Review

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is an excellent point. The Recitative and Chorus for Soprano, which succeeds this, is based upon the melodious second subject in the instrumental Prelude; and in the *Musette*, for Contralto, which ends the first part, there is more character and originality than in any other number in the work. The second part commences with an Instrumental Introduction, "On the Mountain," intended to represent dance music at a distance, and after a short Recitative, the chorus, first heard afar off, and then gradually approaching, concludes the piece with much picturesque effect. A Baritone air, at the end of which a distant chorus is again heard, and an "Invocation," for the Tenor (which contains much clever writing, but scarcely sufficient dramatic colouring for the subject), leads to a pleasing chorus, "He sleeps, and the roses are sleeping beside him," the theme of which is excellently wedded to the words, although not strikingly original. A Scene, for the Soprano, is effectively written, and contains many good points in the accompaniment; but the vocal part, embracing two octaves, will somewhat tax the powers of an ordinary singer. The Duet for Soprano and Tenor, leading to the final chorus, is well written for the voices, and appropriately concludes a composition which, as we have already indicated, is not only sufficiently melodious to please a general audience, but so obviously the work of a musician that it will be accepted with favour by the more exacting critics. A good word must also be said for the *libretto*, which is well laid out for musical requirements throughout, and written with the fluency and graceful ease of an accomplished poet.

Festal March. Performed at the Marriage of H.R.H. The Princess Louise with the Marquis of Lorne. Composed by Sir George Elvey, Mus. D., Oxon.

This is a spirited and effective March; and, without offering any marked features of originality, is sufficiently interesting to take rank amongst the many drawing-room compositions of this character constantly issued by the music-shops. Its title suggests that it is not to be considered as a military work; and although "Wedding Marches" are dangerous subjects for composers after Mendelssohn to handle, we think that Sir George Elvey has been fairly successful in acquitting himself of a task which, considering his position as organist of St. George's Chapel, Windsor, was, we presume, not a self-imposed one.

Six Morceaux pour Violon et Piano-forte, par Charles James Toms.

ALTHOUGH, as will be seen by the title, there are six of these pieces, the second Book (containing Nos. 4, 5, and 6), only has been forwarded to us. They are all graceful, and evidently written by an artist who understands the capabilities of both instruments. No. 4, in A major, is based on a melodious subject, in $\frac{3}{4}$ rhythm, the pianoforte sustaining an important part throughout. Where the change into the tonic minor takes place, the detached chords in the accompaniment have a good effect against the flowing theme of the violin. No. 5, a Romance, in E major, opens with a placid melody, the sudden transition into C major, with a marked theme and bold pianoforte accompaniment, forming a good contrast with the quiet commencement. No. 6 is a spirited Tarantella, in E minor, which it should be remarked does not follow the plan adopted in nearly all the modern Tarantellas, of modulating into the tonic major. Mr. Toms is, we think, fairly entitled to commendation for getting most of his effects in a legitimate way; the manner in which the instruments are woven in together being throughout highly creditable. Although simple in construction, these compositions evince much musical feeling; and amateurs will find them acceptable little pieces for performance in the drawing-room.

Conte D'Enfant. Berceuse, pour le Piano.

Puck. Galop Brillant, pour le Piano.

Composées par Adolphe Schloesser.

THE first of these pieces is a tranquil Andante, in G

flat major, excellently descriptive of its title. It is so much the fashion to call such little sketches as these "Studies" that we almost wonder Herr Schloesser has not fallen in with the custom, especially seeing that no better exercise for *legato* playing with both hands could possibly be written. The magic "De Salon," however, should be added if this composition were ever published as an "Etude," for it will be quite as attractive in performance as useful in practice. The Galop is full of animation, and would make an excellent piece for public players with rapid fingers. The first theme is extremely spirited, and there is variety enough throughout to keep the attention alive. The *legato* subject in the Subdominant, after the double bar, forms a good contrast with the other portions of the piece, and the *coda*, with its brilliant octave passages, concludes the composition with much effect. We can scarcely doubt that this capital Galop will speedily make its way to popularity.

The Voices of the Bells. Song.

The Maiden and the Bird. Ballad.

Words from the German, by the Rev. J. G. Bailey, M.A. The music by Elaine.

