MISS MARIE KREBS desires it to be known by English visitors to Dresden that she is prepared to give pianoforte lessons during the autumn months. Miss Krebs's concert engagements stand in the way of regular work as a teacher, but her success in that capacity has been very great, and the pupils are fortunate who secure the benefit of her counsel.

MR. J. BARNBY has resigned the appointment of Choirmaster at St. Ann's, Soho, where his labours have produced such excellent results. The musical services will, as usual, be discontinued during the months of August and September, and will be resumed in October under the direction of Mr. W. H. Cummings, who succeeds Mr. Barnby.

M. VLADIMIR DE PACHMANN will leave England in the autumn, and probably not return for a year or two. Madame de Pachmann, who has avoided public appearances of late in order to devote herself to study, is expected to make a *début* at Berlin at the beginning of the winter season, and then enter upon an extended tour.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Jephtha" in Christ Church, Watney Street, on the 7th ult. The soloists were Miss Clara Hoschke, Miss Griffiths, Mr. John Probert, and Mr. James Blackney. Mr. E. H. Turpin accompanied on the organ.

THE monument to be erected over the grave of the late Joseph Maas is now making rapid progress under the hands of Mr. Currie, and will probably be unveiled soon after the conclusion of the holidays. The Scholarship fund remains open for further contributions, which, no doubt, the Committee will be glad to receive.

THE Rev. H. G. Bonavia Hunt, Mus. B., Oxon., Warden of Trinity College, London, has been elected a Fellow of the Royal Society of Edinburgh, on the recommendation of Professor J. Stuart Blackie, Dr. Hugh Macmillan, F.R.S., Edin., Professor W. Garden Blaikie, LL.D., and others.

"THE Musical Artists', Lecturers', and Entertainers' Directory," for 1886-7, appears to be a reliable book of reference; but we fail to see why some few names scattered throughout the work are printed in more prominent type than the rest.

THE Summer Concert of the St. Bartholomew's Hospital Musical Society took place on the 1st ult., under the direction of Mr. Avalon Collard, Conductor of the Society. The orchestra was above the average, and the choir sang pieces in various styles in a very creditable manner.

MR. A. C. MACKENZIE will shortly begin work upon the oratorio he is engaged to write for the Birmingham Festival of 1888. The book, compiled by Mr. Joseph Bennett, is founded upon a Biblical subject affording ample scope for the composer's power of dramatic treatment.

REPORT states that Signor Mancinelli has been engaged to write a new work for the Norwich Festival next year. We do not hear of any such contract with an English composer, but may assume that the Committee will not entirely ignore their countrymen.

A BOOK containing a Report and Account of the Proceedings of the Birmingham and Midland Musical Guild for the second Session, 1885, shows that the Institution is rapidly increasing its number of members, and we are glad also to find that its financial position is highly satisfactory.

EXPERIMENTS have been tried with a view to lighting the Festival Hall at Leeds by electricity on the arc principle, instead of the incandescent system used three years ago. They were not very successful, and probably no change will be made in the arrangements.

THE degree of Doctor of Music has been conferred upon Mr. Walter B. Gilbert, Organist of Trinity Chapel, New York, by the University of Trinity College, Toronto, Canada.

MR. T. CARLAW MARTIN and Mr. Mortimer Wheeler request us to state that they have ceased to edit the *Magazine of Music.*

MR. JOSEPH BENNETT is collecting material for a comprehensive "History of Music in the Nineteenth Century." The work will probably be issued in volumes as prepared.

REVIEWS.

On the Sensations of Tone, as a physiological basis for the theory of music. By H. L. F. Helmholtz, M.D., &c. Translated by Alexander J. Ellis, B.A., F.R.S., &c. [Longmans, Green and Co.]

