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A TREATISE
ON
CHOIR AND CHORUS SINGING.

BY

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TRANSLATED (WITH THE KIND PERMISSION OF THE AUTHOR) INTO ENGLISH

BY THE

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LONDON SACRED MUSIC WAREHOUSE:
J. ALFRED NOVELLO, 69, DEAN STREET, SOHO, AND 24, POULTRY;
ALSO IN NEW YORK, AT 389, BROADWAY.



TO THE

REVEREND SIR FREDERIC ARTHUR GORE OUSELEY, BART., M.A.,
AND MUS. BAC., OXON.,

IN THE WARMEST SYMPATHY WITH HIS EARNEST DESIRE FOR THE

PRESERVATION, IMPROVEMENT, AND GENERAL EXTENSION OF

THE CHORAL WORSHIP OF ALMIGHTY GOD IN THE

CATHOLIC CHURCH IN ENGLAND,

THIS TRANSLATION,

INTENDED TO AID IN THE ELEMENTARY INSTRUCTION OF ENGLISH CHOIRS,

IS DEDICATED BY HIS SINCERE FRIEND,

THOMAS HELMORE.



TRANSLATOR'S PREFACE.

By the kindness of the Librarian of the *Sacred Harmonic Society*, the original work, of which this is a translation, first came under my notice a few months ago. I had long sought in vain for anything of a similar kind in English. As soon as I had read M. Fétis's *Chant en Chœur*, I felt that an English Version would be a useful addition to our stores of elementary works, and would stop a gap which had too long been left open. It is true that many excellent manuals of vocal music have from time to time appeared, and many systems of class instruction in music have been worked of late with more or less success, and some one or other of these is presupposed as a preparation for the profitable use of this treatise,—but so far as I am aware, there is no book of instructions specifically addressed to Choirs, as such; and although, doubtless, there are in England many Choral bodies who have attained excellence without such systematic instruction, yet few will be unwilling to acknowledge that M. Fétis's complaints of the inefficiency of Choirs and Choruses are, in very many cases, as applicable in this Country as in his own. Much as has been done here by Choral Societies, by Singing Classes, and by the Clergy of many Parishes up and down the land, much,—very much remains to be done, before our people generally will become practically musical, in any high degree.

After the power of singing in tune and time, and of reading musical notation has been acquired, there is an almost immeasurable gulph to be passed before a body of singers, even thus qualified, can attain to any high artistic excellence as a Choir or Chorus. I am the more anxious to express this as my settled conviction, because I have been earnest in the encouragement of Congregational Singing in the worship of God, and on that account have been, I fear, sometimes misunderstood, as undervaluing, and wishing to exclude from the Church, music not adapted for that specific purpose. But I would venture to remark, that while the style of singing of the masses must necessarily be inferior, under all circumstances, to that of well-educated Choirs, nevertheless there will be some limit, or proportion, to this inferiority; and that as you improve the one upon any grand scale, so will the other rise towards higher musical excellence. I would popularize music, especially vocal music, not only on the highest religious, moral, and social grounds, but also on others of an artistic nature: for if good teaching, and good performances of music were more in demand throughout the country, the numbers and the skill of musical artists would be proportionally increased.

In the reciprocation of musical influences, all classes of people would be led to a higher appreciation of the art itself,—they would acquire greater skill in singing those parts of the Divine Offices which they are required to offer with their own lips,—and they would be anxious (according to their ability) to provide the more costly offering of efficient Choirs for the due celebration of the higher parts of the Service. If I desire “that *all* the people” should praise God, I do not desire that their vocal praises should shock the ear by their want of skill;—and to make them skilful, even in the simplest strains, their ear and their tastes must be cultivated by often listening to something better than they can do themselves; therefore it is that I am doubly anxious that Choirs should be really good, and sing good music. In this wish, I venture to present the following translation to English Choirs, in the confident expectation of great benefit being derived from M. Fétis’s instructions by all who will diligently use them. Nothing in the original has been omitted, nothing altered; in the translation no attempt has been made to disguise its being primarily written in French, and for French use; the same figures of speech, and the same style of expression have been retained, as far as possible, in the English version.

None of our author’s facts are stated otherwise than he states them, and they must be therefore taken on his authority; not that I have the least doubt of their accuracy, although on p. 2 he might have used the present tense, and omitted the word “formerly” in what is there stated concerning the Contraltos of the Sistine Chapel: and on some points I had no means at hand of confirming his statements from other authentic sources.

In conclusion, I have gratefully to acknowledge the Author’s kindness in at once giving his own personal sanction to the present Translation; and also to return thanks to the *Sacred Harmonic Society* for first allowing me the sight of the original work.

THOMAS HELMORE.

February, 1854.

P R E F A C E .

IT is my design, in this little work, to teach a branch of the musical art which has been much neglected, I might even say ignored. There exist, doubtless, in Germany, some schools where the principles explained in this book are put in practice; but I do not know that any one has hitherto pointed out the principles of a rational method for teaching Choirs and Choruses. The work of M. Hæser,* and all that have been written on this subject, are almost exclusively on practice, and include many notions of matters which do not belong to the special nature of Choir and Chorus Singing. Other important matters, which belong essentially to this subject, are not even mentioned. Upon the whole, these excellent works are only applicable to the schools for which they were intended.

That which I propose is to call the attention of Heads of Schools, Directors of Music, and Chapel Masters, to the necessity of perfecting the execution of music in vocal masses, and to point out to them the progressive steps by which that aim may be attained. It was necessary for this purpose to arrange these steps according to numerous delicate investigations, suggested by musical perception sufficiently active, by long experience, and by much thought. I am far from thinking this work as good as it ought to be, for the subject is new, and imperfection is inseparable from a first attempt; but such as it is, I hope it will be useful, and that it will in time effect some progress in the art of duly executing the inspirations of Composers of genius.

As for the exercises, which may lead vocal masses to a good execution of music, they are scarcely more than indicated in this work, because I did not wish to make it too voluminous. To complete its usefulness, I shall publish a collection of these exercises arranged for different kinds of voices.

* Chorgesangschule Von August : Ferd : Hæser für Schul und Theaterchöre und Augchende Singvereine.
Mayence et Anvers, chez les fils de B : Schott.

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A TREATISE

ON

CHOIR AND CHORUS SINGING.

PRELIMINARY OBSERVATIONS.

ON THE NATURE OF SINGING IN CHORUS.

1. THE colouring of the expression, and the shading, which add so much power to the effects of music, have been perfected with much care, for more than thirty years, in Orchestras; and we have in our days arrived at results which formerly were not thought possible. Why is it not the same in our Choirs and Choruses? Why in our Churches and Theatres are we scarcely able to mark in an imperfect manner some difference between the loud and the soft of the voices? Why are accuracy of tone, pronunciation, true rhythm, and accent, so much neglected by the directors of choral masses, especially in France and Belgium? Formerly all these branches of the art, united to the beauty of the voices, added an inestimable value to the beautiful compositions heard in the choir of the Pontifical Chapel at Rome. The true tradition still exists in this Chapel, but the soprano and contralto voices have lost their power. The effect of these perfect traditions was so beautiful, that the compositions of Palestrina and other great Masters do not seem to be the same when they are executed otherwise than in the Pontifical Chapel. At Berlin, the Academy of Choral-singing, formerly directed by Zelter, merited praise for some points of choral execution. In France there is nothing like it. The art of solo singing is there cultivated with more success than in Germany; but the art of impressing artistic life on vocal masses is absolutely unknown.

2. It is this new art which it is here proposed to teach; an art which it is no longer possible to ignore or to neglect in the state of advancement at which the general execution of music has arrived, and which is worthy of all the attention of the heads of musical institutions, chapel-masters, directors of the music of theatres and concerts, of great popular singing-schools, and even of elementary schools; for there is no doubt that vocal music will soon be an inseparable part of every system of general education in civilized countries. The elements of chorus singing are—I. The choice and classification of voices. II. The concord and exercise of voices in the unison or octave. III. The concord and exercise of voices in the harmony of several sounds. IV. The modifications of sound in its different shadings, or degrees of loudness. V. The different accents, or tonal quality of voices. VI. Rhythmical accent. VII. Pronunciation and articulation. VIII. The simultaneous striking of the time of the measure. IX. The striking of syncopations. X. The melodic phrasing. XI. Harmonic phrasing. XII. Rhythmical phrasing. XIII. The collective sentiment. XIV. Animation.


3. I do not place among the elements of Choir and Chorus singing the reading of music, because this kind of knowledge belongs to another system of teaching. Every chorister, choirman, lay-clerk, and chorus singer, is supposed to know music, and to read it with facility.

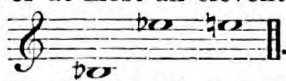
CHAPTER I.

OF THE CHOICE AND CLASSIFICATION OF VOICES.

4. Voices are divided into two principal kinds, viz., 1st, the voices of women or children,—2nd, the voices of men.

5. The voices of women, of children, and of men, are more or less acute, more or less grave.


6. The most acute species of the voices of women and children is called First Treble or Soprano. The extent of this kind of voice is not determined in an absolute manner. In general, this extent is more limited in children than in women, particularly in the lower part, where the sounds have less tone [timbre], at least if they have not contracted the vicious habit of producing guttural sounds, a fault which is frequently met with in choir-children. There are many treble and soprano voices of chorus singers which are confined to the limits of a twelfth, taken from \underline{d} to \underline{a} , as in this example, . There are those which descend to \underline{c} , others which rise with ease to \underline{b} , \underline{b} , and even to \underline{c} , but the emission of these last notes is not often possible, except in loud passages and with painful efforts.

7. The intermediate range of voices of women and children is called Second Treble or Mezzo Soprano. Their extent is more circumscribed than those of the first treble; they are often confined to a tenth, or at most an eleventh, which reaches from \underline{b} to \underline{e} or \underline{e} , as in this example, . There are few varieties in this kind of voice. We occasionally meet with defective first trebles, of which we make second trebles, and which appear to ascend with more ease, but the bad quality of these voices ought to exclude them from a chorus, unless the singers are very numerous. The second treble voices of boys are often more penetrating than those of women. Modern composers sometimes make the second treble ascend to \underline{f} or \underline{g} ; these notes can only be reached in the Forte, and are almost always harsh and screaming. Observe that in all which goes before, as in that which follows, chorus voices are spoken of, and not solo voices, which may be considered as exceptions.


