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*Sixty Years
of
Cathedral Music*

2s. net

Published for the Church Music Society by
OXFORD UNIVERSITY PRESS
Music Department 44 Conduit Street London W.1

CHURCH MUSIC SOCIETY
OCCASIONAL PAPER No. 24

INTRODUCTORY NOTE

The laborious work of assembling the data on which this survey is based was carried out by the late Mr. R. J. Jones of Loughton, Essex ; and the task of sifting the material and writing the commentary was undertaken by Professor W. K. Stanton, a member of the Committee of the Church Music Society. I wish to record the thanks of the President, Council and Members of the Society to both these gentlemen.

W. Greenhouse Allt (Chairman).

Sixty Years of Cathedral Music

1898 - 1958

WHEN THE BOOKLET *Forty years of Cathedral Music* was published, the Editor referred to 'a spirit of divine discontent' which was rife amongst cathedral organists at the end of the 19th century.

A Committee was formed. At the first, and, so far as can be discovered, the only meeting, it became obvious immediately that some of the discontent was levelled at works composed by musicians of distinction who were still living. That was embarrassing, and there was no easement provided when it was discovered that some of the composers were the teachers of the malcontents. A resolution was therefore passed that all these works should be excluded from consideration, but that was tantamount to by-passing the major part of the problem; yet from the discussion action did result, for the Committee was able to persuade Dr. Percy Buck and The Rev. E. H. Fellowes, who were then respectively Organist of Wells Cathedral and Precentor of Bristol Cathedral, to find out exactly what music was being sung. As a result of their enquiries the repertoires of fifty cathedral churches and comparable establishments in the United Kingdom were collected. This was in 1898.

Nothing further seems to have been done beyond writing down in a note book all this information. It was not published, but about forty years later Dr. Fellowes (as he then was) gave it to the Committee of the Church Music Society. By that time (1938) further enquiry was necessary. This was made, and the booklet 'Forty years,' alluded to above, was published. This contained much new information, some comparisons between the music used at the two dates (1898 and 1938), and some notes on composers who had made and were making distinguished contributions to the corpus of anthems sung in cathedrals. It was at once evident that a good many items which were in the lists of 1898 had disappeared, while some had become more popular, and for others there was less demand.

Twenty years have passed, and the present enquiry has revealed yet more changes, not only in the repertoires but also in the number of choral services in each cathedral. The unpalatable fact is that Choral Mattins has now almost disappeared from our cathedrals. On the other hand, cathedral organists have at their disposal a far greater choice of music, for an immense amount of what is now available was hidden away in libraries in 1898. One may however regret the passing of single

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parts, which were such first-class training for men and boys alike.

Comparisons between the information collected at the three dates (1898, 1938, 1958) is not easy, for the places from which information has been gathered differ widely.

In 1898 all English cathedrals, Westminster Abbey, most of the college chapels, the cathedrals of Ireland and Wales, and one (St. Mary's, Edinburgh) from Scotland, were included.

In 1938 no cathedrals outside England were included, but Birmingham Cathedral, St. George's Chapel, Windsor, and St. Nicholas College, Chislehurst, were added.

In 1958 many newly-constituted English cathedrals come into the picture, together with three from Ireland, two from Scotland, two from Wales. Winchester College has been added to the list of college chapels, and Leeds Parish Church also finds a place.

Much music has been added, and much discarded. The result is good in both directions, but the opinion may be ventured that further use of the guillotine would do no harm. Eliminated from the present survey is the spirit of prophecy. To attempt to estimate the popularity in fifty years hence of an item by Mr. X, which is sung today in ten places, is a task of some difficulty, considerable unreliability, and slender reward. At the same time, it is dangerous to pontificate about many of the works which are now sung in one place only. There may be attendant circumstances which both admit the work to the one place and equally prevent its use elsewhere. On the other hand, it must not be forgotten that in 1898 Noble in B minor was sung at York alone; now the Evening Service is sung in 49 places in our lists, and probably in many other places besides. The present plan is to note the works which are sung in ten or more places; some comparisons with previous results are added.

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LIST OF PLACES INCLUDED

1898 and 1938

Bristol	Hereford	Ripon
Cambridge (King's)	Lichfield	Rochester
Cambridge (St. John's)	Lincoln	Salisbury
Canterbury	Liverpool	Southwark
Carlisle	London (St. Paul's)	Southwell
Chester	Manchester	Tenbury
Chichester	Norwich	(St. Michael's Coll.)
Durham	Oxford	Wells
Ely	(Christ Church)	Westminster Abbey
Eton College	Oxford (Magdalen)	Winchester
Exeter	Oxford (New College)	Worcester
Gloucester	Peterborough	York

Total 34

NOTE: 16 other places were included, from Ireland, Scotland, Wales, but no detailed list was given. This brought the total up to 50.

1938 but not 1898

Birmingham	St. George's Chapel, Windsor	College of St. Nicholas, Chislehurst
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Total 37

1958

*Armagh	*Dublin	Lichfield
*Bangor	(Christ Church)	Lincoln
Birmingham	*Dublin (St. Patrick's)	*Llandaff
*Blackburn	Durham	London (St. Paul's)
*Bradford	*Edinburgh	Manchester
Bristol	(St. Mary's)	*Newcastle
Cambridge (King's)	Ely	Norwich
Cambridge	Eton College	Oxford
(St. John's)	Exeter	(Christ Church)
Canterbury	*Glasgow (St. Mary's)	Oxford (Magdalen)
Carlisle	Gloucester	Oxford
*Chelmsford	Hereford	(New College)
Chester	*Leeds	Peterborough
Chichester	(Parish Church)	*Portsmouth
*Derby	*Leicester	Ripon

* Not previously included

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Rochester	Southwell	Windsor
*St. Alban's	*Wakefield	(St. George's
*St. Edmundsbury	Wells	Chapel)
Salisbury	Westminster Abbey	Worcester
*Sheffield	Winchester	York
Southwark	*Winchester College	

Total 54

* Not previously included

WEEKDAY CHORAL SERVICES

In the following tabulation, the state of affairs in 1958 is compared with that of 1934 as set out in the Church Music Society's Occasional Paper No. 11, 'The Present State of Cathedral Music.'

