Review

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character, confirms our assertion of the necessity of altering some of the words which have been rendered back into English from the German translation to which they were originally composed. Burns's verses, commencing "My heart is sair," flow very well until the well known "Somebody" occurs, which being rendered by the German word, "Jemand," is very properly translated "Some one." Passing over two Anacreontics, a delicious song, called "The Lotos Flower," another to some sacred words, translated from Göthe, and "Suleika's Song" (which is really a melodious duet for voice and pianoforte), we arrive at another composition which cannot be hurriedly dismissed. Assuredly Robert Burns would have been driven frantic with joy could he have heard his "Highland Widow's Lament" so intensified by the magic of music. The song is in D minor, and bears the somewhat unusual time signature 6-16. Anything more intense, more vividly coloured or more truthful in its wild pathos than this Highland Widow's wail of hopeless grief we can scarcely call to mind in the whole range of vocal music. The effect of the voice hurrying forward with increasing agitation, as the sorrows of the singer accumulate upon her, the chords in the right hand rapidly answering those in the left throughout, is so thoroughly dramatic that were the song rendered by two sympathetic artists, a musical audience would be roused to enthusiasm, and the most unimpassioned listener could scarcely remain unmoved. In this brief notice we can do but scant justice to the contents of this attractive volume; but as far as we have been enabled to travel through its pages in our present number, we trust that we have said enough to indicate some of its beauties to our readers, and next month we hope to resume and conclude our pleasurable task.

True Love (Treu Liebe). Vocal Duet. Composed by Agnes Zimmermann.

An unpretending and expressive duet, in A minor, by a composer whose name is a guarantee for the truthful setting of German poetry, even when as a resident English artist, she gracefully renders it into our own language before publication. The composition is an undoubted proof, if proof were wanting, of the simple means by which an accomplished writer can produce effect; for both the voice parts and accompaniment are models of quiet and subdued power. We especially admire the alteration in the character of the pianoforte part to the second verse. Vocalists who desire to meet with a melodious duet presenting no unnecessary difficulties will be glad to become acquainted with "True Love."

Sweet to live amid the mountains. Part-Song. Words from the Swiss.

There's beauty in the deep. Part-Song. Words by Brainard.

Composed by W. Pearson.

THESE are the best part-songs we have yet seen by this composer. Of course in the first one (as the words are from the Swiss) we have the inevitable "Tra, la, la!" but it is not intrusive, and the melody is fresh and tuneful. The harmonies throughout are simple and well written; but as a rather important shake is written in the pianoforte part, we can scarcely imagine how the song can be quite complete, as the author tells us, "without an accompaniment." "There's beauty in the deep" commences *Adagio*, with a bass solo, which leads to an *Andante* movement in 6-8 rhythm, the melody of which is extremely pleasing. In the second verse the *Adagio* begins with the bass solo unaccompanied, followed by an *Andante* in the relative minor, the song concluding with a repetition of the phrases which end the first verse, in the original key. This little composition, unpretentious as it is, proves that Mr. Pearson is advancing as a part-song writer.

The Parting. Song. Words by Byron. Composed by Alice Lee.

THE union of inoffensive music with inoffensive poetry can scarcely perhaps be considered a matter of sufficient importance to call for more than a line of faint praise; but Byron's verses are not thus to be trifled with; and if we seem too critical upon Alice Lee's graceful little theme, it is her fault for selecting words which demand a more vivid colouring than she has given to them. Grammatically, however, we have nothing whatever to say against her song.

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Music. By Henry C. Banister.

THIS Manual, by one of the Professors of Harmony and Composition at the Royal Academy of Music, forms one of

the series of "Cambridge School and College Text Books," and is expressly prepared for the use of candidates for the Middle-Class Examinations, in connection with the Universities. In his Preface the author says "The work being a *Text Book* rather than a *Treatise*, the discussion of controverted points must not be looked for in it. Such discussions would have been beyond its scope, and frustrated its purpose, with respect to those for whose use it is specially intended. Generally those views are given which are most widely accepted by musicians not holding extreme or special opinions." Such a plan as this is highly to be commended; for although we are unquestionably in a transition age with regard to the fundamental principles which should be taught to the students of musical theory, there can be no doubt that patients must not die whilst doctors disagree, and Mr. Banister, therefore, who is desirous of becoming a teacher instead of a disputant, is right in stating as clearly as possible in his book only those broad facts which are accepted by the majority of musicians. With this view of the author's intentions, we are bound to accord the highest praise to the work, which is so logically arranged throughout that reference to any special portion of it can be readily made. Part I. treats of Notation; Part II. of the Rudiments of Theory, Harmony and Counterpoint; and Part III. of the Elements of Composition. In the first of these parts we have a remarkably clear exposition of notation, time, accent, and other elementary matters unfortunately too often passed over by students. Especially must we praise the author's explanation of the difference between Simple and Compound Time, the widely-spread ignorance of which subject causes half the false emphasis we are condemned to listen to amongst amateurs. In the portion devoted to the exposition of the rudiments of Theory we have some very valuable remarks upon the old scales; and although but small space is occupied in tracing the history of our modern system, an intelligent pupil may glean quite enough information upon the subject to understand the meaning, at least, of what are termed the "Gregorian tones." Harmony is grappled with and explained, as we have already said, with as much confidence as if the author were not surrounded by those who dissent entirely from his opinions; but, for teaching purposes, Mr. Banister has unquestionably laid down a system which cannot but produce wholesome results; and if students of an enquiring nature should be desirous of becoming acquainted with the various conflicting theories which now agitate the musical world, we are certain that they will be all the better for having prepared themselves by reading and pondering the pages of this cleverly written text book. If we have a fault to find with the work, it is that, in laying down his rules, Mr. Banister constantly says "some authors believe that this chord," &c., assertions which of course must have the effect of mystifying a student who, wishing to pass an examination, has a right to believe that he is learning in the right way to attain his end. Before concluding our notice we may say that the complete manner in which every department of the science is explained is highly creditable to the author; for not only does the book include a treatise on Counterpoint, Canon, Fugue and Imitation, but some very able remarks upon Form in composition and upon the various musical instruments.

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Oh Bella Mia. Romanza. Parole di F. Rizzelli. Musica di Arthur S. Sullivan.

MR. SULLIVAN has here attempted nothing beyond writing a flowing melody to some not very suggestive words. As may be expected, the treatment of the song bears the unmistakable stamp of its being the work of an accomplished musician, the accompaniment especially being most delicately handled throughout; but we confess that we should be glad to meet Mr. Sullivan on higher ground, for our congratulations upon the success of such trifles as these, like the conventional compliments of every-day life, become almost a matter of course. There are many who can throw off graceful and melodious songs, and we can of course have no objection to their so employing their time; but England can but ill spare the services of those composers who have proved that they can do better things.

The Dove and the Maiden. Idyll. Words by H. B. Farnie. Music by J. Offenbach.

WHATEVER may be said against the music of Offenbach, there can be no question that all his compositions have that important element of "tune" which cannot but render them favourites, at least with the multitude. Whether they have anything else becomes indeed a question, for we have