hindrance to the development of musical form in church compositions. Dr. Chipp does wear as ornamental elements than trammels, for they have guided him to the production of music that is pertinent to its situation and novel in its character. The verses are set in four-part unison, accompanied by the harmony of the organ; others are set in vocal harmony, which is sometimes, effectively, without any accompaniment; and others, again, are set in chanting form, with many syllables to an undivided note, to separate which, for declamation, rests with the singers or choir-master. Here are the elements of broad variety in the effect, and the thorough distinction from each other. The first is in A flat; it aims little at melancholy, depending more upon the impressiveness of its harmony; this, as in the other two compositions, is entirely modern in character, having none of the affectation of remote ages that disfigures some recent church music with antiquated chords and progressions, which are unimportant in association with peculiarities of the present time; but it has few of such chromatic discord as impart a secular air to church music, and which are employed too freely, perhaps, by latest musicians. No. 2 is in D flat; this is the setting which time before Dr. Chipp's work, but was probably written since his establishment in which the Communion office is celebrated the dean became a bishop. The series is commended to any of remote ages that disfigures some recent church music persons who do not wish for pianoforte pieces with a voice accompaniment.

**Maud.** Romance for the Pianoforte. *Illusions. ("Where the Golden Corn is Burning")*. Song. Words by Adelaide Anne Procter.

Ma. Linn's Romance has but little pretension, and perhaps on that account may prove more acceptable to those unabashed pianists who desire to please rather than to astonish their listeners. A simple but extremely melodious theme, illustrative of Tennyson's words, beginning "She is singing in the meadow," is gracefully treated, the second verse, in the key of E flat, the left crossing the harmonization. There is nothing novel in the piece, and no variety is attempted on the recurrence of the subject, but the melody is, perhaps, sufficiently interesting to re-appear without adornment. The song very fairly illustrates Miss Procter's words, and the accompaniment, running almost throughout with the voice, is written with commendable care. The effect is in its entirety, before the final allegro is to us somewhat patchy, but every phrase in the song is vocal, and this is no small recommendation to song-writers.


The words of this song would scarcely inspire any musical feeling with the most accomplished vocal writer, and we can hardly wonder, therefore, that Mr. Edwards, who is new to the task, should have failed to produce anything satisfactory in accordance with the materials entrusted to him. Apart from the want of a defined melody, however, there is an absolute crudeness about the harmonies, which is the more apparent from the obvious attempt which is made to imitate the style of the old song writers.

**Rosalinda.** Morceau caractéristique, pour Piano. Par Wilhelm Schumann.

An animated little composition, which demands much command of the instrument from pianists who desire to execute it with the satisfaction intended by the composer. The subjects are extremely elegant, and the passages lie well under a practised hand. There is much freshness in the change to the tonic major for the conclusion of the piece.

**Hommage à Mendelssohn.** Three-part Song, without Words; for two performers on the Pianoforte. By J. Baptiste Calkin.

This graceful trifle requires not any association with the name of Mendelssohn to recommend it to the notice of pianists who have acquired the difficult art of giving an affected expression to a pure and elegant melody. It is strictly, as the title denotes, a three-part song, the second accompanying throughout in arpeggios. We have rarely met with a piece which more thoroughly proves our oft-repeated assertion that the small works of an accomplished musician are infinitely superior to the large works of a pretender. Harmonium players will be glad to learn that this duet is also published for that instrument in combination with the pianoforte.

**The Land of the Setting Sun.** Duettino, for Mezzo-Soprano and Tenor. Words by Frederick Enoch; Music by Henry Smart.

This title-page of this Duettino will sufficiently explain its character; and the name of its composer will be an ample guarantee of its intrinsic worth. The melody, in a rhyhym, flows throughout with the utmost grace and elegance, and the accompaniments are as might be expected, those which only an accomplished musician could supply. The solos are pretty equally divided between the two singers; and where the voices unite, each part, as it should be, a melody in itself.

**The Young Mountainer.** Song. Written by J. Denis Coyne. Composed by Alberto Rossini. Bass singers have few good songs especially written for them in the present day that we are glad to be able to direct