

VOICE TRAINING

FOR

CHOIRS AND SCHOOLS

HAROLD B. LEE LIBRARY  
BRIGHAM YOUNG UNIVERSITY  
PROVO, UTAH









MT  
935  
.R66  
v64  
1912

VOICE TRAINING  
FOR  
CHOIRS AND SCHOOLS

CAMBRIDGE UNIVERSITY PRESS

London: FETTER LANE, E.C.

C. F. CLAY, MANAGER



Edinburgh: 100, PRINCES STREET

Berlin: A. ASHER AND CO.

Leipzig: F. A. BROCKHAUS

New York: G. P. PUTNAM'S SONS

Bombay and Calcutta: MACMILLAN AND CO., LTD.

*All rights reserved*

HAROLD B. LEE LIBRARY  
BRIGHAM YOUNG UNIVERSITY  
PROVO, UTAH



VOICE TRAINING  
FOR  
CHOIRS AND SCHOOLS

by

CYRIL BRADLEY ROTHAM, M.A., Mus.D.

Organist and Choirmaster,  
St John's College, Cambridge

Cambridge:  
at the University Press  
1912

Cambridge:

PRINTED BY JOHN CLAY, M.A.

AT THE UNIVERSITY PRESS

## PREFACE

**T**HIS little work is an amplification of a paper on Choir-Boy Training read by invitation before the International Congress of Musicians in London (May, 1911). Since that occasion I have received from several different quarters requests that my paper should appear in book form. After I had decided to respond to these expressions of good-will, it was suggested to me that the project might be extended to meet the requirements of singing-classes in schools, whether of boys or girls. Hence the present form and scope of the work.

The subject is one of great importance, and presents many hard problems. No one is more conscious than I that boys' and girls' voices cannot be trained successfully by mere book-reading. Only practical experience can solve the difficulties which beset the teacher. The task I have attempted is to indicate to those who have little or no experience the directions in which lie both those difficulties and their probable solution.

I wish to acknowledge my obligation to many who have written before me on different branches of the subject. But most of all am I indebted to my father, Daniel Wilberforce Rootham, whose early training taught me to think on these matters, whose profound knowledge of the human voice has been my constant guide—to whom finally I am indebted for several useful suggestions during his reading of my proof-sheets.

C. B. R.

CAMBRIDGE,

*October, 1912.*

## CONTENTS

CHAP.		PAGE
I.	<b>Value of vocal training for boys and girls . . . .</b>	xi
	The charm of young voices—'Natural' singing—Singing an art, even for children—Singing a healthy exercise—Singing an education.	
II.	<b>Treatment of the young voice . . . . .</b>	xii
	No material difference between boys' and girls' voices up to age of puberty, therefore training the same for both—Children differ in size and age, therefore in sustaining power of their lungs—Boys and girls may begin to sing early—Contralto or alto voices rare in girls or boys before puberty—Difference in treatment of picked choir and of ordinary school class or chorus—Classes of boys and girls should occasionally hear each other sing.	
III.	<b>The teacher and his qualifications . . . . .</b>	xiv
	The word 'teacher' includes choirmasters, schoolmasters and schoolmistresses—Responsibility of training young voices—Next generation—Speaking and singing voice at stake—Teacher should have pleasant speaking voice and should be able to sing—Organists as choirmasters—Enthusiasm and sympathy—Manner as important as matter—Choristers as individuals—Value of encouragement.	
IV.	<b>Formation of a church choir or school chorus . . . .</b>	xv
	Requirements of church choir and of school chorus—Formation of church choir—Suitability of boys' voices—Choir schools—Lower middle classes—Provincial and country churches—Can all boys sing?—Analogy of birds—Number and ages of boys for church choir—Tests—Musical ear—Harsh or hoarse voices—Voices with a 'break'—Physical defects—Number of trebles for a choir—Formation of school chorus—Tests—Position of pupils with musically-defective ears.	

CHAP.		PAGE
V.	<b>Procedure in the practice-room</b> . . . . .	xix
	Church choirs—Length of practice—Standing or sitting position—Instrument for accompaniment—Arrangement and positions of choristers—Probationers—Senior and junior boys—Promotion—Solo-singing—Regularity of training—Exercises—Beating time—Singing by sight rather than by ear—Tonic sol-fa system—Use of blackboard—Ear-tests—Major and minor keys—Modes—Decani and Cantoris in competition—Analysis of music performed—Vocal practice before service.	
VI.	<b>Production of tone.</b> . . . . .	xxiv
	Breathing—Physical culture—Breathing through the nose or mouth, or both—The ‘break’—Upper and lower registers—Blending of the two registers—Different methods of training—Suggested compromise—Upper register of boy’s voice more resonant than lower—Exercises beginning on the high notes—Forward production—Vocalising on ‘ah’ and ‘oo’—Soft singing—Position of the tongue—Avoidance of strain—Shouting.	
VII.	<b>Expression</b> . . . . .	xxix
	Voice-modulation—Delivery of words—Ordinary conversation slipshod—Need for good elocution—Words must be understood—Vocal technique necessary—Settings of words by great composers—Necessary grasp of ‘mood’ of words and music—Suitability of the English language for singing purposes—Rhythm—Folk-songs, madrigals, motets, etc.—Rhythms of hymns—Mistakes of hymn-writers and composers of hymn-tunes—Pauses at the ends of lines—Pause-marks in J. S. Bach’s harmonisations of German chorales—Beginnings and endings of phrases—Observance of rests.	
VIII.	<b>Singing out of tune</b> . . . . .	xxxv
	Cases of pupils with musically-defective ears—Chief causes of singing out of tune—Sharp singing—Forcing of the breath—Flat singing—Physical weariness—Ill-health—Lighting and ventilation of practice-room—Laziness—Monotoning and humming.	

CHAP.	PAGE
<b>IX. The approach of puberty . . . . .</b>	<b>xxxviii</b>
<p>Approach of puberty means considerable changes in vocal apparatus, at any rate with boys—Alto, tenor and bass voices at puberty—Age of puberty in boys—Care of voice needed—Complete abstinence from singing—Symptoms of ‘breaking’—Girls—Resting of voice at puberty—Training for boys and girls after puberty.</p>	
<b>X. Selection of music . . . . .</b>	<b>xl</b>
<p>Case of schools—Contralto voices rare among school-girls—Unison singing during service-time—Compass for unison singing—Singing in 2 or 3 parts for girls—Rarity of altos and tenors in boys’ schools—Singing in unison and octaves rather than in parts—Special treatment for alto and tenor voices among school-boys—Scholarships at Oxford and Cambridge—Compass for unison and octave singing—Singing of secular songs, etc.—Unison songs—Suggestion for 2-part songs—Canons, catches and rounds—National songs—Advanced examples for unison singing—‘Summer is a-coming in’—Secular music for cathedral and church choirs.</p>	
<b>XI. Exercises . . . . .</b>	<b>xliii</b>
<p>Exercises at end of book—Accompaniments—Books for pupils only—Singing without accompaniment—Beginning on the upper notes—Exercises founded on special difficulties—Begin practice-hour with scales, etc.—Reference to previous practice—Importance of exercises dealing with tones and semitones, diatonic and chromatic intervals.</p>	
<b>Appendix . . . . .</b>	<b>xliv</b>
<p>Unison and octave singing in public schools—Suggestions for inducing younger composers of the present day to write for choruses of trebles and baritones only, with accompaniments suited to public school resources.</p>	

## EXERCISES

	PAGE
Illustrating usual time-signatures and key-signatures (1-11) . . . . .	1
Major scales (12-38) . . . . .	7
Arpeggios (39) . . . . .	16
Leap of a tenth (40) . . . . .	18
Harmonic minor scales (41 and 42) . . . . .	19
Melodic minor scales (43) . . . . .	22
Exercises on minor scales (44 and 45) . . . . .	24
Intervals of 3rds, 4ths, 5ths, 6ths, 7ths and octaves (46-57) . . . . .	25
Flexibility (58-64) . . . . .	35
Semitones (65-68) . . . . .	51
Shakes (69) . . . . .	54
Turns (70) . . . . .	56
Crescendo and diminuendo (71) . . . . .	58
Syncopation (72) . . . . .	59
Modulation (73-75) . . . . .	60
Phrasing and expression (76-78) . . . . .	66
‘Nymphs and shepherds’ (Purcell) . . . . .	72
‘Let the bright seraphim’ (Handel) . . . . .	77
‘Laudate Dominum’ (from ‘Vesperae de Confessore’: Mozart) . . . . .	85
‘Laudate Dominum’ (from ‘Vesperae de Dominica’: Mozart) . . . . .	91
‘Summer is a-coming in’ (Rota or round) . . . . .	101



# CHAPTER I

## INTRODUCTORY

### VALUE OF VOCAL TRAINING FOR BOYS AND GIRLS

No one will question the potential charm of young voices, whether of boys or of girls. It is necessary to use the qualifying word 'potential,' for many unthinking people still believe that the voices of children (i.e. the voices of those who have not reached the age of puberty) sound best in their 'natural' state. Let us examine the word 'natural' in this connection. If the use of this term be meant to convey the spontaneous and perhaps unconscious outburst of song from a healthy and happy child, of course it would be idle to dispute the charm of the young voice. But when does nature end and art begin? Bad habits are as easily acquired in singing as in any other department of life. The voice of the newspaper-boy in our streets is 'natural' enough; for surely no classes exist to train boys' voices for calling the titles and contents of newspapers. Similarly, children at their games use their voices 'naturally'; but all voice-trainers know the damage that frequently results to both the speaking voices and the singing voices of children who are allowed to shout constantly and without restraint. The truth is that singing is an art, even for children, who may, and should, be carefully taught to speak and sing properly from quite an early age. If the teachers be competent, there need be no fear of any taint of artificiality; for the 'art that conceals art' is a lesson that can and must be learnt as soon as possible.

'Natural'  
singing.

Singing  
an art.

Singing  
a healthy  
exercise.

Singing is a healthy exercise in itself. The full expansion of the lungs necessary for intelligent singing (however youthful the performer) is beneficial from the physical point of view. In schools it is valuable especially as an outlet for pent-up nervous energy. Healthy boys and girls, who are obliged to sit more or less in one position, often without speaking, for an hour at a time in a class-room, will welcome the interpolation of a singing hour: and the masters or mistresses who have charge of the same pupils before or after the singing hour will welcome it equally.

Singing an  
education.

Singing is also an education and a relaxation of the mind. It is essentially different from other forms of study, and is therefore a stimulating contrast to ordinary class-work. Further, from the purely musical point of view, singing at sight is an admirable way of training the eye and ear to understand time and rhythm, intervals, phrasing and expression. Thus it provides a firm foundation for the grasp of the more intricate forms of instrumental music, whether the young singers in later years are to become performers or intelligent listeners.

## CHAPTER II

### TREATMENT OF THE YOUNG VOICE

Boys' and  
girls' voices  
more or less  
the same.

APPARENTLY no material difference exists between the normal voices of boys and of girls. Broadly speaking, the voices of girls of any given age are likely to be less resonant and more restricted in compass than those of boys of the same age: but it is an open question whether the modern girl, with her increased facilities for exercise and outdoor games, will not soon make good this deficiency. However that may be, it seems certain that the same methods of training will suit both girls and boys equally well up to the age of puberty. Of course children of nine years of age will not have the same physique as those who are fourteen. The lungs of the younger children will not usually be able

to sustain high notes or long phrases as well as those of their elders—a consideration that should always be borne in mind by teachers. This fact, however, should not prevent the exercise of even the youngest voices. Boys and girls may begin to sing as soon as they shew any desire to do so. In any case they may start at the age of eight years, provided always that they are not allowed either to shout (i.e. force their voices) or to sing too long at a time. These points will be discussed more fully in chapters IV and V. In considering the question of the wider compass of the boy's voice, especially in the upper notes, it must be remembered that the same range does not appear in all boys, nor in all girls, alike. It is very doubtful, nevertheless, whether girls before the age of puberty should ever sing a real contralto part; similarly it is extremely rare to find a true alto voice in a boy<sup>1</sup>.

The few selected boys belonging to a cathedral or good church choir will possess voices with an extensive compass, and will have the advantages of regular and constant training: whereas the larger school class or chorus will of necessity include boys' or girls' voices of varying compass, and lacking the same opportunities of regular supervision and instruction. The latter, therefore, should not usually be called upon to sing music of so wide a range or of so exacting a nature as the former.

**Difference  
between  
cathedral  
choirs and  
school  
choruses.**

Singing classes of boys or of girls should occasionally, if possible, hear each other sing. Each might learn something from the other. The boys might gain delicacy, and the girls breadth of tone.

<sup>1</sup> See chapter X, page xli.

## CHAPTER III

THE TEACHER<sup>1</sup> AND HIS QUALIFICATIONS

**Responsibility of training young voices.**

ALL who undertake the responsibility of training children's voices should feel quite certain of their fitness for so important a task. Primarily, they should recognise that they have it in their power to make or mar a certain number of the voices of the *next* generation of men or women. Not only the singing voice, but the speaking voice is equally at stake: for it seems at least probable that bad training, or want of training, is responsible for many of the unmusical voices that we hear every day. The possession of a beautiful speaking voice is of distinct value to practically every civilised human being. School teachers and choirmasters seem hardly to realise to what extent they can be directly and indirectly responsible in this respect for the present, and therefore the future, success of the children placed under them. It is surely then of great importance that the teacher should possess a pleasant and expressive speaking voice, and that he should be able himself to sing, musically and efficiently. He need not be a highly-trained soloist, but he should understand the principles of voice-production and elocution, and should be able to illustrate his lessons for his choir in a practical manner. Children are essentially imitative, and are quick to learn the faults as well as the virtues of their teachers. An organist, in particular, should not be choirmaster unless his vocal experience be at least as thorough as his knowledge of the organ: for the human voice is far more delicate and more expressive than a pipe-organ.

**Singing powers of the teacher.**

**Organists as choirmasters.**

**Enthusiasm.**

Further, the teacher must possess enthusiasm for his work, and sympathy with the needs of his pupils. Most boys and girls have

<sup>1</sup> The term 'teacher,' throughout, is intended to include choirmasters, schoolmasters and schoolmistresses. The context will decide for whom the remarks are suitable.

imagination and enthusiasm, which merely need the corresponding qualities in the teacher to be magnetized into a powerful force. Nothing is more depressing than a listless and perfunctory singing-lesson or choir-practice: for singing above all things must be a real pleasure to all concerned—an expansion of bodily and mental energies. The thoughts and words of the teacher may be admirable as regards their matter, but if they are to influence the minds of the pupils, they need to be quickened by a genial manner and obvious enthusiasm at the moment.

In a church choir, where the boys are few and of varying ages, the *youngest* should understand all that is going on: for as the older boys leave, the juniors become the seniors, and should have acquired beforehand all the requisite knowledge for their more responsible position. The choirmaster must also take the trouble to know each of his boys and their qualifications. By watching the individual performance of each boy from day to day (not a difficult matter for a man whose heart is in his work), he can notice which boys are improving, which are remaining stationary or are deteriorating: the latter should be admonished or encouraged as the occasion demands, with unflinching regularity. The value of encouragement, especially to sensitive children, is often overlooked.

Choristers as  
individuals.

## CHAPTER IV

### FORMATION OF A CHURCH CHOIR OR SCHOOL CHORUS

THE requirements of a school chorus differ from those of a church choir in so many details (notably in numbers, and therefore in the standard of musical efficiency), that it will be convenient to discuss them separately. We will begin with the organisation of a church choir.

### A. *Formation of a Church Choir*

The treble part in a church choir is almost invariably sung by boys, whose voices, more colourless and less emotional than those of women, are eminently suitable for the rendering of good music written for the church service.

#### **Choir schools.**

Most of our cathedrals and collegiate chapels and many of our most important churches possess special choir schools. These schools, of course, provide for the general education of their scholars, though the boys whom they educate are chosen in the first instance for the excellence of their voices and their musical ability. The majority of such boys benefit in various ways during their later life from the vocal and general musical training which they have thus received. A certain number become solo singers, organists and choirmasters, or composers. Thus a good tradition ought to be handed on from generation to generation.

It must not be forgotten that the majority of the choristers who are thus trained come from what we call our lower middle classes. Some people maintain that the best results can be achieved only with boys of so-called gentle birth. It is difficult to believe that this is really the case. Good results are attained only by sympathetic training on sound lines: also good voices and musical intelligence are to a large extent gifts of nature which know nothing of class distinctions. A famous choir school, it is true, can select the best boys from all parts of the country, just as a rich football club can command the services of the best professional players to represent a certain county or district. But there are many choirmasters who produce good results from purely local material: they have at any rate the satisfaction of knowing that they are really helping the musical needs of their neighbourhood. Of course a village produces fewer boys than a large town: but the village church is the cathedral of its district, and should be recognised as such.

