

THE Musical Times

ESTABLISHED IN 1844

The Fall of the Leaf. Duet, for Soprano and Contralto by Henry Farnie; G. A. Macfarren
The Musical Times and Singing Class Circular, Vol. 16, No. 368 (Oct. 1, 1873), p. 251

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/3354237>

Accessed: 20/01/2015 20:12

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both sprightly and melodious, although we are inclined to think the Galop by far the better of the two. The Polka is somewhat laboured.

Tears, idle tears. Written by Alfred Tennyson. Composed by Herbert S. Oakeley.

THIS song, given with so much success by Madlle. Titiens at the Birmingham and Hereford Festivals, will no doubt become popular as a drawing room composition, for although the orchestration materially aided its effect when sung at Birmingham, the impression it created at Hereford, when Dr. Wesley played the pianoforte accompaniment, was quite as great. Commencing with a short Recitative, we have a charmingly melodious leading subject in E flat, the placid accompaniment to which is thoroughly in sympathy with the poetry. At the recurrence of the theme, rapid arpeggios are introduced for the first time, which, in spite of the temptation, are not sufficiently prolonged to become tedious. An enharmonic change from E flat to B major gives much freshness to the latter portion of the song; and singers who can take the high B flat with the ease of Madlle. Titiens will find the final phrases (with the occasional alterations of time marked by the composer) highly effective. Professor Oakeley writes so well for the voice that we are certain his compositions will be welcomed by singers as well as listeners.

The Fall of the Leaf. Duet, for Soprano and Contralto. Written by Henry Farnie. Composed by G. A. Macfarren.

A FLOWING and appropriate melody in 9-8 rhythm is here wedded to some placid and thoughtful lines admirably adapted for a musical setting. The voice-parts are so carefully written as to give but little trouble to the singers. Some beautiful points are gained by the broken phrases to the words "the falling of the leaf," the union of the voices on a *forte* passage afterwards producing an excellent effect. The harmonies, as might be expected, add much to the charm of the composition; and vocalists who wish for a simple duet thrown off by one who has proved that he can be elaborate enough when occasion requires cannot do better than possess themselves of the "Fall of the Leaf."

J. B. CRAMER AND CO.

Valse Sentimentale; pour piano; par Frederick Rogers.

THE name of Rogers is so unmistakably English that we may be forgiven for asking why the title-page of this composition is not in the language of the country in which its author was born and the piece is published. Surely it is time that this affectation had an end; for it is scarcely to be expected that we should form a National School of Music whilst British composers are ashamed of their mother-tongue. It may be imagined that we think well of this trifle by bestowing so much attention to the fashion in which it is put forth; and indeed we may say that we hardly know when so elegant and melodious a Waltz has come before us. The graceful *appoggiaturas* give a character to the opening theme which lifts it above the ordinary Waltz tunes; and the subjects in the subdominant form a good contrast with the calm flow of the principal melody. We shall be glad again to meet with Mr. Rogers, and doubly so if he do not invite us to approach him as "Monsr. Roger."

Beside the old Corn Mill. Words by Louisa Gray. Music by Henry Smart.

AMONGST the many charming compositions of this most charming song-writer the refined and melodious ballad before us should take high rank, and we cordially commend it to the attention of vocal amateurs who are anxious to escape from the maudlin sentimentality of the day. There are phrases in the melody which positively haunt us; and we need scarcely say that the beauty of the voice part is materially enhanced by the artistic manner in which it is harmonised. A highly interesting point is, near the conclusion of the song, where after a modulation into D minor, the opening theme (originally in F major) is introduced in the pianoforte part on the harmony

of the dominant seventh in B flat, the voice merely singing, upon F, the words "She smiles," until the return to the key. A few songs like this would do much towards elevating the taste both of singers and listeners.

Brunetta. Ballata. Parole e Musica di F. Rizzelli.

THIS song appears to have been well tested in public for the title-page tells us that it has been sung by Madame Sinico, Signor Cotogni, Signor Caravoglia and Signor Gardoni. It is certainly full of character, melodious, and evidently written by one who thoroughly understands vocal music. The change into the tonic minor and the modulations which follow are extremely effective, and give much point to the words. A good Italian singer might, we think, make this "Ballata" highly attractive, for it has all the elements of popularity.

WEIPPERT AND CO.

Minuet and Gavotte. Composed by Lindsay Sloper.

THESE two pieces are said to have been "composed expressly for and performed by Madame Arabella Goddard," but we have no recollection of having heard them in the concert-room. Wherever they were played, however, we trust that they were received as warmly as they deserve to be; for sterling music like this should command something more than the mere conventional marks of recognition. Both compositions are well written, but we prefer the Minuet, which has a characteristic melody in G minor, the two hands being well employed throughout. The change into the tonic major is fresh and effective, and the subject forms a good contrast with the opening theme. The "Gavotte," although, as we have said, scarcely to us as attractive, in every respect fulfils its title, the character of the dance being well preserved: the modulations are natural, and the passages, though demanding careful playing, are by no means difficult.

Love will shine all through. Song. The words from "The Afterglow."

The Fairest Maiden led the Dance. Song. The words by Frederick Enoch.

Composed by Ciro Pinsuti.

SIGNOR PINSUTI always writes like a musician, and his melodies are usually sufficiently tuneful and vocal to render them attractive both to singers and listeners. Of the two songs we think No. 1 is destined to be the more popular. It has a charming theme, in A minor, a good effect being gained by the left hand taking the melody, in unison with the voice, whilst a *staccato* quaver accompaniment is played with the right hand. The alteration to the tonic major, with the legato bass and triplets in the upper part, is exceedingly effective. The song is intended for a contralto voice, and is in every respect well adapted for the register. "The Fairest Maiden led the Dance," has a cheerful subject, with an accompaniment which may give some amateurs a greater amount of trouble than they care about bestowing upon the pianoforte part of a song. The last phrase will be more effective with the low B rising a roth, than with the upper F (as written above it), but, curiously enough, this alteration is not suggested until the second verse.

HENRY FARMER, NOTTINGHAM.

The Singer's Guide to Pronunciation; with an Appendix, consisting of a Pronouncing Dictionary of Musical Terms and the Rules of Italian Pronunciation; by John Adcock.

THE author of this little book has well studied his subject, and writes with an intelligence and earnestness deserving the highest commendation. Not only the errors and defects in the pronunciation of vocalists are ably treated of, but some valuable hints are given as to the proper method of learning a vocal piece, the words and music of which it is truly said should be considered separately, before attempting them in combination. The justice of the following observation, too, will we think be universally admitted: "To be able to make himself heard is the first requisite in a public singer; but for this purpose