Review

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an interesting and important feature in his theory and analysis of pronunciation. Neither do we quite appreciate his distinction between "thin" and "then," the latter word being written "*dhen*." The distinction in the sound is plain enough, but the slightest indication of the letter D implies that the tongue touches the palate; whereas in the word "thin" the tongue touches the teeth, and in "then" it touches only the gums in the lower cavity of the mouth. The assistance of the palate produces a different effect to our *th* in "then." Of course, it is easy to criticise according to individual appreciation the details of a system which must have cost Mr. Ellis a lifetime of thought and labour, the general results of which are gratefully recognised by the philologists of the day; but his invention, like all others, will have to go through the sieve. Whatever re-arrangement may be made in the phonetic characters, the general theory of "Speech in Song," from the mechanical production of sounds through the vocal organs to their classification as tested by the most recent scientific theories of resonance, should be eagerly studied by young singers of intelligence. The labours of Mr. Ellis in that department are so well known they require no recommendation on our part. We would rather advert to one or two little points for consideration. On behalf both of the singer and of euphonious English, we cannot too highly approve Mr. Ellis's condemnation of the custom, so common in our best writers, of using *a* instead of *an* before certain words commencing with the aspirate. The right rule was given years ago by one of our best grammarians, Dr. Crombie. When the accent is on the first or third syllable the aspirate is used—as "a history," "a histrionic;" and not when on the second—as "an harmonic," "an historical," &c. When we come in "Speech in Song" to the other modern languages, Mr. Ellis tells us that in Spanish there is no aspirate. He means, of course, that the *aitch* is not sounded in that language. The ordinary cockney pronunciation of "the Alhambra" is more correct than that of the exquisite who wishes to separate himself from the vulgar by overdoing his *aitches*. The *h* in Alhambra only broadens the sound of the word, giving it a slight tinge of its Moorish origin. On the other hand, there is no language which contains a stronger aspirate than the Spanish in the *j*, and in a less degree in the *g*. We do not wish to air a little special knowledge, but Mr. Ellis will thank us for telling him that were singers or his readers to pronounce "Virgino" as he gives it (page 135), *veer-khee-neao*, it would be truly terrifying to the Spanish scholar. The pronunciation is *veer-hee-neao* with a very strong "physem" indeed. The least touch of the *k* would represent the commonest vice of Englishmen in attempting to speak Spanish. As a compensation for so slight an error in his Spanish, Mr. Ellis suggests to us not to think we are speaking fine German in saying "Ger-te" for Gœthe, one of a thousand useful and excellent hints the reader will find in the rather stiff pages of this "Music Primer." There is too much of it, and it wants system as to the immediate object in view. At times it descends to pedagogism in telling us how to pronounce "registration;" which might induce Messrs. Novello and Co. to print their Primers on stout calico to provide against the depredations of tiny fingers. At other times it attacks questions or enters into details only interesting to the educated philologist. But any one, if even indisposed to pursue the study of glossic, and therefore unable to thoroughly comprehend Mr. Ellis's book, can at all events derive from a chapter or two here and there, and an occasional reference to the index and dictionary, certain novel and interesting notions in regard to the phenomena of speech that we can promise him have not hitherto been dreamt of in the philosophy of most of our readers. We do not think that Herr Henschel would sing "nicht" *neckyht*, nor are we satisfied that the notation of inchoant diphthongs, and other equally difficult matters, is anything like settled. But in racing over "Speech in Song," as we have done, without an attempt at diving into its profundities, we knew beforehand we could have no higher authority on the subject than Mr. Ellis, and are satisfied it only wants some previous knowledge, as well as a little effort and leisure, on the part of the reader, to invest this Primer with a practical importance superior to that of any in the series in which it appears.

Songs of Israel. Being Psalms, Hymns, and Chants, with Hebrew words, as used in the Synagogue service, and an English paraphrase. Composed and arranged for four voices, with an accompaniment for pianoforte or organ. By A. Saqui, Choirmaster of the Old Hebrew Congregation, Liverpool. [Boosey, Patey and Co.]

MR. SAQUI tells us, in explanation of his motive for issuing this collection of music used in the Synagogue service, that on assuming the direction of the choir of Liverpool Old Hebrew Congregation, he found that most of the pieces published for Hebrew worship were by Continental composers, and written for females to sing the soprano parts. As females, however, do not take part in the choral service of orthodox choral congregations, he was compelled either to transpose them, or to compose new melodies, a selection from which is contained in this volume. If his work had been intended only for the use of the synagogue, of course there could have been no reason why the Hebrew words should not have been retained; but, in anticipation of the music being acceptable to other than Hebrew congregations, an English translation—or, rather, paraphrase—has been fitted to the melodies, with much care and judgment. Whether the editor's desire may be fulfilled we cannot say; but certainly there is much devotional simplicity in several of the numbers, all of which are admirably in sympathy with the text. The harmonies are usually somewhat bald, and the accompaniment has rarely an independent part; yet many of the pieces—especially the Hymn, "Praise ye the living God," the Psalm, "Lift the sound of high acclaim," and the Hymn, "When death comes near,"—we can imagine might produce a fine effect when sung by a well-trained choir.

Hark! 'tis Music. Part-song.

Come away to the woods. Part-song.

Sweet hour of rest. Part-song.

Written and composed by Gabriel Davis.

[Novello, Ewer and Co.]

THESE part-songs are unequal in merit, but all are melodious, carefully voiced, and in sympathy with the words. As Mrs. Davis is her own poet, she cannot complain if her verses do not inspire her with a very high order of music; and if, in her double capacity of author and composer, we affirm that her ambition has not led her to soar beyond her powers, we presume that we award all the praise she could desire. There is very little attempt to do more in the first song on our list than colour the words with a smoothly harmonised theme, the accompaniment being merely a reduction of the voice-parts. "Come away to the woods" has rather more point, the responsive phrases throughout being exceedingly happy. "Sweet hour of rest," commencing with a symphony, has an independent pianoforte accompaniment, which much heightens the effect. The passages of imitation, however, on the third page, where the basses commence the answer on a bare fourth with the sopranos—alternately perfect and diminished,—we cannot like. This, of course, could be easily altered.

Together. Song. Words by Miss Amelia B. Edwards. Music by Mrs. Mounsey Bartholomew.

[Novello, Ewer and Co.]

A PLEASING and well-written semiquaver accompaniment which runs throughout this song gives much life to the simple theme which Mrs. Bartholomew has wedded to the poetry; and both music and words are most attractive. The modulations are natural and always appropriate to the text; one especially where the close in B major (page 2, eighth bar) is followed by a phrase in G major and another in E minor being particularly happy. We are glad to see songs of so artistic a character rapidly multiplying.

The British National March. For the Pianoforte. By George Dolman. [Simpson and Co.]

MR. DOLMAN has chosen a somewhat ambitious title for a March which we should imagine must be his first attempt at composition, for, not to dwell upon the harmony of the first two bars of his theme, where the third inversion of a dominant seventh rises to the second inversion of a key-note triad, he has actually written the melody of "God save the Queen" in $\frac{3}{2}$ time and marked it $\frac{6}{4}$, and afterwards forced it into common time, or rather $\frac{3}{2}$, so