

## VOLUME 1

**Glasgow C.M. No. 66.** This popular tune comes from an interesting little book called the '*Psalm-Singers' Pocket Book*' published in 1786, which included tunes already in use in most of Scotland, plus some English ones. They were set in three and four parts. The book was illustrated with various tables to explain some of the basic principles of music. It was published by Thomas Moore, who was engaged by Glasgow Corporation to improve standards of singing in the churches, following a revival of good singing which was taking place in the north-east of the country. Moore became precentor in Blackfriars' Church in Glasgow.

**Praetorius C.M. No. 101.** The composer may have been the great German composer himself, Michael Praetorius (1571-1621), son of a Lutheran Pastor. His influence on the development of musical forms based on Protestant hymns was significant. The source of the tune is given as '*Harmoniae Hymnorum Scholiae Gorliensis*', Görlitz 1599.

**St. Anne C.M. No. 106.** This is probably the best known psalm/hymn tune by Dr. William Croft (1678-1727). Many know the tune to the words of Isaac Watts' '*O God our Help in Ages Past*'. **St. Anne** was first published in the English Psalter *New Version: Supplement* of 1708, the "*New Version*" being the translations of Tate and Brady. One of Croft's positions was organist at St. Anne's Church, Soho, London. Later he was joint organist at the Chapel Royal with Jeremiah Clarke. He ended up as organist in Westminster Abbey and was buried there. Croft is generally considered to be one of the greatest composers of church music of his time. He wrote the music for the funeral service of Queen Anne (1714) and also the music for the coronation of George I in 1715. The Burial Service from his '*Musica Sacra*' was sung at Händel's funeral and at state funerals ever since, the most recent being that of Baroness Thatcher in 2012. Please see notes on his other tunes: **Croft's 136<sup>th</sup>** 66 66 88 No. 185 in Volume 2, the C.M. **Eatington** 54 in volume 12 and the D.C.M. **St Matthew** 157 in volume 9.

**Southwark C.M. No. 131.** Christopher Tye (1508-73) was born during the reign of King Henry VIII. He was music tutor to the good King Edward VI and organist of the Chapel Royal under Queen Elizabeth. He wrote many works for church services, including one in which he put the first fourteen chapters of Acts into metre and set the words to music. It was sung in Edward VI's Chapel.

**Arden C.M. No. 21.** Arden is a place in Warwickshire where the committee who compiled the BBC Hymn-book often met, one of the members being George T. Thalben-Ball (1896-1987). He wrote this tune for the words of Charles Wesley's hymn, '*Oh, for a Thousand Tongues to Sing*'. Thalben-Ball had shown early promise as an organist, becoming a Fellow of the Royal College of Organists at the age of 16. He gave recitals internationally, was an organist for the BBC, and taught organ at the Royal College of Music. He was knighted in 1982.

**Tiverton C.M. No. 139.** Jacob Grigg (?- 1768) was born into a poor family. In 1743 he became assistant minister at a Presbyterian Church in London. Throughout his life he wrote many hymns, and this tune is credited to him. It was first published in John Rippon's '*Selection of Psalms and Hymn Tunes*' c.1795. John Rippon (1751-1836) was an English Baptist minister. After the death of John Gill, he took over Gill's pastorate, and was with that congregation until his death, a period of 63 years. He was considered the foremost authority on the hymns of Isaac Watts. Rippon's congregation was later pastored by Charles Haddon Spurgeon before the latter moved to the Metropolitan Tabernacle in Southwark. Rippon's selection of hymns was used by the congregation until 1866 when Spurgeon produced an update called '*Our Own Hymn Book*' which borrowed much from Rippon and Watts. At the time of his death, Rippon was working on a book commemorating those buried in London's Dissenter Cemetery, Bunhill Fields, and it was there that he himself was buried, along with many others of the Lord's people, including John Bunyan and Susanna Wesley.

**Contemplation C.M. No. 44.** Sir Frederick Arthur Gore Ousley (1825-89) came from a well-to-do and distinguished family. His musical talent showed itself as early as three years old, and some of his church music has survived till the present. He was extremely learned in other areas too – and very rich. In 1850 he was ordained and became curate to St. Paul's Church, Knightsbridge. When sung in harmony this tune sounds very pleasing. At the end of the second and fourth lines the last note of the melody should be held on for the correct number of beats while the harmony changes around it.

**Dundee C.M. No. 50.** (Also called **Windsor**). The melody of this tune comes from *Damon's Psalter* of 1591.

William Damon, or Daman, (1540-91) was a foreign musician who was employed in the court of Queen Elizabeth. He is mostly remembered for his arrangements of metrical psalm melodies. This evocative melody, in minor mode and with its narrow compass of six notes, is complemented beautifully by the harmony. You will find notes on S.M. **Southwell** No. 177 in volume 2, from an earlier collection of Damon's arrangements.

**Herongate L.M. No. 7.** This beautiful traditional melody was arranged by a renowned composer who had a deep interest in old English folk music, Ralph Vaughan Williams (1872-1958). He spent much time collecting and arranging traditional music, and this influenced his input into the *English Hymnal* which he edited. Even his grander works showed his passion in this area. His father was a vicar, his mother was one of the famous Wedgwood family, and he was also related to Charles Darwin. He himself was an atheist, then agnostic. He wrote an opera based on '*Pilgrim's Progress*', changing the main character's name from 'Christian' to 'Pilgrim'. He also set John Bunyan's poem '*Who would true valour see*' to music using the traditional Sussex melody, '*Monk's Gate*'.

**Aynhoe S.M. No. 159.** James Nares (1715-83) composed not only secular music for the harpsichord and organ, but also for the church. He was assistant organist in St. George's Chapel in Windsor Castle, then of York Minster, before returning to the Chapel Royal to become organist and composer to King George III. Many of his anthems are still used in cathedrals.

**Petersham D.C.M. No. 154.** This strong tune was composed by Clement William Poole (1828-1924). He was from the south of England and worked with the Civil Service for some time, before moving into commerce, which was not a successful move. He was honorary organist in churches in his area, and wrote music for *The Magnificat*. **Petersham** is the most popular of the hymn tunes which he wrote.

**Hawarden 66 66 D. No. 183.** Note that lines three and four are an exact repetition of lines one and two. And you can hear an echo of **Darwall** (No. 186) at the fifth line! Samuel Sebastian Wesley (1810-1876), was an English organist and composer for the Church of England. You can read more about him in the notes for his L.M. **Hereford** No. 6 in volume 2. See also his C.M. **Wetherby** No. 145 in Volume 12.

## VOLUME 2

**Walton L.M. No.17.** William Gardiner (1770-1853) wrote this lovely tune (also called **Fulda**) and included it in his '*Sacred Melodies*' (1815). It has a very satisfying harmony. Gardiner's own musical gift showed itself early when at the age of six he sang a solo at the wedding of his friend's father. When he was a teenager he composed a march for the troops returning from war in America. Later in life, he was an admirer of the music of Beethoven and Haydn. **Belmont C.M. No. 33** (see below) is from one of his earlier collections.

**Winchester C.M. No 148** comes from '*Este's Psalter*' (1592), from which we also have the C.M. **Cheshire** (No. 40 in volume 11). Thomas Este, (1540?-1608?) was a very important music publisher. As well as books of metrical psalm tunes, he published the works of nearly all of the Elizabethan madrigal composers. Included in *Este's Psalter* are all of the Psalms, harmonised in four parts by ten of the top composers of the time. Three of the tunes have been given the name of a place – an innovation then, as up until this time tunes took their name from the Psalm for which they were written.

**Howard C.M. No. 29.** John Wilson (1800-1849) was apprenticed to a printing firm in Edinburgh, later becoming proof-reader to Ballantyne who printed the Waverley Novels. As a precentor in Roxburgh Place Relief Church, his lovely tenor voice drew crowds to the services. While precentor in St. Mary's Parish Church, he edited for the use of the congregation '*A Selection of Psalm Tunes*' (1825), from which this tune is taken. In 1830 he took to the stage. After some time in opera he became famous as an exponent of Scottish Song, and performed before Queen Victoria. While on tour in Canada, he died in Quebec and is buried there.

**Bangor C.M. No. 29.** '*Harmony of Zion*' (1735) is the work of William Tans'ur (1706-1783) who taught psalmody and composed and edited many psalm tunes. Also from this collection we have **St. Andrew** No. 105 in volume 4 and **Colchester** 41 in volume 5. His '*A New Musical Grammar*' (1746) was still in use in the 19<sup>th</sup> century. Bangor appears in a Gaelic Psalmody in Dorian mode rather than Minor, and most often that is how it is heard in our congregations. It is also mentioned in Burns' poem '*The Ordination*', in the line 'An' skirl up the **Bangor**'.

**Hereford L.M. (No. 6).** Samuel Sebastian Wesley (1810-1876) was a grandson of the famous Methodist hymn writer, Charles Wesley, and he inherited his musical genius from his father, Samuel, who was an ardent admirer of Johann Sebastian Bach and a friend of Mendelssohn. Samuel the younger was a composer for the Church of England, and played the organ in many of the cathedrals in England, including Hereford. Improving the standards of church singing was a concern of his. The construction of organs also fascinated him, and he was impressed at the Great Exhibition in 1851 when he saw an organ where the pedals were set out in a fan shape instead of the usual parallel arrangement. After that he had the organ builder Henry Willis construct his new instruments with this feature. On many occasions at the inaugural concert of a newly-built organ, S.S. Wesley was the one asked to play it, to demonstrate the capabilities of the instrument. Queen Victoria granted him the choice of a knighthood or a pension. He chose the latter, which at his death was passed to his widow. See also other tunes by him: C.M. **Wetherby** No.145 in volume 12 and 66 66 D **Hawarden** 183 in volume 1.