THIS is a second English edition of the well-known work by Helmholtz. As the title page informs us, the present edition has been thoroughly revised and corrected, rendered conformable to the fourth and last German edition of 1877, with numerous additional notes, and a new additional appendix bringing down information to 1885 and especially adapted to the use of musical students. The form of Mr. Ellis's new volume is much more sightly and more convenient than that of the old English edition which was too bulky in shape. Exclusive of innumerable notes explanatory of the text, the translator's own appendix is a very important feature in the new edition of Helmholtz, and occupies more than one-fifth of the book. The value of the appendix consists partly in the account it renders of work done recently on beats and combinational tones and vowel analysis and synthesis since the appearance of the fourth German edition; and partly in its containing what Mr. Ellis calls "a considerable amount of information," which is really a vast, and to more indolent-minded persons an appalling amount of detailed information contributed by him upon points hitherto little known, such as the Determination and History of Musical Pitch, Non-harmonic scales, Enharmonic Organs, Keyboards, Tuning and Temperaments. As for Helmholtz himself, his preface to the fourth German edition is very brief and can be summed up in the significant words he uses: "In the essential conceptions of musical relations I have found nothing to alter." This is something to be able to say of a theory in its essence novel, and running counter to the prejudices of musicians, to the previously applied theories of mathematicians, and in some points to those of physicists, and which has now for twenty-two years been subject to the searching criticisms of some of the keenest intellects in Europe. Perhaps, from a critical point of view, the most that can be said is thus put by the translator himself: "The whole subject of combinational tones and beats evidently requires much more examination." It must be understood that this remark refers to experiments mentioned in the appendix and made by M. Koenig, Herr Preyer, Mr. Bosanquet, Lord Rayleigh, Mr. Ellis, and others, the aim of which was not so much to controvert as to extend the main theory of consonance established by Helmholtz; or, at most, to rectify matters of detail in which the facts do not always coincide, or do not seem to coincide with the theory. Some of the experiments require not only very delicate instruments, but a special training of the sense of hearing; a sense liable, perhaps more than any other, to subjective illusions, and for that reason alone such experiments are better out of the hands of musicians. The decision of musico-acoustical questions must be left wholly to cool-headed specialists, who possess the requisite knowledge and apparatus, and are not likely to hear certain intervals which at the moment may not be in existence, or to sacrifice the purity of science to technical mystifications and individual desires. Fortunately for musical students, quite half of the original work by Helmholtz, and much the largest portion of his translator's appendix, are devoted to general musical questions in regard to keys, scales, chords, &c., as far as these are directly influenced by the physiological basis claimed.

When science descends to the level of musical technicalities it is less at ease, and is, in fact, not on its own ground; and its devotees become less formidable as teachers of music than as observers of natural phenomena. There is no occasion to allude here to the theory of tone sensations. The details of the Helmholtzian theories were pretty well impressed upon our minds, by mere iteration, some ten or twelve years since. The appearance of Mr. Ellis's second edition is not likely to revive old discussions, or give rise to a fresh cloud of books, primers, and pamphlets. One way or another, people in general must have by this time made up their minds on the subject, and have either parted with preconceptions or settled into sullen disbelief. Still the marvel remains that our latest instruc-

tion books on harmony contain precisely the same unscientific assertions, and adhere to the same relics of exploded theories, local or general, as if primes and upper partials had never been heard of, and Helmholtz had never written. The fact is not by any means unintelligible; for years ago Mr. Ellis expressed the opinion that Helmholtz had "sounded the knell of equal temperament"; and now, in 1885, Mr. Ellis's second edition naturally suggests the questions—How is it that the knell is still sounding? How is it that the funeral procession does not move, and that our defunct friend is not yet formally consigned to the tomb? A partial answer to such queries is found in the fourth German edition of "Sensations of Tone," and appears at page 428 of the present English edition. Helmholtz says: "Musicians have contested, in a very dogmatic manner, the correctness of the propositions here advanced." (An allusion to his proposal that harmony should be taught pedagogically on the principle of just intonation.) "I do not doubt for a moment," he continues, "that many of these antagonists of mine really perform very good music, because their ear forces them to play better than they intended, better than really would be the case if they actually carried out the regulations of the school, and played exactly in Pythagorean or tempered intonation. On the other hand, it is generally possible to convince oneself, from their very writings, that these writers have never taken the trouble to make a mathematical comparison of just and tempered intonation. I can only once more invite them to hear, before uttering judgments founded upon an imperfect school theory, concerning matters which are not within their own personal experience. Those who have no time for such observations should, at any rate, glance over the literature of the period during which equal temperament was introduced. When the organ took the lead among musical instruments it was not yet tempered. And the pianoforte is, doubtless, a very useful instrument for making the acquaintance of musical literature, or for domestic amusement, or for accompanying singers. But for artistic purposes, its importance is not such as to require its mechanism to be made the basis of the whole system of music."

