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My Father Knows. Sacred Song, with Pianoforte Accompaniment by John Scaife
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THE second of these publications is an English rendering of the first, for the benefit of those who have no opportunity of making use of music with Latin words. The beautiful hymns of the Roman Church have called forth the inspirations of musicians of all ages; the settings of them lie in strata, like geological formations. Unfortunately the newest formation, taken as a whole, cannot claim to be the best; there hangs about it an air of triviality, not to say unreality, which makes musicians and clergy long for solidity and solemnity. These latter qualities permeate the work before us, and moreover are not gained by a sacrifice of sweetness. The melody, whilst ecclesiastical, is graceful and pleasing. The harmonies, too, deserve praise. At the words "Da robur," will be found a fresh and vigorous treatment of the chord of the diminished seventh, its first inversion (A—C—E♭—F♯), being followed by a common chord (E♭—G—B♭—E♭—G) instead of the more usual ♯. The closing chords also are sufficiently out of the common to satisfy all cravers for new effects. Altogether the composition is most satisfactory.

Turn Thy face from my sins. Verse Anthem. By Charles Steggall, Mus. Doc., Cantab.

CHOIRS possessing a good Tenor singer will find this a most useful and effective Anthem. Not only does a vein of pure melody run throughout the whole composition, but it breathes a spirit of devotion which particularly adapts it to penitential seasons. The opening recitative, which will need a thoughtful rendering, is followed by a simple melody with a flowing accompaniment, well suited to the words. A theme in D major, worked out in the last chorus in imitation, and with slightly varied harmonies, brings this well-written work to an appropriate close.

Three Andantes for the Organ. By Rev. Sir F. A. G. Ouseley, Bart. (Dedicated to the College of Organists).

THOUGH not offering any claim to originality of thought, these Andantes run smoothly and are well phrased. Their simplicity brings them within the powers of many young organists who need short voluntaries.

Prelude and Fugue for the Organ. By Rev. Sir F. A. G. Ouseley, Bart.

Do organists require any more Fugues? We think not; but those players who are not quite up to J. S. Bach, will perhaps find this one an instructive study. The subject is not very melodious, but is on the whole cleverly handled.

Bonnie Mary. Song. Poetry by Burns.

Down among the beds of sweet roses. Song. Poetry by Alexander Montgomery.

Composed by G. A. Macfarren.

THE first of these songs has a graceful melody, scarcely perhaps sufficiently Scottish for the subject, but well fitted for the expression of the words. After the close upon the Dominant, the unexpected change of key has a good effect. The accompaniment, slightly altered in the second verse, is appropriately subdued throughout. Of the two songs we prefer the second, which has a quiet theme, most unobtrusively accompanied. In the last verse, commencing in the relative minor, (E,) we have a very beautiful sudden modulation into C major, and the return to the original key is afterwards skilfully effected. Both words and music of this song cannot fail to please.

My Father knows. Sacred Song, with Pianoforte accompaniment.

The Music composed by John Scaife.

As this song has, we perceive, reached a second edition, it is somewhat late to deliver an opinion upon its merits, but we cannot say that it is a favourite of ours. The melody is agreeable enough, but it becomes tiresome by constant repetition, the accompaniment never being sufficiently varied to make its return welcome. Very little harmony is attempted throughout—which is perhaps erring on the right side—but it causes a colourless effect

upon the ear—if we may use such a term—which somewhat wearies the listener. By the way, what can be the reason that double bars are placed at the conclusion of every line of the poetry?

Mazurka Héroïque, pour Piano. Par Wilhelm Schulthes.

WHEN we consider how difficult it is to find anything like an original subject for a Mazurka, we may fairly congratulate Herr Schulthes on the very spirited piece before us. The theme, in A minor, with which it commences, is full of life; and the *legato* melody in the relative major, modulating back to the original key, is exceedingly effective. The episode, in A major, roams about somewhat unnecessarily, but the passages are well written, and lie comfortably under the hand. A pianist with a brilliant finger and some musical feeling, will be certain to make this Mazurka liked by a general audience.

Scherzo Brillant, pour Piano. Par H. A. Wollenhaupt.

THOSE who are not acquainted with the pianoforte pieces of this composer cannot too soon seek so agreeable an introduction; for in all his works there is an airy gracefulness, united with the requisite amount of brilliancy, which must ensure them a cordial welcome, even in the most musical of "drawing-rooms," for which locality so much of our modern music is expressly manufactured. In this "Scherzo" there is no "filling up;" the theme flows elegantly and spontaneously; and the passages, instead of being, as is too often the case, patched on to the piece, appear to grow up naturally. The opening subject is melodious and vivacious: and, if played with the requisite amount of spirit, may be made highly effective. The second theme pleases us immensely, especially where the chromatic F sharp passes upwards against the F natural in the bass. We can cordially commend this "Scherzo" as an excellent piece both for practice and performance.

Six Two-part Songs, with Pianoforte accompaniment. The words by John Oxenford, Esq. The Music by Franz Abt.

1. *Sabbath repose.*
2. *Like the lark.*
3. *The Wanderer's joy.*
4. *Whither.*
5. *A wish for the mountains.*
6. *Boatman's Song.*

THERE is a wealth of melody in these Part-songs which would be distributed over the life-time of many modern composers; and so simply and vocally are they written in both parts, that we can safely predict for them a most favourable reception both with amateurs and professors. No. 1 has a melodious theme, with just the quiet accompaniment which it requires from the nature of the subject. Excellently contrasted with this is the joyous melody of No. 2, which seems literally to speak the words "Like the lark, would I were singing." A very good effect is obtained by the phrase for the first voice, in C major, being answered by the second in the relative minor; and the union of the two voices at the end is as simple as it is beautiful. There can be no question that this song must rapidly make its way to popularity. No. 3 flows on in measured march time to a bold melody, with scarcely any solo part for either voice, the modulations giving sufficient colour to prevent anything like monotony. No. 4, although vocal, and in true sympathy with the poetry, is scarcely as attractive as those already mentioned. In No. 5, however, we have a fresh and genial subject which seems to breathe of the mountain air. A short and simple solo for the first voice, near the end of the verse, has a good effect. No. 6, as the title implies, is a quiet Barcarole, the undulating character in which is well preserved throughout. Two vocalists who can sympathise with the music, and with each other, cannot fail to make this song liked by an audience. Amateurs who wish to please, rather than to astonish their hearers, will be glad to know