

Chapter 1 : Hymns and Poetry of the Eastern Church - Logos Bible Software

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But as classical Greek died out from being a spoken language, as new trains of thought were familiarized, as new words were coined, a versification became valueless, which was attached with no living bonds to the new energy, to the onward movement. Now, the Gospel was preached to the poor. Church hymns must be the life-expression of all hearts. The Church was forced to make a way for saying in poetry what her message bade her say. I believe that the following are all that are tolerable; that is, that can so be scanned without one or two false qualities: There are some which are very near a hexameter: A tolerable pentameter occurs in Rom. Gregory Nazianzen, the first Greek Church poet, used only the ordinary classical measures. Sophronius of Jerusalem employed and in 27 their way not unhappily, Anacreontics: But there is a certain degree of dilittante-ism, rather than of earnestness, in these compositions; and the most airy, tripping, frivolous measure that the Greek Muse possessed, never, by any possibility, could form the ordinary utterance of the Church. The Church compositions of S. How then was the problem to be solved as to 28 the composition of Eastern Church Song? In Latin, somewhat before the time of S. Why not in Greek also? Now, it is no less true in Greek, than in Latin, that there was a tendency to rhyme from the very beginning. The question then occurs at once, Why did not the new life, instilled into the Greek as well as into the Latin language by Christianity, seize the grand capability of RHYME in the one case as well as in the other? How stately it would have been in anapaestics! Why was it neglected? Accent, in the decline of the language, was trampling down quantity. Now accent is not favourable to such rhymes, though many poems have been thus composed in the newer Greek: But it was not sufficiently removed from every-day life, too familiar, had too little dignity. There was an innate vulgarity about it which rendered it impossible to the Church. Now, let it be observed, accentuation even in Latin was not without its difficulty. In the new style, dissyllables, whatever their real quantity, were always read as trochees. Popular poetry soon devised its own metre, political verse, as it was called, because used for every-day domestic matters. This was none other than a favourite metre of Aristophanes, iambic tetrameter catalectic, our own ballad rhythm: Accustomed as many of the early Christians were to the Hebrew Scriptures, this is not unlikely; and proof seems strong that it was so.

**Chapter 2 : Hymns, Liturgies, and Service Books of the Orthodox Church (9 vols.) - Verbum**

*Excerpt from Hymns and Poetry of the Eastern Church, Collected and Chronologically Arranged Hymn to the Deity (aye pom, Nyem) Again we hail the opening morn (h kw daiwos) Lift up thyself, my soul (aye pm, Md).*

This separation into commatisms renders it very difficult to read them without practice. I need not trouble the reader with the minute distinction between troparia and stichera; as a troparion follows a Hirmos, so a sticheron follows an bomoion, and then becomes a prosomoion. There are also idiomela,  that is, stanzas which are their own models,  and an infinite variety of names expressive of the different kind of troparia. A collection of any number of troparia, preceded by their Hirmos, sometimes merely quoted by its initial words, sometimes given at length, and with inverted commas, is an Ode. And let this be most carefully observed: Just when the system of Greek p. Notker and the Monks of S. Gall hit out a similar one for the Latin Church: It was not copied from the East, for we have S. It prospered to a certain extent; that is, it became one, though the least important, branch of Ecclesiastical verses. Now the perfection of Greek poetry is attained by the Canons at Lauds, of which I proceed to speak. A Canon consists of Nine Odes,  each Ode containing any number of troparia from three to beyond twenty. The reason for the number nine is this: From this arrangement two consequences follow. The first, that, as the Second Canticle is never recited except in Lent, the Canons never have any second Ode. The second, that there is generally some reference, either direct or indirect, in each Ode, to the Canticle of the same number: This gives rise, on the one hand, to a marvellous amount of ingenuity, in tracing the most far-fetched connexions,  in discovering the most remote types;  it brings out into the clearest p. On the other, it has a stiffening and cramping effect; and sometimes, especially to the uninitiated, has somewhat of a ludicrous tendency. On the whole, this custom has about the same disadvantages and advantages which Warton points out as resulting from the four rhymes of a Spenserian stanza;  the advantages,  picturesqueness, ingenuity, discovery of new beauties: The Hirmos, on which each Ode is based, is p. The next noticeable matter is that these Odes are usually arranged after an acrostich, itself commonly in verse: The latter device was probably borrowed from the Psalms; as for example the 25, , The arrangement is not to be considered as a useless formality or pretty-ism: We know to what curious devices the Western Church, in matters connected with the Calendar, had recourse as a Memoria Technica; and not a few of her short hymns were alphabetical, either by verses or by lines; I know no instance of any other kind of p. Besides the line which forms the initials of Greek Canons, the name of the composer, likewise finds a frequent place. The acrostich may, or may not, run through the Theotokia, of which I now proceed to speak. Each Ode is ended by a troparion, dedicated to the celebration of S. Mary, and thence named Theotokion. Sometimes there is another, which commemorates her at the Cross; and then it is a Stauro-theotokion. In long Canons, a stanza, sometimes intercalated at the end of the third or sixth Odes, is called a Cathisma, because the congregation are then allowed to sit. There is also the Oicos, literally the House,  which is the exact Italian Stanza,  about the length of three ordinary troparia. The acrostichs are usually in iambics,  sometimes none of the best:

