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Douze Poesies Galantes d'Auteurs Anciens by M. Victor Maurel; Leon Schlesinger
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to Cowper's penitential words, 'Oh! for a closer walk with God,' which craves a tune that has tears in its melody. The 'childhood and youth' division, which contains nearly seventy hymns, is unusually comprehensive, but not too large. We should have preferred to have seen a larger number of unison tunes in this portion—more childlike melodies with simple chordal accompaniments, such, for instance, as Sir John Stainer has written to 'Jesus, tender Shepherd, hear me'—rather than so many tunes too suggestive of grown-upness.

But the foregoing remarks by no means reflect upon the general excellence of the book. The committee entrusted with its compilation—but whose names are not given—may be sincerely congratulated upon the result of their labours. The hymns and tunes section of the Baptist Hymnal is a distinct advance upon anything that the denomination has already produced. We give it a hearty welcome and trust that it will meet with all the success it undoubtedly deserves.

The chant section is somewhat in the nature of an *olla podrida*, as it comprises: Metrical litanies, Psalms, &c. (for chanting), Sanctuses, Responses to Commandments, Baptismal sentences, Offertory sentences, Benediction hymns, and Amens. Its chief feature is that implied by the generic title—the chants and the pointing of the Psalms. In regard to the former, the selection is, on the whole, good, having largely been made from old and tried diatonic specimens. And then as to the system of pointing adopted, the typographical arrangement of the words—for which, by the way, the printer is not responsible—not only destroys the poetic form of the Hebrew Parallels, but tends to mechanicalise, so to speak, the rendering of these noble songs of the sanctuary. A specimen of the method employed, selected from the twenty-third Psalm, will enable our readers to form their own opinion upon the system of pointing adopted:—

The Lord is my shepherd;
I shall — not — want.
Yea, * though I walk through the
valley of the shadow of death,
Thou hast anointed my head with
oil; my cup — run-neth over.
Surely goodness and mercy shall follow
me all the days of my life:

The chief difficulty in the matter of pointing is in passing over the bridge which connects the unmeasured recitation with the rhythmic cadence. Whether this system of typography (see especially the last verse in the above example) helps the singer in minimising that difficulty is open to question. We do not think it conduces to that consummation.

The anthem section is one that will doubtless furnish a full outlet for the capabilities of choirs, rather than for the worship-song of congregations, though such simple anthems as 'Lord, for Thy tender mercies' sake,' may be sung by a mass of worshippers without offending artistic feeling, which is the twin sister of devotion. The Hymnal is printed in crotchet notation. While the type is clear enough at the ordinary range of vision, it might very well be taken into consideration whether a larger sized edition, printed in minim notes, should not be prepared for use at the organ desk, where the book must of necessity be at an abnormal distance from the eyes of the player. But this is a practical suggestion which does not affect the merits of the Hymnal as a whole. It may be regarded as a valuable contribution to the Service of Song in the House of the Lord.

CHURCH MUSIC.

Novello's Anthem Book. Book I.

[Novello and Company, Limited.]

THE sub-title of this publication reads: 'A collection of popular anthems for festival and general use throughout the year.' The said collection consists of twelve anthems (in each book), and its popularity may be estimated by such anthems, in the initial book under notice, as 'Come, Holy Ghost' (Attwood), and 'The Lord is loving unto every man' (Garrett). The cost of each book, comprising about fifty pages, is one shilling, which works out at the modest sum

of one penny per anthem! In the words of the preface: 'It is anticipated that in churches where an elaborate musical service is not possible, this publication will find acceptance. In such cases the advantage of having, in one book, twelve standard anthems, which more than cover the church's year, is obvious.' No further comment is necessary in drawing attention to a new departure of such practical usefulness. We understand that several other books of the series are in a forward state of preparation.

The Story of Bethlehem. Cantata. Written by Shapcott Wensley. Composed by John E. West.
[Novello and Company, Limited.]

THIS work is designed for Christmas services, for which it is admirably suited. The text, by Mr. Wensley, may be described as a devotional meditation on the story of the Nativity. It is written in flowing verse, and the inclusion of the familiar *Adeste Fideles* will interest congregations in the progress of the work. Mr. West's music is laid out for soprano, tenor, and bass solos, four-part chorus, and organ accompaniment. It is very melodious, bright, and effective, and, while the commonplace has been avoided, the capabilities of the majority of church choirs have been steadily and successfully kept in view.

SONGS.

A Song of Dawn. Written by Ellis Walton. Composed by Frances Allitsen.

A Cavalier's Song. Written by William Motherwell. Composed by Frances Allitsen.

Why was Cupid a Boy? Written by William Blake. Composed by Maud Valérie White.
[Metzler and Co.]

MANY of Miss Frances Allitsen's songs have achieved considerable popularity. That they should do so is satisfactory, for they are well written and avoid the commonplace. 'The Song of Dawn' is a good example of her style. The voice part is graceful and grateful to sing. The accompaniment is interesting and picturesque, and the music is worked up to a most effective climax at the close. It is suitable for a soprano or tenor voice.

'A Cavalier's Song' is becomingly spirited. The poet endeavours to show that the most desirable possessions in life are 'A steed of matchless speed, A sword of metal keen,' and that 'Our bus'ness is like men to fight, And hero-like to die.' Vocalists who are wont to get into this Indian-on-the-war-path frame of mind will find in this song a convenient medium for the expression of their feelings. The music is stirring and well designed to secure the desired purpose. It is dedicated to Mr. David Bispham.

Those who may wish to know 'Why was Cupid a boy?' will find a satisfactory answer in William Blake's lines. Miss White is very successful in her settings of what may be termed allegorical poetry, and in this instance her music runs on with a complacency equal to that of the poet, and the union is passing happy.

Douze Poesies Galantes d'Auteurs Anciens. Mises en musique, pour M. Victor Maurel, par Leon Schlesinger.
[Hachette et Cie.]

THIS is a delightful little album of songs, remarkable as much for its variety as for its charm. Its merit is sufficiently attested by the fact that the eminent French baritone, Victor Maurel, has written a preface to it and has sung the songs in Paris. Cultured vocalists will assuredly welcome the little volume. The poems are by writers who flourished between the fourteenth and eighteenth centuries, and their old-world flavour is cleverly reflected in Mr. Schlesinger's music.

JUVENILE PIANOFORTE MUSIC.

Christmas Album (Op. 39). Twenty-four Pianoforte Pieces for the Young. In three books. By P. Tchaikowsky.
Kinderleben (Op. 62 and 81). Twenty-four Pianoforte Pieces for the Young. In four books. By Th. Kullak.

Edited by A. Rosenkranz.

[Novello and Company, Limited.]

CONSCIENTIOUS teachers—and there are many such—are often confronted with the difficulty of finding suitable recreative pieces for their junior pupils. Sonatinas,