

In this issue

| | |
|-------------------------|-----|
| New Eucharistic Prayers | 1–3 |
| Schools Worship | 3–4 |
| Toddlers' Praise | 5 |
| Musical News | 6–7 |
| Colin's Column | 8 |

The late inclusion of material about the revised texts of the draft Eucharistic Prayers for use when children are present has made it necessary to revise the layout of this issue and to hold over a number of book reviews to the next edition.

What is Praxis?

Praxis was formed in 1990, sponsored by the Liturgical Commission, the Group for the Renewal of Worship (GROW) and the Alcuin Club. It exists to provide and support liturgical education in the Church of England.

Affiliation

The sponsoring organisations do not fund Praxis financially. The work that Praxis does is supported mainly by affiliation. If you are not an affiliate, why not consider becoming one? Just get in touch with the office—details on the back page.

Website

Have you visited the Praxis website? View us online at www.praxisworship.org.uk

New Eucharistic Prayers

Background

The revised texts of new Eucharistic Prayers, suitable for use on occasions when a significant number of children are present, have now been introduced to the General Synod for approval.

The Liturgical Commission was guided in its work by the following principles:

- (1) Language within the prayers should express clearly the whole work of the Trinity in creation, redemption, and sanctification. The temptation to speak only of Jesus in liturgy for children has been avoided, so that Christ is used as well as Jesus. Address of the prayers as a whole to the Father has been retained, while also using a range of language and imagery for the First Person. The action of the Holy Spirit in creation, redemption and sustenance is also expressed.
- (2) The drama of incarnation, salvation and redemption has been incorporated in each prayer in the form of story, and in such a way as to encourage a sense of wonder as well as gratitude.
- (3) Care has been taken to draft prayers that can each be used across the whole of the Church of England. In the theologically sensitive areas of anamnesis, epiclesis and the language of 'offering', the words and phrases that already appear in authorized Eucharistic Prayers have been closely followed.
- (4) The prayers follow a classical shape and structure, and incorporate core texts (like the opening dialogue and the Sanctus) which will enter a child's memory and begin to build a remembered liturgical repertoire.
- (5) While these draft Eucharistic Prayers are relatively brief, brevity has not been pursued as a primary virtue. A prayer is made accessible to children not only by being brief, but by using appropriate language and imagery, by leaving room for silence and mystery, and by good and imaginative presidency.

(6) Language that is direct, visual, and vivid has been preferred. Some language that is traditional though not necessarily familiar to children (e.g. 'cherish', 'disciples' and not only 'friends') has been incorporated, in the belief that children will grow into a deeper understanding of these words as the prayers are used.

(7) The prayers are shaped so that stillness and quietness can be built into them, as well as direct child participation through responses, questions and answers, and exclamations of praise.

The Two Texts

(6) Prayer One makes use of optional congregational responses which are simple enough to be assimilated quickly and without needing to be read. These might be spoken or sung (at increasing or decreasing levels of volume). The Royal School of Church Music has undertaken preparation of a number of different musical settings in differing styles (at least two of the experimental parishes wrote their own musical settings).

(7) Prayer Two uses a pattern of asking and answering questions at three points. Each of the three questions reflects on what has just been said, and the repeated answer, "Listen and you will hear" calls attention to the next section of the prayer.

(8) This prayer also provides a simple set of prefaces, based not directly on the seasons of the calendar or Christian year, but on a range of themes and types of occasion. It would also be possible for children to be led in preparing a suitable preface for use in Prayer Two. This would present an important teaching opportunity, but would have to be carefully led, and it would be the responsibility of the president to ensure that the preface is consonant with the teaching of the Church of England.

aspects of worship

Prayer One

The Lord be with you
All and also with you.

Lift up your hearts.
All We lift them to the Lord.

Let us give thanks to the Lord our God.
All It is right to give thanks and praise.

[Holy, Holy, Holy]

It is always right
to give you thanks,
God our Father,
holy and strong,
king for ever.

