Review

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If then 'Jamaican song and story' does not furnish us with the real, unadulterated article of negro folk-song—even supposing our notation was capable of expressing it—a warm welcome is extended to this book. It provides much information set forth in a pleasant way, and its perusal will give keen enjoyment to those, and they should be many, who turn to its attractive pages. Mr. Jekyll is to be warmly congratulated on the success of his labour of love.

NEW PART-SONGS FOR MIXED VOICES.

Allen-a-Dale. Words by Sir Walter Scott. Music by John B. McEwen.

The Brownies. English words by W. G. Rothery. Music by Willy von Moellendorf.

In the garden. Words by Jetty Vogel. Music by C. Lee Williams.

Dry those fair, those crystal eyes. Words by Henry King. Music by John E. West.

The shepherd's song. By Herbert W. Wareing.

Weep you no more, sad fountains. Words anonymous. Music by Bernard Johnson.

[Novello & Co., Ltd.]

All the world knows that Allen-a-Dale was scarcely a desirable son-in-law, and the farmer and his good wife were quite justified when 'they lifted the latch and bade him begone' on his asking for their daughter; but 'he had laughed at the lass with his bonny black eye,' and there was an end on't, or rather a beginning for her, since 'she fled to the forest to hear a love tale' from Allen-a-Dale. Mr. McEwen's musicianship is apparent in all that comes from his pen, and he has caught most happily the robust and romantic spirit of Sir Walter Scott's poem. The result is a part-song that will interest its singers and listeners—that is if the singers are as alert as Allen-a-Dale. This part-song forms one of the extra supplements to our present issue.

'The Brownies' are an historical people, but hitherto this particular troop has been confined to the Fatherland. According to their own account they 'Came from the forest, o'er meadows of snow,' but they are nevertheless a merry folk, much given to laugh 'ha ha' and 'he he,' likewise 'hi hi,' and their special delight is to bring by night at Christmastide presents to good little boys and girls. Wherefore this part-song should always be sung at that period of the year, which the music will certainly gladden.

A good deal can happen in a garden, but only an ardent lover could affirm that the 'Opening buds and blossoms say, sure my love hath passed this way.' Yet it is a pretty conceit, and Mr. Lee Williams's music is no less pretty.

Henry King, the author of the lines 'Dry those fair, those crystal eyes,' was during his life, from 1591 to 1669, the Bishop of Chichester, and, judging by this little poem, must have been held in kindly regard by the ladies. Love-making was apparently more of an art in the 17th century than now, and although the comparisons and similes are certainly exaggerated, there is a spirit of courtly deference that must have been peculiarly grateful to the gentler sex. Mr. West's music is thoroughly in accord with this permeating qualification, for it is diatonic in character and deftly suggests the period of the lines.

It need scarcely be said that the burden of 'The shepherd's song' is about a dancel. In this instance the lady has proved so fickle that her swain is led to express himself in exaggerative language, since he says 'For all your love was past and done two days before it was begun,' which is, according to Euclid, *quod erat absurdum*. But there is nothing absurd in Dr. Wareing's music. On the contrary, it is charming in its clever union of all new methods; moreover the strains are dainty, particularly in the final cadence.

'Weep you no more, sad fountains,' was composed by Mr. Bernard Johnson for the recent Co-operative Festival at the Crystal Palace. The music, while not presenting special difficulties, is yet of a nature that shows confidence in the considerable musical ability of the singers for whom it was written. The style is chromatic, and the parts possess much independence; the cadences call for great delicacy of treatment, with, however, the pleasing results of richness of harmony and sustained musical interest.

The art of counterpoint and its application as a decorative principle. By C. H. Kitson, M.A., Mus.D.

[Oxford: The Clarendon Press.]

To the not inconsiderable number of treatises on counterpoint, Dr. Kitson adds yet another. He claims that one of the chief points of difference between his book and others that have preceded it is 'the derivation of the rules of Scholastic Counterpoint from the practice of Palestrina, whose works exhibit the Art of Counterpoint in its perfection, rather than from a study of text-books,' the many discrepancies between which are due to the fact that theory has been built upon theory, often mingled with personal prejudice, so that the original basis of the earlier treatises has been forgotten or perhaps ignored. Contrapuntally speaking, Dr. Kitson is a Palestrinist. Under 'Combined counterpoint in three parts,' the author instances the 'Macfarren system' as 'not only inconsistent with practice, but imposes unnecessary limitations, and by so doing actually encourages a system of writing which is productive of far-reaching evil.' In giving a typical student's application of these rules he says: 'If such writing be the result of a study of Strict Counterpoint, the sooner it is given up the better.' And yet Macfarren, who was Professor of Music at Cambridge University, used to be looked up to as a high authority on theory. The student may be led to remark, 'What does it matter if the doctors differ so long as I pass my exam.'

Leaving the controversial aspect of the question, Dr. Kitson's thoughtful and exhaustive treatise merits a warm welcome, more especially because of its value in 'the application of counterpoint as a decorative principle.' Here we leave the hard road of the 'historic species' and tread the verdant pastures of modernity. The workings of various papers set at examinations for degrees at Oxford and elsewhere will be found most useful to students, who will reap further benefit from a work which is so clearly and instructively written. The last chapter, 'Counterpoint on a chorale,' though short, adds to the value of the book.

NEW PART-SONGS FOR MALE VOICES.

Where lies the land? By Roland Rogers.

Let my voice ring out. By Charles H. Lloyd.

The traveller's farewell. By Laurent de Rillé.

[Novello & Co., Ltd.]

The words of 'Where lies the land?' are by Arthur Hugh Clough, and may be said to be an allegory of life expressed in lines descriptive of a voyage. This is a subject which lends itself to musical treatment with peculiar grace, for the opening and closing question, 'Where lies the land to which the ship would go?' forms an admirable frame to the more realistic relation of the experiences on the ocean in calm and storm. Dr. Rogers's music, laid out for two tenors and two basses, is chiefly written in solid harmony with contrasted points of imitation. The harmonic scheme is admirable.

Dr. Lloyd's 'Let my voice ring out' is dedicated to Dr. A. H. Brewer and the Gloucester Orpheus Society, and is worthy of the distinction. The lines, by James Thomson, seem to be more suitable to the utterance of one man than many, for the sentence 'O my Life and Love, thank God for you!' suggest a honeymoon; but the music reflects the heartfelt gladness of the poem, and when well sung it would exert an exhilarating influence. The part-song, written for alto, tenor, and first and second basses, will be found easy to read.

'The traveller's farewell' is an English version by Paul England of the French soldiers' part-song 'Le départ des compagnons.' The music is designed for two tenors, baritone and bass, and comprises four sections, severally headed *maestoso*, in which comrades are exhorted to awake; a short *allegretto* that provides an effective introduction to an *andante* in which *bouche fermée* is used by all the voices except the first tenor; and a vigorous *finale, allegro vivace*, which brings a cleverly-written work of some importance in design to a martial conclusion.