**Glenluce C.M. No. 68.** The Scottish Psalter of 1635 has always been highly respected by historians and musicians. It was published by Andrew Hart in Edinburgh as '*The Psalmes of David, in Prose and Meeter. With their whole Tunes in foure or mo parts, and some Psalmes in Reports. Whereunto is added many godly Prayers, and an exact Kalendar for XXV yeers to come. Printed at Edinburgh by the Heires of Andrew Hart, Anno Dom.1635*'. It was edited by Edward Miller who gathered his material from different sources, and spent much time in amending certain tunes which had been spoiled by earlier inappropriate changes. Charles I appointed him as Master of Music in the Chapel Royal because of his musical skill. However the book did not represent the musical practice of the time, and, indeed, it was never authorised by the Scottish Church. Miller divided the material into three groups:

1. **Proper Tunes.** The ideal intention of the Genevan Reformers was to give each psalm its own individual tune, but this did not quite materialise. For example, in the early psalters some tunes were allocated to two psalms. However, Miller kept the French melodies to the Psalms to which they were originally set, many of them melodies by Bourgeois. Two are dignified German chorales; fourteen are from the English psalters. All the harmonies were by Scottish composers.

**2. The Common Tunes.** The Proper tunes were really for people who could read music. But most of the Scottish people of that time could not read at all. They had been excluded from any part of the sung worship in the Roman Church. Now they had to be helped to learn to read the words, in order to sing and take part in the spiritual worship as taught in God's Word. Previously, tune and words would have been learned "by ear". By the time this Psalter was produced, the number of 'common' tunes had grown to thirty-one, each of them fitting the typical 4-line C.M. stanza of 8 syllables to the first line, 6 to the second line, 8 to the third, and 6 to the fourth.

**3. Tunes in Reports.** These were tunes where the parts came in at different times, sometimes imitating each other. The tunes in our Psalter most approaching these would be **Invocation** and **St. George's Edinburgh**.

See notes on other tunes from the 1635 Psalter: **Caithness** No. 38 in volume 7, **London New** 82 in volume 3, **Wigtown** 146 in volume 10. **Durie's 124<sup>th</sup>** 190 is also among them, but is not included in this teaching programme.

**Belmont C.M. No. 33** is from '*Sacred Melodies*' (1812), and composed by William Gardiner (see **Walton** above). This beautiful melody has made its way into many psalm and hymn books. It is perhaps best known as the tune to the hymn '*By Cool Siloam's Shady Rill*', but what could be better than to the words of Psalm 119:57: "Thou my sure portion art alone"?

**St. Lawrence C.M. No. 117.** Robert Archibald Smith (1780-1829) has five tunes in our book. He was born in Reading, because his father, who was a Paisley silk weaver, had moved south for work. At the age of 20 Smith moved to Scotland and settled in Paisley, where he set the words of poets William Motherwell and Robert Tannahill to music. He was one of the well-known Scottish precentors, appointed as Assembly Precentor, and also Precentor in Paisley Abbey and then in St. George's, Edinburgh. Rev. Andrew Thomson, minister in St. George's, was himself an enthusiastic music lover and encouraged the move. Smith's '*Sacred Harmony*', published in 1825, was for a long period the standard book of church music in Scotland. He lived in Melville Place, Edinburgh, and is buried in St. Cuthbert's Church. Apart from **Invocation No. 192** you can see notes on the others elsewhere: C.M. tunes, **Morven** No. 90 in volume 7, **Hamilton** (repeating) 71 in volume 11, and S.M. **Selma** 173 in volume 5. 'Saint' Lawrence, after whom the tune is named, was martyred during the persecution by the Roman Emperor Valerian.

**Southwell S.M. No. 177.** William Damon (1540-91) was a musician of the court of Queen Elizabeth. He was one of the earliest musicians to set the metrical versions of the psalms by Sternhold and Hopkins to music, and produced this very early collection of '*Damon's Psalms*' (1579). It was printed by John Day (c.1522-1584). Day specialised in printing and distributing Protestant literature, and is famous for publishing '*Foxe's Book of Martyrs*'. The tune itself has pathos, being mostly in the minor key and having characteristic groups of two repeated notes.

**Stroudwater C.M. No. 137** was named after the river on which Stroud stands. It was published in '*A Book of Psalmody, containing some easy instruction for young beginners; to which is added a select number of Psalm-tunes, Hymns and Anthems. Collected, Printed, Taught, and sold by Matthew Wilkins of Great Milton, near Thame in Oxfordshire*' (c. 1730). To many this tune is bound up with the words of Psalm 46: "God is our refuge and our strength".

**St. Botolph C.M. No. 108.** The composer of this tune, Gordon Archibald Slater (1896-1979), was an organist in Leicester and Lincoln Cathedral. He also composed organ, piano and choral music. One of his pupils was Dennis Townhill who became organist in St. Mary's Episcopal Cathedral, Edinburgh.

**Croft's 136<sup>th</sup> 66 66 88 No. 185.** Psalm 136 is the only one in our psalmody which does not have a common metre version. This tune was written by the celebrated composer William Croft (1678-1727). Please see more information about him under C.M. **St. Anne** No. 106 in volume 1. See also his C.M. **Eatington** 54 in volume 12, and D.C.M. **St Matthew** 157 in volume 9.

## VOLUME 3

**Irish C.M. No. 77.** This melody has been taken from *A Collection of Hymns and Sacred Poems, Dublin 1749*. In Dublin, from 1748-1754 the Methodists developed choral music in their meeting houses. Out of this Charles Wesley published the above, the music being edited by the composer/bassoonist Lampe, who was then in Dublin. The words comprised 36 poems of John and Charles Wesley. There was a good deal of good music-making going on in the city at this time. **Irish** seems to have been a traditional melody, composer unknown. However, in some earlier psalmodies it was credited as being the work of the composer Benjamin Milgrove (1731-1810) who wrote the well-known tune **Hart** (*Let us with a gladsome mind*).

**Richmond C.M. No. 103.** There are two names associated with this tune. Thomas Haweis (1734-1820), who wrote the melody, was dismissed from the curator-ship at St. Mary Magdalene Oxford because of his evangelical ministry. In 1764 he began a successful ministry along Methodist lines in a Northampton parish. From 1774 he spent some of his time travelling around the country for the Countess of Huntingdon and was responsible for continuing her work after her death. In later life he was active in promoting overseas and home missions. The other name is Samuel Webbe (1770-1843), who harmonised it. He and his father of the same name were both well-respected composers.

**St. Mary C.M. No. 120.** This tune, in minor mode, originates in an old Welsh psalter: '*Prys' Psalter*' of 1621. Edmund Prys (1541?-1624) was Rector of Ffestiniog and Archdeacon of Merioneth. He was a skilful musician, and took part in the bardic life of his time. What has made his name famous, however, is the translation he made of the Psalms into free Welsh verse suitable for congregational singing. He rejected the classical bardic metres in order to make his work suitable for 'popular' use. This translation appeared first in 1621 and was published along with the Welsh Prayer Book. It has remained in standard use in Wales until recent times. The source of the tunes is uncertain. **St. Matthias** No. 121 in volume 9 is from the same psalter.

**St. Leonard C.M. No. 118.** Henry Thomas Smart (1813-79) was one of England's finest organists and an accomplished composer. He designed an organ for Leeds Town Hall in 1858 and another in the St. Andrew's Hall in Glasgow in 1877. '*The Presbyterian Hymnal*' and the '*Chorale Book*', which were later considered the standard for hymn-tune harmonisation, were edited by him, as was the hymn-book of the United Presbyterian Church of Scotland. When he was only eighteen he began to lose his sight and was completely blind by the time he was fifty-two. His daughter notated all his compositions for him and his long-recognized gift for extemporising allowed him to continue his work as organist and composer. The hymn tune **Regent Square** is one of his best-known.

**St. Bride S.M. No. 171.** This tune is found in many psalm and hymn books, sometimes without the long 'gathering note' at the beginning of each line. It is an interesting little melody. It begins in the minor key. The second line is an exact copy of the first one, but three notes higher, and puts the tune firmly into the major key. The third descends on each note of the octave and brings the tune back into the minor. The fourth line imitates lines one and two. It is difficult to obtain information on the composer, Samuel Howard (1710-1785), but it is known that he did some composing and was an organist. **Lancaster** No. 80 in volume 8 is another of his tunes.

**Haresfield C.M. No. 72.** Sir John Dykes Bower (1905-1981) was a well-respected organist, having posts in both Durham and, later, St. Paul's Cathedral. In the 1950's the BBC Radio 3 broadcast a series named '*Organ Music from British Cathedrals and Abbeys*' which featured "some rare and precious recordings of the best-known organists of their day". J Dykes Bower performed on the St. Paul's Cathedral Organ on one of these special recordings.

**Old 22<sup>nd</sup> D.C.M. No. 151.** '*The Anglo-Genevan Psalter*' was the name given to a series of editions of the Psalter printed in Geneva from 1556 to 1569. Notable English and Scottish Protestant exiles such as John Knox and William Whittingham were the compilers. Included in these psalters was a considerable number of the metrical translations of Sternhold and Hopkins, which were also being published in England at that time. See also **Old 44<sup>th</sup>** No. 152 in volume 12.

**Culross C.M. No. 47.** This simple but well-balanced minor tune dates from the Scottish Psalter of 1634. Note

how the second line moves into the major key and then how the third line begins as an echo (three notes higher) of the first. This tune has been missing from older editions of our Psalm Book and it is good to see it preserved in our current one. One prominent man of Reformation times, born in Culross, was Robert Pont (1524-1606). He was present at the very first General Assembly of the Church of Scotland and was moderator several times afterwards. He also contributed towards the metrical translation of the Psalms.

**St. Cecilia 66 66 No. 182.** The composer of this tune, Rev. L.G. Hayne (1836-83), also wrote the melody **Buckland**, for the well-known children's hymn '*Loving shepherd of thy sheep*'. In 1849, when the old church near to Buckland was being fitted with its first organ, it was to his design that it was built. His brother was the vicar there at the time. He was organist in Queen's College, Oxford and at St. Alban's, Holborn, and later became vicar in Mistley in Essex. Hymn singers sing this tune to '*We love thy place, O Lord*'.

**Tallis' Canon L.M. No. 15.** Tallis' Canon was composed by Thomas Tallis (c.1505-1585) as one of nine tunes and several anthems for Archbishop Matthew Parker's '*The whole Psalter translated into English Metre, which containeth an hundred and fifty Psalmes*'. It is the eighth of the nine and in some hymn-books has been known as the *Eighth Tune*. It was originally set to Psalm 67. A canon is a piece of music where one part starts singing the tune and at a later given point, another part starts singing the same tune, in the same manner as we sing '*Frère Jacques*' as a round. See more information about Tallis under the C.M. **Tallis** No. 138 in volume 10, also by the great composer.

