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The Lord Hear Thee. Anthem by J. E. Barkworth

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Out of Town. A Set of Humorous Part-songs for Mixed Voices. By Walter Maynard.
[Duncan Davison and Co.]

THE composer of this series of Part-songs is sufficiently modest, for he tells us in his preface that they "can be sung by the full choir throughout, or by a quartet, or double quartet of voices, supported by the choir at such points as the conductor may decide"; and that the work "can be shortened by omitting any of the following part-songs, or prolonged by introducing, at appropriate intervals during the day, 'Hark! the lark,' 'All among the barley,' 'Under the greenwood tree,' or other solo and choral music." We think that Mr. Maynard somewhat under-rates the merit of his composition when he candidly asserts that it may be lengthened or shortened at will by the introduction of perfectly extraneous matter; for, although merely intended as a piece of musical pleasantry, it is exceedingly good of its kind, whatever little story there is to tell being told agreeably enough both in the words and music. No. 1 is taken from the first movement of Beethoven's "Pastoral Symphony," No. 2 is from the Notturmo, and No. 3 from the Dance of Clowns, in Mendelssohn's "Midsummer Night's Dream" music, the rest of the songs being, we presume, original. All these are extremely well arranged, and many of them attractive enough to be welcomed apart from the work to which they belong. It is announced on the title-page that all the songs can be sung with or without accompaniment; but as the pianoforte has occasionally an independent part, the aid of this instrument would certainly improve the general effect.

Hornpipe. For the Pianoforte.

Moresque. For the Pianoforte.

Composed by Edward Hecht.

[Forsyth Brothers.]

ALTHOUGH inundated in the present day with music modelled upon the dance forms of a past day, it is only very rarely that a Hornpipe is added to the store. Mr. Hecht, however, who has already proved his power in works of more importance, has furnished us with so excellent and highly characteristic a specimen of this dance that, were it not for the two fifths between the melody and accompaniment in bar 5, we might pronounce it absolutely perfect. The movement is full of life throughout, and, being quite within the reach of moderate players, will no doubt achieve the popularity it deserves. The Moresque, in A minor and major, has a highly attractive principal theme, the treatment of which is thoroughly in keeping with the design of the piece. Many of the modulations are extremely striking, but none appear written with any desire to display the profundity of the composer's knowledge. Both for practice and performance we cordially commend this piece to the attention of pianists who, in addition to the possession of average executive powers, can appreciate artistic and unpretentious writing.

Offertory Sentences: Set to Tunes from "The Hymnary."
By J. Powell Metcalfe. [Novello, Ewer and Co.]

THE title of this little publication might lead the reader to imagine that the Offertory Sentences have here been subjected to a process similar to that which the Psalms underwent at the hands of Tate and Brady. Nothing, however, could be further from the fact, the text being given precisely as it stands in the Prayer Book. The object of the work is to provide a musical setting of the Sentences simple enough for congregational singing, the anthem-like settings of some composers being too elaborate for this purpose. It is surprising to note how readily the words agree with the tunes selected from "The Hymnary." In some instances absolutely no alteration has been required, while in others we find only a few trifling repetitions of a word or two. Among the best examples are "Whatsoever ye would," set to Barnby's beautiful tune No. 91; "While we have time," to Macfarren's, No. 70; "Whoso hath this world's good," to Berthold Tours's, No. 241; and "Blessed be the man" to Barnby's, No. 353. Regarding these it may be said that if the music had been written expressly for the text it could not have fitted it more exactly in accent and general appropriateness. Mr. Metcalfe has supplied a distinct want in service music.

Jubilate in F. By E. E. Carrington.

The Office for the Holy Communion in A flat. By Thomas Adams.

Magnificat and Nunc dimittis in A. By E. J. Crow, Mus. Doc., Cantab.

Magnificat and Nunc dimittis in F. By James Greenwood.

[Novello, Ewer and Co.]

THERE must be a strong and increasing demand for new settings of the musical portions of the Liturgy, judging from the liberal supply. It would be unreasonable to expect any strongly marked individuality in simple arrangements intended for ordinary choirs. All that we have a right to look for is grammatical correctness, general musicianly feeling, and church-like dignity of style without dryness or pedantry. Mr. Carrington's Jubilate may be accounted somewhat old-fashioned at the present time. It is written in the simplest diatonic style, with an air of frankness akin to the Services of King or Jackson. The Communion Service of Mr. Adams is more modern in feeling, without being unduly free either in melody or harmony, and may be generally commended. It is surprising, however, to find a composer who exhibits intelligence in matters of stress and phrasing placing the accent on the first syllable of the word "upon" in the Kyrie. The setting includes the Benedictus and Agnus Dei, the whole being in four-part harmony except the Credo, which is in unison. Dr. Crow's Evening Service is a composition of some importance and is evidently intended for large and well-trained choirs. Contrapuntal elaboration is freely employed in the voice parts, and the accompaniment is for the most part independent. The exclusive use of triple time occasionally leads to some rather flippant effects; but, on the whole, the Organist of Ripon Cathedral may be congratulated upon the production of a fine original Service, worthy to compare with the best of its contemporaries. The last composition on our list is extremely unpretentious. It is written for voices in unison, and the accompaniment is simplicity itself.

Evening Bells. Reverie, for the Pianoforte. By Oliver Cramer. [Weekes and Co.]

A MELODIOUS theme, accompanied with arpeggios for the right hand, with a simple bass marking the divisions of the bar for the left, may be easy enough to write and easy enough to play; but, knowing the large amount of public favour accorded to pieces formed on this model, we can scarcely wonder that the talents of good writers and good performers are somewhat too much exercised upon these works. Without here considering, therefore, whether the art is benefited or deteriorated by an addition to this store of what are usually termed "teaching pieces," we may say that Mr. Cramer has in his "Evening Bells" given us a very effective specimen, which is well worthy the attention of all who do not direct the energies of their pupils exclusively towards the "classics." The subject is extremely tuneful; and the passages lie well under a hand trained to arpeggio playing.

Songs from Wonderland. Words by Lewis Carroll. Music by Phillippa Pearson (Mrs. A. Cyril).

[Weekes and Co.]

THE popularity of the work from which these songs are taken will no doubt ensure a wide acceptance for them in union with the very appropriate music which appears in the neat little edition before us. Mrs. Cyril has been evidently a most sympathetic reader of the quaint words of Mr. Carroll; and, in musically adapting them for the use of children, has been sufficiently mindful of their limited capabilities both as vocalists and instrumentalists. As an addition to the *Kindergarten* store of music, the book will be invaluable.

The Lord hear thee. Anthem. Composed by J. E. Barkworth. [Novello, Ewer and Co.]

THIS is a small four-page chorus Anthem, and contains much that is beautiful, both as regards harmony and melody. It also contains evidence in the way of doubtful notation, &c., which we think shows a want of experience in part writing. We do not wish, however, to be thought to discourage the composer—in fact we think there is much in the anthem to like, and we therefore recommend it.