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She Is Coming down This Way. Song by Rosetta O'Leary Vinning
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short Chorus, in B major, "O Israel, trust in the Lord," concludes a very interesting composition. Though not very difficult, the last movement will require a little care, as amateurs are apt to be somewhat uncomfortable if they meet with double-sharps, and the modulations render necessary the introduction of several.

Carmen Etonense. Words by A. C. Ainger, M.A., Assistant Master at Eton. Music by Joseph Barnby, Precentor of Eton. [Novello, Ewer and Co.]

THERE are few public schools which do not possess a "school song" of some description. An old foundation such as Winchester has its "Domum;" while modern institutions such as Marlborough and Haileybury have not been slow to perceive the power of music in strengthening the bond of union among the sons of a common mother. Eton, however, one of the most prominent of our public schools, has never had a song of her own, so that when some two years ago she enlisted the services of so distinguished a musician as Mr. Barnby, it was felt that the opportunity was not to be lost, and Etonians are now at length provided with a song which is fully worthy of the reputation of their school. Mr. Ainger, himself an old Etonian, has treated the orthodox subjects with much freshness and ingenuity. He has chosen a rhyming trochaic metre, excellently adapted for music; but, though his measure is a mediæval one, he has been careful to avoid the barbarisms in which his models abound, and there is scarcely an expression in his poem for which classical authority might not be adduced. The song consists of six verses and a chorus. The munificence of the royal founder, the studies of the place, the moral character and the combination of freedom with obedience to law which Eton endeavours to produce, and lastly the school games, are successively mentioned in vigorous Latinity; and the song ends with the usual aspiration for the permanence and prosperity of the school and its institutions. In setting these words to music a tune was needed which should be at once popular and solid; which, under necessarily varying conditions of performance, should never sound vulgar or trivial; which should catch the ear of a boy, and at the same time educate his taste. These requirements Mr. Barnby has fulfilled by writing a broad and dignified melody in A minor, *Tempo di Marcia*, modulating into the major in the chorus with a very bright and jubilant effect. It is harmonised as a four-part song, but of course will admit of several other applications. There is a certain antique flavour about the harmonies of the opening bars which is no doubt intentional; and we would especially notice the stately movement of the bass throughout, and the powerful declamation of the words "Floreat Etona!"

She is coming down this way. Song. Composed by Rosetta O'Leary Vinning. [Stanley Lucas, Weber and Co.]

THIS is a charmingly fresh and melodious song, demanding, like all Mrs. Vinning's compositions, a sympathetic pianist, as well as a vocalist, for its due rendering. The independent points in the accompaniment reveal the touch of a finished artist throughout, and the alteration of rhythm on the words which form the title of the song is extremely beautiful. Commercial purposes may prompt the transposition of the song to a lower key; but, artistically speaking, we are certain that all who have been accustomed to it in F will never reconcile themselves to the change of colour it will assume in D, which the title-page informs us is the key of "No 2."

Wishes. Song. Words by Sir Terlagh O'Brien (1593). *Dearest little Maiden.* Song. Words by Heine; translated from the German by T. Case.

Composed by H. A. Harding, Mus. Bac., Oxon. [Novello, Ewer and Co.]

THE first of these songs has a melody well adapted to the words; but the voice-part is overweighted by the accompaniment, for not only are semiquavers continued throughout, but the harmony is so constantly changing as to produce a feeling of restlessness in the listener. Some of these harmonies are by no means agreeable, too, as an instance of which we may cite the first half of the sixth bar, page 1, and we cannot say that we like the progression commencing with the last two bars of page 2, which appears

to be rather an example of what may be than of what ought to be done. "Dearest little Maiden" is much more to our mind. The subject is extremely melodious; and although the plan of harmonising every note is still pursued, much more sympathy with the voice is shown than in the song just noticed. Heine's words have been very fairly translated by Mr. Case.

Holiday Symphony, for the Pianoforte, Violin, and Violoncello ad lib., and Toy Instruments. Composed by Edouard Marlois. [William Czerny.]

THE composer of this little holiday trifle has well followed the model set by Haydn, and given us a bright, cheerful, and melodious piece, easy enough to be accomplished without effort by a juvenile orchestra. We think it a pity that he has not included a slow movement, for many excellent effects can be obtained with the toy instruments in a pathetic Andante. A good contrast, however, is gained by the Minuet, and the Finale is appropriately joyous and tuneful. The pianoforte part forwarded to us is arranged as a duet; but we see that it is also published as a solo.

Eight Characteristic Pieces for the Pianoforte. Composed by Franz Behr. [Witt and Co.]

THE name of this composer is new to us, but there is a delicacy and refinement in his "Characteristic Pieces" submitted to us which makes us desire his further acquaintance. True they are not by any means equal in merit, nor do they aspire to be more than graceful trifles for juvenile fingers; but we see in them an indication of cultivated artistic feeling which will no doubt be shortly amply developed in works of greater importance. The very brief sketch, "Dreaming," derives much of its effect from the syncopated accompaniment, but the character of the piece well justifies its title. "Chimes" is scarcely so much to our liking; but the "Evening Song" and "Birdie's Message" are charming, the latter, if we must declare a preference, being our especial favourite. The "Bohemian Melody" and "Under the Linden-tree" may be passed with a word of commendation; but "May Lilies" and "Excursion" are extremely beautiful, the first, although the less pretentious of the two, being remarkable for its appropriate elegance and simplicity. We cordially commend these pieces to the attention of those who are entrusted with the training of young players.

Minuet in C; Sarabande in B flat; Gigue in G; for the Pianoforte. Composed by Michael Watson. [C. Jefferys.]

MR. WATSON has made himself quite a name for the composition of these old dances, for not only has he completely caught their rhythm and spirit, but he writes so well for the hands as to enable moderately advanced players to give effect to his music without undue labour. We see no reason for informing us that his Minuet is in the "antique style," for if the character of a composition does not declare itself, it is worth nothing; and the less an author has to say about his own works, therefore, the better. The bold diatonic harmonies in this piece, apart from its melodiousness, will make it generally acceptable. We especially like the change from C to F, but scarcely think that the portion in D flat fits in comfortably with the rest. The Sarabande is excellent, both melody and harmony being unexceptionable throughout. The character of the dance is remarkably well observed; and the passages of imitation prevent any effect of monotony. The Gigue, although not perhaps in a musical sense the best of the three pieces, may very probably obtain the greatest amount of popularity, for it is tuneful in the extreme, full of life, and although seemingly difficult, comparatively easy to play. Mr. Watson may safely multiply compositions of this character with every confidence of success, both with teachers and pupils.

The Conqueror's March, for the Pianoforte. By Charles H. Townsend. [Moutrie and Son.]

EXPERIENCE has proved to us that when an amateur desires to throw a few tonic and dominant harmonies into the form of a composition, he almost invariably chooses a March. It is true that, as in the case of dance music, the rhythmical character of the piece will materially help to