**London New C.M. No. 82.** The 1635 Psalter, from which this tune came, was very important. The editor, Edward Miller, arranged the material into 3 groups: Proper Tunes, Common Tunes and Tunes in Reports. Fuller information is given under **Glenluce** No. 67 in volume 2. As well as **Glenluce**, our present psalmody has from this Psalter **Caithness** No. 38 in volume 7 and **Wigtown** 146 in volume 10. **Durie's 124<sup>th</sup>** 190 is also among them but is not included in this programme.

**St. Magnus C.M. No. 119.** Jeremiah Clarke (1674-1707) studied music with the famous organist of Westminster Abbey, John Blow. He composed the well-known *Trumpet Voluntary* (often played at weddings and for a long time incorrectly attributed to Purcell). As well as composing songs, he wrote music for the theatre, harpsichord, and the church. His church music remained popular for many years. William Croft, some of whose tunes are also in our Psalmody, succeeded him as organist of the Chapel Royal. Tragically, after falling in love with a beautiful lady with whom there was no future, Jeremiah Clarke shot himself in the house of St. Paul's Churchyard. Also see his C.M. Tunes: **Hermon** No. 74 in volume 4, and **Bishopthorpe** 34 volume 11 composed by him.

## VOLUME 4

**Wiltshire C.M. No. 147.** George Thomas Smart (1776-1867), who wrote this melody, was a founder member of the Philharmonic Society, a music conductor and organist. He was knighted Lord Lieutenant of Ireland after some successful concerts there. Beethoven and he were personally acquainted and another classical composer, Weber, who was a close friend, died in his house. His son Henry was also a prominent composer, and was the composer of the tune **St. Leonard** No. 118 in volume 3.

**St. Olave S.M. No. 172.** Composer Henry John Gauntlett was born in Shropshire in 1805 and died in London in 1876. This man was an exceptionally gifted organist, but was also in turn a lawyer, author, organ designer and organ recitalist. His first post as organist was in 1827 in the church of St. Olave in Southwark. He campaigned for reforms in organ design and introduced the “Grand Chorus” stop based on continental organs. He extended the range of the pedal compass and patented a system of powering the instrument by electricity. Mendelssohn chose him to play the organ part at the first performance of his oratorio *'Elijah'* in the Birmingham Town Hall. He was a prolific writer of hymn and psalm tunes. The well-known tune, **Irby**, to 'Once in Royal David's City' is his, and as well as **St. Olave**, we have C.M. **St. Fulbert** No. 113 in volume 7 in our present Psalmody.

**St. Paul C.M. No. 124.** The tune has been taken from Chalmer's collection (Aberdeen, 1749). Mainzer's opinion was that it was written by Andrew Tait. Around this time there was a big improvement in the singing of psalms in the North East of Scotland. This was due to the Laird of Monymusk, Sir Archibald Grant, who took advantage of soldiers who were stationed in Aberdeen after the 1745-46 rebellion. Some of them were proficient in the new way of psalm-singing that was taking place in England. Sir Archibald paid for the discharge from the army of one of these soldiers, Thomas Channon, so that he could take on the rôle of teaching the new style of singing. He visited the churches in the area, taking with him a group of the best singers. He abolished 'grace notes', introduced brisker tempi, and restored part-singing by teaching the people to read music using the “Sol-fa” method. To get the pitch right he encouraged the use of a pitch-pipe. Great progress was made. Accompanying this revival in psalm-singing was the composing of new tunes and the publication of different Psalm Books to teach the people, not just the new tunes but the old ones as well. Chalmers, the firm mentioned above, was in fact responsible for publishing many, if not all, of these collections.

**St. Andrew C.M. No. 105.** Tans'ur (1700-1783) was an English hymn-tune writer, psalmodist, and music teacher. He wrote 100 psalm tunes and his *'A new Musical Grammar'* (1746) was still in use in the 19<sup>th</sup> century. He taught Psalmody in S.E. England before moving to Cambridgeshire where he worked as a bookseller, music teacher and publisher. Other tunes from the same collection (*'New Harmony of Zion'*) are C.M. **Bangor** 29 in volume 2 and C.M. **Colchester** 41 in volume 5.

**Westminster C.M. No. 144.** The composer was James Turle (1802-1882), born in Taunton in Somerset. In 1817 he became a pupil of the organist in Westminster Abbey, and was in that post himself from 1831 until his death. This tune is a little masterpiece, with a beautifully crafted melody which moves naturally from its home key of C major to the relative minor, A minor, in the third phrase. It ends on the third note (me) of the scale instead of the usual first (doh).

**Hermon C.M. No. 74.** This minor tune was written by Jeremiah Clarke (c.1674-1707). It perhaps mirrors the depression which this poor man sometimes experienced, as it stays very much in the minor mode throughout. You can read more about him under the tune **St. Magnus** No. 119 in volume 3. Also by him is C.M. **Bishopthorpe** 34 in volume 11.

**Angel's Song L.M. No. 1.** Orlando Gibbons (1583-1625), who is credited with this tune, was a leading English composer of his day. King James I appointed him a Gentleman of the Chapel Royal. He also had positions as keyboard player in the privy chamber of the Court of Prince Charles (later Charles I) and he was organist at Westminster Abbey. His choral works show a complete mastery of counterpoint combined with a wonderful gift for melody. He was one of the first major choral composers to be schooled entirely in Protestantism. **Angel's Song** is interesting because of the change of time signature (beats in the bar) after the first phrase. It is also interesting that only the melody and bass are credited to this great composer. Possibly even these two parts were modified or 'adapted' before finding their way to our Psalmody. The S.M. **Song 20** No. 176 in volume 5 is another of Gibbon's compositions.

**Psalm 107 D.C.M. No. 155** is from the French Psalter of 1543. Louis Bourgeois was born in Paris circa 1510-1515 and died in 1559. He was very influential in the development of the Calvinist Psalter, adapting popular songs and old Latin hymn tunes as well as composing original melodies for the new metrical French translation of the Psalms. His name appears in the records of the Genevan Council as a singer, paid to perform the new psalms and teach choristers. He lived in a house which was provided by the city, and also served as a choir school. In 1546, in collaboration with the city's preachers, he drew up a table, which was printed and posted on the church doors, announcing the psalms to be sung. The trained choristers did not entertain a silent audience but led the congregational singing. This tune is rhythmically strong and has the style typical of the Genevan tunes. Other tunes in our book by, or arranged by, Bourgeois are L.M. **Old 100<sup>th</sup>** No. 10 in volume 10, S.M. **Old 134<sup>th</sup>** (St. Michael) 169 in volume 12, and 10 10 10 10 10 **Old 124<sup>th</sup>** 191 in volume 6.

**University C.M. No. 141.** In our present Psalmody this tune is being credited as being the work of John Randall. However it was most likely written by Charles Collignon (1725-85) who was an anatomist, physician and professor in Cambridge. He was of a French family and married a Colchester lady of Dutch parentage. "University" seems to be the only tune known to be written by him. Apparently, once when he was dissecting a body, a spectator recognised the body as that of a well-known novelist! John Randall was organist at King's College Chapel and became Professor of Music in Cambridge. He published '*A Collection of Psalm and Hymn Tunes*', some of which were newly composed and others with the permission of the composer. **University** is from that collection.

**Elgin C.M. No. 57.** The highly regarded 1625 Scottish Psalter, from which this minor tune was taken, was published in Aberdeen. It was the first psalter in Scotland that was published with the melodies harmonised. Robert Burns mentions the "noble Elgin" in his poem '*The Cotters' Saturday night*'.

**Jackson C.M. No. 78.** Thomas Jackson (1715-1781) was an organist and a teacher in the Song School in Newark. Although there is not much information available, we can say that this tune is well known and well used!

**Orlington C.M. No. 95.** This is called a repeating tune, because a line of words, in this case the third of the stanza, is sung twice. This tune is full of interest. The first line gets off to a good strong start in an ascending sweep, and this is complemented by the bass going the opposite way in an equally strong line. There is further harmonic interest when the tune has only the alto part providing the harmony and the tenor and bass are silent. Then, when the four parts resume on the repetition of the words it makes a striking contrast. John Campbell, the composer of this tune, was born in Paisley in 1807 and was a merchant in Glasgow as well as being an amateur musician and organist. He died in Glasgow in 1860. **Love** was another tune of his which has fallen by the wayside. It follows very much the same pattern as **Orlington**. These tunes were of a time when repeating lines and division of parts were popular.

## VOLUME 5

**Sheffield C.M. No. 130.** William Mather (1756-1806) was organist of the St. Paul and St. James Churches in Sheffield. From his home in 11 Norfolk Row he issued a book called *Sacred Music*, consisting of twenty-six tunes and six anthems. This tune, sometimes known as **Medfield**, was one of these. He published this book so that tunes written by him and previously printed incorrectly would be as he wished them to appear. His son moved to Edinburgh in 1810 and became one of the foremost musicians in the city. Sheffield has a strong melody, and in the second half especially, the part writing is interesting and lively.

**Kilmarnock C.M. No. 79.** Neil Dougall (1776-1862), born in Greenock, went to sea at the age of 14, following in the footsteps of his father, who died when Neil was 4. His time at sea, however, was cut short because he lost his right hand and half his arm. He also lost an eye when a volley was being fired to celebrate Lord Howe's victory over the French in 1794 during the French Revolutionary Wars. When he recovered, he joined a singing class and a year later he began his own class and held annual concerts in Greenock. In 1815 he produced a collection of miscellaneous pieces, including sacred poems for children. The tune to Robert Burns' once well-known *My Braw John Highlandman* was by him. Many of his psalm and paraphrase tunes were included in earlier collections. Today we remember him for his popular pentatonic tune **Kilmarnock**.

