

Toward an Internal Sense:  
C. J. Whittington's  
New Church Compositional Style

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Swedenborg and the Arts Conference  
Session 4: Visionary Architecture and Sound  
7<sup>th</sup> June 2017

# Charles James Whittington

pictured with his wife Winifred in 1920

*C. J. Whittington*

- Born in 1847, Manchester, England.
- Brought up with an awareness of Swedenborg's Writings.
- Successful financier on the London Stock Exchange for 51 years.
- Self-taught musician, organist/choirmaster.
- Composed at least 140 pieces, primarily sacred.
- Died in 1927.



MR. AND MRS. C. J. WHITTINGTON

*Photo, 1920*

New Jerusalem Church on Camden Road (N. London)  
Where Whittington was organist until 1891.



Michael Church in Camberwell (S. London)  
Built by Whittington in 1892 for his new Society.



12	וְכַסּוֹת הַשָּׁמַיִם לַצַּדִּיק וְחֶכֶם לְעַיִן שְׂפָתָיו	multitudine Pacis: AR. 306 <sup>te</sup> . AE. 365 <sup>te</sup> . Moderatur malum impius justis, et pendunt super eo dantibus dentibus suis. AE. 556 <sup>te</sup> . <del>AE. 556<sup>te</sup></del>	12. AE. 556 <sup>te</sup> . AR. 405 <sup>te</sup>
13	אֲדַבֵּר וְשִׁחַדְתִּי כִּי לֹאֵחַ פִּי יִקְרָא יוֹדוֹ	(Sed) Adorat (Dominus) sicut eum, sicut etiam, quod, veniat dies opus. Gladium nudant impii, et tendunt arcum suum, ad deiciendum miserum et egerum; sed mactandum rectos via. AR. 357 <sup>te</sup>	13 14 AR. 357 <sup>te</sup> . AE. 357 <sup>te</sup> . AR. 209 <sup>te</sup>
14	חֶרֶב פִּתְחוּ וְשִׁימֵם תִּרְכֹּב לְשִׁמְם לְחַסֵּל עַמּוֹ וְאֲדַבֵּרוּ לְקִפּוֹם יִשְׂרָאֵל עַד עַד	Gladium nudant impii, et tendunt arcum suum, ad deiciendum Miserrum et Pauperum. AR. 209 <sup>te</sup> . AE. 238 <sup>te</sup> . Gladium eorum intabit in cor eorum, et arcus eorum franguntur. AE. 357 <sup>te</sup>	15. AE. 357 <sup>te</sup>
15	חֲרָבִים שִׁמְוֵם קִפּוֹתֵיהֶם מִתְקַרְקְרָתוֹ	Bonum (est) parum justo, prae opibus malorum multorum. Nam brachis impiorum frangentur: sustentans vero, (est) justos Jehovah	16. AR. 323. AE. 386 <sup>te</sup>
16	טוֹב קִמְעַם לַצַּדִּיק מִחֶסֶד לְרָשָׁעִים רָבִים	Jehovah sustentat justos. AE. 9263. Cognoscit Jehovah dies integrorum, et haereditas eorum in aeternum erit; AE. 386 <sup>te</sup>	17. 9263 <sup>t</sup>
17	כִּי יִרְעוּתָם רָשָׁעִים תִּשְׁבְּרֶנָּה וְסוֹפֵן צַדִּיקִים יִחַזְקוּ	Non judicent in tempore mali, et in diebus famis satiabuntur. AE. 386 <sup>te</sup> . Dies famis, et tempus mali. Sicut. P. 32 <sup>t</sup>	18. AR. 323. AE. 386 <sup>te</sup>
18	יִתְעַצֵּב יִחַזְקֵם יְיָ הַיּוֹמִים וְיִנְחֵלֵהֶם לְעוֹלָם תְּהַחֲזִיחַ	Impii peribunt, et hostes Jehovah sicut gloria agnorum consumeruntur, in fumo consumeruntur AE. 539 <sup>te</sup> . Impii peribunt, in Fumo consumeruntur AE. AR. 422 <sup>te</sup> . AE. 494 <sup>te</sup>	19. AE. 386 <sup>te</sup> . Sicut P. 32 <sup>t</sup>
19	לֹא יִבְשׂוּ פִּיֵּם רַעַת רַעֲוֵי מִי רָשָׁעוֹן וְשִׁפְעֵי	Mutus petit impius, sed non restituit; justus autem miseretur et dat. 9174 <sup>t</sup> , 9174 <sup>e</sup> . Justus miseretur et dat. AE. 9263	20. AE. 494 <sup>te</sup> . 539 <sup>te</sup> . AR. 422 <sup>te</sup>
20	כִּי רָשָׁעִים יִאֲבֹדוּ וְצַדִּיקֵי יִחַזְקוּ יִבְרָח פְּרִים מִיָּד פִּלְשֵׁן כְּלוֹ	Plam benedicti ejus possidebunt terram, at maledicti	21. 9174 <sup>t</sup> . 9174 <sup>e</sup> . 9263
21	לִיָּח רָשָׁע וְלֹא יִשְׁלַם וְצַדִּיק חוֹזֵן נִתְמַן		22. AE. 340 <sup>e</sup>
22	כִּי מְבַרְכֵיו יִרְשׁוּ אֶרֶץ וְשִׁפְעֵיהֶם יִכְרֹתוּ		

