

Inspired by love and anger

SALLEY GARDENS

76 76 d

D A/C# Bm D/F# G A⁷ D

Bm D⁷/A G D/F# Em⁷ A⁷ D

Bm F#m/A G D/F# A

D A/C# Bm D/F# G A⁷ D

From *Heaven Shall Not Wait* (Wild Goose Publications, 1987). Tune: *Salley Gardens*, Irish traditional. Words & Arrangement John L. Bell & Graham Maule. Copyright © 1987 WGRG c/o Iona Community, Glasgow, Scotland. Reproduced by permission. www.wildgoose.scot

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Inspired by love and anger, disturbed by need and pain,
informed of God's own bias, we ask him once again:
'How long must some folk suffer? How long can few folk mind?
How long dare vain self-interest turn prayer and pity blind?'

From those forever victims of heartless human greed,
their cruel plight composes a litany of need:
'Where are the fruits of justice? Where are the signs of peace?
When is the day when prisoners and dreams find their release?'

From those forever shackled to what their wealth can buy,
the fear of lost advantage provokes the bitter cry,
'Don't query our position! Don't criticize our wealth!
Don't mention those exploited by politics and stealth!'

To God, who through the prophets proclaimed a different age,
we offer earth's indifference, its agony and rage:
'When will the wrongs be righted? When will the kingdom come?
When will the earth be generous to all instead of some?'

God asks, 'Who will go for me? Who will extend my reach?
And who, when few will listen, will prophesy and preach?
And who, when few bid welcome, will offer all they know?
And who, when few dare follow, will walk the road I show?'

Amused in someone's kitchen, asleep in someone's boat,
attuned to what the ancients exposed, proclaimed and wrote,
a saviour without safety, a tradesman without tools
has come to tip the balance with fishermen and fools.

Hymn Workshop

Inspired by love and anger

Words: John L. Bell (b.1949) and Graham Maule (b.1958)

Tune: *Salley Gardens*

Hymn book sources: AM, CFE, CH4, HON, HSNW, LAA, SPR

Metre: 76 76 D

THE TEXT

The authors, who have been associated with the Wild Goose Worship Group (and connected to the Iona Community in Scotland) for most of their careers, published this song in *Heaven Shall Not Wait* (Wild Goose, Glasgow, 1987, p. 122). It 'moves from verses of Psalms 89 and 90 into the witness of Jesus' (*Tours Through Common Ground; Introducing the Songs in the Local Church*, St Andrew Press, 1998). Psalm 89 is a maskil of Ethan the Ezrahite, in which he sings of God's steadfast love, faithfulness and righteous judgement in the face of rejection and rebellion by his people. Ethan praises God, but goes on to question where his steadfast love has gone, now that persecution is upon him, and he concludes by asking that he be vindicated. Psalm 90, attributed to Moses, similarly praises God for his wondrous creation, which puts our own brief life into perspective. Under God we are under his wrath, which we often forget, but Moses asks God to overlook our sins and have compassion, seeking for humanity years of gladness rather than affliction.

Bell and Maule take this appeal for restoration as their starting point and in the first verse state how folk suffer as they always have done, but ask how long it must go on (Ps 89.46; Ps 90.13). The heartless human greed that perpetrates this injustice causes the singer to ask where justice has gone (Ps 89.38–52; Ps 90.13–17). In the third verse there is psychological analysis of the human condition – 'lost advantage' provokes defensive self-justification, which ignores the just, divine creator. Like the psalmists, though, Bell and Maule recall us to remember God who has a different agenda, rationale and plan, based on the righting of wrongs and the coming of the Kingdom (which we anticipate in Jesus Christ). So in the fifth verse, with resonances of the call of Samuel (1 Samuel 3), we ask, in words we might attribute to Christ, 'who will go for God?' The sixth verse carries us through to Jesus himself, often in a domestic

situation, or at sea with the disciples, taking risks, living by word and action, associating with both those who do not understand and those who can learn to (fools and fishermen). Overall the thrust of the text is that the injustice and plea for mercy that characterize the two psalms are responded to by and in Christ, who is the one who comes to bring good news to the poor (Luke 4.18), and that, if we follow him and respond to his action and call, we may yet tip the balance on the apparent victory of injustice and evil in our world. So it is that, inspired by New Covenant love and Old Testament anger, we can both ask the question and know the answer to 'How long, O Lord?'

Gordon Giles

THE TUNE

The tune set by the authors is a beautiful Irish folk air, once known as *The Maids of Mourne Shore*, but now as *Salley Gardens* following its use for the W.B. Yeats poem 'Down by the Salley Gardens'. It is sixteen bars in length: the opening four bars repeat exactly and also return to conclude, so we have an 'AABA' structure overall. The 'A' sections are pentatonic, establishing a characteristic Celtic flavour, which the 'B' section ventures outside of just twice (first tentatively, then more firmly), following which we press on to the highest note of the whole tune overall. This blend of boundary and excursion gives an anticipation that keeps things fresh and when using *Salley Gardens* there is no need to be daunted at the sight of the six verses of 'Inspired by love and anger'.