#### **Provincial and country churches.**

Year by year the village schools are being provided with more competent teachers, who are learning from the highest educational sources that the singing hour is at least as important as any other hour of study. Only let this ideal be followed up by the church and civil authorities of the district, and the choirmaster will have no difficulty in securing time during the week to make his choristers efficient singers for the Sunday services.

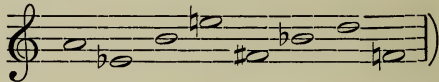
Under such circumstances there should be vocal material enough for an efficient choirmaster in practically every church in the country. He should be able to procure, say, fourteen trebles able to sing a simple service well. For the more ornate cathedral service a larger selection of voices and more training will be required.

As regards the question of demand and supply in the matter of boys' voices, it must not be supposed that all boys have musical voices. A singing-teacher of considerable notoriety has said that *everybody* should be able to sing, and has cited the analogy of birds to support his contention. But can all birds sing? Do even the so-called 'singing' birds all possess equally good voices? Surely some of us at least have heard thrushes and blackbirds singing badly, or busily practising. So some boys have poor voices: others cannot sing at all. Nevertheless, let us but give more time and trouble to the care of children's voices, and a correspondingly larger number of good singers will surely be the result.

Can all  
boys sing?

In forming or recruiting a church choir, it is well to choose quite young boys of eight or nine, sometimes ten years of age, before they have had many opportunities of acquiring bad vocal habits. At the same time it is advisable to have the choristers, collectively, as much as possible of varying ages, so as to minimize the risk of losing several boys of about the same age at one time, in consequence of the 'breaking' of their voices (i.e. the change of the treble to the adult voice). In choosing a boy for a choir, the voice of course must be

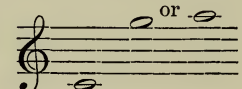
Forming or  
recruiting a  
church choir.

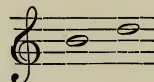
**Tests.**      thought of first. But other considerations are important. Does he seem intelligent? Can he instantly and accurately reproduce notes of varying pitch and tonality (e.g. )

as they are sounded one by one on a pianoforte? These two points should receive careful attention: for even a beautiful voice is of little use, unless the owner have a quick ear and an intelligent brain, even at the age of eight or nine.

**Types of voices.**

The choirmaster should refuse boys who, in talking or singing, shew traces of harshness or hoarseness, which obviously are not caused by a temporary cold. The voices which will most repay his training are those (not necessarily of great volume) which are clear and even

throughout this compass: . Those which betray

a bad 'break' about  should be avoided: also those which

are strong in the lower register and weak in the upper. Further, it is well to find out at once (not a difficult matter, after a little experience) if there be any indication of enlarged tonsils or adenoid growths. These common defects, which can be cured by a simple surgical operation, may be detected usually by the presence of a certain thickness of speech or of somewhat stertorous breathing and an habitually open mouth.

The treble part of the choir, when formed, should consist of 14 or 16 boys, varying in age from about 9 to 15 or 16.

### B. *Formation of a School Chorus*

**School Chorus.**

A school chorus will consist usually of all those pupils who wish to sing. They may be divided into classes, according to age, or they may be massed into one large chorus, and drilled in a body. In either



case one initial test should be enforced. Every boy or girl should be required first to sing notes of varying pitch (see previous section on choirs) when sounded on a pianoforte, one note at a time. Unless these candidates be able to produce at any given moment the exact pitch of the note required, they should not be admitted into the singing-class or chorus, at any rate at first. On the other hand they should not of necessity be banished from the singing-practice. If they are anxious to be present, they should be ranged together near the performers, and have copies of the music. They may possibly improve their musical sense by listening to the others, and thus in time qualify for the chorus: in any case they will gain instruction and enjoyment, and will often prove excellent critics of the work which is being done. **Tests.**

## CHAPTER V

### PROCEDURE IN THE PRACTICE-ROOM

THE same arrangement will be adopted here as in the preceding chapter. Procedure in the practice-room will be discussed under two headings, (A) for church choirs, (B) for schools.

#### A. *Church Choirs*

In the practice-room, the boys should not actually sing for more than about 40 minutes at any one period. If the time allowed for rehearsal be an hour, there should be short intervals of rest, during which the theoretical side of the music may be discussed. But, above all, the boys should not be compelled to stand or sit for too long at a time: if so, they will get cramped and restless, and careless singing will be the result. While they are actually singing, the boys should stand, or sit on high stools, but with their feet on the ground, in an easy and natural position: and no part of their bodies should at any **Length of practice.**

**Standing or sitting position.**

time be in a tense or rigid condition. As in violin or pianoforte playing, for instance, ease of posture should be an essential feature.

Instrument  
for accom-  
paniment.

A pianoforte, and not a harmonium, should be used in the practice-room for accompanying purposes. The pianoforte should be preferably either of the 'grand,' or of the miniature 'cottage' type, so that the choirmaster may see his boys easily. A harmonium is at any time a dismal and pernicious instrument, and it is certainly a bad medium for the accompaniment of boys' or girls' voices. Its nasal tone may be imitated by those who have to sing to it, and it has not the means of 'percussion'—so necessary to mark the varying rhythms of the music to be sung—which are possessed by a pianoforte or a modern organ.

Arrangement  
and positions  
of the  
choristers.

The boys should be grouped, Decani to the right, Cantoris to the left of the pianoforte, converging so as to form a rough semicircle away from the instrument. As to the individual positions of the different boys, the usual plan, both at practice and at service-time, is to place the senior boy on each side of the choir at one end of the line, the next senior boy by his side, and so on, the youngest and least trained boy being farthest from the eldest and most experienced. The point of this procedure, no doubt, is that in service-time the head boys shall be nearest the congregation, and so be heard best. A different plan will now be suggested. Let us suppose that there are 14 choristers. At service-time the senior boy on each side of the choir will be placed *in the middle*: on either side of him will be the two youngest boys, of least experience: at each end of the line we shall have those who are second and third in seniority, and next to them will be the two remaining boys of intermediate age and experience. Thus the younger boys will have one more highly trained on either their right or their left: and, as small boys are imitative, the choirmaster can attain in this way both efficiency and a good tradition of singing more easily than by the other method, which produces the maximum of efficiency at one end of the line and the minimum at the other.

In addition to the regular choristers, there should be practising-boys or probationers, about six in number. These should attend all rehearsals, and should then be placed next to the most experienced choristers. They will form a reserve force, and can be drafted one by one into the choir as vacancies occur. In this way the choirmaster will never have any quite inexperienced boys in his choir at service-time. **Probationers.**

It is well to have a regular system of promotion among the choristers. The promotion should depend on merit, not necessarily on seniority, though the one will usually imply the other. With a choir of 14 boys, it is suggested that the three oldest boys on each side should be called 'seniors,' and the other four 'juniors.' The juniors should often be asked to sing by themselves, with or without the probationers, who in turn should sing occasionally without the regular choristers. All choristers, senior and junior, should be required to sing short solos or verse-parts by themselves. Every boy thus accustoms himself, as early as possible, to the sound of his own voice, unsupported by others, and so gradually gains confidence. In this way, too, the questionable system of having only one, or at the most two boys, to sing all the solo passages, is obviated. **Senior and junior boys. Promotion.**

Regularity of training, especially in the matter of technical exercises, is of great importance. If the music to be practised in any one week should take more time than the choirmaster suspected, it would be well to leave the service or anthem, in a measure, to take care of itself, and not to encroach on the valuable 10 minutes or more of vocal exercises, which should be the chief feature of every practice<sup>1</sup>. (This advice is given on the assumption that most of the boys have been trained to read well at sight: for without such training, no musical service can be rendered adequately.) **Solo-singing.**

All the boys should 'beat time' (from their wrists) during the **Beating time.**

<sup>1</sup> See chapter XI.

practice of every piece of music. This custom is of the greatest importance in teaching children time-values and rhythm<sup>1</sup>.

Singing by sight rather than by ear.

However simple the music to be performed, the choristers should never be encouraged or even allowed to sing by ear. From the beginning all probationers must be taught to read at sight, so that after 12 months' training (or earlier) even the youngest boy will have learnt to read fairly difficult music with comparative ease. The tonic sol-fa system is recommended for a start, provided that it soon be followed by the staff notation, which will, of course, be the medium used for all practical purposes of singing and playing. The employment of the tonic sol-fa system, however, in the earliest stages, will be found a sure means of establishing both diatonic and chromatic intervals in any key firmly in the mind of the least clever boy. Every choirmaster will find that a difficult melodic passage will be at once simplified by translating the notes into the language of the tonic sol-fa system.

Tonic sol-fa system.

The use of the blackboard for purposes of illustrating difficulties is recommended.

Ear-tests.

The choristers' sense of pitch should be tested regularly. Some boys will have natural gifts in this direction: others, with practice, can acquire some proficiency in this important branch of musical training. The choirmaster should begin by sounding a note on the pianoforte. He should then find out whether any boy can give the name of the note sounded. If no one be able to do this, he should then tell the boys the name of the note, and try them with an easier problem, by sounding a perfect 5th or major 3rd above the keynote already sounded. Usually some boys will be found who can answer correctly, especially after a little practice. He can then proceed to strike chromatic intervals, or two notes together, or even a chord of three or four notes, asking the

<sup>1</sup> The only exception to this rule should be when modal music of the 16th and 17th centuries is being sung. The bar-lines in such cases are modern additions merely to help the eye (see chapter VII, p. xxxii).

boys to tell him first how many notes have been sounded, and then the names of the notes. After that he can play some bars of music in a certain key, and ask the boys to name the key. With experience some of the choir will be found capable of telling him when he modulates, and the names of the keys through which the modulations have occurred. He should be sure that all the boys know the different effects of the major and minor common chords and of the major and minor scales, including both the harmonic and melodic forms of the latter. Further, if (as is to be hoped), the choristers have to sing music written by composers of the 16th and early 17th centuries, they should be taught the elements at any rate of modal composition<sup>1</sup>. The Decani and Cantoris sides of the choir should good-humouredly be pitted against each other, both in answering questions and in actual singing. Each side may occasionally be asked to criticise the performance of the other.

**Major and  
minor keys.  
Modes.**

Every piece of music performed should as far as possible be roughly analysed. The key-signatures and time-signatures must be known: difficult modulations should be pointed out and thoroughly understood. The choirmaster should be sure that all the choristers have grasped his explanations, by the simple expedient of asking some of them, especially the younger boys, to repeat in their own words what they have just heard.

**Analysis of  
music per-  
formed.**

It will be found that, though physically and mentally the boys themselves will be fresh and alert in the earlier morning hours, their voices will usually not be as clear and manageable as in the afternoon or evening. For this reason it will be well to collect the choristers in the practice-room for about 10 minutes before the Sunday morning service, and 'loosen' their voices by some simple scales and exercises. On such occasions soft singing is best. The small amount of extra trouble taken by the choirmaster in this and other respects already mentioned, will be well repaid by the results.

**Vocal  
practice  
before  
service.**

<sup>1</sup> See chapter VII, page xxxii.

### B. *Schools.*

It is suggested that the school-teacher should read the foregoing section (A) in this chapter, as much of the matter contained in it will be found to be applicable to schools, if the difference in the number of pupils and the amount of time allowed for singing-practice be borne in mind. The paragraphs especially on Length of practice, Standing or sitting position, Instrument for accompaniment, Beating time, Singing by sight rather than by ear, and Analysis of music performed, may be read by school-teachers.

As regards the number of hours allowed for singing-practice during the week, the master or mistress will no doubt be dependent on the school time-table and on the will of the headmaster or headmistress. Assuming, however, that any one practice will not last more than an hour, the time spent in actual singing will vary with the ages of the pupils. Infants, of course, cannot sing for as long a time at a stretch as older boys and girls. Very slight experience will enable the teachers to know when they should stop singing. The little voices will tire and will sing flat, and eagerness will give way to obvious weariness. In the cases of older boys and girls the suggestions in section (A) on 'length of practice,' may be followed.

## CHAPTER VI

### PRODUCTION OF TONE

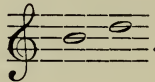
#### **Breathing.**

Every choirmaster and school-teacher should make it clear to his or her pupils that good singing is impossible without a copious and well-managed supply of breath. The most beautiful organ-pipe or orchestral wind-instrument sounds feeble or grotesque if the wind-supply that

makes it speak be insufficient or fitful. Similarly the human voice, by far the most expressive melodic instrument in existence, depends primarily on the supply of breath from the lungs for sustaining tone, for expression and for phrasing. Proper breathing for the purposes of singing and public speaking must be taught; since for the ordinary business of life—whether we sit still, or walk, or talk with others—it is usually not necessary either to expand the lungs to anything like their full capacity, or to breathe with regulated steadiness. But without these two last conditions, good singing is impossible. Once more, singing is an art, even for quite young people. In schools where physical culture has its appointed and regular place, the work of the singing teacher will be lightened; for systems such as Swedish Drill insist on good breathing from the beginning. The pupil will be taught to take in breath through the nose rather than the mouth—a useful accomplishment for anyone who lives in an English town, where fogs and a smoke-laden atmosphere are prevalent: for the nasal passages act as a filter, whereas the mouth obviously does not. Further, by learning to take in breath through the nose, singers will learn at an early age the importance of being able to avoid taking in draughts of cold or damp air through the mouth, especially on coming out of a warm indoor atmosphere at night into the streets. Nevertheless, in spite of the obvious advantages of being able to take breath through the nasal passages only, it is doubtful whether boys and girls should always follow this plan during their singing-practice. Slow and sustained breathing is of great importance; but often the singer has to take a quick and yet a deep breath. In the latter case, if the breath be taken quickly through the nose alone, an audible ‘sniff’ must result; if through the mouth only, a ‘gasp’ will be heard. It seems but reasonable in such cases to employ all the means given us by nature, and to breathe through the nose and mouth at the same moment, so that the lungs can be filled quickly and noiselessly. Breathing through the nose alone, then, must

be acknowledged a useful and even a necessary accomplishment for boys and girls: but when this desirable habit has been acquired, it seems reasonable that during the actual singing-practice, they should be encouraged to take breath through the nose and the mouth at the same time. The breath should be taken into the lungs without any visible effort, such as raising the shoulders or stiffening the body.

The 'break.'  
Upper and  
lower  
registers.

In most boys' and girls' voices (in those of boys especially) a 'break' or division is likely to appear, usually about . This break

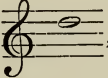
may be accentuated by lack of training or by bad methods of singing. We will call that part of the voice which lies below this division the lower register, and the higher notes beyond it the upper register. To blend these two parts of the voice into one even compass, so that no division can be detected, is perhaps the most difficult part of the choir-master's work. Unfortunately, through lack of time and opportunity, the school-teacher frequently cannot properly attend to this important problem: so that in a large school class or chorus, some of the pupils' voices (especially those of boys) become harsh and uneven. The danger is that the lower part of the voice will become stronger, while the upper notes—the more beautiful part of at any rate the boy's voice—will then become weak, or perhaps will disappear altogether. An allusion was made in chapter I to an extreme example of this fault—the case of the boy who sells newspapers in the street. His lower register is magnificently strident, but his upper register is non-existent from the singing point of view—the result of constant shouting. To obviate the danger of forcing the lower notes, choir-masters resort to various devices. Some, it is true, try to develop the lower as well as the upper part of the voice to the full. This method is hazardous. There is always the danger of the break appearing, and the lower notes generally become somewhat coarse. The effect may be palliated if we

Different  
methods of  
training.



listen to the voices at a distance in a large and resonant building; but at close quarters the tone is unpleasant. Other choir trainers cut the Gordian knot and never allow the voices to develop a full and resonant tone in any part of their compass. This method shuns the difficulty. It follows that there is no 'ring' in the voices, even on the highest notes. Others again, realising that on certain vowel sounds the lower notes cannot be forced, use these 'closed' sounds for all vocal exercises. Others go even further. When actual words are being sung, these closed sounds are being substituted at all times for those particular vowels which might induce the lower register to be too prominent. This method usually makes nonsense of the words, and produces permanently a 'smothered' effect, which, to the listener, is unnatural and irritating. Boys' and girls' voices are really effective only when the words are plainly heard. Vowels as well as consonants must be both clear and natural.