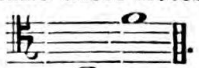
8. The low voices of women and children are those that are called in Italy Contralto, and in France Bas dessus, *i. e.* low treble. In the latter country they are very rare, and the difficulty experienced in representing them caused them formerly to be replaced by the high voices of men, called Counter-Tenor. But if the end was attained by this substitution as far as concerned the similarity of the sounds for the harmony, it was not the same for the quality of tone, for this quality is low in the voices of women and children, and if not *acute* at least *clear*, and high in the voices of men. For this reason, in the chapels of Italy, and particularly in the Pontifical Chapel at Rome, they formerly employed "Castrati" for the contralto. Their shrill voices were more penetrating than the voices of women and children, and had more

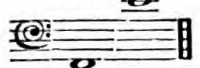

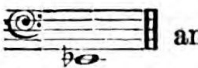


weight than the counter tenors. Some of these singers were sent to France for the service of the Chapels of Louis XIV. and Louis XV., but at the theatres they have never had any but counter-tenors for the contralto, and the effect of the choruses has always been harsh and noisy on that account.

In some churches in France they have thought to avoid the disadvantages of counter-tenors by means of chorister boys with powerful voices,* but in avoiding this defect, they have fallen into another not less injurious, that is the guttural quality of this

artificial voice. The extent of the true contralto is this, . It will be seen that it differs little from the mezzo-soprano in height. The difference of these voices in this part of their compass consists less, in fact, in their power of ascending, than in their tone and volume. Much less strong in the mezzo-soprano than in the contralto, the sound assumes in the latter the character of a bass to the upper system of voices, which it does not possess in the other.

9. The voices of men are divided in Choir and Chorus singing into three principal species, which are—the High Tenor, Low Tenor, and Bass. The latter was also divided into two varieties in the compositions of the Masters of the 16th century, and of the first part of the 17th; the first called *Basse-taille* (*i. e.* tenor-bass) in France, and *Basso* in Italy, was the high bass, the first bass, which was usually written in the Fa clef on the third line; the other was the lower bass, which the French called *Basse Contre*, and the Italians *Baritono*.† By a remarkable antilogy, we now call the lightest and highest bass voices, Baritones. However, we do not now distinguish the different kinds of basses in our Choirs and Choruses, it is only in the parts of the Opera that different classifications are made.

10. There are delicate varieties of height and depth in the tenors as in the trebles. Some countries furnish high tenors in abundance, others only produce lower voices. High tenors are those which extend over the interval of an eleventh, from *e* to *a*,  and which make these notes with the chest voice. Low tenor, or second tenor, extends from *b* to *f*, . In these two varieties of the same kind of voice, we meet with certain modifications in the quality of the sounds, if not in their compass. It is the duty of the Director of music to examine the voices of Choir and Chorus singers, and to classify them according to his observations.

11. The usual compass of the bass is commonly nearly two octaves, *i. e.* from *F* to *e*, . Some voices of this kind ascend with ease to *f*,  but these voices are generally of a light quality, which belongs more to solo singers than to chorus-men. There are also basses which descend with a powerfully ringing sound as low as *E b*,  and even to *D*, . These voices seldom ascend above *d*, . These are what we call *Basses Contres* (*Contra Bassi*). Their

* It is this kind of voice which Ferrein believed was produced by a particular organ,—but he was mistaken.

† This word comes from the Greek *βαρυ*, heavy, ponderous—and *τονος* (*Latin tonus*), tone. Baritone signifies, then, an unwieldy, heavy, ponderous voice, which cannot execute anything light. It is in the same sense that the cry of the elephant is called *Barritus*.

tone is powerful and sonorous, but unwieldy. These low notes are not to be met with in modern music, but we find examples of them in the works of Jean Gabrieli, Schütz, and some other old masters.


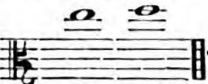
12. In compositions of music for the church, madrigals and [chansons] for six, seven, or eight voices, the masters of the sixteenth and seventeenth centuries confined the parts for these voices within the compass of an octave, or a tenth at most, in order to place every singer in the middle part of his vocal organ, because the sounds produced within these limits are more pure, more equal, and better toned than those of the higher or lower extremities of the voices. When a Director of a Choir or Chorus has this ancient music performed, he ought to classify the voices with much care, and in a totally different manner from the classification for modern music. Not one of the shades which are met with in voices of the same kind should be neglected by him, in order that every singer should be placed within the exact limits of the best sounds of his voice. In order to aid in making this classification, I think I should here give the table of these limits, as we find them generally fixed in the productions of the celebrated composer, Palestrina :—

The image displays seven musical staves, each representing a different voice part. From top to bottom, the parts are: Superius Cantus (treble clef), Secunda Pars Cantus 2dus (treble clef), Sexta Pars (treble clef), Altus Contra (treble clef), Septima Pars (treble clef), Tenor (treble clef), and Bassus (bass clef). Each staff contains a series of notes connected by a horizontal line, indicating the specific range of notes for that voice part. The notes are arranged in a way that shows the relative pitch of each part, with the Superius Cantus being the highest and the Bassus being the lowest.

The classification of voices according to these limits offers the great advantage of placing every singer in the best notes of his organ, and of eliciting the best part of the varieties which each kind of voice presents. One often finds, in the compositions of Palestrina and the other Masters of his age, pieces in six or seven parts, in which the bass voice is not employed—the low tenor takes its place. In this case there are generally two parts for the low tenors, of the same compass, and two high tenors or counter-tenors, also of the same compass.

13. In compositions containing several choruses, the voices are always arranged in the same way in all the choirs. There are almost always in each a treble or soprano part, contralto, tenor, and bass.

14. If the ancient Masters of the Italian, French, and German Schools were scrupulously careful to confine the voices within narrow limits, it has not been the same with German Composers of the Modern School: for the alto or contralto part, written with

the Do clef on the third line, is at once too high for men's voices, and too low for the voices of women and children. For instance, it is not uncommon to find for this part in Haydn's "Creation," Mozart's "Requiem," Eybler's Masses, and in some of Beethoven's works, the low f,  and e or even f, . Now it is evidently impossible that voices of the same species should attain these limits in sounds of full volume and ringing tone. If, as an exception, we occasionally meet with a female contralto voice which reaches the compass of two octaves in full-toned notes [sons énergiques], a chorus could never be composed of such voices. Such a style of writing renders the arrangement of the chorus embarrassing, and the execution of the music very difficult. The best way to meet the difficulty would seem to me to divide the part between two sets of voices, to be executed in the high notes by women, and in the low notes by men. But as the sounds produced by this arrangement will not be homogeneous in their tone, I can only recommend its use to Directors of Chorus when they intend to perform music composed in the system which requires it.

15. The difficulties which arise from the intermediate part between treble and tenor have been overcome with great skill by Cherubini, and a small number of modern composers, by the use of a mezzo-soprano, which he has been careful to keep at harmonious and almost equal distances from the two voices between which it lies. But this style of writing requires a profound knowledge of the art, which is only the gift of a few artists. Rossini, Meyerbeer, and all operatic composers of the present day, make use of another and easier method, which consists in writing the chorus for soprano, mezzo-soprano, two tenors, and a bass, making those parts, of which the movement is embarrassing, sing sometimes in octaves, sometimes in unison; so that the chorus is scarcely four real parts, although it is written for five. In this system, all those voices which produce high notes with ease must be joined to the first tenor, and the others must be reserved for the second tenor. This classification of singers requires much care on the part of the Director of the Chorus.

CHAPTER II.

ON THE PROPORTION OF VOICES IN THE CHOIR OR CHORUS.

16. Exactness in the relative proportions of the different parts which compose a Choir or Chorus, is one of the most important conditions for the effect of the music; but it must not be thought sufficient, in order to attain this due proportion, that it should be observed with regard to the number of the singers of each kind of voice; for the vocal qualities of the individuals may be so unlike, that one part might scarcely produce half the sonorous effect of another part, although the number of singers might be double. To obtain a satisfactory result, it is therefore necessary that the Director of the Choir or Chorus should make himself acquainted with the capabilities of each singer in particular, making trials of comparison among the different vocal masses, and equalizing and regulating their proportions, whether by the number or by the quality of the voices. In general, quality goes further than quantity. If it is not possible to strengthen a part which is too weak, the others must be weakened; for, I repeat, exactness in the relative proportions of the voices is an absolute necessity. Well sung choruses have often failed in their effect because certain parts, being too powerful, have prevented the others from being heard.

17. From what has just been said, it follows that the proportion of voices in a chorus depends less upon the number of singers than upon the nature of the voices. This proportion does not imply the necessity of giving an equal force to all the parts; their intensity or weight should be according to the importance of the parts: thus the first treble, where the melody is generally found, and the bass, which is the foundation of the harmony, are in almost all the choruses of the theatres a little stronger than the contralto and the tenor. For instance, if the chorus consists of fifty voices, of tolerably equal quality of tone, there should be fourteen trebles, fourteen basses, twelve second trebles, and ten tenors.

18. If the chorus is written in the modern style for first and second trebles, two tenors, and a bass, and if the vocal mass consists of fifty voices, the number of trebles and basses must be lessened, and the tenors augmented, in the following proportion:—twelve first trebles, ten seconds or contraltos, eight to each tenor part, and twelve basses.

19. If the music is in the fugue style, of which all the points should be equally perceptible, the strength of the parts should be maintained with as perfect an equality as possible.

20. In the music of the ancient Italian school, particularly in that of Palestrina and the Roman masters, there are many pieces where there is no bass, the tenor takes its place. In such a case, this voice, taking the part of an ordinary bass, should be a little strengthened.

21. When the voices employed in the chorus are of analogous kinds, *e. g.* all women's voices, or all men's voices, experience has shown that one part must not prevail at the expense of the others, and that the best possible effect results from the most perfect equality among the voices. Choruses for women only, or for men only, are often written in three parts.

22. It will be seen by what has been said, that the intelligence of the Choir or Chorus Master must be incessantly on the alert to regulate the balance of voices, with regard to their quality of tone being more or less sonorous, and to the kind of music which it is proposed to execute. There can be no precise rules on this point.

