Review

Source: *The Musical Times and Singing Class Circular*, Vol. 20, No. 432 (Feb. 1, 1879), p. 96

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

Stable URL: <http://www.jstor.org/stable/3357997>

Accessed: 28-02-2015 23:51 UTC

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at
<http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

Musical Times Publications Ltd. is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times and Singing Class Circular*.

<http://www.jstor.org>

reference as to the shape and character of the various compositions which form the literature of music. No one could probably have been found more capable of producing such a book than Mr. Pauer. He has as it were one foot in England and the other in the very home of "form in music"—Germany. As a domiciled Englishman he is fully acquainted with all that has been said on the subject by our best thinkers; as a German by birth, he has at his finger-ends all the most valuable gleanings of contemporary Teutonic labour. But it would be but poor praise to say that Mr. Pauer has here given us only a catalogue of musical forms. He has done more than this; for in every possible case much evident care has been bestowed on the elucidation of difficult questions, and minute details have been given wherever careful reading has been able to unearth them. The first division of the book consists of a succinct but most useful account of form, beginning with its simplest elements, and proceeding onward to its more complicated development. We specially mention this as a merit, because there is a great tendency to limit the use of the word "form," even in some very influential quarters, to the general outline of an extended work. The author then traces the growth of that early ingenuity which, germinating in counterpoint, reached its full growth in the noble Fugue. After this the form of vocal pieces is described under their proper names, separated into sacred and secular divisions. A certain number of compositions which seem to belong without many distinctive features to either or both of these branches, are described as if on neutral ground. Under the group of secular vocal forms much information will be found which will be specially valued by those who have not the time to dip into foreign books. The article "Opera," which extends from page 94 to page 105, and closes with a most useful chronological table of composers of operas, is of marked interest. The early part of that portion of the work devoted to instrumental music contains useful explanations of several words and titles of pieces frequently talked of, but about the nature of which many persons are lamentably ignorant. Under the head "Cyclical Forms" Mr. Pauer has given a most excellent account of Sonata-form, appending tables showing the position and key of the *motifs* in several standard works, also an admirable sketch of the *framework* of the first movements of Beethoven's "Waldstein" Sonata (Op. 53, in C), which young students will find most instructive. The short notice of Overture form is also well worth study, as giving a trustworthy account of the historical growth of the form. Dance tunes of the old type are fully explained, and the verbal explanation well illustrated by a few bars of music showing the rhythm of each form. On the whole this Primer will, we believe, be found replete with valuable facts. It would of course be easy to say that some of the articles are too concise, but on the other hand it must undoubtedly have been a task of no small difficulty to the author to keep the book within reasonable limits as to size and price. That Mr. Pauer has done his task thoroughly well cannot be doubted, and most young musicians will be glad to reap the benefit of his highly trained intellect and extensive reading.

Novello's Music Primers. Edited by Dr. Stainer.
Plain-Song, by the Rev. Thomas Helmore.
 [Novello, Ewer and Co.]

THE author of this capital book has devoted so much time and energy to the resuscitation of ancient music in this country that he is worthily considered a sort of apostle of ancient church-song. His reputation for complete mastery of his subject will be fully maintained by this work, which first gives the history of the growth of plain-song and the signs used for the purpose of representing it to the eye, and is then devoted to useful practical instruction. We can confidently assert that the book will be found both useful and interesting not only to those who feel in duty bound as churchmen to incorporate church-song into church-services, but also to those who have a hazy notion that plain-song is something much to be respected for its antiquity, although sometimes rather ugly. The latter class, it is to be feared, is still very large; but there is no longer any excuse for ignorance on the subject when so much instruction in such an interesting shape can be thus easily and cheaply obtained.

A Morning and Evening Service, consisting of *Te Deum*, *Jubilate Deo*, *Cantate Domino*, and *Deus Misereatur*. Set to music for a Double Choir, and the Organ Part arranged from the Orchestral Score by Sir Robert P. Stewart, Mus. Doc. [Novello, Ewer and Co.]

WE have no hesitation in saying that with an adequate chorus and band this Service would produce a very magnificent effect, so skilfully is it conceived and wrought; but, excepting at choral festivals, we fear only our largest and best choirs could perform it with anything like credit to themselves or to the talented composer. Of the several numbers composing this work, we must be allowed to single out the *Cantate Domino* and the *Deus Misereatur* as possessing great poetic beauty, though probably the *Te Deum*, with its massive harmony and antiphonal phrases, displays the composer as a master of the intricacies of what may be called the higher forms of musical learning.

English Organ Music, chiefly for Church Use. Published monthly, under the direction of the Editor of the *Musical Standard*. [W. Reeves.]

THIS publication should be known to all organists and others who desire to encourage this branch of English musical literature—Church organ music—which until lately has been greatly neglected. If all the gentlemen whose names are to be found in the prospectus contribute to this work, there can be no doubt whatever that it will be both very valuable and useful. We sincerely regret that the music should be printed in such an exceedingly microscopic style. Notes of this size can scarcely be distinct enough to make reading at sight an act either of certainty or pleasure.

The last Autumn Flower. Song. Words by Fides. Music by Ancona. [J. B. Cramer and Co.]

WERE it generally understood that music is a science, and that its rules, as in other sciences, must be comprehended before even amateurs can be justified in giving forth their compositions to the world, we should cease to be inundated by such songs as "Ancona" has forwarded to us, and relieved from the unpleasant duty of saying what should have been said to the composer before the work was engraved. We can well understand how any person with a love of melody, but unskilled in the simplest laws of rhythm, can pick out the voice-part of the song before us; but a few weeks' study of any work upon Harmony would convince her (for we presume that "Ancona" is a lady) that, apart from putting false basses to her melody, there are scarcely two consecutive chords correctly written. Without dwelling upon the number of dominant sevenths rising, and discords tumbling down to notes with which they have no affinity, let us direct attention to the harmonies of the four bars of symphony in E flat minor (page 6), and to the bass notes A, B, rising with the voice (bars 1 and 2, page 7), in justification of our remarks, and with a kindly wish that some professor, or at least competent musical friend, may be consulted whenever "Ancona" is again desirous of publishing.

Auld Robin Gray; as originally composed about the year 1770, by the Rev. William Leevess.

[Novello, Ewer and Co.]

THIS melody has often been described as of Scottish origin; but the edition now before us—issued by Mrs. Moon, of Brighton, the granddaughter of the composer, the Rev. William Leevess—sets the matter at rest. The words were given to Mr. Leevess, when a young officer in the Foot Guards, by the Hon. Mrs. Byron, who received them from Lady Ann Lindsay; and it is here published with the original recitative. Mr. Leevess—who afterwards became Rector of Wrington, in Somerset, where he died in 1828, aged eighty—accompanied the air merely with bass notes; but the pianoforte part in this edition is mainly the same as that appearing in "Wilson's Songs of Scotland." Generally speaking, this is sufficiently sympathetic with the air; but we should recommend accompanists to raise the hand, or at least treat the chord very tenderly, on the third crotchet (bar 14, p. 2), lest the effect of the *acciaccatura*, A, should be marred. We sincerely hope that the present version of "Auld Robin Gray," the genuineness of which is attested on authority not to be disputed, will increase the popularity of a ballad which, for the purity of the words as well as the beauty of the music, stands almost unrivalled.