1934 1958
MATTINS EVENSONG MATTINS EVENSONG

CATHEDRALS

Birmingham	-	5	-	2
Blackburn	-	1	-	4 (+3)
Bradford	-	-	-	-
Bristol	-	5	-	5
Canterbury	2	6	1	6
Carlisle	-	5	-	5
Chelmsford	-	2	-	2
Chester	3	5	2	5
Chichester	2	5	-	5
Coventry	-	-	-	1 (1962)
Derby	-	6	-	1
Durham	2	6	2	6
Edinburgh (St. Mary's)	-	6	-	6
Ely	6	5	-	6
Exeter	4	5	-	5
Gloucester	3	5	-	5
Guildford	-	5	-	5
Hereford	5	4	-	5
Leicester	-	-	-	3 (+3)
Lincoln	3	5	2	5
Liverpool	-	4	-	2
Llandaff	-	5	-	5
London (St. Paul's)	6	6	5	6
London (Southwark)	-	6	-	4
Manchester	4	6	-	5

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WEEKDAY CHORAL SERVICES

CATHEDRALS (continued)	1934		1958	
	MATTINS	EVENSONG	MATTINS	EVENSONG
Newcastle	—	5	—	5
Norwich	5	5	—	5
Oxford (Christ Church)	—	5	—	5
Peterborough	—	5	1	5 (+1)
Portsmouth	—	1	—	2 (+1)
Ripon	5	5	—	5
Rochester	—	5	—	5
St. Alban's	—	5	—	4
St. Edmundsbury	—	—	—	2 (+2)
Salisbury	4	5	—	5
Sheffield	—	—	—	1 (+1)
Southwell	—	5	—	4
Truro	—	5	—	5
Wakefield	—	3	—	—
Wells	6	6	—	5
Winchester	4	5	3	5
Worcester	5	5	2	5
York	4	5	2	5

OTHER INSTITUTIONS

Westminster Abbey	3	6	2	6	
Windsor					
St. George's Chapel	4	5	3	5	
Cambridge	}	Not included in 1934 survey	{		
King's College				—	6
St. John's College				—	4
Trinity College				—	1
Oxford	}		{		
Magdalen College				—	5
New College				—	5
Tenbury					
St. Michael's College				6	5
Leeds Parish Church				—	5

SIXTY YEARS OF CATHEDRAL MUSIC

THE CANTICLES

In 1898 there were 459 settings in use ; in 1938 the number rose to 468 ; in 1958, when Morning and Evening settings were counted separately, the total is 560, of which

198 are Morning settings. 170 of these are used in less than 10 places.

362 are Evening settings. 272 of these are used in less than 10 places.

It should be noted that owing to the alteration in the ordering of services today (one Psalm instead of the full number appointed ; Canticles sung to chants instead of settings ;) there is a tendency to use only part of a morning setting—e.g. *Te Deum* and not *Benedictus*, or *Benedicite* only. The inclusion of any setting may therefore mean that only part of what is available is used.

MORNING SERVICES USED IN TEN OR MORE PLACES

In alphabetical order of composers

Alcock in B flat	19	Moeran in E flat	11
Boyce in C	34	Noble in B minor	22
Boyce in A	30	Purcell in B flat	11
Byrd (<i>short</i>)	21	Smart in F	19
Farrant (J.) (<i>short</i>)	10	Stanford in A	21
Gibbons (<i>short</i>)	32	Stanford in B flat	51
Gray in G	15	Stanford in C	46
Harris in A	11	Stanford in F	14
Harwood in A flat	34	Stanford in G	13
Howells, Collegium Regale	12	Sumsion in G	15
Ireland in C	21	Tallis (<i>Dorian</i>)	16
Ireland in F	38	Weelkes (<i>short</i>)	11
Lloyd in E flat	16	Wesley (S.S.) in F	11
Marchant in G	10	Vaughan Williams in G	40

The same, in numerical order of places

10. Farrant (J.) (<i>short</i>)	15. Gray in G
Marchant in G	Sumsion in G
11. Harris in A	16. Lloyd in E flat
Moeran in E flat	Tallis (<i>Dorian</i>)
Purcell in B flat	19. Alcock in B flat
Weelkes (<i>short</i>)	Smart in F
Wesley (S.S.) in F	21. Byrd (<i>short</i>)
12. Howells, Collegium Regale	Ireland in C
13. Stanford in G	Stanford in A
14. Stanford in F	22. Noble in B minor

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THE CANTICLES

The same, in numerical order of places (*continued*)

- | | |
|------------------------------|---------------------------|
| 30. Boyce in A | 38. Ireland in F |
| 32. Gibbons (<i>short</i>) | 40. Vaughan Williams in G |
| 34. Boyce in C | 46. Stanford in C |
| Harwood in A flat | 51. Stanford in B flat |

NOTE: 198 settings are used, of which 170 are used in less than 10 places:—

94 are used in 1 place ; 28 in 2 places ; 10 in 3 ; 7 in 4 ; 8 in 5 ; 14 in 6 ; 4 in 7 ; 3 in 8 ; 2 in 9 (Total 170)

EVENING SERVICES USED IN TEN OR MORE PLACES

In alphabetical order of composers

Aldrich in G	12	Gray in G	13
Arnold (J. H.) (<i>fa-burden</i>)	10	Harris in A	14
Arnold (S.) in A	43	Harris in A minor	22
Bairstow in D	18	Harwood in A flat	36
Bairstow in E flat	16	Holmes (<i>fa-burden</i>)	18
Bevin (<i>Dorian</i>)	13	Howells in G	18
Blow in F or G*	18	Howells, Collegium Regale	32
Blow (<i>Dorian</i>)	18	Hunt (<i>short</i>)	11
Brewer in D	14	Ireland in C	16
Brewer in E flat	23	Ireland in F	43
Bullock in C	11	Kelway in B minor	16
Byrd (<i>short</i>)	39	Kempton in B flat	16
Byrd, 2nd	30	King in F	10
Byrd, 3rd	27	Ley in A minor	14
Byrd (<i>fa-burden</i>)	24	Lloyd in E flat	21
Causton in F minor	22	Moeran in D	28
Cooke (B.) in G	23	Morley (<i>short</i>)	22
Davies (Walford) in G	14	Morley (<i>fa-burden</i>)	25
Dyson in D	19	Murrill in E	30
Dyson in C	12	Nares in F	10
Dyson in F	18	Nicholson in D flat	24
Elvey (S.) in A	15	Noble in B minor	49
Farrant (J.) (<i>short</i>)	13	Parry in D (<i>short</i>)	10
Farrant (R.) in A minor	21	Patrick in A minor	21
Gibbons (<i>short</i>)	43	Purcell (D.) in E minor	22
Gibbons, 2nd	17	Purcell (H.) in G minor	34
Gibbons (<i>fa-burden</i>)	25	Purcell (H.) in B flat	12
Goss in E	33	Rogers in D	13
Gray in F minor (8 vv.)	12	Stanford in A	37

* The returns do not make it clear whether Blow in F (transposed to G) or Blow in G (transposed to A) is meant.