As a protest against German "pianism" and keyboard theories, and the brutal logic of writing voice-parts in F flat, and boldly putting the staff signature of E natural major in the organ or pianoforte accompaniment, the passage just quoted is appropriate enough; but in respect to what Helmholtz really intends, one may venture to say that the accusation he formulates is true and is not true. It is only too much the case, that few musicians or amateurs will take the trouble or go to the expense of providing themselves with instruments, such as Mr. Ellis for instance has had made for us, to test systematically the enormous difference in effect between intervals or chords in just intonation, or in approximately just intonation, and in equal temperament. But singers and violinists have ears to hear, and all musicians know more or less that such differences exist. Their own theoretical works time out of mind have explained them from the arithmetical standpoint hitherto in vogue. It is not altogether indolence, and certainly not ignorance, which may have caused some musicians to be, as Helmholtz says, the dogmatic adversaries of his proposals. The real reasons Helmholtz has supplied himself, and abundantly, throughout the musical portions of his work. There may be besides, other reasons which have not occurred to him. The musician views, and is bound to view the musical fabric from the artistic side; and in the end, the artistic side is always the practical side. Limited to some specific inquiry, accuracy of detail in science is everything. In the best music, accuracy of detail is a point, but always subordinate to design and general effect. Harmony, in the strict sense of the term, is almost impotent, and all but non-existent in questions of musical *form*. Hence, as Helmholtz tells us himself, "the essential basis of music is melody"; and that in the old counterpoint "harmony was a secondary consideration," and so on. He forgets his own width of views when the question, as in the rather irritable passage quoted above, is narrowed to the distinction between an interval in equal temperament, and the effect of nominally the same interval on a justly intoned harmonium. Agitated by a sort of enthusiasm for just intonation, both Helmholtz and his English translator are in another and more extended sense, nearly as "keyboardish" as the pianistic Germans. Scientific men are not always infallible when they reason outside the logic of facts. Helmholtz objects to the term "natural harmony," and, as we humbly think, with perfect justice. But in his fourth edition he still talks of a "natural scale"; whilst his translator in an intensely interesting chapter on non-harmonic scales, not only asserts that there can be no such thing as a "natural scale," but he rather leads his readers to the conclusion that there is no such thing as a scale at all. He takes great pains at least to undermine the only props of the scale we possessed—the fixed or tetrachordal sounds. When Helmholtz scolds the piano, and will not admit that its mechanism can be made the basis of the whole system of music, we feel tempted to ask are enharmonic keyboards, and the different systems of tuning any keyed instruments whatever, to be made the basis of the whole system of music? Helmholtz himself would be the last to suggest that they were; although we have a suspicion that, in the eyes of his English translator, the whole duty of man as a musician is to attend to his "duodenes." Mr. Ellis chastises his author more than once in the notes signed "translator"; and he can scarcely take kindly to the Helmholtzian doctrine, that the essential basis of music is melody. On the contrary, he warns us as we enter the appendix and approach the "Duodenarium," that "harmony is the chief consideration." If this be so, the complaints Helmholtz has directed against the musician as a teacher or pedagogue, should be transferred to the music—that is, the music of our period, from Beethoven downwards. Helmholtz has told us that equal temperament is indispensable in modern music. How, then, can a musician be asked to teach "pedagogically" just intonation, that to the student can have only a theoretic interest? How can musicians as practical men sit down and write manuals of harmony adapted to psalmody only, or to a system that is practically non-existent in instrumental music? Some amongst us have hazarded the opinion years ago, that the cacophony of the Wagnerian orchestra, so far from representing a music of the future, was a sign of the decline, the evening of the music of this age; and that the probable outcome of the Wagnerian drama would be a return in one respect to the old worship of sensation; that is, to dramatic declamation accompanied by simple harmonies rendered in the purest intonation, and by instruments of new and brilliant qualities of tone. Then, indeed, the inventions of Colonel Thompson, of Mr. Poole, of Helmholtz, of Mr. Bosanquet, of Mr. Colin Brown, Mr. Paul White, and others, would be in request; if only to enable us to make the acquaintance of the new musical literature. There may be always some difficulty in selection; for at present Mr. Ellis leaves us with two only of his own invention, and dispatches the rest in this wise: "Others, as Colin Brown, Liston, Poole, and Perronet Thompson, have invented harmoniums or organs, with novel finger-boards; and others, as Bosanquet and J. P. White, have invented means for using the division of the octave into fifty-three parts, which, as seen in Section E, page 463, is practically almost identical with just intonation. A brief account of these instruments (with the exception of Professor Helmholtz's, which is fully described in the text) will be here given. But none of them meet the wants of the student. They are all too expensive, and require so much special education to use, that with the exception of Mr. Colin Brown's, they have remained musical curiosities, some of them entirely unique."

