Mr. Blakeley's piece is, however, not without merit, and, performed under his direction in Thorne's Church, Wakefield, of which he is organist, doubtless makes a fair effect.

Preludes and other Short Pieces for the Organ. Composed by Francis Edward Gladstone.

The successor to Mr. E. H. Thorne in the office of organist of Chichester Cathedral, Mr. Blakeley, is, considering what a loss for the Cathedral it was to lose his predecessor, determined to make up for the loss of a remarkably clever musician; and we may regard this work as a token of his intention to make good the deficiency. In composing a composition of this character, he must, to do justice to his own music, have such smoothness and distinctness as insure other valuable executive qualities, and it is fair to believe, too, that he has such intimacy with the peculiarities of the several stops as enables him effectively to combine and contrast them. In the character of producer, he must rather be praised for carefulness than invention. From this general verdict on the pieces before us we except No. 10, Andante Lamento in B minor, No. 11, Andante Agitato in F sharp minor (in which we admire the cessation of harmony in the bars preceding the return to the minor, with a brilliant coda, brings the piece to an end), and No. 12, Andante, in G, in which the rhythm and phrasing are somewhat in some of its parts. In this piece and in No. 6 the bars are wrongly divided; both movements should begin on the third instead of the first crotchet, and so sensibly the chief interest of the piece, which is now on the third. Some greater, and many inferior composers have committed this same error, but the rare instance of an inaccuracy in a master, any more than we admire the cessation of harmony in the bars preceding the return to the minor, with a brilliant coda, brings the piece to an end, is more obvious than in some of its fellows. In this piece the return to the minor, with a brilliant coda, brings the piece to an end, is thoroughly within the reach of moderate players, and will be found useful for practice and effective for performance.

Ave Maria d'Arcadelt, pour Piano; par François Liszt.

Plurals will thank us for calling their attention to a comparatively little known work of Mr. Aspa. It was composed with difficulties that many amateurs, without such intuition, might be frightened before they got beyond the end of the first page. Mr. Aspa is a placid and melodious "Ave Maria" which has been most tenderly treated by the arranger, being first given out with the left hand in single notes, then in thirds, and afterwards with full harmony for both hands. No attempt is made to ornament the theme, which flows on throughout with that reposi which the subject demands, a rare merit in modern times, which cannot be too highly appreciated. As practice for the pure legato style of playing, apart from its intrinsic attraction, this arrangement of a melody but little known to the majority of listeners, will prove most valuable.

Hausenrüttr, für Pianoforte, von Fritz Spindler.

This spirited and sparkling Galop is one of the very best of Herr Spindler's light pieces, and that is saying much for a composer who has written so many admirable trifles for the drawing-room. The performance, nearly all of which have won their way, not only to public, but to artistic, favour. The theme of this Galop is full of life; and an excellent effect is obtained by the bass on the first of the bars, a device that might have been more effectively used. This is a character which is preserved wherever the first part of the subject is repeated. The piece is full of variety, the staccato passage, in the dominant, followed by the phrase in the original key, accented in twos, against the rhythm, being points especially worthy of notice. An arrangement of this composition for four hands is also published, in which we need scarcely say many effects are gained which are unattainable in the solo form.

Eleanore. Song.

Be strong to hope, oh heart. Trio for Female Voices. Words by Adelaide A. Procter. Composed by Edward Recht.

We have already reviewed most favourably some highly attractive vocal pieces by this composer, and have much pleasure in again meeting with so accomplished a writer. Both the compositions before us are entitled to much praise, but we prefer the song, as being the more spontaneous of the two. The melody is extremely vocal; the accompaniment flows gracefully in triplets; and the modulations, although frequent, are never obtrusive. A good effect is obtained in the occurrence of the original theme, by altering the rhythm from twelve-eighth to C, the voice-part thus singing two even quavers against the three in the accompaniment; but we cannot understand why the key is again, where the phrase commences tranquilly in crotchets. The vocalists who study this song must remember that the words "Eleanore" consist of three distinct syllables, and that any attempt to slide into it will destroy the value of the music. This is especially observable in the last few bars, which, if sung as the composer has expressly indicated, are full of beauty. The Trio for female voices is replete with excellent points; but it is somewhat patchy as a whole, and the accompaniment wants smoothness in parts. The modulations, too, are, as I have said, the work of being the production of a thoroughly trained artist.