You made us
and the whole universe.
and filled your world with life.

[Holy, Holy, Holy]

You sent your Son to live among us,
Jesus, Saviour, Mary's child.

He suffered on the cross;
he died to save us from our sins;
he rose in glory from the dead.

[Holy, Holy, Holy]

You send your Spirit
to bring new life to the world,
and fill us with power from on high.

And so we join the angels
to celebrate and sing:

**All Holy, holy, holy Lord,
God of power and might,
heaven and earth are full of your glory.
Hosanna in the highest.
[Blessed is he who comes in the name of the Lord.
Hosanna in the highest.]**

Father, on the night before he died,
Jesus shared a meal with his friends.

He took the bread, and thanked you.
He broke it, and gave it to them, saying:
Take this and eat it; this is my body, given for you.
Do this to remember me.

After the meal, Jesus took the cup of wine.
He thanked you, and gave it to them, saying:
Drink this, all of you. This is my blood,
the new promise of God's love.
Do this to remember me.

Jesus Christ has died.
All Jesus Christ has died.

Jesus Christ is risen.
All Jesus Christ is risen.

Jesus Christ will come again.
All Jesus Christ will come again.

(or)

Great is the mystery of faith:
**All Christ has died.
Christ is risen.
Christ will come again.**

Father, as we remember
his death and resurrection,
send your Holy Spirit,
that the bread and wine we bring before you
may be for us Christ's body and his blood.

[Amen, Amen, Amen.]

Pour your Spirit on us
that we may love one another,
as we work for the peace of the earth,
and wait for Jesus to come in glory.

[Amen, Amen, Amen.]

For honour and praise belong to you, Father,
with Jesus your Son, and the Holy Spirit:
one God, for ever and ever.

[Amen, Amen] Amen.

The service continues with the Lord's Prayer.

Prayer Two

The Lord be with you
All and also with you.

Lift up your hearts.
All We lift them to the Lord.

Let us give thanks to the Lord our God.
All It is right to give thanks and praise.

[Q Why is it right to give thanks and praise?
A Listen and you will hear.]

Lord of all life,
you created the universe,
where all living things reflect your glory.
You give us this great and beautiful earth,
to discover and to cherish.

*One of the following or another Short Proper Preface
may be used.*

You give us the starry sky above,
the sun and the moon,
and everything that gives us light,
light for our eyes and hearts and minds.

aspectsofworship

(or)

You give us the fish in the sea,
the birds of the air,
and every plant and tree;
the life that sleeps in the earth in winter,
and awakens again in the spring.

(or)

You give us parks and schools,
and places to play,
shrieks of laughter and safety in your arms.

(or) [in times of sadness]

You give us your love,
even when things go wrong.
Jesus knew hurt and pain.
Through him you wipe away our tears,
and fill us with your peace.

(or) [at times of celebration]

You give us happy times
and things to celebrate.
In these we taste your kingdom,
a feast for all to share.

You made us all,
each wonderfully different,
to join with the angels
and sing your praise:

**All Holy, holy, holy Lord,
God of power and might,
heaven and earth are full of your glory.
Hosanna in the highest.
[Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.]**

We thank you, loving Father,
because you sent Jesus, your Son.
He gave his life for us on the cross
and shows us the way to live.
Send your Holy Spirit
that these gifts of bread and wine
may be for us Christ's body and his blood.

[Q Why do we share this bread and wine?
A Listen and you will hear.]

On the night before he died,
when darkness had fallen,
Jesus took bread.
He gave thanks, broke it,
and shared it with his disciples, saying:
'This is my body, given for you.
Do this to remember me.'

After they had eaten, he took the cup of wine,
gave thanks, and shared it with his disciples, saying:
'This is my blood, poured out for you and for many,
for the forgiveness of sins.'

So Father, with this bread and this cup
we celebrate his love, his death, his risen life.
As you feed us with these gifts,
send your Holy Spirit,
and change us more and more
to be like Jesus our Saviour.