SIXTY YEARS OF CATHEDRAL MUSIC

THE CANTICLES

EVENING SERVICES USED IN TEN OR MORE PLACES

In alphabetical order of composers (*continued*)

Stanford in B flat	52	Watson in E	18
Stanford in C	48	Weelkes (<i>short</i>)	31
Stanford in F	37	Wesley (S.S.) in E	30
Stanford in G	34	Wesley (S.S.) in F	30
Statham in E minor	13	Wesley (S.S.) in F (<i>chant</i>)	15
Stewart Hylton in C	34	Vaughan Williams in C	19
Stewart Hylton (<i>Dorian</i>)	10	Wilson (S.) in C	14
Sumsion in G (S.A.T.B.)	30	Wise in E flat	21
Sumsion in G (boys)	12	Willan (<i>fa-burden</i>)	12
Tallis (<i>fa-burden</i>)	25	Wood in C minor	39
Tallis (<i>Dorian</i>)	35	Wood in E flat (1)	41
Tomkins, 2nd	17	Wood in E flat (2)	33
Tomkins (<i>fa-burden</i>)	18	Wood in F (8 vv.)	16
Travers in F	13	Wood in G (8 vv.)	18
Walmisley in D	20	Wood in G (men)	11
Walmisley in D minor	51	Wood in D	42

The same, in numerical order of places

10. Arnold J. H. (<i>fa-burden</i>)	Rogers in D
King in F	Statham in E minor
Nares in F	Travers in F
Parry in D (<i>short</i>)	14. Brewer in D
Stewart (Hylton) (<i>Dorian</i>)	Davies (Walford) in G
11. Bullock in C	Harris in A
Hunt (<i>short</i>)	Ley in A minor
Wood in G (men)	Wilson (S.) in C
12. Aldrich in G	15. Elvey (S.) in A
Dyson in C	Wesley (S.S.) in F (<i>chant</i>)
Gray (8 vv.) in F minor	16. Bairstow in E flat
Purcell (H.) in B flat	Ireland in C
Sumsion in G (boys)	Kelway in B minor
Willan (Healey) (<i>fa-burden</i>)	Kempton in B flat
13. Bevin (<i>Dorian</i>)	Wood (8 vv.) in F
Farrant (J.) (<i>short</i>)	17. Gibbons, 2nd
Gray in G	Tomkins, 2nd

SIXTY YEARS OF CATHEDRAL MUSIC

THE CANTICLES

EVENING SERVICES USED IN TEN OR MORE PLACES

In numerical order of places (*continued*)

- | | |
|---|-------------------------------|
| 18. Bairstow in D | 28. Moeran in D |
| Blow in F or G (see note to preceding list) | 30. Byrd, 2nd |
| Blow (<i>Dorian</i>) | Murrill in E |
| Dyson in F | Sumsion in G |
| Holmes (<i>fa-burden</i>) | Wesley (S.S.) in E |
| Howells in G | Wesley (S.S.) in F |
| Tomkins (<i>fa-burden</i>) | 31. Weelkes (<i>short</i>) |
| Watson in E | 32. Howells, Collegium Regale |
| Wood (8 <i>vv.</i>) in G | 33. Goss in E |
| 19. Dyson in D | Wood in E flat (2) |
| Vaughan Williams in C | 34. Purcell (H.) in G minor |
| 20. Walmisley in D | Stanford in G |
| 21. Farrant (R.) in A minor | Stewart (Hylton) in C |
| Lloyd in E flat | 35. Tallis (<i>Dorian</i>) |
| Patrick in A minor | 36. Harwood in A flat |
| Wise in E flat | 37. Stanford in A |
| 22. Causton in F minor | Stanford in F |
| Harris in A minor | 39. Byrd (<i>short</i>) |
| Morley (<i>short</i>) | Wood in C minor |
| Purcell (D.) in E minor | 40. Wood in E flat (1) |
| 23. Brewer in E flat | 42. Wood in D |
| Cooke (B.) in G | 43. Arnold (S.) in A |
| 24. Byrd (<i>fa-burden</i>) | Gibbons (<i>short</i>) |
| Nicholson in D flat | Ireland in F |
| 25. Gibbons (<i>fa-burden</i>) | 48. Stanford in C |
| Morley (<i>fa-burden</i>) | 49. Noble in B minor |
| Tallis (<i>fa-burden</i>) | 51. Walmisley in D minor |
| 27. Byrd, 3rd | 52. Stanford in B flat |

NOTE: 362 settings are used, of which 272 are used in less than 10 places:—

115 are used in 1 place ; 51 in 2 places ; 26 in 3 ; 21 in 4 ; 20 in 5 ; 11 in 6 ; 10 in 7 ; 12 in 8 ; 6 in 9 (Total 272)

SIXTY YEARS OF CATHEDRAL MUSIC

THE CANTICLES

COMPARATIVE USES OF SETTINGS OF THE CANTICLES

In the 1938 booklet titles were ascribed to different classes of settings, as follows:—

- | | |
|-------------------|--|
| <i>Perennials</i> | Those which had retained their position during the 40 years 1898 to 1938. |
| <i>Survivors</i> | Those which had lost favour, but still held a fairly firm place. |
| <i>Defunct</i> | Those which were used in not more than <i>three</i> places. In citing these, the pamphlet confined itself to works by well-known musicians only. |

Opportunity is now taken to show the movement of settings in these categories at three different dates. 1958 figures are those for Evening Canticles only.

'PERENNIALS'	1898	1938	1958
Aldrich in G	27	21	12
Arnold in A	32	29	43†
**Boyce in A	33	23	2
**Boyce in C	29	25	2
Cooke (B.) in G	32	29	23
Elvey in A	32	23	15
Gibbons in F	29	31	43†
Goss in E	31	28	33†
Kelway in B minor	17	24	16
Kempton in B flat	23	21	16
Lloyd in E flat	18	30	21
Parry in D	21	24	10
Rogers in D	18	22	13
Smart in F	33	25	4
Stanford in B flat	30	34	52†
Tallis (<i>Dorian</i>)	22	28	35†
Travers in F	26	22	13
Walmisley in D	24	24	20
Walmisley in D minor	26	33	51†
Wesley (S.S.) in E	16	26	30†
Wesley (S.S.) in F	26	29	30†

† Position strengthened

** This acute change is somewhat counter-balanced by the popularity of the Morning settings, which now read—Boyce in A : 30, Boyce in C: 34

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THE CANTICLES

COMPARATIVE USES OF THE SETTINGS OF THE CANTICLES (continued)

'SURVIVORS'	1898	1938	1958
Attwood in F	24	7	3
Calkin in B flat	26	6	—
Garrett in D	33	21	8
Garrett in E	20	10	—
Garrett in E flat	23	13	—
Gladstone in F	27	14	—
Goss in A	27	12	4
Hopkins in C	13	8	—
Hopkins in F	29	17	2
Kelway in A minor	17	8	3
Mendelssohn in A	22	6	3
Nares in F	29	15	10
Smart in G	23	15	6
Stainer in A	22	9	1
Stainer in B flat	19	6	1
Stainer in E flat	30	14	8
Turle in D	29	14	2

'DEFUNCT'	1898	1938	1958
Barnby in E	29	1	—
Bridge in G	21	3	—
Calkin in D	9	1	—
Dykes in F	26	—	—
Ebdon in C	10	1	1
Elvey in F	13	1	—
Gadsby in C	14	—	—
Novello in E	11	3	—
Prout in F	12	1	—
Sullivan in D	16	3	—
Tours in F	22	3	—

One further category was described hopefully as 'Promising,' and the figures showing the movement prove that in this instance prophecy was accurate.

