and English hymns are significant in the history of poetry and inward spiritual experience, but the Lutheran hymns have a place in the history of doctrinal strifes. The hymns of Martin Luther mark the beginning of German Protestant hymnody; for more than a century they were models of the hymns of the church in Germany.

As our chief interest is in the hymn tune, we ask: What can be said of the tunes to which these hymns were sung? "The melodies to which the hymns of Luther and his followers were set became the foundation of a musical style which is the one school worthy to be placed beside the Italian Catholic music of the sixteenth century."## Such was the importance of the Lutheran hymnody.

Several questions rise very naturally at this point: What was the origin of Lutheran hymnody? Did it have models, and if so, what were they? Did Luther make original contributions or did he imitate the past, and should he receive all the credit given him by the Protestant world?

Protestants generally give great praise to Luther as the one who first gave the people a means of expression for their religious beliefs. But it must be remembered that a great national epoch in art or literature is always preceded by a time of experiment. Some writers attach but little significance to previous religious songs in Germany. Luther is also praised for having done great creative work in music as well as in the writing of the words. Catholic writers, however, explain the situation by saying that every feature of his work may be traced to the Catholic Church music of previous centuries. Although they admit his success in the spread of his new doctrines, they hold that he accomplished it by borrowed ideas. The answer to this controversy lies in the realization that the facts lie between the two opposing views. Luther gave to his church not so much new forms as a new spirit. He aimed to find the truth in the Scriptures and the writings of the theologians of the Middle Ages, discarding what he felt to be false in the teaching of the Catholic Church. He knew the needs of his people, and he knew how to meet those needs.

The Reformation was not the beginning of the use of religious songs by the German people; they had had their religious songs to their deities long before they were converted to Christianity. After their adoption of Christianity the religious songs which

they used were of a personal devotional nature. Previous to the tenth century the only practice that could be called popular church song was the usage of the words "Kyrie Eleison, Christe Eleison". These expressions were found in the ancient mass and litanies of the Catholic Church. Sometimes they were used hundreds of times in a religious service and were abbreviated into almost inarticulate cries. But when these phrases were formally sung, the Gregorian tones used in the church were employed.

During the centuries that followed the number of religious songs grew very rapidly, the highest point being reached in the twelfth and thirteenth centuries. The fourteenth century marked the writing of mystic hymns with a more individual note. Of importance to us in our study is the appearance in the fourteenth century of a device significant for its part in the Reformation hymns; namely, the adaptation of secular tunes to religious poems. Not only were the tunes adapted, but sometimes the words were recast.

The popular religious song flourished in the fifteenth century, which was a period of unrest and inquiry. The preaching and martyrdom of John Hus aroused great political and religious movements in Bohemia, resulting in the writing of hymns and the publishing of hymn books which preceded those of Luther. Their tunes were derived from secular and religious melodies. The religious folk song had elements similar to those of the secular folk song---elements which emphasized the marvellous and the supernatural. This type of song often presented perversions of the doctrine of the church.

Let us now turn to the work of Luther himself. He aimed not to destroy but to purify existing practices within the church. Whenever possible he desired to retain the great music of the church. His reforms were three-fold: first, the revision of the liturgy; second, the introduction of new hymns; and third, the arrangement of melodies that would be appropriate for congregational use. The third item is the one with which we are primarily concerned. It was very important that the people should have proper tunes for their use. Down to the year 1600 the composer always borrowed his themes from older sources and developed them into choral works according to the regulations of counterpoint. In other words, he was not a tune-maker but a tune-setter. Such was the custom in Luther's day, and it became the work of Luther and his assistants to adapt existing melodies to the metre of the hymns, and to write the harmonies. As time went on, however, the modern method of writing original melodies supplanted the older method.

It has always been believed that Luther produced many tunes as well as hymns. Dr. L.W. Bacon in his edition of the hymns of Luther holds to this belief, as does Julian's "Dictionary of Hymnology." At this point a statement from Dickinson will be of value---- "This is altogether an error. Luther composed no tunes. Under the patient investigation of a half-century, the melodies originally associated with Luther's hymns have all been traced to their sources."# He further points out the three sources of the hymn tunes, or chorales, as they were called; namely, the Latin songs of the Catholic Church, the tunes of German hymns in existence before the time

of the Reformation, and the secular folk song. In regard to the first source, Luther said: "In the same way have they much noble music, especially in the abbeys and parish churches, used to adorn most vile, idolatrous words. Therefore have we undressed these lifeless, idolatrous, crazy words, stripping off the noble music, and putting it upon the living and holy word of God, wherewith to sing, praise, and honor the same, that so the beautiful ornament of music, brought back to its right use, may serve its blessed Maker, and his Christian people."# He intended that church song should consist of choir anthem, chant, and congregational hymn. Gradually, however, the chant was supplanted, as the custom grew of turning all of the elements of the service into metrical form. Whenever the vernacular hymns of pre-Reformation times were retained, the old melodies were also kept, and hence some very old German tunes may be found in German hymn books today.