A translation sheet as created by the Philadelphia Psalm translation team of ministers. Lines up Hebrew with Latin, and references to the Writings of Swedenborg.

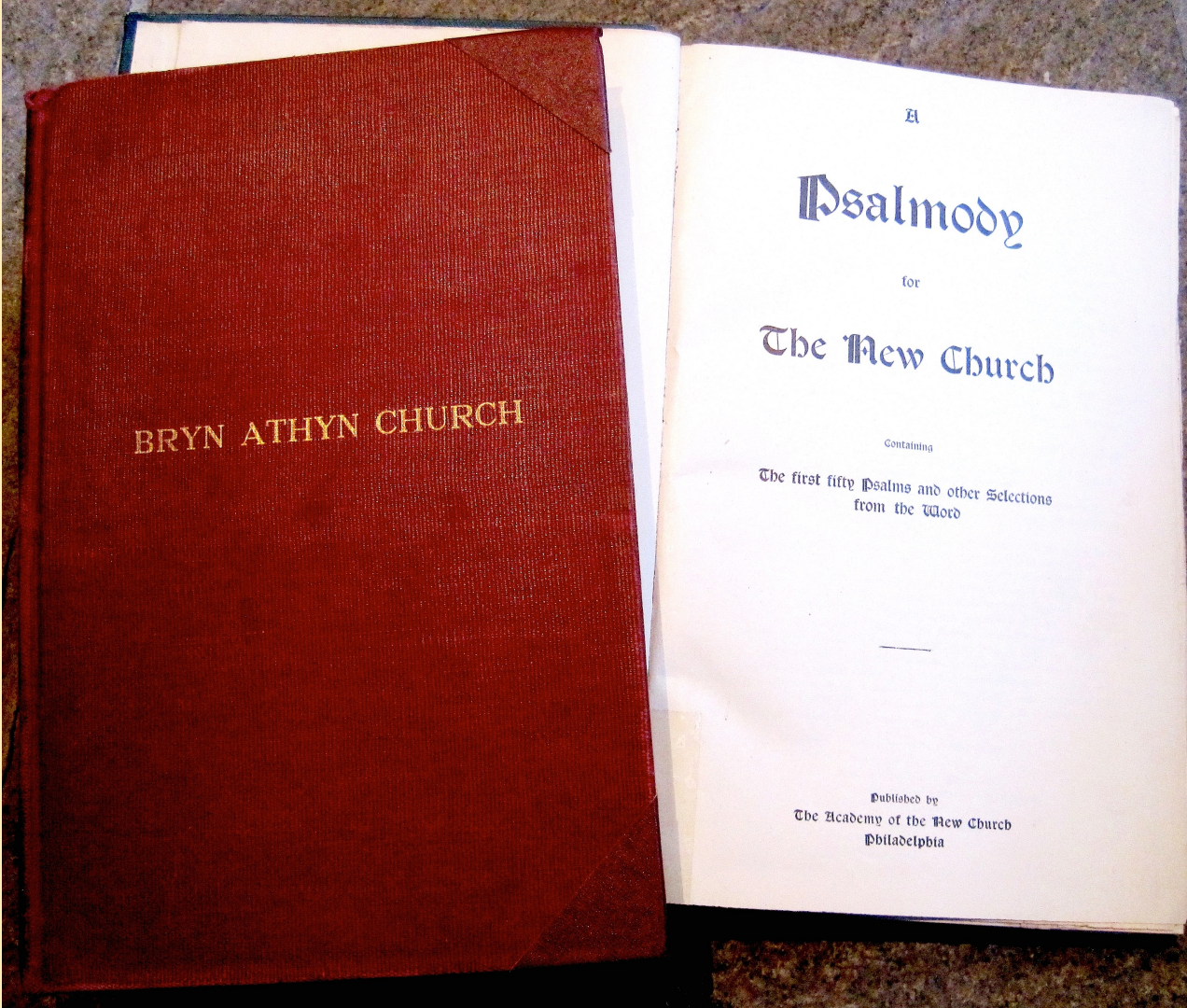
# **A Psalmody for The New Church**

Containing the first fifty  
Psalms and other  
Selections from the Word.

General Church of the  
New Jerusalem, Bryn  
Athyn, PA, USA

First printing: 1898  
Reprinted: 1942, 1965

Present in Cathedral pews  
until 1980s.



**Translations** by  
Bishop W. F. Pendleton  
Rev. Enoch S. Price  
Rev. Eugene J. F. Schreck  
Rev. Alfred Acton  
Rev. Carl Th. Odhner

# Full Psalms in the General Church Psalmody Project

**Music** by  
Mr. C. J. Whittington

**in Philadelphia  
and Bryn Athyn**

## Order of Music Completion

**in London**

- 1891 – Psalms 1 and 8
- 1892 – Psalms 2-7 and 9
- 1893 – Psalms 10-17, 19-21, 23-30, 32, 18
- 1894 – Psalms 34-36, ~~33~~, 38, 41-49, ~~33~~, 22
- 1895 – Psalms 31, 150, 37, 39
- 1896 – Psalm 40
- revision*
- 1898 – Psalms 51-54
- 1899 – Psalm 55
- 1900 – Psalm 56

*rational*

*imaginative*

# Psalm 25:3

“let them be ashamed who transgress without cause.”

(KJV)

let them be a - sham'd who per-fidiously act in vain.

The musical score for Psalm 25:3 is written on two staves. The top staff features a melody with a 'rall.' (rallentando) marking and a '3' indicating a triplet. The bottom staff provides a harmonic accompaniment with a '3' marking. The lyrics are printed below the staves.

# Psalm 4:2

“ignominy” changed to  
“vanity”

, will ye love van-i - ty, will ye seek a lie?...