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THE CANTICLES

COMPARATIVE USES OF THE SETTINGS OF THE CANTICLES (continued)

'PROMISING'	1898	1938	1958
Harwood in A flat	10	33	36
Noble in B minor	1	31	49
Stanford in A	14	31	37
Wood in E flat (No. 1)	3	25	41

The lists which follow are inserted because of new conditions in cathedral choral services. In 1898, services with 'boys only' or 'men only' were rare. In 1958 they are all too common where circumstances have dictated to Deans and Chapters. Further, a good deal of recourse is had to fa-burden settings of the evening canticles.

MORNING SERVICES

UNISON	MEN ONLY	BOYS ONLY
Dyson in C	Harris in A flat	Howells in E flat
	Harwood in A flat	Jackson (J.) in C
	Lang in F	Ley in D minor
	Lang in A	Wadely in E flat
	Ley in C minor	
	Macpherson in E	
	Wadely in E flat	
	West in C	
	Wood in E	
	Wood in G	

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THE CANTICLES

EVENING SERVICES

UNISON	MEN ONLY	BOYS ONLY	FA-BURDEN
Bairstow	Batten in C	Arnold (J. H.)	Byrd
in E flat	Bennett	in ?	Causton
Shaw (M.) in D	in D minor	Blake in D	Clarke
Stewart(Hylton)	Bullock in B flat	Dyson in C	Ellis
in C	Dwyer in D	Harker in D	Fairfax
	Harwood in A	Harris in D	Gibbons
	Hewson	Hurford in A	Holmes
	in B flat	Jackson (B.)	Morley
	Howard in ?	in E flat	Mundy
	Howells in E	Jackson (F.)	Ross
	de Lacy in D	in C	Ruffi
	Lang in B flat	Long in F	Sario
	Lang in C	Macpherson	Shaw (M.)
	Lang in C sharp	in G	Tallis
	minor	Nicholson in G	Tomkins
	Lang in E flat	Robson in D	Whitbroke &
	Lang in F	Rose in E	Knight
	Lang in G	Smart in G	Whitlock
	Ley in C minor	Stewart(Hylton)	Willan (Healey)
	Naylor in D	in C	Zacharias
	Naylor in G	Sumsion in G	
	Read in F	Thiman in F	
	Stanford in D	Thiman in G	
	Sumsion in G	Wadely	
	Watson in E flat	in E flat	
	Wood in E	Walker in D	
		Watson in F	
		Watson in E flat	
		Vaughan	
		Williams in C	
		Wood in A flat	

There has also been a considerably extended use of *Benedicite* as an alternative cantic at Mattins during Lent. The following settings seem to be widely used at the present time :

Ashfield in F, Atkins in F, Jackson (J.) in G (*boys*), Ley in A, Lloyd in B flat, Naylor in G, Nicholson in G, Pulein in G, Purcell in B flat, Shaw (M.) in F, Shaw (M.) in E minor (*boys*), Hylton Stewart in C, Sumsion in B flat.

SIXTY YEARS OF CATHEDRAL MUSIC

COMMUNION SERVICES

It is now unusual to find a cathedral where a Sung Eucharist is a rare occurrence. Here again is a difference between 1898 and the present day, although by 1938 nearly every English cathedral had this service on at least one Sunday in every month, and in nineteen places it was sung weekly.

In 1938 the list contained 131 settings, and the present list contains 130, of which 117 are used in less than 10 places. Comment was made in 1938 that where a Eucharist was sung once a month, only a small repertoire was needed ; but if this service was sung every Sunday and also on some Saints' days, a much larger choice would normally be expected, which was then not the case. Today's figures would seem to suggest that the plan is to use a few settings, and to use them frequently. It is worth while to notice that all the 13 names of composers whose settings are frequently used in 1958 appeared in the 1938 list. It is more remarkable that there are no new names in 1958. Comparison is difficult, because the 1938 list was made up of settings sung in five or more places, while that of 1958 conforms to the plan of listing those sung in 10 or more places.

COMMUNION SERVICES USED IN TEN OR MORE PLACES

In alphabetical order of composers

Byrd, 4-part	14	Palestrina (Aeterna Christi	
Darke in F	40	Munera)	14
Harwood in A flat	15	Stanford in A	10
Ireland in C	27	Stanford in B flat	24
Ley in E minor	10	Stanford in C	30
Lloyd in E flat	11	Stanford in G	10
Merbecke	30	Wood (Phrygian)	32

The same, in numerical order of places

10. Ley in E minor	15. Harwood in A flat
Stanford in A	24. Stanford in B flat
Stanford in G	27. Ireland in C
11. Lloyd in E flat	30. Merbecke
14. Byrd, 4-part	Stanford in C
Palestrina (Aeterna Christi	32. Wood (Phrygian)
Munera)	40. Darke in F

NOTE: 130 settings are used, of which 117 are used in less than 10 places:—

72 are used in 1 place ; 23 in 2 places ; 7 in 3 ; 1 in 4 ; 6 in 5 ;
1 in 6 ; 6 in 7 ; 1 in 8 (Total 117)

SIXTY YEARS OF CATHEDRAL MUSIC

COMMUNION SERVICES

COMPARISON IN USE OF COMMUNION SERVICES

	1938	1958		1938	1958
**Stanford in B flat	29	24	*Smart in F	9	1
**Stanford in C	25	30†	*Harwood in D	9	1
**Merbecke	25	30†	*Whitlock in G	9	7
**Harwood in A flat	23	15	**Byrd, 4-part	8	14†
**Wood (Phrygian)	21	32†	*Byrd, 5-part	7	6
**Ireland in C	20	27†	*Alcock in B flat	7	1
*Wesley in E	16	8	*Macpherson in G	7	3
**Lloyd in E flat	16	11	*Garrett in D	7	1
**Darke in F	15	40†	*Nicholson in D flat	6	1
**Ley in E minor	13	10	*Causton	5	5
**Palestrina (Aeterna Christi Munera)	12	14†	*Stanford in F	5	5
**Stanford in A	12	10	*Wood in C minor	5	5
**Stanford in G	9	10†	*Brewer in E flat	5	3

*=In 1938 list of 5 and over. Not in 1958 list **=In 1938 and 1958 lists
†=Used in more places in 1958 than in 1938

ANTHEMS

In the 1938 booklet the Editor propounded the interesting question 'What is an anthem?' and gave his definition of the limitations desirable in the choice of words.