The secular folk song was a source from which many of the German chorals were made. It seems that none of Luther's tunes were of this class, however. The German people had used simple songs on many occasions--- in the home, at work, at weddings, christenings, and numerous other circumstances of domestic and social life. There was much material available for development into choral tunes. Sometimes but little adaptation was needed, since in those days there was less difference between secular and sacred musical styles than at the present time. It is true that the associations of these melodies were not always of the best, with the result that some

#Quoted by Dickinson, p. 260

of the strictest of the theologians protested. In the course of time, however, the secular associations were forgotten, and there are but few who think of the tunes of some of the devout hymns as former love songs or even drinking songs. Among other nations this practice is common, as well. The French, Dutch, Scotch Calvinists, English Wesleyans, and Americans are among the number of those who have done the same.

Let us note two examples of this method. The tune "Crusaders' Hymn" has long been credited to the period of the Latin hymns, but in reality it is a Silesian folk song. The melody is the same, but the harmony varies with different hymn books. The tune "Sicilian Mariners" is a Sicilian melody.

A study of the German choral will be profitable at this point. As first sung by the congregation the chorals were not harmonized and were sung without accompaniment. Then, when they were later harmonized the congregation sang the melody and the choir supplied the parts. Originally the melody was in the tenor, but the custom later arose of putting the melody in the upper voice, as a simpler method for a mass of untrained voices. Thus the choral became more compact and simple, and approached more nearly the chord progressions of modern hymn tunes. As found in hymn books today, the German choral is greatly modified from its original form. Marked changes have been made in rhythm, for it is usually written now with notes of equal length and one note to a syllable, whereas in its original form there were frequently several notes to a syllable. This change, brought about in the eighteenth century, has resulted in giving the choral a grave and almost monotonous character.

Among the examples of the oldest chorals found in our hymn books today are "Ein' Feste Burg", formerly attributed to Luther; "Passion Chorale", by Hassler; "Decius", by Decius; "Munich", rearranged by Mendelssohn. Another well known choral, written in 1648, is "Nun Danket", by Cruger.

One of the strange occurrences of this period was the interchange of material between the Protestant and the Catholic Church. Luther translated some of the Latin hymns into German, and the Catholic Church borrowed some of his hymns. In the first German Catholic hymn book, published in 1537, there were fifty-two hymns, of which four had been altered from those of Luther. He himself encouraged this friendly exchange and good will, but it did not long endure. It was broken by the Thirty Year's War.

Throughout the sixteenth century a large number of hymns and chorals were written, but the War mentioned above threatened to destroy the Reformation, and succeeded in destroying the enthusiasm of many of its writers; but there were a few brave spirits that remained undaunted. Up to the middle of the seventeenth century many beautiful melodies were produced. Then the movement in secular music beginning in Italy offered more satisfaction to composers than they could find in the congregational choral. Again came a period of borrowing from secular sources, in this case not the songs of the people, but the light music of the fashionable world. As the years passed the great German choral was neglected. Attempts have been made to restore the old practices, but it now seems certain that until a revival of spirituality seizes the

popular heart in Germany, there can be no worthy successor to the great choral of Luther's age.

The study of German church music would be incomplete without mentioning Johann Sebastian Bach--- the greatest name in Protestant church music, and some say in all the history of music. He devoted his life to the enrichment of the music of his church. He came from the most musical family known to history--- there being six generations which showed remarkable musical ability. Born at Eisenach in 1685, he received training in choir schools, and was a master of the organ at the age of eighteen. After holding many official positions he became cantor of the Thomas school in Leipsic in 1723, a position which he held until his death in 1750. His great desire to build up church music did not lead him to attempt the restoration of the old forms, for he used the new forms that were still in the process of development. He used the materials at hand--- the religious folk song, the cantata, the Passion music and all the other elements, blending them into works of art^e unequalled and unsurpassed.

His devotion to the Protestant Church was akin to that of Palestrina to the Roman Catholic Church. "Given Bach's inherited character, his education and his environment, add the personal factor--- imagination and reverence--- and you have Bach's music, spontaneous yet inevitable, like a product of nature."[#] His great work lay in his vocal music and organ music---- the latter being better known to the world.