The best way out of the difficulty seems to lie in a compromise. A wise composer, if he be setting words to be sung by a tenor or baritone voice, does not write much for the lowest notes of the singer's compass, since that part of the voice is usually somewhat dull and lacking in power. Similarly, the lower register of the boy's voice (if not of the average girl's) should not be expected to produce the same full and resonant effect as the upper, if the voice be well trained. The upper

notes, above , should be fully developed, and should be carried

*downwards* into the lower register: the lower register should not be forced upwards to meet the higher. For this reason the exercises at the end of the book will be found to begin mostly on the upper notes. By such means boys' voices especially will be less likely to develop a break, than if they were constantly to be singing exercises which began in the lower register. Also, the higher notes will thus

**Exercises beginning on the high notes.**

usually be attacked with more certainty when sung away from the practice-room. The pupils should early be taught to concentrate their minds on producing the tone *forward*, just behind the front teeth, so that the small resonance-cavities in the front of the head should be brought fully into requisition to reinforce the voice. Girls, and particularly boys, should vocalise on the sound 'ah' in the upper register, and relapse almost imperceptibly into 'oo' as the voice descends into the lower register: the pressure of breath should also be somewhat relaxed as the voice reaches the lowest notes. Any harshness of tone in individual boys or girls should at once be checked, or the whole choir or chorus may soon be infected. Every lesson or practice should begin with a few soft and slow exercises, and the pupils should be made to realise that soft singing, sustained at its right pitch, is a sign of good and artistic production. When the ability to sing softly (and at the same time in tune) has been attained, the voices should be trained to increase and decrease the tone gradually on single notes or more extended musical phrases. No finer effect can be produced than a real 'crescendo' or 'diminuendo,' especially when rendered by a number of voices.

Vocalising on  
'ah' and 'oo.'

Soft singing.

Position of the  
tongue.

The position of the tongue should be observed. It should lie, as far as possible, flat in the mouth. Bad tone is often produced solely by the rising of the tongue, which then interferes with the clear emission of tone from the mouth.

Avoid strain.

As in taking breath, so in actual singing, all undue effort should be avoided. The voice should be produced easily at all times. All visible attempts at straining (e.g. rush of blood to the face), especially when the higher notes are being sung, should be stopped promptly. Any contortions of the facial muscles should be noticed and corrected.

Shouting, etc.

Finally, choristers, at any rate in a picked choir, must understand that they must share in their choirmaster's care of their voices. Although they need not be debarred from the healthy pleasures that

most boys enjoy, they must nevertheless feel that shouting, or any kind of foolish behaviour which produces colds or hoarseness, is particularly to be avoided, since the results in their case are immediately more serious than in the case of boys whose voices are not being specially trained.

## CHAPTER VII

### EXPRESSION

NOTHING is more important in the musical training of boys and girls than the need of expression. Good singing demands reasonable modulation of the tones of the voice and an intelligent delivery of the words. Both these requirements are attained only by careful training. The first has already been discussed in chapter VI, and exercises bearing on the question will be found at the end of the book. We will now direct our attention to the second point—intelligent delivery of the words.

Voice-modulation.  
Delivery of words.

Earlier in the book mention was made of the well-known fact that the possession of a beautiful speaking voice is a valuable asset to most people. For all lecturers, preachers, teachers or public speakers, good elocution is of equal, if not greater importance. The foundations of success in this department of daily life should be laid undoubtedly at school. Ordinary conversation (in which one or two persons only are concerned, at close quarters) is usually slipshod: consonants are clipped and slurred, and vowels are seldom pure. To attempt to remedy this is a gigantic if not impossible task. But every boy and girl should learn as soon as possible that, in appealing to a number of people, whether in speaking or singing, success depends almost entirely on every word being heard and understood by the listeners. Good habits in this respect cannot be practised too soon. The teacher may quote or invent sentences shewing how initial and final consonants and aspirates

are carelessly elided or mispronounced by untrained people. For example, 'Why *hop* ye so, ye *high hills*?' 'It is a hard task to speak clearly in *unnatural language*'; 'Richus' for righteous; 'Lore' for law, etc., etc. The pupils should also realise that short and much-used words such as 'a,' 'an,' 'the,' 'of' etc., become inaudible in a large space unless they are clearly spoken or sung. Further, it is important that choristers, who have constantly to repeat the words of the Liturgy, should utter each word carefully, and make a slight pause between each sentence and the next. In this connection, it is worthy of note that 'monotoning' in parts of the Liturgy, is less likely to lead to slipshod pronunciation than ordinary speaking.

Words must be understood.

The words to be said or sung must be first *understood* by the pupils: otherwise due expression is impossible. The teacher should encourage his pupils to put expression, as they themselves feel it, into the words that they are to sing. As far as possible, therefore, the words should be read aloud before they are sung, if not by all the pupils, at any rate by one or two: the others may then in turn criticise the reader. The teacher meanwhile should note and explain the failures: they will usually be due to the fact that the pupil has failed to get his mouth into the right shape for the different vowels and consonants, or has not used his tongue and lips with enough care. Further, the older pupils must understand that good voice technique (i.e. breathing and pure tone), as well as elocution, is indispensable for a satisfactory rendering of all vocal music. The best composers will be found to have set their words with care: they will have secured the right accents, and will have made the music rise or fall with the corresponding tones of the speaking voice. The varying moods of each song or anthem should be observed and brought out by the singers: here again a complete grasp of the words is essential.

Some people try to maintain that English is an unsatisfactory, or even an impossible, language for singing purposes. Such a view is

founded on a misconception. The English language is frequently treated so badly by speakers and singers that it is perhaps not surprising that people who have not studied the question at all deeply may think that the language is at fault, rather than the would-be interpreters. English, like any other language, is impossible to sing unless the singer can first *speak* it properly and also understand the meaning of the words to be sung. (This is at times a difficult task, since the words of a large number of so-called English songs do not appear to have any meaning.) The English language is complicated, inasmuch as it has a great variety of sounds, both of vowels and consonants, which need to be carefully differentiated. It has been said that Italian is especially good for singing purposes, because its vowel sounds are mostly broad and sonorous. There is doubtless some truth in this remark: but it implies that languages which possess vowel sounds, some of which are less sonorous than others, are less fit for singing purposes. Such a view is surely fallacious. The language which can produce the greatest variety of sounds has command of the widest range of expression. Moreover, continual 'sonority,' whether in singing, orchestral playing, or any other branch of musical art, is apt to become monotonous: thin or 'closed' effects form welcome contrasts to breadth and sonority, whether in dramatic or purely lyrical situations. Analogies to this view can be found in the other arts. It is at least probable that a language which served Shakespeare and the English translators of the Bible as a vehicle of expression, will continue to serve poets and musicians in the future. If singing teachers will but impress upon their pupils the need for singing their words exactly as a good *speaker* would deliver them, giving due expression to every word with their minds as well as their voices; and if all singers will determine to sing that music only which is set to good poetry by good composers; we shall then all realise that the English language is not only as good as any other for singing purposes, but also that it has a range of expression equalled by few.

Suitability of  
the English  
language for  
singing pur-  
poses.

Rhythm.  
Folk-songs,  
madrigals,  
motets, etc.

Another feature of true expression is a grasp of the *rhythm* of both words and music. This factor will not be realised unless the teacher be well read and experienced. Some rhythms, both in poetry and music, are simple and fairly obvious: others are more complicated. Many folk-songs contain unusual rhythms, which need to be pointed out and explained to the pupils. In modal music of the 16th and 17th centuries the rhythms are quite different and distinct from those of later centuries. Some knowledge of the church modes (as they are called), and the use made of them by the earlier composers, is therefore essential. Many folk-songs, as well as the motets and madrigals of the 16th and 17th centuries, are written in these modes: and the differences of tonality as well as of rhythm, compared with most later works, must be pointed out to the pupils. An intelligent explanation of the features of the various modes, and of the more modern major and minor scales, will be found to interest children, and also will enable them to avoid many blunders in reading modal music at sight. Both teacher and pupils must always bear in mind, in dealing with much of the music of the 16th and 17th centuries and also with many folk-songs, that bar-lines were not used when the music in question was invented or written. The bar-lines in such instances have been put in purely for modern convenience, and are intended for the eye rather than the ear: so that frequently it will be wrong to sing according to modern accentuation, giving an accent on the first beat of the bar, and so on. The sense of the passage must always be our guide: if we follow the accents and rhythm of the words, without reference to the bar-lines, we shall be on the way to achieve the right effect.

Rhythms of  
hymns.

In this connection it may be well to draw attention to the unintelligent way in which many hymns and hymn-tunes are both written and sung. The rhythms of succeeding verses of the same hymn are often widely different from each other. Often the writer of a hymn and the composer of the tune seem both to have forgotten that each

verse of the hymn has to be sung to the same tune. Let us take an instance from a popular hymn—that beginning ‘Abide with me...’ The first verse begins with the following rhythm:  $\cup - \cup -$ : yet the second verse begins ‘Swift to its close...,’ where the rhythm is  $- \cup \cup -$ . It is almost impossible that the same tune should fit both these verses; but even so, the composer of the tune has made matters worse by writing a long note for the opening of the tune, which may fit the beginning of the second verse, but makes a ludicrously false accent at the beginning of the first verse. Examples such as this can be multiplied. Another stumbling-block is the fact that many hymn-writers carry on a sentence without any stop from one line to the next. This of course is a feature that obtains in the finest metrical poetry: but in hymns it is a doubtful expedient, unless the hymn-writer be sure of a sympathetic and intelligent composer to set his words to music. In any case it is probable that the average congregation and even the average choir will choose to make nonsense of the words. Let us take another instance from a popular source—the hymn (if it can be properly called a hymn) beginning ‘Lead, kindly light...’ In the first verse the 5th and 6th lines are:

Keep Thou my feet; I do not ask to see

The distant scene: one step enough for me.

Here the writer of the tune has thought fit to sustain for a whole bar the last syllable of the 5th line, thus making it as difficult as possible for even the most intelligent singer to carry on his or her voice into the next line with the sense of the words. The usual result is that choir and congregation take a breath after the word ‘see,’ and begin an entirely fresh sentence with the words ‘The distant scene,’ incidentally having to make a strong accent on the short and unimportant word ‘The.’ It would be far better in this particular case to let the poetry make its personal appeal without publicly singing it. However, as popular sentiment will probably not be balked, choirmasters will

effect something by instructing their choirs to take breath at the stops only, even though the tune does its best to hinder them.

Two typical cases have been quoted to shew how hymn-writers or composers of tunes (especially the latter) have set obstacles in the way of intelligent congregational singing. For the first (the example of different verses having different rhythms) there seems no reasonable remedy. For the second, particularly in less glaring instances than the one quoted, choirs should be instructed always to follow the meaning of the words: if the sense demand that the voice be carried on without a break from the end of one line through the beginning of another, then breath must be taken in the right place to ensure this result. The best congregational hymn-tunes are those which move steadily on with notes of equal value, in 2 or 4 time. Pauses at the ends of lines should in no case be allowed; a fraction of a second for taking breath is all that is needed at any time<sup>1</sup>.

Finally, every choir and chorus should understand the importance

<sup>1</sup> The pause-marks at the ends of lines in the old German chorales, especially in those harmonized by J. S. Bach, seem to be misunderstood by conductors, choir-masters and congregations. Their origin appears to be doubtful. They may have signified merely the ends of the lines, before bars were introduced. In any case their modern application can be, at the most, but a taking of breath between the different sections of the melody. To make a lengthy pause on the last syllable of every line, as do most conductors and organists in their rendering of the chorales in Bach's settings of the Passion and elsewhere, is to distort the rhythm of the words and music, and to make an unimportant note or syllable unduly prominent. Further, a careful examination of the more elaborate settings of the old tunes by J. S. Bach, both in the Passions and in the choral preludes for organ, will convince any unbiassed observer that in many cases the pause-marks (which Bach still retained, even in his instrumental versions) could not mean a 'wait' on the last note of each line of the tune; since elaborate counterpoint against the original melody, often in scale-motion, runs continuously through a whole movement, and to wait on any note of the original tune would mean a ludicrous holding-up of the accompanying counterpoint, often in the middle of a musical sentence.



both of beginning and ending all their phrases together. When a conductor is present, the matter is simple, if the chorus attend to the conductor's beat. But in the case of a church choir, where there is usually no one to indicate the time except the organist at the keyboard, the singers should get into the habit of holding notes for their exact value, especially at the end of a phrase. If there be a pause on the last note, it is well that the choirmaster should indicate at practice-time how much longer than its face value (e.g. double, or half as long again) he wishes the note to be held. All rests should be observed scrupulously. If a composer has put rests instead of notes, obviously he intended them to be kept. A solo singer possibly may, without bad effect, prolong or shorten a note at will: but where a number of singers are concerned, any arbitrary lengthening or shortening of notes can only result in 'ragged' singing, and consequent loss of true expression.

Beginnings  
and endings  
of phrases.

## CHAPTER VIII

### SINGING OUT OF TUNE

IN chapter I, it was stated that singing is an art and must be carefully taught, and that so-called 'natural' singing does not carry the singer far. As an illustration we may cite the well-known fact that choirs and choruses which receive but little or indifferent training are very prone to sing out of tune—usually flat. It is true that this fault is by no means unknown in highly-trained choirs: but it is in the belief that by good training a cure can be found in nearly every case that the causes and remedies will be discussed in this chapter.

It is assumed, first of all, that no choir or chorus will contain for long any boys or girls who have musically-defective ears: that is, every would-be singer must be able<sup>1</sup> to produce any given sound at any moment, and must also be able to recognise the fact that he is singing

<sup>1</sup> See chapter IV, pages xviii and xix.

out of tune when it is pointed out to him. Without these safeguards all the labours of the choirmaster may be useless.

The chief causes of singing out of tune are :

{	Forcing of tone (too much breath), especially in the lower part of the voice. This produces both flat and sharp singing.	}	These usually produce flat singing.
	Physical weariness.		
	Ill-health.		
	Laziness.		

All these defects are, or should be, temporary, and so may be cured. The whole question of good tone-production and the evils of forcing the voice were discussed in chapter VI (q.v.). Flat singing is a far more common phenomenon than singing sharp. The latter, which is far harder to cure, can be assigned usually to one of two causes. First, it is sometimes found that a boy or girl, through possessing a defective ear, sings sharp without knowing it, and does not recognise the fault even when it is pointed out. This does not necessarily happen on single notes, so that the initial test mentioned above does not always reveal the evil: but the voice gets gradually sharper in the course of the singing, usually as it mounts into the higher register. Cases of this kind are generally hopeless, and boys or girls with such a tendency must be removed from the choir or chorus.

Again, a habit of forcing too much breath through the larynx will produce sharp as well as flat singing. In the one case, too much breath makes the voice sharp, just as overblowing a wind instrument raises the pitch. In the other, the muscles of the larynx, being forced, suddenly relax owing to the strain, and the pitch sinks with the loss of tension. The cure in either case is proper management of the breath (see chapter VI).

Physical weariness will often produce flat singing. The teacher must take care that his pupils are not overworked or put to any undue strain. Reference to chapter V on 'length of practice,' both with regard to choirs and school choruses, will be helpful here.

Sharp singing.

Physical weariness.

If a boy or girl is unwell and still tries to join in the vocal practice, it is likely that flat singing will result. At any time the exercise of the voice means some mental and physical effort, and this necessary effort becomes irksome or even impossible when the pupil's bodily and mental energies are below the normal. It is not suggested that every little ailment should receive disproportionate consideration from the teacher: for both teacher and pupil alike often have to work against physical odds. But the singing-hour should be a pleasant diversion from other studies, and no pupil should be forced to sing when the effort involved seems too great. Listless (and therefore flat) singing will probably follow, and the other pupils may be infected. **Ill-health.**

In connection with the health of the pupils, the teacher is urgently advised to see that the practice-room is well lighted and ventilated. Every boy and girl should be able to see clearly the notes and words which they are required to read, whether from a book or a blackboard. Also fresh, pure air is essential for good singing. Vitiating air, or an atmosphere that is either too hot or too cold, will unfailingly produce bad singing. **Light and ventilation.**

Another cause of flat singing is laziness. It is unnecessary to suggest remedies for this fault: but experience tells us that boys and girls are seldom lazy if their work be interesting and varied. It should be the teacher's care to see that the practice does not become dull and perfunctory: otherwise retribution will be swift and certain for teacher and pupils alike. **Laziness.**

It sometimes happens that flat singing persists in a choir or chorus in spite of the most anxious efforts of the teacher. If all the recommendations here put forward have been tried without complete success, it is suggested that recitation of words on a soft monotone and 'humming' (i.e. holding sustained notes with the mouth closed) be tried as remedies. **Monotoning and humming.**

## CHAPTER IX

## THE APPROACH OF PUBERTY

IN due course puberty will assert itself in the life of every boy and girl, and the vocal apparatus, in the case of boys at any rate, will undergo considerable changes. This problem demands the most serious care and thought from every choirmaster or teacher of school singing. Much has been written on this subject, and medical authorities as well as voice-trainers have expressed divergent views as to whether girls and boys should be allowed to sing or not at this period of their lives. On the whole, the evidence seems to point to the conclusion that it is unwise probably for a girl, and almost certainly for a boy, to sing at such a time. As the cases of girls and boys are somewhat different, it will be convenient to consider the two sexes separately, beginning with the boys.