By setting Shakspeare's well-known verses, Mr. Aspa challenges comparison with many eminent composers, but he has done well in entirely throwing all previous attempts aside, and thinking only from himself. We like his song equally: it is graceful, melodious, and harmonizes with the symphony of the voice. The voice breaks in the tenth bar in an attractive manner; the semiquavers being continued as an accompaniment. On the words To his music, plants and flowers, the voice begins with a light passage of semiquavers, for the symphony, the voice breaks in the tenth bar, and the accompaniment wants smoothness in parts. On the words O peacock, beautiful peacock, the voice breaks in the tenth bar, and the accompaniment wants smoothness in parts. The lyre, too, is extremely effective, some good conversa-
Tonsional bits occurring between the voice and pianoforte. Amongst the numerous musical illustrations of Shakespeare's work, none has an excellence so striking as a plot of the orchestra, as will, we think, find pleasure both in singing and teaching it.

**Metzler and Co.**

The Harmony of Sounds. By Henry Hiles, Mus. Doc., Oxford. Edited by Mr. Cole. This is a thoughtful and clever book, as might be expected from the reputation of its author; but it is scarcely a work for the amateur. The introductory chords, is of no greater length.

The Opal Ring. Ballad. The words by G. T. Metzler. The music by Virginia Gabriel. Like all the ballads by this composer, the theme of the "Coral Bell," is no worse than its predecessors, we cannot say that it is better. An author with so much feeling for music, should devote some time to solid study and then aim at something higher.

**Chambers, Wood, and Co.**

The New and Original Manual of Instruction for the Pianoforte, containing a more fully developed course of the Science of Music than any other elementary work extant. By Henri Cardini Cole. The use of this "new and original Manual," but seeing that at the end of his preface he sub-

cribes himself "your favoured writer and composer," we presume that his reputation is already assured. That he has "to give the pianist" a clear idea of "the value of notes," and his "attunement," which are consonant with it, Dr. Hiles says "a melody containing these sounds distinctly points to C as the only note with which they are all consonant. G and F do not agree with each other. They are imperfectly consonant with several other sounds in the above series, but entirely so with C alone, and afford the most perfect gauge of its perfect attunement. They are therefore termed the governing sounds—technically the "Dominant" (G), and the "Subdominant" (G others may have different names, and who shall decide when doctors disagree? In truth, our own experience proves that mathematical musicians somehow manage to arrive at just such a result as we "calculated" by an eminent theorist which proved as he said, "indubitably," that D sharp was sharper than E flat, and that G was a""D flat was sharpened than D sharp. Numbers frighten pupils who merely wish to be told how to write grammatically; and some day it may be found that this can be done by a less pedantic process than has yet been attempted. Meanwhile, it is good that such a treatise on the subject as Dr. Hiles has given to the world should receive that attention which its merits undoubtedly entitle it to. The excellent examples, selected from various writers, scattered throughout the volume, strengthen our belief that any one may be proved by extracts from the works of accredited composers; for we have often seen the same passages quoted to confirm the truth of two opposing systems. Dr. Hiles, however, is clear in his reasoning and logical in his deductions; and his book will well repay perusal, even by those who are inclined to dissent from some of his opinions.

**Litig.**

Song. Written by B. R. Beale. Composed by Mirana. Mirana appears to have decided talent for melody, but her phrases do not bear the stamp of originality. The song before us is vocal, and well accompanied. The change from the introductory chords, is of no greater length. Nearly all these examples in the minor mode commence "Fisherman's Toil" (marked "Sacred") contains only four bars; and "Apollos Fall" (also "Sacred") if we except the introductory chords, is of no greater length. We have occupied more than our usual space in noticing this Manual, not on account of its value, but on account of its pretension— for when we are told by the author that the work is presented "to the consideration of the British people solely in obedience to not a few expressions of urgent solicitation that it should be done, and that no competent judges," we have a right to imagine that some definite system of musical education is here developed which it should be almost a libel on our profession to call "novelty" promised in the preface we have shown has been steadily kept in view, but the benefit to be derived from it will be uncertain. As the subject of music is quite as one of the few students should play harmonies falsely noted; and we can scarcely believe that a clear idea can be gained of the value of notes by calculating that the demisemiquaver is equal to seven pence halfpenny and the semidemisemiquaver to three-pence halfpenny farthing.