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Danse aux Flambeaux; Air favori de Roi Louis XIV. (1654) pour Piano by A. Lebeau; Le Tocsin.
Caprice-Galop, pour Piano by A. Lebeau

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either composer or publisher. Mr. Cooper has contributed three songs which are likely, we think, to become popular. No. 1, "Sweet echo," is to our mind the best of the three. The subject, alternating between the Sopranos and Altos, and Tenors and Basses, is somewhat novel, and is treated throughout with due regard to the meaning of the words, the echo being rather delicately hinted at in the music than coarsely expressed. No. 2 has a tranquil theme, carefully harmonised, the modulations being in good keeping with the poetry, and always appearing rather to grow-up naturally than to be forced in to create effect. We should imagine that this song, which in the edition before us is in C, would be more agreeable in the original key, D flat, for the voices in many parts appear rather too low. No. 3, in A minor and major, commences with the Tenors and Altos in unison, the other voices joining in afterwards for six bars: this is succeeded by a short phrase for Tenors and Basses, closing upon the dominant, which introduces the tonic major for the first time, a bright theme being given to the burthen of the song, "Cheerily, cheerily." The return to the minor is effective; and the difference of treatment in the second verse prevents any undue monotony. As may be gathered from our notice, we think highly of all these songs; but we prefer the first, as being the most original.

A Collection of Organ Pieces. Composed for Church use by W. T. Best.

THE reproach which used to be levelled against English organists and composers with so much justice and force, viz., that organ music was never played by the one or produced by the other, must ere this have lost its point utterly. They do both the one and the other in a manner not surpassed by the musicians of any other country. When, therefore, an organist of the eminence of Mr. Best writes pieces for the instrument upon which he is everywhere admitted to be an unrivalled performer, it is natural to suppose that much that is of value in the way of combination of stops and general effectiveness may be found in them, to say nothing of the higher qualities of composition. It is not stating too much to say that, as compositions alone, these organ pieces must rank very high; and taken in conjunction with the before-mentioned qualifications, they are valuable to the organ student in the highest degree. The great variety in this collection may be gathered from the fact that it includes Andantes, Allegros, Adagios, Largos, Preludes, Postludes, Pastorales, Marches for Church Festivals, Weddings and Funerals—in short, almost every class of piece, from the Allegro gioioso to the Adagio elegiaco; and in all this there is a freedom and wealth of invention that is perfectly astonishing in its profusion. Perhaps the book which contains the greatest amount of inspiration is No. 5, consisting of six organ pieces for Christmas, written upon Latin texts, "Sit laus plena, sit sonora," "Quem vidistis, Pastores," etc. Some of these movements are perfect gems, especially those of a pastoral character. But the most marked characteristic of the whole is the healthy and vigorous musicianship everywhere observable. It must have been a difficult matter for Mr. Best to bring himself to compose pieces of a comparatively easy nature, for hitherto he has been only too remarkable for the production of works which, in their enormous difficulty, were worthy companions to those which Thalberg wrote for the sister instrument. In the present series, however, there is nothing that may not be easily conquered by an organist of moderate powers in a short time, and it is certain there is nothing that could possibly fail in interesting those who desire good healthy masculine music.

LAMBORN COCK AND CO.

Capriccio for the Pianoforte. By Westley Richards.

THIS is good and well considered music, which deserves to be known by all who wish to promote a return to a more healthy class of composition than that to which we have been lately accustomed. The subjects are good and

carefully developed, and the passages brilliant and effective, without being unduly difficult of execution. Mr. Richards should persevere in a style for which he has evident talent.

A voiceless sigh. Song. Poetry by Sir Ferlagh O'Brien (16th century). Composed by Charles Salaman. SOME very charming words set with that poetical feeling which we invariably find in Mr. Salaman's vocal music. The melody is really beautiful; and any singer who can successfully catch the true intention of the composer may make this song highly effective with a refined audience. The harmonies and accompaniments are written throughout with the delicacy of a true artist.

CRAMER, WOOD AND CO.

Danse aux Flambeaux; air favori de Roi Louis XIV. (1654) pour Piano.

Le Tocsin. Caprice-Galop, pour Piano.

Par A. Lebeau.

THERE is much character in the theme taken for the first of these pieces; but, considering the simple nature of the arrangement, it seems strange that M. Lebeau should think it worthy of being ranked as "Op. 121" amongst his works. It is sufficiently well treated to warrant us in recommending it to any young player who has dramatic feeling enough to perform it as it is marked—"All^{to}. all' antico." The second composition is a spirited Galop, with just enough of the "tocsin" to justify its title. The principal theme is full of vivacity, and the modulations give much freshness to the piece. We see no more reason, however, why this should be a "Caprice-Galop" than any other of the multitude of similar trifles which are constantly brought before us.

Rippling waves. Caprice for the Pianoforte. Composed by James M. Wehli.

WE have nothing whatever to say against this piece as a specimen of modern "descriptive music." A series of arpeggios, with a graceful melody at the top, has as much right to be called "Rippling waves" as anything else in nature which has a gentle, monotonous motion; but we think that aquatic music has been a trifle overdone. Rivers, cascades, fountains, and indeed all kinds of forms which water assumes, have been so thoroughly used up by pianoforte writers, that we can scarcely hope for anything with the slightest novelty of construction until some composer discovers an entirely unworked subject to rhapsodise upon, or—better still—until he produces a piece which, like the works of the old writers, shall need no words to describe it. The sketch before us is in every respect as good as most of the compositions intended rather for the fingers than the mind; and we commend it to the attention of all who are in search of the latest examples of pieces cut to the fashion of the time.

The Reindeer Bells. Song. Words by Frederick Enoch. Music by Henry Smart.

THIS is one of the most graceful and musicianlike settings of some highly dramatic words that we have seen for some time, even from the pen of the accomplished composer whose name appears on the title-page. The melody is throughout so thoroughly descriptive of the poetry that it appears as if one mind must have produced both. Much effect is got by the alternation between major and minor; and the conclusion, where the weary traveller returns to his expectant wife, is really beautiful. Vocalists will, we are certain, thank us for calling their attention to a song of such intrinsic excellence.

Peace! It is I. Sacred Song. Written by the Rev. J. M. Neale, D.D. The music composed by J. P. Knight.

THE effect of this song is marred by a heavy accompaniment of chords, which is continued without cessation throughout. The melody, in $\frac{3}{4}$ rhythm, moves in excellent sympathy with the poetry, and the harmonies are appropriate and carefully written, but the words in many parts suggest some more varied treatment than the composer has given us.