the music in the service of prayer and praise was made accessible by Mr. Novello and the Italian, the two famous music publishers, to the high and low, to the rich and poor, all could enjoy the pleasures to be derived from communion with the spirit of expressive music. This aim has been achieved throughout entirely through the efforts of the house. But for the foresight and enterprise of Alfred Novello and the energy of his successors, music would have been retarded some half-century in its progress towards popularity. Therefore, the greatness of the work done can neither be over-estimated nor over-praised.

In the fourth chapter, 1868-1877, the establishment of cheap Concerts by the firm as a natural consequence to the issue of cheap music is told; and the connection of the house with all the great musicians of the time, and the wide recognition throughout the world of the services of the house in the cause of cheap music, form the chief theme of the final chapter.

The book is written in a genial spirit and in a modest style. It is adorned with portraits of Vincent Novello, Alfred Novello and Henry W. Thiessen—the three worthies in the history of the firm whose labours have been so successful in carrying out the plan which called it into existence. The book is written by Mr. H. P. Robertson. The book is one of the most perfect specimens of typography produced during the last few years, when so much has been done to make the art of printing a more highly developed style. It is adorned with portraits of Vincent Novello and studied with profit. For the reason stated in the outset it deserves to be clasped among Leigh Hunt's pattern books.

The Holy Vision. Sacred Song. The words written by F. E. Weatherly. The music composed by Charles Gounod. [Novello, Ewer and Co.]

There are few composers who know how to write well and expressively for the voice better than the composer of "The Redemption." The present songs are of his latest and happiest efforts—no exception to the rule. It is in every respect a fine composition, and intensifies the spirit of the words to a degree only reached by Gounod among all modern Italian vocal composers. The magical powers with which he portrays the successive stages of her Son's suffering, as seen in a vision of the Virgin Mother, accumulate the interest to the final point. The author of the words has written a large number of verses that have found their way into popularity.

The Congregational Church Music Hymnal. Part 2. Liturgies and Chants. [Hodder and Stoughton.]

The first portion of the Hymnal containing the hymns, &c., was noticed in our August number. The general remarks as to the character of the work will be sufficiently fresh in the minds of those interested in the subject to obviate the necessity of traversing the same ground. It will be enough to say that a spirit of fitness and enterprise distinguishes both portions, and that this second volume, containing Parts 2 and 3 of the work, is equally as valuable. No. 1 contains a great variety of songs, both for solo voices, accompanied by the organ, and song, duet and quartet, arranged to passages of Scripture especially pointed for singing; and No. 3 has an admirable selection of short anthems, including translations of the Advent Antiphons, lightherto associated with the traditions of the extra, High Church, but particularly well adapted for Congregational singing, especially here given. The book is beautifully printed, and many of the pieces contained in the work will be found useful to other worshippers than those for whom the book was compiled. The Editors, the Rev. T. R. Ewer, and Josiah Booth, have done their work conscientiously and well.

The Lord Reigneth. Psalm xiiii. Set to music by Robert Parker Paine. [Novello, Ewer & Co.]

The composer of this work is a Windsor musician, and it was recently performed by the Windsor and Eton Choral Society and very favourably received. Mr. Paine is evidently well versed in the English school of sacred music, and his Psalm would make an extremely effective anthem for festival occasions. It opens with a broad and dignified baritone solo in C, in regular form and almost purely diatonic. No. 2 is a chorale in the dominant key, "Thy throne is established." A flowing theme with florid accompaniment is given out by the soprano, and repeated by the other voices in elaborate fashion. The rest of the number, however, is in plain harmony, and like its predecessor it comes to a full close. The next section is also a chorale. The floods have lifted up," very energetic and carried out in a great length of melody. The composer shows much knowledge of effect, but the many repetitions of one sentence rather tend to monotony, as there is no regular development of the subject-matter. Following this is a brief interpolation in the middle of the piece. Of particular significance, though the change to the tondo major near the close is one of the most effective points in the work. No. 5, the final chorale, is in the style of the Elizabethan character, "Holiness becometh Thee house," it becomes more quiet and solemn, and so continues to the end. The general style of the music throughout is eminently conservative. If the composer is familiar with modern developments he has not cared to utilise them. This, however, is not to the detriment of the work; in many circles it is likely to be welcomed on that very account.

Two-Part Songs, for Schools. By Herbert Schartau. [Chudleigh Bros.]

Tunefulness and simplicity are essential in music for schools, but these qualities are not incompatible with taste and musicianly feeling. If any proof of this were necessary it is furnished by Mr. Schartau whose songs are noteworthy for pleasing melody, while the well written accompaniment considerably enhances their effect. The words, by Mrs. Hemans and other writers, are suitably chosen. At the end of the book is a musical sketch or brief Cantata, with recitation, suitable for breaking-up parties before Christmas. This may be commended to the notice of teachers as calculated to combine instruction with amusement.

Saint Thomas: a people's Oratorio, or Narrative Anthem. The text selected and arranged by the Rev. J. Powell Metcalfe, M.A. The music composed by N. Kilburn, Mus. Bac., Cantab. [Eton and Co.]

The intention of the composer is in every way praiseworthy. His design is to furnish a work which should appeal at once to an audience to whom music is most pleasing, but for whom the designs of musicians in the use of the complicated machinery at their command in the shape of fugues, canons, counterpoint, and other forms of composition, are as dark and dumb shows. He has therefore made his choruses hymn-like in character, and has furnished his songs with melodies like popular songs as possible. He would still require the services of a trained chorus, or at least to one whom the work had become familiar, for the modern oratorios which are always performed in "the people." Still the work is a distinct improvement of the ordinary unscientific and inartistic hymn-tune oratorios which have attained such a surprising popularity, and it point of considerable success in the endeavour to effect changes for the better in the taste of the commonalty. The work is prefaced by an invaluable analysis and delineation of the words. If this work should have the effect of bringing its lessons home, the composer will indeed have achieved a result for which he will have cause to be thankful.