**Manchester C.M. No. 84.** Most of The Wainwright family came from Stockport and were musically active in Manchester, Liverpool and district. Robert Wainwright, (1748-82), was organist of the Manchester Collegiate Church, now the Cathedral, following his father and before his younger brother. As well as Manchester, his C.M. tunes **Liverpool** No. 81, **St. Gregory** 114, are included in our Psalmody. **St. Gregory** is in volume 6.

**Walsall C.M. No. 142.** This minor tune comes from *Anchor's Collection of Psalm Tunes*, c.1720. Anchor was a noted psalmodist of his day. However, in our earlier psalters it is credited as being written by Henry Purcell and there are interesting variations of both notes and rhythm in different psalters and hymnals. The music of Purcell (1659-1695), belongs to the baroque style of the time, yet was distinctly English. The next English composer to equal him was, perhaps, Edward Elgar in the 20<sup>th</sup> century.

**St David C.M. No. 110.** Thomas Ravenscroft (1590-1633) was a composer and publisher. He was a chorister of St. Paul's Cathedral and then Music Master of Christ's Hospital. He published books of rounds one of which was *Three Blind Mice*. He also published a famous book of metrical psalm tunes in 1621, which has made his name well known in all Protestant hymn and psalm books. It is from this book that **St. David** comes. The collection had four-part settings and 40 tunes with place names, following the lead of another publisher, Este, who in 1592 produced a book of tunes with 3 place names! Other tunes from this source are **Bristol** No. 37 in volume 7, **Durham** 52 (not part of our project), and **Gloucester**, (see below) – all common metre.

**Gloucester C.M. 69.** See St. David above.

**Crasselius L.M. No. 2.** '*Musicalisch Hand-Buch*' (or '*Musikalisches Handbuch*'), Hamburg 1690, is given as the source of this strong chorale-like tune which was later adapted by William Henry Havergal (1793-1870). Crasselius was a Lutheran pastor and hymn writer. Some of his hymns have been translated into English. A slightly different form of the tune from what we have in our book is used by Bach in a chorale in one of his Cantatas. Bach set the text of some hymns by Crasselius to music. **Effingham** No. 56, found in volume 11 and adapted from the same source, has much of the same melodic shape but has three beats in the bar instead of four.

**Song 20 S.M. No. 176.** Orlando Gibbons (1583-1625) was one of the most versatile composers of the early 17<sup>th</sup> century. He was appointed a Gentleman of the Chapel Royal by James I and had a position as keyboard player in the Privy Chamber of Prince Charles (later King Charles I). His works show a wonderful gift for melody as well as a mastery of counterpoint, and he was one of the first major choral composers to be schooled entirely in Protestantism. **Song 20** is a miniature work of art, so pleasing in its melody and harmony. The L.M. tune **Angel's Song** No. 1 in volume 4 is also by him.

**Colchester C.M. No. 41.** The psalmist William Tanzer (Tans'ur) was born into a poor family in Dunchurch in or around 1700. He directed his work to rural people who needed good music for use in worship. He excelled as a producer of psalm and hymn tunes, and had much influence in the American Colonies though he never went

there. His '*Harmony of Zion*' and '*The Melody of the Heart*' immediately became popular and large numbers of copies were sold in England and in the Colonies. By the time he died at the age of 90, he had composed large amounts of tunes, anthems, theory books and even music for Latin services. Others from this particular collection are the C.M. tunes **Bangor**, No. 29 in volume 2 and **St. Andrew** in volume 4.

**St. Peter C.M. No. 125.** Alexander Robert Reinagle was born in Brighton in 1799 and died in Kidlington, Oxfordshire in 1877. He was organist in St. Peter's Church in Oxford. His works include '*Psalm tunes for the Voice and Piano*'. His uncle of the same name was a composer, conductor and teacher in Baltimore and Philadelphia, U.S.A.

**Selma S.M. No. 173.** This pentatonic (five-note scale) melody was adapted from a traditional tune from the island of Arran by Robert Archibald Smith (1780-1829). Please find more information about R.A. Smith under the tune **St. Lawrence** No. 117 in volume 2. Also by him are the common metre tunes **Hamilton (R)** No. 71 in volume 11, **Morven** 90 in volume 7, **St. Lawrence** 117 in volume 2. D.C.M. **Invocation** 192 is not included in these notes..

**Darwall 66.66.88 No. 186.** John Darwall (1731-1789) was Curate, then Vicar of the St. Matthew's Parish Church in Walsall and lived there all his life. As well as being an accomplished amateur musician, he wrote hymns and poetry, some of which he contributed to '*The Gentleman's Magazine*'. Darwall wrote many of the tunes for the '*New Version of the Psalms of David*' by Tate and Brady (1696), but only his music for Psalm 148 (2<sup>nd</sup> version) is in common use today.

## VOLUME 6

**Duke Street L.M. No. 3.** This vigorous and well-loved tune first appeared anonymously in Henry Boyd's '*A Select Collection of Psalm and Hymn Tunes*', published in Glasgow in 1793. It was not attributed to John Hatton until 1807, in William Dixon's '*Euphonia*' (Liverpool). Nothing much is known of John Hatton. He was baptised in Warrington, Lancashire in 1710 and he died in 1793. It is known that his funeral sermon was preached at the Presbyterian Chapel in St. Helens and tradition says he was killed by being thrown from a stagecoach. The tune takes its name from the street in Windle, Lancaster, where he lived.

**St. Gregory C.M. No. 114.** Robert Wainwright, (1748-82), the composer of this tune, and later, his brother Richard, followed their father in being organists at the Manchester Collegiate Church, which became the cathedral. Robert later held posts in Liverpool and Preston. His compositions include an oratorio, other church music and piano quintets which were influenced by J.C. Bach. **Manchester** No. 84 in volume 5 is his and also **Liverpool** 81 which is not included in the Test Programme.

**Swabia S.M. No. 178.** Johann Martin Spiess (1715–1772) was born in Bern. The original version of this tune was by him and comes from his '*Davids Harpffen-Spiel*' (Heidelberg, 1745). He was organist of St. Peter's Church in Heidelberg, Germany and was a professor of music. He edited books of chorales, and spent the last years of his life in Bern, where he was organist. Swabia (Schwaben) is now a region in Germany. It used to include parts of France, Liechtenstein, and Switzerland, and was a separate political entity. It was an area where many thousands of peasants were killed in their fight against the ill-treatment they had endured from barons and priests alike, a fight with which Martin Luther disagreed, although he had much sympathy for their cause. The tune has been arranged by William Havergal (1793-1870). The L.M. **Crasselius** No. 2 in volume 5, and the S.M. tunes **Narenza** No. 168 in volume 11 and **Franconia** 163 in volume 6 were all adapted by him. He wrote the C.M. tunes **Eden** 55 in volume 11 and **Evan** 59 in volume 11, and possibly the 66 66 88 **St. John** 188 in volume 9.

**Salzburg C.M. No. 128.** Johann Michael Haydn (1737-1806) was younger brother to the more famous Joseph, but was a very well-respected composer in his own right. He was Kapellmeister in Salzburg for 43 years, and while there wrote many compositions for the church and also instrumental works. He was known as a quiet, discreet and modest man.

**French C.M. No. 64.** This well-known tune was first seen in the 1615 edition of the Scottish Psalter, published in Edinburgh by Hart. It was originally known as "a French Tune" and so came to be named **French**. However, to begin with, it was called **Dundee**, after the town that at one time was known as "The Scottish Geneva". George Wishart (c. 1513 -1546) preached in the town several times and made a special visit there in order to give spiritual comfort to those who were dying of the dreaded Plague. French was one of the Psalter's twelve "common tunes". The harmony may be that of Thomas Ravenscroft. See also notes on other tunes from the 1615 Psalter: **Abbey** No. 20 found in volume 12, **Dunfermline** 51 in volume 9, **Martyrs** 86 in volume 8, and **York** 149 in volume 12.

**Babel's Streams C.M. No. 26.** This melody is derived from the tune **Dunlap's Creek** by F. Lewis and found in '*Southern Harmony, and Musical Companion*', compiled by William Walker and published in Philadelphia, Pennsylvania in 1835. William Walker was born in 1809 in South Carolina and became a Baptist song leader. In his teaching he used the 'four-shape-note' method. A triangle, a circle, a square and a diamond were used to represent different notes of the scale. The names Fa, Sol, La, and Me were used. The scale was fa, sol, la, fa, sol, la, me, fa. However he later changed to using seven names to become more like what we know as Tonic Sol-fa. The singing was unaccompanied and in three parts.

**Blackbourn C.M. No. 35.** This tune comes from a collection of psalm tunes called '*Sacred Harmony*'. It included "a great variety of the most approved plain and simple airs". These were all harmonised in four parts with some "in reports" i.e. arranged so that not all parts started at the same time. There was also an introduction on how to sing well. The publisher Ralph Harrison (1748–1810) also wrote some of the tunes, one called after the town where he attended school: the L.M. **Warrington** No. 19 in volume 11. He was a very well-respected Presbyterian minister, first in Shrewsbury, then in Manchester. He even started a school in Manchester and was

asked to be one of the professors. Blackburn has a lively rhythm which it shares with the tunes **Nottingham** No. 94 in volume 9, and **Denfield** 49, (not in the present programme).

**Argyle C.M. No. 22.** Charles Hutcheson (1792–1860) was a Glasgow merchant and a member of St. George's Parish Church. He was an amateur composer and published an essay on church music. **Argyle** is a pentatonic melody, i.e. it uses a five-note scale. The tune is folk-like and the third line is in two parts, with only the tenor providing the harmony. **Stracathro** No. 136 is another of his tunes which we have in our Psalm Book, and found on volume 8.

**St. Stephen C.M. No. 126.** Isaac Smith (1755-1795) was a draper, but had an interest in composing psalm tunes, one of which is the graceful **St. Stephen**, sometimes called **Abridge**. He was clerk to a Baptist congregation in London. In 1780 he published '*A Collection of Psalm Tunes in Three Parts*' which saw several editions. From the fifth edition comes the following quote: "*It is much to be wished that every congregation would appoint an hour or two some evening every week to practise such tunes as may be thought proper. By that means the mistakes of those who sing out of tune or out of time will easily be corrected.*"

Other tunes of his are the common metre tunes **Irish**, No. 77 in volume 3 and **Gainsborough** 65 (which have similarities). **Peckham** 99, which originally was a short metre tune, was very popular at one time.