That is to say, like Perronet Thompson's organ, they are stowed away in the "fadderies" department of some museum. We have not seen Mr. Ellis's "Harmonical," but we quite agree with him that what the student wants, merely for experimental purposes, is something cheap and portable, which appear to be the characteristics of that instrument. Mr. Ellis however tells us candidly that it will not play the Pythagorean scale. This proof of its want of universality might, after all, consign it to the museum. It is indeed a sad and difficult question, this keyed-instrument business; and it occupies much more time and space than it deserves. If Helmholtz fails, and if the admittedly perfect and ingenious instrument invented by Mr. Bosanquet is a practical failure, where are we to look for hope? We cannot help thinking that the great attention given to

this subject by scientific men, is only a species of intellectual indulgence. The attraction must be less in the end proposed than in the pleasure of designing the instruments, and exercising scientific knowledge and mechanical aptitudes in their construction. The manner in which such men attack musical questions has a dash of the same intellectual delusion—the same vanity—we had almost said insanity—of specialism.

Here we have a ponderous volume, weighted—and if we did not feel as grateful as we do, and as everyone must feel, to Mr. Ellis—we might say over-weighted with notes and appendices. It is presented as "especially adapted to the use of musical students," and what are we to make of it? Scientifically, it deals with sound as a sensation; musically, whilst as far as Helmholtz is concerned in amply recognising other elements in the art, it virtually refers all questions to that basis. The negative value of the Helmholtzian science has long been acknowledged. It has destroyed certain delusions which formerly disfigured the theories of musicians, and so complete is the destruction that, as far as we are aware, no musical and technical treatise of any recognised authority has appeared in Europe since the theories of Helmholtz became popularised. It generally takes a full generation to rid newer views of the leaven of the past. Even Mr. Ellis only reproduces, in his "Duodenarium," an extended series of "adjacent triads," richly and conveniently illustrated by "cents"—an abbreviated form of E.T. logs. It has always seemed to us that the direction in which we are to look for the positive and constructive value of the teaching of Helmholtz, is in his admission that "*harmony and quality of tone differ only in degree.*" This at once theoretically reduces harmony, as represented by the chord, to one sensation, or—to use an old and perhaps very bad metaphor—to a colour on the palette of the musician. Of course, the conditions necessary to the production of various qualities of tone are not present in the chord of the musician; neither the distribution nor the relative intensities of the required ingredients exist in the chords, as such ingredients are heard in a complex sound, or in intervals formed of complex sounds. Hence it is rather the pride of the musician to possess the faculty of analysing and decomposing the general sensation and separating the parts, even prior to the movement of the chord, and the consequent weaving of the parts of what the musician calls the "harmony." As Helmholtz gives us to understand, in his chapter on musical æsthetics, as soon as the chord moves we are then in the true realm of music, of which melody is the essential part. But Helmholtz does not tell us, and, as far as we comprehend him, he does not seem to perceive or believe that the main principle of the musician's work—tonality—resides only in the melody. Thus, in attacking the subject of "consecutive fifths," he resuscitates an old rule of Huyghens, or someone, which refers the prohibition of consecutive fifths to change of key, as instanced in the fifths C—G to D—A; the *A*, as a question of *ratio*, being out of the key or scale. Were this explanation true, consecutive thirds would be equally objectionable, since in the progression C—E to D—F, we must either sacrifice the *key* or *just intonation*. The prohibition in question, like most technical rules, has evidently nothing to do with ratio and intonation. How could it be otherwise, when nine-tenths of technical music consists of counterpoint, and nine-tenths of counterpoint is melody; and as Mr. Ellis and Helmholtz take great pains to show us, the scale best adapted to melody is not adapted to harmony. We once thought that Helmholtz had assisted us in this question of consecutive fifths by calling attention to the vapid effect of fifths, or, as he says, to the "monotony" of the succession of intervals so consonant as the fifth, and not condoned by mere doubling or replication as is the case with octaves. On further reflection the explanation, we think, should refer equally to a fifth following an octave or a fourth, and no prohibition in such cases exists. In short, the question of consecutive fifths remains just where Helmholtz found it, except that he proves there is no scientific objection to them, and leads us to infer that if fifths are a little lumpy, requiring careful treatment, we can use them when and how we think fit. The orthodox Dr. Crotch gives us the same license in regard to what are called "hidden fifths and octaves."

