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Morceau d'Orgue by Arthur Octavius Smith

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"O Paradise!" which ought to drive out of use the vulgar dance tune, together with which the translation came first into extensive knowledge; and of others, to name which would surpass our already extended limits. Upon the whole, this publication merits the attention of musicians, as introducing the high claims to notice of a composer with a decided vein of melody, a nice sense of harmony, a considerable mastery of the technicalities of art, and a strong feeling for the subject he takes in hand.

JAMES SMITH, LIVERPOOL; METZLER AND CO., LONDON.

Morceau d'Orgue, by Arthur Octavius Smith.

THIS little piece for the organ—how strangely the "by" reads after the French title!—pretends to little and realises as much. It is an Andante in F and in $\frac{3}{8}$, of very simple character.

HIME AND SON, LIVERPOOL AND BIRKENHEAD; HIME AND ADDISON, MANCHESTER; HUTCHINGS AND ROMER, LONDON.

Ave Verum: Bass Solo and Chorus, by J. Bolingbroke Cooper.

HERE we have a piece of smooth vocal writing, melodious if not a decided tune, and nicely harmonised. The chorus supersedes a solo voice at the words "O clemens O pie." Mr. Scarisbrick, of Liverpool, for whom it was expressly written, has sung this in public.

HEYWOOD, MANCHESTER. PITMAN, LONDON.

My soul doth magnify the Lord. (Magnificat.) Key, A. By William Moss.

THIS piece will have a smooth effect with the voices, the parts for which are all melodious, and all pleasant to sing. There is the further merit that the words are fairly declaimed, and the course of the modulations honourably proves the musicianship of the writer, in the variety of effect it produces, with perfect coherence. The publication is not a little puzzling to unpractised eyes, for it combines regular musical notation with that of the sol-fa system, each note having a letter at its heart to indicate the syllable whereby Mr. Curwen's disciples would name it; thus the note D embraces a letter F, the note E a letter S; and so a reader must have his thoughts in two places at once, or his eyes in one while his wits are in another, or some such involved complication, as Lord Dundreary would say, "No fellah can understand." This combination of the two systems goes by the name of "Hamilton's Union Notation," and the present is not the first instance of its application; but we think that less advantage than confusion must spring from its complication, in the case of readers unfamiliar with its twofold appearance. Let it be hoped that the merit of Mr. Moss's music may over ride this barrier to its decipherment.

Festal Organ March; by Roland Rogers, Mus. Bac., Oxon.

THIS presents some showy writing for the organ, especially towards the end; but the early part has so strange a consecution of keys as must be unpleasant to every cultivated listener, and confusing to everybody who can hear at all. It begins, namely, in A minor, proceeds instantly to D major, thence to B minor, and thence to A minor again! The false relation of the tritone between C, in the first of these, and F sharp in the second, is as obvious as it is disagreeable.

A. DIMOLINE, BRISTOL.

"Blessed are the pure in heart," the sixth Beatitude, for three treble voices, by Faustina Hasse Hodges.

HERE is a truly charming little trio. Its chief melody is most graceful, its harmony is fresh and decidedly modern in character, without being more chromatic than is necessitated by the phraseology of the top part, nor than is easy to sing and delightful to hear, and the effect of the combined voices is admirable. It is surely erroneous to name the third voice "treble," which goes down to G below the

staff; the word must be meant to imply "female," and in this sense its use is as incorrect as that of the more ordinary term "equal." Voices can no better be called all treble than all equal, of which one has to go high, another to remain in middle register, and the third to go unusually low. The matter of definition is far less important than the merit of the music assigned to the three parts, and this, as has been said, stands high, claims attention, and should secure wide acceptance for the piece. We feel the naturally devout expression of every phrase, though this is rendered in unconventional forms, and we are glad to find a writer who is so independent of custom's trammels that she can set scriptural words to notes that flow from her heart, and so present them with an air of conviction in their truth.

VAN DE SANDT DE VILLIERS AND CO., CAPE TOWN.

The Offertory Sentences of the Church of England, set to music by Edward Newbatt.

LET us welcome this little publication as a favourable specimen of the music of the Antipodes, and rejoice that art is there so promisingly represented. It consists of six of the Offertory Sentences, set, in the concisest manner, for four voices, and printed in short score, so that the whole occupies but three octavo pages. The music has melodious grace in the top part, which is enhanced by the natural, but by no means common-place, character of the harmony. It rather treats the syllables as so many pegs whereon to hang notes, than attempts any expression, or as much as declamation of the words; its small failings are chiefly in the unmelodic progressions of under parts, such as once a diminished eighth, and once an augmented fifth for the bass, which give it the appearance more of having been picked out on a keyed instrument than conceived as so many vocal melodies; still, it has merit which we gladly acknowledge.

BREITKOPF AND HÄRTEL, LEIPZIG.

Mass in D minor. Composed by Joseph Schmuck.

THE author of this work is a resident in Bombay, to the "Amateur Instrumentalists" of which city he dedicates his production. He proves himself an accomplished musician with a pleasant fluency of thought, having but moderate ambition, with full power, however, to reach the mark at which he aims. This mark is on the level of the lighter Mass music of Haydn and Mozart, but his relation to it is different from theirs, in so far as he copies the model which those masters moulded. The conventional division of the text that prevails in the class of works with which this must be compared, parcelling it into sections to fit so many musical movements, is here followed, but without always the same propriety; for instance, we often meet with a half-close upon the words "Filius Patris," with the commencement of a new movement upon "Qui tollis peccata," in the *Gloria*, so that though there be a change of key and measure distinguishing the new idea, the sense is carried on from the dominant cadence to the phrase which relatively refers to, or indeed continues those first words; here, on the contrary, there is a full-close upon "Filius Patris," and so conclusive a termination that, musically speaking, the piece might satisfactorily end, and the relative starts anew, wholly without reference to its antecedent, and seemingly regardless of meaning. An incident of real beauty occurs at the words "qui sedes ad dexteram Patris," p. 17, where the last inversion of the minor ninth of C (written, as usual, C sharp instead of D flat) is resolved on the first inversion of a chord of B flat, which, however, is a beauty of sound more than of sense, since it throws no light upon the text. The *Hosanna* has a different setting to follow, from that which precedes the *Benedictus*, this last-named being cast in fugal form, of which it is too dry an example for its repetition to be desirable. The *Benedictus* has unquestionable charm up to the point of its full-close in F; but then, the return to B flat, the standard key of the movement, is ill-managed, and the opening phrase re-enters, consequently, with clumsy effect. The vocal writing throughout, especially in the occasional