THE Musical Times

ESTABLISHED IN 1844

I Prithee Send Me Back My Heart. Song by John Suckling; Charles Simon
The Musical Times and Singing Class Circular, Vol. 18, No. 415 (Sep. 1, 1877), p. 438

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

Stable URL: <http://www.jstor.org/stable/3351739>

Accessed: 18/01/2015 10:56

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Stay, sweet Swallow. Song. Words by Edward Oxenford.

Love and Time. Song. Words by F. E. Weatherly, M.A.
Composed by Berthold Tours.
[Duff and Stewart.]

THE first of these songs has a pleasing and sympathetic theme, although we can scarcely rank the composition amongst the best of the many works of the kind lately contributed to the musical world by Mr. Berthold Tours. The harmonies to the broken phrases in the voice-part at the commencement are extremely happy, and the conversational bits between melody and accompaniment have an excellent effect; but on their repetition in the second verse a feeling of monotony is created, and the "Poco meno mosso," in the relative minor, is felt as a relief. "Love and Time," on the contrary, is a song which must appeal to all who desire that the pianoforte part should form a portion of the composition, rather than be degraded into a mere accompaniment. To those who are not in the habit of studying the meaning of the work they are singing, the music will doubtless appear somewhat patchy; but the composer has sympathised with the poet in setting the words; and the vocalist, to do justice to the song, must sympathise with both. In truth, it is a charming and thoroughly musicianlike little vocal piece, which can be conscientiously recommended both for practice and performance.

The Dreamer. Song. Written by R. W. MacDonnell. Composed by Henry Pontet. [C. Jefferys.]

THIS is a really good and effective ballad, both words and music being as unaffectedly simple as such compositions should be. We could wish, however, that one having so much melodic feeling would write his harmonies more carefully. For instance, we suggest the reconsideration of the three bars commencing page 3, the doubled discord in the second bar being particularly unpleasant; and we cannot reconcile to ourselves the leap of the A in the bass (between the third and fourth bar), which can only be felt as a passing note, to the root of the following harmony. Doubled leading notes, too, frequently occur, and in the modulations into the dominant, E naturals are often omitted. These inaccuracies are easily remedied; and we should scarcely have thought it worth while to mention them had we not felt that the song may very probably reach a second edition.

Prythee, why so pale? Song for a Bass voice. Words by Sir John Suckling. Music by W. Howell Allchin. [Novello, Ewer and Co.]

SIR JOHN SUCKLING'S quaint poetry has been set with a kindred feeling by Mr. Allchin, the drop of the major seventh at the commencement, and, on the repetition of the words, of the diminished fifth, giving much force to the question which forms the title to the song. We scarcely like the change from C to E major, and must take exception to some of the harmonies; as for instance where the 4-2 on A (between the third and fourth bars of page 4) leaps down to the triad of E, in order to get out of the way of the voice; but generally the accompaniments show a commendable desire on the part of the composer to avoid anything like eccentricity. In the present dearth of novelty for this class of voice Mr. Allchin's composition should find favour with bass singers.

I prithee send me back my heart. Song. Poetry by Sir John Suckling. Music by Charles Simon. [Novello, Ewer and Co.]

MR. SIMON'S music is so sympathetic with the feeling of the unaffectedly simple verses of the old poet that this song should find favour with all who desire to produce effect by legitimate means. The bold diatonic harmonies which appropriately colour the theme would be unexceptionable but for the unfortunate fifths between the triads of C and B flat major (page 3, bars 12 and 13), which might very easily be altered. We are glad to find that composers are beginning to bestow more attention on the words they

select for musical setting, as it is impossible to expect that anything but commonplace phrases can be wedded to commonplace lines.

Helen. Song. Words, Anon. (1700). Composed by George Langley. [Novello, Ewer and Co.]

THE fact of this song being so profusely marked with such directions as "Lamentoso," "Con rabbia," "Doloroso," "Amoroso," "Dolentissimo," &c., seems to prove that it is the work of an amateur. Composers should be thoroughly aware that it is utterly impossible to indicate every phase of feeling throughout a vocal piece; and a few general guides to the singer are therefore all that are necessary, the words and music as a rule sufficiently evidencing the manner in which the phrases are to be sung. In every other respect, however, the composition has nothing "amateurish" about it. A pathetic phrase in C minor, with an obstinate inner tonic pedal, well expresses the somewhat mournful verses, respecting the authorship of which we have no indication. The song may be recommended as a fair specimen of quiet and unpretentious workmanship.

Old and New. A Song of the Changing Year. Poetry and Music written and composed by James Gaskell. [Novello, Ewer and Co.]

THAT it is better to accomplish what you aim at in a minor work than to achieve only partial success in a more ambitious one is amply evidenced by Mr. Gaskell's song. A smooth melody in A minor, with a triplet accompaniment, a second theme in the tonic major, and an easy chorus, in the same key, express the simple words with good effect, the only question being whether all this occurring three times over will not become somewhat monotonous. Mr. Gaskell's poetry is as unpretentious as his music; but both disarm elaborate criticism, for the song, "affectionately inscribed to his wife," is as pure a domestic offering as can possibly be desired.

A Vision of Home. Song. Words by Charles J. Rowe. Music by Julia Woolf. [J. B. Cramer and Co.]

WE can imagine that so simple and melodious a ballad as "A Vision of Home" would command an extensive sale, but it would puzzle any reviewer to know what to say of it, beyond advertising the simple fact we have stated. The plain tonic, subdominant and dominant harmonies are distributed into crotchets, minims, and semi-quavers, with appropriately sympathetic feeling; and, as a domestic ballad, it fulfils every requirement; but we can scarcely see why the composer should announce on the title-page that she was "re-elected King's Scholar" at the Royal Academy of Music. The song sufficiently evidences that its author is a musician; and we certainly think the announcement of the honours she has received would have been better reserved for a composition of more pretension.

The Rose. Song. The English words translated from the German of Kletke, by the Rev. J. Troutbeck. The Music composed by Willem Coenen. [Novello, Ewer and Co.]

WE are glad to see songs so thoughtful as that now before us steadily multiplying; for it proves beyond doubt that there is a public for good, as well as for bad and indifferent music. It is also refreshing to find that Herr Coenen, whose executive powers are well known, is not tempted into writing a pianoforte piece with vocal accompaniment, a form which those who mould their works upon the German *Lied* are too apt to adopt. The melodious theme which commences this song is most artistically coloured by the harmonies, which, although varied, are never obtrusive. The sudden transition from D to B flat major is extremely beautiful, an excellent effect being gained on the return to the subject by the voice lingering upon the F natural, the original key being proclaimed by the first occurrence of the F sharp, upon tonic harmony. The triplet accompaniment is happily relieved at the phrase commencing "Why should a trembling tear be seen?" and in every respect the composition bears evidence of having been conceived upon a definite plan throughout.