

Nor can the reader visit a certain country parish expecting again to hear the psalm lead off by the sturdy blacksmith. But, perchance, another reader, may not have heard of the way this part of the service was "done" of old time by this well-known personage. It was in this wise: When the psalm was given out, this zealous layman, to whom by universal consent the whole singing was delegated, deliberately took of his coat walked forth into a prominent position, and then supporting himself by placing his elbows on the shoulders of two laymen as burly as himself—one on either side—began with well-inflated lungs to sing,—to all appearance with his whole heart, if not "with the understanding, also."

The syllabic style of chanting which was introduced by the Bishop soon after his arrival in the diocese has, of late years, been very properly discarded. In its place, the pointing now chiefly used is that by Dr. Elvey and that by the Rev. Wm. Mercer. A very happy compromise, by the way, between the syllabic and the polysyllabic mode is to be found in the Psalter and Canticles as pointed by Monk and Ousley. But we are not yet prepared to point to any division of the Canticles and Psalter as better adapted than any other to New Brunswick. Improvements in pointing are being effected every year in the mother country, and it would be well for our choirs to confine themselves to the two, Elvey or Mercer, until some better division has been produced.

In some of the old churches and in all the new ones of the diocese, the choir is now placed in its proper place, viz.,—the chancel. As a consequence the behaviour of the choristers has become, on the whole, as exemplary as it was once, in too many instances, the very reverse. In the days of organ lofts and choir-gallery curtains, it will be remembered how unseemly and irreverent was the conduct of some in nearly every choir in town and country, concealed as they were, from both priest and people. Organs and melodeons and organ-harmoniums have long since replaced the flute, violin, and violincello; and in many a little country parish can now be heard the stirring chant and the well harmonised hymn-tune.

Some very bad habits, however, still require to be weeded out. First, as to the singing. In most of our choirs this is entirely too slow. Too often, also, is the selection entirely unsuited to the capacity of the soprano voices, and too often, is its melody totally unfitted to the words of the particular canticle or psalm for which it is chosen. The selection is, to a certain extent, a matter of taste, but there can be no excuse for choosing a semi-minor chant for jubilant words, or a major chant of a jubilant character for pathetic or penitential words. Having had much experience in the conducting of a choir, we are fully aware of the difficulty which has all along existed in this diocese of procuring good single or double chants. These can now be got from England through any of the booksellers in St. John or Fredericton at such a rate as can easily be met by the smallest choir in the diocese. "Turle's Westminster Chants" (single and double), and the "Anglican Chant Book" by E. G. Monk are both excellent publications; but there are plenty of others published by Novello & Co., London, which it would be well worth while to introduce into the province.

Our choirs, as a rule, are too exclusive, and, as it follows, too small to do justice to the real Church tunes to be found in "Hymns Ancient and Modern" and like collections. The effectiveness of the grand, substantial, hearty music contained in these tunes lies less in their *melody* than in their *rhythm* and beautiful *harmony*.