Review

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is set to the words "To thee all angels cry aloud," and to the latter half of the three Glorias: and twice more it reappears in the "Te Deum"—once in the sub-dominant, as a song of triumph at the words "Thou sittest at the right hand of God," and again in the mediant, associated with the words of supplication "Make them to be numbered with Thy saints." The "Ter Sanctus" is very properly set to the music which accompanies the same theme in the "Te Deum;" but we hardly see why it should serve also for the commencement of the three Glorias. From a purely musical point of view, neither of the subjects of which we have spoken is sufficiently original to bear such constant repetition.

The voice parts are, on the whole, written smoothly, but few choirs will be found to contain trebles possessing a compass of two octaves and a tone. It is a misfortune that no indication whatever is given of the intended time of the several numbers; but if the "Te Deum" be taken at the most moderate pace which the genius of the composition suggests, it is difficult to imagine how any choir could articulate the rapid utterance of the words "Thou art the King of Glory," still less the following verse, where the trebles have to reiterate a high F sharp. These verses, moreover, follow the preceding by a very abrupt transition, which would render their attack the more difficult.

There is, nevertheless, much in this Service that is melodious: some parts are almost striking. It can hardly advance the standard of cathedral music; but to those who regard Jackson in F as an ideal Service it will be welcome.

It is quite within the grasp of parish choirs, and the only difficulty the accompaniment presents is one which the most accomplished organist is no more able to overcome than the veriest tyro, as it involves the employment of a B flat, which is below the compass of the instrument. Perhaps the best parts of the work are the "Gloria in excelsis" and the "Evening Service." The latter would doubtless become popular with country choirs.

The New Israelitish Anthem—Lost Israel Identified. By W. Thackwray.

WE can perhaps best give our readers an idea of this peculiar work by saying that on the title-page it is described as "being a brief sketch in verse of certain statements set forth in the work entitled 'Forty-seven Identifications of the British Nation with the Lost House of Israel,' by Mr. Edward Hine, to whom this Anthem is, by permission, respectfully inscribed by the composer." The music is worthy of the subject; and we strongly advise Mr. Thackwray for his next effort to versify and compose either Paley's "Evidences" or Butler's "Analogy," both of which are, we firmly believe, quite as well adapted for musical illustration as Mr. Hine's book.

Lightly, gently ply the oar. Part-Song for a double Chorus. Words by H. T. Bywater.

Soldier rest. Four-part Song. Words by Sir Walter Scott.

Composed by H. T. Bywater.

THE "Part-song for a double Chorus" is not so pretentious as the title-page might lead us to expect, for in no place are the two choirs united, save in the final chord. In a drawing-room the effect of this little composition would be good, the intention being that the choir of rowers, consisting of Alto, two Tenors, and Bass, should be before the audience, and that of the friends on shore welcoming them home, consisting of mixed voices, in an adjoining room. The air "Home, sweet home" is well woven in, and a good point is gained near the conclusion by the responses of the rowers to those assembled on shore. The voice parts are generally well written; but we should much prefer, in the first bar of the "Allegretto," on page 6, D for the last bass note, the descent of the A being to us particularly unpleasant. The second song is a quiet melody, carefully accompanied, and containing some fair points of imitation, the "Coda," with the final plagal cadence, effectively expressing the words. As the composer tells us that it is to be "sung without accompaniment in the key

of D flat," we do not understand why it is published in C. Are the singers to suppose that they are singing it in C, and the conductor secretly to start them in D flat?

LAMBORN COCK.

Ask me no more. Song, for Soprano or Contralto. Written by Alfred Tennyson. Composed by Herbert S. Oakeley.

THE words of the song before us, from Tennyson's "Princess," are excellently adapted for musical treatment, and the Edinburgh Professor (who published this composition before he had won more than a professional title to his name) has given us a highly effective setting of the poetry, if anything perhaps slightly erring on the side of an undue display of harmony. The theme, commencing in C minor, and richly accompanied, has a burst in the tonic major which reminds us too much of many modern songs, but will no doubt be regarded by vocalists, who are unmoved by such considerations, as an extremely telling point. There is an air of refinement and an evidence of artistic power throughout the song which must commend it to the notice of every intelligent listener; and although, as we have said, somewhat over elaborated, it will be universally recognised as the conscientious work of a highly accomplished musician.

ASHDOWN AND PARRY.

Bourrée, in F major, for the Pianoforte.

Le Trianon (Gavotte), for the Pianoforte.

Composed by J. Theodore Trekell.

MR. TREKELL has thoroughly caught the spirit both of the Bourrée and Gavotte. The themes of the first, in F major and D minor, are extremely melodious, and the harmonies quite in sympathy with those of the composers who have left us so many specimens of this old dance tune. "Le Trianon," too, is a genuine Gavotte, which cannot fail to become popular with players and listeners.

WEEKES AND CO.

Masonic Music, consisting of an Anthem, Sanctus, Odes, Marches, &c., appropriate for the Ceremonies in Craft-working, &c. By Frederick C. Atkinson, Mus. Bac., Cantab.

NOT being ourselves Masons, we are unable to say how far the contents of this little work are adapted to fulfil the object at which they aim, but must confine ourselves to their musical aspect. The book contains, first, an Opening March, then an Anthem in three movements, "Behold, how good and joyful," a Sanctus, Procession Music, four Odes, and a Closing March. Mr. Atkinson has evidently had to write under considerable restrictions, but, so far as we are in a position to judge, he has been very successful. His ideas are always pleasing, and the treatment shows the hand of a practised musician, the consecutive octaves on page 14 between first tenor and bass being evidently a mere slip of the pen. The whole of the vocal music is, of course, for male voices. The Anthem is very good, though we care less for the opening baritone solo than for the two numbers which follow. The Odes are, excepting the last, "Hail, Masonry Divine!" mere part-songs, but are effectively written; while the last is for tenor solo and unison chorus, with piano accompaniment, and with a large mass of voices would be very telling. The instrumental parts of the music we also like. Mr. Atkinson has produced a little manual which we should think would be very acceptable at Masonic meetings where music forms a part of the ceremonial.

Longing. Song. Words by "Anon."

The Return. Song. Words by "Anon."

Music by E. Newbatt.

BOTH these songs appear to have been originally published at Port Elizabeth, but we have given the name of the London agent. If the melody of the first compo-