[Q How do we follow Jesus Christ?
A Listen and you will hear.]

Help us, Father, to love one another,
and to work together for that day
when the whole world is fed,
suffering is ended,
and all creation is gathered in your loving arms.

And now with [N and] all your saints
we give you glory,
through Jesus Christ,
in the strength of the Spirit,
today and for ever.

All Amen.

The service continues with the Lord's Prayer.

Resourcing Schools Worship

This project came about as a result of consultations between the National Society and the Liturgical Commission. Its starting point was the observation that at present much school worship is planned and led by teachers and headteachers who have had little (or no) training in this aspect of their work. The intended outcome is that schools will use forms of worship drawn from the Anglican tradition and support and enrich their worship with sacred songs representative of the corpus in general use throughout the Church today. This outcome would have two distinct ends: firstly that young people develop as worshippers in their lives at school and secondly that Church school worship can be seen as a partner, alongside parish practice, in the web of worship found throughout the Church of England.

It would seem a simple matter to give schools a 'prayer book' of selected texts from *Common Worship* and suggest that these are incorporated in school 'assemblies'. However, the steering group identified two particular concerns which would need to be addressed if the project is to achieve its aims; the simple provision of liturgical texts being, of itself, insufficient. The first concern is structure; this recognises that school worship does not commonly follow a 'standard' liturgical shape. Thus it was proposed that the simple fourfold 'Greeting-Word-Engagement-Sending' pattern be promoted through the project. The second concern is about meaning and background. Put simply, it is not always apparent to teachers and their students how liturgical texts

aspects of worship

are to be understood and what their origins are; whether they are biblical or historical (or indeed both). Following the appointment of a project officer a number of workshops have been held in schools involving pupils and students across the whole age range from Reception to Sixth Form. These workshops have included a range of activities including the writing of collects, intercessory prayer and creating patterns for acts of school worship.

In the first encounters with schools it became apparent that the fourfold pattern was not appropriate for the complex of circumstances that they face. A more complex pattern is needed which gives greater flexibility and in particular incorporates the possibility of the inclusion of themes which are supported or introduced by the use of Scripture. Thus the engagement may lead into a Bible reading rather than the Bible reading coming first. This revised structure can be illustrated diagrammatically thus:



From its introduction to teachers and headteachers this model has been greeted very warmly as being one which can lead to the formation of worshippers. It is easy to see structure in this model, and use it in a variety of circumstances including Eucharistic worship. While sitting at the centre of the worship, the theme becomes interwoven with the liturgical form rather than simply sandwiched between prayers and songs. Indexes and tags based on values and seasons will enable schools to select songs and some appropriate liturgical elements, for example collects, to create a strong liturgical frame around the theme.

So far the project has already achieved its aim with respect to the schools involved in the workshops, which have demonstrated that direct work with liturgical materials has a strongly motivating impact on learners. The combination of encounter and involvement has led the students involved to develop their own roles both as leaders of, and participants in, worship. It is in this direct encounter with prayers, liturgical formulae and other elements of worship that the pupils have shown a great deal of interest and, indeed, insight.

The opportunity to work with liturgical expression encourages learners to engage fully and creatively with the materials of the Christian faith such as in the creation of a brief prayer for weekly praise worship based on Acts 16:25:

*Heavenly Father,
Please remind us this day of the story of Paul and Silas.
Please remind us that singing is a way of praising God and he knows we love him. Amen.*

CRANHAM PRIMARY SCHOOL, GLOUCESTER DIOCESE

And a collect-like prayer drawn from the work of the Holy Spirit:

*Dear God,
You have given us help to hear your stories with help from the Holy Spirit. Please teach us more. We ask you through the Holy Spirit to help people who are having a hard life in different parts of the world. Amen.*

CRANHAM PRIMARY SCHOOL, GLOUCESTER DIOCESE

A major difficulty has been to find a form of presentation which will be easily accessible to young people but will encourage them to interact with the texts as fully as possible. The final solution to this problem has been to borrow an idea from the World Wide Web itself. So the finished website will present the elements of the liturgy, as identified in the headings of the model above, in a catalogue similar to a shopping site. The catalogue will be divided into sections according to those headings. This will give users an easy way to access the individual elements. Each prayer or element will be supported by a short note to help users make informed choices. Some of the sections will extend the model for older/more able students notably, for example, in the inclusion of confessions in the 'greeting' section.

