

THE Musical Times

ESTABLISHED IN 1844

Judex (From "Mors et Vita"). For Violin and Pianoforte by Charles Gounod
The Musical Times and Singing Class Circular, Vol. 37, No. 643 (Sep. 1, 1896), p. 606

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/3367334>

Accessed: 12/02/2015 01:20

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at
<http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.



Musical Times Publications Ltd. is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times and Singing Class Circular*.

<http://www.jstor.org>

Novello's Short Anthems. Nos. 59-62, 64-68.

[Novello, Ewer and Co.]

SEVERAL fresh additions have recently been made to this excellent series. In No. 59 a dignified melody by Palestrina has been furnished with some devotional words which admirably suit the character of the music, and the thirty-two bars of which the anthem consists may be described as a solemn invitation to worship. Jacques Arcadelt's "Ave Maria" has been allied with some words of a prayerful character, which make No. 60 an excellent anthem for Lent. "Lead me, Lord," from S. S. Wesley's "Praise the Lord, my soul," forms No. 61. No. 62, "Master, what shall I do to inherit Eternal Life?" by C. F. Bowes, consists of a melodious and expressive tenor solo, followed by a passage in full harmony of a brighter character. This includes a short passage for alto solo. What may be termed a model short anthem is found in No. 64, "Jesus said unto the people," by Sir John Stainer. It is written throughout in four parts, is simple in its construction and harmonic progressions, and admirably varied in rhythm and gradation of tonal force. A well-trained choir could make this anthem most impressive. No. 65, "Let us come boldly," has been contributed by C. H. Lloyd. This composition makes some demands upon the training of its singers, but any trouble it may give in rehearsal will be well repaid in performance. No. 66, "These are they which follow the Lamb," by John Goss, is a brief and effective anthem designed "For the feast of the Holy Innocents," "O Lord, give ear unto my prayer," No. 67, by W. H. Cummings, is an excellent example of the best style of church music. It is extremely dignified in conception, devotional in expression, and appeals to the cultured musician by reason of its scholarly writing. No. 68, "Whom have I in heaven but Thee," is by G. J. Elvey, and is well adapted for general use.

Nine Songs. Written by Longfellow. Composed by Frederic H. Cowen.

Songs for Children. Written by Clifton Bingham. Composed by Frederic H. Cowen.

Eight Songs. Composed by Lawrence Kellie.

[Metzler and Co.]

THE album of songs by Mr. Cowen is published in two keys, and will doubtless attract the attention of many vocalists. The music is somewhat unequal in merit, but the settings of "Love, what wilt thou," and "The sea hath its pearls" are in the composer's best style. There is also much individuality in "On away, awake, beloved," and the lyric "Eyes so tristful" is a little gem.

The "Songs for Children" are excellent and possess much musical charm. The abilities of little singers have been carefully kept in view, and the accompaniments can be played by executants of moderate attainments.

Mr. Lawrence Kellie has developed a style of his own which appeals to many amateurs. The words of the "Eight Songs" under review have been supplied by various writers, including Sir Walter Raleigh and Charles Kingsley, and are well adapted for lyrical treatment. Mr. Kellie always writes gratefully for the voice and in a manner which is calculated to make the most of small means. Much ingenuity is also shown in the accompaniments; that provided for "The Fairyland" is extremely brilliant and tasteful.

The Office of the Holy Communion. Set to simple Chants. Arranged by the Rev. C. W. A. Brooke.

[Skeffington and Son.]

THIS arrangement of the Communion Service has been made to meet the requirements of a musical setting of the simplest description. The Anglican and Gregorian methods of pointing are given on opposite pages so that either may be used, and the music is well chosen.

Hints on Choir Training for Competitions. By W. G. McNaught. [Novello, Ewer and Co.]

IT is doubtful if there exists another publication of sixteen pages which includes so much valuable and

essentially practical information as Dr. McNaught's little pamphlet. It may be read with profit not only by all conductors of choral societies who are in the habit of placing their forces in competition with others, but also with advantage by choristers, whose individual responsibility is shown in an admirable manner. It may be added that the "Hints" are the outcome of the author's experience in adjudicating, and are offered as some explanation of the basis upon which he has made his awards.

Magnificat and Nunc dimittis in G. By Reginald Steggall.

Thanks be to God. Full Anthem for Easter. By Oliver King. [Robert Cocks and Co.]

THE setting of the Evening Canticles is intended for festal use, and is set out for soprano and tenor solos, four-part chorus, and orchestral and organ accompaniment. A broad and popular style has been adopted, and imitative passages in the parts obviously avoided, the vocal writing being of the ordinary part-song character. The composition consequently presents but few executive difficulties, saving that the soprano part soars somewhat frequently above the five lines of the treble stave.

A similar style distinguishes the anthem "Thanks be to God," which forms No. 14 of the "Burlington Series of Modern Church Music." The work is intended for the Easter season, and is short, bright, and spirited.

Biblioteca del Pianista. By M. Bergson.

[G. Ricordi and Co.]

THIS publication is a complete course of exercises intended for the acquirement of elementary pianoforte technique. The method pursued is sound, but the work only repeats what is to be found in several modern pianoforte tutors. The fingers are first taught to move independently and in simple five-finger exercises, which are to be played in all keys. It would have been better to have given both forms of the minor scale in connection with the relative major, and it is generally admitted that it is best to connect the major scale with its tonic minor instead of its relative minor.

Allegretto Grazioso. For Violin and Pianoforte. By Antonin Dvorák. [Novello, Ewer and Co.]

THE "Allegretto Grazioso," arranged by Mr. S. Coleridge-Taylor, is from Dvorák's Fourth Symphony in G (Op. 88). The character of this beautiful movement has been well preserved and the violin part is most effective. Although the other part calls for a pianist of some ability its passages lie well under the hand and are not so difficult to play as at first they appear. As a whole Mr. Taylor is to be congratulated on the admirable manner in which he has discharged a difficult task.

Four English Dances. For Violin and Pianoforte. By F. H. Cowen. [Novello, Ewer and Co.]

MR. COWEN'S "Four English Dances in the Olden Style" were heard in their orchestral form for the first time during the recent London season, and the present arrangement for violin and pianoforte provides amateurs with four highly pleasing and effective pieces of moderate difficulty. This version is more satisfactory than the pianoforte arrangement, which was issued some little time back, the violin being able to suggest more successfully the orchestral character of the music.

Judex (from "Mors et Vita"). For Violin and Pianoforte. By Charles Gounod. [Novello, Ewer and Co.]

THE arrangement from Gounod's "Mors et Vita" is by Berthold Tours, which is in itself sufficient guarantee that it has been well done. The fine broad phrases of the melody provide effective material for the violin part, which, moreover, is extremely simple. The pianoforte writing makes a little more demand on the executive ability of its executant, but a pianist of modest attainments could easily read the music at sight.