Review

Source: *The Musical Times and Singing Class Circular*, Vol. 15, No. 341 (Jul. 1, 1871), p. 150

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

Stable URL: <http://www.jstor.org/stable/3352067>

Accessed: 05-01-2016 19:50 UTC

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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 $1\frac{2}{4}$ 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