

Book and CD Notes

A major ministry of the Prayer Book Society has been and remains that of making available books and booklets (either in print or in digital form) which assist in the use and understanding of *The Book of Common Prayer* in any of its editions (e.g., 1662, 1928 & 1962 [Canada]). We urge members of the Society to buy and commend these.

a. Defending and Commending Prayer Book Language and Doctrine.

We believe that there is no better book available in print than *Neither Archaic nor Obsolete* if you want to understand and appreciate the classic English language of prayer, which addresses the Deity in the second person singular— Thou, Thee, Thy, Thine. The classic language of prayer was lost for many in the 1970s but it is and can be today the living language of worship and devotion.

Likewise we believe that there is no better book available in print than *Neither Orthodoxy nor a Formulary* if you want to understand the doctrinal difference between the classic Book of Common Prayer and that which is called “The Book of Common Prayer, 1979” by The Episcopal Church.

Available on CD are *Six Commentaries* on The Book of Common Prayer and from these you can learn everything you need to know about the origins, content, and meaning of the classic Prayer Book.

b. Understanding the character and nature of worship commended by the Book of Common Prayer.

The Prayer Book was composed before individualism became part of the air we breathe and so it is a theological and cultural challenge to us today. In *Worshipping God without Dumbing-Down* you will find an exposition of Anglican corporate worship, its purpose and nature, its devotion and doctrine. An excellent Lenten study book or a text from which to meditate.

If you wish to understand the service of Holy Communion, the booklet, *The Holy Communion Service Annotated*, contains the text on one side and notes of explanation on the other side and so you can even take it along to church with you.

And if you want to hear the singing of the services there are two CD's of Prayer Book Services – Evensong and Holy Communion.

c. Engaging with major Anglican writers.

Not only do we have *The Homilies* as a book, but also on CD we have (a) a collection of major expositions of The Articles of Religion by well-known theologians from the High Church, Evangelical and Latitudinarian schools; (b) the famous *Ecclesiastical Polity* of Richard Hooker; (c) the learned exposition of the Apostles Creed by John Pearson, and other titles.

d. Liturgical Texts

The biggest printing job ever undertaken by the Society was the reprinting of *The Altar Book*, so that churches using the BCP 1928 could put aside their old copies, and their make-shift photocopied pages, and place on the Holy Table a fine-looking leather bound book for the service of the Sovereign Lord. This is on special offer for the month of December.

More and more people are asking for the classic BCP in so-called contemporary English, so that the doctrine and ethos are retained but the language is changed to allow the use of “You” for God. In *Worshipping the Lord in the Anglican Way, Parallel Texts*, we begin to address this concern.

Please buy books, booklets and CDs and enjoy their content.

See the order forms on pages 8 & 10

Peter Toon's Books Online

by Irene C. Teas

Now and then Dr. Toon in his essays will refer people to a book he wrote that relates to the subject of or a topic within his essay. He forgets to direct the reader to a website where nearly all of his out-of-print books may be read online: www.anglicanbooksrevitalized.us/. From that home page one may enter a subweb titled Peter Toon's Books Online. There you will find his books organized into five categories: Doctrine, Worship, History, Meditation, and Issues. There are thirty books currently available to read there and to download. Not all of them are Anglican in terms of their content, for he spent a good part of his life writing about historical theology and seventeenth-century Puritanism and Calvinism. But take a look and see what is there!

The Prayer Book Society Order Form

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The Hymnal, 1940

Anatomy of a Hymn

If you are like most Churchmen at Worship on a Sunday morning, you will open your hymnal to the number appointed, focus immediately on the text, and prepare to sing your part while the organist plays once through the music to get the tune into everyone's ears. As you do so, you are unconsciously passing by a wealth of information printed on the page before you, information which tells an interesting story about the origin of the hymn and conveys tips on how best to perform it.

Admittedly there is so little time merely to find the right number and scan through the words once, while absorbing the tune from the organist's introduction that any meaningful study of the hymn will have to be postponed for your private devotional or study time!

For my piece entitled "Anatomy of a Hymn", I have chosen to feature a hymn for Christmas, which is found at Hymnal number 13, and set to two different tunes. The first is a tune called "Winchester Old" and the second is called "Carol", a tune which requires some rearranging of the structure of the hymn in order to make it work. Right away we notice something important about hymns: that is, a hymn consists of text and not of music! Secondly, a hymn can be set to different tunes, as long as it works out metrically and as long as the tune is appropriate in tone and mood. So, when we speak of a hymn, we are of course speaking of the words. We must understand that the tune or the "music" is of secondary importance to the text, for it is only the vehicle of the text.

Let us take a look at Hymnal 13, to the First Tune, *Winchester Old*. The very first bit of text we see at the top of the score are the capital letters, C. M. These letters pertain to the meter of the hymn, and when spelled out, they stand for "Common Metre". For an explanation of Common Metre, we turn to the Metrical Index on page 815 of *The Hymnal, 1940*, where we find that Common

Metre is explained in numerical terms, as (86.86). The numbers represent the number of text syllables in the hymn, for instance in Hymn 13 we have 8 syllables of text ("While-shep-herds-watched-their-flocks-by-night) followed by 6 syllables of text ("all-seat-ed-on-the-ground"). This group of 8 and 6 syllables forms the first division of the text of this hymn. Each verse of the hymn text is thus divided into two metrical statements of 8+6, or eight syllables followed by six syllables. An English teacher identified this meter for me as one of the standard ballad meters of English Poetry: alternating lines of iambic tetrameter and trimeter for the sake of a little variety.

