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Trois Sonates pour Orgue by J. Lemmens

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case at this part of the Mass, is chiefly founded upon the subjects of the opening movement of the "Credo," which are here differently treated and more amply developed than at first. A long *coda* at the "Amen," with a pleasing but somewhat light episode for solo voices, concludes this section of the work.

The commencement of the "Sanctus" is one of the most remarkable parts of the Mass. Though the movement is in F major, the three utterances of the word "sanctus" by the chorus, each being divided by an orchestral interlude of four bars, are all in different keys. The voices first enter, not in F, as would be expected, but in F sharp minor, their second entry being in E flat minor, and their third in C minor, after which the music returns at once to F major for the words "Dominus Deus Sabaoth." The passage is very striking, though it must be admitted that the effect is abrupt, almost *bizarre*. A melodious subject for the "Pleni sunt coeli" with an elegant triplet accompaniment for the violins succeeds, and leads with a half cadence on the dominant seventh to the "Osanna." This movement is not, as is generally the case, treated fugally; with the exception of the "Cum sancto spiritu," already noticed, there is no attempt at a fugue throughout the Mass. The present is a bright little chorus in eight parts, short exclamations of the word "Osanna" by divided trebles and altos being answered by similarly divided tenors and basses. The "Benedictus" for soprano, alto, and tenor solos with chorus is a good specimen of a portion of the Mass in which Schubert was invariably successful. It is full of charming and flowing melody, and is certainly one of the best movements in the work. The "Agnus Dei" is also of much excellence; the modulation at the bottom of p. 88 of the score, and the beautiful treatment of the word "Miserere," should be especially noticed. The "Dona," on the other hand, though exceedingly pretty, is in no way great music; it is remarkable for the simplicity of its construction, the voices moving together in plain chords, without the least attempt at counterpoint throughout.

It will be seen from our remarks that the present Mass is a somewhat unequal work. Judging from the evidence of the music itself, we should say that the latter half—from the "Sanctus," or perhaps even from the "Credo" to the end—was certainly of considerably later date than the "Kyrie" and "Gloria." In the earlier part we only occasionally trace the style of the genuine Schubert, but in the "Sanctus" and "Agnus" there is no mistaking him. The publication of the Mass will add nothing to his reputation, for it presents us with no new phase of his genius; but apart from the interest that attaches to every work of so great a musician, the intrinsic merits of the present composition are sufficient to justify its issue in the present cheap and convenient form. Those who possess Schubert's other Masses will doubtless be glad to complete their sets by the addition of the Mass in A flat.

"*Make melody within your hearts.*" Harvest carol. By the Rev. F. A. J. Hervey, M.A.

THIS little composition is not of a kind calling for any detailed criticism. It is in the form of a simple part-song; but though quite unpretending, it is, of its kind, very good. There is a pleasant swing about the melody, and the harmonies are both correct and tasteful. For Harvest Festivals where no great musical resources are available this little carol will be found useful, and may be safely recommended.

Organ Compositions. By J. Baptiste Calkin. No. 7.
Harvest Thanksgiving March.
Two-part Song without words.

THE former of these two pieces is also published for the piano, in which form it was reviewed in our last number. With regard to the composition itself we have nothing to add to the favourable opinion previously expressed. In its present shape it is so well suited for the organ, and, without any undue difficulty, so effective, that we are in doubt as to its original form, and are almost inclined to think that it was first written for the organ and subsequently arranged for the piano. The two-part song without words we do not think quite equal to the March. It is

melodious and well written, but rather too reminiscent of Mendelssohn, the original inventor of this form of piece, and whose influence, therefore, in compositions of this class it is more than usually difficult to avoid.

Trois Sonates pour Orgue (No. 1, Sonate Pontificale; No. 2, Sonate O Filii; No. 3, Sonate Pascale). Par J. Lemmens.

WHILE we cannot consider these sonatas works of absolute genius, as we should, for instance, apply the term to the organ sonatas of Mendelssohn, we can nevertheless recommend them as good sound music, and admirably suited to the instrument on which, as our readers know, their composer is so distinguished a performer. We are glad to see that M. Lemmens has taken as his models the solid compositions of the German school of organ-playing, rather than the light, not to say frivolous, French style so much in favour with some writers, and of which the organ works of Lefébure-Wély, and Batiste are examples. Even where M. Lemmens adopts the modern style—as, for instance, in the middle of the opening movement of the first sonata, where chords for the *vox humana* are accompanied by the 8-feet flute in the great—he does not degenerate into mere prettiness; his music is always dignified. The slow movements in all the three sonatas are excellent; but the composer's special partiality would seem to be for the fugal style. Each sonata contains at least one fugue, and the second has two. To say that some of these, though very cleverly written, have a suspicion of dryness is no reproach to the composer, because the art of writing a fugue which shall be as interesting as it is ingenious is one of the rarest of musical qualifications. The names "O filii" and "Pascale," given to the second and third sonatas, refer to the old Latin hymns "O filii et filiae" and "Victimæ paschali," which are introduced, in the former into the slow movement and in the latter into the finale of the works. We think that M. Lemmens has been judicious in giving, except for special effects, merely general indications for registering. In the majority of cases particular directions as to stops are "more plague than profit," unless the performer happens to have under his hands an instrument precisely similar to that which was in the composer's mind when writing.

When Hands Meet. Part-Song. Words by Edward Oxenford. Music by Ciro Pinsuti.

AN unpretending, melodious, and charmingly voiced Part-song, which we cordially commend to the attention of Choral Societies in search of novelty. Signor Pinsuti has well studied the art of simply expressing simple phrases, and in all his part-music reads a lesson to those who believe that such compositions are made attractive by mere display of learning.

Soldiers of the Captain. Hymn.
The Volunteer Defenders of Britain's Isle. National Song.

Words by Lieut.-Colonel W. R. Buck.
Music by the Rev. W. H. M. Buck.

THERE can be no possible reason why compositions like this should not be written and published, but we cannot see why they should be sent for review. A clergyman, for example, composes a hymn, as in the present instance, for the Church-parade services of a Volunteer Regiment in which, we doubt not, by the name of the Lieut.-Colonel who writes the verses, he takes a deep interest; yet it can scarcely be expected that the admiration of his work should extend beyond the immediate neighbourhood for which it is especially intended. We do not say that "Soldiers of the Captain" contains any grammatical errors; but this, after all, is only a negative merit, and we certainly want something more in a hymn which we can conscientiously recommend to our readers' notice than a correct progression of chords. The "National Song," in the same key, has a wonderful similarity with the hymn: indeed the suspended fourth on the key-note triad, at the double bar, and the following passage, commencing in unison, reminded us so strongly of "Soldiers of the Captain" that we were compelled to turn to it again in order to see in what respect it differed. We presume, however, that every