He stressed that in the minds of the Compilers of the 1662 Prayer Book an anthem meant a musical composition based on a text taken from Holy Scripture or from the Liturgy of the Church (e.g. the Collects), or from metrical versions of the Psalms. To support this he advocated the exclusion of movements from oratorios where the words are not taken from the Bible or the Prayer Book, but retreated almost at once from this position by suggesting that such movements are permissible in provincial cathedrals where complete performances of oratorios are not possible. But he was careful to add that to sing music set to words from other sources was proper enough at a musical recital given apart from a service.

In order to explain what an anthem is, or should be, due attention should be given to this statement, but our task here and now is to give a list of the anthems which are sung, not to state what an anthem should be. This task is not without difficulty, for organists will be quick to notice that no mention is made of anthems by J. S. Bach. The reason is that the form in which information about items by Bach

SIXTY YEARS OF CATHEDRAL MUSIC

ANTHEMS

has arrived makes possible a risk that the same work may be included twice or even three times, owing to the foibles of editors and translators. An arbitrary decision therefore had to be made, but it is probable that this exclusion of an important name will not prove a hindrance, for organists will choose the movements they wish to include in their repertoire with full knowledge of the editions which they prefer to use.

ANTHEMS USED IN TEN OR MORE PLACES

In alphabetical order of composers

Allegri		Bennett (Sterndale)	
Miserere	16	God is a Spirit	16
Anerio		O that I knew	19
Christus factus est	14	Blow	
Arcadelt		I beheld, and lo!	33
Ave Maria	20	Let thy hand	13
Attwood		My God, my God	12
Come Holy Ghost	39	Salvator mundi	30
Enter not into judgement	17	Boyce	
Teach me, O Lord	38	Blessing and glory	10
Turn thee again	28	By the waters of Babylon	22
Turn thy face	35	I have surely built	19
Bainton		O where shall wisdom	38
And I saw another angel	19	Save me, O God	11
Bairstow		The heavens declare	16
Blessed city	23	The Lord is King	14
Jesu, grant me this	13	Turn thee unto me	24
Jesu, the very thought	30	Brahms	
Let all mortal flesh	27	How lovely are thy dwellings	31
Save us, O Lord	46	Buck	
Though I speak	11	O Lord God	13
Batten		Bullock	
Deliver us	35	Give us the wings of faith	45
Hear my prayer, O God	19	O most merciful	22
Lord, we beseech thee	19	Byrd	
O praise the Lord	33	Alleluia. Ascendit Deus	15
Sing we merrily	21	Ave verum corpus	42
When the Lord turned again	15	Bow thine ear	25
Battishill		Christi qui lux es	22
Call to remembrance	20	Haec dies	23
O Lord, look down	34		

SIXTY YEARS OF CATHEDRAL MUSIC

ANTHEMS

ANTHEMS USED IN TEN OR MORE PLACES

In alphabetical order of composers (*continued*)

Byrd— <i>cont.</i>		Farrant	
Justorum animae	34	Call to remembrance	45
Laetentur coeli	11	Hide not thou thy face	47
O Lord, make thy servant	17	(<i>see also</i> Hilton)	
Non vos relinquam	17	Finzi	
Prevent us, O Lord	14	God is gone up	11
Sacerdotes Domini	32	Ford	
Senex puerum portabat	17	Almighty God	30
Sing joyfully	35	Gardiner (Balfour)	
Teach me, O Lord	12	Te lucis ante terminum	28
This day Christ was born	10	Gibbons	
Veni sancte spiritus	10	Almighty and everlasting	49
Cornelius		Almighty God	[God 14
The Three Kings	11	God is gone up	10
Creyghton		Hosanna to the Son of David	43
I will arise	20	Lift up your heads	16
Croft		O clap your hands	31
God is gone up	32	O Lord, in thy wrath	17
Sing praises	11	O Lord, increase my faith	48
We will rejoice	15	This is the record of John	43
Burial Sentences	12	Goss	
Crotch		God so loved the world	12
Comfort, O Lord	28	I heard a voice	15
How dear are thy counsels	38	If we believe	37
Lo, star-led chiefs	31	O Saviour of the world	36
Davies (Walford)		Praise the Lord	13
God be in my head	18	The wilderness	19
Dering		Gray	
Above him stood	10	What are these?	14
Factum est silentium	12	Greene	
Drese		God is our hope and strength	22
Round me falls the night	11	Lord, let me know mine end	29
Dvorak		O clap your hands	20
Blessed Jesu	20	O praise the Lord	10
Eccard		Thou visitest the earth	41
When to the temple	42	Hadley	
Elgar		My beloved spake	11
The spirit of the Lord	11		

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ANTHEMS

ANTHEMS USED IN TEN OR MORE PLACES

In alphabetical order of composers (*continued*)

Handel		Lassus	
Let the bright Seraphim	20	Tristis est anima mea	14
Let their celestial concerts	10	Ley	
Sixth Chandos Anthem	10	Lo, round the throne	25
Zadok the priest	17	The strife is o'er	24
Handl		Macpherson	
All they from Saba	14	O praise God	10
Behold, thou shalt conceive	18	Thou, O God	13
Harris		Mendelssohn	
Come, my way	12	Above all praise	11
Faire is the heaven	25	He that shall endure	17
O what their joy	14	Hear my prayer	13
Harwood		How lovely	13
O how glorious	36	Judge me, O God	12
Hassler		Sleepers, wake	13
Dixit Maria	10	When Jesus our Lord	10
Haydn		Morley	
Achieved is the glorious work	11	Agnus Dei	11
The heavens are telling	23	Nolo mortem peccatoris	25
Insanae et vanae curae	18	Out of the deep	25
Hilton		Mozart	
Lord, for thy tender mercies' sake	41	Ave verum corpus	26
(<i>also attr. to</i> Farrant, R.)		Mundy (J.)	
Holst		Sing joyfully	16
Turn back, O man	12	Mundy (W.)	
Howells		O Lord the maker of all thing	42
A spotless rose	14	Nares	
Here is the little door	17	The souls of the righteous	21
Like as the hart	16	Nicolson	
O pray for the peace	18	When Jesus sat at meat	10
Humfrey		Ouseley	
Rejoice in the Lord	14	From the rising of the sun	41
Ireland		How goodly are thy tents	27
Greater love hath no man	36	O Saviour of the world	19
Jacob (<i>arr.</i>)		Palestrina	
Brother James' air	10	Adoramus te	12
John IV		Come Holy Ghost	10
Crux fidelis	17	Dum compleretur	17

SIXTY YEARS OF CATHEDRAL MUSIC

ANTHEMS

ANTHEMS USED IN TEN OR MORE PLACES

In alphabetical order of composers (*continued*)