The New Hymnal of the Episcopal Church gives one tune

[#] Dickinson: p. 289

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"Potsdam", adapted from Bach, and several older melodies to be sung in unison, harmonized by Bach.

His work is unsurpassed; upon all that he attempted he placed the seal of final perfection. His is the music, not of one creed, but of humanity.

France also had a part in the hymns for Protestant worship. As early as 1552 the psalms were set to old French tunes, and in 1565 a collection of hymn tunes was published in Paris by Goudimel, at one time the teacher of Palestrina in Rome. A large number of his tunes were from secular sources. The well known tune "Old Hundredth" appears in his collection for the first time.

As we turn to England's early contributions to church music we find that the early tunes were not hymn tunes but psalm tunes. The origin of psalmody was at the French court in 1538. In 1562 the Old Version of Sternhold and Hopkins appeared in England. It contained the psalms in metrical form, with "apt notes to sing them withal". This prejudice which favored only the singing of psalms prevailed in England for a hundred and fifty years, and the writing of hymns was thus delayed for a long time. That the only religious song books in England were the psalm books is evidenced by the 601 editions of Sternhold and Hopkins; the Ainsworth Psalter, 1612; the Bay Psalm Book, 1640, (the first book published on the American continent); and the New Version of Tate and Brady, 1696. These editions were somewhat replaced by the version of Watts in 1719, who has been called the father of English hymnody. With him begins the writing of

the English hymn. But let us now return to the study of the tunes, which are our particular interest.

The best known name in this connection is that of Thomas Tallis, called the "Father of English Cathedral Music". He was a contemporary of Palestrina, and was only second to the great master of counterpoint. A student of harmony and counterpoint, a writer of voice parts for the old plain song chants, yet his greatest work was done in his hymn tunes. Eight of his tunes are to be found in John Daye's "Morning and Evening Prayer and Communion" published in 1560, two years before Sternhold and Hopkins' book. Perhaps the best known of these tunes is the "Evening Hymn" set to the words "Glory to thee, my God, this night". With him the modern hymn tune appeared, and we should note in passing that Daye's book is "the first collection of hymn tunes in which the music is written in four parts." (Breed: p. 297).

IV

As we have noted above, the psalm tunes remained in use in England for more than a hundred and fifty years. The hymn and the hymn tune appeared together. With the hymns of Watts and Wesley furnished the demand for new tunes. "Although most of the best hymn tunes now in use were not the product of Methodism, yet Methodism did more to promote them than any other religious movement except the Lutheran Reformation in Germany."# The statement of Dickinson is similar--- "Like a sun-burst, opening a brighter era, came the Wesleyan movement....The example of the Methodists was a revelation of the power that lies in popular song when inspired by conviction, and as was said of the early Lutheran choral, so it might be said of the Methodist hymns, that they won more souls than even the preaching of the evangelists."## The departure from the old forms was at first retrogression. The new tunes had lost the ruggedness of the old ones, and the melody was more flowing. Some of them introduced sliding notes, which had been unknown in the syllabic tunes. This indicated both advance and decline; it was analogous to the movement a generation before the time of Palestrina, when the excess of counterpoint led to greater development of harmony.

The third form of the hymn tune introduced the fugue, alternating the same melody in the various parts, massing all the parts together at the end. Not many of these tunes have been retained, although they were very popular for a time. The form went too far in that it came to express the inventive ability

of the composer and the contortions of the voice of the singer. There was need for another Palestrina to arise, and the need was met by the coming of several able men, among whom was the American composer, Lowell Mason.

He was born in Massachusetts in 1792, and had charge of a choir at the age of eighteen. He lived in Georgia for fifteen years, but afterward resided in Boston, where he held some important positions, founding the Boston Academy of Music in 1832. He published several volumes in the interest of better sacred music. His influence may be realized when it is known that more than seventy of his tunes are found in modern collections. In his hymn tunes we find no fixed style, but he broke away from the current forms.

He was followed by five great composers--- Sir John Coss, Henry Smart, Rev. John B. Dykes, William H. Monk, and Sir Joseph Barnby. The tunes written by all of these men were of a very high grade, expressing the best in sacred music. Let us look more closely at the work of Dykes. Breed (p.213) says that we may take any tune of his found in modern collections and say of it----"This is what a tune ought to be for such a hymn as this." He was born in Hull, England, in 1823, learning to play on the organ at an early age. He was conductor of the Cambridge University Musical Society for many years, and also held positions as a priest in the Church of England. He selected some of the finest hymns and wrote tunes for them. Among them may be mentioned "Holy, holy, holy," and "I heard the voice of Jesus say."

