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Danse Folkesange. Original Danish Melodies by Niels W. Gade
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Chant Te Deum and Benedictus (in C), for four voices. The music by Sir John Goss.

To criticize Chants of Sir John Goss would be like sitting in judgment on the ounce lifting of the Northumbrian (or any other) Hercules: of course one who is famed for feats of strength can raise the smallest quantum in avoidupois weight; and the certainty is as self-evident that he who holds the respect and esteem of all who worship in the English language, for his eminently distinguished contributions to Church music, can produce successfully any number of specimens of the tiniest form into which musical composition can be moulded. The title page tells who is the author of the Chants before us, and to be told this, is to be assured that the music is good of its kind. Its kind; well, this is decidedly modern. It is characterised as such by the free use of second inversions, unprepared dominant 7ths, even the chromatic concord of the supertonic, and other specialities, that were not only unpractised, but unknown and unforeseen in the Tallisian period, which many are fain to regard as the golden age of the native ecclesiastical style. But then, the Chants are exempt from the chromatic extravagance wherewith some writers of the day disfigure their productions for Church use and, to our liking or disliking, unfit them for their purpose. The Service was composed for the twelfth annual Festival of the Richmond and Kingston Church Choral Association, 1873; whence may be surmised that the said Association approves of and even seeks Chant Services. So do not we. The miniature form of the Chant is exhaustively applied to the Psalms of the day and the Venite, and it becomes tiresome to a degree almost painful, when it is applied also to the Canticles: it is appropriate to the Psalms, it fits better than anything that has been devised to the recitation of our prose version of the Hebrew poetry, the antithetical spirit of which is well represented in the two-part division of the Chant. It is as totally inapplicable to our rendering of the Latin hymn "*Te Deum laudamus*," the words of which are in some instances almost ludicrously distorted to meet the unfitness of this form of music, while the musical form accords with nothing in the construction of the verse, such as that above named, in passages of Hebrew origin. We protest urgently against the use of Chants for the *Te Deum*; but there is an apology for it, if not a justification, in the assumption that persons who cannot read any music nor remember much, may get into their heads a tune of two short strains, and shout it over and over, without regard to its suitability or otherwise for the subject. This argument holds not, however, in the instance under notice, for the frequent changing from one Chant to another, the sometimes recurrence of a chant earlier employed, and even its sometimes partial modification when it re-appears, render the pieces in question very far more difficult to commit to memory than a continuous composition of average simplicity. The accomplished author of these pieces holds, and has fairly won, as much the affection as the reverence of those interested in Church music; let him apply his great and genial talent to other aims than Chant Services.

A Morning Service. By the Rev. Edward Young, M.A.

ACCORDING to a statement on the face of the publication, this Service is "abbreviated" for parochial use. It might have been more exact to say "selected;" for, if we mistake not, the entire work (which was issued some twelve or fourteen years since) comprised more pieces than those now reprinted; but each one in the present edition is here given complete. The selected pieces are the *Te Deum*, the *Jubilate*, and the *Kyrie*. The author opens a novel question, which, with space sufficient, would admit of large discussion. This is, as to the necessity or even desirability for all the pieces in a Service—separated as they are by speaking, or by intoning, or by *amens*, or by other music—to be in one and the same key. To a great extent we are disposed to support this view, though scarcely to that extent to which it is illustrated in the music under notice, wherein the first piece is in E flat, the next in A, and the last in E. It must be on a future occasion, if we ever enlarge upon this subject; at present let us only consider the three pieces each by each,

regardless of their connection, direct or implied. Of the three, we prefer the two latter to the *Te Deum*. They are melodious, vocal, nicely harmonized—that is, without pretence, or straining at effect, or affectation of a knowledge which would be misapplied—and they declaim the words devoutly and emphatically, a virtue they have in common with the first piece of the series. The preface has some strong words as to the mistaken spirit in which often the composition of worship music is undertaken. Let those wear the cap whom it fits. It is by no means to our measure, so we will leave the implications to speak for themselves, and to be disputed by whomsoever may feel a call to the combat.

Te Deum laudamus. A Chant Service. By Digby Cotes.

WHAT has been urged above, as to the unfitness of the *Te Deum* for chanting, is not invalidated by Sir John Goss having a companion in his practice of so appropriating the hymn, though the Kingston Association have one opportunity the more to indulge their propensity. The inaptitude of the Chant to the originally Latin hymn, is, in the case before us, partly met by the still closer compression of this concisest of all pieces of music. So, several of the specimens in Mr. Cotes's service have but two instead of three bars in the first part, but three instead of four in the second, whereby is avoided the—forgive the word—comicality of having a semibreve and four minims on the word "O," and the effect as of gasping difficulty from expended breath, in uttering the name of the King of Glory at the end of the verse. The Chants before us are good enough of their notes, but are unavailable for any other purpose than the present, by reason of their irregular extent. Let us repeat, have done with Chant Services. The text of the *Te Deum* is that which of all others in the Order for Prayer invites continuous composition; the conveniences, to an ignorant congregation, of the system of chanting, are disregarded in the present treatment, even more than in that by Sir John Goss; and if there be any necessity for such a piece of writing, the sooner it ceases to prevail, the better for art and the better for worship.

Gavotte, in E minor; for the Pianoforte. Composed by Agnes Zimmermann.

MISS ZIMMERMANN appears to have such a hearty appreciation of this class of music, and so much talent for re-producing it, not only in its original form, but in its original beauty, that the multiplication of her works cannot but give pleasure to all who desire rather the resuscitation of the old models than the worship of the new ones. The *Gavotte* before us has a tuneful and characteristic subject, and No. 2, in the tonic major, both in the theme and its accompaniment, is extremely effective as a contrast. Throughout her compositions Miss Zimmermann employs the two hands with much judgment, and this is a feature which cannot be too highly recommended to the attention of teachers who wish to cultivate a classical taste in their pupils.

Danse Folkesange. Original Danish Melodies. Udsatte for Pianoforte, af Niels W. Gade.

THIS collection of Danish Melodies will be liked by all who want genuine tunes unencumbered by embellishments which obscure their beauties. Some of them—especially those in a minor key—are extremely attractive, and all are full of character. No. 2, in G minor, No. 4, in A minor, and No. 8, in E minor, will, we think, be general favourites. The harmonies are excellent throughout, and they are all arranged so easily as to give but little trouble to amateurs.

Berger et Bergère. Idylle, pour Piano.

Le Ruban d'or. Melodie-etude, pour Piano.

Par Jules Egghard.

BOTH these pieces are exceedingly simple in construction, but there is an air of elegance pervading them which cannot fail to make them attractive, if sympathetically rendered. The first has a graceful subject in A flat major, a certain character being given to it by the crossing of the right hand over the left for the continuation of the melody. Little is attempted after the second subject, in the dominant, save the introduction of a few passages which shall agreeably lead back the original theme. There