**Bucer S.M. No. 160.** This tune was taken from '*Cantica Laudis*' (or '*The American Book of Church Music*') (1850) by Lowell Mason and George James Webb. It included the basic principles of musical theory with singing exercises, and "*chaste and elegant melodies from the most classic authors, ancient and modern, with harmony parts.....*" Perhaps the melody was named after the German Reformer Martin Bucer (1491–1551), or possibly written by him. Bucer took refuge in England at the invitation of Thomas Cramer. He had some part in the revision of the 1549 Book of Common Prayer.

**Stockton C.M. No. 134** was named after Stockton-on-Tees, the birthplace of the composer Thomas Wright (1763-1829). His father was an organist in the town and Thomas showed early promise as an organist. He also had an interest in mechanics. He was attracted to and made use of what we know now as the metronome – a machine that fixes the speed of a musical composition by a swinging pendulum. In addition to a few songs, and some other instrumental works, he published some teaching primers called '*Institutes*'.

**Old 124<sup>th</sup> 10 10 10 10 10 No. 191.** This old tune comes from the French Psalter of 1551, originally called '*Pseaumes Octante Trois de David*', and is perhaps the best known of the Genevan tunes. By 1564 it had appeared in both English and Scottish Psalters. It was most likely written by Louis Bourgeois, a French composer, mainly remembered for his very important contribution to the Calvinist Psalter. There he supervised the adaptations of well-known tunes and old Latin hymns as well as composing new melodies for the new metrical versions of the Psalms. He also published harmonisations of the tunes, although Calvin himself preferred congregational singing to be in unison. The French words were a translation by Beza. The words which we sing are a revision by the scrupulous Scottish Reformers of a translation by William Whittingham.

In 1583 there was a tumultuous rendering of this psalm when the people of Edinburgh welcomed back their minister, John Durie, who had been banished because of his plain speaking to the Duke of Lennox. As the people thronged towards the Nether Bow the sound of their heart-felt praise rang out "till heavin and erthe resoundit". Other tunes from the same Psalter and with Bourgeois' name connected to each are: L.M. **Old 100<sup>th</sup>** No. 10 found in volume 10, S.M. **Old 134<sup>th</sup>** 169, found in volume 12, and 87 87 D **Geneva** 189, in volume 10.

## VOLUME 7

**Harrington C.M. No. 73.** This melody was originally written as a glee (a secular part-song), by a physician, Henry Harrington (1727-1816), who was born and died in Somerset. He was Mayor of Bath in 1793 and founded the Harmonic Society there. There is a stone erected to his memory in Bath Abbey, with a design showing the intervals (frequency ratios) of the notes in the major scale.

**Bristol C.M. No. 37.** The melody of this tune has been taken from Ravenscroft's Psalter of 1621, (*The Whole Booke of Psalmes*). The harmonized version brings out well the modulation (change of key) at the end of line 2. Please see more about this psalter under **St. David** No. 110 in volume 5. **Gloucester** 69 volume 5, and **Durham** 52 (not included in this project) also come from this psalter.

**Morven C.M. No. 90.** This is one of the many pentatonic tunes in our psalmody (a five-note scale with no fa<sup>h</sup> or te in it). Originally **Morven** was described as an "Ancient Scottish Melody" in Robert Archibald Smith's *The Edinburgh Sacred Harmony* ... which he published at quarterly intervals. Please find more information about R.A. Smith (1780-1829) under the tune **St. Lawrence** 117 in volume 2. Other tunes by him are the S.M. **Selma** No. 173 in volume 5, the repeating C.M. tune **Hamilton** No. 71 in volume 11, and the repeating D.C.M. **Invocation** No. 192, (not included in the project).

**Leuchars 66 66 No. 181.** Thomas Legerwood Hatley (1815-1867) was born at Greenlaw in Berwickshire. He was one of the few precentors who came out with the Free Church at the Disruption and was precentor at the first Free Church General Assembly. He is included in D.O. Hill's picture of the event. As precentor in the Free High Church, Edinburgh he worked to raise standards of psalmody and church music in Scotland. Another of his achievements was his notations of the old mainland Gaelic tunes which differed from those of the Islands. Leuchars Parish Church has a memorial plaque on one of the inside walls to the statesman-like defender of Presbyterianism, Alexander Henderson, who was minister there. He drafted the National Covenant of 1639 and also the Solemn League and Covenant of 1643. Hatley also composed the C.M. tunes **Cunningham** No. 48 in volume 8, and **Glencairn** No. 68 (not included in the project).

**Bloxham C.M. No. 36** is adapted from a melody in '*Williams' Psalmody*' 1770. Aaron Williams (1731-1776) was born, worked and died in London. He was a psalmist, music engraver and publisher and wrote some tunes himself. '*The Universal Psalmist*' was published in 1763 and he added various editions in later years, including '*The New Universal Psalmist*' (1770).

**Colleshill C.M. No. 42.** This much-loved tune comes from a collection of William Barton which was published in Dublin in 1706. He was a friend of Richard Baxter the puritan, and ministered in Staffordshire and London. The tune, although in a minor key, has much of the major in it. In some Presbyterian congregations it has the precious association of being sung at the Communion Service while believers come forward to The Lord's Table.

**Dennis S.M. No. 162.** Our psalm book tells us that this tune, along with **Naomi** No. 91 and **Zurich** No. 179 have been adapted from melodies by Nægeli. Hans Georg Nægeli (1773-1836) was Swiss. He opened a private music shop and publishing firm in the 1790s, and published first editions of keyboard pieces by composers such as Clementi, Cramer and Beethoven. His own musical contribution was mainly keyboard works and songs. He was the son of a clergyman and was known as "the man who taught Switzerland to sing" because of the choral societies that he founded. However there is another name connected with this tune, that of Lowell Mason, who adapted the original compositions in some way. Lowell Mason (1792-1872) was a leading figure both in American church music and in music education in the schools system. **Heber** 6666D No. 184 is one of his own compositions. Of the four tunes mentioned here only **Dennis** is included in the project.

**Caithness. C.M. No. 38** is from the Scottish Psalter of 1635. Please see more information about this important historic psalter under the tune **Glenluce** No. 68 in volume 2. From the same psalter are **Wigtown** 146 in volume 10, **London New** 82 in volume 3, and **Durie's 124<sup>th</sup>** 190 (not included in the Test Tune Project).

**Finnart L.M. No. 5.** This melody with its interesting part-writing was composed by Kenneth George Finlay (1882-1974). He was born in Ayrshire and educated in Merchiston Castle School in Edinburgh and Robert Gordon's College, later becoming a member of the Royal Institute of Naval Architects (RINA). However, he

switched to a music career in 1928, studying at the Royal Academy of Music, then at the Teacher Training College, Jordanhill, Glasgow. He became a singing teacher in Irvine, and retired in 1947. As well as composing a number of hymn and psalm tunes he composed for both instrumental ensembles and choruses. **Finnart** is pentatonic, as is his tune **Ayrshire** No. 25 in volume 9, that is with the fah (4<sup>th</sup> note of the scale) and te (the 7<sup>th</sup>) missing. The S.M. **Garelochside** No. 164 volume 9 is also his.

**St. Fulbert C.M. No. 113.** The composer, Henry John Gauntlett, was born in Shropshire in 1805 and died in London in 1876. He was an exceptionally gifted organist but was also in turn a lawyer, author, organ designer and organ recitalist. His first post as organist was in 1827 in the church of St. Olave in Southwark. He campaigned for reforms in organ design and introduced the 'Grand Chorus' stop, based on continental organs. He extended the range of the pedal compass and patented a system using electricity to power the instrument. Mendelssohn chose him to play the organ part at the first performance of his oratorio 'Elijah' in the Birmingham Town Hall. He was a prolific writer of hymn and psalm tunes. The well-known tune, "**Irby**" to 'Once in Royal David's City' is his, and we also have in our present Psalter the S.M. **St. Olave** No. 172 in volume 4.

**Torwood C.M No. 140.** This pentatonic tune was composed by John Turnbull within the ruins of Torwood Castle, near Falkirk. Turnbull (1804-1844) was born in Paisley. He was a music-seller in Ayr and became the precentor in the New Church there and afterwards at St. George's Church, Glasgow. The Tor Wood was where, in 1680, Covenanter Donald Cargill pronounced sentence of excommunication against King Charles II, his brother James, Duke of York, and others who grievously persecuted those who supported the Presbyterian cause. In the same area, just before the Disruption in 1843, Rev. John Bonar, minister in Larbert, met with several thousand people from the neighbourhood and preached on the text, "We ought to obey God rather than men".

**St. Asaph D.C.M. No. 156.** This tune comes from Smith's Sacred Music, already mentioned in connection with the tune **Morven** (see above). The name given as the possible composer is Giovanni Marie Giornovich (1745-1804), also known as Ivan Mane Jarnovic, depending on how the linguistic usage in different parts of Europe referred to him. Born to a Croatian family, he became an outstanding violinist and performed in many of the major European cities. His compositions, mainly for violin, were well thought of. When he died he was buried in St. Petersburg, Russia.

## VOLUME 8

**Huddersfield C.M. No. 76** was written by Martin Madan (1726–1790) who, after becoming a Christian through a sermon preached by John Wesley, turned his back on a career in law and became an Anglican clergyman. His mother Judith was a poet, as was his cousin William Cowper. He himself often added verses to other people's hymns and was also known as a musician. One of his many publications was '*A Collection of Psalms and Hymns Extracted from Various Authors*'. He became chaplain to the Lock Hospital in London, which was an institution for "*the restoration of unhappy females*". Being greatly upset by the condition and problems of the women where he was, he wrote '*Thelyphthora or A Treatise on Female Ruin*', which discussed the evils of prostitution. Most controversially, he suggested polygamy as a solution to the problem! Following the storm of protest which followed that idea, he had to resign from his work and retire from public life.