It will perhaps be objected that these cases are trifling,—that they are usually dispensed with,—and that the chorus remains invariably settled in all the theatres, and in the greater number of churches. I know it; but I know also that thereby the execution of the music almost always suffers. The art of drawing out from vocal masses all the effects of which they are capable, is yet in its infancy, especially in France.

CHAPTER III.

OF THE CONCORD OF VOICES IN THE UNISON AND OCTAVE.

23. Concord, in its most rigorous acceptation, is both for voices and for instruments one of the most necessary conditions for the good effect of music. To obtain this, it will be requisite, after having arranged the singers of the Choir or Chorus into groups according to the nature of their voices, and having fixed the key-note,* that the Leader

* The practices, to be profitable, should be made without the help of an instrument, by the voices alone; it is therefore necessary that the Leader of a Choir or Chorus should have a pitch-pipe or tuning-fork in his hand, to recal the singers to the point of divergence when they have flattened in the exercise.

of the Choir or Chorus test the precision of the voices by the unison, as a preliminary to every exercise.

24. Two methods are useful for the acquirement of this precision in the unison: the first consists in making a few of the voices of the same kind practise, beginning by trying the choralists two and two, then three and three, four and four, and so on successively till all the voices of like kinds have been united. The greatest strictness is necessary, and the Master should only admit absolute correctness, not a mere approximation to correctness. The exercises in which these studies should be made, are to be found in the elements of all Solfeggios. They are first the diatonic and chromatic scale, then different kinds of intervals. All these should be performed slowly at first, and afterwards gradually more quickly.

25. The second method consists in joining all the voices, when the partial practices have produced the desired results, in the unison of one note entoned by the Master,—in causing this note to be struck first by all the first trebles, then by all the seconds, then by the tenors, and lastly by the basses, and fixing all the beginnings at a distance of four beats in slow time:—

Slowly. (Langsam.)

1st Treble or Soprano.
2nd Treble or Contralto.
Tenor.
Bass.

The unison of the tonic can only be taken in the scales of C and D; in all the other scales the difference of the voices obliges them to be placed in octaves. The practice of a true concord in the octave should accordingly follow that of the unison. This study should be made on some such exercises as the following:—

Exercises in which the first and second trebles are in unison, and at a distance of an octave from the tenor and bass.

Slowly.

1st and 2nd Treble.
Tenor.
Bass.

26. This exercise, and others similar to it, should be practised at first slowly and (*mezza voce*) with the middle strength of the voice; for one of the greatest difficulties in Choir and Chorus singing, is to sing correctly in the *piano*. Observe, that in such an exercise all the sounds should be of equal strength, and that all shading, or gradations of sound, should be banished from it. When the greatest possible precision has been attained, they should be sung loudly and quickly. Observe also, that to assist the singers, and to render the breathing easy, the best plan is to name the notes in singing.

27. The exercises in octaves, where the tenor is an octave above the bass, and the trebles an octave above the tenor, present more obstacles to a correct performance, since the unity of effect is weakened by the extent of the intervals. Examples of this arrangement are sometimes to be found in the scales of A, B, and C. It is well to accustom a Choir or Chorus to this kind of difficulty by examples such as the following:—

Exercise in which the first treble is an octave above the contralto and tenor, and these are an octave above the bass.

Allegro non tanto.

Treble.

Contralto.

Tenor.

Bass.

28. This exercise on singing in octaves, and *mezza-voce*, is one of the most necessary and the most difficult. It requires, on the part of the Director of a Choir or

Chorus, a very delicate ear, and much strictness with regard to the exactness of the pitch; I mean by this, an absolute correctness, by which an identity of note is established among all the voices—that identity which should be the object of the practice.

Whatever be the degree of perfection to which the Choir or Chorus may at last arrive, it will be necessary for the Master to have some exercises sung in octaves at every practice, in order to cherish and develop the perception of an absolute correctness of pitch, to which no one can arrive who only uses exercises in harmony. In harmony there is a certain attraction which immediately establishes an approximate correctness; but it is more difficult to appreciate absolute correctness of pitch there, than in the simple exercise of the octaves.

CHAPTER IV.

CONCORD AND EXERCISE OF THE VOICES IN HARMONY.

29. When the preparatory exercises of the singers by groups have been completed, so as to allow of all the Choir or Chorus being united,—and after the exercises on the octave have insured the correctness of the intonation,—it will be time to proceed to harmonic concord. There is a formula which experience has led to be considered the best to give the feeling of the tone and mode of the exercise or piece about to be sung; it is composed of three chords only, of which the first is made upon the tonic—the second upon the dominant—and the third upon the tonic. It is a good plan for the basses to sound the first note, which is the tonic; for the tenor to follow on the fifth, for instance; then the contralto on the third (*i. e.* tenth); and finally, the treble on the octave (*i. e.* fifteenth):—



30. The arrangement of the parts is not always the same, in order to place the voices in the middle of their compass. For instance, in A major and minor the tonic in the bass octave would be too low for the basses and tenors; it is therefore placed in the upper octave, an arrangement which obliges some change in the upper parts:—



The Director of the Choir or Chorus should have these exercises on intonation made in every key. He need not have them written; for it will be enough, after giving the note to the basses, to tell the tenors, contraltos, and trebles, that they should take the third, fifth, and octave above the note given;

familiarity with this exercise will soon be attained by the Chorus. Every piece of music should be preceded, in school practice, by the harmonic intonation of the mode in which it is written.

31. After having taught the Choir or Chorus to sing harmonic intonations in all the modes, the Director will commence the exercises of successions of concords in the

diatonic and chromatic scales, being careful to have them executed in every degree of loudness, from *pianissimo* to *fortissimo*. All those which follow are numbered; when it is necessary to begin any particular succession, the teacher will only have to point out the number in two words. It is necessary to make a slight pause between each succession:—

The musical score consists of four systems, each with four staves (1st Treble, 2nd Treble, Tenor, Bass). The first system is marked "1 Moderato." and contains six numbered successions (1-6). The second system contains six successions (7-12). The third system contains six successions (13-18). The fourth system contains six successions (19-24). Succession 20 is marked with an asterisk (*) and succession 24 with a dagger (†). The notes are primarily half notes and quarter notes, with some chromatic passages.

* This is an example of one of the most difficult successions in vocal harmony, especially for a chorus. The difficulty consists in the diminished octave, which is found between the treble C and the C \sharp of the bass. The feeling of the first C \flat remains in the ears of the singers when they ought to be sounding C \sharp , and this renders the intonation of the last note uncertain. Such successions are never found in old music, but they are frequent in the compositions of the present day; they should often be repeated, to accustom the singers to them.

† This diminished third is also an interval difficult of execution for vocal masses; strict attention must be paid to its practice.



32. Choral modulations into the least analogous modes may be executed without much difficulty, if the movements of each part present only diatonic and chromatic intervals, ascending and descending by semitones ; but if these modulations contain such intervals as the imperfect fifth, the tritone or greater fourth, the augmented second, the augmented fifth, or diminished fourth, then the intonations become difficult. They are so in general to all singers, and become more so in choruses, where the uncertainty of one individual communicates itself to those near him. It is therefore the more necessary to overcome these difficulties by exercises, since the composers of the present day are so little careful in their manner of writing vocal music, that the instrumental style has passed into music intended for voices, and there the intervals of which we have been speaking are frequently employed. These considerations have induced me to give here some successions of this kind, in which a Choir or Chorus may be exercised. For instance, if it is wished to pass from the key of C to that of A \flat in three chords, the modulation will be easy if it is made as in the succession which follows under number 1, because the voices will only make natural movements ; but if the succession is written as in number 2, it will be difficult, because of the augmented second in the tenor :—



33. There is an observation of some importance to be made on the movement of the second treble in these two examples. At the second half of the first measure in both these examples, the G of this part becomes a sensible note ; accordingly, by a natural tendency, all the singers are inclined to make this note rise to the new tonic (A \flat), hence the uncertainty which will be manifest in sounding E \flat in the second measure. The Leader of the Chorus should mark this difficulty, and conquer it by repeated exercises, every time it occurs.

Exercises on the intonations of intervals diminished and augmented in harmonic modulations, and on greater and lesser fourths and fifths, *i. e.* the tritone and perfect fourth, the perfect and imperfect fifth.



† Difficult intervals are marked with an asterisk *.

The musical score consists of four staves, numbered 6 to 15. The notation includes various accidentals (sharps, flats, naturals) and markings such as † and * above notes, indicating specific harmonic or intonation challenges. The staves are arranged in two systems of two staves each.

34. The most difficult intonations for choruses are those in which the harmonic successions deceive the expectation of the singers by unlooked-for modulations, called *cadenze d'inganno*—interrupted cadences. It is therefore necessary that Directors of Choirs and Choruses should exercise their pupils in these kinds of cadences. Some examples of them are given below. It is not always the most intricate harmonies which cause this uncertainty: sometimes a simple change of mode is sufficient to surprise the singers, and to occasion false intonations which spoil the effect of the piece. See below a remarkable example taken from the Mass for three voices (in F) by M. Cherubini. The modulation has brought the chorus into F minor, it remains there long enough to impress on the ear the feeling of this key; then, suddenly, in the cadence, the major mode re-appears, and produces a lively sensation of *cadenza d'inganno*. This is the passage:—

The musical score for this passage consists of three staves. It illustrates a modulation from F minor to F major. The notation shows a sequence of notes and rests, with a final cadence in the major mode.

After the long passage in F minor, the A \flat is a difficult note to sound; it requires practice to strike it with precision.

The successions which I here give for examples, are those most frequently found in modulated music, particularly in the modern music of the German School, in which the manner of writing for voices very much resembles the instrumental style:—

† Very difficult succession.

‡ Another example of this modulation, which presents no other difficulty than the false relation of the diminished octave between the first and second trebles.

Exercises in the harmonic successions of *cadenze d' inganno*, or interrupted cadences.

The musical score consists of three systems of four staves each. The staves are labeled 1st Treble, 2nd Treble, Tenor, and Bass. Exercises 1 through 20 are numbered at the beginning of each system. Each exercise is a sequence of chords with a common tone that changes abruptly, creating a deceptive cadence effect.