The musical score for Psalm 4:2 is written on two staves. The top staff features a melody with a 'rit.' (ritardando) marking and a 'dim.' (diminuendo) marking. The bottom staff provides a harmonic accompaniment with a 'dim.' marking. The lyrics are printed below the staves.

“When I started out with the work I was under the impression that the new translation would be the only true translation – in short, that nothing else could be the Word in English. This impression, due to my own ignorance, has of course been modified by experience; and I think now that the work has been unnecessarily handicapped by oddities of expression and translation.”

--Whittington to Pendleton  
(5<sup>th</sup> February, 1900)



# *Summaries of the Internal Sense* by Swedenborg, prior to 1763

Excerpt showing the internal sense of Psalm 55: Translated and published in 1960 by the Swedenborg Society.

## Psalm 55

- |       |           |   |
|-------|-----------|---|
| 6, 13 | t, 1–5, 9 | (H.B. 1–6, 10) The grievousness of temptations is described, in which he prays to the Father. |
| 6, 13 | 6–8       | (H.B. 7–9) He would fain give up the combats because of their grievousness.                   |
| 7     | 9–14      | (H.B. 10–15) The malice of the hells is described.  |
| 7     | 15        | (H.B. 16) They will be cast down into hell.   |
| 7     | 16–18, 22 | (H.B. 17–19, 23) Prayer to the Father, and he will bring help                                 |
| 7     | 19–21, 23 | (H.B. 20–22, 24) against the evil and hypocrites.   |

