

It is proposed that the "Cabinet of Music" will be divided into two portions,—one of which will contain selections from the oratorios, and other sacred compositions, with full piano-forte or organ accompaniments, which may be used along with the vocal score of the choruses already published or to be published in the "British Minstrel." In this division of the work, from time to time will appear some of the mighty songs of Handel, Haydn, &c.—such as "Comfort ye my people," "I know that my Redeemer liveth," "Deeper and Deeper still," "Total Eclipse," "With Verdure Clad," &c. &c. The second division will contain a selection of those standard and classic songs and duets whose fame rests upon the approval of a sounder judgment than that which is awarded by mere momentary popularity. This portion of the "Cabinet of Music" will comprise specimens of the productions of the greatest and best of our native composers and song writers, and selections from the Great Masters of Italy, Germany and France, such indeed as will assist in heightening and permanently fixing the taste of the People. Many of these gems of melody have ceased for a time to please the ears of the fashionable-concert frequenting *patrons* of music, but they have not therefore lost their power of charming—but must live and be admired until poetry and song have ceased to have the power to yield a pure and chaste delight. The second portion of the "Cabinet of Music" will also contain some of the best dancing music. In this age when the Polka has almost shattered to pieces time venerated habits, and by its graceful and expressive gyrations and attitudinizing has nearly thrust waltzes, gallops, &c. out of the ball-room, what

collection of music can expect to gain a circulation which excludes Terpsichorean melodies from its contents? No one. Young and happy hearts express their pleasure in singing and in dancing—and far be it from us to curb the exuberance of feeling which finds an outlet in such delightful exercise. But we are not so enamoured of the last novelty as to wish to see the pages of the "Cabinet of Music" filled exclusively with Polkas. No. We have a liking to a small *modicum* of Waltzing—and have a relish for the "Contre dance"—and we rejoice in a Scotch reel, there is so much of character in it that we dare claim for it a remote kindred with its foreign cousin, it is so natural and gives so much play to physical enjoyment—and then there is the placid, full-dress, unfatiguing Quadrille—so full of sober stateliness—it cannot be overlooked. Music for all these will be found in rich variety in the pages of the second division of the "Cabinet of Music." To speak plainly, each number of the work will be divided into two portions, separately paged, the one to contain Sacred Music, the other to contain Songs, Airs and Dancing Music. The work is to be edited by Mr. Mather, of Edinburgh, a gentleman whose name stands so high in his profession as to require no commendation of ours, and whose abilities are a sufficient guarantee for the excellence and the accuracy of what he undertakes. We are assured that neither labour nor expense will be spared to make the "Cabinet of Music" the best as it will be one of the cheapest musical works ever offered to the people of Great Britain.

For more particulars as to the size, price, and time of publication of the "Cabinet of Music," see the advertisement on the cover of the present part.

## TELL ME, THEN, THE REASON WHY?

GLEE FOR THREE VOICES.

Atterbury.

*Affetuoso.*

1st SOPRANO. Tell me then the rea - son why, Love from

2d SOPRANO. Tell me, then, the rea - son why, Love from hearts

BASS. Tell me, then, the rea - son why, Love from hearts, love from

*p*

hearts that lov'd does fly? Why the bird will build his

*p*

- - - that lov'd does fly? Why the bird will - - build his

*p*

hearts in love does fly? Why the bird will build his

*f* *mez.*

nest, Where he ne'er in - tends to rest? Still on

*f* *mez.*

nest, Where he ne'er in - tends to rest? Still on

*f* *mez.*

nest where he ne'er, he ne'er in - tends to rest? Still on

wing or on his knees, Love does no - thing

wing or on his knees, Love does . . . nothing

wing, or on his knees, Love does no - thing

*p*

by de - grees, All his joys are fleet - ing dreams,

*p*

by de - grees, All his joys are fleet - ing, fleeting

*p*

by de - grees, All his joys, his joys are fleet - ing, fleeting

*f*  
All his woes - - se - vere ex - tremes.  
*f*  
dreams, All his woes - - se - vere ex - tremes.  
*f*  
dreams, All his woes se - vere ex - tremes.

AND WITH HIS STRIPES WE ARE HEALED.

CHORUS FROM "THE MESSIAH."

*Alla breve moderato.*

*Handel.*

SOPRANO.

ALTO,

TENOR.

BASS.

stripes we are heal - - - - ed, we are  
we are heal - - - - ed,  
And with his