Thus the whole website provides an interactive kit for creating worship which is built from Anglican texts and a corpus of recognised sacred songs, organised within a recognisably Anglican structure. The 'SongBank', supported by the RSCM will have downloadable music for performance and practice. Of course, we will have no control over what schools actually do with the material—a circumstance analogous to that found in parishes! However, the website will contain a substantial amount of supporting pages which will give teachers background to the liturgy, suggestions as to extension activities and encouragement in using the resource to enhance worship as an end in itself, not simply as a vehicle for the promulgation of good behaviour. Having given a sketch of this valuable project we must not miss the point that its use will not be restricted to schools: it is intended that pupils will be able to use the site at home and there is some confidence that the resource will be of great use to people working with young people in parishes.

So far the project has truly enabled staff, children and students to see liturgy as a 'work of the people'. It has given them an opportunity to work for themselves and to appreciate the work of each other; all in the context of the worship of God in schools.

Robin Sharples (Associate Project Officer) May 2011
robinsharples2025@tiscali.co.uk

aspectsofworship

Toddlers' Praise

Annabelle Plyming is a doctor whose husband, Philip, is the Vicar of Holy Trinity Claygate in the Diocese of Guildford. She helps to run a group called 'Toddlers' Praise' at the church, and kindly agreed to answer some questions about it for PNOW.

PNOW: Were you involved in setting up 'Toddlers' Praise' at Holy Trinity or was it already running when you and Philip arrived in 2006?

AP: Toddlers' Praise has been running for many years. In fact, we have recently had someone come along with her granddaughter, and she used to bring her daughter along to TP when she was a toddler! Some of the older people who help out used to bring their now grown-up children along and are pleased to see it still going strong.

PNOW: When do you meet, and in what kind of space?

AP: We meet weekly, in a church building which was originally an independent evangelical church in Claygate but is now used by Holy Trinity predominantly for youth and children's work. It is separate from the main church building, and has been refurbished to make a cosy and welcoming space. When Philip and I moved to the church, TP ran fortnightly, but we changed to meeting each Wednesday morning when we moved from a meeting room in what was the old vicarage to Emmanuel Hall. We have grown so much in the last 18 months that we were full to capacity, so we took the decision to run an additional afternoon session to accommodate demand. Once the 10 a.m. session is over, we clear the hall to allow those coming to the second session to bring a packed lunch if they wish, and we're finished in time for the afternoon school run! In addition to songs and Bible story, repeated at both sessions, we do a craft activity in the afternoon which is linked to the theme of the story—although making popcorn cones and popcorn for Pharaoh's dreams about the fat and thin ears of corn may seem a bit tenuous!

PNOW: Who comes? Is it mainly folk already linked with a church, or do you have people coming with no other church connection?

AP: We have approximately 50% regular churchgoers, and 50% who haven't been to church before and have heard about us by word of mouth, or have seen the number of cars parked outside and have come in to see what is going on! We make a special effort to be warm and welcoming, and to ensure that newcomers, in particular, feel part of the group quickly. We have good links with the main church, and regularly see people from Toddlers' Praise coming to attend other church events such as Messy Church, Alpha and the Sunday services.

PNOW: Have you found it easy to select suitable songs for such young children and their parents or carers? What sources have been useful, and have you used home-grown material?