THE simplicity of these songs almost disarms criticism; and indeed, although they do not startle by any novelty either in subject or treatment, they at least do not offend by grammatical inaccuracy. In the "Voices of the Bells" the semiquaver accompaniment at the commencement, which so often re-appears, becomes somewhat monotonous, but the subject which follows, in the Dominant, is graceful and melodious. The title of the second song suggests unfortunate recollections of a certain "Bird and the Maiden" by Spohr, and as Elaine's unpretending composition has no right to suffer by such a comparison, it would have been better to have called her ballad by another name. The theme is flowing and vocal, and there is no more "twittering" than we have been taught to expect in bird-songs.

The Rose and the Ring. A Romance. Words by J. F. Waller, L.L.D. Music by Charles Oberthür.

THERE is much dramatic feeling in this Romance, and a very evident desire is apparent to express the words with appropriate music throughout; but the changes of key are somewhat violent, and the effect of the song, as a continuous composition, is scarcely satisfactory. A transition from E major to C major, for instance, may be excellent where any corresponding variety of feeling takes place in the poetry; but why the words, "And he loved a maiden bright," should close in E, and the line, "Her hair was like the burnish'd gold," should commence in C, we are at a loss to understand. The change to $\frac{12}{8}$ rhythm is an effective point, and here the melody flows on smoothly enough. It may also be said that the harmonies are carefully written, and the accompaniments well considered. We like the pathetic conclusion, especially the enharmonic modulation on the chord of A flat minor.

CHAPPELL AND CO.

Bourrée, from the Second Sonata for the Violin, by J. S. Bach.

Sarabande, from the Sixth Sonata for the Violoncello, by J. S. Bach.

Gavotte, from the Sixth Sonata for the Violin, by J. S. Bach.

Transcribed for the Piano-forte by Berthold Tours.

AGAIN we have to thank Mr. Tours for doing his utmost towards spreading a knowledge of the works of Bach amongst amateurs. It is true that many music-lovers may have heard these compositions played by Herr Joachim and Signor Piatti at the Monday Popular Concerts; but in these excellent arrangements they have the power of re-producing them at the pianoforte, and consequently of discovering many beauties which before escaped them. The *Bourrée*, in B minor, is so light and elegant that it would unquestionably attract the majority

of listeners, even in that uncongenial atmosphere for good music—the drawing-room; and if there were a few amongst the company who preferred the trifling compositions of the day, it must be remembered that it is better to lead your hearers up to you than to play down to them. The Sarabande is scarcely, perhaps, quite so attractive in the theme, but like all Bach's writings, is highly interesting to the student. The Gavotte will perhaps be the most popular of the three works, from the extreme melodiousness of the subject, and the excessive variety in the treatment. As exercises both for the mind and fingers, these Transcriptions are invaluable; and teachers may well introduce them as studies, with the full assurance that few intelligent pupils will practise them long before they will begin to delight in them as pieces.

LAMBORN COCK AND Co.

For Rosabelle. Song. Composed by Arthur O'Leary.

WE select this song, so full of legendary romantic character, from a pile of vocal works with no character at all, in the hope that baritone singers may be led by our favourable notice of it to investigate its merits for themselves. By the simplest means the words are coloured in such perfect sympathy with the feeling of the poet as to lift the composition above the merely graceful effusions of the day. A quiet melody in F major, with an appropriately placid accompaniment, opens the song in the cell of the monk, and contrasts well with the more animated theme, which tells of the deeds of the valiant knight; the return to the original subject, at the commencement of the second verse, being highly dramatic. After the close in F, the short symphony leading to the phrase in D flat has an exceedingly fresh effect; and the lengthening out of the concluding line is happily descriptive of the leading idea of the little poem. Mr. O'Leary should give us more songs of this class, for he has poetical feeling, and throws his heart into his work.

If to thy heart I were as near. Song. The poetry by Motherwell. The music by Frederick Westlake.

