Sunbeams. Four-Part Song by Longfellow: Emily M. Lawrence
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sight variety is given to the two-bar phrases ending each verse by making the sub-dominant chord major or minor according to the key-note harmony of the relative minor; and there is true musical expression in the final phrase, the voice speaking the last words, "Here is rest!" unaccompanied, and ending on the fifth of the key. A singer who can give this true spirit of this song will be certain to make it successful.

### Fairy Revives

A series of short pieces, for the Pianoforte.

**Composed by Arthur Trickett.**

The title-page of this piece gives us no idea whether it is "Fairy Revives" or a number of short compositions, or a general title for the whole of them; but as we find it marked "No 1" on the first page, we are inclined to believe the latter guess to be the right one. We hope that the next numbers will make amends for the thinness of texture observable throughout the one forwarded to us.

Fairy music must be light, but not feeble; and we think that even the composer will allow that we have rather too much of the trivial subject in E flat. The second theme is better, because character is given to it by the left-hand part.

We hope the fays will grow more spirited as the Revives proceed.

### The Gillyflower

**Song. Words by Alfred E. T. Watson.** The music adapted from Spindler’s “Husarenritt,” by Louis Diehl.

It is seldom that the adaptation of an instrumental piece for the voice is successful; but the exception proves the rule, and the specimen before us may certainly be cited as an exception. Those who know the spirit and melodious “Husarenritt” of Spindler will be glad to see it transformed into such effective a solo; and those who do not will be pleased to make acquaintance with it in its present form; for, apart from its origin, it is really a capital song.

The pianoforte accompaniment, which goes almost throughout with the voice—with the characteristic triplet on the second beat of the bar in the left-hand part—gives much life to the theme, though it will hardly be possible for a good pianist to do it full justice. We must award praise to Mr. Watson, too, for the excellent manner in which he has fitted his words to the melody.

### Sunbeams

**Four-part Song. Words by Longfellow.** Music by Emily M. Lawrence.

The composer of this part-song has but attempted to set Longfellow’s words melodiously and gracefully; and when we say that in this endeavour she has succeeded, we are probably giving her as flattering a notice as she sought for. Something more than this, however, is required in these days when Part-songs of this unambitious character are published in such quantities, if it be the design of a creative artist to make a name; and can scarcely see, therefore, that criticism should be called for when the absence of grammatical errors is really the only merit that can be conscientiously dwelt upon.

As, however, we have selected this composition as the type of a class, we may say that we like the change of key at the double bar, but think it would have been better to have stopped upon the sub-dominant chord F, at the pause, instead of compelling the repetition of the key-note harmony.

As I lay a-thinking, the last lines of Thomas Ingoldsby’s "Mrs. Jackson’s Song" by William Jackson, jun.

The little legend told of this song, that Thomas Ingoldsby has been well set by Mr. Jackson. The monotony of the music will scarcely be felt as an objection in such a song as this, but the words should be sung as little as possible interfered with, either by melody or harmony. A