35. There is yet another kind of difficulty of intonation which is experienced by vocal masses in enharmonic transitions.* These transitions throw a kind of uncertainty into the minds of choralists, because the new tonic is not recognized by them till after the resolution of the transitonic chord. The following are some examples of this kind of modulation; they may serve to exercise the singers when they have acquired a certain degree of facility in the other examples of harmonic successions:—

The musical score consists of five systems of four staves each. The staves are labeled 1st Treble, 2nd Treble, Tenor, and Bass. Exercises 1 through 5 are numbered at the beginning of the first system. Each exercise is a sequence of chords with a common tone that changes abruptly, creating an enharmonic transition.

* I here use the word enharmonic in the sense which is attached to it in modern music, in order to make myself understood, although this is not its rational signification.

The musical score consists of two systems, each with four staves. The first system contains measures 6 through 11, and the second system contains measures 12 through 17. The notation includes treble and bass clefs, various note values, and accidentals.

CHAPTER V.

OF THE MODIFICATIONS OF SOUND IN ITS DIFFERENT SHADINGS, OR DEGREES OF LOUDNESS.

36. The modifications of sound, which are made in passing from strong to weak, and from weak to strong, form (as it were) the coloring of music. Not only do they paint the different attitudes and conditions of the soul, in pieces of a determined expression, such as those of vocal music where the words point out the subject, but they may be also applied with an irresistible production of effect in instrumental music, which develops in us I know not what vague sensations of pleasure or pain, joy or sorrow, calm or agitation.

36 (Bis). The modifications of sound present themselves in music under these different effects:—1st, excess of loudness; 2nd, excess of softness; 3rd, half-loud; 4th, half-soft; 5th, progressive passage from loud to soft; 6th, progressive passage from soft to loud; to which may be added a 7th, for the mean between loud and soft, called *mezza voce*. All musicians know that the loud is called *forte*, the soft or gentle *piano*, the passage from soft to loud *crescendo*, that from loud to soft *decrescendo*, or *diminuendo*. They know, also, the signs by which a composer indicates these effects to the performers. I shall not, therefore, enter upon any explanation of these things, for whoever is admitted to sing in choruses is supposed to know music.

37. It is remarkably singular, that in vocal music, where the sense of the words ought to show the necessity of these various shadings, and point out their nature, the execution of these effects is, in general, less understood by the performers, and more imperfect, than in instrumental music, although the voice has an undoubted advantage over instruments, from its accent, of which I shall speak hereafter. There is no tyro-amateur on the violin, flute, or clarionet, who does not understand the necessity of shading the sound when he plays a piece of music, or even when he preludes

carelessly; choralists, on the contrary, often seem to have only one kind of sound in their voices, and that sound is almost always loud. However, if the effects of loudness and softness were well given in the execution of vocal music, these effects would have a power superior, perhaps, to those of instrumental music. It is time to work a reform in this respect in the Choirs of our churches, and in the Choruses of our theatres; and it is to hasten the period of this reform, that I have determined to write this little work, which is intended to serve as a guide to Directors of Choirs and Choruses, whether for the church or chapel, the concert room, or the theatre. I do not doubt that its end will be eventually attained, by means of such exercises as I am about to point out.

37 (Bis). There is no composer of music for the theatre or the church who has not observed that it is only with great difficulty he can make the choir sing *piano*, and that when they are obliged to do so, the pitch sensibly flattens; so that instead of producing a good effect, there is often nothing but cacophony, arising from the little accordance there is between the voices and the instruments. Long practices made without accompaniment, and without any other guide than a tuning-fork, with which the singers may be recalled, from time to time, to the proper pitch—proceeding from the half voice to the most absolute *piano*, first on simple vowels, then on the articulation of words—will cause all defects of this kind to disappear from Choirs or Choruses.

In such an exercise, the Master should never allow any shading, any inflection caused by a desire for individual expression; the most perfect equality should reign over all the sounds, for the object of the study is the absolute *piano*.

In order that the Master may better observe, in the first stages of this practice, a perfect equality in all the voices, it will be well to choose, at first, lessons in which all the parts are in harmony of note against note, as in the following example:—

The musical score is titled "Allegretto" and "Sempre Piano". It consists of four staves, each representing a different voice part: 1st Treble, 2nd Treble, Tenor, and Bass. The music is written in 3/4 time and features a melody that is repeated in all four parts, demonstrating harmony of note against note. The score is divided into two systems, with the first system containing the first four staves and the second system containing the next four staves. The notation includes various musical symbols such as clefs, time signatures, and note values.

In this exercise I have used some difficult modulations and intonations, because singers are always inclined to force the note, when they are uncertain as to its harmonic resolution.

38. After the rhythmical exercises of note against note, in which the strength of sound is sought to be diminished by degrees, according to the skill which the singers may have attained, they should go on to the study of unrhythmical music, in which the aim will be to preserve perfect equality in the most absolute *piano*. It is, doubtless, seldom that the spirit of a composition requires such a mode of execution, but still this may occur. Besides, we must not forget that we are treating of a study, and that a Choir or Chorus will only be able to perform that well occasionally and for a short time, which it has studied in a regular and continuous manner. The example I give here, is founded on the system of ancient music, of the style of fugue and imitation:—



The compositions of Palestrina and other old masters may be studied in the same manner, before care is taken to put in the shadings; it is only after having made the trial that the difficulties can be understood of giving them in an absolute "*piano*."


39. To sing loud, with the full chest voice, is not less rare among chorus singers, than to sing with true sweetness, for they are just as averse to the trouble and fatigue caused by a powerful emission of the voice, as to the care required in singing *piano*. It is almost always with negligence, and without any fixed purpose of interpreting the music well, that they throw out sounds which are neither absolutely loud nor absolutely soft; whence result the uncertain effects which annihilate the intention of the composer.

If a Director of Music requires power, and succeeds in drawing the singers out of their apathy for a moment, then they will give out shouts which do not propagate the veritable sound. Almost always taking lower sounds at the commencement of the notes by an effort of the chest, the sounds of these notes do not come to the ear with purity; they are preceded by an intonation of a fifth, or fourth, or third below which leads to them, whereas they should always be struck at once. The effect of which I speak comes thus upon the ear:—



instead of—

In the practice of loud singing, the Director of a Choir or Chorus should watch that this bad effect be not produced, and should require the singers to give out the sounds freely and fully. The absolute *forte* and that of the greatest intensity possible, can only be attained by degrees, as the *piano*; for study alone can teach singers to give to their notes all the force of which their vocal organ is capable.

40. To sing *forte* in short notes and rhythmical movements, with energy, is easier than to sing *forte* on prolonged notes; whence it comes that the greatest number of singers only show energy at the beginning of the notes, and then let the sound die away in sustained notes and slow movements. The effect produced is this: 

Good studies well practised are necessary for avoiding this defect. In general, musical effects are not decided enough, uncertainty reigns over them. The Director of a Choir or Chorus should make the singers understand that a decided effect of *forte* or *piano* adds much power to compositions. The practice of *forte* singing in choruses should be first made on short notes in rhythmical movements, because it is more easy; they should then pass on to slow movements and sustained sounds. Examples of both kinds of practice are here given:—

First Practice in *Forte* Singing.

Allegro.
1st Treble. *Sempre forte.*
2nd Treble. *Sempre forte.*
Tenor. *Sempre forte.*
Bass. *Sempre forte.*

Second Practice in *Forte* Singing.

Moderato.
1st Treble. *Sempre forte.*
2nd Treble. *Sempre forte.*
Tenor. *Sempre forte.*
Bass. *Sempre forte.*



41. After the practices of uniform and absolute *piano* and *forte*, should come that of shaded or gradual effects from loud to soft, and from soft to loud. These effects are of four principal kinds, viz. : 1st, the sudden passing from *forte* to *piano*—2nd, that from *piano* to *forte*—3rd, the *crescendo*, or progressive passing from *piano* to *forte*—4th, the *decrescendo*, or progressive passing from *forte* to *piano*.

42. The first two kinds of shading have a grand effect, when they are simultaneously executed by great masses of singers. They are easier than the *crescendo* and *decrescendo* ; but it is seldom that the effect is given with equality of expression by all the voices. Sometimes the bass, sometimes the tenor, sometimes the treble predominates, or is too weak ; or else the singers of each one of the parts do not unite their voices with the others. The Director of a Choir or Chorus should take pains to attain to this equality among masses, without which there cannot possibly be any effect. In order to assure himself of its existence, or rather to obtain it, it is necessary for him to try each voice separate, and to make them practise in detachments, then to combine the whole ; and he should be very particular in the execution, never admitting as good any effects but those of the most decided *piano* and *forte*, given perfectly together, and with the most irreproachable equality of voice.

Exercise on the sudden passage from *Forte* to *Piano*.



A musical score for piano exercise, consisting of two systems of four staves each. The first system features a series of chords and single notes with dynamic markings of *ff* and *pp* alternating. The second system features a more active melodic line with dynamic markings of *pp*, *ff*, *pp*, and *ff*.

Exercise on the immediate passage from *Piano* to *Forte*.

A musical score for voice exercise, labeled "Andantino". It consists of four staves: 1st Treble, 2nd Treble, Tenor, and Bass. The score features a series of notes with dynamic markings of *pp* and *ff* alternating.

A musical score for piano exercise, consisting of four staves. The score features a series of notes with dynamic markings of *pp*, *ff*, *p*, *f*, and *p* alternating.

A musical score for piano exercise, consisting of four staves. The score features a series of notes with dynamic markings of *f*, *p*, *ff*, and *pp* alternating.

43. *Crescendo* and *decrescendo* are of two sorts. The first consists in swelling the sound from the most absolute *piano* to a degree of loudness the most intense ; and just the reverse in *decrescendo*,—*i.e.* in passing from the greatest power of sound to the least. The union of these two effects, when a solo singer executes them, composes what is called [*La mise de voix*] *Messa di voce*. This, which is one of the greatest difficulties of the art of singing, cannot exist in a chorus, for a chorus is never formed entirely of finished singers ; but it is possible, by the union of a large number of voices, to attain to a result almost identical, as far as the progressions from soft to loud, and from loud to soft ; and the effect produced may be perhaps even more perceptible, as the singers can individually take breath at different moments, whilst the vocal mass sustains the sound, without the ears of the audience being aware of the contrivance, if the Conductor makes each singer accustom himself to avail himself of it with skill and address.