Palestrina— <i>cont.</i>		Stanford	
Haec dies	10	And I saw another angel	30
In divers tongues	10	Beati quorum via	35
O beata et gloriosa Trinitas	10	Coelos ascendit	18
O bone Jesu	16	Glorious and powerful God	28
Thou art Peter	27	How beauteous are the feet	34
Parry		If thou shalt confess	14
Hear my words	12	Justorum animae	28
I was glad	37	O for a closer walk	34
My soul, there is a country	31	O living will	15
Never weather-beaten sail	12	The Lord is my shepherd	36
There is an old belief	11	Ye choirs of new Jerusalem	17
Pearsall		Steggall	
In dulci jubilo	21	Remember now thy Creator	12
Philips		Stroud	
Ascendit Deus	32	Hear my prayer	11
Gaudent in coelis	10	Sweelinck	
Purcell		Hodie	30
Evening Hymn	17	Tallis (<i>attrib.</i>)	
Hear my prayer	23	All people that on earth	14
Jehovah, quam multi sunt	30	Tallis	
My beloved spake	19	Hear the voice and prayer	12
O give thanks	10	I call and cry	11
O God, thou art my God	21	If ye love me	48
O sing unto the Lord	29	O Lord, give thy Holy Spirit	36
Remember not, Lord	38	O nata lux	22
Rejoice in the Lord alway	47	Salvator mundi	20
Thou knowest, Lord	44	Tomkins	
Thy word is a lantern	36	O pray for the peace	10
Rachmaninoff		Travers	
Hymn to the Cherubim	10	Ascribe unto the Lord	31
Redford (<i>attrib.</i>)		Tschaikowsky	
Rejoice in the Lord alway	35	Hymn to the Trinity	35
Schütz		Tye	
Praise to thee	11	Laudate nomen domini	43
Shaw (G.)			
Hail, gladdening light	12		

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ANTHEMS

ANTHEMS USED IN TEN OR MORE PLACES

In alphabetical order of composers (*continued*)

Victoria		The Lord is my shepherd	10
Glorious in heaven	17	The wilderness	26
Jesu, dulcis memoria	31	Thou wilt keep him	47
O my people	10	Wash me thoroughly	43
O quam gloriosum	29	Whyte	
O vos omnes	10	O praise God	21
Wagner (G.)		Vaughan Williams	
Blessing, glory	13	Lord, thou hast been	16
Walmisley		O clap your hands	11
From all that dwell	27	O how amiable	11
Weelkes (<i>attrib.</i>)		O taste and see	29
Let thy merciful ears	47	Wise	
Weelkes		Awake, awake	20
Gloria in excelsis	29	Awake up my glory	11
Hosanna	41	Prepare ye the way	32
		The ways of Zion	12
Weldon		Wood (C.)	
In thee, O Lord	12	Expectans expectavi	44
O praise God	15	Father all-holy	21
Wesley (S.)		Glorious and powerful God	11
In exitu Israel	25	Glory and honour	31
Wesley (S.S.)		God omnipotent	25
Ascribe unto the Lord	30	Great Lord of lords	12
Blessed be the God	47	Hail, gladdening light	40
Cast me not away	33	Jesu, the very thought	19
Lead me, Lord	24	O most merciful	16
Let us lift up	31	O thou the sweetest source	23
O give thanks	18	O thou the central orb	46
O Lord my God	23	Oculi omnium	10
Praise the Lord	15	This joyful Eastertide	15
		'Tis the day	11

SIXTY YEARS OF CATHEDRAL MUSIC

ANTHEMS

ANTHEMS USED IN TEN OR MORE PLACES

In numerical order of places

10	Tomkins
Boyce	O pray for the peace of Jerusalem
Blessing and glory	Victoria
Byrd	O my people
This day Christ was born	O vos omnes
Veni sancte spiritus	Wesley (S.S.)
Dering	The Lord is my shepherd
Above him stood the Seraphim	Wood (C.)
Gibbons	Oculi omnium
God is gone up	11
Greene	Bairstow
O praise the Lord	Though I speak
Handel	Boyce
Let their celestial concerts	Save me, O God
Sixth Chandos Anthem	Byrd
Hassler	Laetentur coeli
Dixit Maria	Cornelius
Jacob (<i>arr.</i>)	The Three Kings
Brother James' air	Croft
Macpherson	Sing praises
O praise God	Drese
Mendelssohn	Round me falls the night
When Jesus our Lord	Elgar
Nicolson	The spirit of the Lord
When Jesus sat at meat	Finzi
Palestrina	God is gone up
Come Holy Ghost	Hadley
Haec dies	My beloved spake
In divers tongues	Haydn
O beata et gloriosa Trinitas	Achieved is the glorious work
Philips	Mendelssohn
Gaudent in coelis	Above all praise
Purcell	Morley
O give thanks	Agnus Dei
Rachmaninoff	Parry
Hymn to the Cherubim	There is an old belief
	Schütz
	Praise to thee

SIXTY YEARS OF CATHEDRAL MUSIC

ANTHEMS

ANTHEMS USED IN TEN OR MORE PLACES

In numerical order of places (*continued*)

Stroud	Tallis
Hear my prayer	Hear the voice and prayer
Tallis	Weldon
I call and cry	In thee, O Lord
Vaughan Williams	Wise
O clap your hands	The ways of Zion
O how amiable	Wood (C.)
Wise	Great Lord of lords
Awake up my glory	13
Wood (C.)	Bairstow
Glorious and powerful God	Jesu, grant me this
'Tis the day	Blow
12	Let thy hand be strengthened
Blow	Buck
My God, my God	O Lord God
Byrd	Goss
Teach me, O Lord	Praise the Lord
Croft	Macpherson
Burial Sentences	Thou, O God
Dering	Mendelssohn
Factum est silentium	Hear my prayer
Goss	How lovely are the messengers
God so loved the world	Sleepers, wake
Harris	Wagner (G.)
Come, my way	Blessing, glory
Holst	14
Turn back, O man	Anerio
Mendelssohn	Christus factus est
Judge me, O God	Boyce
Palestrina	The Lord is King
Adoramus te	Byrd
Parry	Prevent us, O Lord
Hear my words	Gibbons
Never weather-beaten sail	Almighty God
Shaw (G.)	Gray
Hail gladdening light	What are these?
Steggall	Handl
Remember now thy Creator	All they from Saba

SIXTY YEARS OF CATHEDRAL MUSIC

ANTHEMS

ANTHEMS USED IN TEN OR MORE PLACES

In numerical order of places (*continued*)

