Review

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advocacy of the principle of setting the Service to be sung in unison with a free organ accompaniment. In country churches, where the musicianship of the singers is not equal to the performance of separate parts, the congregation may be taught, if only by repetition of the same piece from Sunday to Sunday, to execute music of moderate simplicity, and of distinctly melodious character, which they may all sing in unison, when each will take and give confidence. Were this practice extensively cultivated, it must be as extensively successful, and its success is eminently to be desired, not only as a means beyond all others of promoting congregational singing, but as a probable means also of displacing, to some extent let us hope, that grievous musical abomination and historical anachronism, the so-called Gregorian Chant, which is only rendered tolerable to hearers and singers by its being sung in unison by all the people present. The difficulty in the adoption of this excellent principle of singing the Canticles in unison is that there are so few extant specimens of their composition in this form as to compel either constant repetition of the same setting or the alternation of this with pieces in vocal harmony. We rejoice, then, to find the few extended by the one addition we have here noticed, for the wide acceptance of this piece will tend to the promulgation of the system.

Hear my Prayer ("Hör mein Bitten"). Composed by Mendelssohn, and transcribed for the Pianoforte by Arthur O'Leary.

REMINISCENCES of the works of the great composers are always welcome to the cultivated amateur, and we often wonder that "transcriptions"—or more properly "adaptations"—of the standard choral and instrumental compositions for our household instrument are not more multiplied. Mr. O'Leary's piece is rather a "meditation" on Mendelssohn's beautiful prayer, than a "transcription," for the word in its true sense signifies that every portion of the original work is transferred to the pianoforte, skill and judgment being shown in the arrangement of the vocal and instrumental score, so as to re-produce as much as possible the composer's intention. Commencing with a few bars of the soprano solo, Mr. O'Leary proceeds at once to the "Poco più di moto," and afterwards by a clever mixture of the voice-part with the accompaniment, succeeds in producing some highly effective passages. The piece may be well recommended both for practice and performance.

Serenade Italienne, pour Piano.
La Sylphide.

Par Alfred Jaell.

THESE two pianoforte pieces are excellent specimens of the most refined "drawing-room music," but they are by no means easy to execute with that neatness and precision which they demand. The "Serenade" has an exceedingly graceful theme, moving in $\frac{3}{4}$ rhythm, but the accompaniment is in four crotchets in the bar throughout. The hands can readily be separated when the subject is first given out; but afterwards each quaver in the melody has a group of six demisemiquavers to accompany it, and to play the four crotchets against the six groups is somewhat perplexing. Those who practise to overcome the difficulty will however be well repaid, for the piece is of so winning a nature that it cannot fail to please. The character of "La Sylphide" slightly resembles the "Serenade," as it moves in triplets of quavers in the treble, against two crotchets in the bass; but it is much easier to play where the subject is ornamented, as the hands do not in any place battle against each other. An enharmonic change on the 3rd page is a point worth noticing; it gives much freshness to the melody, and the return to the key is also extremely effective. Herr Jaell is so accomplished a pianist that it is scarcely necessary to say how well all the passages in these two pieces lie under the hand; but the composer, especially in the first composition, appeals to advanced players, and, as will be seen by our description of his "Serenade," scarcely perhaps believes that what is no difficulty to him, can be a difficulty to anybody else.

Sarabande, pour Piano. Par Woldemar Bargiel.

This is a successful example of the style of the old masters, and is brief and simple enough to make a pleasing little pianoforte piece for those who can appreciate the quaintness of this class of composition. It has an attractive theme, in E minor, and the harmonies throughout are not only good but appropriate. We know nothing of the name of this composer, but, judging from this specimen, there can be little doubt that he can write music of higher importance.

The Heart's Ease ("Tausendschön"). Song. By C. Eckert.

A SIMPLE and graceful theme to some verses, excellently translated from the original German, by John Oxenford. The accompaniment moves with the voice in four crotchets in the bar throughout; and the harmonies are in good keeping with the unpretending nature both of the poetry and the music. The song may be conscientiously recommended to all who desire to produce effect by expression rather than display.

Summer Time, or Beautiful July. Four-part song. Words by J. E. Carpenter, Esq. Music by Eardley Phillips.

We think it a pity to give two titles to a musical composition, for as one must eventually be selected should it ever attain popularity, it is well that it should be chosen by the composer. Mr. Phillips has written a bright and tuneful theme to some glowing verses, and the vocal parts are flowing and easy to sing. There is a slight false relation between the G sharp in the soprano, and the G natural in the tenor, six bars before the conclusion, which we should like to see altered.

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Katie. Scotch song. Poetry by Eliza Cook.

Oh Linger (A song of Delos). Poetry by Mrs. Hemans.

Without thine ear. Poetry by Lord Byron.

Composed by Charles Salaman.

THESE three thoughtful and poetical settings of verses especially adapted for musical treatment will fully sustain the high reputation which Mr. Salaman has already obtained as a vocal writer. No. 1, although perhaps scarcely strikingly Scottish in character, is wedded to a theme thoroughly in sympathy with Miss Cook's graceful poetry. The first verse, with the transition from minor to major, is well contrasted in feeling with the second, which, expressive of the journey *from*, instead of *to*, a beloved "Katie," appropriately lingers in the minor throughout. No. 2 has a flowing melody, in $\frac{3}{4}$ rhythm, which is so skilfully woven in with the accompaniment as to require a good pianist, as well as a good vocalist, to give it due effect. Amongst the many noteworthy points in this song we must especially mention the treatment of the phrase, "Thou bark glide slowly," the repetition of the words, and the lengthening out of the feeling conveyed by them in the pianoforte part, showing how deeply the composer has studied the meaning of his text. No. 3, the words from Byron's "Corsair," commences with a pathetic little symphony, in E flat minor, the voice-part, beginning effectively on the fifth of the key-note harmony, being merely supported by chords. The subject is extremely melodious, and the change to the tonic major, on the words "At length, at length, 'twas noon," with the triplet *arpeggio* accompaniment, followed by the modulation into G minor, are happy instances of un-exaggerated musical expression.

Thinking and Dreaming. Song. Words by Mrs. M. A. Baines. Music by Berthold Tours.

AN unpretending little song, so skilfully and delicately harmonised as to raise it into a prominence far beyond the average compositions of its class. The theme is melodious, and well expresses the words. We wish when the birds are mentioned that the composer had not been tempted into introducing a "twiddle"—for if the birds have their "warblings," why should not the bees have their "hum?"—but this is a minor defect in a composition which claims every attention from the musician. We are especially pleased with the phrase in the subdominant, and the return to the first subject is extremely effective. This song should find favour with vocalists who desire something above the pattern ballad of the day.

The Wanderers. Song. Words by Rea. Music by Alfred Plumptre.

It would scarcely be imagined that a child dying, and speaking to its mother with its latest breath, could be selected as a fit subject to be musically treated for amateur vocalists; but this composition, with hundreds of others of a similar character, convince us to the contrary, and we are bound therefore, to record that both poet and composer have been in the song before us thoroughly successful. The theme is extremely pathetic, and the harmonies are musician-like and appropriate throughout. The deep tragedy of the concluding lines,

"They reached the land they had sought so long,
The life that the world calls death."

has been most sympathetically set, the "Wanderers," we presume, being supposed to expire in one last embrace.