A FLOWING subject in $1\frac{3}{4}$ rhythm, with much point in the accompaniment throughout, shows that the composer of this song has no desire to make his name by falling into the beaten track. The change of key introduces a melodious theme, at the end of the first phrase of which an effective instance of the ninth on the dominant occurs. At the return of the leading melody we get a change in the character of the accompaniment, which gives much vitality to the voice part; and an excellent point is made where, whilst the singer holds the dominant for two bars, the subject is introduced in the accompaniment with new harmonies, which (presuming that the engraver has put the natural against the C, instead of the A, in the second bar) are unexceptionable. This is really a good song, and we conscientiously recommend it to vocalists who have got beyond the inane ballads of which the utmost that can be said is that they are harmless.

Over the Crystal Waters. Barcarolle, for Two Voices. The words written by J. L. L. The music composed by Henry James Noble.

AMATEURS will find this an attractive duet, as it has a flowing and agreeable melody, is well harmonised, and contains no vocal difficulties. The change from D major into F is somewhat violent, but when we are fairly in the key the subject sails on pleasantly enough, the effect being much aided by a graceful broken accompaniment of semiquavers, which would have been all the better executed by those young ladies who sing a great deal and play a little, if the composer had marked some of the leading fingers. The short solo for the first voice, afterwards joined by the second, and the lingering on the dominant harmony before the return to the original key, prove that Mr. Noble has well thought out the design of his composition; and, considering the patchy nature of many of the modern vocal pieces, this alone is a merit worth recording.

AUGENER AND Co.

The Hour of Rest. Song. The poetry by Eliza F. Morris. The music composed by Charles Henry Shepherd.

A TRANQUIL subject in accordance with the feeling of the poetry is all that we generally find even in the better class of what may be called "domestic songs"; but we have here in addition appropriate and well written harmonies, and an accompaniment neither weak nor obtrusive. The theme is extremely melodious; but although dedicated to Mr. Sims Reeves, we presume, from the compass, that it is not intended for a tenor. At the close of the song the final line is happily lengthened out, a good effect being gained by the voice commencing on the half bar, for the last two words, after the chord of the dominant seventh has been played.

King of the Sea. Words anon. The music by Fred. C. Atkinson, Mus. Bac., Cantab.

A GOOD bold song, which bass singers may make extremely effective. After a spirited symphony a well marked subject, in B flat major, expresses the words with remarkable fidelity; an energetic and unpretentious accompaniment enriching, without disturbing, the melody. There is a good point in the pianoforte part, to the phrase marked "con anima"; and the ascent of the voice an octave, to the words "I'm King of the Sea," gives much effect to the burden of the song. We do not like the $\frac{4}{4}$ in C minor, which follows the harmony of B flat, in the symphony, and we should have preferred the C sharp to have been written as a diminished 7th (D flat) in the chord which succeeds it; but these are of course matters of opinion.

BELL AND DALDY.

Aunt Judy's Song-Book for Children. By Alfred Scott Gatty.

THIS is a handsome little volume containing twenty-four songs, especially adapted to the minds and voices of young children. It should have been said on the title page that the music is by Mr. Gatty, as although he has written much of the poetry, some of the pieces are contributed by other authors. Many of the songs are extremely well suited for the purposes of musical illustration; such simple words, when allied with simple notes, lingering with irresistible power in the memory of juvenile vocalists. It is for this reason that we should be extremely careful what poetry we put before them; and, although we by no means insist that a moral lesson should be inculcated in every piece, we doubt whether, for instance, in the "Snow-man" it is good to teach children to ridicule "Uncle Ned's" gout, or to knock a hole in papa's new hat and then run and hide from the indignant mamma. We do not say that new hats are not spoiled by children, or that uncles have not the gout; but we question whether the making a good joke of these things should be part of the amusement recommended by their elders for a juvenile holiday in the garden. We have done however with preaching; and there is really much to commend in this collection of pieces. The words of "The Burial of the Linnet," "The Child's Good-night," "The Three Little Pigs," and "The Sparrow on the Tree," are excellent; and we can imagine the applause that would greet a rising nursery vocalist who, to show his intense desire to go to school, sings the following verse:—

"There's Harry returned with a prize,
And Jack with a bat and black eye;
And I think that a boy of my size,
If he cannot take honours, should try."

The music throughout is exactly what it should be—simple, tuneful, well harmonised, and with accompaniments thoroughly within the reach of small hands. From the number, we may select for especial commendation "Robin, Robin," "Past eight o'clock," (which has a sleepy character in perfect sympathy with the words) "Papa, I am weary of home," "Above the Spire," and