Harris	Howells
O what their joy	Like as the hart
Howells	Mundy (J.)
A spotless rose	Sing joyfully
Humfrey	Palestrina
Rejoice in the Lord	O bone Jesu
Lassus	Vaughan Williams
Tristis est anima mea	Lord, thou hast been our refuge
Stanford	Wood (C.)
If thou shalt confess	O most merciful
Tallis (<i>attrib.</i>)	17
All people that on earth do dwell	Attwood
15	Enter not into judgement
Batten	Byrd
When the Lord turned again	Non vos relinquam
Byrd	O Lord, make thy servant
Alleluia, ascendit	Senex puerum portabat
Croft	Gibbons
We will rejoice	O Lord, in thy wrath
Goss	Handel
I heard a voice	Zadok the priest
Stanford	Howells
O living will	Here is the little door
Weldon	John IV
O praise God	Crux fidelis
Wesley (S.S.)	Mendelssohn
Praise the Lord	He that shall endure to the end
Wood (C.)	Palestrina
This joyful Eastertide	Dum complerentur
16	Purcell
Allegri	Evening Hymn
Miserere	Stanford
Bennett (Sterndale)	Ye choirs of new Jerusalem
God is a spirit	Victoria
Boyce	Glorious in heaven
The heavens declare	18
Gibbons	Davies (Walford)
Lift up your heads	God be in my head

SIXTY YEARS OF CATHEDRAL MUSIC

ANTHEMS

ANTHEMS USED IN TEN OR MORE PLACES

In numerical order of places (*continued*)

Handl	Greene
Behold thou shalt conceive	O clap your hands
Haydn	Handel
Insanae et vanae curae	Let the bright Seraphim
Howells	Tallis
O pray for the peace	Salvator mundi
Stanford	Wise
Coelos ascendit	Awake, awake
Wesley (S.S.)	21
O give thanks	Batten
19	Sing we merrily
Bainton	Nares
And I saw another angel	The souls of the righteous
Batten	Pearsall
Hear my prayer, O God	In dulci jubilo
Lord, we beseech thee	Purcell
Bennett (Sterndale)	O God, thou art my God
O that I knew	Whyte
Boyce	O praise God
I have surely built thee an house	Wood (C.)
Goss	Father all-holy
The wilderness	22
Ouseley	Boyce
O Saviour of the world	By the waters of Babylon
Purcell	Bullock
My beloved spake	O most merciful
Wood (C.)	Byrd
Jesu, the very thought	Christi qui lux es
20	Greene
Arcadelt	God is our hope and strength
Ave Maria	Tallis
Battishill	O nata lux
Call to remembrance	23
Creyghton	Bairstow
I will arise	Blessed city
Dvořák	Byrd
Blessed Jesu	Haec dies
	Haydn
	The heavens are telling

SIXTY YEARS OF CATHEDRAL MUSIC

ANTHEMS

ANTHEMS USED IN TEN OR MORE PLACES

In numerical order of places (*continued*)

Purcell	Palestrina
Hear my prayer	Thou art Peter
Wesley (S.S.)	Walmisley
O Lord my God	From all that dwell
Wood (C.)	
O thou sweetest source	
24	28
Boyce	Attwood
Turn thee unto me	Turn thee again
Ley	Crotch
The strife is o'er	Comfort, O Lord
Wesley (S.S.)	Gardiner (Balfour)
Lead me, Lord	Te lucis ante terminum
25	Stanford
Byrd	Glorious and powerful God
Bow thine ear	Justorum animae
Harris	29
Faire is the heaven	Greene
Ley	Lord, let me know mine end
Lo, round the throne	Purcell
Morley	O sing unto the Lord
Nolo mortem peccatoris	Victoria
Out of the deep	O quam gloriosum
Wesley (S.)	Weelkes
In exitu Israel	Gloria in excelsis
Wood (C.)	Vaughan Williams
God omnipotent	O taste and see
26	30
Mozart	Bairstow
Ave verum corpus	Jesu, the very thought
Wesley (S.S.)	Blow
The wilderness	Salvator mundi
27	Ford
Bairstow	Almighty God
Let all mortal flesh keep silence	Purcell
Ouseley	Jehovah, quam multi sunt
How good y are thy tents	Stanford
	And I saw another angel

SIXTY YEARS OF CATHEDRAL MUSIC

ANTHEMS

ANTHEMS USED IN TEN OR MORE PLACES

In numerical order of places (*continued*)

Sweelinck	34
Hodie	Battishill
Wesley (S.S.)	O Lord, look down from heaven
Ascribe unto the Lord	Byrd
31	Justorum animae
Brahms	Stanford
How lovely are thy dwellings	How beauteous are the feet
Crotch	O for a closer walk
Lo, star-led chiefs	35
Gibbons	Attwood
O clap your hands	Turn thy face
Parry	Batten
My soul, there is a country	Deliver us
Travers	Byrd
Ascribe unto the Lord	Sing joyfully
Victoria	Redford (<i>attrib.</i>)
Jesu, dulcis memoria	Rejoice in the Lord alway
Wesley (S.S.)	Stanford
Let us lift up	Beati quorum via
Wood (C.)	Tschaikowsky
Glory and honour	Hymn to the Trinity
32	36
Byrd	Goss
Sacerdotes Domini	O Saviour of the world
Croft	Harwood
God is gone up	O how glorious is the Kingdom
Philips	Ireland
Ascendit Deus	Greater love hath no man
Wise	Purcell
Prepare ye the way	Thy word is a lantern
33	Stanford
Batten	The Lord is my shepherd
O praise the Lord	Tallis
Blow	O Lord, give thy Holy Spirit
I heheld, and lo	37
Wesley (S.S.)	Goss
Cast me not away	If we believe
	Parry
	I was glad

SIXTY YEARS OF CATHEDRAL MUSIC

ANTHEMS

ANTHEMS USED IN TEN OR MORE PLACES In numerical order of places (continued)

38	Tye
Attwood	Laudate nomen Domini
Teach me, O Lord	Wesley (S.S.)
Boyce	Wash me thoroughly
O where shall wisdom be found?	44
Crotch	Purcell
How dear are thy counsels	Thou knowest, Lord
Purcell	Wood (C.)
Remember not, Lord	Expectans expectavi
39	45
Attwood	Bullock
Come Holy Ghost	Give us the wings of faith
40	Farrant
Wood (C.)	Call to remembrance
Hail, gladdening light	46
41	Bairstow
Greene	Save us, O Lord
Thou visitest the earth	Wood (C.)
Hilton/Farrant	O thou the central orb
Lord for thy tender mercies' sake	47
Ouseley	Farrant
From the rising of the sun	Hide not thou thy face
Weelkes	Purcell
Hosanna	Rejoice in the Lord alway
42	Weelkes (<i>attrib.</i>)
Byrd	Let thy merciful ears
Ave verum corpus	Wesley (S.S.)
Eccard	Blessed be the God and Father
When to the temple	Thou wilt keep him
Mundy (W.)	48
O Lord the maker of all thing	Gibbons
43	O Lord, increase my faith
Gibbons	Tallis
Hosanna to the Son of David	If ye love me
This is the record of John	49
	Gibbons
	Almighty and everlasting God