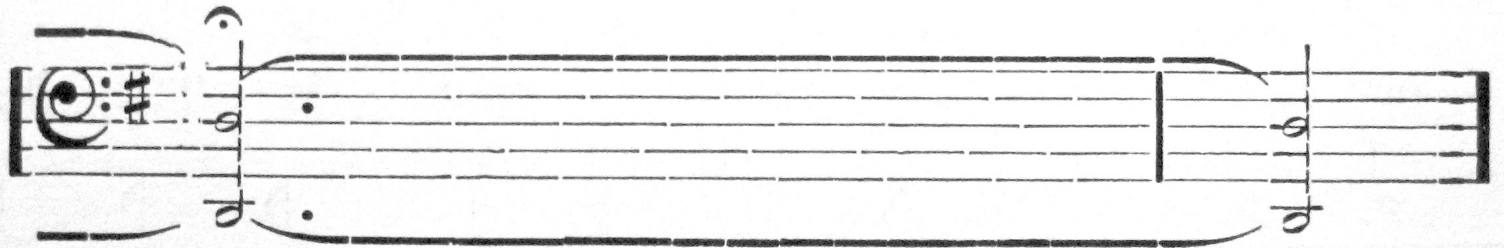
# Psalm 8 excerpt showing reading:

work of Thy fin - gers, the moon and stars, which Thou hast p



The image shows a vocal line of music for Psalm 8. The lyrics are "work of Thy fin - gers, the moon and stars, which Thou hast p". The music is written on a single staff with a treble clef and a key signature of one sharp (F#). The notes are mostly quarter and eighth notes, with some rests. The lyrics are aligned with the notes.

*The state of the humiliation of the Lord.*

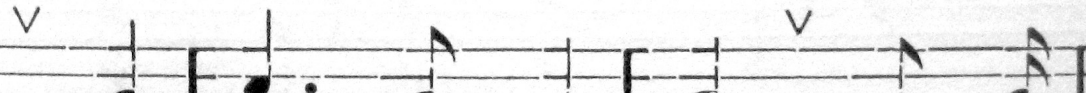


The image shows an instrumental line of music for Psalm 8. The music is written on a single staff with a treble clef and a key signature of one sharp (F#). The notes are mostly quarter and eighth notes, with some rests. The lyrics are "The state of the humiliation of the Lord.".

*arghetto.*  
*p*  $\text{♩} = 69.$



The image shows the beginning of an instrumental line of music for Psalm 8. The music is written on a single staff with a treble clef and a key signature of one sharp (F#). The notes are mostly quarter and eighth notes, with some rests. The lyrics are "The state of the humiliation of the Lord.".



The image shows the end of an instrumental line of music for Psalm 8. The music is written on a single staff with a treble clef and a key signature of one sharp (F#). The notes are mostly quarter and eighth notes, with some rests. The lyrics are "The state of the humiliation of the Lord.".

# Psalm 55

excerpt showing reading with no break in the music:

from.... the tem - - - pest.

cres.

This block shows the beginning of the musical excerpt. It features a vocal line at the top with the lyrics "from.... the tem - - - pest." and a piano accompaniment below. The piano part includes a crescendo marking "cres." and is written in a style typical of 19th-century musical notation.

*The malice of the hells. Into hell will the evil be cast down.*

*ff*

Swal - low them up, O Lord, di - vide their tongue; f

*ff*

This block continues the musical excerpt. It features a vocal line with the lyrics "Swal - low them up, O Lord, di - vide their tongue; f" and a piano accompaniment. The piano part includes a fortissimo marking "ff" and is written in a style typical of 19th-century musical notation. The lyrics are in italics.



# Opening of Psalm 10

*All.* *f* *sf* *dim.* **I** *mp*

**Two choirs**  
**I and II.** Wherefore, O LORD, standest Thou a-far off; hid-est Thyself in times of an-guish? In the

**II** *f*

pride of the wick-ed he per-se-cut-eth the af-flict-ed; they are caught in the de.

The musical score is written for two choirs and two vocal parts. The top system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The bottom system also consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is two sharps (F# and C#), and the time signature is common time (C). The score includes dynamic markings such as *f* (forte), *sf* (sforzando), *dim.* (diminuendo), and *mp* (mezzo-piano). There are two red boxes containing the Roman numerals **I** and **II**, which likely indicate the start of different sections or choirs. The lyrics are written below the vocal lines.

# Excerpt from Psalm 15

*p* **The men.**

Who - so walk - eth en - tire, and do - eth just - ice, and

The piano accompaniment for the first system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (indicated by two sharps: F# and C#). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings like 'p' (piano) and 'v' (forte). The piano part provides harmonic support for the vocal line above.