44. The greatest difficulty of sounds by turns increased and diminished, consists in employing an equal time in the increase of power, and its diminution. Chorus singers who know each other, and are in the habit of singing together, may conquer this difficulty, and produce the most beautiful effects. We know that the *crescendo* of a sound is represented by this sign \llcorner , the *decrescendo* by this \lrcorner , and the union of the two effects by this third sign $\llcorner \lrcorner$. The Head of a Choir or Chorus should incessantly call the attention of the singers to the exact rendering of these effects.

45. When the sustained note, alternately swelling and diminishing, is on an organ point, the increase of power and its diminution should be made slowly, and the Choir or Chorus should obtain the effect of the greatest power in the middle, as that of the most perfect softness at the end. There is in such an effect well rendered, an impressiveness which has never been appreciated at its just value, because the *Messa di voce* of the chorus is almost always executed with negligence.

46. In general, an effect of swelling or diminishing sound should never be given by halves, and should always reach the greatest power, or the most perfect softness, unless the note be of short duration ; in this case, the effect is only a simple accent of the voice.

Exercise on sounds swelled out and diminished.

(This exercise should be sung on a single vowel. The Director of a Choir or Chorus should vary the practice, sometimes on one vowel, sometimes on another.)

Musical score for exercise 47, showing four staves (1st Treble, 2nd Treble, Tenor, Bass) with dynamic markings 'f' and 'p'.

47. The second kind of *crescendo* and *decrescendo* is that which is to pervade the entire contexture of a musical phrase. This kind of shading, when its execution is good, has a grand effect. The most perfect equality of progression, whether in increasing or diminishing, is its indispensable condition; for when this progression is made by jerks, or too slowly, or too rapidly, the effect is enfeebled, and does not correspond to the idea of the composer.

Exercise on the *Crescendo* and *Decrescendo* in Phrases.

Musical score for exercise 48, showing four staves (1st Treble, 2nd Treble, Tenor, Bass) with dynamic markings 'pp' and 'f', and the instruction 'Crescendo poco a poco.'

Musical score for exercise 49, showing four staves (1st Treble, 2nd Treble, Tenor, Bass) with the instruction 'Diminuendo poco a poco.'

Musical score for exercise 50, showing four staves (1st Treble, 2nd Treble, Tenor, Bass) with the instruction 'Cres. poco a poco.'

Four staves of musical notation, each with the instruction "Dimin. poco a poco." written below it. The notation is in a single system, with four staves. The first staff is in treble clef, and the others are in bass clef. The music consists of a series of notes and rests, with a gradual decrease in volume indicated by the instruction.

CHAPTER VI.

OF THE DIFFERENT ACCENTS OR TONAL QUALITY OF VOICES.

48. The mixture of instruments in an orchestra presents a union of various qualities of tone, which combine, supposing the execution be good, in the development of a multitude of very different effects; for there is no likeness between the sonorous qualities and natural accents of the violin, of the tenor, of the violoncello, of the double bass, of the flute, of the hautboy, of the clarionette, of the bassoon, of the trumpet, and of the horns.

Besides this, each instrument produces in itself sounds of different kinds, which form among them happy contrasts; thus the violin, tenor, violoncello, and double bass, have different kinds of accent, according as the bow is drawn across the strings near the bridge, or near the finger board, with lightness or with energy, with a long movement or with short strokes, on the open strings or on strings stopped, near its point or near the nut, in tied or in detached notes. The strings played *pizzicato* produce very dissimilar sounds from those given by the same strings when they are pressed by the bow. The clarionette offers considerable varieties between its reedy and clarion sounds: in the flute we seem to have two instruments, so much difference is there between its high and low sounds. The horn has stopped and open sounds. All this presents so many particular accents, which colour the music, realise the conception of the author, and sometimes add to it.

49. It is not the same with regard to the voices in a Choir or Chorus; for if we except the effects of *piano* and *forte*, *crescendo* and *decrescendo*, which may be attained with great trouble, and by multiplied repetitions, we do not know that there is any such thing as this kind of accent in vocal masses, and the voices of which they are composed appear to have only one kind of tone.

However, the *staccato*, heavy or light, hard and dry or soft and mellow, open or suppressed, sounds tied by a sort of portamento, or detached, will also be means of colouring vocal music for great masses; but one is never put in mind of them. Every thing of this kind is yet to be done; and it may be affirmed that the first Director of a Choir or Chorus who shall succeed in making the singers produce all the modifications of which we have just spoken, will open a vast field of new and unknown effects.


50. In general, choralists drag the notes from one to the other, even in passages the character of which would require the notes to be attacked in a light and lively style:

this is a great evil. It is necessary that the Heads of Vocal Schools and the Conductors of Choirs and Choruses should direct the attention of the singers to this subject, and exercise them on the different modes of delivering the voice in a detached manner.

These are of many kinds. The detached notes of the first are dry, short, lively, and require that the vibration of the voice should be immediately stopped after the note is struck. Words are an indispensable auxiliary for the production of these effects, for by their articulation they facilitate the striking the sounds, and the *staccato* which should be given them. In this kind of effect, the sound should be rather kept down than forced; this is seldom sung except *piano*. The following is an example; there are many others in Opera music:—

Piano e staccato.
Al - lons, al - lons, a - mis par - tons, la nuit nous fa - vo -
 1st Treble. Come on, come on, the foe is near, The night is dark and
 2nd Treble. *Al - lons, al - lons, a - mis par - tons, la nuit nous fa - vo -*
 Tenor. Come on, come on, the foe is near, The night is dark and
 Bass. *Al - lons, al - lons, a - mis par - tons, la nuit nous fa - vo -*
- ri - se, Al - lons, par - tons, la nuit nous fa - vo - ri - se.
 drea - ry, Come on, come on, the night is dark and drea - ry.
- ri - se, Al - lons, par - tons, la nuit nous fa - vo - ri - se.
 drea - ry, Come on, come on, the night is dark and drea - ry.
- ri - se, Al - lons, par - tons, la nuit nous fa - vo - ri - se.

Composers do not always write the detached style in this manner; often it is only indicated by dots placed above the notes. For instance, the preceding passage might be thus noted:—

Come on, come on, the foe is near, The night is dark and drea - ry.

Al - lons, al - lons, a - mis par - tons, la nuit nous fa - vo - ri - se.

but it should be executed in the same manner as when written in quavers followed by quaver rests.

51. When in such a *staccato* passage there are notes which ought to be expressed more forcibly than others by an accent of *rinforzando*, they ought not on that account to lose their detached character. These notes should be executed by throwing out the

sound without effort, and detaching it at the same time, by the articulation of the word. This effect requires intelligence, for it is not without difficulty, *e.g.*—

Non troppo allegro.

52. There is an accent of the voice which I know not how to name ; a mysterious accent which expresses fear and astonishment,—which is produced by concentrated sounds, with a word short without dryness ; an accent which affects a sort of heavy *staccato*, as if caused by an oppressed heart. This accent can only be taught by example. It is to those Professors who have a lively sense of their art, that I refer for the demonstration ; but that it may be understood to what cases this accent is applicable, I here give an example. If one reflects upon the “*Dies Iræ*” of the Requiem Mass, with regard to expression, one can conceive that these words—

“*Mors stupebit et natura,*
 “*Cum resurget creatura,*
 “*Judicanti responsura.*” *

awaken the idea of nature, and even of death itself, being struck with terror, at the aspect of men who rise from the grave to appear before the Supreme Judge. Now, the accent of the Choir should be the interpretation of the religious terror which reigns in these words. Let us suppose that the passage in question be given in this manner, by a chorus of basses in unison :—

Andante.

Voice.


* “*Death is struck, and nature quaking,*
 “*All creation is awaking,*
 “*To its Judge an answer making.*”

For this sublime Sequence of Thomas of Celano, and an English Translation in like metre by the Rev. W. J. Irons, B.D., see *Hymnal Noted and Accompanying Harmonies*, where also will be found the ancient melody, full of the highest kind of devout expression,—that, namely, suited to the act of Divine Worship, as offered up in the Church of God by a whole Congregation of Christian people, where none are mere listeners, but all are alike intent upon the greatest of human duties—the adoration of Him Whom the Hymn addresses—now the Saviour, hereafter the “*Judge, of quick and dead.*”


Nothing will suit this passage but the accent of which I have just spoken, and that alone can express the sense of the words and the thought of the composer.

53. Accent is often indicated by the rhythm. If this rhythm has strength and precision, the notes are so clear an indication of what is intended, that each singer is led by an instinctive perception to give force to those sounds which require it. But to elicit the best possible effect from this intuition, the respiration should be rendered as homogeneous as possible among all the performers, and the Director of a Choir or Chorus should neglect nothing by which this may be attained. There are a multitude of choruses in dramatic works, and in the works of Handel and Bach, which may be studied with good effect in this respect. I may particularly mention the two following pieces from the Oratorio of the *Messiah*. In the first, the notes of the first and third beats of the measure require a forcible accent, which will have the grandest effect if it is unanimous. In the second, which is an extract from no other than the sublime "Hallelujah Chorus" of Handel, there is an accent on the first syllable of the word "Hallelujah." I have marked the places in which these accents should be made, by an asterisk:—


Tempo ordinario.

Canto 1mo. 