NOTE: 1729 Anthems are used, of which 1478 are used in less than 10 places:—

840 are used in 1 place ; 240 in 2 places ; 138 in 3 ; 84 in 4 ; 45 in 5 ; 48 in 6 ; 33 in 7 ; 32 in 8 ; 18 in 9 (Total 1478)

SIXTY YEARS OF CATHEDRAL MUSIC

ANTHEMS

ANTHEMS FOR BOYS' VOICES (including items treated as such)

Akerman	Harris
Lo, from the hills	Behold, now praise the Lord
Bax	Holman
There is no rose	Prevent us, O Lord
Blake	Ireland
And now another day	Ex ore innocentium
Happy is the man	Jacob
Blow	The Lord's my shepherd
O pray for the peace	Kitson
Boyce	Holy Father, cheer our way
Examine me, O Lord	Knight
O turn away mine eyes	Christ, whose glory fills the skies
The sorrows of my heart	Lassus
Buck	Adoramus te, Christe
O Lord God	Alleluia, laus et gloria
Bullock	Ley
Holy is the true light	O be joyful
Byrd	Rejoice in the Lord alway
An earthly tree	Lloyd
Cook (E.T.)	Grieve not the Holy Spirit
Give us the wings of faith	Marcello
Croft	As the hart panteth
Lord, what love have I?	Marshall
Dering	O clap your hands
Anima Christi	Mendelssohn
Dyson	Lift thine eyes
Praise	Lord at all times
Elgar	O rest in the Lord
Doubt not thy Father's care	Milford
Greene	The God of love
Blessed art thou	Nicholson
My lips shall speak thy praise	Be strong in the Lord
O praise the Lord	Cleanse us, O Lord
The Lord God is a light	Teach us, good Lord
Hadley	Ouseley
I sing of a maiden	In the sight of the unwise
Song for Easter	Piggott
Handel	Come, my way
God's tender mercy	

SIXTY YEARS OF CATHEDRAL MUSIC

ANTHEMS

ANTHEMS FOR BOYS' VOICES (continued)

Rubbra	Vann
Dormi, Jesu	Pleasure it is
Scarlatti	Wadely
Christmas Cantata	If ye then be risen again
Shaw (G.)	Walmisley
Worship	Ponder my words
Somervell	Warlock
Grasmere Carol	Balulalow
	Adam lay ybounden

ANTHEMS FOR MEN'S VOICES

Akerman	Cruce
O come ye servants	O vos omnes
Ashfield	Darke
Fairest of moving lights	O God of truth
God be in my head	Darlow
To this temple	O Lord, rebuke me not
Boyce	Dowland
Sing, O heavens	My spirit longs for thee
Sing praises	Gibbons
The heavens declare	O Lord, I lift my heart
The Lord is King	Why art thou so heavy?
Brewer	Greene
O Lord God	For God is in the midst
Bullock	I will pay my vows
O Saviour of the world	Sing unto God
Byrd	Handl
Lord, hear my prayer	In nomine Jesu
O God which art merciful	Hassler
Right blessed are they	Cantate Domino
Tui sunt coeli	Laetentur coeli
Constantini	Hayes (W.)
Confitemini Domino	Tell it out
Croft	Humfrey
Blessed are all they	Have mercy upon me
O praise the Lord	Hear, O heavens
Praise the Lord	Lang
	Rejoice in the Lord

SIXTY YEARS OF CATHEDRAL MUSIC

ANTHEMS

ANTHEMS FOR MEN'S VOICES (continued)

Lassus	Read
Adoramus te, Christe	Sing we merrily
Agimus tibi gratias	Shepherd
Alleluia, laus et gloria	Alleluia, confitemini
Expandi manus	Shepherd/Tallis
In pace	I give you a new commandment
Oculus non vidit	Tallis
Ley	Audivi vocem
God so loved the world	Tomkins
Lloyd	O give thanks
I will sing of thy power	Tye
Locke	Ad te clamamus
O give thanks	Walker
Macpherson	I will lift up mine eyes
Thou, O God, art praised	Lord, thou hast been our refuge
Marchant	Weldon
Judge eternal	O praise God
Mendelssohn	Wesley (S.)
When Jesus our Lord	Behold how good
Palestrina	Vaughan Williams
Adoramus te	Nothing is here for tears
Come Holy Ghost	Wise
Jesu, rex admirabilis	Out of the deep
Tua Jesu dilectio	Rend your hearts
Ponsonby	Wood (C.)
God be in my head	Great Lord of Lords
	View me, Lord

SIXTY YEARS OF CATHEDRAL MUSIC

CONCLUSION

In the 1938 survey, notes were written on each of 57 English musicians who had contributed to the repertoire of what is called 'the genuine English anthem.' This list included living composers, to whom tactful references are made, and it was a useful choice out of perhaps 400 or 500 possible names. Here again, prophecy was at work, for we meet such sentences as 'This qualifies for mention here ; some others by this composer may become more widely used in the future.' In the present survey comments on future possibilities for the life or death of a work have not been attempted.

Lists of anthems for boys' voices only, and men's voices only, have been included, as there is a growing demand for such compositions. These lists are in no way complete. They are anthems which are used, and their inclusion would seem to indicate that they have found favour.

Any attempt to summarise or to conclude this survey must include reference to the postscript in the 1938 edition, which contains much wisdom. Speaking of anthems, the Editor writes :—'The tendency has been to bring to cathedrals what has been found serviceable in parish churches, mission halls and even concert rooms. If this tendency should proceed unchecked there will be no such thing as a cathedral style to be described when the very existence of cathedral musical establishments is threatened, and those who value them are called to their defence. Cathedrals have learnt much from parish churches : but they (the cathedrals) stand for a higher type of musical culture.'

Again, with reference to the repertoire, he says :—'We want to see older work surviving because it has been proved to meet a need, and the new added to it for a like reason. . . . A constant process of taking in new nourishment and shedding outworn tissue is as much a sign of health in art as it is in the human body.'

We may well take encouragement from the lists of the music which is now being sung, though a constant watch should be kept, and the words 'musical integrity' should always be watchwords. On the other hand, we have lost ground in the number of choral services—a circumstance which ought to make us beware of reducing the psalms at Evensong to one only where more are appointed, and of singing *Te Deum* and *Benedictus* to chants on the much rarer occasions of Choral Mattins.

Economic conditions may yet deal us a heavier blow in the future ; if so, may this be met by a strenuous fight to preserve our unique heritage. Let us be content with nothing but the most worthy music ; let us see that the performance of it is the most inspiring of which we are capable.