Musical principles, and the rules derived from them, are called empirical, because they have apparently no deeper basis than habit, which in this sense is a much stronger term than experience. After reperusing Helmholtz in the present beautiful edition, and digesting, as well as we could in a short time, the valuable work added by Mr. Ellis, we come to the old conclusion, that beyond the influence of habit, which in many and perhaps most instances is itself only the expression of some unknown law, few suggestions offered by Helmholtz will assist us in explaining the most important part—the dynamics—of music; or why it is that chords comparatively euphonious are intolerable in certain very simple progressions, whilst chords or combinations, hideous as harmony, or as isolated sensations, are quite endurable in certain difficult and unusual progressions? The real answer to these queries must be sought in the principle of tonality, which we conceive to be not yet thoroughly understood, and to be practically quite independent of the different intonations of intervals nominally the same. If, as it appears, the Helmholtzian theories, after twenty-two years of existence and of comment and manipulation by æstheticians, musicians, and physicists, have so far, from a musical point of view, been only destructive in their tendencies and of little direct service to technical theory, it must not be imagined that the assistance of science can be underrated, much less ignored. The beginnings of music are in natural laws; and if we cannot yet say that science follows us in the art to the end, we may say it rejoins us there, and constitutes the final court of appeal in such ultimate questions, for instance, as the mechanism and genera of scales. Here the music, popular or academic, already written by instinct or by empirical rule, is revised by the harmonician. A striking example of the meaning we intend to convey is afforded in the chapter on Non-harmonic Scales, in the appendix to the work we are noticing. With a wealth of detail and an amount of research beyond all praise, Mr. Ellis traces, amongst other things, the identity of the scale of the Highland bagpipe with that of the lutist Zalzal, who introduced it into Arabia more than a thousand years ago. The Eastern musicians composed instinctively, and seem, as it were, to have "felt" for their monochordal divisions, and to have "fretted" them. The frets were subsequently revised by the harmonicians. The scale of Zalzal, the scales of Ancient Greece, Arabia, Persia, and other countries are, after the lapse of centuries, again revised and, metaphorically speaking, fretted with "cents" by Mr. Ellis, and confirmed by the practised ears of Mr. Hipkins. Mr. Ellis's divisions, expressed in cents, enable any one to compare the scales without trouble or much previous knowledge; and a violinist in attempting the scale of Zalzal, can discover for himself what to many must amount to a revelation—the peculiar effect of the bagpipes, which might be attributed to the quality of tone of the instrument, is really due to the scale of the "chaunter." The inference here is that quality of tone and the slight variations in the intonation of a melody produce the same effect in kind, differing in degree. One or the other may modify, but cannot change tonality, that is, the tonic relation of the melody. Thus, as a last refinement, by changing the ratios, we can attribute certain qualities, as a question of intonation, to different octave modes already distinguished as separate modes, in virtue of their specific forms of scale, and independently of particular ratios.