**Boys.**

**Alto, tenor  
and bass  
voices at pu-  
berty.**

**Age of pu-  
berty.**

At the advent of puberty in boys, the treble voice slowly (sometimes very rapidly) disappears, and the adult voice begins to assert itself. Occasionally the pitch of the voice sinks but little, and the true male alto voice appears: such cases are comparatively rare. Somewhat oftener a tenor voice gradually forms, the pitch dropping about an octave. The commonest case of all is when the treble voice changes to a baritone (sometimes bass). Here the pitch falls about an octave and a half, and the change is usually more rapid than in the other instances quoted. The age at which the voice thus 'breaks' is variable. Sometimes it is as early as 13, at other times as late as 17 or even later. Usually, however, puberty makes its appearance between the ages of 14 and 16, and it is at about that age, therefore, that boys in choirs or school choruses should cease to sing treble.

Now it must be obvious, when, in a comparatively short time, a voice sinks an octave or more in pitch, that some considerable changes

must be taking place in the larynx. It is unnecessary to discuss the medical aspect of the matter in these pages, beyond stating that all authorities are agreed, that during the bodily changes involved in the approach of puberty, the boy's whole vocal apparatus is in an abnormal and delicate state, and should therefore be treated with the utmost care. As soon as the first signs of 'breaking' appear, the boy should at once cease to sing entirely, until his man's voice asserts itself unmistakably. The whole change may take a few months, or even a year or more. But however short or long the period may be, it cannot be too strongly urged that the wisest and kindest course is to insist on complete rest for the singing voice. It is doubtless a temptation to some choirmasters to keep boys at their singing work during the 'breaking' period. The boys in question are usually the oldest and most experienced of the choristers, and not infrequently their voices are in parts exceptionally brilliant at such a time. But the boy's future singing (and speaking) voice is probably at stake. His treble voice, at the most, will last eight or nine years; whereas his adult voice has to serve him for the rest of his life.

**Changes in the vocal apparatus.**

**Complete abstinence from singing.**

The symptoms of 'breaking' are easily detected. The lower or the upper notes begin to disappear: or particular notes, formerly clear and true, become uncertain: or occasionally the voice will 'crack' and fly off, usually on a high note. A day or two will suffice for the teacher to determine if these signs are caused merely by a cold: if not, the boy in question should be superseded, and should be told to rest his singing voice entirely, and his speaking voice as much as possible (certainly from shouting), until his adult voice appears in due strength and proper quality.

**Symptoms of 'breaking.'**

The change in the actual vocal apparatus of a girl at the approach of puberty obviously is not of the same kind or so considerable as in the case of the average boy. The pitch of the girl's voice alters but little, if at all, at such a time. Occasionally the mezzo-soprano voice

**Girls.**

sinks into a contralto (a drop or increase of a 5th at the most), but this is uncommon. Some famous women singers have sung right through the puberty period until late in life without any apparent harm resulting to their voices. It seems safer, however, to let the voice rest as soon as puberty appears, i.e. at about 14 years of age. In most cases it will be unwise to train a girl's voice for solo singing until about the age of 17.

**Training for boys and girls after the puberty period.**

Both sexes will need further training when once the adult voice has become settled. The young man's voice especially will need careful supervision. The altered condition of the adult voice (especially in the case of a baritone or a bass) will mean a different physical and mental outlook. This implies a complete change from the vocal point of view also. The same argument, from the purely physical point of view, applies equally to young women.

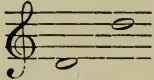
## CHAPTER X

### SELECTION OF MUSIC

A FEW suggestions will now be put forward as to the selection of music for performance, both with regard to schools and also choirs. Let us consider first the case of those schools which possess a chapel, or at any rate a school hall, in which congregational services will be held regularly.

**Unison singing during service-time.**

In girls' schools the singing during service-time, whether there be a choir or not, should be mainly in unison. Contralto voices are rare amongst school-girls, certainly before the age of puberty. The majority of the voices will be mezzo-soprano; and, provided the compass of the

music to be sung in unison be about , it will be found that practically all girls who have voices can join in without effort. In

two-part music (unless it be written for sopranos and mezzo-sopranos, without contraltos) the higher voices will outnumber the lower; in three-part music, which is usually written for sopranos, mezzo-sopranos and contraltos, the middle part (mezzo-sopranos) will drown the other two.

In boys' schools, similarly, the singing should be mostly in unison and octaves. Those boys who have not reached the age of puberty should sing treble, and those whose voices have fully settled for some time after the advent of puberty should sing an octave below the trebles. There is a pernicious tendency in our boys' public schools to obtain four-part harmony for service and concert purposes by making some boys sing alto and others tenor. In nearly every case there is a serious risk of such alto and tenor singers having their voices irretrievably ruined. The real alto and tenor voices are rare amongst school-boys, and the voices of the boys thus requisitioned are usually in the transitional state which immediately precedes and follows the coming of puberty—a period when the voice should be rested as much as possible<sup>1</sup> (see chapter IX).

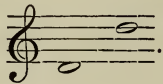
**Altos and  
tenors in boys'  
schools.**

It is of grave importance then that alto and tenor voice parts should not be thought of in school chapels, unless those parts can be taken almost entirely by masters or members of the staff whose voices are mature. Unison singing in a school chapel is usually far more majestic and impressive than four-part harmony, especially when the two middle parts of the latter are sung by a handful of people, some of whom at

<sup>1</sup> Occasionally a boy's voice, after breaking early, settles gently into a real alto or tenor before the age of 18: but even so, voices so rare should not be expected to sing their part against the large mass of trebles and baritones which form the bulk of the usual school choir or chorus. They should be carefully trained, if possible, away from the rest.

At Oxford and Cambridge about twenty scholarships are given annually for tenor and bass (sometimes alto) voices. The large majority of these scholarships are offered by various colleges at Cambridge, and are won usually by boys who are leaving school for the University. Their value ranges from £30 to £90 a year.

least ought not to be singing at all. The careful choirmaster will see that the music to be sung in unison is kept as a rule within the following

limits: . This compass will be suitable for the ordinary

treble voice, and also (an octave lower) will be fairly within the range of the ordinary baritone, which is the commonest adult male voice, at any rate in England<sup>1</sup>.

Singing of  
secular songs,  
etc.

All that has been written regarding the music at service-time applies with equal force to the selection of secular music for school purposes. Unison songs should be the rule, for boys or girls. When two-part songs are used, the second voice should not be at a lower pitch throughout than the first voice. Both parts should have about the same compass: otherwise one set of voices will be constantly singing in their lower register, and will probably force their tone. Also the upper and more beautiful register, at any rate of the boy's voice, will thus be neglected. Canons, catches and rounds are the best forms of part-music for school purposes. As regards unison songs, the teacher may easily find suitable material in the admirable books of national songs now edited specially for schools, both in tonic sol-fa and in staff notation. Here he is on firm ground: words and music have stood the test of time—the surest critic. For every teacher should make it his first care to see that only the best forms of art (however simple) are studied by the classes under his control, as regards both the words and the music. Songs of varied character should be chosen, and the pupils invited to bring out in their singing the salient features (rhythm, expression, etc.) of both music and words.

Canons,  
catches and  
rounds.  
National  
songs.

'Advanced'  
examples for  
unison sing-  
ing.

One or two examples of music suitable for well-trained treble voices to sing in unison are printed at the end of the book, after the vocal exercises. They will be found to provide admirable practice for breathing,

<sup>1</sup> See Appendix, page xlv.



phrasing and flexibility. The six-part Rota or Round, 'Summer is a-coming in' (according to the late Mr Rockstro, by many years the oldest example of part music in existence) will probably be found both interesting and instructive. It is here assigned to 4 treble voices and 2 drone parts underneath: the latter may be sung by adult voices or played on the pianoforte.

Boys who sing in cathedral or church choirs should be encouraged to sing secular music, whenever time can be found for it. Otherwise they are liable to become narrow in their musical outlook, owing to the constant singing of church music only, especially in the continued repetition of the church canticles. National songs, canons, rounds, etc., will form useful contrasts to anthems, psalms and settings of the church service. **Choirs.**

## CHAPTER XI

### EXERCISES

THE second part of the book consists of a number of exercises designed to meet all the requirements of vocal technique for boys and girls. They have been arranged as far as possible in order of difficulty in each department (keys and times, scales, intervals, flexibility, semitones, sustained notes, syncopation, shakes and turns, phrasing and expression, etc.).

Accompaniments have been provided for the teacher. They are simple, and do not as a rule reduplicate the vocal melody. It is as well to accustom all pupils from the beginning to rely on their eyes and not their ears only, particularly when reading at sight. The accompaniments, therefore, merely supply a slight harmonic basis for the melody. The vocal part of the exercises (and of the special solos to be sung in unison) are reprinted in a smaller volume, intended for the use of the pupils, either to be held in the hand or placed upon desks. The exercises should be sung sometimes without accompaniment, and the key-note, **Accompaniments to the exercises.**  
**Books for pupils only.**  
**Singing without accompaniment.**

or the note on which the voices finish, struck at the end of the exercise. Should the voices be then flat or sharp, the exercise should be repeated, still without accompaniment, and the teacher should notice carefully at what moments the boys or girls deviate from the right pitch: he should then correct them, either at the end of the exercise, or by playing a note here and there during the singing, at moments when they are out of tune. In such cases the teacher should be able to explain to the pupils the reasons for their being out of tune.

**Beginning on  
the upper  
notes.**

In accordance with the views expressed in chapter VI, most of the exercises begin in the upper register of the voice, especially when they are in sequential form. The pupils must be taught to take the highest note (usually the first) clearly and 'cleanly,' with a forward production, and to carry the same production downwards to the lowest note. As the notes descend, the pressure of breath should gradually be lessened, so as to minimize the chances of forcing the lowest notes, and so avoid coarseness or singing out of tune.

**Exercises  
founded on  
special diffi-  
culties.**

The teacher may himself invent exercises, in sequential form, out of passages in the music that is being studied, which are melodically or rhythmically difficult: in this way the difficulty is made clear, and impressed on the minds of the pupils by its repetition on different degrees of the scale.

**Begin with  
scales, etc.**

Scales and vocal exercises should come at the beginning of the practice-hour, for several reasons. First, it is well to get the voices clear and, so to speak, 'lubricated,' before the songs or anthems are taken: for the latter have words, expression and so forth to be taken into account, as well as vocal technique. Again, the pupils may not have been using their singing voices, or may have been shouting, just before the practice-hour. In either case a few scales and well-chosen exercises, especially if sung softly, will bring the voices into a proper condition within a few minutes, provided they be sung with intelligence and care: regular and systematic breathing also will be re-established.

Finally, if the exercises be chosen with reference to the faults displayed during the previous practice, the teacher can thus drive home the lessons to be learnt from the day or week before, as the case may be. He will often find it useful to spend a minute or two in the middle of the practice on an exercise chosen to illustrate a particular fault.

Reference to  
the previous  
practice.

It is hoped that all the exercises in this book will be found to be of use: but experience suggests that special attention will usually be needed for those involving scale movement (difference of tones and semitones) and diatonic and chromatic intervals, whether small or wide.

## APPENDIX

As the contention put forward on pages xli and xlii, with regard to unison singing in boys' public schools, may seem to strike athwart the progress of school singing, which of late years has been admirably fostered by many of those who are in charge of public school music, a scheme is now suggested to supplement the earlier argument.

If unison and octave singing be not enough to satisfy the aspirations of school music at all times (a quite intelligible view from the school standpoint), why should not composers be interested in the problem, and be induced to set good poetry to music to suit the varied requirements of different public schools? Some of the finest music has been inspired by 'occasions,' and has been carefully composed to suit the means that each occasion could provide. As an instance of the growth of a special kind of composition we may mention the music written by our best modern composers for women's voices only, largely to meet the requirements of women's choruses, especially in girls' schools and women's colleges. Now some of our younger British composers are in direct touch with public schools, and could hardly serve their

generation better than by devoting some of their creative energy to the advancement of the higher branches of school music. Works might be composed for chorus with instrumental accompaniment to suit all needs. The main point would be that the choral parts would have to be written for *trebles* and *baritones of limited range*. It is hardly necessary to point out that two-part writing (especially for chorus) can be made extremely effective. Occasional contrast could be provided by doubling the trebles (particularly if the parts were written in accordance with the view expressed on page xlii concerning two-part songs), and by subdividing the adult voices into baritones and basses; parts for solo voices might also be introduced. Instrumental accompaniment might be written for pianoforte, or for pianoforte and strings, or for any combination of instruments that might be available. If once this idea were taken up, it would not be difficult to find publishers who would see in such a scheme possibilities of success from the business point of view.

## EXERCISES.

Exercises 1-11 illustrate the more usual time-signatures and key-signatures.

The full description of each time- and key-signature should be given by one of the pupils before the exercise is sung. The rhythm (e.g. "4-bar rhythm, 3 times repeated") should also be understood in each case.

The sign ' ' : take breath.

The teacher will decide at what pace the various exercises are to be sung: this will vary according to circumstances.

1.

Voice.

Pianoforte.

The musical score for Exercise 1 is written in 2/4 time with a key signature of one sharp (F#). It consists of two systems. The first system includes a voice part and a piano accompaniment. The voice part begins with a dynamic marking of *mf* and includes a breath mark (') above the first measure. The piano accompaniment also starts with *mf* and consists of a right-hand melody and a left-hand bass line. The second system continues the piano accompaniment, with the right hand playing a more active melody and the left hand providing a steady bass line. The piece concludes with a double bar line.

2.

First system of exercise 2. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The music begins with a *mf* dynamic marking. The melody in the top staff features a series of eighth notes and quarter notes, with a slur over the first four measures and a fermata over the fifth. The piano accompaniment in the grand staff consists of chords and moving lines in both hands.

Second system of exercise 2, continuing from the first system. It maintains the same three-staff structure and key signature. The melody continues with eighth and quarter notes, including a slur and a fermata. The piano accompaniment continues with harmonic support.

3.

First system of exercise 3. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music begins with a *mf* dynamic marking. The melody in the top staff features a series of quarter notes and eighth notes, with a slur and a fermata. The piano accompaniment in the grand staff consists of chords and moving lines in both hands.

Second system of exercise 3, continuing from the first system. It maintains the same three-staff structure and key signature. The melody continues with quarter and eighth notes, including a slur and a fermata. The piano accompaniment continues with harmonic support, ending with a *p* dynamic marking.

4.

5.

6.

First system of exercise 6. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 12/8. The music begins with a *mf* dynamic marking. The top staff features a melodic line with a slur and a fermata over the final note. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

Second system of exercise 6, continuing from the first. It maintains the same three-staff layout and key signature. The melodic line in the top staff continues with a slur and a fermata. The grand staff accompaniment includes a repeat sign in the right hand towards the end of the system.

7.

First system of exercise 7. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. The music begins with a *mf* dynamic marking. The top staff features a melodic line with a slur. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

Second system of exercise 7, continuing from the first. It maintains the same three-staff layout and key signature. The melodic line in the top staff begins with a slur and a fermata, followed by a *f* dynamic marking. The grand staff accompaniment continues with chords and moving lines in both hands.



8.

First system of exercise 8. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two flats (B-flat and E-flat), and the time signature is 2/2. A piano (*p*) dynamic marking is present in both the top and grand staves. The music features a melodic line in the top staff and a harmonic accompaniment in the grand staff, with a long slur spanning across the first two measures.

Second system of exercise 8, continuing from the first system. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature and time signature remain 2/2. The music continues with melodic and harmonic lines, including slurs and rests.