**Cunningham C.M. No. 48.** The names of this and his other tunes reflect the interest that Thomas Legerwood Hatley (1815-1867) had in church history. (See **Leuchars** No. 181 in volume 7 where there is more information about the precentor with the beautiful voice who came out from the Established Church at the Disruption). There was a Rev. Principal William Cunningham D.D. who was of great influence around the time of the Disruption, but there was another Cunningham, James, who lived in Greenlaw where Hatley himself was born. In a time of animosity towards the Free Church who were trying to build churches for their people, this Cunningham, employed by the county as an architect, road surveyor and so on, gave valuable assistance to the minister in nearby Westruther, showing a disregard for any consequences that might fall on his own head. With his help the people (who were being denied access to sites and any building materials) were able to put up a building that lasted them ten years before being replaced by a more substantial stone building. The name of Hatley's other tune C.M. **Glencairn** No. 67, has strong links to Covenanting times but is not included in this project.

**Franconia S.M. No. 163.** This simple but pleasing melody has been adapted from a tune in Johann König's '*Harmonischer Liederschatz*' (1738). William Henry Havergal (1793-1870), liked to adapt existing tunes! There is more information on him under **St. John** No. 188 in volume 9. The L.M. **Crasselius** No. 2 in volume 5, and the S.M. tunes **Narenza** 168 in volume 11 and **Swabia** 178 in volume 6 were all adapted or arranged by him. However, the C.M. tunes **Eden** No. 55 and **Evan** No. 59, both in volume 11, are his own.

**Caroline C.M. (Repeating) No. 39.** Hugh Wilson (1764-1824) was born in what had been a strongly Covenanting area in the village of Fenwick, Ayrshire. He learned the shoemaking trade from his father, but he had a strong interest in Mathematics, Music and other subjects and taught himself sufficiently well to supplement his income by part-time teaching. There is (was?) a sundial in Fenwick built by him; this was another of his interests. When he was around 30 he moved to a good job in the cotton mills in Duntocher, and, with a James Slimmond, he began the first Sunday school in that village. There is a plain stone in Old Kilpatrick Graveyard to mark where he is buried. We might have had more tunes from this man but he had his music manuscripts destroyed. The two tunes that have survived we have in our Psalm Book. **Caroline** is a very fine, strong tune, in the minor key, with the words of the last line of each stanza repeated. The popular tune **Martyrdom** No. 85 is the other one. (see notes under volume 12).

**Lancaster C.M. No. 80.** Samuel Howard (1710-1782), was born and died in London. He was an organist in some famous churches, one of them being St. Bride's, after which he named the short metre tune that we have in our Psalter: **St. Bride** No. 171 in volume 3. He also wrote some songs which were popular at the time. He was trained by William Croft, composer of the tune **St. Anne**. Other work that he was involved in was to help the famous composer William Boyce with the compilation of a three-volume anthology of cathedral music.

**Crimond C.M. No. 46.** This well-known tune first appeared in 1872 in '*The Northern Psalter*', set to the words of a hymn '*I am the Way, the Truth and the Life*'. It was credited to David Grant, an amateur musician. However, it seems that he harmonised it, and that the melody itself was written by Jessie Seymour Irvine (1836-1887), who wrote it as an exercise for an organ class that she was attending. Jessie Irvine's father was a Church of Scotland minister in Dunottar, Peterhead and Crimond. She is buried in St. Machar's Cathedral in Aberdeen. The tune has become strongly associated with the Scottish Metrical words of Psalm 23, and was sung at the wedding in 1947 of Princess Elizabeth (subsequently Queen Elizabeth II) and Prince Philip.

**Shere S.M. No. 175.** This is one of the more modern tunes in our Psalter and was written by Eric H. Thiman (1900-75), born in Kent. He was a largely self-taught musician, but gained a FRCO (Fellow of the Royal

College of Organists) and also a Mus. D. After being Professor of Harmony in the Royal Academy of Music, he held a post in London University's Faculty of Music. He travelled widely at home and abroad as examiner to the Royal Schools of Music. He was a prolific composer of short pieces for solo instruments and choirs and was very interested in congregational singing. His music for church choirs was well crafted and had an easy flow. The text of the music '*The Last Supper*' is from the gospels of Matthew and John and also from hymns by Aquinas, Charles Wesley and Johannes Frank. Much of his music is instructional, designed to help beginners in organ and piano.

**Martyrs C.M. No. 86.** This tune is one of the jewels in our Psalter, first appearing in the Scottish Psalter of 1615. It has the strength of character shown in some of the Genevan melodies, and is in the Dorian Mode. The 1615 Psalter was an interesting one, containing prayers and other liturgy. It contained 87 metrical Psalms which were in the Anglo-Genevan Psalter of 1561 and 63 others which were taken from the English Psalter of 1562. Other tunes from this 1615 Psalter are **Abbey** No. 20 in volume 12, **French** 64 in volume 6, **Dunfermline** 51 in volume 9, and **York** 149 in volume 12.

**Belgrave C.M. No. 32.** The composer, William Horsley (1774-1858) was organist for some years in Belgrave Chapel in London. Another of his organ playing jobs was at *The Asylum for Female Orphans*. He composed many songs and also instrumental works, some on a large scale. He was involved in the founding of the Royal Philharmonic Society, and was a friend of Mendelssohn. One of his sons is reputed to be the designer of the first Christmas card in 1843. His well-known tune **Horsley** is set to the familiar words of the hymn '*There is a green hill far away*'.

**St. James C.M. No. 115.** This tune dates from '*Select Psalms and Hymns for the use of the Parish Church and Tabernacle of St. James Westminster*', published in 1697. This pamphlet was compiled by Raphael Courteville (1675?-1772), who was organist in St. James' Church, Piccadilly. According to church records he held this post for 80 years starting from 1691, though it seems he was not able to perform his duties satisfactorily in later life. He most likely composed this tune. The place and year of his birth are uncertain.

**Stracathro C.M. No. 136.** This graceful tune was written by a Glasgow merchant, Charles Hutcheson (1792-1860), who was also an amateur musician and composer. The story behind the tune is, that when Sir James Campbell, Lord Provost of Glasgow, bought Stracathro House and Estate in 1845, he entertained his fellow merchant friend there. As a mark of his appreciation Hutcheson composed this lovely tune, reflecting the quietness of the surrounding countryside. Nearby at the historic Parish Church, the names of three members of the Guthrie family are recorded on a stone near the entry gate, including James Guthrie who was martyred. Hutcheson also wrote the C.M. tune **Argyle** No. 22 in volume 6.

**Mainzer L.M. No. 8.** Singing teacher Joseph Mainzer (1801-1851), had a varied career in engineering and then in the Church, before leaving Germany for political reasons. He lived in turn in Brussels, Paris and finally Britain, and was known as an enthusiastic music teacher, putting much emphasis on learning to sight-sing. In response to a petition signed by the Lord Provost of Edinburgh along with about 100 of the principal inhabitants, he moved there. Mainzer even had an interest in Gaelic psalm-singing, and noted down the highly ornamented way in which the tunes were sung. He published '*Standard Psalmody of Scotland*' in 1845. However he did meet with some opposition from some in the Church who felt that it was not proper for Christians to encourage "evening classes in singing". All in all he was a public-spirited man.

## VOLUME 9

**Warwick C.M. No 143.** Samuel Stanley was born in 1767 in Birmingham. He became an excellent cellist, playing with the Birmingham Theatre Orchestra. When he was only 20 he was appointed precentor in Carrs Lane Congregational Church. To begin with, the congregation was small in number, but as numbers increased then so did the popularity of the singing! In fact, many members of other nearby churches would slip out of their places as soon as the sermon in their church was finished and rush over to Carrs Lane to hear the last singing there! Then Stanley, being such a good instrumentalist, thought it would be a good idea to use other instrumentalists to lead the praise at the services. As well as **Warwick**, his L.M. tune **Doversdale** No. 4 is in our present Psalter, but not included in the "*Worthy to be Praised*" programme. Most of his other tunes have been forgotten.

**Ayrshire C.M. No. 25.** This popular tune was written by Kenneth George Finlay (1882-1974), and you can read more about him under the tune **Finnart** No. 5 in volume 7. **Ayrshire** and **Finnart** are both pentatonic - that is, with the fah (fourth note of the scale) and te (the seventh) missing. His S.M. **Garelochside** is also included in this volume (see below).

**Dunfermline C.M. No. 51.** This melody appeared first in the 1615 Scottish Psalter. This psalter contained the 87 metrical psalms (by Sternhold, Whittingham and others) which were in the 1561 Anglo-Genevan Psalter, and also forty-two others from the English Psalter of 1562. Prayers and other liturgy were included. The other tunes from this historical psalter, which were known as "common tunes" are: **Abbey** No. 20 in volume 12, **French** 64 in volume 6, **Martyrs** 86 in volume 8, and **York** 149 in volume 12.

**St. Matthew D.C.M. No. 157.** For more information on the celebrated composer William Croft (1678-1727) please see **St. Anne** No. 106 in volume 1. Croft also composed the C.M. tunes **Eatington** No. 54 in volume 12, and **Croft's 136<sup>th</sup>** (66 66 88) 185 in volume 2.

**St. Bernard. C.M. No. 107.** This tune comes from a Roman Catholic collection of hymns, called '*Tochter Zion*', produced in Cologne in 1741. It was "for use in church and home". Heinrich Lindenborn was believed to be the writer. The words of some of the hymns were in German, others in Latin. Some were later translated into English.

**Nottingham C.M. No. 94.** C. H. Purday (1799-1885) also wrote the tune for the well-known hymn '*Lead, Kindly Light*'. **Nottingham** is pentatonic (five-note scale) with much repetition in a small range of notes, but the rhythm adds interest. Purday was a publisher of one book called '*Dawnings of Light in the East*', written by Henry Aaron Stern, who married Purday's daughter. Henry Stern was a converted Jew who travelled extensively in Iraq, Syria, Turkey and Ethiopia, as a missionary to the Jews, but also reaching out with the gospel to Muslims.

**Garelochside S.M. No. 164.** See **Ayrshire** above for information about the composer, Kenneth George Finlay (1882-1974).