**Chapter 3 : Full text of "Hymns and poetry of the Eastern church /"**

*Overview. Building from John Mason Neale's Hymns of the Eastern Church"which provided the only English versions of any Eastern hymns"this volume presents a collection of the Eastern Church's sacred poetry in English, also including fragments from the earliest Greek Christian poets and Ephraim the Syrian.*

Origins[ edit ] Ancient hymns include the Egyptian Great Hymn to the Aten , composed by Pharaoh Akhenaten ; the Hurrian Hymn to Nikkal ; the Vedas , a collection of hymns in the tradition of Hinduism ; and the Psalms , a collection of songs from Judaism. The Western tradition of hymnody begins with the Homeric Hymns , a collection of ancient Greek hymns, the oldest of which were written in the 7th century BC, praising deities of the ancient Greek religions. Many refer to Jesus Christ either directly or indirectly. Since the earliest times, Christians have sung "psalms and hymns and spiritual songs", both in private devotions and in corporate worship Matthew One definition of a hymn is " It should be simple and metrical in form, genuinely emotional, poetic and literary in style, spiritual in quality, and in its ideas so direct and so immediately apparent as to unify a congregation while singing it. Others are used to encourage reverence for the Bible or to celebrate Christian practices such as the eucharist or baptism. Some hymns praise or address individual saints , particularly the Blessed Virgin Mary ; such hymns are particularly prevalent in Catholicism , Eastern Orthodoxy and to some extent High Church Anglicanism. A writer of hymns is known as a hymnodist, and the practice of singing hymns is called hymnody; the same word is used for the collectivity of hymns belonging to a particular denomination or period e. A collection of hymns is called a hymnal or hymnary. These may or may not include music. A student of hymnody is called a hymnologist, and the scholarly study of hymns, hymnists and hymnody is hymnology. The music to which a hymn may be sung is a hymn tune. In many Evangelical churches, traditional songs are classified as hymns while more contemporary worship songs are not considered hymns. The reason for this distinction is unclear, but according to some it is due to the radical shift of style and devotional thinking that began with the Jesus movement and Jesus music. Of note, in recent years, Christian traditional hymns have seen a revival in some churches, usually more Reformed or Calvinistic in nature, as modern hymn writers such as Keith and Kristyn Getty [3] and Sovereign Grace Music have reset old lyrics to new melodies, revised old hymns and republished them, or simply written a song in accordance with Christian hymn standards [according to whom? Since there is a lack of musical notation in early writings, [5] the actual musical forms in the early church can only be surmised. During the Middle Ages a rich hymnody developed in the form of Gregorian chant or plainsong. This type was sung in unison, in one of eight church modes , and most often by monastic choirs. Western church[ edit ] Hymns are often accompanied by organ music Later hymnody in the Western church introduced four-part vocal harmony as the norm, adopting major and minor keys, and came to be led by organ and choir. It shares many elements with classical music. Today, except for choirs, more musically inclined congregations and a cappella congregations, hymns are typically sung in unison. In some cases complementary full settings for organ are also published, in others organists and other accompanists are expected to transcribe the four-part vocal score for their instrument of choice. To illustrate Protestant usage, in the traditional services and liturgies of the Methodist churches, which are based upon Anglican practice, hymns are sung often accompanied by an organ during the processional to the altar, during the receiving of communion, during the recessional , and sometimes at other points during the service. These hymns can be found in a common book such as the United Methodist Hymnal. The Doxology is also sung after the tithes and offerings are brought up to the altar. Contemporary Christian worship , as often found in Evangelicalism and Pentecostalism , may include the use of contemporary worship music played with electric guitars and the drum kit , sharing many elements with rock music. Other groups of Christians have historically excluded instrumental accompaniment, citing the absence of instruments in worship by the church in the first several centuries of its existence, and adhere to an unaccompanied a cappella congregational singing of hymns. Eastern Christianity the Eastern Orthodox , Oriental Orthodox and Eastern Catholic churches have a very rich and ancient hymnographical tradition. Eastern chant is almost always a cappella , and instrumental accompaniment is rare. The central form of chant in the Eastern Orthodoxy is Byzantine