9.

First system of exercise 9. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two flats (B-flat and E-flat), and the time signature is 6/4. A piano (*p*) dynamic marking is present in both the top and grand staves. The music features a melodic line in the top staff and a harmonic accompaniment in the grand staff, with a long slur spanning across the first two measures.

Second system of exercise 9, continuing from the first system. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature and time signature remain 6/4. The music continues with melodic and harmonic lines, including slurs and rests.

10.

Exercise 10, measures 1-4. The score is in 2/4 time with a key signature of three sharps (F#, C#, G#). The first system consists of two staves: a single treble clef staff and a grand staff (treble and bass clefs). The first staff begins with a piano (*p*) dynamic and contains a melodic line with a slur over the first four measures. The grand staff accompaniment also begins with a piano (*p*) dynamic and features chords and moving lines in both hands. The second system continues the piece, with the first staff showing a melodic line and the grand staff providing harmonic support.

11.

Exercise 11, measures 1-4. The score is in 2/4 time with a key signature of three sharps (F#, C#, G#). The first system consists of two staves: a single treble clef staff and a grand staff (treble and bass clefs). The first staff begins with a mezzo-forte (*mf*) dynamic and contains a melodic line with a slur over the first four measures. The grand staff accompaniment also begins with a mezzo-forte (*mf*) dynamic and features chords and moving lines in both hands. The second system continues the piece, with the first staff showing a melodic line and the grand staff providing harmonic support.

## MAJOR SCALES.

Exercises 12-37 should be sung slowly (M.M. ♩=60) without portamento, yet smoothly. The teacher should take care that the voices are quite *steady* throughout, and that the exact relations between the whole tones and semitones of the scale are preserved.

12.

Exercise 12: C Major Scale. The vocal line (treble clef) starts on middle C (C4) and ascends stepwise to G4, with a final descending half-step to F4. The piano accompaniment (grand staff) provides harmonic support with chords in the right hand and single notes in the left hand. The key signature has no sharps or flats.

13.

Exercise 13: B-flat Major Scale. The vocal line (treble clef) starts on B-flat (Bb3) and ascends stepwise to F4, with a final descending half-step to Eb4. The piano accompaniment (grand staff) provides harmonic support with chords in the right hand and single notes in the left hand. The key signature has two flats (Bb and Eb).

or 14.

Exercise 14: D Major Scale. The vocal line (treble clef) starts on D4 and ascends stepwise to A4, with a final descending half-step to G4. The piano accompaniment (grand staff) provides harmonic support with chords in the right hand and single notes in the left hand. The key signature has two sharps (F# and C#).

15.

Exercise 15: D Major Scale. The score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, with slurs and commas above. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a bass line of eighth notes: D3, E3, F#3, G3, A3, B3, C4, D4, and a chordal accompaniment of chords in the right hand. The dynamic marking *p* is present in both parts.

16.

Exercise 16: Bb Major Scale. The score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. It features a melodic line of eighth notes: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, with slurs and commas above. The piano accompaniment is in grand staff with a key signature of two flats and a common time signature. It features a bass line of eighth notes: Bb2, C3, D3, Eb3, F3, G3, Ab3, Bb3, and a chordal accompaniment of chords in the right hand. The dynamic marking *p* is present in both parts.

17.

Exercise 17: C Major Scale. The score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of no sharps or flats and a common time signature. It features a melodic line of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, with slurs and commas above. The piano accompaniment is in grand staff with a key signature of no sharps or flats and a common time signature. It features a bass line of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, and a chordal accompaniment of chords in the right hand. The dynamic marking *p* is present in both parts.

18.

Exercise 18: F Major Scale. The score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (F) and a common time signature. It features a melodic line of eighth notes: F3, G3, A3, Bb3, C4, D4, E4, F4, with slurs and commas above. The piano accompaniment is in grand staff with a key signature of one flat and a common time signature. It features a bass line of eighth notes: F2, G2, A2, Bb2, C3, D3, E3, F3, and a chordal accompaniment of chords in the right hand. The dynamic marking *mf* is present in both parts, with a hairpin indicating a transition to *p* in the second measure.

19.

Exercise 19 is in the key of B-flat major (three flats). The treble clef part consists of a single melodic line with a dynamic marking of *mf* at the beginning, which then transitions to *p* (piano) for the remainder of the exercise. The bass clef part provides harmonic accompaniment with chords and single notes, also starting with *mf* and moving to *p*. The exercise is marked with a fermata over the final note.

or 20.

Exercise 20 is in the key of D major (two sharps). The treble clef part consists of a single melodic line with a dynamic marking of *mf* at the beginning, which then transitions to *p* (piano) for the remainder of the exercise. The bass clef part provides harmonic accompaniment with chords and single notes, also starting with *mf* and moving to *p*. The exercise is marked with a fermata over the final note.

21.

Exercise 21 is in the key of D major (two sharps). The treble clef part consists of a single melodic line with dynamic markings of *f* (forte), *mf* (mezzo-forte), and *p* (piano) in sequence. The bass clef part provides harmonic accompaniment with chords and single notes, also following the *f*, *mf*, and *p* dynamic sequence. The exercise is marked with a fermata over the final note.

22.

Exercise 22 is in the key of B-flat major (three flats). The treble clef part consists of a single melodic line with dynamic markings of *f* (forte), *mf* (mezzo-forte), and *p* (piano) in sequence. The bass clef part provides harmonic accompaniment with chords and single notes, also following the *f*, *mf*, and *p* dynamic sequence. The exercise is marked with a fermata over the final note.

Exercises 23 & 24 should be used solely for boys, and for those boys only who receive regular and constant training.

23.

Exercise 23 is a major scale in D major (two sharps). The score is written for voice and piano. The voice part consists of a single melodic line with a dynamic range from *ff* to *p*. The piano accompaniment consists of a bass line and a treble line, both with a dynamic range from *ff* to *p*. The exercise is divided into four measures, each with a dynamic marking: *ff*, *f*, *mf*, and *p*. The notes are: D4, E4, F#4, G4, A4, B4, C5, D5.

24.

Exercise 24 is a major scale in B-flat major (two flats). The score is written for voice and piano. The voice part consists of a single melodic line with a dynamic range from *ff* to *p*. The piano accompaniment consists of a bass line and a treble line, both with a dynamic range from *ff* to *p*. The exercise is divided into four measures, each with a dynamic marking: *ff*, *f*, *mf*, and *p*. The notes are: Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5.

25.

Exercise 25 is a major scale in C major (no sharps or flats). The score is written for voice and piano. The voice part consists of a single melodic line with a dynamic range from *p* to *ff*. The piano accompaniment consists of a bass line and a treble line, both with a dynamic range from *p* to *ff*. The exercise is divided into four measures, each with a dynamic marking: *p*, *f*, *ff*, and *p*. The notes are: C4, D4, E4, F4, G4, A4, B4, C5.

26.

Exercise 26 is a major scale in F major (one flat). The score is written for voice and piano. The voice part consists of a single melodic line with a dynamic range from *p* to *ff*. The piano accompaniment consists of a bass line and a treble line, both with a dynamic range from *p* to *ff*. The exercise is divided into four measures, each with a dynamic marking: *p*, *f*, *ff*, and *p*. The notes are: F4, G4, A4, Bb4, C5, D5, E5, F5.

or 27.

Musical score for exercise 27. The piece is in G major (one sharp) and 2/4 time. It consists of two systems of staves. The first system has a treble clef staff with a melodic line starting on G4, moving up stepwise to D5, and a piano (p) dynamic marking. The second system has a grand staff (treble and bass clefs) with a piano accompaniment of chords. The bass line starts on G3 and moves up stepwise to D4. The piano part also has a piano (p) dynamic marking.

28.

Musical score for exercise 28. The piece is in G major (one sharp) and 2/4 time. It consists of two systems of staves. The first system has a treble clef staff with a melodic line starting on G4, moving up stepwise to D5, and a piano (p) dynamic marking. The second system has a grand staff (treble and bass clefs) with a piano accompaniment of chords. The bass line starts on G3 and moves up stepwise to D4. The piano part also has a piano (p) dynamic marking.

29.

Musical score for exercise 29. The piece is in F major (one flat) and 2/4 time. It consists of two systems of staves. The first system has a treble clef staff with a melodic line starting on F4, moving up stepwise to C5, and a piano (p) dynamic marking. The second system has a grand staff (treble and bass clefs) with a piano accompaniment of chords. The bass line starts on F3 and moves up stepwise to C4. The piano part also has a piano (p) dynamic marking.

30.

Musical score for exercise 30. The piece is in G major (one sharp) and 2/4 time. It consists of two systems of staves. The first system has a treble clef staff with a melodic line starting on G4, moving up stepwise to D5, and a piano (p) dynamic marking. The second system has a grand staff (treble and bass clefs) with a piano accompaniment of chords. The bass line starts on G3 and moves up stepwise to D4. The piano part also has a piano (p) dynamic marking.

31.

Exercise 31 is in B-flat major (two flats). The right hand plays a melodic line starting on B-flat, moving up stepwise to G, then down stepwise to B-flat. The left hand provides harmonic support with chords. Dynamics are marked *mf* (mezzo-forte) and *p* (piano). A crescendo hairpin is shown between the first and second measures, and a decrescendo hairpin is shown between the second and third measures.

32.

Exercise 32 is in B-flat major (two flats). The right hand plays a melodic line starting on B-flat, moving up stepwise to G, then down stepwise to B-flat. The left hand provides harmonic support with chords. Dynamics are marked *mf* (mezzo-forte) and *p* (piano). A crescendo hairpin is shown between the first and second measures, and a decrescendo hairpin is shown between the second and third measures.

or 33.

Exercise 33 is in D major (two sharps). The right hand plays a melodic line starting on D, moving up stepwise to B, then down stepwise to D. The left hand provides harmonic support with chords. Dynamics are marked *mf* (mezzo-forte) and *p* (piano). A crescendo hairpin is shown between the first and second measures, and a decrescendo hairpin is shown between the second and third measures.

34.

Exercise 34 is in D major (two sharps). The right hand plays a melodic line starting on D, moving up stepwise to B, then down stepwise to D. The left hand provides harmonic support with chords. Dynamics are marked *f* (forte) and *p* (piano). A crescendo hairpin is shown between the first and second measures, and a decrescendo hairpin is shown between the second and third measures.



35.

Exercise 35 is in B-flat major (two flats). The melody in the treble clef starts with a forte (*f*) dynamic and a piano (*p*) dynamic. The piano accompaniment in the grand staff also features *f* and *p* dynamics. The piece consists of two measures of music.

Exercises 36 & 37 should be used solely for boys, and for those boys only who receive regular and constant training.

36.

Exercise 36 is in D major (two sharps). The melody in the treble clef starts with a fortissimo (*ff*) dynamic and a mezzo-forte (*mf*) dynamic. The piano accompaniment in the grand staff also features *ff* and *mf* dynamics. The piece consists of two measures of music.

37.

Exercise 37 is in B-flat major (two flats). The melody in the treble clef starts with a fortissimo (*ff*) dynamic and a mezzo-forte (*mf*) dynamic. The piano accompaniment in the grand staff also features *ff* and *mf* dynamics. The piece consists of two measures of music.

## 38. (M.M. ♩ = about 80.)

First system of exercise 38, featuring a major scale in C major. The right hand plays the scale in eighth notes, and the left hand provides harmonic accompaniment. The piece begins with a piano (*p*) dynamic.

Second system of exercise 38, featuring a major scale in B-flat major. The right hand plays the scale in eighth notes, and the left hand provides harmonic accompaniment. The piece begins with a piano (*p*) dynamic.

Third system of exercise 38, featuring a major scale in D major. The right hand plays the scale in eighth notes, and the left hand provides harmonic accompaniment. The piece begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic.

Fourth system of exercise 38, featuring a major scale in B-flat major. The right hand plays the scale in eighth notes, and the left hand provides harmonic accompaniment. The piece begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*).

First system of musical notation, showing a major scale in D major (two sharps). The right hand plays a melodic line with slurs and ties, while the left hand provides harmonic accompaniment with chords and single notes.

Second system of musical notation, showing a major scale in B major (three sharps). The right hand plays a melodic line with slurs and ties, while the left hand provides harmonic accompaniment. A forte (*f*) dynamic marking is present.

Third system of musical notation, showing a major scale in G major (one sharp). The right hand plays a melodic line with slurs and ties, while the left hand provides harmonic accompaniment.

Fourth system of musical notation, showing a major scale in E major (three sharps). The right hand plays a melodic line with slurs and ties, while the left hand provides harmonic accompaniment. A fortissimo (*ff*) dynamic marking is present.

## ARPEGGIOS.

The teacher must see that the pupils carry the head voice down to the lowest note, and also that they do not force the chest voice up in returning to the highest note. The last note in each case must be taken off sharply by merely stopping the breath. The shape of the mouth must not be altered until after the sound has ceased: otherwise a consonant (such as 'm') will be heard at the finish.

## 39. (M. M. ♩ = 60)

First system of musical notation for exercise 39. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The time signature is 4/4. The key signature has two flats (B-flat and E-flat). The first measure of the treble staff begins with a piano (*p*) dynamic and contains a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment consists of sustained chords: G4-B4-E4 in the first measure, G4-B4-E4 in the second, G4-B4-E4 in the third, and G4-B4-E4 in the fourth. A double bar line with repeat dots follows. The second system begins with a key signature change to three flats (B-flat, E-flat, and A-flat). The treble staff contains a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of sustained chords: G4-B4-E4 in the first measure, G4-B4-E4 in the second, G4-B4-E4 in the third, and G4-B4-E4 in the fourth.

Second system of musical notation for exercise 39. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The time signature is 4/4. The key signature has three flats (B-flat, E-flat, and A-flat). The first measure of the treble staff contains a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of sustained chords: G4-B4-E4 in the first measure, G4-B4-E4 in the second, G4-B4-E4 in the third, and G4-B4-E4 in the fourth. A double bar line with repeat dots follows. The second system begins with a key signature change to one flat (B-flat and E-flat). The treble staff contains a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of sustained chords: G4-B4-E4 in the first measure, G4-B4-E4 in the second, G4-B4-E4 in the third, and G4-B4-E4 in the fourth.

Third system of musical notation for exercise 39. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The time signature is 4/4. The key signature has one flat (B-flat and E-flat). The first measure of the treble staff begins with a mezzo-forte (*mf*) dynamic and contains a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of sustained chords: G4-B4-E4 in the first measure, G4-B4-E4 in the second, G4-B4-E4 in the third, and G4-B4-E4 in the fourth. A double bar line with repeat dots follows. The second system begins with a key signature change to no sharps or flats. The treble staff contains a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of sustained chords: G4-B4-E4 in the first measure, G4-B4-E4 in the second, G4-B4-E4 in the third, and G4-B4-E4 in the fourth.

The first system of the musical score consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with a series of eighth notes and rests, changing key signatures from D major to B-flat major. The grand staff provides a harmonic accompaniment with sustained chords and arpeggiated textures. The system concludes with a double bar line and a key signature change to B-flat major.

The second system continues the piece, featuring a treble staff and a grand staff. The treble staff begins with a *cresc.* marking and ends with a *f* dynamic. The grand staff also includes a *cresc.* marking and a *f* dynamic. The key signature changes from B-flat major to D major. The accompaniment consists of sustained chords and arpeggiated patterns.

The third system of the score includes a treble staff and a grand staff. The treble staff has a *cresc.* marking. The grand staff also features a *cresc.* marking. The key signature changes from D major to B-flat major. The musical texture remains consistent with sustained chords and arpeggios.

The fourth and final system on this page consists of a treble staff and a grand staff. The treble staff begins with a *ff* dynamic. The grand staff also starts with a *ff* dynamic. The key signature changes from B-flat major to D major. The system ends with a double bar line.

The leap of a tenth must be made 'cleanly', without a trace of any intermediate note: at the same time the breath must be continuous for each phrase. In singing a wide interval *upwards*, the pupil must take care that the tongue lies flat in the mouth.

40. (M. M. ♩ = 60)

## MINOR SCALES.

Harmonic minor scales. The teacher should make sure that all the pupils clearly understand the difference between the harmonic and melodic forms of the minor scale.

## 41. (M. M. ♩ = 60)

See directions for Ex: 39.