AP: We have used a mixture of modern and older songs, and there are certainly many good resources now available. We always open with the 'Wiggle Song' from the New Wine Little Angels CD, and one of our puppets (Pollyesther the Naughty Parrot) encourages the children to join in! We use many songs by Julia Plaut as her songs are ideal for use by this age group—they are simple, tuneful and have thoughtfully written words and actions. We also use some Doug Horley songs, although these are predominantly aimed at a slightly older age group. The opening songs are on CD, but we also do some piano-accompanied songs with shakers for the children to participate. Often we choose slightly older well-known songs (such as 'Give me joy in my heart') or adapt secular songs (such as 'If you're happy and you know it—praise the Lord!'); this means that those who are unfamiliar with Christian songs are able to join in with the singing.

For teaching material we have used a mixture of published material, such as 'Show Me Jesus' from Great Commission Publications (which also includes songs: www.gcp.org), or home-grown material, sometimes mirroring the sermon series at the main church. We recently studied the Ten Commandments week by week over the course of a term, taking 'These 10 rules' by Julia Plaut as our theme song for the term, and finding an appropriate Bible story to illustrate each commandment in turn, such as the story of Abraham and Abimelech for 'Do not commit adultery' and the story of Elisha's servant Gehazi for 'Do not covet'. It's great to think that the pre-schoolers and their carers now know the Ten Commandments off by heart!

PNOW: Do you have any advice for readers who might be thinking of setting up a similar group in their own context, or who want to write child-friendly songs to use on Sundays?

AP: One of my predecessors at Toddlers' Praise put a huge emphasis on welcoming people and witnessing what it means to be part of God's family. Initially the TP team went out of their way to make sure that everyone felt included and no-one was left standing on their own without anyone to talk to; this ethos was quickly picked up by those attending the group and all those who come along quickly feel part of it and want to join in—I'm frequently touched by the number of mums and other carers who start to come along, and within a few weeks want to contribute to the group in some way, usually by offering to bake some cakes to go with coffee! As well as being open and welcoming, we are also unashamed of the Christian character of the group; all the songs have some Christian content, even if it's an adapted secular song, and we always conclude our Bible story with a prayer.

[continued on page 8]

Hymns A&M at 150

The full music edition of the very first *Hymns Ancient and Modern* was published in March 1861, and various anniversary celebrations are taking place this year. By the time this issue goes to press, a two-day conference will have taken place in Herefordshire—the Rev Sir Henry Williams Baker was the vicar of Monkland, near Leominster, when he played a key role in the production of what proved to be an enormously significant hymn book. Among the pairings of words and music from the 1861 publication which remain securely in the repertoire for many churches are Reginald Heber's 'Holy, holy, holy' with the tune NICEA by John Bacchus Dykes, Precentor of Durham Cathedral at the time of composition. This was one of a number of hymns—old and new—sung at a special presentation during the Christian Resources Exhibition at Sandown Park, Esher, in May.

An exhibition of 150 different editions from the *Hymns A&M* 'family' will be set up in Norwich Cathedral in the autumn, with a special Evensong and reception on Wednesday 28 September. Members and friends of the Royal School of Church Music are encouraged to join a large choir singing an anniversary Evensong in St Paul's Cathedral on Monday 24 October (5 pm with rehearsal from 3 pm), under the direction of Matthew Owens, Organist and Master of the Choristers at Wells Cathedral. Anyone interested in taking part should send their contact details by e-mail (press@rscm.com). The founder of what was to become the RSCM, Sydney Nicholson, was the music editor for the 1916 supplement, a shortened music edition in 1939 and (until his death in 1947) the 1950 *Hymns A&M Revised*. His tune CRUCIFER ('Lift high the cross') is still widely sung.

Music at Launde Abbey

A new programme of music days led by Emily Walker, Launde Abbey's first resident musician, explores different kinds of congregational singing (www.launde.org.uk/programme.htm). The retreat house and conference centre, serving the Dioceses of Leicester and Peterborough, has recently reopened after a major fundraising drive, with an Official Launde Abbey Grand Opening and rededication on 30 May. Emily took up her post in January 2011, having previously worked in London as a music therapist and community choir leader as well as having been resident musician for the Iona Community at Iona Abbey.