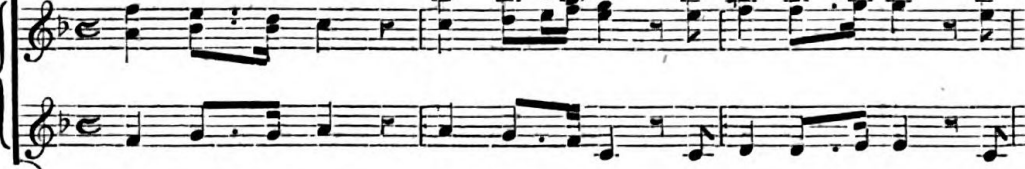
Lift up your heads, O ye gates, and be ye lift up, ye

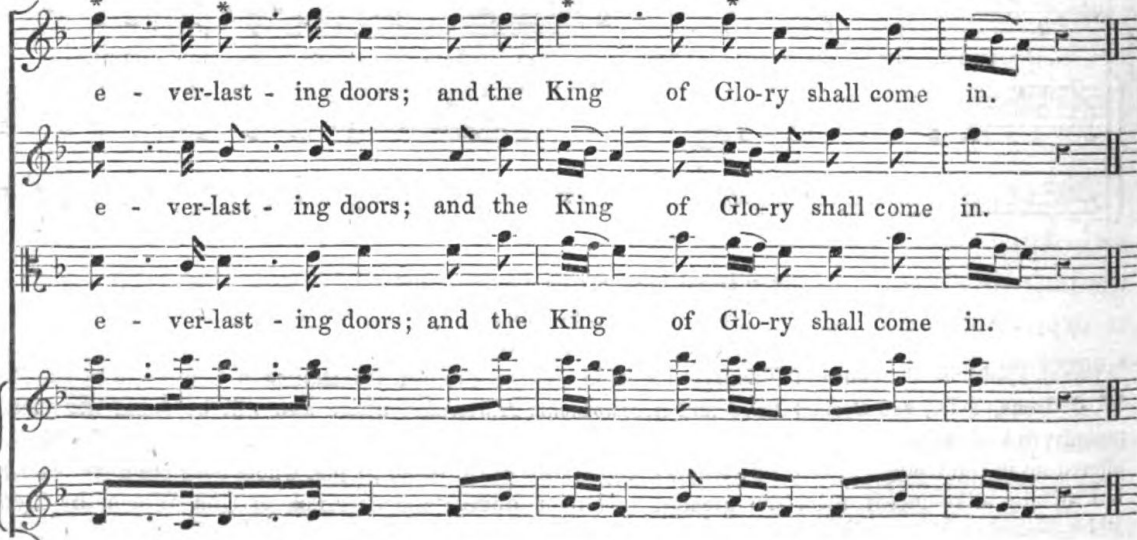
Canto 2do. 

Lift up your heads, O ye gates, and be ye lift up, ye

Alto. 

Lift up your heads, O ye gates, and be ye lift up, ye

Piano. 



e - ver - last - ing doors; and the King of Glo-ry shall come in.

e - ver - last - ing doors; and the King of Glo-ry shall come in.

e - ver - last - ing doors; and the King of Glo-ry shall come in.

Canto. Hal - le-lu-jah, Hal - le-lu-jah, Halle-lu-jah, Halle-lu-jah, Hal-le - lujah,

Alto. Hal - le-lu-jah, Hal - le-lu-jah, Halle-lu-jah, Halle-lu-jah, Hal-le - lujah,

Tenor. Hal - le-lu-jah, Hal - le-lu-jah, Halle-lujah, Halle-lujah, Halle - lujah,

Bass. Hal - le-lu-jah, Hal - le-lu-jah, Halle - lujah, Halle-lu-jah, Halle - lujah,

Piano.

The first system of the musical score is for the vocal parts and piano accompaniment. It features five staves: Canto (Soprano), Alto, Tenor, Bass, and Piano. The key signature is one sharp (F#) and the time signature is common time (C). The vocal parts are written in treble clef, while the piano part is in bass clef. The lyrics are: 'Hal - le-lu-jah, Hal - le-lu-jah, Halle-lu-jah, Halle-lu-jah, Hal-le - lujah,'. There are asterisks above the first five notes of each vocal line, indicating accents. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

Hal - le-lu-jah, Hal - le-lu-jah, Halle - lu-jah, Halle-lu-jah, Hal - le-lu - jah.

Hal - le-lu-jah, Hal - le-lu-jah, Halle - lu-jah, Halle-lu-jah, Hal-le - lujah.

Hal - le-lu-jah, Hal - le-lu-jah, Halle - lu-jah, Halle-lu-jah, Hal - le - lujah.

Hal - le-lu-jah, Hal - le-lu-jah, Halle - lu-jah, Halle-lu-jah, Hal - le - lujah.

Hal - le-lu-jah, Hal - le-lu-jah, Halle - lu-jah, Halle-lu-jah, Hal - le - lu - jah.

The second system of the musical score continues the vocal parts and piano accompaniment. It features five staves: Canto, Alto, Tenor, Bass, and Piano. The key signature is one sharp (F#) and the time signature is common time (C). The vocal parts are written in treble clef, while the piano part is in bass clef. The lyrics are: 'Hal - le-lu-jah, Hal - le-lu-jah, Halle - lu-jah, Halle-lu-jah, Hal - le-lu - jah.' for the Canto part; 'Hal - le-lu-jah, Hal - le-lu-jah, Halle - lu-jah, Halle-lu-jah, Hal-le - lujah.' for the Alto part; 'Hal - le-lu-jah, Hal - le-lu-jah, Halle - lu-jah, Halle-lu-jah, Hal - le - lujah.' for the Tenor part; 'Hal - le-lu-jah, Hal - le-lu-jah, Halle - lu-jah, Halle-lu-jah, Hal - le - lujah.' for the Bass part; and 'Hal - le-lu-jah, Hal - le-lu-jah, Halle - lu-jah, Halle-lu-jah, Hal - le - lu - jah.' for the Piano part. There are asterisks above the first five notes of each vocal line, indicating accents. The piano accompaniment continues with the same right-hand part and left-hand part as the first system.

54. The effect of music is perfected in a Choir or Chorus by the collective feeling and animation of the singers, of which I shall speak in the last Chapter.

CHAPTER VII.

ON THE PRONUNCIATION OF WORDS, AND VOCAL ARTICULATION.

55. Experience has shewn that the effect of music is augmented by a clear and well articulated pronunciation of the words: the sound has more life, more brilliancy, by the impulse which it receives from the action of the lips and the tongue. With regard to expression, there can be no doubt that the accent impressed on the words by the singers adds much force to the meaning of musical phrases. However, although the advantages of a good pronunciation are known and acknowledged by all the world, it cannot be denied that the majority of vocal artists neglect this portion of their art, and that they frequently leave the sense of what they sing to be guessed at rather than understood. But if this defect is perceptible in a great number of solo singers, it

is almost universal among choralists, especially when they sing French words, of which the rhythmical accent is much less perceptible than in Latin, Italian, or German [or English] words. The individual defects of each one of the singers of a Choir or Chorus, increase by the combinations of the mass; and from their bad articulation results I know not what chaos of syllables, in which the audience can seize upon nothing precisely.

56. The Director of a School of Choralists should pay great attention to this part of their execution, and make his pupils practise exercises first in groups of a few, and then in masses, on a free, clear, and vigorous pronunciation of the consonants, to attain to that which is called in good singing schools, striking the syllables well (*bien battre les syllables*), with the lips and the tongue [“trippingly, on the tongue”]. These exercises should be made at first in moderate time, on simple syllables of two or three letters, which only require a single movement of the lips or the tongue, such as Ba, ca, da, la, ma, pa, ta, ton, tan, pan, &c. Words composed of syllables of this kind can be used, arranged one after the other, without its being necessary for them to make sense. The Director of the School, or the Head of the Choir or Chorus, should ascertain if the striking of the syllables is made simultaneously by all the choralists, for a slight delay or anticipation on the part of some choralists will ruin the effect, while powerful results will be obtained by unanimity in striking the notes, and by energy and articulateness.

After having practised the exercise in moderate time, it should be quickened by degrees:—

Example for acquiring force and clearness in the pronunciation of Chorus-singers.

Moderato.

1st Treble. Bâ-ton, Ca-non, Pan-tin, Lu-tin, Ca-non, Bâ-ton,
 2nd Treble. Bâ-ton, Ca-non, Pan-tin, Lu-tin, Ca-non, Bâ-ton,
 Tenor. Bâ-ton, Ca-non, Pan-tin, Lu-tin, Ca-non, Bâ-ton,
 Bass. Bâ-ton, Ca-non, Pan-tin, Lu-tin, Ca-non, Bâ-ton,

Lu-tin, Pantin, Pa-pa, Ma-man, Bat-tant, Con-tent, Pi-ment,
 Lu-tin, Pantin, Pa-pa, Ma-man, Bat-tant, Con-tent, Pi-ment,
 Lu-tin, Pantin, Pa-pa, Ma-man, Bat-tant, Con-tent, Pi-ment,
 Lu-tin, Pantin, Pa-pa, Ma-man, Bat-tant, Con-tent, Pi-ment,

Pimpant, Ban - dit, Ban - ni, Lam-beau, Landeau, Tom - beau, Tonneau.

Pimpant, Ban - dit, Ban - ni. Lam-beau, Landeau, Tom - beau, Tonneau.

Pimpant, Ban - dit, Ban - ni. Lam-beau, Landeau, Tom - beau, Tonneau.

Pimpant, Ban - dit, Ban - ni. Lam-beau, Landeau, Tom - beau, Tonneau.

57. After the Choir or Chorus have acquired the habit of pronouncing with ease those syllables which are formed by the simple action of the lips, the tongue, and the teeth, the Director of the School should make them sing exercises on those syllables in which the simple elements are combined by the union of two consonants with one vowel. These syllables are more difficult than the former to be distinctly heard in singing :—

Example of an Exercise of this kind.

1st Treble. Blan - che fleur, ai - ma - ble blon - de, clair, plain - tif et plein ruis - seau.

2d Treble. Blan - che fleur, ai - ma - ble blon - de, clair, plain - tif et plein ruis - seau.

Tenor. Blan - che fleur, ai - ma - ble blon - de, clair, plain - tif et plein ruis - seau.

Bass. Blan - che fleur, ai - ma - ble blon - de, clair, plain - tif et plein ruis - seau.

Gland plan - té, glo - be, cla - pier, bloc d'al - bâ - tre glo - be bleu.

Gland plan - té, glo - be, cla - pier, bloc d'al - bâ - tre glo - be bleu.

Gland plan - té, glo - be, cla - pier, bloc d'al - bâ - tre glo - be bleu.

Gland plan - té, glo - be, cla - pier, bloc d'al - bâ - tre glo - be bleu.

N.B.—No attempt has here been made to substitute English words for the original French in these exercises, as each teacher can easily substitute any which may be peculiarly necessary for the correction or improvement of his pupils in this respect.