*p* **The women.**

speak-eth the truth in his heart. He slan-dereth not

The vocal line for the second system is written on a single treble clef staff. It continues the melody from the first system. The lyrics 'speak-eth the truth in his heart. He slan-dereth not' are written below the staff. The music includes various note values and rests, with a 'p' (piano) dynamic marking at the beginning of the system.

# Prelude to Psalm 34 (opening excerpt)

*Andante con moto.* ♩ = 54.

Celli.

Violini con sordini.

Clarineti.

Viol.

Clar.

▲ *acomp.*

*mf*

*pp*

*p*

Corno

*pp*

Bassi pizz.

The image shows a page of a musical score for the opening of the Prelude to Psalm 34. The score is written for a chamber ensemble and includes the following parts: Cello (Celli.), Violins with mutes (Violini con sordini.), Clarinets (Clarineti.), Violins (Viol.), Clarinet (Clar.), Horn (Corno), and Basses (Bassi pizz.). The tempo is marked 'Andante con moto.' with a quarter note equal to 54 beats per minute. The time signature is 9/8. The key signature has one flat (B-flat). The score is divided into three systems. The first system shows the Cello part starting with a piano (*p*) dynamic. The second system shows the Violins with mutes, Clarinets, and Violins parts, with dynamics ranging from piano (*p*) to pianissimo (*pp*). The third system shows the Clarinet, Horn, and Basses parts, with dynamics ranging from piano (*p*) to pianissimo (*pp*). The Basses part is marked 'Bassi pizz.' (pizzicato). The score is written in a standard musical notation with stems and beams connecting notes across measures.

*p* Beau-ti-ful in sit-u-a-tion, the joy of all the earth, *cres.* the

*p* Beau-ti-ful in sit-u-a-tion, the joy of all the

*dim.* moun-tain of Zi-on, *cres.* the sides of the north the

earth, the mountain of Zi-on, the sides of the north, *con 8vi.*



# Psalm 48

1876 version

*Psalm 48*  
*C. I. Whittington*  
ACADEMY OF THE NEW CHURCH LIBRARY  
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4. 6. 76

Great is the Lord

# Psalm 30

1883 version

*Psalm 30*  
*C. I. Whittington*  
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NO. X754  
6/9/83

I will exult

# Psalm 30, 1876 version (excerpt)

Handwritten musical score for Psalm 30, 1876 version (excerpt). The score consists of two systems of music, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. Several phrases are highlighted with red boxes:

- Top system, vocal line: "I cried to Thee"
- Second system, vocal line: "I cried to Thee", "to Thee", and "I"
- Bottom system, vocal line: "Cried to Thee", "I cried to Thee + Thou hast heal - ed"

The piano accompaniment includes dynamic markings such as *dim* and *f*. The score is written in a cursive, handwritten style.

“We should remember that singing is for the sake of exalting the life of love and the joy derived from it – AR 276.”

-- Whittington to George Starkey, 26<sup>th</sup> September 1895

“Music is indeed heaven-born. Man did not learn it at first from any science or art, but from hearing and its exquisite sense; thus its origin was not in the natural, but in the spiritual world (AC 8337).”

-- Whittington in response to a toast in 1892

“We are further told in the Writings that Angels and Spirits... distinguish tones and admit only such as are in concord, so that there is an agreement of tones ... with the essence of good and truth (AC 420).”

-- Whittington in response to a toast in 1892

“In the song, affections and thoughts are united.... But heretofore we have adopted tunes of Old Church songs, while now we are entering upon a new era; we are enabled to pour forth our praise and thanksgiving to the Lord in vessels of His own choosing, to new melodies and harmonies that ... seem occasionally to be outbursts of the joy and gladness communicated by the angels when they are in the Divine sphere of the Word.”

-- Schreck in a speech on 20<sup>th</sup> June, 1892

“There can be no doubt that as the Church advances and the Divine Truths of the Second Advent are more known, more loved and lived, the perception of suitable or correspondential music will progress in like ratio, and the advancing perfection of the members of the Church in love and faith will render possible – nay, will demand – an advancing perfection of music and a more particular perfection of, and a more ready susceptibility to the delights and pleasantnesses of the spiritual and celestial affections to which the music corresponds. So, I suppose, in music, the old will be rejected, and all things become new, though this will and must be a slow work, just as the progress of the Church will be slow. A beginning, however, may and ought to be made.”

-- Whittington in response to a toast in 1892

Thank you for your time and interest.



Please be in touch: **Graham.Bier@bacathedral.org**