In a note to the text as originally published in *Heaven Shall Not Wait* the authors allow for *Passion Chorale* as an alternative tune. Fine though it is, this is one of those times where the mood created would be quite significantly different from that with *Salley Gardens*. Consider carefully the occasion and even the positioning of the song within the service before taking this step. Clearly there are justifications for using a familiar tune, but a wish to avoid teaching should not be the only determining factor in this case.

TEACHING THE SONG

A quick internet search yields recorded versions of Yeats' words to *Salley Gardens* by artistes from Peter Pears (arr. Britten) to Alexander Armstrong, via Roger Whittaker

and Clannad. Depending upon the musical background of those gathering to sing you may find this tune is either quite familiar or altogether unknown. I have encountered both reactions. Given the birthplace of the tune the former is especially likely to be the case in Ireland or Scotland. If you have the opportunity, why not take a straw poll by canvassing a few congregants in advance (perhaps over after-service refreshments the week before)? If your survey gives promising results you can minimize pre-service teaching time by explaining to those gathered that you're going to be using a folk tune they're likely to know and inviting them to join in as soon as they recognize the tune that you're about to sing through to 'la'. They'll be keen to show their knowledge and will join in as familiarity dawns. Nonetheless, be aware that variants of the tune exist and take care that all are agreed on the same version (yours!). Notably the crotchet-quaver-quaver rhythm of the second half of bar 1 is reversed in some versions.

If you decide that full teaching will be necessary, then the following method will help:

- ▶ Mention that it is a folk tune nonetheless.
- ▶ Teach the first two bars of the 'A' section unaccompanied to 'la', then the second two.
- ▶ Recalling to yourself that the structure is 'AABA', tell folk they now need to join both bits together and then repeat the whole unit. Say 'with me,' and lead them in so doing.
- ▶ Encourage them with the news that they now know three-quarters of a verse!
- ▶ Teach the first two bars of the 'B' section to 'la' followed by the second two. This last bit is probably the fiddliest of the whole tune, so don't rush. Note also that as you loop back from the end of your example to bringing in their replay, you have to confidently pitch a drop of a minor sixth (practise!). Join both parts of 'B' together.
- ▶ Mention that the tune ends with a return to the opening bit, but that they are now actually able to sing the whole thing through to 'la'. Lead them as they prove it.

Try to achieve an economy of words in your teaching. It will make the experience feel less arduous for those learning. Making it altogether stress-free and enjoyable will take some preparation on your part.

NB. The usual key is D and in the context of an accompanied, warmed-up congregation the brief excursion to an E in the 'B' section presents no difficulty at all. Aiming to impart confidence during an unaccompanied teaching session, however, you may wish to consider dropping the key to C. No need to tell your trainees, just restore the key later.

USING THE SONG

These words are clearly appropriate whenever there is a focus on social justice. Note also the way in which the whole song builds to the arrival on the scene of Jesus in the final verse. There may be thus a link here with the start of Jesus' ministry as explored on the early Sundays of this quarter.

There is no question that *Salley Gardens* will 'work' with organ accompaniment, but there are benefits in staying truer to its origins and piano or guitar, plus violin if available, will impart a certain lightness. The authors (in *Love and Anger*) suggest that the fifth verse, in which God questions the assembly, could be sung solo, perhaps by a partially hidden singer. This is indeed most effective, not only in making this appeal for volunteers very direct and striking, but also in giving folk a rest before the last verse which will then be sung with all the more attention and resolve. With this idea in mind, it is well worth seeking out the piano arrangement given in *Heaven Shall Not Wait* in which the right hand keeps up an insistent stream of quaver chords throughout (reminiscent of Benjamin Britten's arrangement – see www.musicnotes.com/sheetmusic/mtd.asp?ppn=mn0108176). Used for the entire six verses this could be a little wearing, but as accompaniment for a soloist it is very effective in marking this verse out as different. Make the transition on the last word of verse 4, returning to the original arrangement for the final verse. See the example for a possible way of achieving this.

Jonathan Robinson

Example

The musical score example shows the transition between the end of verse 4 and the start of verse 5. The vocal line is written in a treble clef with a key signature of one sharp (D major). The piano accompaniment is written in a grand staff (treble and bass clefs). The piano part features a consistent quaver chord accompaniment. The vocal line includes the lyrics: "all in - stead of some? Solo 5. God... asks, 'Who will go... show?' 6. A -". The score is divided into sections: "End of v4 with 'AM' arrangement", "Start of v5 using 'HSNW' arrangement", "(v5 continued)", and "End of v5".

'Inspired by love and anger' is recommended on 5 February (page 24) and 12 February (page 26).