58. The syllables called *ronflantes*, which are formed by a vibration of the palate, are those which are generally pronounced the worst; thick pronunciation (more or less evident) or feebleness of articulation, are often to be remarked in these sounds. It is

therefore indispensable to give a Choir or Chorus frequent exercises upon this kind of syllable, and to watch their practice with care. I here give an example:—

Ro - bert Row - ley roll'd a round roll round ; If Ro - bert Row - ley roll'd a

1st Treble. *Grand pro - di - ge, cris de ra - ge bron - ze mar - bre, tronc dur et brut,*

2nd Treble. *Ro - bert Row - ley roll'd a round roll round ; If Ro - bert Row - ley roll'd a*

Tenor. *Grand pro - di - ge, cris de ra - ge, bron - ze mar - bre, tronc dur et brut,*

Bass. *Ro - bert Row - ley roll'd a round roll round ; If Ro - bert Row - ley roll'd a*

round roll round, Then where's the round roll Ro - bert Row - ley roll - ed round.

crain - tes lar - mes, bruit des ar - mes, out des char - mes pour son cœur.

round roll round, Then where's the round roll Ro - bert Row - ley roll - ed round.

crain - tes lar - mes, bruit des ar - mes, out des char - mes pour son cœur.

round roll round, Then where's the round roll Ro - bert Row - ley roll - ed round.

N.B.—It does not seem that we have any English sounds answering exactly to that here spoken of in the French; but in the exercise a common formula for children's practice of our trilled *r* has been added, which may not be altogether out of place.

59. Sibilants of different kinds should be also the objects of special study. The mechanism of the sibilant acts in three ways in singing as in speaking. In the first, it results from the movement of the tongue towards the teeth: it is by this mechanism that those syllables which have *s* or *z* for the first consonant are sounded. In the second, the air is pushed, as it were, between the lips at the moment of their parting, as in all syllables in which *f* or *ph* precede the vowel. In the third, the sound comes from the back of the mouth, and the air is compressed between the tongue and the palate:—

Exercises on the pronunciation of sibilants in singing.

Sil - ly songs sing - ing cease, sil - ly songs sing - ing cease, sil - ly

1st Treble. *Animato,*

2nd Treble. *Sai - sis - sez ces fé - ro - ces sol - dats, et cherchez, et cher -*

Tenor. *Sil - ly songs sing - ing cease, sil - ly songs sing - ing cease, sil - ly*

Bass. *Sai - sis - sez ces fé - ro - ces sol - dats, et cherchez, et cher -*

Sil - ly songs sing - ing cease, sil - ly songs sing - ing cease, sil - ly

songs singing cease, sing-ing cease! cease! Fighting Phill, fight no more, fill your fill, fighting Phill, fie! fie!

chez en ces lieux leurs compli-cés as-sis-tez à ces dan-ses ci-vi-ques formez des vœux

songs singing cease, sing-ing cease! cease! Fighting Phill, fight no more, fill your fill, fighting Phill, fie! fie!

chez en ces lieux leurs compli-cés as-sis-tez à ces dan-ses ci-vi-ques formez des vœux

songs singing cease, sing-ing cease! cease! Fighting Phill fight no more, fill your fill, fighting Phill, fie! fie!

fie! Shear the sheep sturdy Sam, shepherd shear, shear the sheep sturdy Sam, shepherd shear.

francs, gé-né-reux et sin-cè-res cherchez chaque jour à changer vo-tre sort.

fie! Shear the sheep sturdy Sam, shepherd shear, shear the sheep sturdy Sam, shepherd shear.

francs, gé-né-reux et sin-cè-res cherchez chaque jour à changer vo-tre sort.

fie! Shear the sheep sturdy Sam, shepherd shear, shear the sheep sturdy Sam, shepherd shear.

The necessity of collecting the most difficult syllables in a short Example, makes it difficult to make any sense of the sibilants used.

60. After having finished these special studies, in which equality of pronunciation and unanimity of attack should be especially sought after, the pupils should pass on to their application by the execution of a certain number of pieces chosen from the works of the most celebrated authors; and preference should be given to those which offer the greatest difficulties in the pronunciation.

61. In Italian music, particular attention should be paid to the accent, which should be more energetic on the long penultimates than in French music; and which should be given by elevating the voice, and detaching, so to speak, that syllable from the following. A practical knowledge of Italian is necessary to a master who wishes to direct this kind of study properly.

CHAPTER VIII.

ON THE ARTICULATION OF THE VOCAL ORGAN, OR VOCALISATION IN CHORUS.

62. Ancient music of the German School, particularly Handel's Oratorios, contain choruses in which are very difficult passages, and which require a peculiar knowledge of vocalisation on the part of the singers. It must be owned that this quality is very rare among this kind of singers; whence it happens that the attempts which have been made in France, and in some other parts of Europe, to interpret this beautiful music in a suitable manner, have often been fruitless, and that the execution of the fugue in the Kyrie of Mozart's Requiem Mass is scarcely ever satisfactory.

63. Two obstacles arise to hinder the proper execution of pieces of this kind: the first consists, as I have just said, in the incapacity of the singers; the second, in the ignorance in which Directors of Choruses are of the real character of these works, and, in consequence, the bad direction which they give them. In France, the movements are taken with too great rapidity; and the singers, giving all possible development to the power of their lungs, almost always make a horrible cacaphony of this same music, which, if sung well, would produce the finest effects.

64. Although one can never hope to bring mere Chorus-singers to a perfection equal to that of first-rate singers, it is not on that account impossible to attain to the degree of skill necessary for the execution of the pieces I have just now been mentioning; as is proved by the relative perfection we sometimes remark in these choruses in Germany, in England, in the Institution of Sacred Music, and lastly in the execution of the *Messiah* at the Musical Festival given at Brussels in 1834. I know that to attain even to a somewhat satisfactory execution, long practice is necessary; but in giving a certain order to these practices, the progress of the singers may be hastened.

The passages which should be vocalised on one syllable, such as this—



can only be practised collectively, when the Chorus is become skilful. At first, the Director of the School, or Conductor of the Chorus, should give individual practices, and make them in a slow movement, being careful to cause every note to be articulated by a supple movement of the vocal organ, and to unite them one to another with equality of tone. When these partial studies are sufficiently advanced, the chorallists should be joined in groups of two, four, six, or eight of the same kind of voice; at last, when the trebles, altos, tenors, and basses have attained to a good execution, the four parts should be united.

65. If we would avoid confusion, all those choruses in which passages of vocalisation occur should be performed in moderate time. This precaution is not only necessary, in order to render the delivery of the passages easier to the singers, but also in order to give the audience time enough to discern the commencement of the fugues, with which all pieces of this kind are filled in the Oratorios of Handel, Porpora, and some other old masters of their time.

66. It is necessary, also, to moderate the power of the voice in the execution of rapid passages dispersed throughout these choruses. Singing *mezza voce* has the best effect in these passages. The effect may however be augmented by light shadings of *crescendo* when the passage ascends, and of *decrescendo* when it descends; but it is difficult for a Chorus to do this when they are numerous.

67. There are beautiful models of vocalised choruses in the works of the authors above named; Handel is particularly distinguished in this style. His Oratorios contain admirable models; among these the *Messiah* appears to me to hold the first place. In the choruses of this Oratorio we find a richness of form which exists, perhaps, in no other composition. I will here mention, as excellent studies, some of the finest choruses in that beautiful work, which contain these vocalised divisions, viz. :—"And he shall purify the sons of Levi;" "For unto us a child is born;" "His yoke is easy;" &c.

N.B.—The *Messiah* is so well known, and so accessible to all English Choirs, that it seems superfluous to give the quotations from these three choruses, printed by M. Fétis.

CHAPTER IX.

ON THE MELODIC PHRASE, THE HARMONIC PHRASE, AND THE RHYTHMICAL PHRASE.

68. The phrase in music is a fragment of the idea of the composer, contained in a certain number of measures. Several phrases complete this idea.

69. It would be impossible to represent truthfully that which the composer has imagined, if the performers did not properly understand the character of his thought; now, this does not always happen—or rather, it very rarely happens. If it were only necessary to ascertain whether the object of the piece to be sung is grave or gay, calm or impassioned, one could not be long in uncertainty, and the singers would soon understand the character they must give to their performance. But music has not always the decided tinge of those affections of the soul, of which mention has just been made. It may express different sentiments by multitudes of shadings; often, indeed, its most powerful charm lies in a kind of vagueness, which leaves the real object of the composition unperceived, while yet there is a sentiment in its contexture which does not escape musicians of delicate perception.

70. But that which is comprehended without difficulty by a well-trained musician at the sight of a score of the composition, or by an audience at the execution of a piece of music, is enigmatical for the orchestral performer or choralist, who have before their eyes only those intermediate parts which are insignificant by themselves, and which often present no orderly succession [*suite*] to their minds. All good Conductors of Orchestras, all good Directors of Choirs or Choruses, should, then, before beginning the practice of a piece of new, or at least unknown music, analyse its spirit and character in a speech addressed to the Orchestra or Chorus. Rendered attentive by the general instruction they have received, the performers will not be obliged to wait till long and fatiguing trials have painfully revealed to them the idea of the composer, and they will at once give the suitable character of expression, accent, sweetness, or power to the music: in fact, we should not see that which now constantly happens,—the choralists and the musicians in the orchestra singing or playing their part in great compositions, without attaching to them any other sense than that of the notes which are on the paper.

71. To seize the character of the author's idea in a composition, and to give it in the execution, is called phrasing. Phrasing is of several kinds. In the execution of choruses it is called Melodic Phrasing, when all the parts equally contribute to the effect, and have successive returns [*rentrées*], as in the majority of the compositions of the ancient Italian, German, and French schools. Melodic phrasing exists in every piece of music, by means of the upper part, which contains the melody, unless the chorus is only the accompaniment of a principal voice. This kind of phrasing, in order to attain the greatest possible development of effect in the music, should be to the upper part of the chorus what it is to a solo singer entrusted with the care of rendering a melody; that is to say, the collective expression of all the singers entrusted with the care of this part should be uniform, inspired with the same sentiment, and should together form the effect of one powerful voice, the expression of which should be just and suitable.