Why is it important to examine the Metrical Structure of the Hymn before attempting to perform it? Because it is important to know the terrain of the hymn in order to determine where to take breaths, lifts or extra time for musical phrasing, before launching into the music. Musicians who train professionally often hear in their lessons and rehearsals that they are to consider the larger units of musical structure and not focus too narrowly on the music note-by-note. Bearing the 'big picture' in mind definitely helps the performer have a more flowing and beautiful performance. If one were to ignore the Metrical Structure, and just



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13 *First Tune* C. M.

WINCHESTER OLD Melody from T. EST'S
In moderate time Whole Book of Psalms, 1592

1 While shep-herds watch'd their flocks by night, All seat-ed on the ground,
2 "Fear not," said he, for migh-ty dread Had seized their troub-led mind;

The an-gel of the Lord came down, And glo-ry shone a-round.
"Glad ti-dings of great joy I bring To you and all man-kind.

3 "To you, in David's town, this day Is born of David's line
The Saviour, who is Christ the Lord;
And this shall be the sign:

4 "The heav'nly Babe you there shall find To human view displayed,
All meanly wrapped in swathing bands,
And in a manger laid."

5 Thus spake the seraph, and forthwith Appeared a shining throng
Of angels praising God, who thus Addressed their joyful song:

6 "All glory be to God on high And on the earth be peace;
Good will henceforth from heav'n to men Begin and never cease."

NAHUM TATE, 1700

take a breath, a lift or a break after each 8, then he would perform a rather chopped-up rendition of a hymn that is designed to flow smoothly.

As we proceed downwards on the page of hymn 13, we next come to a line of small print directly above the musical staff: on the left side of the page it says WINCHESTER OLD and on the right hand side it says Melody from T. EST'S *Whole Book of Psalmes*, 1592. In fact, in the *Hymnal* you will always find the name of the tune on the top-left and the name of the composer and/or source of the tune on the top-right. The tune *Winchester Old* first appeared in a book of Psalm settings by Thomas Est, the *Whole book of Psalmes*, published in 1592. In that book, the tune was paired with a metrical version of Psalm 84, "How pleasant is thy dwelling place."

In the back of *The Hymnal*, we find an **Index of Tunes** (beginning with page 819). This is useful for finding hymns by their tune, if you are familiar with the name of the tune; or, it can be used for locating other occurrences of the same tune in *The Hymnal*. The **Index of Tunes** tells us that *Winchester Old* is used only once (for hymn 13), but that a tune called *Winchester New* is used for 10, 64 and 300. You will also find an **Index of Composers, Sources, Arrangers**, beginning on page 811. This is useful if you discover a composer or arranger whose work you really enjoy, and you would like to explore more of their tunes. In my case, I am a great admirer of almost anything that has been composed or arranged by R. Vaughan Williams; fortunately there are no less than 16 occurrences of his work in our Hymnal! One can find other interesting treasures in the **Index of Composers, Sources, Arrangers**. For example, anyone looking for Traditional Welsh Melodies will be happy to find 3 listed in the Index. (NOTE: the Supplemental Tunes in the far back of *The Hymnal* are sometimes unaccounted for in the Indices. Among the Supplemental Tunes which come after the Indices, we find two additional Welsh melodies, *Llangloffan* & *Cwm Rhondda*.)

Getting back to Hymn 13, we now come to the text of the hymn itself, set within a harmonized version of *Winchester Old*. At the very bottom-right of the page, we eventually come upon the name of the Author, who is perhaps the most important person listed on the page. Occasionally the name printed at the bottom-right is that of a translator, if the hymn was originally written in Greek, Latin or some other language. In some other cases the

name at the bottom-right has provided a paraphrase of an original text. The text of Hymn 13 is in fact a paraphrase of a passage from Holy Scripture, Luke 2:8-15. The paraphrasing of Scriptural texts was very common at the beginning of our hymnal tradition, for at the time there was more strict adherence to the BCP rubric allowing hymns and anthems "in the words of Scripture or the Book of Common Prayer". The one who provided this paraphrase, Nahum Tate, was part of the Brady & Tate duo that produced the *New Version of the Psalms* by Dr. Brady and Mr. Tate in 1700. His hymn "While

shepherds watched their flocks by night" appeared first among the 27 Hymns bound with the 1789 Book of Common Prayer of the American Church. To conduct searches for other texts by the same Author, we find another index in the back of *The Hymnal*, beginning on page 807, the **Index of Authors, Transla-**

tors, Sources.

Performance of Hymn 13 can be straightforward with organ accompaniment throughout, or one of the verses could be sung *a cappella*, since there are four vocal parts provided in the harmonization. Most organists vary their registration from one verse to the next in cases where there are a lot of verses, and the use of one *a cappella* verse can be another beautiful and effective variation. Another performance practice that I wish to highly commend is the singing of a *descant*. The word *descant* denotes a voice singing above, or over-against, the other voices. Usually in our tradition a *descant* is sung by the upper voices of the choir (i.e., soprano & tenor) while the lower voices (bass & alto) combine to sing the melody of the hymn. After several centuries of Anglican hymn-singing, there are of course many books of descants that complement the tunes of our Hymnal, but I will recommend at least one. *The Christ Church Descant Book*, by Lois Fyfe, is a two-volume set of descants which have been composed specifically with *The Hymnal, 1940* in mind, and which is thus quite easy to use. One may also use these books with *The Hymnal, 1982*, although some slight alteration of words or music will then be necessary. The descant books are readily available from Lois Fyfe Music, of Nashville, TN, a company which is able to supply almost any traditional Anglican musical repertoire. Anyone who is interested in learning more about descants and *The Hymnal, 1940* is welcome to email me at: fathermcgrath@gmail.com