Chant , which is used to chant all forms of liturgical worship. Exceptions include the Coptic Orthodox tradition which makes use of the cymbals and the Triangle musical instrument , the Indian Orthodox Malankara Orthodox Syrian Church which makes use of the organ and the Ethiopian Orthodox Tewahedo Church , which also uses drums , cymbals and other instruments on certain occasions. Development of Christian hymnody[ edit ] Thomas Aquinas , in the introduction to his commentary on the Psalms, defined the Christian hymn thus: One approach, the regulative principle of worship , favoured by many Zwinglians, Calvinists and some radical reformers, considered anything that was not directly authorised by the Bible to be a novel and Catholic introduction to worship, which was to be rejected. All hymns that were not direct quotations from the Bible fell into this category. Such hymns were banned, along with any form of instrumental musical accompaniment, and organs were removed from churches. Instead of hymns, biblical psalms were chanted, most often without accompaniment, to very basic melodies. This was known as exclusive psalmody. Examples of this may still be found in various places, including in some of the Presbyterian churches of western Scotland. The other Reformation approach, the normative principle of worship , produced a burst of hymn writing and congregational singing. Luther and his followers often used their hymns, or chorales, to teach tenets of the faith to worshipers. The first Protestant hymnal was published in Bohemia in by the Unitas Fratrum. Count Zinzendorf , the Lutheran leader of the Moravian Church in the 18th century wrote some 2, hymns. The earlier English writers tended to paraphrase biblical texts, particularly Psalms ; Isaac Watts followed this tradition, but is also credited as having written the first English hymn which was not a direct paraphrase of Scripture. Isaac Watts has been called "the father of English hymnody", but Erik Routley sees him more as "the liberator of English hymnody", because his hymns, and hymns like them, moved worshipers beyond singing only Old Testament psalms, inspiring congregations and revitalizing worship. He developed a new focus: Where shall my wondering soul begin? How shall I all to heaven aspire? Stanley , Elise Stevenson , and a mixed quartet in Problems playing this file? Sankey , and others who produced testimonial music for revivals, camp meetings, and evangelistic crusades. The tune style or form is technically designated "gospel songs" as distinct from hymns. Gospel songs generally include a refrain or chorus and usually though not always a faster tempo than the hymns. During the 19th century, the gospel-song genre spread rapidly in Protestantism and to a lesser but still definite extent, in Roman Catholicism; the gospel-song genre is unknown in the worship per se by Eastern Orthodox churches, which rely exclusively on traditional chants a type of hymn. The Methodist Revival of the 18th century created an explosion of hymn-writing in Welsh , which continued into the first half of the 19th century. The second half of the 19th century witnessed an explosion of hymn tune composition and congregational four-part singing in Wales. Many churches today use contemporary worship music which includes a range of styles often influenced by popular music. This often leads to some conflict between older and younger congregants see contemporary worship. This is not new; the Christian pop music style began in the late s and became very popular during the s, as young hymnists sought ways in which to make the music of their religion relevant for their generation. This long tradition has resulted in a wide variety of hymns. This distinction is not perfectly clear; and purists remove the second two types from the classification as hymns. It is a matter of debate, even sometimes within a single congregation, often between revivalist and traditionalist movements. American developments[ edit ] African-Americans developed a rich hymnody from spirituals during times of slavery to the modern, lively black gospel style. The first influences of African American Culture into hymns came from Slave Songs of the United States a collection of slave hymns compiled by William Francis Allen who had difficulty pinning them down from the oral tradition, and though he succeeded, he points out the awe inspiring effect of the hymns when sung in by their originators. Surprisingly, Stephen Foster wrote a number of hymns that were used during church services during this era of publishing. Within his books, Billings did not put as much emphasis on " common measure "[ clarification needed ] which was the typical way hymns were sung, but he attempted "to have a Sufficiency in each measure"[ clarification needed ]. Sankey and Dwight L. Moody developed the relatively new subcategory of gospel hymns. During this period hundreds of tune books were published, including B. Shape notes were important in the spread of then more modern singing styles, with tenor-led 4-part harmony based on older English West Gallery music , fusing sections, anthems and other more

