

# THE Musical Times

ESTABLISHED IN 1844

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Lord, Teach Us to Number Our Days by C. H. Lloyd; Almighty and Everlasting God by Francis Edward Gladstone

*The Musical Times and Singing Class Circular*, Vol. 41, No. 686 (Apr. 1, 1900), p. 244

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

Stable URL: <http://www.jstor.org/stable/3368410>

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mark" of that important Institution over which Sir Hubert Parry presides. The joint-authors are men of wide experience in their respective fields. They have literally gone to the root of the matter; therefore, it would indeed be strange were they not to see a rich fruition in well equipped harmony students as the result of their joint seed-sowing.

Dr. Vincent, in his concise manual, also makes a laudable attempt to make the rough places of the harmony student plain and to guide his footsteps in the paths of efficiency. In his introduction he states that he has "failed to find any system which enables the beginner to compose a bass, or to harmonize a single melody with any degree of accuracy." He endeavours to show, and we think he succeeds, how these essentials may be acquired. He bases his system "on the Diatonic, Chromatic, and Enharmonic scales," being convinced that this is the only consistent theory whereby modern combinations can be explained.

Teachers will be struck with the novelty of the arrangement of the book. For instance, Chapter II. treats of "writing a bass part," and the consideration of first inversions is suspended—to use a harmonic word—till Chapter XIII. Previous to that "unlucky number" there are chapters on progression of parts, adding a treble part to a given bass, adding inner parts, sequences, suspensions, passing notes, &c. Thus it will be seen that Dr. Vincent does not follow the traditional methods of stating his case. It is quite possible that a jury of harmony experts would not agree upon a verdict, but they would certainly give him credit for the courage of his convictions. A specially useful chapter is that on "accents, rhythm, cadences, and elementary form." Anything that will help to remove the study of harmony from the region of mere dry mathematicalities into the purer atmosphere of real music is to be encouraged and commended. And therefore both these thoughtfully compiled treatises having that object in view will assuredly meet with the attention they deserve. We think it was Sterndale Bennett who remarked that "all the harmony one needed to know could be written upon half a sheet of note-paper." But until we all become Sterndale Bennetts, harmony books will continue to be a necessity.

#### CHURCH MUSIC.

*Story of the Cross.* By J. Varley Roberts.  
*How great is the loving kindness.* By John E. West.  
*My God, I thank Thee.* Words by Adelaide Procter.  
 Music by Edwin H. Lemare.  
*Create in me a clean heart.* By Percy J. Fry.  
*Turn ye ever to Me.* By A. E. Godfrey.  
*Except the Lord build the house.* By Henry Gadsby.  
*Nearer, my God, to Thee.* By Thomas Adams.  
*Behold now, praise the Lord.* By Frederick Iliffe.  
 (Novello's Octavo Anthems. Nos. 557, 615, 617, 622, 626, 628, 629, and 631.) [Novello and Company, Limited.]

THE excellence of this important series is fully maintained in recent numbers. A setting of the Rev. E. Monro's popular "Story of the Cross," by Dr. J. Varley Roberts, comes appropriately for the Lenten season and may be recommended by reason of its simplicity combined with its devotional and musicianly character.

"How great is the loving kindness," by Mr. John E. West, is an anthem for Sexagesima for general use. The music is remarkable for graceful flowing character and richness of harmony. It is in four parts throughout, but contains several effective points of imitation. The voices are admirably supported by the organ accompaniment.

"My God, I thank Thee," is an anthem which would be specially appropriate at weddings. The music, set by Mr. Edwin H. Lemare to Miss Adelaide Procter's words, possesses a tranquil beauty which renders it very impressive. There are two short solos for a baritone voice, but the remainder of the work is in four vocal parts which will present no difficulty to average choirs.

"Create in me a clean heart" is an anthem for treble or tenor solo and chorus, by Mr. Percy J. Fry. The opening solo occupies two pages. The chorus which follows is Mendelssohnian in character, easy to read, and flowing and devotional in style.

"Turn ye ever to Me," by Mr. A. E. Godfrey, also opens with a solo, for a baritone or tenor voice, of some

length. In this anthem, however, the solo voice continues after the choir has entered. Well sung, the work would be impressive.

"Except the Lord build the house" was written by Mr. Henry Gadsby for the jubilee of Queen's College, London, and the music is appropriately bright and festive in character. It begins with a chorus in four parts, in which occur some effective imitative passages. This is succeeded by a section for two sopranos (or semi-chorus), who are subsequently joined by an alto soloist. A return to the *allegro* portion of the opening chorus effectively concludes an interesting composition.

Mrs. Sarah Adams's favourite hymn, "Nearer, my God, to Thee," has had many settings. In this, by Mr. Thomas Adams, the music is laid out for soprano and tenor soloists and four-part chorus. Its expression is not only sincere, but manifest care has been taken to secure the proper accentuation of the lines. Some bold and striking harmonic transitions at the close have a beautiful effect.

"Behold now, praise the Lord," by Dr. Frederick Iliffe, is well described as "a short and easy full anthem for parish choirs." Much appreciation is shown by the composer of contrast, and some excellent effects are produced by simple means.

*Lord, teach us to number our days.* By C. H. Lloyd.  
*Almighty and everlasting God.* By Francis Edward Gladstone.

(Novello's Services and Anthems for Men's voices. 43. 44.)

[Novello and Company, Limited.]

DR. LLOYD'S anthem is well laid out for two altos, two tenors, and two basses, and may be sung by soloists or chorus. The words are taken from the goth Psalm, and their devotional spirit is admirably reflected in the music. The vocal parts possess considerable independence and will interest cultured singers. An accompaniment is provided; but the work is so closely knit that, provided capable vocalists are available, it might be dispensed with and thus gain in impressiveness.

More simple in character is the setting by Dr. Gladstone of the Collect for the Twelfth Sunday after Trinity, which has been allied with music of flowing and appropriately prayerful spirit. It is designed for solo tenor and chorus of alto, tenor, and bass, the chorus echoing and supporting the soloist in an effective manner. Dr. Gladstone's skill and expression are specially shown in the organ accompaniment: it is remarkably slight, but every note tells, as might be expected from a pupil of S. S. Wesley.

#### SONGS.

*Come, then. My Love.* Music by Ethel Barns.  
*Arabic Love Song.* Words by Shelley. Music by S. Liddle.  
*Españolita.* Words by Charles H. Taylor. Music by Arthur Desmond.  
*My Love Nell.* By C. Milligan Fox.

[Forsyth Bros.]

MADAME ETHEL BARNs writes in an unpretentious manner, but with a simple and direct sympathy with her text that imparts to her music much charm. Of the two songs, "Come, then," and "My Love," the second is the better; but singers of limited capacities will find in each a grateful vocal part and music that can easily be made effective in performance.

An "Arabic Love Song" should be entitled an "Arabian Love Song," since Shelley's lines are in English; but with this exception no fault is to be found with the song. Mr. Liddle has made use of a favourite Indian scale, a characteristic feature of which is that the keynote is followed, ascending, by a semitone and a minor third, and he has used these intervals with great deftness to suggest the Eastern sentiment of the text. As the song has already been favourably received in our chief concert rooms, there is no need to enlarge upon its merits.

Vocalists who incline to songs of conventional Spanish type will find a pleasing example in Mr. Desmond's "Espanolita," in which the praises are sung of "Juanita, sweet as Spanish skies are blue."