**St. Kilda C.M. No. 116.** William Robert Broomfield was born in Inverary in 1826. He taught music in Aberdeen about 1850 and died there in 1888. His funeral took place from St. Nicholas Poorhouse, where the mourners sang Psalm 51 to his tune, **St. Kilda**, before they left for St. Peter's Cemetery in Aberdeen. The notes of this lovely tune are inscribed on a monument over his grave. It is interesting to note that, at the time of the Disruption (1843), the inhabitants of the isolated island of Hirta (St. Kilda), were united in joining themselves to the Free Church, and remained faithful, despite many difficulties which they afterwards had to face.

**St. Matthias C.M. No 121.** The first Welsh Psalter was published by Archdeacon Prys in 1621 and we also have the C.M. **St. Mary** No. 120 in volume 3 from the same source. Edmund Prys (1544-1624) was a poet in the Welsh Bardic tradition, but he is most famous for his metrical translations of the Psalms. He graduated from St. John's College, Cambridge, becoming rector of Ffestiniog and then Canon in St. Asaph Cathedral. He assisted Dr. Morgan, Bishop of St. Asaph, in translating the Bible into Welsh.

**Melcombe L.M. No. 9.** Samuel Webbe (1740-1816) was born in Minorca but brought up in London. When he was still a baby, his father died, and circumstances were difficult for his mother, who herself died when he was just starting as an apprentice to a cabinet-maker. Although orphaned at such a tender age he was determined to be educated. His aptitude for music showed itself when he was asked to repair a harpsichord (an early keyboard

instrument). While repairing it he taught himself to play it. Webbe was a Roman Catholic, and while his church music was historically important as part of the revival of Roman Catholic church music in England, it was not otherwise considered of high musical value. **Melcombe** is his most popular hymn tune. He is remembered chiefly for his songs, many of them written as rounds.

**Ericstane C.M. No. 58.** Major Robert Greig (1846-1924), composer of this beautiful pentatonic melody, grew up among men and women who had come through the conflict of the Disruption (1843). He was passionate about the principles of the Free Church, and in the further conflict of 1900 he allied himself with the minority who resolved to stay in the Free Church. He joined the military while still in his teens and finally retired with the rank of Major. He attended St. Columba's congregation, and was a well respected Elder. Music was his favourite hobby and he was especially interested in the work of the Psalmody Committee. He produced in 1920 the '*Free Church Psalmody*' which met with success at the time. Some others of his tunes were included but only **Ericstane** has survived. A further point of interest is that Ericstane, near Moffat, is the birthplace of Rev. David Welsh, who was the retiring Moderator of the Church of Scotland Assembly in 1843. He read the protest by which the Free Church of Scotland was separated from the state, and led 121 ministers and 73 elders out of the church and down the hill to Tanfield Hall, Canonmills. There they reconstituted themselves as the Free Church, whose adherent ministers eventually numbered 474. David Welsh was appointed Professor of Church History, and died in 1845.

**St. John 66 66 88 No. 188.** This tune is from a collection called '*The Parish Choir*' and published in London in 1851. Its purpose was to "improve the style of singing in the Church of England". This fine tune is attributed to William Henry Havergal (1793-1870) who was a Rector, then Hon. Canon in the Church of England. He and his famous daughter, Frances Ridley Havergal, wrote many hymns, and were both members of the Christian Missionary Society. Written on his tombstone are the words, "... a faithful minister in the Lord - Ephesians 6:21". Havergal wrote the C.M. tunes **Evan** No. 59 in volume 11 and, in the same volume, **Eden** No. 55. He also liked to harmonise, arrange, and adapt other melodies, some of which we have in our own psalm book: the S.M. tunes **Franconia** No. 163 in volume 8, **Narenza** 168 in volume 11, **Swabia** 178 in volume 6, and the L.M. **Crasselius** 2 in volume 5.

## VOLUME 10

**Ladywell D.C.M. No. 150.** William Harold Ferguson (1874-1950) was educated at Magdalen College School, Oxford, and was a chorister in the College Chapel. After graduating from Keble College he taught in schools in Oxford and Rugby. He later attended Cuddesdon Theological College. After ordination he had various posts, some in a musical capacity, and ended up as Canon and Precentor of Salisbury Cathedral. With Geoffrey Shaw, he was joint music editor of *'The Public School Hymn Book'* in 1919.

**St Etheldreda C.M. No. 111.** Thomas Turton (1780-1864) was born in York. He was Professor of Maths in Cambridge, and then Professor of Divinity. He had several clerical appointments before ending his career as Bishop of Ely from 1845 until his death. Etheldreda (Audrey) lived in the 7<sup>th</sup> century and she founded an abbey where Ely Cathedral now stands.

**St. Thomas C.M. No. 127.** This tune came from Caleb Ashworth's *'Collection of Tunes suited to several metres commonly used in Public Worship, set in four parts'*, (c.1760), where it is known as **Walney Tune**. Our version, which is quite a bit different, was included in Thomas Moore's *'The Psalm Singer's Delightful Companion'* (Glasgow, 1762). Ashworth (1722-1765) was from Lancashire. His father was a lay preacher for the Particular Baptists. Caleb himself was a carpenter, but then studied for the Independent Ministry under Philip Doddridge, under whose writings William Wilberforce was led to become a Christian.

**Gräfenberg C.M. No. 70.** Johann Crüger (1598-1662) was a German composer of Lutheran hymn tunes and in particular, the chorale-type tune which we associate with the Lutheran Church. **Gräfenberg** would have been one of those, and probably was written and sung with more rhythmical interest than our version. Crüger composed melodies for the texts of Paul Gerhardt, a well-respected writer of hymns, many of which Bach used in his wonderfully crafted harmonisations, which he wove into his Cantatas and other works. Many of Crüger's tunes (and translations of Gerhardt's words) are sung throughout the Christian world.

**Kerry S.M. No. 166.** This lovely tune is well supported by its harmonic part-writing. The bass has a satisfying line to sing, especially in line three. Joseph Jowett (1784-1856) wrote both poems and melodies. Among other things he published *'Musae Solitaire'* (where all the melodies are his own) as "a help to devotion, in the closet or domestic circle". He was Rector of Silk Willoughby in Lincolnshire.

**Montrose C.M. No. 88.** This tune strides along with great vigour. The source is *'Gilmour's Psalm-Singer's Assistant'*, published in Glasgow in 1793, at a time when many such books were being produced. Robert Gilmour was a music teacher in Paisley in the latter part of the 18<sup>th</sup> century. **Montrose** has been used in an unpublished *Arrangement for String Quartet* by Eoin Hamilton (1940-2006). The music is in one movement with three sections and each section uses a psalm tune, namely **Montrose**, **Elgin** and **Martyrs**.

**Tallis C.M. No. 138.** Thomas Tallis (1510-1585) was one of England's greatest early composers. After posts in different places he came to court as a Gentleman of the Chapel Royal, and was organist and composer throughout the reigns of four monarchs, Roman Catholic and Protestant, setting both Latin and English texts to music. He was able to adapt his writing to the differing demands of his monarchs, though he himself stayed a Roman Catholic. Church music was what he was most involved in, and he was the first composer to write for the Church of England Liturgy. He and his younger colleague, William Byrd, were granted by Queen Elizabeth a 21-year monopoly for polyphonic music and an exclusive licence to print and publish music – which was a first of the time. This particular tune is also known as **Tallis' Ordinal** because it appeared in Archbishop Parker's *'The Whole Psalter Translated into English Metre'* (c.1567), and was set to words used in the Prayer Book Ordination Service. The long metre **Tallis Canon** No. 15 in volume 3 is also in our Scottish Psalter.

**Wigtown C.M. No. 146.** This melody with its narrow compass of notes, yet haunting in its character, cannot but remind us of Margaret MacLauchlan and Margaret Wilson who were martyred on the Solway Sands not far from Wigtown. The tune comes from the 1635 Scottish Psalter, which has always been highly respected by historians and musicians. Please see more information under **Glenluce** No. 68 in volume 2. Also from this psalter come **Caithness** 38 in volume 7, **London New** 82 in volume 3, and **Durie's 124<sup>th</sup>** 190 (not included in the Test Tune Project).

**Free Church C.M. No. 63.** In Glasgow, in the 1850s, Andrew D. Thomson published material for Sabbath schools, which as well as psalm and hymn tunes had teaching helps. **Free Church** may have appeared in one of these publications before it was included in the collection of George Cameron cited here. Cameron published, among other things, the collection from which this tune has been taken. The full name is '*Cameron's National Psalmist: a selection of the most popular tunes in the various metres, harmonized for four voices, with initiatory lessons in the art of singing*'.

**Geneva 8787 D No. 189.** This is an ironed-out version of the original which was highly rhythmical and vigorous, and can be found as such in the older editions of the Church of Scotland hymn books. There it appears under the name **Psalm 42**, which was the Psalm for which Bourgeois originally composed the tune. It comes from the French-Genevan Psalter of 1551, from which we also have **Old 100<sup>th</sup>** (see below), **Old 134<sup>th</sup>** 169 in volume 12, and **Old 124<sup>th</sup>** 191 in volume 6.

**St. Columba (Erin) C.M. No. 109.** This lovely old Irish tune appears in '*The Complete Petrie Collection of Ancient Irish Music*' edited by Charles Villiers Stanford (1902). This is an important collection as it has preserved much ancient Irish music.

**Old 100<sup>th</sup> L.M. No. 10.** This is from the French Psalter of 1551. Clement Marot was one of the early poets who provided the first French metrical translations of the Psalms. After his death in 1544 Calvin invited Theodore Beza to continue this work, and thirty-four of Beza's translations were in this psalter. This tune needs to be sung in a dignified way, but not too slowly, observing the rhythm of the longer note at the beginning of each line. Also from this psalter we have **Geneva** (see above), **Old 124<sup>th</sup>** No. 191 in volume 6, and **Old 134<sup>th</sup>** 169 in volume 12.

## VOLUME 11

**Bishophthorpe C.M. No. 34** was composed by Jeremiah Clark (1659-1707) of whom you can read more under the tune **St. Magnus** No. 119 in volume 3. The melody has a graceful line, but precentors need to take note that it starts on its highest note, and thus take care not to start too low. The third line begins with an effective modulation into A minor, followed by a copy of the phrase in the home key. Clark's other tune in our book is the C.M. **Hermon** No. 74 in volume 4.