complex features. During this period, hymns were incredibly popular in the United States, and one or more of the above-mentioned tunebooks could be found in almost every household. But in many rural areas the old traditions lived on, not in churches, but in weekly, monthly or annual conventions where people would meet to sing from their favorite tunebooks. The most popular one, and the only one that survived continuously in print, was the Sacred Harp, which could be found in the typical rural Southern home right up until the living tradition was "re-discovered" by Alan Lomax in the 1930s although it had been well-documented by musicologist George Pullen Jackson prior to this. Indeed, "the most common book on. Since then there has been a renaissance in "Sacred Harp singing", with annual conventions popping up in all 50 states and in a number of European countries recently, including the UK, Germany, Ireland and Poland, as well as in Australia. Although the lyrics tend to be highly religious in nature, the tradition is largely secular, and participation is open to all who care to attend. Meter hymn The meter indicates the number of syllables for the lines in each stanza of a hymn. In practice many hymns conform to one of a relatively small number of meters syllable count and stress patterns. Care must be taken, however, to ensure that not only the metre of words and tune match, but also the stresses on the words in each line. Technically speaking an iambic tune, for instance, cannot be used with words of, say, trochaic metre. The meter is often denoted by a row of figures besides the name of the tune, such as " The meter can also be described by initials; L. The Guru Granth Sahib is divided by their musical setting in different ragas [20] into fourteen hundred and thirty pages known as Angs limbs in Sikh tradition.

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### Chapter 5 : John Mason Neale - Wikipedia

*Additional Hymns Set Forth by the House of Bishops, at the Request of the House of Clerical and Lay Deputies, in General Convention, October, To Be Used in the Congregations of the Protestant Episcopal Church in the United States of America by Episcopal Church.*

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### Chapter 7 : Hymn - Wikipedia

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### Chapter 8 : Hymns, Liturgies, and Service Books of the Orthodox Church (9 vols.) - Logos Bible Software

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### Chapter 9 : 12 Easter Hymns That Celebrate the Resurrection

*Other collections of Eastern church hymns include those by John Brownlie (see Christmas Hymns from John Brownlie) and Bernhard Pick, Hymns and Poetry of the Eastern Church (New York: Eaton & Mains, ).*