42. (M.M. ♩=92)



mf

mf

cresc.

cresc.

f

f

Melodic minor scales. These should be practised at the same time as the preceding scales. (Ex: 42)

## 43.

First system of musical notation for Exercise 43. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The time signature is 4/4. The key signature has three flats (B-flat, E-flat, A-flat). The melody in the treble staff is a melodic minor scale starting on B-flat, moving up stepwise to A-flat, with a fermata over the final note. The piano accompaniment in the grand staff features a bass line with quarter notes and a treble line with chords and rests. A dynamic marking of *p* (piano) is placed above the first measure of the piano accompaniment. The system concludes with a double bar line and a key signature change to three flats.

Second system of musical notation for Exercise 43. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The time signature is 4/4. The key signature has three flats (B-flat, E-flat, A-flat). The melody in the treble staff is a melodic minor scale starting on B-flat, moving up stepwise to A-flat, with a fermata over the final note. The piano accompaniment in the grand staff features a bass line with quarter notes and a treble line with chords and rests. The system concludes with a double bar line and a key signature change to one flat (F major).

Third system of musical notation for Exercise 43. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The time signature is 4/4. The key signature has one sharp (F# major). The melody in the treble staff is a melodic minor scale starting on F#, moving up stepwise to G#, with a fermata over the final note. The piano accompaniment in the grand staff features a bass line with quarter notes and a treble line with chords and rests. Dynamic markings of *cresc.* (crescendo) are placed above the first measure of both the treble and bass staves of the piano accompaniment. The system concludes with a double bar line and a key signature change to three flats.

*mf*

*cresc.*

*f*

Exercises on minor scales. These are intended for practice in conjunction with ex: 41-43.

44. (Harmonic minor.)

First system of exercise 44. It consists of three staves. The top staff is a single treble clef line with a melodic line in 4/4 time, starting on G4 and ending on G5 with a fermata. The middle and bottom staves are grand staff notation (treble and bass clefs) with a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The dynamic marking *mf* is present in both the top and middle staves.

Second system of exercise 44. It consists of three staves. The top staff is a single treble clef line with a melodic line in 4/4 time, starting on G4 and ending on G5 with a fermata. The middle and bottom staves are grand staff notation with a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The dynamic marking *p* is present in both the top and middle staves.

45. (Melodic minor.)

First system of exercise 45. It consists of three staves. The top staff is a single treble clef line with a melodic line in 4/4 time, starting on G4 and ending on G5 with a fermata. The middle and bottom staves are grand staff notation with a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The dynamic marking *mf* is present in both the top and middle staves.

Second system of exercise 45. It consists of three staves. The top staff is a single treble clef line with a melodic line in 4/4 time, starting on G4 and ending on G5 with a fermata. The middle and bottom staves are grand staff notation with a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The dynamic marking *p* is present in both the top and middle staves.

## INTERVALS.

## 46. Major and minor 3rds.

(M. M. ♩ = 96)

mf

p

dim.

p

## 47. Perfect 4ths.

First system of musical notation for exercise 47. The melody is written in a single treble clef staff, and the accompaniment is in grand staff (treble and bass clefs). The time signature is 4/4. The melody starts with a half note G4, followed by a half note A4, and a dotted half note B4. The accompaniment consists of chords: G4-B4, A4-C5, and B4-D5. Dynamics include *f* and *mf*.

Second system of musical notation for exercise 47. The melody continues with a dotted half note B4, followed by a half note A4, and a half note G4. The accompaniment consists of chords: B4-D5, A4-C5, and G4-B4. Dynamics include *dim.* and *p*.

Third system of musical notation for exercise 47. The melody continues with a dotted half note G4, followed by a half note F4, and a half note E4. The accompaniment consists of chords: G4-B4, F4-A4, and E4-G4. Dynamics include *p*.

Fourth system of musical notation for exercise 47. The melody continues with a dotted half note D4, followed by a half note C4, and a half note B3. The accompaniment consists of chords: D4-F4, C4-E4, and B3-D4. Dynamics include *pp*.

## 48. Diatonic 4ths (all in one key.)

First system of musical notation for exercise 48. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 4/4. The melody in the treble clef starts with a quarter note G4, followed by a dotted quarter note A4, a quarter rest, a quarter note B4, a dotted quarter note C5, a quarter rest, and a quarter note D5. The grand staff accompaniment features a piano (*f*) dynamic. The right hand plays a series of chords: G4-B4, A4-C5, B4-D5, and C5-E5. The left hand plays a series of chords: G2-B2, A2-C3, B2-D3, and C3-E3.

Second system of musical notation for exercise 48. The melody in the treble clef starts with a quarter note E5, followed by a dotted quarter note F5, a quarter rest, a quarter note G5, a dotted quarter note A5, a quarter rest, and a quarter note B5. The grand staff accompaniment features a mezzo-forte (*mf*) dynamic that transitions to a *dim.* (diminuendo) dynamic. The right hand plays a series of chords: E5-G5, F5-A5, G5-B5, and A5-C6. The left hand plays a series of chords: E3-G3, F3-A3, G3-B3, and A3-C4.

Third system of musical notation for exercise 48. The melody in the treble clef starts with a quarter note C6, followed by a dotted quarter note D6, a quarter rest, a quarter note E6, a dotted quarter note F6, a quarter rest, and a quarter note G6. The grand staff accompaniment features a piano (*p*) dynamic. The right hand plays a series of chords: C6-E6, D6-F6, E6-G6, and F6-A6. The left hand plays a series of chords: C4-E4, D4-F4, E4-G4, and F4-A4.

Fourth system of musical notation for exercise 48. The melody in the treble clef starts with a quarter note A6, followed by a dotted quarter note B6, a quarter rest, a quarter note C7, a dotted quarter note D7, a quarter rest, and a quarter note E7. The grand staff accompaniment features a pianissimo (*pp*) dynamic that transitions to a piano (*p*) dynamic. The right hand plays a series of chords: A6-C7, B6-D7, C7-E7, and D7-F7. The left hand plays a series of chords: A3-C4, B3-D4, C4-E4, and D4-F4.







51.

First system of musical notation for exercise 51. It consists of a single melodic line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The time signature is 4/4. The melodic line begins with a mezzo-forte (*mf*) dynamic and features a series of eighth-note intervals, some of which are beamed together. The piano accompaniment provides harmonic support with chords and single notes.

Second system of musical notation for exercise 51. The melodic line continues with a *dim.* (diminuendo) dynamic marking. The piano accompaniment also includes a *dim.* marking. The system concludes with a key signature change to one flat (B-flat major or D minor).

Third system of musical notation for exercise 51. The melodic line features a piano (*p*) dynamic marking. The piano accompaniment also includes a *p* marking. The system concludes with a key signature change to two flats (B-flat major or D minor).

Fourth system of musical notation for exercise 51. The melodic line continues with a *dim.* dynamic marking. The piano accompaniment also includes a *dim.* marking. The system concludes with a key signature change to three flats (B-flat major or D minor).

## 52. Minor 6ths

First system of musical notation for exercise 52, Minor 6ths. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The music begins with a forte (*f*) dynamic. The treble staff contains a melodic line with a slur over the first two notes, followed by a rest, and then a sequence of notes with a slur. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

Second system of musical notation for exercise 52, Minor 6ths. It continues from the first system. The treble staff features a *dim.* (diminuendo) marking over the first two notes, followed by a rest, and then a *mf* (mezzo-forte) marking over the next two notes. The grand staff continues with harmonic accompaniment.

Third system of musical notation for exercise 52, Minor 6ths. It continues from the second system. The treble staff shows a sequence of notes with a slur. The grand staff continues with harmonic accompaniment.

## 53. Major 6ths

Musical score for exercise 53, Major 6ths. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#) and the time signature is 4/4. The music begins with a sequence of notes in the treble staff, followed by a rest, and then a sequence of notes with a slur. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

## 54. Minor 7ths and major 6ths.

## 55. Octaves and major 7ths

First system of musical notation. Treble clef, 4/4 time. Melody: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). Dynamics: *f* under A4, *f* under C5. Bass clef accompaniment: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).

56. Octaves.

Second system of musical notation. Treble clef, 4/4 time. Melody: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). Dynamics: *mf* under G4. Bass clef accompaniment: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).

Third system of musical notation. Treble clef, 4/4 time. Melody: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). Dynamics: *cresc.* under C5. Bass clef accompaniment: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).

Fourth system of musical notation. Treble clef, 4/4 time. Melody: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). Dynamics: *f* under G4. Bass clef accompaniment: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).

57.

First system of musical notation for exercise 57. It consists of a treble clef staff and a grand staff (treble and bass clefs). The time signature is 4/4. The key signature has two flats (B-flat and E-flat). The treble staff begins with a piano (*p*) dynamic and contains a melodic line with a long slur. The grand staff accompaniment also begins with a piano (*p*) dynamic and features a steady bass line.

Second system of musical notation for exercise 57. It continues the treble and grand staff from the first system. The key signature changes to three flats (B-flat, E-flat, and A-flat). The melodic line in the treble staff and the accompaniment in the grand staff continue with the same slurs and dynamics.

Third system of musical notation for exercise 57. It continues the treble and grand staff. The key signature changes to two sharps (F-sharp and C-sharp). The melodic line in the treble staff and the accompaniment in the grand staff continue with the same slurs and dynamics.

Fourth system of musical notation for exercise 57. It continues the treble and grand staff. The key signature changes to three flats (B-flat, E-flat, and A-flat). The melodic line in the treble staff and the accompaniment in the grand staff conclude the exercise with the same slurs and dynamics.

## EXERCISES FOR FLEXIBILITY.

Exercises 58-64 may be taken somewhat slowly at first, then gradually faster: every note, however, must always be distinct.

58.

First system of musical notation for exercise 58. It consists of a treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line starting with a piano (*p*) dynamic marking, featuring a series of eighth notes and quarter notes. The grand staff provides harmonic accompaniment with chords and bass notes. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 8/8. The system concludes with a double bar line and a key signature change to two flats (B-flat, E-flat).

Second system of musical notation for exercise 58. It continues the melodic and harmonic lines from the first system. The treble staff shows the continuation of the eighth-note and quarter-note pattern. The grand staff continues with the accompaniment. The key signature remains two flats (B-flat, E-flat) and the time signature is 8/8. The system ends with a double bar line and a key signature change to one flat (B-flat, E-flat).

Third system of musical notation for exercise 58. The treble staff begins with a *cresc.* (crescendo) marking. The melodic line continues with eighth and quarter notes. The grand staff accompaniment also includes a *cresc.* marking. The key signature is one flat (B-flat, E-flat) and the time signature is 8/8. The system concludes with a double bar line and a key signature change to natural (C major, F major).

First system of musical notation. The upper staff is a single melodic line with a long slur over it, starting in a key with two flats and a common time signature. The lower staff is a piano accompaniment with chords and a bass line. The dynamic marking *mf* is present in both staves.

Second system of musical notation. The upper staff continues the melodic line with a long slur, now in a key with three sharps. The lower staff continues the piano accompaniment. The dynamic marking *cresc.* is present in both staves.

Third system of musical notation. The upper staff continues the melodic line with a long slur, now in a key with two sharps. The lower staff continues the piano accompaniment. The dynamic marking *f* is present in both staves.

Fourth system of musical notation. The upper staff continues the melodic line with a long slur, now in a key with three sharps. The lower staff continues the piano accompaniment.



First system of music. Treble staff: melodic line with a slur over the first four measures. Bass staff: accompaniment of chords. Key signature: one sharp (F#).

59.

Second system of music. Treble staff: melodic line with a slur. Bass staff: accompaniment. Time signature: 6/8. Dynamic: *mf*. Key signature change to three flats (Bb, Eb, Ab) at the end of the system.

Third system of music. Treble staff: melodic line with a slur. Bass staff: accompaniment. Key signature change to two sharps (F#, C#) at the end of the system.

Fourth system of music. Treble staff: melodic line with a slur. Bass staff: accompaniment. Dynamic: *cresc.*. Key signature change to two flats (Bb, Eb) at the end of the system.

First system of music, measures 1-4. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It features a melodic line starting with a forte (*f*) dynamic, marked with a slur. The lower staff is in bass clef with the same key signature and time signature, providing harmonic accompaniment with chords and single notes.

Second system of music, measures 5-8. The upper staff continues the melodic line from the first system, marked with a slur. The lower staff continues the harmonic accompaniment. The key signature changes to three sharps (F#, C#, G#) at the beginning of this system.

Third system of music, measures 9-12. The upper staff continues the melodic line with a slur. The lower staff continues the harmonic accompaniment. The key signature changes to two sharps (F# and C#) at the beginning of this system.

60.

Fourth system of music, measures 13-16. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It features a melodic line starting with a piano (*p*) dynamic, marked with a slur. The lower staff is in bass clef with the same key signature and time signature, providing harmonic accompaniment with chords and single notes.

First system of music. The upper staff contains a melodic line with a long slur over the first four measures. The lower staff contains a piano accompaniment with chords and a bass line.

Second system of music. The upper staff begins with the instruction *cresc.* and features a melodic line with a long slur. The lower staff also begins with *cresc.* and includes a piano dynamic marking *f*.

Third system of music. The upper staff continues the melodic line with a long slur. The lower staff provides the piano accompaniment.

Fourth system of music. The upper staff concludes the melodic line with a long slur. The lower staff concludes the piano accompaniment, ending with a key signature change to two sharps.

First system of music. The upper staff is a single melodic line in treble clef, marked *mf*. The lower part is a grand staff (treble and bass clefs) with chords and bass notes, also marked *mf*. The key signature is one sharp (F#).

Second system of music. The upper staff continues the melodic line. The lower part continues the accompaniment. The key signature changes to one flat (Bb) at the end of the system.

Third system of music. The upper staff is marked *cresc.*. The lower part is also marked *cresc.*. The key signature is one flat (Bb).

Fourth system of music. The upper staff continues the melodic line. The lower part continues the accompaniment. The key signature changes to two sharps (F# and C#) at the end of the system.

First system of music. The treble clef staff features a melodic line with a long slur over the first four measures, starting with a forte (*f*) dynamic. The piano accompaniment consists of block chords in the right hand and a bass line in the left hand, also marked with a forte (*f*) dynamic. The key signature is three sharps (F#, C#, G#).

Second system of music. The treble clef staff continues the melodic line with a slur, ending with a fermata. The piano accompaniment continues with block chords and a bass line. The key signature remains three sharps.

Third system of music. The key signature changes to two sharps (F#, C#). The treble clef staff continues the melodic line with a slur and a fermata. The piano accompaniment continues with block chords and a bass line, marked with a forte (*f*) dynamic.

Fourth system of music. The key signature changes to two flats (Bb, Eb). The treble clef staff continues the melodic line with a slur and a fermata. The piano accompaniment continues with block chords and a bass line, marked with a forte (*f*) dynamic.

The first system of music consists of four measures. The upper staff is a single melodic line in treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. A slur covers the first two measures, and another slur covers the last two. The lower staff is a piano accompaniment in bass clef, with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. It features a steady bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. The piano part includes dynamic markings: *p* (piano) and *f* (forte).

The second system of music consists of four measures. The upper staff continues the melodic line from the first system, with a slur over the first two measures. The lower staff continues the piano accompaniment with the same bass line of quarter notes. The piano part includes dynamic markings: *p* (piano) and *f* (forte).

61.

The third system of music consists of five measures. The upper staff begins with a dynamic marking of *f* (forte) and contains a melodic line with eighth notes and quarter notes, ending with a half note G4. A slur covers the first four measures. The lower staff begins with a dynamic marking of *f* (forte) and contains a piano accompaniment with chords in the right hand and a bass line of quarter notes in the left hand. The piano part includes dynamic markings: *f* (forte) and *p* (piano).

The fourth system of music consists of five measures. The upper staff contains a melodic line with eighth notes and quarter notes, ending with a half note G4. A slur covers the first four measures. The lower staff contains a piano accompaniment with chords in the right hand and a bass line of quarter notes in the left hand. The piano part includes dynamic markings: *f* (forte) and *p* (piano). The system concludes with a key signature change to two sharps (F# and C#) in the final two measures.

System 1: Treble clef with a melodic line and a key signature of three sharps (F#, C#, G#). The bass clef accompaniment consists of chords and single notes.

System 2: Treble clef with a melodic line and a key signature of three sharps (F#, C#, G#). The bass clef accompaniment consists of chords and single notes.

System 3: Treble clef with a melodic line and a key signature of one flat (Bb). The bass clef accompaniment consists of chords and single notes.

System 4: Treble clef with a melodic line and a key signature of one flat (Bb). The bass clef accompaniment consists of chords and single notes.

