Review

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dictory, how singularly the two works help each other! Both contain deep research, acute remark, and are of great aid to the musical student. The one can be read with advantage after the other. There is now room for a practical work bringing these two thoughtful treatises into a shape fitted for schools and academies, and thus aiding in making the study of music somewhat more of a certain science. Mr. Parkinson has spared no trouble and expense in the publication of his work. It is excellently well printed, and its many diagrams throw a great charm of beauty over its pages.

It is not a little singular that the two great books of theory of the last century, published by two German amateurs, should have led to a new school of music, and to what is facetiously termed, "the music of the future." In this country these theories were ingeniously simplified, about fifty years ago, by Mr. John Relfe, and in later days, pirated and mystified by Mr. Alfred Day, also an amateur. John Relfe, *cum* Alfred Day, has led to several curious compilations, and now we have the full-blown flowers of Mr. Parkinson and Mr. Joseph Green, both amateurs.

As we began with Bach, so we end with him. Both Mr. Parkinson and Mr. Green give explanations of his mode of composition. Will their essays teach and revive the use of the second set of common chords—the three minor thirds combined—as employed by Bach? What we greatly desire is, a general familiarity with the Bach and Handel methods on the part of our composers; and we have no hesitation in saying that the compositions of this day do not evince any such familiarity. The study of Mr. Parkinson's work will tend much towards this end. Mr. Green points out a shorter cut, which cannot be but advantageous.

Mr. Parkinson's book is introduced by a short sketch, from the pen of Dr. Gauntlett, of the different works which have been written on the Theory of Music, supplying much information in this branch of musical learning.

School Harmony. A short Treatise on Harmony, intended for use in Schools. By Bennett Gilbert.

THE author of this little treatise deserves the utmost credit for his good intentions, the musical pupils in the majority of our schools being not only ignorant of the rudimentary principles of harmony, but of those elementary matters relating to key, rhythm, phrasing, &c., which are positively essential to the formation of a good pianist. We quite agree with Mr. Gilbert that a "short and simple treatise on Harmony" is much wanted; but his book is a proof that in endeavouring to aim at brevity, the explanations may not be sufficient to attain the requisite amount of clearness. For instance, we are told nothing at all about the chord of the dominant 9th; but, at page 16, the Leading and Diminished 7^{ths} are given, without the slightest indication that they spring from the unexplained chord of the Dominant 9th. Again, the student is requested in composing a melody to make a "dominant cadence," no such term having been previously mentioned; and the only rule given for writing the first, second and third species of Counterpoint (the fourth and fifth not being even alluded to) is that 3rds, 6ths, and 8ths, only are to be used "on the accented parts of the bar," though what this can mean, as regards the first and second species, we are at a loss to understand. In a revised edition of his book, the author would we think do well to re-consider these points; for there is much to admire in Mr. Gilbert's method of defining the various terms in common use. Scales, Intervals, and Modulations are extremely well explained; and a few observations on "Form" in musical composition, may be read with advantage by students who do not confine their practice to music *without* form.

Certain portions of the Communion Service, set to music, with an Introit. By W. H. Gladstone.

HERE is another proof of Mr. Gladstone's graceful mind and nicely-trained talent. He writes without pretension, and achieves all at which he aims. There are one or two trifling slips in the present work, which surprise us from such a composer;—let him look, for instance, between the bars that end page 1 and begin page 2;—but such things as these are unnoticeable to the majority of hearers, they influence not the general effect of the music, and they might, in truth, have easily been avoided. The Introit is the most extensive, and thus the most important, piece in the series. The text, beginning, "I will wash my hands in innocency," is taken from the 26th Psalm, and is admirably appropriate to the opening of the solemn office; it is set with delicate feeling. Then we have two versions of the Responses after the Commandments, both of which are smooth and vocal, and

they are of such equal interest that we cannot prefer either. In the first setting, the Response for the first nine times begins and ends in F, but that for the tenth, beginning also in F, ends on a half-close in the key of D minor, with a curiously inconclusive effect, of which we fail to perceive the purpose. The Doxology, to precede the Gospel, is set too low for the voices, especially the bass, to have much power, and it is not long enough to have much interest. Next comes the *Sanctus*, which here curiously anticipates its place in the Service, and, as curiously, is repeated *notatim* in its ordinary position. The text of this is set with regard to the feelings of the communicants, rather than to their own signification, or to that of the passage which introduces them, namely, in a subdued spirit of reverence. This reading will often be welcomed; and even with those who look upon the text in the sense of exultation, the gentle sweetness of the music cannot but be admired. In spite of the Rubric, that the Offertory Sentences are to be "read" by the minister, a selection of them follows, set to appropriately expressive music. These are not all in the same key, and one ends in a different key from its beginning, whence it seems that they are conceived with reference to a general design, more than to the self-completeness of each separate piece. Lastly, there is music for the *Sursum corda*, which leads to the repetition, already noticed, of the *Sanctus*. A note at the end states that Sir John Goss's and Dr. Wesley's settings of the "Creed" and "Gloria," in D and in C, may be used, which surely can scarcely need to be set forth in print, since the choice is free.

Magnificat and Nunc Dimittis. Set to music in the key of F. By George B. Arnold, Mus.Doc., Oxon.

THE modulations are more frequent and more sudden in this Evening Service than is compatible with good effect in a large ecclesiastical building. There are many instances of harshness, from the leap in one part to a note of the chord simultaneously with a passing note in another part, which, transient though they be, would have been far more discreetly avoided. At the opening, the boys' voices are divided so as to make five parts with those of the adults; a portion ensues for the "male voices in unison" (which are other voices than male in a cathedral choir?) and the ordinary four parts are employed for the conclusion, the last two distributions appearing in the second canticle as well as in the first. The organ part is an amplification of the vocal score, adding harmony to the unisonous passages. We prefer the setting of the *Nunc Dimittis* to that of the other piece; but, while admitting much merit and admirable earnestness in the work, we feel the effect of labour and formality more than of spontaneousness to be its characteristic.

Magnificat and Nunc Dimittis in B flat. Composed, and dedicated to Dr. Stainer, by Edward Dearle, Mus.D. Cantab.

A MERITORIOUS setting, containing much melodious grace and some points of interest in the part writing. Of the former may be specialised the passage beginning, "He, remembering His mercy," where the measure is changed to $\frac{3}{4}$, and in which some phrases for soprano alone are alternated with others for the rest of the choir. Of the latter the extensive music to the "Gloria," which is the same in both canticles, calls for particular notice. In many places, the soprano and tenor parts lie too low for good effect, since boys' voices often sound coarse on notes below the staff, and tenors have little power in the corresponding part of their compass. There is an apparent discrepancy between the antiquity of the notation and the modernness of the matter, which is hard to reconcile. The subject has been often discussed in these columns, and seemingly with little effect, whence may be inferred that ourselves and our readers—the composing portion of them, at least,—have two opinions respecting it; still, we must protest against the anomaly of music that consists of combinations and progressions, which are, for the most part, peculiar to the nineteenth century, being written in the breves and their white companions, which went out of general use in the seventeenth. A curious reading of the text occurs, in the separation by four bars' rest for all the voices, of the word "salvation," from "which Thou hast prepared;" and the sound further contradicts the sense by the earlier phrase being in the key of G minor and the later in B flat, so that it cannot be a true relative to the antecedent, since the "salvation" is as clearly distinguished in key from the "which" as it is widely divided in time. Two important engraver's errors are, the omission of the word "meek" under the notes for all the voices (page 7), and the D bass for voice and organ (bar 4 from end of page 3), which should surely be C at the fourth minim.