Review

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demands, and equal attention is bestowed on the development of each hand and the cultivation of independence of movement. Mr. Brett's English is somewhat stilted, but the questions which it is suggested the teacher should ask are comprehensive, and, if satisfactorily answered, would certainly indicate a promising pupil.

Eight Four-part Songs for S.A.T.B. Composed by C. Hubert Parry. [Novello and Company, Limited.]

THESE part-songs are decidedly a notable addition to our already magnificent collection of music of this class. In particular they will appeal to cultured singers, and conductors of amateur choral societies may feel assured of pleasing their choirs by introducing these beautifully written examples of vocal music. The words of three of them, severally named "Phyllis," "O Love, they wrong thee much," and "You gentle Nymphs," are taken from an Elizabethan song-book, and the music to which they are allied is delightfully in consonance with their spirit and period. "Phyllis" is described as a "herd-maid dainty," and certainly the music is as dainty as any maid could wish to be associated with. "O Love, they wrong thee much" is remarkable for the easy flow and independence of the part-writing. It is music to linger over. There is genuine humour in the setting of "You gentle Nymphs," and, well sung, it would be most effective. The words of "At her fair hands" are by Robert Jones, and concern a damsel who is deaf to the entreaties of her lover. Wisdom counsels his retirement, but inclination bids him still to persist, and the alternate phases of mind are cleverly echoed in the music, and with a spice of humour that considerably adds to the attractiveness of the setting. "Home of my heart" is another lover's plea. The text is by Arthur Benson, and the music, of expressive character, contains some specially beautiful harmonic effects. "Come, pretty wag, and sing," is a gay little song by Martin Pierson, and the music is as blythesome as the text. It demands precise and crisp singing, but it will well repay careful rehearsal. Robert Bridge's little poem, "Ye thrilled me once," forms the text of the seventh of this series, and the pregnant lines have received most sympathetic treatment. The final part-song is happily entitled "Better music ne'er was known," the words by Beaumont and Fletcher being set with a deftness and craftsmanship that justify the opening line being applied to this music; in fact, the line may be used as a true criticism of the entire series.

Five Songs. Words by Raymond Warner. Music by Garnet Wolseley Cox.

Six Lyrics. Words by James Russell Lowell. Music by J. Allanson Benson.

[Weekes and Co.]

MR. WOLSELEY COX is a young composer of decided promise. He has poetic fancy, perception of the appropriate, melodic invention, and has manifestly been well trained in his craft. These attributes are clearly shown in this collection of five songs, severally called "Night," "Spring," "Kisses," "Morning Song," and "Remembrance." All these possess great merit, the first and the fourth in exceptional degree. The former is genuinely pathetic, and the very spirit of joyful anticipation and the gladness of a summer dawn seem to have prompted the music of the latter.

Mr. Benson's "Six Lyrics" are more ambitious in character. The most important is a ballad, entitled "The Singing Leaves," in which a poetical story is illustrated by effective music. Of the other songs, the most pleasing are those called "She came and went" and "The Fountain." The former is very suitable to a tenor and the latter to a soprano voice.

Short Settings of the Office of the Holy Communion. Nos. 37 and 38. [Novello and Company, Limited.]

THE multiplication of this series must be very welcome to many choirmasters. No. 37 is by Myles B. Foster, and is in the key of C. The greater portion of the choral writing is in four parts; but there is a short bass solo in the Creed and at the beginning of the "Benedictus qui venit"; and the opening of the "Agnus Dei" is set for a soprano voice. In the "Gloria" there are also some passages which might be sung by a soloist. The composer has included

an impressive setting of Bishop Heber's hymn, "Bread of the World," to be sung during the celebration. The music is diatonic in character and will present no difficulties to a choir of average abilities.

Mr. Frank E. Tours has provided the music for No. 38. The key chosen is E flat. Two settings are given for the "Kyrie Eleison," exclusive of that for the response after the tenth commandment, a procedure which is to be commended, as it tends to break monotony. In the Creed the sentences beginning "Being of one substance" to "Came down from heaven" are given to the tenors in unison, the remainder of this portion being sung by all the voices. The "Sanctus" is impressively set in four parts throughout, but in the "Benedictus qui venit" two additional solo parts for soprano and tenor are added. There is a short tenor solo in the "Gloria," which is both devotional and jubilant in spirit. The organ accompaniment possesses considerable independence, while, at the same time, it is well laid out to support the voices.

Six Unaccompanied Anthems.

O Thou to whom all creatures bow. Motet for eight voices. Composed by T. Tertius Noble.

[Haughton and Company.]

MR. TERTIUS NOBLE, the gifted organist and choirmaster of York Minster, is one of our most earnest and accomplished musicians. The six unaccompanied anthems are excellent examples of modern high class church music. They demand a well trained and capable choir, and call for musical intelligence from their exponents, but they will assuredly repay the rehearsals bestowed upon them. The words have been admirably selected to meet church requirements.

The motet is based upon the tune "Hereford," composed by Dr. W. Hayes, and it is treated with a mastery of contrapuntal resource and a variety of effects that cannot fail to interest both singers and listeners.

Novello's Parish Choir Book. Nos. 374 and 406 to 413. [Novello and Company, Limited.]

THE setting in G of the Benedicite, by J. W. Elliott, which forms No. 374 of this valued series of Church music, possesses some unusual features. The first half of each verse, with the exception of the eighteenth and twenty-seventh verses and the Gloria, is to be sung in unison by the tenors and basses, and the refrain or second part of each verse by the sopranos, also in unison. In the excepted portions all the voices sing the entire verse, and break into four-part harmony for the last three bars; a like method being pursued for the Gloria. The music is in chant form and variety is obtained by harmonic changes in the organ accompaniment. It should be added that no alto voices are required and that the music is easy of execution.

No. 406 is a setting in G of the Magnificat and Nunc dimittis by Battison Haynes, and it is one that merits the attention of all choirmasters who have capable singers at their command. The voice parts are melodious, and although they are chiefly in solid four-part harmony, there are some effective entrances in imitation. The organ accompaniment is full and well balanced. The Gloria is set in fugal form and makes an impressive conclusion. The Nunc dimittis is opened by the tenors and basses in four parts and is allied to music possessing great beauty of tranquil character. The Gloria is the same as that of the Magnificat.

Mr. Lee Williams was asked to contribute to the opening service of last year's Gloucester Festival, and he provided the Magnificat and Nunc dimittis in C, which forms No. 407 of this series. Although written for such a special occasion the music is by no means elaborate or difficult of execution. A notable point is the last verse being sung by the sopranos only, which enables an effective contrast to be secured at the entrance of the Gloria. The first two verses of the Nunc dimittis are designed to be delivered by a bass soloist. The other two verses are set in four parts for tenors and basses, and before the entrance of the Gloria the bass soloist repeats the first verse *pianissimo*. An impressive arrangement.

No. 408 comprises the Te Deum and Benedictus in chant form, by J. T. Field. The key is A, and although the setting is extremely simple, it contains some admirable