First system of musical notation. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a melodic line with eighth notes and a fermata over the final measure. The bottom staff is a grand staff (treble and bass clefs) with a key signature of three sharps. It contains a harmonic accompaniment with chords in the right hand and a bass line in the left hand.

Second system of musical notation. The top staff continues the melodic line with eighth notes and a fermata. The bottom staff continues the harmonic accompaniment with chords and a bass line. The system concludes with a double bar line and a sharp sign indicating a key change.

Third system of musical notation. The top staff continues the melodic line with eighth notes and a fermata. The bottom staff continues the harmonic accompaniment with chords and a bass line.

Fourth system of musical notation. The top staff continues the melodic line with eighth notes and a fermata. The bottom staff continues the harmonic accompaniment with chords and a bass line. The system concludes with a double bar line and a key signature change to two flats (Bb, Eb).



ff

ff

62.

mf

mf

First system of music. The upper staff is a single melodic line in treble clef with a key signature of one sharp (F#) and a common time signature. It features a long, sweeping melodic line with eighth and sixteenth notes, ending with a fermata. The lower staff is a piano accompaniment in bass clef with a key signature of one sharp, consisting of block chords and a simple bass line.

Second system of music. The upper staff continues the melodic line from the first system, ending with a fermata. The lower staff continues the piano accompaniment, with some chords becoming more complex and including some chromatic movement in the bass line.

Third system of music. The upper staff begins with the instruction *cresc.* and continues the melodic line. The lower staff also begins with *cresc.* and continues the piano accompaniment, showing a clear upward dynamic trend.

Fourth system of music. The upper staff continues the melodic line, ending with a fermata. The lower staff continues the piano accompaniment, concluding with a final chord in a new key signature of two sharps (F# and C#).

First system of music. The top staff is a single melodic line in treble clef with a key signature of three sharps (F#, C#, G#) and a dynamic marking of *f*. It features a long, sweeping melodic line with eighth and sixteenth notes. The bottom staff is a piano accompaniment in treble and bass clefs, also in three sharps, with a dynamic marking of *f*. It consists of block chords in the right hand and a simple bass line in the left hand.

Second system of music. The top staff continues the melodic line from the first system, ending with a double bar line. The bottom staff continues the piano accompaniment, with the right hand playing block chords and the left hand playing a bass line. The system concludes with a double bar line.

Third system of music. The top staff continues the melodic line, ending with a double bar line. The bottom staff continues the piano accompaniment, with the right hand playing block chords and the left hand playing a bass line. The system concludes with a double bar line.

Fourth system of music. The top staff continues the melodic line, ending with a double bar line. The bottom staff continues the piano accompaniment, with the right hand playing block chords and the left hand playing a bass line. The system concludes with a double bar line and a key signature change to three flats (Bb, Eb, Ab).

First system of music, measures 1-5. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music is marked *ff* (fortissimo). The upper staff features a melodic line with eighth-note patterns, and the lower staff provides harmonic support with chords and a bass line.

Second system of music, measures 6-10. The key signature remains three flats. The time signature is 4/4. The music continues with similar melodic and harmonic patterns as the first system.

63.

Third system of music, measures 11-15. The key signature changes to three sharps (F-sharp, C-sharp, G-sharp). The time signature is 4/4. The music is marked *f* (forte). The upper staff features a melodic line with eighth-note patterns, and the lower staff provides harmonic support with chords and a bass line.

Fourth system of music, measures 16-20. The key signature changes to two flats (B-flat, E-flat). The time signature is 4/4. The music continues with similar melodic and harmonic patterns as the previous systems.

System 1: Treble clef, key signature of two flats (Bb, Eb), 4/4 time. The melody features a long slur over the first two measures, followed by a 2/4 time signature change. The piano accompaniment consists of chords and eighth-note patterns.

System 2: Treble clef, key signature of two sharps (F#, C#), 4/4 time. Similar to system 1, it has a long slur in the first two measures and a 2/4 time signature change. The piano accompaniment includes chords and eighth-note patterns.

System 3: Treble clef, key signature of three flats (Bbb, Ebb, Ab), 4/4 time. It follows the same structural pattern as the previous systems with a long slur and a 2/4 time signature change.

System 4: Treble clef, key signature of one flat (Bb), 4/4 time. This system does not have a time signature change and features a long slur over the first two measures.

## 64.

First system of musical notation for exercise 64. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The music is in 4/4 time and begins with a forte (*f*) dynamic. The first staff features a melodic line with a long slur over the first two measures. The grand staff provides harmonic accompaniment. The system concludes with a double bar line and a key signature change to two flats.

Second system of musical notation for exercise 64. It consists of three staves: a single treble clef staff at the top and a grand staff below. The music continues in 4/4 time. The first staff has a melodic line with a slur. The grand staff accompaniment includes chords and moving lines. The system ends with a double bar line and a key signature change to one flat.

Third system of musical notation for exercise 64. It consists of three staves: a single treble clef staff at the top and a grand staff below. The music is in 4/4 time. The first staff has a melodic line with a slur. The grand staff accompaniment continues. The system ends with a double bar line and a key signature change to two flats.

Fourth system of musical notation for exercise 64. It consists of three staves: a single treble clef staff at the top and a grand staff below. The music is in 4/4 time. The first staff has a melodic line with a slur. The grand staff accompaniment continues. The system ends with a double bar line and a key signature change to three flats.

## SEMITONES.

65. (M. M. ♩ = 100.)

Exercise 65 consists of eight measures in 4/4 time. The melody in the treble clef starts on G4, moving up by semitones: G, A, B, C, D, E, F, G. The piano accompaniment in the grand staff features chords that move down by semitones in the bass and up by semitones in the treble, creating a chromatic texture.

Exercise 65 continues with measures 9-16. The melody continues its chromatic ascent: A, B, C, D, E, F, G, A. The piano accompaniment continues with chromatic chordal movement. The text "etc, starting on any note." is written to the right of the piano part, indicating that the exercise can be transposed to any starting pitch.

66.

Exercise 66 consists of eight measures in 4/4 time. The melody in the treble clef starts on G4, moving up by semitones: G, A, B, C, D, E, F, G. The piano accompaniment in the grand staff features chords that move down by semitones in the bass and up by semitones in the treble, creating a chromatic texture.

The teacher will probably find that the tendency of the pupils will be to make the intervals too wide in descending, (and so end flat,) and not wide enough in ascending (with a similar result.)

This and the following exercise had better be sung without accompaniment. The teacher can put in an occasional chord when necessary.

## 67.

The first system of musical notation for exercise 67 consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line in 4/4 time, starting on a middle C and moving through various intervals: a half step up, a whole step up, a half step up, a whole step up, a half step up, a whole step up, a half step up, and a whole step up. The grand staff below is empty.

The second system of musical notation for exercise 67 consists of a single treble clef staff and a grand staff. The treble staff continues the melodic line from the first system, with intervals: a whole step up, a half step up, a whole step up, a half step up, a whole step up, a half step up, a whole step up, and a half step up. The grand staff below is empty.

The third system of musical notation for exercise 67 consists of a single treble clef staff and a grand staff. The treble staff continues the melodic line with intervals: a half step up, a whole step up, a half step up, a whole step up, a half step up, a whole step up, a half step up, and a whole step up. The grand staff below is empty.

The fourth system of musical notation for exercise 67 consists of a single treble clef staff and a grand staff. The treble staff continues the melodic line with intervals: a whole step up, a half step up, a whole step up, a half step up, a whole step up, a half step up, a whole step up, and a half step up. The grand staff below is empty.



68.

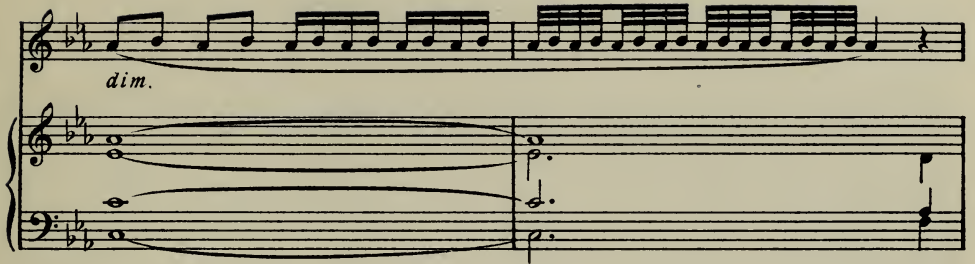
The first system of musical notation for exercise 68. It consists of a single treble clef staff with a 4/4 time signature. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and A4. A slur covers the next four notes: quarter notes B#4, A4, G#4, and F#4. This is followed by a whole rest. The second measure of the system starts with a half note Gb4, followed by quarter notes A4, Bb4, and A4. A slur covers the final four notes: quarter notes B#4, A4, G#4, and F#4.

The second system of musical notation for exercise 68. It consists of a single treble clef staff with a 4/4 time signature. The melody begins with a half note G#4, followed by a whole rest. The second measure starts with a half note Gb4, followed by quarter notes A4, Bb4, and A4. A slur covers the next four notes: quarter notes B#4, A4, G#4, and F#4. This is followed by a whole rest.

The third system of musical notation for exercise 68. It consists of a single treble clef staff with a 4/4 time signature. The melody begins with a half note Gb4, followed by quarter notes A4, Bb4, and A4. A slur covers the next four notes: quarter notes B#4, A4, G#4, and F#4. This is followed by a whole rest. The second measure of the system starts with a half note G#4, followed by quarter notes A4, Bb4, and A4. A slur covers the final four notes: quarter notes B#4, A4, G#4, and F#4.

The fourth system of musical notation for exercise 68. It consists of a single treble clef staff with a 4/4 time signature. The melody begins with a half note G#4, followed by a whole rest. The second measure starts with a half note Gb4, followed by quarter notes A4, Bb4, and A4. A slur covers the next four notes: quarter notes B#4, A4, G#4, and F#4. This is followed by a whole rest.





dim.

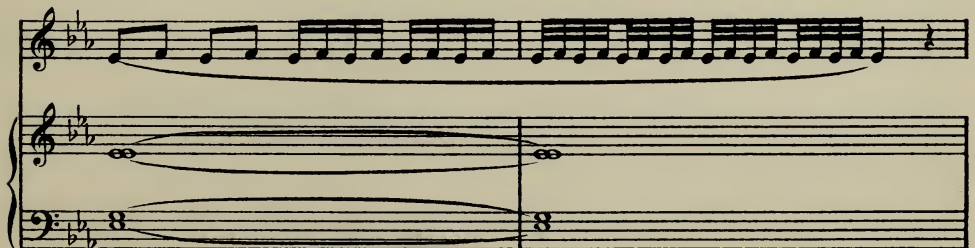
The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase in a B-flat major key signature, followed by a series of sixteenth-note runs. The piano accompaniment consists of sustained chords in the right hand and a single bass note in the left hand. The dynamic marking 'dim.' is placed below the vocal staff.



The second system continues the musical piece. The vocal line maintains its melodic and rhythmic pattern. The piano accompaniment features a more active right hand with chords and a bass line with a few notes.



The third system shows the vocal line and piano accompaniment continuing. The piano accompaniment's right hand has a more complex texture with multiple notes per chord, while the left hand remains simple.



The fourth system concludes the piece. The vocal line and piano accompaniment maintain their respective parts, with the piano accompaniment showing some rhythmic complexity in the right hand.

TURNS.

On the 'Turn.' This exercise may be practised either slowly or rapidly.

70.

The first system of musical notation for exercise 70. It consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The treble staff begins with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. A slur covers the next two measures: the first contains a quarter note C5, a quarter note D5, and a quarter note E5; the second contains a quarter note F5, a quarter note G5, and a quarter note A5. This is followed by a half note G5, a half note F5, and a half note E5. The bass staff begins with a half note G3, followed by a quarter rest, then a quarter note A3, and a quarter note B3. A slur covers the next two measures: the first contains a quarter note C4, a quarter note D4, and a quarter note E4; the second contains a quarter note F4, a quarter note G4, and a quarter note A4. This is followed by a half note G4, a half note F4, and a half note E4. The dynamic marking *mf* is placed below the first measure of both staves.

The second system of musical notation for exercise 70. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. A slur covers the next two measures: the first contains a quarter note C5, a quarter note D5, and a quarter note E5; the second contains a quarter note F5, a quarter note G5, and a quarter note A5. This is followed by a half note G5, a half note F5, and a half note E5. The bass staff begins with a half note G3, followed by a quarter rest, then a quarter note A3, and a quarter note B3. A slur covers the next two measures: the first contains a quarter note C4, a quarter note D4, and a quarter note E4; the second contains a quarter note F4, a quarter note G4, and a quarter note A4. This is followed by a half note G4, a half note F4, and a half note E4. The dynamic marking *mf* is placed below the first measure of both staves.

The third system of musical notation for exercise 70. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. A slur covers the next two measures: the first contains a quarter note C5, a quarter note D5, and a quarter note E5; the second contains a quarter note F5, a quarter note G5, and a quarter note A5. This is followed by a half note G5, a half note F5, and a half note E5. The bass staff begins with a half note G3, followed by a quarter rest, then a quarter note A3, and a quarter note B3. A slur covers the next two measures: the first contains a quarter note C4, a quarter note D4, and a quarter note E4; the second contains a quarter note F4, a quarter note G4, and a quarter note A4. This is followed by a half note G4, a half note F4, and a half note E4. The dynamic marking *mf* is placed below the first measure of both staves.

The fourth system of musical notation for exercise 70. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. A slur covers the next two measures: the first contains a quarter note C5, a quarter note D5, and a quarter note E5; the second contains a quarter note F5, a quarter note G5, and a quarter note A5. This is followed by a half note G5, a half note F5, and a half note E5. The bass staff begins with a half note G3, followed by a quarter rest, then a quarter note A3, and a quarter note B3. A slur covers the next two measures: the first contains a quarter note C4, a quarter note D4, and a quarter note E4; the second contains a quarter note F4, a quarter note G4, and a quarter note A4. This is followed by a half note G4, a half note F4, and a half note E4. The dynamic marking *mf* is placed below the first measure of both staves.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a half note G4, followed by a quarter note G4, a quarter note A4, and a quarter note B4, all under a single slur. This is followed by a half note C5, a half note B4, and a final quarter rest. The lower staff is in bass clef with the same key signature and time signature. It begins with a half note G2, followed by a quarter note G2, a quarter note A2, and a quarter note B2, all under a single slur. This is followed by a half note C3, a half note B2, and a final quarter rest. The word "dim." is written below the first measure of both staves.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a half note G4, followed by a quarter note G4, a quarter note A4, and a quarter note B4, all under a single slur. This is followed by a half note C5, a half note B4, and a final quarter rest. The lower staff is in bass clef with the same key signature and time signature. It begins with a half note G2, followed by a quarter note G2, a quarter note A2, and a quarter note B2, all under a single slur. This is followed by a half note C3, a half note B2, and a final quarter rest. The word "dim." is written below the first measure of both staves.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a half note G4, followed by a quarter note G4, a quarter note A4, and a quarter note B4, all under a single slur. This is followed by a half note C5, a half note B4, and a final quarter rest. The lower staff is in bass clef with the same key signature and time signature. It begins with a half note G2, followed by a quarter note G2, a quarter note A2, and a quarter note B2, all under a single slur. This is followed by a half note C3, a half note B2, and a final quarter rest. The word "dim." is written below the first measure of both staves.

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a half note G4, followed by a quarter note G4, a quarter note A4, and a quarter note B4, all under a single slur. This is followed by a half note C5, a half note B4, and a final quarter rest. The lower staff is in bass clef with the same key signature and time signature. It begins with a half note G2, followed by a quarter note G2, a quarter note A2, and a quarter note B2, all under a single slur. This is followed by a half note C3, a half note B2, and a final quarter rest. The word "dim." is written below the first measure of both staves.

## CRESCENDO AND DIMINUENDO.

For practising *crescendo* and *diminuendo*. The teacher should notice that the main difficulty is in the last 2 bars in each case – i.e. the *gradual* softening of the tone.

71.

(M.M. ♩ = 80.)

First system of musical notation for exercise 71. It features a vocal line and a piano accompaniment. The vocal line consists of five measures of whole notes: C4, D4, E4, F4, and G4. The piano accompaniment has two staves. The right hand plays chords of two notes, and the left hand plays single notes. Dynamics are marked *pp*, *mf*, and *pp*. A crescendo hairpin is under the vocal line, and a diminuendo hairpin is under the piano accompaniment.

