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"slowly, waywardly and very feelingly," "don't drag," "Linger Slightly," and so on. *Molly on the Shore* in one edition is marked "Keep 4 accents in every bar hammering away throughout; also in the soft bits." But then Grainger gets muddled and instructs the violin "Mute off!" when four bars away he says "Senza Sord" (meaning precisely the same).

His *Marching Song of Democracy* (For My darling Mother, United with her in Loving Admiration of Walt Whitman) shows, on the other hand, a scrupulous avoidance of the English language in its text, which consists of *Ta da di ra da ra . . . ti da ta rum pom pom pa . . . pam pum pum puri pa* and so on—and nothing else! Above which, however, are such instructions as "easygoingly but richly," "not nasal," and "Don't tire yourselves over this; keep fresh for what's to come!" But he still uses *f* and *pp* and so on, because they're convenient when you have a cosmopolitan orchestra, and anyway they take up less space, being abbreviations already well known.

Department of Slight Confusion

As for "Dove Sono" from Mozart's *Marriage of Figaro*, I would prefer some sort of translation to the title this song has been given lately—"The Dove Song."

And *Si mes vers avaient ailes* is certainly more than we can expect from



"Louden lots!"

an honest-to-goodness New Zealander who has taken up radio-operating as a job, and has been asked to do some announcing while he turns the records over. But think of all the instructions that would have to be sent out to prevent the name being translated as "If my worms were only winged!"

Cor Anglais, I admit, is a most unmusical series of sounds with which to designate a passable woodwind instrument. But since the *Cor Anglais* actually is neither a horn nor English (being in fact an alto, or low oboe of Italian origin) why bring the absurdity nearer home by making the name intelligible?

As for that French folksong (in the set "Songs of the Auvergne") called

La Bas dans le Limousin I am sure most of us would prefer the original title, however meaningless, to the version once given by 4YA: "Over there in the limousine." (Limousin, dear reader, is the district around Limoges, Auvergne, France.)

But I don't stick out for leaving all the French names in their original form too; Frenchness is a cult to be discouraged among composers of little pieces (*morceaux*) for the flute or the ubiquitous "soft-loud" (piano to you). For instance a recent concert of music by New Zealanders included a "Pastorale Fantaisie" by which presumably was meant either "Fantaisie Pastorale" or "Pastoral Fantasy." But then it must always be a temptation to superimpose a taint of "that delicate gaiety which shows they come from the French," simply by adding e's to the English title.

All in all, I'm with "Let Her Go": his is the complaint of the common man against mystification and voodoo. He is freed off from works of art that would readily reveal their logical beauty or their emotional force to him if only he could pick his way through that barbed entanglement of "terms." The English alternatives are there in 90 per cent. of cases. But they all require careful thought and expert knowledge.

—MARSYAS

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