Before laying down this thesaurus of musical knowledge Mr. Ellis has presented to his countrymen, we should like to submit a little matter to his consideration. He proposes to call inversion, *conversion*. This latter term seems to us a very unhappy innovation. We do not usually speak of a "converted" fraction, but of an "inverted fraction." To call inversion, "conversion," is to lose entirely the species of identity which exists between the inverted vibration fraction and the inverted interval. What Mr. Ellis would call "inversion," as exemplified in his "harmonic cell," is reversion, and true reversion; not as it is sometimes used by musicians when the scale becomes a question, and they invert C—E upwards, as C—A downwards. This has been called *interversion*.

Again, Mr. Ellis's appendix contains a spirited article—we use the word "article" advisedly—in just praise of the

Tonic Sol-fa method of teaching singing classes. We have too much admiration for the broad principle of that method, as well as respect for the late Mr. Curwen's successful life and work, to go out of our way to criticise the over earnestness of Mr. Ellis's advocacy of the independent and scientific origin of the dynamic method of notation used in this country; but with his wealth of learning, he might have more theoretically—shall we say, more frankly—exposed the manner of employment in that system of the *lah mode*. Mr. Ellis does not approve it; he could not do so without ignoring the most prominent feature in the modern tonality, which is the transposition of the *octave modes* to one common final—a fixed doh. The Tonic Sol-fa creed has been recently expounded for our general edification in an article in Grove's "Dictionary of Music." We cannot give Mr. Ellis chapter and verse, but somewhere in the article referred to, he will find written these stupendous words—"A minor, should be C minor." Mr. Ellis's exegesis of the text quoted would have been of more value to us than many "duodenals."

The Psalms (Bible Version) pointed for Chanting. By the Rev. John Troutbeck, D.D. [Novello, Ewer and Co.]

The translation of the Psalms contained in the Authorised Version (commonly called the "Bible" Version of the Psalms) has been published by Messrs. Novello and Co., pointed for chanting by the Rev. Dr. Troutbeck. The principles on which the pointing has been done are mainly those of the Cathedral Psalter, of which Dr. Troutbeck was Co-Editor, a Psalter which has now successfully endured the test of long experience, and we have not remarked any instances where we should decidedly disagree with the pointing adopted. When the history of chanting comes to be written, it will be recorded that to the late Dr. Stephen Elvey rightfully belongs the credit of having been the first to show that smooth and intelligent chanting is best secured by making the strict time of the Chant begin before the recitation-note is left, with a bar, containing a greater or less number of words according to emphasis and accent. Dr. S. Elvey's own Psalter, which is sung to perfection at St. George's Chapel, Windsor, may perhaps be regarded as chiefly suitable for highly trained choirs, and to be a little complex for Church singers in general, but his principle, which has been adopted, sometimes without acknowledgment, in many later Psalters, is beyond controversy. The Psalter we are reviewing professes to suit, in its pointing, ordinary Anglican Chants, but it is a question, which we are convinced will soon come under discussion, whether the Anglican Chant, especially the double Chant, with its uncompromising stiffness, should be retained as the normal music for the Psalms. Many are the instances in which the original grouping of the verses, and with it their expressiveness and very meaning, have to yield to the inexorable requirements of the Chant; and the more the Psalms are studied, and their structure discerned and expounded, the less adequate does their customary musical treatment appear. It is possible that single Chants might still be used; but if greater variety be desired than that which single Chants alone can give, both double and triple Chants will have to be brought into use as well. The Psalter under review is not, of course, divided into daily portions like the Prayer Book Psalter, for it is intended for the use of those Christian bodies in which the Psalms are not sung throughout in monthly course, but it can easily be so divided by those who use it; and whatever be the Chant-form of the future—single, double, or those well-known forms with a triple Chant as well—there is no obstacle to the adaptation of the Psalter just published to all three types.

