



Jeremiah Clarke Hymn Tunes in Colonial America

ROBERT BRIDGES (1844-1930) clinched Jeremiah Clarke's reputation as a hymn-tune composer when he included in *The Yattendon Hymnal* (1899) nine of the thirteen tunes listed under "Psalms and Hymns" in Thomas F. Taylor's *Thematic Catalog of the Works of Jeremiah Clarke* (Detroit: Information Coordinators, Inc., 1977), pages 20-24, and when he thus categorized them: "They are the first in merit of their kind, as they were the first in time; and they are truly national and popular in style." Following suit, Vaughan Williams lent his cachet by including six Clarke hymn tunes in *The English Hymnal*, 1906. By 1940 Clarke had so risen in esteem that Winfred Douglas could call him the "true inventor of the modern Hymn tune" (*Church Music in History and Practice*, page 224), giving as his reasons: the "plaintive grace" of Clarke's tunes, the "modern richness of their flowing harmonies," and the "far less abstract, far more personal" quality that distinguished them from "old Psalter tunes."

What, however, none of his admirers or bibliographers has thus far mentioned is Clarke's currency in colonial America. As early as 1740 three of his hymn tunes were anthologized in the manuscript now catalogued at the Newberry Library, Chicago, as Case Ms-VM 2116 S88r 1740. Purchased from Hubert P. Main of New York City on February 6, 1891, this 48-folio oblong manuscript (listed in the Newberry Accession Catalogue for that year, page 172, item 28137) is inscribed on the verso of the last leaf, "Deacon Story's Singing Book of Durham, Conn. 1740." At folio 20 tenor and bass of Clarke's tunes listed in Taylor's 1977 *Thematic Catalog* under numbers 170 and 160 are copied with the titles AN EVENING HYMN and A MORNING HYMN. At folio 22 AN HYMN ON YE VANITY OF THE WORLD equals the tune catalogued by Taylor as number 172. All the Newberry manuscript tunes by Clarke enter all four successive editions of Henry Playford's *The Divine Companion* dated 1701, 1707, 1709, and 1722. Not only the tunes but also the texts for AN EVENING HYMN and A MORNING HYMN (both of which are by Thomas Flatman, *Poems and Songs*, 1674), moreover concord in Newberry VM 2116 S88r 1740 with the texts in Henry Playford's editions ("Sleep downy Sleep come close mine Eyes / Tir'd with beholding Vanities / Welcome Sweet Sleep that drives away / The toils and follies of the Day" and "Awake my drowsy faculties / Awake and see the new born Light / Spring from the Dark from Womb of Night"). The text for Clarke's third Newberry tune begins: "How uneasy are we here / Full of Sin and full of fear / Ever weary n'er at Rest / Till in the dear Lord weer blest" (for text concordance, see Edna D. Parks, *Early English Hymns: An Index* [Methuen, N.J.: The Scarecrow Press, 1973], p. 48, item 339).

So far as American colonial production goes, Clarke's EVENING HYMN (thus titled) appeared at the bottom of plate 11 in *Appendix: Containing A Number of Hymns Taken chiefly from Dr. Watts's Scriptural Collection* (Boston: T. Leverett, 1760 = Evans 41174) and again in the tune supplement to Watts's *Hymns and Spiritual*



Songs. In Three Books . . . The Twenty-First Edition (Boston: Kneeland and Adams, for John Perkins, 1767 = Evans 41776) at the bottom of plate 15. Under the name, ST. PATRICK'S TUNE, OR EVENING HYMN, the same Clarke EVENING HYMN—but now transposed a major third down to F minor and the air confided to the middle of three voices—turns up at plate 45 in Josiah Flagg's *A Collection of The best Psalm Tunes, in two, three, and four Parts. From the most approved Authors* engraved at Boston by Paul Revere in 1764. It was still current at Boston 58 years later when Lowell Mason included it, now in G minor, at page 82 of *The Boston Handel and Haydn Society Collection of Church Music; being a selection of the most approved Psalm and Hymn Tunes* (1822). The first Clarke psalm tune printed in America appeared at page 94 of Tans'ur's *The Royal Melody Complete or the New Harmony of Zion . . . The Third Edition with Additions* (Boston: W. M'Alpine, for Daniel Bayley in Newbury-Port, 1767) with the title AN ANTHEM PSALM CIII. As is correctly noted in Taylor's 1977 *Thematic Catalog*, item 114, this Clarke setting of Psalm 103:1-3 again discovers itself in all four editions of Henry Playford's *The Divine Companion*.