Each music day begins at 10 am and ends with tea at 4 pm and should provide opportunities for refreshment and confidence building, as well as the sheer joy of singing with others.

Recordings from Taizé

The brothers of the Taizé Community live solely from their work, not accepting donations, bequests or gifts. One source of income is the sale of books, CDs and DVDs, both through the Community's own shop and elsewhere.

Most of the musical recordings are available to buy as downloads as well as on CD, including the newest albums, *Mane nobiscum* (recorded in the village church at Taizé in 2009 and including the beautiful 'Il Signore ti ristora') and a third instrumental disc providing accompaniments for guitar and flute, which can be useful for small groups meeting to pray.

The gift of water

This year's RSCM Young Voices Festival celebrates 'God's physical and spiritual gift of water'. The service outline for *Water of Life* was devised by Canon Robert Jones, Director of Development for the Diocese of Worcester. An A4 sized book published by the RSCM in March provides the full music along with all the spoken texts, including readings from Genesis and Mark's Gospel and some facts about the work of the charity WaterAid. Some choirs may want to use the material in conjunction with the fundraising initiative, 'Sing for Water'.

There are photocopyable pages for the singers, and inside the back cover is a CD-ROM with various resources, such as an order of service which can be printed for the congregation. Also supplied is a CD with demonstrations of the music and backing tracks. The music is in a variety of styles and includes traditional hymns ('Eternal Father, strong to save' and 'Thou whose almighty word'), a simple version of John Rutter's anthem 'A Gaelic Blessing' ('Deep peace of the running wave to you'), and a song from Zimbabwe arranged by John L Bell, 'Come all you people'—no watery references there, but a good gathering song.

Festival services are being arranged in various places (see the 'Voice for Life' section of the RSCM website, www.rscm.com), while the book could also be useful as a more general resource for churches and schools.

Hymn tune competition

A new text by Timothy Dudley-Smith, who will celebrate his 85th birthday on 26 December 2011, has been made available to the Royal School of Church Music to use for this year's Harold Smart Composition Competition, sponsored by Hymns Ancient & Modern. The closing date for entries is 1 October 2011, and the winner will receive a prize of £500. Further details can be found on the RSCM website (www.rscm.com/publications/haroldsmart.php), where a podcast of an interview with Bishop Timothy can also be heard.

Gospel and jazz in Exeter

The last weekend in June saw a rather different kind of music-making from the usual Anglican choral tradition taking place in Exeter Cathedral. Jazz musician Scott Stroman joined the gospel group Black Voices (female a cappella specialists) to lead a weekend of workshops, concerts and services. The opening act of worship was Jazz Vespers at 9 pm on Friday 24 June (www.exeter-cathedral.org.uk/events) and the Festival ended with Scott Stroman's

edited by Anne Harrison

Jazz Mass, directed by the composer, complete with a congregational rehearsal before the Sunday morning service began. The events were arranged in conjunction with Andrew Maries of the Keynote Trust and Devon Area RSCM Committee.

Andrew is also planning a Devon Music Day (Saturday 1 October 2011), having already worked this year with local teams and a range of workshop leaders to put on very successful large-scale training events in Durham and Blackburn.

Academic conference on song

Ripon College Cuddesdon is the venue for a three-day conference (Thursday 1 to Saturday 3 September 2011) with the title 'Christian Congregational Music: Local and Global Perspectives'. The conference organisers include Martyn Percy (Principal of the College and of the Oxford Ministry Course), Dr Carolyn Landau (an ethnomusicologist based at King's College, London) and Mark Porter from St Aldate's, Oxford.

For further information, visit the Cuddesdon website (www.rcc.ac.uk), and select 'Christian Music Conference' from the drop-down menu headed 'Prospective students'.