The Scottish Hymnal. With Tunes for use in Churches. [T. Nelson and Sons, London and Edinburgh.]

There are three branches of the Scottish Presbyterian Church, one the Church of Scotland, connected with the State, the other two the United Presbyterian and the Free Church bodies, separatists from the Establishment. They vie with each other, we learn, in many things, and in nothing so conspicuously as in aids to divine praise—not to do more than allude to the strongly pronounced opposition of the two dissenting bodies to the State recognition and maintenance of the mother Church. The United Presbyterians were the first of the three to use a collection of hymns in public worship, not to speak of four, by Addison and others, which have been printed for many long years at the end of the metrical Psalms and Paraphrases to be found at the end of every Bible printed for Scotland. This book of hymns was issued some forty or fifty years ago. The Established Church followed, though tardily, with a Hymnal of somewhat limited extent; the Free Church some years later with a still smaller collection. The latter body, however, three or four years ago, issued a greatly enlarged collection, prodigal of outlay for the best music available for it; and now the Established Church, not to be outdone, has just issued a new edition of the book in use in the congregations of the denomination. This collection, upon which we now offer a few remarks, bears the original title "The Scottish Hymnal." It contains twice the number of hymns there were in the early book, set for the first time to fixed tunes. The musical editorship has been entrusted to Dr. A. L. Peace, Organist of Glasgow Cathedral.

The selection of hymns naturally comprehends a great variety of measures, nearly all being of sufficiently rhythmical and familiar character. The best music, old and new, seems to have been chosen, and in the matter of adaptation there does not seem much to object to. We must take exception, however, to the inclusion of several American hymns, with their tunes, chiefly to be found, it may be added, among the hymns to the young—on the principle, perhaps, that anything will do for children. It seems difficult, apparently, to keep this class of hymns and hymn music, bad with but few exceptions, out of Scottish collections. There does not seem much otherwise in the new book, in respect to the music, that is not familiar in English Hymnals, but a few new compositions are included. Some of these are by the Editor, and are, as a rule, musical efforts of originality and character. A few of the others which find a place are amateurish and indifferent. Dr. Peace has done his editorial supervision, generally speaking, with care, a noticeable liking for counterpoint of two notes against one (second species) in freshly arranged tunes, being an attractive feature rather than otherwise. Alterations which have been made in the rhythm of one or two familiar tunes are rather risky. The tunes are printed in short score, as usual, but the barring is carried right through the two staves in organ fashion, while, besides, the bars are almost invariably under each other, giving a marked degree of clearness to the eye, and greater quickness, no doubt, of reference of words to music. The typographical part of the book is highly creditable to the publishers.

Songs of the North. Gathered together from the Highlands and Lowlands of Scotland. Edited by A. C. Macleod and Harold Boulton. The music arranged by Malcolm Lawson. [Field and Tuer, the Leadenhall Press.]

We are told in the preface to this work that the object the editors had in view has been "to gather together in an agreeable and singable form a collection of Scottish and Highland songs not familiar for the most part to the many enthusiastic admirers of the minstrelsy of Scotland." There have been so many volumes of well-known Scottish melodies recently published that we can now scarcely see any sufficient reason for multiplying them; but the novelty of design in this collection will ensure it a welcome with all who love Scottish music and Scottish poetry. A number of the songs, notably some of the Highland ones, are here written down, it is believed, for the first time. In some instances words in the Lowland Scottish language that either had no tunes, or tunes unworthy of them, have been set to old Highland melodies, a proceeding which, as the editors truly point out, "though it might possibly be objected to by purists, has been generally acknowledged as admissible since Burns set the example." The arrangement of the music is, on the whole, extremely good; and a feature in the work is the printing of the words of the song upon a separate page, as well as underneath the musical notation. Nothing is said upon the title-page respecting the very refined illustrations which are scattered through the volume; many of these, however, are really beautiful pictures, apart from the subject which they so graphically depict, and materially enhance the value of the book.