

Jewish sources. Pope John the twenty-second—no very estimable man—positively forbade the use of them, whilst on the other hand Archbishop Cranmer, the great Reformer, authorized the Plain Song which was arranged by Marbecke, and has been in continual use in the English cathedrals until our day, with the exception of the interruptions in the days of Queen Mary and Oliver Cromwell. Metrical hymns (in Latin) were first composed by the monks in what are called the dark ages, and as these required a different style of music, it is to the monks we owe the first introduction of that style of psalmody which by some of the uninformed is considered essentially Protestant. The Plain Song is the common heritage of all branches of God's Church.

"How shall we sing the Lord's Song, in a strange land?" was the answer of the sorrowing Jewish captives in Babylon when their heathen masters hoped to have heard from them the far-famed music of the Jewish Temple Service. The Lord's Song was a chant, for the chant is emphatically the song of the Bible. The hymn sung after supper by our blessed Lord and His disciples was the Passover Hymn or Great Hallel of the Jews (comprising the Psalms from the cxiii. to the cxviii. inclusive), which was invariably chanted. When the inspired Evangelist described the worship of heaven, it was not as the voice of a single reader, but as the sound of mighty thunderings, singing and answering again—"Hallelujah! for the Lord God Omnipotent reigneth."

Space forbids our adducing the testimony of educated dissenters to the wonderful effect of the Plain Song when heard in one of the noble and venerable English cathedrals with its long-drawn aisle and fretted vault, where the grand old music was fitly set, like apples of gold in pictures of silver. Wonderful must be the effect when the Rev. Henry Ward Beecher says that when the prayers were chanted by the choir he seemed "to hear not with the ears but with the soul." "I was dissolved," he says. "My whole being seemed to me like an incense wafted gratefully toward God. . . . Throughout the service—and it was an hour and a quarter long—whenever an amen occurred it was given by the choir accompanied by the congregation. O that swell and solemn cadence rings in my ears yet! Not once—not a single time did it occur in that service from beginning to end without bringing tears to my eyes. . . . Every time it swelled forth and died away solemnly, not my lips, not my mind, but my whole being said—Saviour! so let it be."

In these remarks we do not recommend the Gregorian music to the exclusion of the Anglican, which has its own merits of sweetness and attractiveness. But in order to preserve the majesty and solemnity of "the Lord's Song," and educate and preserve true taste in choirs, the Gregorians should be sung in all the churches in the Canticles or Psalms, or both, so as to form the *basis* of the church music.

We have now but small space left for our few simple directions as to the singing of the Plain Song, and must address ourselves to those who are already acquainted with the American system of solmization in which the key note of the tune is always called *Do*. The only difficulty in the Plain Song on the four lined staff is to find the *Do*—this found, all the other syllables ascend or descend in natural gradation. There are but two clefs, viz:—the *D* or C clef and the *F* or F clef. The *Do* clef is a small figure something like a natural reversed, and like a true clef or key, (as the root word *clavis* means) stands at the beginning of the tune with one of the four lines of the staff between its "wards" or oblique heavy strokes. Every note on the line which thus runs between the wards of the *Do* clef is called *Do*. The