News from CCLI

A newsletter from Christian Copyright Licensing International (April 2011) mentions an option being considered by some diocesan offices: under the Central Payment Process, churches and schools are still responsible for their own licences, but payment can be made through a designated 'administration office', with an agreed discount. For further information, contact the Sales Manager, Chris Williams (01323 436010, cwilliams@ccli.co.uk).

Music by MacMillan

The new Roman Catholic texts for the Mass in English have been set to music by a number of composers, including Margaret Rizza and James MacMillan. MacMillan has also composed for the Anglican liturgy; his 'Missa Dunelmi', first sung in Durham Cathedral in March 2011, was heard again at St Pancras Church in May during the London Festival of Contemporary Church Music. A newly composed setting of the Gloria by MacMillan will contribute in 2012 to celebrations of the Golden Jubilee of the consecration of Guildford Cathedral.

The first performance of MacMillan's unaccompanied choral setting of John Donne's 'Bring us, O Lord God' was given in the Sheldonian Theatre, Oxford, on 1 May. It was commissioned for the fiftieth anniversary of the chamber choir Schola Cantorum, in memory of Lydia Press, a former member of the choir who died in 2008 in a mountaineering accident, aged 24. The music is published by Boosey & Hawkes.

Music and Worship Foundation

Some of the workshop handouts from the MWF's training weekend in May—'Broader, Deeper, Wider'—are available to download from their website (www.mwf.org.uk).

These include material on 'Ancient-Future Worship' and on effective rehearsals, and resources recommended by Jeremy Begbie.

Book review

Never Let the Songs End: New Hymns to Inspire and Uplift Martin E Leckebusch

Kevin Mayhew, Stowmarket, 2010, 978 1 84867 326 7, £15.99 pbk

This new collection from the prolific Gloucester-based hymn-writer Martin Leckebusch (born in 1962) presents 124 texts, along with a thoughtful introduction and 26 pages of index material. The author's methodical approach to categorising his hymns according to subject, biblical references, metre and so on will assist those looking for something fresh to sing to an already familiar tune at a particular service. The book, which takes its title from a hymn based on Ephesians 1, should also be on the resource list for future hymnal editors.

A few items are in unusual metres, or would benefit from a more imaginative setting than the tune suggested at the foot of each text. Composers seeking well-crafted metrical verses to set would find this collection worth exploring. Some of the hymns have already appeared in print, for example fifteen (without music) are in *Come Celebrate* (Canterbury Press, 2009) and two are in *Sing Praise* (RSCM/Hymns A&M, 2010). Three were written specifically to go with traditional melodies for publication in *The Carol Book Supplement* (RSCM, 2009), including the attractive 'God comes among us in holiest mystery' with its refrain 'Sing of the Christ Child'.

Among the items based on particular passages of Scripture I liked 'Eternal Word, beyond creation's story', which draws on John 1.1-14. I would probably pair it with Parry's INTERCESSOR, one of two suggested tunes, though in the 2006 edition of *Carol Praise* (HarperCollins) it appeared with Norman Warren's WHARFEDALE. A short devotional hymn based on verses from Hosea 2 ('You have drawn me to yourself, Lord') owes its inspiration to Derek Kidner's commentary on the passage. This is one of a number of texts in 87 87 D metre, offering a broad range of possible tunes—Smart's BETHANY is suggested but the better-known BLAENWERN would work well.

The subject matter is varied; anyone planning a service to celebrate the Bible this year might consider 'Teach me, Lord, to search the Scriptures', while 'This water' (sung to FINLANDIA) could be a useful addition to the baptism repertoire. The sombre and very personal 'Are you there when life is darkened' may be more appropriate as a basis for meditation rather than being sung congregationally.