**St. Flavian C.M. No. 112.** This simple tune (it has a range of only six notes) has, nonetheless, an attractiveness about it. Note the longer note at the beginning and ending of each line. It comes from the English Psalter of 1562, and was originally written for Psalm 132. **Old 81<sup>st</sup>** No. 153 in our book came from this same psalter. Flavian opposed the heretical teaching of the Monophysites who taught that Christ had a divine nature only, rather than two, divine and human, and he died for his beliefs in the year 449.

**Evan C.M. No. 59** is a well-used and useful tune. There is more information about the composer, William Henry Havergal (1793-1870), under his tune **St. John** No. 188 in volume 9. In the United States this tune is sung, thanks to changes by Dr. Lowell Mason, with a more lively rhythm, and with 3 beats in the bar. C.M. **Eden** (see below), S.M. tunes **Narenza** No. 168 (also below), and **Swabia** 178 in volume 6 were either written or adapted by Mr. Havergal.

**Soldau L.M. No. 14** was included in '*Geystiliche Gesangk Buchleyrn*', a hymn book published in Wittemberg in 1524 by Luther, who wrote a foreword for it. The book was edited by the able Johann Walter who was an outspoken supporter of the Lutherans and a fine composer and musician. Only the melody part was given; harmony would have been added at a later date.

**Ballerma C.M. No. 28.** Robert Simpson (1790-1832) was a weaver and a precentor in Greenock. He adapted a melody that had been set to a poem from a novel by Matthew Gregory Lewis, called '*The Monk*'. The music had been written by a French composer and skilled violinist, François H. Barthélémon. Belerma was the lady in the poem. This is a tune that has found its way into many hymn books.

**Warrington L.M. No. 19.** The tune is named after the Divinity College for those who dissented from the Church of England, where Ralph Harrison (1748-1810) studied before being ordained. Although he himself said that he had no extraordinary musical talent, this tune is a fine one. He also published in Manchester two volumes of '*Sacred harmony*'.

**Weymouth D.C.M. No. 158.** This seems to be the only tune that Theodore Parker Ferris (1908-1970) wrote. He was born in New York, was educated at Harvard University, and served as rector in different parts of America. He was the author of some books, and was involved in the Ecumenical Movement.

**Hamilton C.M.(R) No. 71.** This tune is one of the five that we have written by Robert Archibald Smith (1780-1829) and you can read more about him under the tune **St. Lawrence** No. 117 in volume 2. This tune can be tricky until one becomes accustomed to how the words fit the melody. The notation helps: in the sol-fa notation method, if a syllable is to be sung to more than one note, then the notes for that syllable are underlined. In the staff version there is a curved line over the notes. The words of the last line of the stanza are repeated. Smith's other tunes are the C.M. **Morven** No. 90 in volume 7, the S.M. **Selma** 173 in volume 5, and the C.M. repeating **St. George's Edinburgh** 193 (not included in this programme).

**Cheshire C.M. No. 40.** This Minor tune comes from '*Este's Psalter*' of 1592. Thomas Este (1540?-1608) was a very important English printer and publisher, publishing nearly all of the works of the Elizabethan madrigal composers. This psalter is of interest because, after an attempt to put the tune in the treble clef, as we have it today, Este, being editor as well as publisher, reverted and gave the tune to the tenor as had been the custom. Also, the tunes were harmonised in four parts by ten well-known musicians, and the part music was written in the way with which we are familiar - as a score rather than in separate books as was done before this time. '*Este's Psalter*' also introduced the novel practice of giving tunes place names. Before then tunes took their names from the Psalms for which they were written. **Winchester** No. 148 in volume 2 is another tune from this psalter.

**Eden C.M. No. 55.** This tune is not as popular as **Evan** (see above).

**Narenza S.M. No. 168.** Here again is the name of W.H. Havergal, doing what he liked to do: adapting other people's tunes! This tune as originally written appeared in Cologne in 1584. It was included in a collection of Johann Leisentrit, (1527-1586), a Roman Catholic priest. Please see **Evan** and **Eden** above and especially **St. John** No. 188 in volume 9.

**Effingham C.M. No. 56.** Not only does this tune come from the same source as **Crasselius**, (*Musikalisches Handbuch* Hamburg, 1690), but if you examine the two melodies, you will see the similarities. It is most likely that **Crasselius** is the one nearer the original as it resembles a Lutheran chorale, and this collection was Lutheran. In **Effingham** the time has been changed from four beats in the bar to three. But how did it come to be named **Effingham**? Is it anything to do with the Countess of Effingham who very generously helped to provide manses and buildings after the Disruption when they were sorely needed? Not only did she give help in Kilsyth but also to the Shetland Islands. **Crasselius** No. 2 is in volume 5.

## VOLUME 12

**Crediton C.M. No. 45** was written by a man who was a shoemaker and also a prolific writer of hymn tunes and anthems. Thomas Clark (1775-1859) was born and died in Cambridge. He led the singing in the Methodist Chapel in Canterbury, and composed for early Sunday School collections of hymns. His best known tune **Cranbrook** became well-known as the tune to the Yorkshire song '*On Ilka moor Baht'tat*'. The other tune of his in our Psalmody is C.M. (R) **Pembroke** No. 100, which is not included in the Test Programme.

**Bedford C.M. No. 31.** This tune appears in many psalm and hymn books. Only in the more recent editions of the psalmodies of the Free Church does it have the rhythm as given in our present Psalm Book. The composer, William Weale, or Wheale, (1690-1727), was from Bedford. He was educated at Cambridge University and served as organist in St. Paul's Church in Bedford.

**Wetherby C.M. No. 145.** Samuel Sebastian Wesley (1810-1876) was a grandson of the famous Methodist hymn writer, Charles Wesley. You can read more of him under his L.M. tune **Hereford** No. 6 in volume 2. His other tune is the 6666D tune **Hawarden** 183 in volume 1.

**Abbey C.M. No. 20.** This simple sounding tune with its pleasing modulation from G major into A minor in the second line, comes from the early Scottish Psalter of 1615, published in Edinburgh by Andrew Hart. This psalter also contained some of the other best-known "Common Tunes", among them **French** No. 64 volume 6, **Dunfermline** 51 in volume 9, **Martyrs** 86 in volume 8, and **York** 149 (see below).

**Wareham L.M. No. 18.** This tune has been included in many hymn books over the years. William Knapp (1698-1768) was born in Wareham. He was a glover (or perhaps shoemaker), and was for many years the Parish Clerk at St. John's Church in Poole, where he died and was buried. He published some books of hymn and psalm tunes, and anthems. There is a pleasing, smooth shape to this melody.

**Martyrdom C.M. No. 85.** Imagine there having been a legal dispute over this familiar and well-loved tune! Hugh Wilson (1766-1824) is credited as the composer, though he may well have based it on an existing tune. At first it was named **Fenwick**, after his birthplace, and a place associated with the courageous testimony of so many Covenanters. The tune had 2 beats in the bar. However, the famous precentor and psalmody teacher R.A. Smith included the tune in his '*Sacred Music for use in St. George's*', but gave it as an "old covenanting tune", and it was published in the way we know it today, with three beats in the bar. The result of the dispute was that the original, (that is, as Hugh Wilson wanted it sung) owned by the Glasgow publisher, John Robertson, was declared as the correct one. However, it seems most unlikely that the original will ever take popular hold again! And, who knows, what was the very original like? Also see notes on his tune **Caroline** C.M. No. 39 in volume 8.

**Old 44<sup>th</sup> D.C.M. No. 152.** When the *Anglo-Genevan Psalter* of 1556 was produced, it was for the English-speaking Protestant refugees who had fled to Geneva for safety. Both this tune and **Old 22<sup>nd</sup>** No.151 in volume 3 were included. Some of the tunes in the psalter were Genevan, written by French musicians; others were by English composers.

**York C.M. No. 149** is from the Scottish Psalter of 1615, (see above note on **Abbey**), and harmonised by John Milton (1563-1647). John Milton was disinherited by his father, Richard, when he became a Protestant. He was an upright man and had a gift for composing, contributing to some well-known publications of madrigals and motets. The melody, tenor and bass of York are all angular in lines one and three. One can understand why it was sometimes called "Stilt"! The flattened 7<sup>th</sup> of the scale sounds a little strange on the ears! John Milton was father of the famous poet of the same name.

**Lawes 66 66 88 No. 187.** Lawes (1596-1662), was a Gentleman of the Chapel Royal from 1626 under Charles I. He was a prolific composer of vocal music, and is better known for his secular music than for his small output of church music. He is buried in Westminster Abbey.

**Old 134<sup>th</sup> S.M. No. 169.** The French composer Louis Bourgeois (1510-1559) was the compiler of the French Psalter of 1551. This tune was originally written for the French words of Psalm 134. There is more information about him under **Old 124<sup>th</sup>** No. 191 in volume 6. See also, **Old 100<sup>th</sup>** No. 10 in volume 10, and **Geneva** 189 in

volume 10 (much changed!).

**Eatington C.M. No. 54.** Eatington was the birthplace of the famous William Croft (1678-1727). There is information about him under his well-known tune **St. Anne** No. 106 in volume 1. See also notes on his other tunes: **Croft's 136<sup>th</sup>** (66 66 88) 185 in volume 2, and the D.C.M. **St Matthew** 157 in volume 9.

**Newington C.M. No. 93.** William Jones (1726-1800) was a Church of England clergyman who authored some books on varied subjects. This tune appears elsewhere under the name **St. Stephen**. Mr. Jones observed 30<sup>th</sup> January as a day of humiliation and fasting because one of his ancestors had been a signatory on the death warrant of King Charles 1.

**Sources:**

*'The Scottish Psalmody'* published by the Free Church of Scotland 1977

*'Four Centuries of Scottish Psalmody'* by the Rev. Miller Patrick, D.D. published by the Oxford University Press 1949

*'Handbook to the Church Hymnary Supplement'* by the Rev. Miller Patrick, D.D. OUP 1935.

*'Annals of the Disruption 1843'* by the Rev. Thomas Brown D.D. Macniven & Wallace 138 Princes Street 1893