Review

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always represented by Do), the notes forming the scale are immediately seen. On the other side of the board, the minor keys are shown; and here the arrangement is somewhat different, (but equally ingenious,) in order to give the exact ascending and descending scales, the key-note on the slide being always La. It may also be mentioned, that whenever a major key is pointed out by the slide, without altering its position, the relative minor will be found on the opposite side. Some little difficulty arises from making F natural the same note as E sharp, &c., and decidedly false notions are thus inculcated; but the teacher is, we presume, supposed to explain this away, and there is really so much cleverness displayed in the invention, that the patentee deserves to reap a good reward for his trouble.

WILLIAM HUNT AND Co.

Fireside Music. By the Rev. W. H. Havergal, M.A.

THIS little volume, by the recently deceased Hon. Canon of Worcester, suffers to a certain extent from its title. Being called "Fireside Music," every song must have reference in some way to this domestic meeting-place in the family sitting-room; and the consequence is, that some of the names of the pieces become simply absurd. Passing over the "Fireside Grace before and after Meat," what can be the meaning of "The Pilgrim Fireside Invitation," (which is merely a sacred Canzonet,) and, more especially, of the "Fireside View of Sunset?" Surely this is fitting the poetry to the title, rather than fitting the title to the poetry. Apart from this objection, the collection is fairly entitled to the consideration of those who are seeking simple music for the home circle. All the pieces, particularly those harmonised in four parts, are carefully written and easy to sing. Amongst these we may especially mention "The First Fireside Anniversary of Christmas" (which, by the way, might as well have been written in $\sharp$, as in $\flat$). "The Fireside Hour of Sorrow," and "A Fireside Hymn of Praise," all of which are melodious and deeply sympathetic with the verses. The Round for twelve voices is a curiosity in its way, and we think, if carefully sung, would be effective. A dozen reliable singers, however, are not to be found around many firesides; and we doubt, therefore, whether this composition (although clever) will become one of the most popular pieces in the book.

WEIPPERT AND Co.

The Mariner. Song. Words by R. R. Bealey.

A Lullaby (Sleep my pretty love). Written by A. L. Fedar. Composed by Mirana.

THE first of these songs, by a composer of whom we have before made favourable mention, proves the possession of much feeling for the appropriate setting of dramatic words; and although the composition somewhat betrays the want of that pre-conceived definite plan, so obvious even in the smallest works of more mature artists, every praise must be given to very many of the phrases, considered separately. The bold opening, expressive of the raging storm, and the calm theme which illustrates the old mariner watching for the return of his son from sea, may be cited as unquestionably the best portions of the song; and the subject which follows is both melodious and well harmonised, the close in F minor being particularly happy. The accompaniment is in parts over elaborated, and in others is too heavy for the voice, (as, for instance, where the two hands play the arpeggios together, in the 4th page,) but the great difficulty, after all, is to be simple. The second song has a graceful melody, peaceful and tuneful as the subject demands, and more perfect as a composition (because less is attempted) than that we have first noticed. We should have preferred a more flowing accompaniment—rather more because the theme seems to require it, than because

we believe that all "cradle songs" must be moulded in one form—but the chords are carefully written, and the melody will be almost certain to please.

A. DIMOLINE, BRISTOL.

Olena. Caprice. Composed by William Beeby Graham.

THE composer of this Caprice tells us, in a foot-note, that "The river Ellen, which runs through Mary Port Harbour, was named by the Romans, Olena." We know not what kind of river this is; but if the piece before us is at all descriptive of its characteristics, it must run in a very irregular manner, for the theme is eternally skipping in octaves, and in fact can in no way be said to resemble any steady-going stream with which we are acquainted. Apart from its title (which, for anything that we can see to the contrary, might just as well have been "Mont Blanc"), Mr. Graham has written a graceful little pianoforte piece, in the Mazurka form, the theme of which is melodious; and well adapted for the training of touch. The subject given to the right-hand, with the left crossed over it for the accompaniment, is of course the old, old tale; but where are we to look for new forms in pianoforte music? Let it suffice, therefore, to say that "Olena" is a fair sample of a modern "teaching piece."

WILLEY AND Co.

Do not regret. Song. Words by Knight Summers.

My Fairy Lute. Song. Words by Ditto.

Composed by W. Friedrich.

BOTH these compositions fulfil every requisite of the true English ballad, which, after all, is a merit which demands recognition. The first Song is set to a melodious theme which speaks the words with remarkable fidelity, the accompaniment unobtrusively aiding its effect by the simplest harmonies. "My Fairy Lute," is perhaps rather the more pleasing melody of the two. The chromatic progression leading to the dominant harmony of the relative minor, and back to the original key, is written with that care which we like to see, even in simple music.

TONIC SOL-FA AGENCY.

Part-songs. Composed by Henry Lahee.

THESE songs form a portion of the "Plaistow Part-music," and on the whole are favourable specimens of Mr. Lahee's talent. They are all extremely melodious, carefully harmonised, and well written for the voices, the only fault being a want of originality, a feature which must strike all hearers, although it would be difficult to name the origin even of those which sound most familiar. This is particularly observable in the subjects of "Waiting for the May," "The New Year," and in the $\sharp$ portion of "Sweet Content," although phrases in the songs might also be cited in illustration. From the collection sent to us, we should be inclined to select for especial commendation "The Thresher"—which commences with an attractive theme, and contains some very excellent points—"Go when the morning shineth"—a carefully written song, effectively harmonised, some chromatic chords in the first eight bars giving much character to the melody—"Labour"—the subject of which is well adapted to some forcible words by Caroline Orne, and the harmony of which is satisfactory, if we except the obstinate D sharp, held on in the alto part against the D natural in the soprano, in the third page—and "Higher, higher still we climb"—which has much merit as a specimen of unpretentious four-part writing. We perceive that these songs are all published in the Tonic Sol-fa notation, in various numbers of the publication called the "Tonic Sol-fa Reporter."