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Voices, Happy Voices. Solo é Dialogo. Composed Expressly for Sunday School Festivals by Laban Solomon

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possibly be imagined. The melody, however, is exceedingly attractive, and the accompaniments unexceptionable throughout. There is much eloquence in the broken phrases marked "Recit.," and the repetition of the words at the conclusion of the verses adds materially to the intensity of their expression. We see, by the list, that there are already six songs published in this series.

Les Défauts de Jacotte; Opéra de Robillard; pour Piano.

Le Pont des Soupirs; Opéra de Offenbach; pour Piano.

Par J. Rummel.

THESE two Operas have furnished Mr. Rummel with some very pleasing subjects, which he has certainly treated with much skill. The passages are extremely refined, and lie well under the hand. In the first piece the "Andante," in G, has an elegant little variation, which may be recommended as good practice for young players, and the Waltz makes an effective Finale. The airs in the second piece are more familiar, and will no doubt be welcomed in their present attractive form by the numerous lovers of Offenbach's music. The Barcarolle and Serenade are included in the selection; and the unobtrusive ornaments introduced by the arranger unquestionably set them off to greater advantage. Both pieces thoroughly fulfil their intended purpose, and may be commended as amongst the best of Mr. Rummel's unpretending little Fantasias.

R. COCKS AND CO.

"Sound the Trumpet in Zion." Full Choir. Words by S. C. Hall, Esq., F.S.A. The music composed by Brinley Richards.

THE broad, clear, rhythmical tunefulness of this piece will secure it a welcome in many a place, and ensure it a spirited performance by singers who would make little effect, or none, in music that was less marked in accent and less defined in character. The harmony is as capital as the constantly paramount melody with which it is always in keeping, having a sufficient spice of modern effects to give it brightness and vigour, but being totally free from extravagance of any kind. To one point we

object, the consecutive 7ths, $\begin{smallmatrix} F & E \\ G & F \end{smallmatrix}$ between the treble and alto at page 16, last bar of score 1, and first bar of score 2. It is marvellous—but the world is full of marvels—that musicians who have a devout abhorrence of two 5ths in succession, and therein evince a just reverence for the rules of our forefathers, can still write the infinitely uglier progression of two 7ths between the same parts, with a seeming imperception of its harshness, against which the old law-givers made no rule, as if they deemed it too bad for anyone to need telling that it might not be written. We could wish that the composition were somewhat shorter, but it is obvious that the composer has been hampered by the great length of his poem. Mr. Brinley Richards is well known for his successes in other branches of music, and if he write sacred pieces like the present, he will deserve to become equally popular in a new department.

JOSEPH WILLIAMS.

We roam and rule the sea.—The Homeward Watch.—The Outward Bound.

Words by W. C. Bennett. Music by J. B. Waldeck.

THESE three vocal pieces—forming a set of "Sea Songs"—although unequal in merit, are extremely vocal, and have been set with a due appreciation of Mr. Bennett's very excellent verses. No. 1 is the feeblest of the series: the melody is trifling and the accompaniment does not enhance its attraction. No. 2 is a good song, simply and effectively harmonised. We like the modulation into G minor at the conclusion of the first page; and the change into the tonic minor, on the words "And, she, in the darken'd chamber" is exceedingly appropriate. The last of the set is decidedly the best. "The Outward Bound" has a true sea flavour, and it indeed appears strange that he who wrote No. 3

could write No. 1. The subject, in A minor, is full of character, and the phrase in the tonic major steals in with much freshness. Good singers with baritone voices, who can fully enter into the spirit of this composition, may make it extremely effective. Songs of the sea are now so rare that we are pleased to call attention to this series. The maudlin ballads on the domestic affections which have so long flooded the market have now we think reached the climax of absurdity; and because we regard the songs before us as a healthy protest against such works, we are induced to give them more attention perhaps than their intrinsic value might warrant.

CHAPPELL AND CO.

The voice I loved. Song. Words by Louisa Gray.

When shadows flee away. Song. Words by Gordon Campbell.

Composed by Cotsford Dick.

THESE two songs evince much talent both for melody and harmony, the first, especially, being well suited for vocalists who are content with a simple setting of simple words, and can take the upper A flat without an effort. The accompaniments are well written throughout; but the composer, whom we presume to be an amateur, will, we are certain, thank us for telling him that the F sharp in the second bar of the symphony (against the A natural), should be G flat. The second song is somewhat laboured. We do not object to the harsh pedal chord which commences the symphony, but do not like the chromatic progression, in contrary motion, in the third bar, the ascent from the last chord of the bar to the first of the next having to us a particularly unpleasing effect: nor can we reconcile ourselves to the transition from F sharp minor to A minor, in the 9th bar of page 2, even admitting that the words "Now comes a deep, dark sleep, love," demand an unexpected change of key. The unusual chord at the opening of the symphony convinces us that Mr. Dick is fearless of criticism; and where perfect reliance can be placed upon your own genius, this is a commendable quality, as the history of music has sufficiently shown us; but we counsel all young composers to remember that the greatest of their predecessors in the art have always commenced their career by adhering to established models.

WEEKES AND CO.

Gethsemane. Written by L. H. F. Du Terraux. Composed by Frederic Rivenall.

THIS song shows that its composer has much feeling for sacred music; and if in parts somewhat laboured, every phrase proves that the words have been well studied. The symphony, which is perhaps somewhat too long, prefaces with effect the voice part, a smooth melody, accompanied at first with detached chords. The *Accelerando* phrases leading to the burst in G major, marked *Appassionato*, contain some good writing; but we imagine that in the second bar of the accompaniment on page 4, a ♯ is omitted before the bass. The concluding chorus in unison is a good point; but the final phrase is somewhat tame, and will sound even more so when sung by a number of voices. The copy we have noticed is in B flat, but the song is also published in D flat.

Voices, happy voices. Solo é Dia'logo. Composed expressly for Sunday School Festivals. Music by Laban Solomon.

THE title-page of this composition tells us that it is No. 1 of "Sunday-School Lyrics." We presume that we must not be too critical upon music written for Sunday-Schools; but it appears to us that a solo with four semi-quavers upon the syllable "youth" is hardly suited for voices in the course of training. One part is marked to be sung by "boys" and another by "girls;" but the chorus is written for Soprano, Alto, Tenor and Bass, as if intended for adults.