Colin's column

What did you make of the royal wedding? I don't mean the maple trees, or the glitter, the guests, and the ghost of Diana. I don't even mean the amusing side-question about the nuns who were seated in the front row beside the couple (one was apparently wearing trainers beneath her habit which caused speculation that she was a security person in disguise, ready for instant fast action—but it emerged that these two belong to the Abbey in some way, and have season tickets in what looked like the Royal Box, and one of them is only comfortable in trainers...).

No, the question is, what was the wedding liturgically? And the answer is that, along with a rich diet of traditional music (and hymn-singing), it was strictly Series 1, the modest 1966 adaptation of the 1928 service which has been constantly authorized since alternative services came in. It went beyond 1662 in having smoother language about sex, and in the process avoiding Cranmer's husteron/proteron which said that marriage was ordained as a remedy against fornication; but it retained from 1662 the bride saying she would obey her husband, and the bride's father giving her away to the groom. Series 1 allowed the option for the bride of not saying 'obey' and Kate Middleton (or possibly the Archbishop, who posed the question) took this option—but she was very distinctly 'given' by her father, and she received a ring, but did not give one.

But did you notice the unique example of ecclesiastical protocol which framed the event? The rubrics stated that the Dean of Westminster, John Hall, would 'preside'—and so he did. He led the bride on her father's arm up the aisle, he gave the welcome, he read the preface, and, finally, he gave the blessing. The Archbishop of Canterbury was allowed on to administer the actual vows and pronounce them married, but that was his limit. 'Allowed'? Well, yes, for Westminster Abbey is the one Church of England place of worship where no bishop's writ runs—the Dean and Chapter owe allegiance to the Queen and to no other personage, and the Archbishop is only allowed in on sufferance, and the decanal blessing is the formal assertion of his rights and appurtenances.

That will hardly do as the last word. The couple really had that, for they had privately written their own—modern(!)—prayer. It was revealed in the sermon by the Bishop of London (also 'allowed' to minister in the Abbey), and we all said 'Amen'.

God our Father, we thank you for our families;
for the love that we share and for the joy of our marriage.
In the busyness of each day
keep our eyes fixed on what is real and important in life
and help us to be generous with our time and love and energy.
Strengthened by our union help us to serve and comfort those who suffer.
We ask this in the Spirit of Jesus Christ.

Amen.

Colin Buchanan is the former Bishop of Woolwich and former editor of *News of Liturgy*.

overflow

Toddlers' Praise cont

We have tried to find ways to reach out to those who are not able to attend during the week, such as a 'Dads Only' session (with bacon butties rather than cakes) on a Saturday, and a Sunday afternoon tea once in a while, which many of the mums appreciate coming to after they have gone back to work. We also suggest events such as picnics at the local playground or going strawberry picking at the local fruit farm during the holidays, so that the children and their carers can keep in touch over the long holidays when TP and other groups have stopped.

In terms of songs, we use those which are suitable for ages from 0 to 5, which are usually simple and repetitive. We have a repertoire of about 20 songs, including some repeated every week so they quickly become familiar. Occasionally we've run a bookstall which has sold CDs—we usually get asked which CD contains the 'Wiggle Song'—and we hope these will be listened to at home and in the car.

I attended a Kingsway children's and family ministry conference (www.familyministry.co.uk) in early 2009 and went to a seminar by Julia Plaut. Her comment was that young children can cope well with a straightforward tune, but can often stumble over complex words, so keeping those simple and repetitive helps them to sing the song.

For more information:
www.holytrinityclaygate.org.uk/toddlerspraise.htm

This edition of Praxis News of Worship was edited by Timothy Hone and is copyright © Praxis 2011.

From the next edition, the new editor will be Gill Ambrose.

email: gill.ambrose@happyserver.co.uk

We reserve the right to edit material and make no guarantee to include material submitted.

The views expressed are not necessarily those of Praxis or the Praxis Council.

Getting in touch with Praxis

For general enquiries, affiliation and programme information, contact

Praxis 19 The Close, Salisbury, Wiltshire, SP1 2EB phone 01722 424 858 email praxis@praxisworship.org.uk