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thetic performance of the task: a letter to that effect having been written to a contemporary by the editor of *Hanover Square*. The ballad, "Twenty years ago," by E. L. Hime, is cut to the pattern so long established as to be always saleable. It is not bad of its kind, however; and the words, by J. E. Carpenter, are decidedly above the average.

LAMBORN COCK, ADDISON AND CO.

La Fiorina, Chanson Toscaine, pour le Piano. Par Jacques Blumenthal.

THIS is No. 1 of "Chansons Populaires de la Toscane," transcribed for the pianoforte by an arranger and composer who holds a good name in what may be termed the regions of "fashionable music." The transcription under notice is effectively written; and there is sufficient character given to the various embellishments with which the theme is surrounded to make it a pleasing piece in those "salons" where this class of music holds undisputed sway. The air is extremely melodious.

Love for Love. Canzonet. Words by Barry Cornwall.
Hope in Tears. Song. Words by Alfred Tennyson.

Both composed by Alexander S. Cooper.

BARRY CORNWALL'S words have been set with much musical feeling by Mr. Cooper; and the accompaniment, flowing throughout in semiquavers, is simply and effectively written. The second song pleases us less. Tennyson's poetry requires something more than a mere melody, which shall speak the words. A definite character, such as the author has thrown around the incident he relates, is necessary, before the music can be in true sympathy with the poem.

EVANS AND CO.

Alone, beside the calm bright Sea. Song. Written by J. P. Douglas, Esq. Composed by William Beechey Graham.

AN unpretending, melodious ballad, harmonized just as such compositions should be. To show that we really admire this song, we counsel Mr. Graham, in the next edition, to add a G to the chord of the 6th on B; and an E to the chord of the 6th on C, in the last bar of the third line, page 3. The chords will thus be enriched; and the consecutive octaves between the accompaniment and bass (C,D) can be removed by taking the Dominant 7th at once on D.

METZLER AND CO.

Exeter Hall. No. 8, vol. 2. September.

THERE is much feeling for the words in Mr. Stephen Glover's song, "Forsake me not," in the present number of this Magazine, even if the composition do not strike us as being really "sacred." We have little sympathy with Mr. Boyton Smith's "arrangement" of Haydn's "Introduction and Gloria" from the *First Mass*. What should Mr. Boyton Smith have to do with the work, save to arrange Haydn's own notes for the pianoforte? It will be difficult, indeed, for the majority of players who purchase "Exeter Hall" to separate Smith from Haydn; and this is certainly not the way to inculcate a taste for sacred music amongst our amateurs. Mr. Hullah's Hymn Tune, "Speed thy servants," (a simple melody carefully harmonized) and an arrangement by Mr. Clare, of some very monotonous music to the epitaph attributed to Milton, complete the vocal portion of the number. Dr. Rimbauld's "Sunday Evenings at the Harmonium" would cover a multitude of sins in other portions of the periodical; for, under this title are included several pure and skillful arrangements of some of the works of our best classical sacred composers.

La Zingara. Danse Bohemienne, pour le Piano. Par Charles Gounod.

This piece is somewhat more elaborate than we usually expect in dance music. Divided into distinct movements,

it forms a very excellent composition; and is so full of the character suggested by the title that it cannot fail to please. We particularly admire the opening phrase, in 4 minor; and an "Allegretto Scherzando," which occurs just before the re-introduction of the original theme, although by no means easy to play, will be found highly effective. The piece is wound up with a brilliant *coda*.

In the Spring Time. Madrigal.

The Dreamer. Reverie.

Both composed by Charles Gounod.

THESE vocal compositions, as may be imagined, are full of originality; and although occasionally wanting in clearness of design, are always interesting, and instinct with real musical feeling. It must be first stated that the "Madrigal" is a solo; and is, we presume, intended by the composer for a tenor or soprano voice; although we perceive that a transposed edition is also published for a baritone or contralto. The melody is extremely elegant; and there is a figure in the accompaniment which is excellently woven in with the voice part; the pedal bass, however, being in our opinion somewhat overdone. "The Dreamer" commences with a melodious and appropriately dreamy theme, accompanied with some chords which, although perhaps scarcely orthodox, have not a bad effect. In much of the music of this composer, we meet with so many peculiar—not to say crude—harmonies and modulations, that we are not astonished at the abrupt changes of key which occur in this song; but we cannot believe that the patchy phrases, commencing on the words "One star shakes on the brim of night," can have been suggested spontaneously by the poetry. The return to the original key, and end of the first verse, too, has to us an effect of suddenness which is by no means pleasing. As we have already said, however, both songs are lifted above the average specimens of modern vocal music; and, as such, deserve the consideration of cultivated singers.

Marion. Song. Composed by William Hain.

THE melody of this song is impassioned; and the words are well expressed; but the effect is marred by an obstinate accompaniment, which marches on in octaves with the voice part almost throughout, to a triplet bass. A vocalist would find this painfully dragging; and we should recommend the composer to re-consider the matter in a future edition.

LONGMANS, GREEN, READER AND DYER.

Part-Music, for Soprano, Alto, Tenor, and Bass. Edited by John Hullah. Sacred Series, Part 10.

"O MAGNIFY the Lord," to a fine Fugue, by Spohr; two Motets—"Plead thou my cause," by Giovanni Croce, and "Methinks I hear," by Dr. Crotch—an effective Hymn, "To Thee, my God," by Charles Vervouille, and a Canon, "Praise the Lord," by Thomas A. Walmisley, are the compositions contained in the present number of this serial, which seems carefully edited and ably conducted.

SACRED MUSIC.

From *The Queen*, September 5th, 1868.

1. *O praise the Lord, ye Angels.* Full Anthem.
2. *O Lord, how manifold are Thy works.* Anthem.
3. *King all glorious.* Motet.

By Joseph Barnby. (Novello, Ewer and Co.)

THESE three works contain much capital music, and they moreover evince such heartiness, enthusiasm, and such lofty aspiration as would entitle their author to consideration, were their intrinsic merits much less. Mr. Joseph Barnby, connected more or less throughout his life with the service of the Church, has now for some years held the responsible post of organist and choirmaster at St. Andrew's, Wells-street, where, it is not saying too much to affirm that the musical portion of the service is better rendered than by most of our Cathedral choirs.