

**A HISTORY OF THE OLD  
HUNDREDTH PSALM  
TUNE: WITH SPECIMENS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649356324

A History of the Old Hundredth Psalm Tune: With Specimens by W. H. Havergal

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**W. H. HAVERGAL**

**A HISTORY OF THE OLD  
HUNDREDTH PSALM  
TUNE: WITH SPECIMENS**



A HISTORY OF  
THE OLD HUNDREDTH  
PSALM TUNE,

WITH SPECIMENS.

BY THE

REV. W. H. HAVERGAL, M. A.,  
RECTOR OF ST. NICHOLAS, AND HONORARY CANON, WORCESTER.

WITH A PREFATORY NOTE

BY RT. REV. J. M. WAINWRIGHT, D. D.,  
BISHOP OF NEW YORK.

NEW YORK:  
MASON BROTHERS.

---

1854.

ML  
3186  
.H38

---

Entered, according to Act of Congress, in the year 1854, by  
MASON BROTHERS,  
In the Clerk's Office of the Southern District of New York.

---

STEREOTYPED BY  
THOMAS B. SMITH,  
216 William Street.

PRINTED BY  
JOHN A. GRAY  
87 CHURCH.

## PREFATORY NOTE.

THERE is probably no musical composition, with the exception of the ancient Ambrosian and Gregorian tones, that has been so universally sung by worshipping assemblies, as the Old Hundredth Psalm Tune, and certainly none so familiar to the ear of Protestant communities. It has proved equally acceptable to the instructed and the uninstructed musical taste. When in any congregation, through ignorance or bad taste, it has been for a time laid aside to make way for more modern yet more feeble tunes, it has been taken up again, after the intermission, with increased interest; and as its strains have been given out by the organ, and its first tones raised by the choir or the clerk, devout affections have been roused, and voices which had been long silent have swelled the loud chorus of praise. It has been known in this

country from its first settlement. It was in all probability used by the earliest Church of England missionaries in Virginia, and it was certainly one of the songs of the Puritan fathers of New England, since we find it in Ainsworth's Psalms, the book of Psalmody which they brought from Holland. It was, therefore, one of the tunes to which the wild forests in this new world were first made vocal with the praise of God. Nor was its use confined to the early European settlers; its lofty strains were taught by them to the inhabitants of the forest they found here; it was sung by the new-made converts of the missionary John Elliot, and in the various missionary settlements amongst the Indians it may yet be heard.

The history of such a composition must be a matter of interest not only to the musician, but to all who have the slightest taste for musical art, and especially to those who take delight in the service of song in the house of the Lord. Mr. Havergal has performed a most acceptable work in his curious researches. He has carefully hunted up, probably, everything that can be discovered relating to its origin, and has



established its authorship as satisfactorily as can now be done. We think it will be generally conceded that William Franc must hereafter be entitled to the credit of *composing* this most remarkable of all metrical tunes. But the result of Mr. Havergal's researches is perhaps of more practical importance considered with reference to the form of the tune. This, it seems, has been greatly changed, and hence the heaviness, and almost tediousness, which sometimes attends its performance. Could its old rhythm be restored, the tune would more fully accord with the joyful character of the psalm by which it is called, and would not fail to be even more popular and useful than heretofore.

The most estimable author of this work, a clergyman of the Church of England, is well known in the United States as well as in England, for his devotion to the cause of sacred music; and no one in our day has contributed more than he has done to the revival of a taste for pure ecclesiastical melodies and harmonies. His "Old Church Psalmody," published in London, is probably the best book of the kind which has appeared since the days of Ravenscroft, and

it is gradually doing its work of reform. We learn from Mr. Mason's "Musical Letters from Abroad," that Mr. Havergal's views of church music are happily illustrated in his own church. "The chanting was done," says Mr. M., "by the whole congregation, and the responding was between the occupants of the lower floor and those of the galleries; but the song was universal, men, women and children uniting harmonious voices." The tunes to which the hymns were sung, he tells us, were of "the old ecclesiastical class," in a similar rhythm to that which Mr. H. has shown to be the original of the Old Hundredth Psalm Tune, and were sung in a quick time, or "as fast as propriety would allow the enunciation of the words." We further learn from him that there were but "one or two interludes introduced in a psalm of five stanzas;" and that "these were very short, not more than about two measures, or the length of the last line of a common metre tune." That the evil custom which so extensively prevails in this country, of long interludes between the stanzas, alike foreign to the psalm and the tune, and unfavorable to devotion, should be abol-

ished, and that the congregation should not be kept standing to be amused by the tones of the organ, or by the skill of the performer, and thus be disturbed or interrupted in their worship, is most devoutly to be desired. A passing cadence of a few chords connecting the stanzas may be useful, but more than this is rather a hinderance than a help to the religious effect of the psalmody.

Happy will it be for the Church when a more pure and devotional style of song shall be restored, and the light and powerless tunes now so often heard shall give way to those which are better adapted to awaken religious feeling, and which are more in accordance with the dignity of public worship. We most cordially commend Mr. Havergal's interesting volume on the History of the Old Hundredth Psalm Tune, as one means of promoting a reformation so much needed.

JNO. M. WAINWRIGHT.

New York, April, 1864.