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Dr. R. W. Crowe's Anthem

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same composer, may induce those in search of vocal novelties, to make trial of the works of one who, with all his talent, has yet a name to make.

Fair rose the Summer Morning. Song. Words by L. M. G. Music by H. C. Deacon.

THE ambitious character of Mr. Deacon's music appears to us scarcely justified by the words of this song. The melody is written by one who evidently understands the voice, and the accompaniments are unexceptionable throughout; but the constant changes of *tempo*, and more especially the breaking off into occasional recitative, give an effect of patchiness to the composition which will detract much from the appreciation of many really clever vocal passages. There is an effective alteration of key—from A to F major—and we much admire the phrase commencing in the tonic minor, after the double bar, the accompaniment moving in triplets. We hope again to meet with Mr. Deacon, for he has unquestionably a good feeling for vocal music; and before closing our remarks upon the song before us, beg to call his attention to the omission of a $\sharp$ before the C in the voice part (bar 9, page 6), a most important note in the dominant harmony which accompanies it.

Sleep. Ballad. Poetry from *Public Opinion*. Composed by Floralie.

ALTHOUGH there is something undoubtedly amateurish about Floralie's ballad, the words are well expressed, and, as a rule, the harmonies call for no disparaging critical remarks. In this song, as in all others of the same class, there is an evident desire to do too much, simplicity, we presume, being considered by young composers as an un-failing sign of incapacity. The themes in "Sleep" are graceful and vocal; but we long to quiet down the accompaniment which, like an unruly child, will intrude itself where it is not wanted. Let "Floralie" work hard to be natural, and she may yet produce something which shall elicit unqualified praise.

F. M. GREEN,

Music Typographer, for facilitating Manuscript Music copying in a quick and neat manner.

THIS invention, secured by "Royal Letters Patent," has been forwarded to us with the hope that a kindly review upon its adaptability to the purpose intended may materially aid the "copying movement" by showing how easily and inexpensively labour may be abridged. But, in justice to those who compose and those who publish, should not something be said about the legality of the process itself, especially when positive type is introduced to help in a little robbery which, whilst confined to multiplying an author's works by ordinary pen and ink, has been good-naturedly winked at. Supposing, for instance, that those who purchase the right of reading new books from Mudie's were to employ themselves in making manuscript copies of them to circulate amongst non-subscribers to the library; even if author, publisher and librarian were blandly to overlook such a practice, we can hardly believe that, when an invention for "facilitating book-copying in a quick and neat manner," by the partial substitution of printing for writing, were given to the world, some gentle hint of the right of an author over his own property might not be forced upon the public attention: indeed, in strict fairness, it may be said that if anything is to be protected by "Royal Letters Patent," it should be the work itself, and not the method by which readers might enjoy the result of an author's labours gratuitously. The "Music Typographer" will, however, we think, scarcely revolutionize the ordinary method of copying music; for, although type is provided for the heads of notes, the signs of Treble and Bass clefs, the tails of quavers, semiquavers, &c., must be added with pen and ink, and the same method must be employed for indicating the rests and Time signatures.

LIMPUS.

Hymns for Four Voices:—"O Jesu, Thou art standing," and "God of our Life," composed by Charles J. Frost, F.C.O.; "Jesu, Refuge of my Soul," composed by Frederick Iliffe, F.C.O.; "The Lord of Might," composed by Arthur Page.

THESE pieces gained either the prize or the special commendation awarded by the umpires of the College of Organists, at the annual competition in 1872. The two by Mr. Frost are melodious, vocal, and nicely harmonized; there is only to object to the strong accent on the word

"the" in the third line of "God of our life," which is, perhaps, more a fault of the poet than the musician. The false accentuations that constantly appear in the verses of hymns suggest the surmise that writers of this class of literature consider the sense of their lines as all unimportant, and make intentional pitfalls for musicians wherein they must break the rules of emphasis. Mr. Frost, with his highly-meritorious tunes, is not to be blamed for this, so he has our sympathy in his dilemma. Mr. Iliffe has a fondness for the doubling of the bass note of the first inversion of a major chord, to judge from his frequent practice of the same, which is at variance with our views of good effect. His tune is otherwise admirable. We prefer Mr. Page's tune to the others, which, as we have spoken well of them, is saying much. We have had more than one opportunity to praise Mr. Frost's attempts in a wider field of composition than hymnody, and we hope for a like and early chance with the other authors of these meritorious little productions.

Original Correspondence.

MUSIC IN BATH ABBEY.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I beg to say that a most untruthful statement appears in your last month's *Musical Times*, which I shall feel obliged by your contradicting. The words of the hymn referred to as sung by the choir, I enclose, by which you will see that neither the language nor the division of the words was used, the last line being sung *through* and repeated. Your correspondent must therefore have been misinformed, or possessed with the desire to turn our somewhat plain but hearty service into ridicule.

I am, Sir, yours faithfully,

JAMES KENDRICK PYNE, Organist of Bath Abbey.

[The Hymn forwarded to us contains no such words as our correspondent "D" asserts were sung.—Ed. *Musical Times*.]

ORATORIOS FOR THE CHURCH.

TO THE EDITOR OF THE MUSICAL TIMES.

DEAR SIR,—I have read with much pleasure the remarks in your valuable paper on Oratorios in Church. We have (as you will see) had one here which, though a pasticcio, has given great pleasure, and though we could not follow the example of "Westminster" and "St. Paul's" by giving such great works as "The Passion" and "St. Paul," we have tried to do what we could. Could you tell me, in your Answers to Correspondents, any work in the form of the "Passion" of Bach, which contains the popular element, in the shape of chorals (or one into which chorals could be introduced), and which could be performed by an ordinary choir of about twenty? I should be much obliged if you could. Mr. Macfarren has written some beautiful anthems for small choirs; could not some one write oratorios? I am anxious to know if there is anything that will suit us, for the Oratorio in church will never become general until we have something less stupendous than the gigantic works of Bach, Handel, Mendelssohn, &c.

Believe me to remain, yours sincerely,
Grosvenor House, Harrogate, J. B. Esson.
April 19th, 1873.

[Bach's "Passion according to St. John," and the same composer's Cantata, "God's time is the best," would be found simpler than the works named.—Ed. *Musical Times*.]

DR. R. W. CROWE'S ANTHEM.

TO THE EDITOR OF THE MUSICAL TIMES.

DEAR MR. EDITOR,—In your review of Dr. R. W. Crowe's Anthem there is an "inharmonious false relation" which produces an effect that is at least undesirable. You draw comparison between *his* Anthem and *my* Communion Service. Kindly resolve the dissonance in your next. I will *try* to satisfy your "expectations," in *my* next production.

Yours very faithfully,

E. J. Crow, Mus. Bac.

73, London-road, Leicester, April 3rd, 1873.

[No excuse can be given for the mistake here mentioned, but the fullest apology is offered to both gentlemen and to the readers of the *Musical Times* for the unlucky confusion of their two individualities in one identity—a consequence of either too good or too bad a memory in—THE WRITER OF THE REVIEW.]