What of hymn and/or psalm tunes by other composers in the Newberry 1740 manuscript from Derby, Connecticut? Folios 2 through 15 contain 28 tunes copied in the following order (nearly all were psalm tune classics by 1740): CANTERBURY, WINDSOR, 100 PSALM, BRUNSWICK, THE ISLE OF WIGHT, STANDISH, THE 108TH PSALM, MEAR, NEW SARUM, SOUTHWELL, OLD LITCHFIELD, THE STREAMS OF BABYLON, CAMBRIDGE, GLOUCESTER, PLYMOUTH, WARWICK, YORK, ST. DAVID'S, LONDON, LONDON NEW, MARTYRS, WINCHESTER, THE ANGELS' SONG, COMMANDMENT, THE 100TH PSALM NEW, THE 85TH PSALM, THE 148TH, THE 149TH. But at folio 16 comes THE 136TH in a new setting *a* 2, the second half of which revels in antiphonal melismas between tenor and bass. James Lyon printed this same setting in *Urania*, 1761, at pages 80-81. The earliest printed source discovered by Richard Crawford for this same wild setting (Da Capo Press edition, 1974) was Thomas Johnston's tune supplement printed at Boston in 1755 (Evans 7358). "Deacon Story's Singing Book" continues after the Clarke hymn tunes with THE CRADLE HYMN (folio 21), THE CHIMES (22), and AN HYMN ON Y^E DIVINE USE OF MUSICK (23^v-24, text from Nathaniel Ingelo's *Bentivolio and Urania*, 1660, page 250, beginning "We sing to him whose Wisdom form'd the Earth," but without the accretions sanctioned by John Tufts). *An Anthem taken out of the 39th Psalm* (24^v-25) for tenor and bass using Prayerbook text must surely be the earliest dated anthem in a New England manuscript. Its source, kindly located by Nicholas Temperley, is Francis Timbrell's *The Divine Musick Scholars Guide Or the Timbrel new tun'd . . . The third book* (London & Northampton: Will. Cluer Dicey, c. 1730), p. [12], *An Anthem Taken out of the 39 Psalme For 2 Voices* ("Hear my Prayer O Lord").

The provenance of the Newberry manuscript could not be more apt. The lifetime pastor at Derby, Connecticut, was Yale College's first graduate, Nathaniel Chauncey (1681-1756), who in 1728 published at New London *Regular Singing Defended, and Proved to be the Only True Way of Singing the Songs of the Lord*. How much a friend of artistic singing he proclaimed himself to be comes to light in such passages as these: "There was care taken that those that were concerned with singing should be furnished with Skill, and to that end, they were under the Instruction of One that was an Artist. It is plain, that the thing he taught them [1 Chron. 15:22], was how to Sing: And therefore it was the Art of MUSICK that he Taught" (page 27). Later on (page 48) Chauncey differentiated between Old Style and Regular Singing in the most

musically accurate terms used by any hominist of his generation. In the hospitable climate provided by such a musically enlightened pastor, "Deacon Story's Singing Book, 1740" testifies to a much more up-to-date and advanced musical culture than any early American imprint.

Even the earliest American imprints have however not been exhaustively mined for all the evidence they can furnish on colonial musical culture. Excellent as is Crawford's already cited Da Capo edition, he did not recognize in his epochal Da Capo edition that PUBLICK WORSHIP at 178-179 (*Harmonia Sacra* version in facsimile is at page ix of Crawford's introduction) is an ornate eighteenth-century recension of Georg Neumark's thrice-famous 1657 chorale tune *Wer nur den lieben Gott lässt walten* used as the basis of Bach's Cantata 93 and frequently elsewhere (*Thematisch-systematisches Verzeichnis*, 1966, pages 387, 740) and that RESURRECTION at pages 186-187 of *Urania* is John Frederick Lampe's setting of a Charles Wesley text. Three years after *Urania*, Josiah Flagg included in *A Collection of The best Psalm Tunes* (at plate 33) an EVENING HYMN the tune of which is again easily recognizable because of its idiosyncratic Lombard rhythms as Lampe's (Hymn XIX, DESIRING TO LOVE, in *Hymns on the Great Festivals and Other Occasions* [London: M. Cooper, 1746]). The hitherto unnoticed fact that both Lyon and Flagg independently anthologized Lampe's hymn tunes does much to justify the Wesley brothers' enthusiasm for the tunes of Handel's sometime chief oboist.

For a fuller understanding and appreciation of the colonial musical ambience obviously what is now needed are studies as authoritative as Crawford's introduction to *Urania* of numerous other tune collections published before 1776: among them the 19 Tate and Brady tune supplements published between 1720 and 1774, the Watts supplements itemized as Evans 9526, 41174, 41175, 41323, 41776, and such other promising Evans items as 8082, 9406, 9598, 9659, 18926, 42240, 41691, and 41692.

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Tenor An hymn on y^e Divine

Bass We sing to him who is the fount of life & light. Our song is thine who art the ^{heart} of truth.

Use of Musick Tenor and Bass

Let joy in God who is y^e spring of mirth. Whose loves y^e harmony of heavn & earth.

Tenor D

Bass Our humble hearts shall that praise & thank. Which is y^e musick of y^e heaven.

Chorus

And with voice, sing in le Confrat. our Art. And offer up with ev'ry Tongue a heart.

Case MS-VM 2116 S88r 1740, fols. 23^v-24 and 24^v-25, reproduced by kind permission of the Newberry Library, Chicago. For data on these items see pages 13-14 and 36 of this issue.

Sonora *On Palm taken*

Bass *How my drooping soul* — *It will rise for comfort, my calling soul and thy name at my*

out of 39th Psalm Sonora & Bass

Br. James Strong's — *with thee and a Saviour as all my*

Sonora

Bass *There were others were a little while*

laid *before I go hence and be no more*