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the voice part and D $\sharp$ in the accompaniment. As a specimen of the modern style, where the voice is subordinate to the pianoforte, however, there is much to admire in the opening song, "To an Absentee," the vocal phrases expressing with admirable fidelity Hood's glowing verses. Of the two songs to Byron's words, "To Thyrza" and "There was a time I need not name," we infinitely prefer the latter, although the restlessness of the accompaniment somewhat detracts from the general effect of the composition. The setting of Tennyson's well known "Break, break, break," is more quiet and unobtrusive than we could have expected in so ambitious a collection of vocal pieces; and "The Silent Land" (Salis, paraphrased), although perhaps too heavily harmonised, is wedded to a melody in true sympathy with the words. We accept these songs as a fair sample of the strivings after originality of an undoubtedly clever composer; but the "free" style of writing must have its limits; and if Mr. Stydolf will only write his harmonies according to any defined system, although we may not agree with it, he will at least be able to defend them from the attacks of "purists."

The Flute Player's Journal. First and Second Series.

Romance and Valse Capriccioso for Flute, with accompaniment for Pianoforte. Composed by A. P. Vivian.

Rudall, Carte and Co.'s United Service Military Band Journal.

[Rudall, Carte and Co.]

THE first series of the "Flute Player's Journal" consists of Sonatas and original compositions for the flute and pianoforte. The two numbers sent to us—each containing a Barcarolle, the first by Alfred Cellier, and the second by A. D. Duvivier—are very favourable specimens of music composed for the amateurs of an instrument which we should be glad to see more cultivated in musical society. The second series, devoted to operatic and popular airs, if we may judge from the numbers before us—a Fantasia on themes from Sir Arthur Sullivan's Opera "The Mikado," by W. L. Barrett, and the "Royal Princes' Polka," by Henry Klusmann—may be also strongly recommended as excellent pieces both for practice and performance. Of a higher class of writing is Mr. Vivian's "Romance and Valse Capriccioso," appropriately dedicated to Mr. Oluf Svendsen. The Romance is extremely graceful, and in the melodious Waltz which follows the passages for the flute are effective, and evidently carefully considered by one who thoroughly understands the instrument. The "Military Band Journal" contains a Grand Parade March, "A la Pavane," by Charles Salaman; the Prelude to MacKenzie's Opera "Colomba," and the "Royal Princes' Polka." The band parts are clearly printed.

The Musical Directory, Annual, and Almanack, for 1887.
[Rudall, Carte and Co.]

THE thirty-fifth annual issue of this well-planned Directory is in every respect equal to its predecessors. Of course, the perfect accuracy of a work of this kind depends very much upon the reliability and promptitude of the returns made to the publishers; and in proof of the apathy on the part of those applied to, we have here a long list of names which arrived too late for insertion in the body of the book. Every pains, however, seem to have been taken to ensure correctness; and the Directory may be conscientiously recommended as a valuable work of reference.

Studies in Worship Music. By John Spencer Curwen.
[J. Curwen and Sons.]

THIS entertaining little volume embodies the results of personal investigation into the highways and byeways of faith, considered strictly in their musical aspects. Commencing with a description of the homes and studies of the choristers of the Chapel Royal, Westminster Abbey, St. Paul's Cathedral, and Lincoln's Inn Chapel, the author goes on to speak of a Welsh Psalmody Festival, the music of the Salvation Army, the Greek and Russian churches in London, the Lutheran church, the Presbyterian church, music in Sunday schools, and many other kindred topics. The President of the Tonic Sol-fa College, knowing the tastes and capabilities of the people, entertains broad views on the subject of religious music. He claims that tunes

which musicians would think vulgar and even irreverent may appeal to the uneducated classes more forcibly than the strains of Bach, or even "the warmly coloured modern tunes of Dykes and Barnby." Of course this argument might be carried too far, to the discouragement of all attempts to lead the humbler classes towards the appreciation of better things. Mr. Curwen has no such intention, and his essays may be commended to all who are interested in the subject of church—or, as he terms it, worship—music, as containing much calculated to instruct as well as amuse.

Remember not, Lord, our offences. Anthem. By George J. Alfard. [Novello, Ewer and Co.]

As a contribution to Lenten music, which will shortly be once more in request, this brief full anthem should receive favourable mention. It is a setting of a clause from the Litany, and though properly sedate, it is melodious, and written in a refined and musicianly style. Objection, however, must be taken to the accent on the second syllable of the word "forefathers," especially as it injures the force of the context.

Have mercy upon me. Anthem. By Charles Salaman.
[Novello, Ewer and Co.]

LAST year Mr. Salaman celebrated his jubilee as a composer, but it may be said of him as of the great lawgiver, that his natural force is not abated. There is certainly no sign of weakness in this charming little anthem. It opens with a flowing and extremely expressive treble solo, which yields to a quartet and finally a chorus, all the sections being in 9-8 measure, and following one another without break. The close is especially beautiful, and a more symmetrical and artistic composition of its kind could not be desired.

Benedicite in A. By S. D. Bird.
[Novello, Ewer and Co.]

It seems to be regarded as an axiom that chants for the Benedicite should be in triple time. The present setting consists of one double chant, very simple in itself, but a series of varied harmonies and embellishments is provided, which, without being ornate, would be effective if played with taste.

Musical Dominoes, suited to all ages. Combining Musical Tuition with Amusement, and insuring a Progressive Knowledge of Time, Reading, &c. [A. A. Akerman.]

WE have copied the whole of the title printed upon this box of "Musical Dominoes" because it effectually describes the aim of the ingenious inventor of the game. Having often before given our opinion of the value of such aids to the acquisition of sound musical knowledge, we have only here to say that an examination of these Dominoes, with the rules to be observed in playing, has in no respect altered our previous convictions on the subject. The relative value of notes, rests, and the manner in which bars are made up, can only be legitimately studied on music paper; but those who believe that instruction of any value can be thus combined with amusement will find this game admirably suited for the purpose.

Albums for Violin and Pianoforte. No. 5. *Twelve Sketches.* By Battison Haynes. [Novello, Ewer and Co.]

WE have on more than one occasion drawn attention to the great talent evinced by Mr. Battison Haynes in compositions for the organ, and it is pleasing to find that in another branch of musical work he is equally at home. Perhaps the most noteworthy feature in these pieces is their variety. Among them are a march, a cradle song, a mazurka, a polonaise, and a moto perpetuo, each utterly unlike the others not only in measure, but in general character. It should be mentioned that they are duets, not violin solos with pianoforte accompaniment. Players desirous of music combining effect with comparative simplicity cannot fail to be pleased with this Album.

Missa de Sancto Amphibalo. By B. Agutter, Mus. Bac.
[Novello, Ewer and Co.]

THE composer of this Communion Service may be credited with possessing more than ordinary desire that all things should be done decently and in order. He writes a