We have now reached the perfected hymn tune in its modern form. There were many problems and many mistakes in the long history of the tunes, but the way led onward and upward until the highest form has been reached. Many centuries of development and experiment were required, and the toil of many men was needed, but the glorious summit of highest attainment was ultimately found.

As we come to the study of the tunes that have not been written originally as tunes, but arranged and adapted from other sources, it becomes necessary for us to know just what is meant by the terms "adaptation" and "Arrangement". We will take the definitions given by Lightwood---- " An adaptation is a choral or hymn tune that has been altered or adapted to suit certain metres; an arrangement is a melody derived from sacred or secular sources, arranged as a hymn tune". (p. 334)

In the outline we have indicated many types of music that have been adapted or arranged and now find a place in hymn books as hymn tunes. The following comprehensive list is quoted from Price, (196-199 inc.) It will serve to give us a realization of how widely this method has been practiced. --

GEORGE FREDERICK HANDEL (1685-1759)

"Antioch"	A medley from the oratorio "Messiah"
"Christmas"	"Non vi piacque" from opera "Ciroe"
"Thatcher"	From opera "Sosarme"
"Samson"	From oratorio "Samson"
"Bradford"	From oratorio "Messiah"
"Dirge"	From oratorio "Saul"

LUDWIG VON BEETHOVEN (1770-1827)

"Hayes"	Andante movement in Sonata. Op.14, No.2
"Hymn of Joy"	From the Ninth Symphony
"Alsace"	From the Second Symphony

FELIX MENDELSSOHN-BARTHOLDY (1809-1847)

"Consolation"	From "Songs without Words"
"Mendelssohn"	From "Festgesang"

"Wilson" From oratorio "Elijah"

"Bartholdy" From "Songs without Words"

"Intercession New" From oratorio "Elijah"

LOUIS SPOHR(1784-1859)
 "Simpson" From sacred cantata "Crucifixion"

"Spohr" From oratorio "Calvary"

"Waring" String quartette in A minor

FRANCIS JOSEPH HAYDN(1732-1809)
 "Crestion" From oratorio "Creation"

CARL MARIA VON WEBER (1786-1826)
 "Seymour" From opera "Oberon"

"Jewett" From opera "Der Freischutz"

ROBERT SCHUMANN (1810-1856)
 "Canenbury" From "Nachtstück"

CHARLES GOUNOD(1818-1893)
 "Olney" From song "There is a green hill"

SIR JOHN STAINER(1840-1901)
 "Cross of Jesus" From sacred cantata "Crucifixion"

IGNACE J. PLEYEL(1757-1851)
 "Pleyel's Hymn" Quartette, Opus 7, No.4

JEAN J. ROUSSEAU(1712-1778)
 "Greenville" From opera "Le Devin du Village"

GEORGE J. WEBB (1803-1887)
 "Webb" Song-" 'Tis dawn, the lark is singing"

ISAAC B. WOODBURY(1819-1858)
"Siloam"

First sung to "Sweet day, so cool"

THOMAS A. ARNE(1710-1778)
"Arlington"

From Overture to Opera "Artaxerxes"

SAMUEL WEBBE(1740-1816)
"Melcombe"

From Mass to words "O salutaris hostia"

HANS L. HASSLER (1564-1612)
"Passion Chorale"

A love song from "Lustgarten"

FREDERICK BURGMULLER(1804-1824)
"Emmons"

From an instrumental march

By way of summary, we may say that we have traced the gradual course of the development of the hymn tune as it is found today. After a brief survey of the earliest Greek scales, we noted the reforms in church music made by Ambrose and Gregory the Great. There followed a study of the work of Hucbald, Guido Arentino, and Franco of Cologne. By this time had come a very full development of counterpoint. A survey of the great contributions of Palestrina concluded this section of our study.

The next great period was that of the Lutheran Reformation, with its massive chorals which had a mighty influence in the spread of the new doctrines. The next name of note was that of Bach, who is the greatest figure in the music of the Protestant Church.

After mentioning briefly the early French tunes, we passed to a study of early English psalmody, and its place in the church music of England during a hundred and fifty years. With Thomas Tallis the modern hymn tune makes its appearance. The hymns of Mason and Dykes represent the highest and purest form of the hymn tune. With them our study was concluded.

To give a suggestion of the extent to which the melodies from songs, operas, masses, and oratorios have influenced the modern hymn tune we quoted a list of tunes of this origin.

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