Thus in the following example, the melodic phrasing can only be in the higher part,

and all the efforts of the Head of the Choir or Chorus should have for their object the uniform rendering of this phrase by all the voices of that part:—

Allegro moderato.

p *cres.* *poco* *a* *poco.*

p *cres.* *poco* *a* *poco.*

p *cres.* *poco* *a* *poco*

p *cres.* *poco* *a* *poco.*

72. But if the composition is in the ancient style, where all the parts make by their successive entrances a melodic whole, and have an equal interest, then it will be not only the higher voice which will take part in the melodic phrasing, but all the voices. The singers, whatever the parts may be to which they belong in this kind of music, should be penetrated with the spirit of the composition, and answer each other by analogous intentions. I will suppose that they have to execute the following pieces by Palestrina:—

AGNUS DEI.

De la Messe de PALESTRINA

“Spem in Alium.”

1st Soprano. 1 2 3 4 5 6
Ag - nus de - s - i, Ag -

2nd Soprano. Ag - nus de - - - i,

Contralto.

Tenor.

7 8 9 10 11 12 13
- nus de - - - i

Ag - nus de - - - i,

Ag - - nus de - - -

14 15 16 17 18 19 20
- - i,

Musical notation system 1, measures 21-27. Includes vocal line and piano accompaniment.

Musical notation system 2, measures 28-33. Includes vocal line and piano accompaniment.

Musical notation system 3, measures 34-40. Includes vocal line and piano accompaniment.

Musical notation system 4, measures 41-46. Includes vocal line and piano accompaniment.

Musical notation system 5, measures 47-52. Includes vocal line and piano accompaniment.

HOSANNA.

De la Messe de PALESTRINA
"Æterna Christi munera."

SOPRANO. Ho - san - na

ALTO.

TENORE. Ho - san - na in ex -

BASSO. Ho - san - na in ex - cel - - - sis,

in ex - cel - - - sis, . . .

- - cel - - - sis, ho - san - na

sis, ho - san - na in ex -

ho - - san - na in ex - cel - - -

ho - san - na in ex - cel

in - ex - cel

- - cel

sis, ho - sanna

sis.

sis.

- - sis, ho - san - na in ex - cel - - - sis.

in ex - cel - - - sis.

73. On inspection of the first piece, the Director of the Choir will easily perceive by its character, and by the choice of the voices, that the idea of the composer has been that of a sweet and devout expression, and that merely light inflections of *crescendo* and *decrescendo* should be employed to colour this calm and pure Church song. He will see that all the entrances of the voices are founded, as far as the 19th bar, on a principal subject [*motif*], which is reproduced in imitation under varied forms; that a new subject of imitation is proposed by the tenor in the 23rd measure, and is developed as far as the 36th measure, where the last subject of imitation is introduced in the second treble, and is reproduced to the end by all the parts. He will understand, in fact, that all these subjects are expressions of the same character, and concur, by their admirable unity of thought, in the expansion of the singularly religious sentiment which has inspired the composition. He will be led to infer from it the indispensable necessity of giving to the leads of all the voices a perfect analogy in the phrasing. Thus, causing the first lead of the second treble to be sung in the most absolute *piano*, in order that the voices which shall execute this lead [*entrée*] may seem to be those of angels; he should preserve without any deviation this perfect softness, till all the parts have taken up the lead. The first treble, the contralto, and the tenor, should also make their imitations with an exquisite softness, and without any increase of loudness, however slight. It is only in the 12th bar that a light *crescendo*, perfectly homogeneous among all the voices, should begin to be perceived; at the first beat of the 14th bar this *crescendo* should be in all its intensity, but suddenly the absolute softness should be resumed at the second beat of the bar, in order that the new lead of the principal subject in the second treble may be heard plainly in its proper character. It is with such care as this, and by only allowing light shadings of *crescendo* to be perceived when all the voices are joined, and when there is no lead of subjects of imitation,—it is, I say, with such care that one will succeed in giving this music according to the conception of the immortal author, and attain perfection in what I call Melodic Phrasing.

74. This phrasing is indispensable in the execution of all the ancient Italian music, of the works of Bach, Handel, and of many pieces by Haydn and Mozart. Among Handel's beautiful choruses, occasions frequently occur where all the singing mass should enter, by melodic phrasing, into the spirit of the composition. This phrasing does not consist solely in executing with more or less precision the effects of *piano* or *forte*, of *crescendo* or of *decrescendo*, but in giving, also, the accent of the voice most suitable to the sense of the words, and to the impression with which the soul ought to be moved. For instance, the chorus "For unto us a Child is born," is instinct with an ineffable joy, such as ought to be awakened by the thought of the birth of the Divine child, of the coming of the Messiah, of the Saviour of the world. The great artist, the author of this piece, has marvellously well expressed this sentiment in the principal theme, and in its different repetitions by all the voices. The notes should not be dry, but soft and sweet; the first note of the phrase, so emphatic in the song, should be like a transport of the soul—an exclamation of happiness.* This sentiment is spread over all that follows; then comes that exclamation so energetic in the English version, "Wonderful!"—here the whole power of the voices should be used—here should appear with irresistible power the happiness with which the whole world is filled at the thought of its salvation. After this burst, the first sentiment re-appears, and this

* AH! PARMI NOUS L'ENFANT EST NÉ.

alternation of different impressions forms one of the most perfect pieces that could be quoted of its kind. The style of the singers' phrasing should correspond to the beauty of the composer's idea.

75. Perhaps it will be said that I require too much from a chorus, in demanding from them an expression which famous solo singers do not always possess, and which, besides, offers immense difficulties. I acknowledge that these difficulties are great, but that is not saying that they are insurmountable. That perfection is here required, towards which all efforts ought to be directed in schools, concerts, the church, and the theatre; and it is only by proposing a distant aim, which is, nevertheless, not impossible of attainment, that we may hope to do somewhat which merits the name of art.

76. Sometimes the chorus is only the accompaniment of an independent melody: the duty of choralists in such a case is to second, by the character of the harmony which they produce, the sentiment expressed by the melody which they accompany,—no less by the accent or tone of the voice, than by the shadings of loudness and softness. The effect thus produced is called Harmonic Phrasing, an effect too often neglected; indeed, this kind of phrasing, is still more rare than the Melodic. How often in those pieces which are called *Arie con cori* [Airs with choruses], do we hear the Chorus inattentive to the principal melody, suddenly giving out on its commencement bursts of voice quite foreign to the dramatic situation, to the character of the music, to the spirit and to the passions of the personages. If the chords should be detached, they make them dry and hard; if they are slurred, they make them heavy and dull; in a word, the harmonic phrasing is almost always lost. I cannot too often repeat, that this phrasing consists in putting unity and agreement between the harmony of the chorus and the subject of the melody. I call the unwearied attention of all Heads of Choruses, and Directors of Schools, to this object.

77. In Rhythmical Phrasing it is necessary to arrange the shadings of *piano* and *forte* with reference to the nature of the rhythm, to the manner in which the strong and weak times fall, and also to the nature of the words. Many Leaders of Choruses consider that they are obliged to mark rhythmical music by a light accent of force on the strong times of the measure. From such a principle, rigorously applied, there can only result a fatiguing monotony in the execution; while on the contrary, if they make the accent to be felt only when it is required by the nature of the music, by the character with which it is stamped, and by the form of the phrasing, then there will be variety and agreement in the execution. Let us take for example this beautiful fragment of the 18th Psalm, by Marcello:—

The musical score is for the 18th Psalm by Marcello. It consists of five staves: Contralto, 1st Tenor, 2nd Tenor, Bass, and Organ. The tempo is marked *Allegro*. The Contralto part has a *Solo* section starting with the lyrics "I cieli im - men - si ren - da - no del". The Organ part features a rhythmic accompaniment with triplets and sextuplets.

grandeId-diola glo-ri-a, del grandeIddio la glo-ri-a, i cieli im-men-si rendano del

grandeId-di-o la glo-ri-a. I cieli im-mensi narra-no del grandeIddio la glo-ri-a, del
 I cieli immense nar-ra-no del grandeIddio la glo-ri-a, del
 I cieli immensi nar-rano del grandeIddio la glo-ri-a, i
 I cieli immensi nar-rano del grandeIddio la glo-ri-a del

grandeIddio la glo-ri-a, i cieli immen-si nar-ra-no del grandeId-di-o la glo-ri-a.
 grandeIddio la glo-ri-a, i cieli immen-si nar-ra-no del grandeIddio la glo-ri-a.
 cie - - li immen - - si - nar - - ra - no del grandeIddio la glo-ri-a.
 grandeIddio la glo-ri-a, i cieli im-mensi narra-no del grandeIddio la glo-ri-a.

After the vigorous lead of the contralto solo, the chorus should take up the subject softly, singing the notes in a detached and light manner, without putting a strong accent on the first part of the measure; but in the second measure of the chorus, on the word "Gloria," the accent must be marked, as well as in the following at the same place. This accent struck simultaneously in the midst of the *piano* of all the phrasing, and of the light performance of the notes, produces an excellent effect. It will be easily seen that it is almost impossible to give general rules for rhythmical phrasing, as it varies according to the character of the rhythm.

CHAPTER X. AND LAST.

ON ANIMATION.

78. The execution of music may be exact with regard to time, precision, and even the shadings of expression, without the effect being quite satisfactory, for want of animation, which is the life of the art. I cannot better explain my idea on this subject, than by remarking, that at the Opera at Paris, for instance, where the music is well interpreted by the singers, as far as the mere execution is concerned, the effect is, notwithstanding, very inferior to what it should be: whilst we have seen second-rate singers at the German Theatre in 1829 and 1830, who, by their animated execution, full of warmth and faith in the art, excited general enthusiasm. This is because the art without love is powerless;—it is because the animation which is felt at the heart of the artist, communicates itself as the electric fluid;—it is because to move we must ourselves be moved, and to persuade we must believe in what we say. I do not know any professor who can teach this animation, but I believe in the possibility of creating it, by speaking to artists with love of the art. I think then that the Head of a School, or the Director of a Choir or Chorus, if worthy of their mission, may develop the instinct of this animation, if any trace of it exists in the bosom of the choralists. There is often more idleness than inability—idleness has no place in an impassioned soul: be, then, eloquent in speaking of your art, you who would teach it; and you will soon inspire that animation, without which all your efforts would be fruitless.

THE END.

18 JU 55

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