Second system of musical notation for exercise 71. It continues the vocal line and piano accompaniment. The vocal line has five measures of whole notes: A4, B4, C5, B4, and A4. The piano accompaniment has two staves. The right hand plays chords of two notes, and the left hand plays single notes. Dynamics are marked *pp*, *mf*, *pp*, and *pp*. A crescendo hairpin is under the vocal line, and a diminuendo hairpin is under the piano accompaniment.

Third system of musical notation for exercise 71. It continues the vocal line and piano accompaniment. The vocal line has five measures of whole notes: G4, F4, E4, D4, and C4. The piano accompaniment has two staves. The right hand plays chords of two notes, and the left hand plays single notes. Dynamics are marked *mf*, *pp*, and *mp*. A crescendo hairpin is under the vocal line, and a diminuendo hairpin is under the piano accompaniment.

First system of musical notation. The top staff (treble clef) contains a melodic line with dynamics *f*, *mp*, *p*, and *f*. The bottom staff (grand staff) contains piano accompaniment with dynamics *f*, *mp*, *p*, and *f*. The key signature has one flat (B-flat), and the time signature is 4/4.

Second system of musical notation. The top staff (treble clef) contains a melodic line with dynamics *p*, *p*, *ff*, and *p*. The bottom staff (grand staff) contains piano accompaniment with dynamics *p*, *p*, *ff*, and *p*. The key signature has one flat (B-flat), and the time signature is 4/4.

On 'Syncopation'

72. (M.M. ♩ = 72.)

Third system of musical notation. The top staff (treble clef) contains a melodic line with a dynamic marking of *p*. The bottom staff (grand staff) contains piano accompaniment with a dynamic marking of *p*. The key signature has one sharp (F-sharp), and the time signature is 4/4.

Fourth system of musical notation. The top staff (treble clef) contains a melodic line with a dynamic marking of *rit.*. The bottom staff (grand staff) contains piano accompaniment with a dynamic marking of *rit.*. The key signature has one sharp (F-sharp), and the time signature is 4/4.

## MODULATION.

73. M.M. ♩ = 80.

C major. A minor.

*mf*

F major. G major.

*mf*

A major.

*mf*

B flat major.

*cresc.*

*cresc.*





In Exercises 74 and 75 the pupils should be questioned on the modulations. They should find out for themselves what keys are passed through, and at what point each modulation takes place; also what means (chromatic notes, chords etc.) are employed in each instance.

## 74.

First system of musical notation. It consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature has two flats (B-flat and E-flat). The vocal line begins with a melodic phrase, followed by a rest and then a phrase starting with a fermata. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Second system of musical notation. The vocal line starts with a rest, then enters with a melodic phrase marked *mf*. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *mf*, *p*, and *dim.* in the piano part.

Third system of musical notation. The vocal line begins with a melodic phrase marked *dim.*, followed by a phrase marked *p*. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *p* is present in the piano part.

Fourth system of musical notation. The vocal line starts with a melodic phrase marked *mf*. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present in the piano part.

75.

The first system of exercise 75 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a *mf* dynamic marking. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with quarter and eighth notes.

The second system continues the piece. The upper staff shows a melodic line with a fermata over the first measure. The lower staff continues the accompaniment. The key signature remains one sharp.

The third system continues the piece. The upper staff features a melodic line with a fermata over the first measure. The lower staff continues the accompaniment. The key signature remains one sharp.

The fourth system concludes the exercise. Both the upper and lower staves include a *cresc.* (crescendo) marking. The upper staff has a fermata over the final measure. The key signature changes to one flat (Bb) in the final measure of the system.

The first system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a melodic line with a fermata over the final note. The lower staff is in bass clef and provides harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff shows a modulation, indicated by a key signature change to one sharp (F#) and a fermata. The lower staff includes dynamic markings: a forte (*f*) marking in the first measure and a diminuendo (*dim.*) marking in the final measure.

The third system shows further modulation. The upper staff begins with a diminuendo (*dim.*) marking and ends with a piano (*p*) marking. The lower staff also features a piano (*p*) marking in the final measure.

The fourth system concludes the piece. Both the upper and lower staves feature a forte (*f*) dynamic marking in the first measure, followed by a gradual decrescendo leading to the final notes.

## PHRASING AND EXPRESSION.

76.

M. M.  $\text{♩} = 72$ 

The musical score for exercise 76 is presented in three systems, each consisting of a treble and bass staff. The key signature is G major (one sharp) and the time signature is 6/8. The tempo is marked M. M.  $\text{♩} = 72$ .

**System 1:** The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *p* (piano) and *cresc.* (crescendo).

**System 2:** The melody continues with eighth-note patterns. Dynamics include *p* (piano) and *cresc.* (crescendo).

**System 3:** The melody features a dynamic shift from *p* (piano) to *pp* (pianissimo) and then *mf* (mezzo-forte). The piano accompaniment also shows dynamic changes, including *pp* and *mf*.

The first system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a piano (*pp*) dynamic and a *cresc.* (crescendo) marking. The lower staff is in bass clef, also with a key signature of two sharps, and begins with a piano (*pp*) dynamic and a *cresc.* marking. Both staves feature a melodic line with a slur and a fermata over the final note.

The second system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It begins with a mezzo-forte (*mf*) dynamic, followed by a *rit.* (ritardando) marking, and then a *p* (piano) dynamic. The lower staff is in bass clef with a key signature of two sharps. It begins with a mezzo-forte (*mf*) dynamic and a *rit.* marking, followed by a *p* dynamic and an *a tempo* marking. Both staves feature a melodic line with a slur and a fermata over the final note.

The third system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It begins with a piano (*p*) dynamic and a *cresc.* marking. The lower staff is in bass clef with a key signature of two sharps. It begins with a piano (*p*) dynamic and a *cresc.* marking. Both staves feature a melodic line with a slur and a fermata over the final note.

The fourth system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It begins with a piano (*p*) dynamic, followed by a *rit.* marking, and ends with a pianissimo (*pp*) dynamic. The lower staff is in bass clef with a key signature of two sharps. It begins with a piano (*p*) dynamic and ends with a pianissimo (*pp*) dynamic. Both staves feature a melodic line with a slur and a fermata over the final note.

77.

The first system of the exercise consists of two staves. The upper staff is in treble clef with a 6/8 time signature. It begins with a melodic line starting on a dotted quarter note, followed by eighth notes, and a half note. The lower staff is in bass clef with a 6/8 time signature, providing harmonic support with chords and single notes. Both staves are marked with a mezzo-piano (*mp*) dynamic.

The second system continues the exercise. The upper staff features a melodic line with a crescendo (*cresc.*) leading to a half note. The lower staff provides harmonic accompaniment, also marked with a crescendo (*cresc.*). The dynamics are marked *p* (piano) at the beginning of the system.

The third system shows a melodic line in the upper staff with dynamics *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). The lower staff provides harmonic accompaniment, also marked with *p* and *mf*.

The fourth system concludes the exercise. The upper staff has dynamics *pp* and *mf*. The lower staff provides harmonic accompaniment, marked with *pp* and *mf*.



The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats (B-flat and E-flat). The music begins with a piano (*pp*) dynamic. The upper staff features a melodic line with a slur over the first two measures and a crescendo (*cresc.*) marking in the third measure. The lower staff provides harmonic support with chords and single notes, also marked with *pp* and *cresc.*

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature remains two flats. The music begins with a forte (*f*) dynamic and a *rit.* (ritardando) marking. The tempo then returns to *a tempo*. The dynamic changes to *mf* (mezzo-forte). The upper staff has a slur over the first two measures. The lower staff has a *f rit.* marking in the first measure and an *mf a tempo* marking in the second measure.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature remains two flats. The music begins with a piano (*p*) dynamic. The upper staff has a slur over the first two measures and a crescendo (*cresc.*) marking in the third measure. The lower staff has a *p* marking in the second measure and a *cresc.* marking in the third measure.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature remains two flats. The music begins with a piano (*p*) dynamic and a *rit.* (ritardando) marking. The dynamic changes to *pp* (pianissimo) in the final measure of the upper staff. The lower staff has a *p* marking in the second measure and a *pp* marking in the final measure.

## 78.

The first system of exercise 78 consists of two staves. The upper staff is in treble clef with a 6/8 time signature and a key signature of one flat (B-flat). It begins with a *mf* dynamic and features a melodic line with a long slur over the first four measures. The lower staff is in bass clef with a 6/8 time signature and a key signature of one flat. It provides harmonic accompaniment with chords and single notes, also marked *mf*.

The second system of exercise 78 continues the piece. The upper staff shows a melodic line starting with a *p* dynamic, followed by a *cresc.* marking. The lower staff provides accompaniment, also starting with a *p* dynamic and including a *cresc.* marking. The key signature remains one flat.

The third system of exercise 78 features dynamic contrasts. The upper staff starts with *mf*, then moves to *pp* and *f*. The lower staff starts with *mf* and ends with *f*. The key signature changes to two flats (B-flat and E-flat) in the final measure of the system.

The fourth system of exercise 78 concludes the exercise. The upper staff starts with a *p* dynamic and moves to *mf*. The lower staff starts with a *p* dynamic and moves to *mf*. The key signature remains two flats. The system ends with a fermata over the final note.

First system of music. The upper staff (treble clef) begins with a *pp* dynamic and a *cresc.* marking. The lower staff (bass clef) also begins with a *pp* dynamic and a *cresc.* marking. The music features a melodic line in the upper staff and a harmonic accompaniment in the lower staff.

Second system of music. The upper staff starts with a *f* dynamic and a *rit.* marking, then transitions to *mf* and *a tempo*. The lower staff starts with a *f rit.* dynamic and a *mf a tempo* marking. The music continues with melodic and harmonic development.

Third system of music. The upper staff begins with a *p* dynamic and a *cresc.* marking. The lower staff begins with a *p* dynamic and a *cresc.* marking. The music features a melodic line in the upper staff and a harmonic accompaniment in the lower staff.

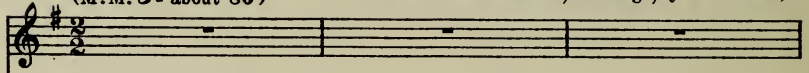
Fourth system of music. The upper staff starts with a *mf* dynamic and a *rit.* marking, then transitions to *pp*. The lower staff starts with a *mf* dynamic. The music concludes with a melodic line in the upper staff and a harmonic accompaniment in the lower staff.

## NYMPHS AND SHEPHERDS.

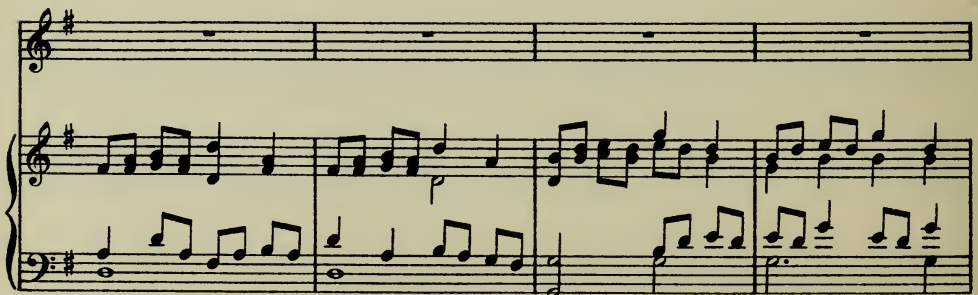
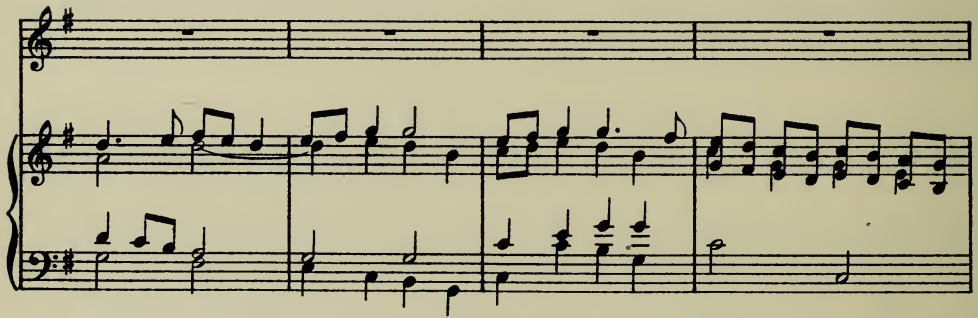
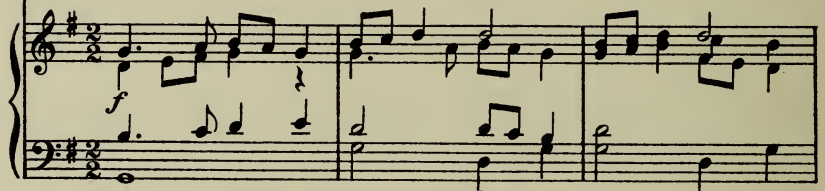
Song from Purcell's "Libertine."

(The accompaniment arranged from a ms. in the  
Fitzwilliam Museum, Cambridge, by B. C. Jones.)(M. M.  $\text{♩}$  = about 80)

Voice.



Pianoforte.



*mf*  
Nymphs and shep-herds

come a - way, come a - way, Nymphs and shep-herds come a - way,

come a - way, Come, come, come, come a - way. In this grove in this

grove let's sport and play, let's sport and play, let's sport and play, For

this, this is Flo - ra's ho - li - day, This is Flo - ra's ho - li -

day, this is Flo - ra's ho - li - day. Sa - cred to

ease \_\_\_\_\_ and hap - py love, To

mu - sic, to danc - - ing, to mu - sic, to

dan - - - - - cing and to

po - e - try. Your flocks may now, now, now, now, now,

now, Now, now, now se - cure - ly - - - rove - - - -

Whilst you ex - press, whilst you ex - press - - - -

your jol-li-ty.

Nymphs and shep-herds,

come a-way, come a-way, Nymphs and shep-herds, come a-way,

come a-way, come, come, come, come a-way.

*rit.*



## LET THE BRIGHT SERAPHIM.

Andante.  $\text{♩} = 76$ 

From Handel's "Samson"

(printed by kind permission of Messrs. Novello &amp; Co)

Voice.

The first system of the musical score consists of three staves. The top staff is a single treble clef line for the voice, which is currently silent. The middle and bottom staves are grouped as piano accompaniment. The middle staff is a treble clef line, and the bottom staff is a bass clef line. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Andante' with a quarter note equal to 76 beats per minute. The piano part begins with a forte (f) dynamic. The piano accompaniment features a steady eighth-note bass line and a more active treble line with various rhythmic patterns.

The second system of the musical score consists of three staves. The top staff is a single treble clef line, which is silent. The middle and bottom staves are grouped as piano accompaniment. The middle staff is a treble clef line, and the bottom staff is a bass clef line. The key signature is one sharp (F#) and the time signature is common time (C). The piano part continues with the same rhythmic patterns as the first system, showing a variety of textures and dynamics.

The third system of the musical score consists of three staves. The top staff is a single treble clef line, which is silent. The middle and bottom staves are grouped as piano accompaniment. The middle staff is a treble clef line, and the bottom staff is a bass clef line. The key signature is one sharp (F#) and the time signature is common time (C). The piano part continues with the same rhythmic patterns as the previous systems, maintaining the overall mood and tempo.

## LET THE BRIGHT SERAPHIM.

Let the bright Se - raphim in burn - ing row,

*p*

This system contains the first vocal line and the first two staves of piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and finally a half note A4. The piano accompaniment starts with a piano (*p*) dynamic, featuring a steady eighth-note bass line and a treble line with chords and moving lines.

Their loud up - lift - ed

*f*

This system contains the second vocal line and the next two staves of piano accompaniment. The vocal line has a whole rest for the first two measures, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment continues with a forte (*f*) dynamic, showing more complex chordal textures and rhythmic patterns.

An-gel-trumpets blow,

*f*

This system contains the third vocal line and the next two staves of piano accompaniment. The vocal line has a whole rest for the first two measures, followed by quarter notes G4, A4, and B4. The piano accompaniment features a forte (*f*) dynamic with a prominent, rhythmic bass line and a treble line with chords and moving lines.

Let the bright Se-ra - phim in burn - ing row, in

*f* *p*

This system contains the fourth vocal line and the final two staves of piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and finally a half note A4. The piano accompaniment starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic, mirroring the first system.

burn - ing, burn - - ing row, Their loud up - lift-ed An-gel -

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a melodic phrase: "burn - ing, burn - - ing row, Their loud up - lift-ed An-gel -". The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. A piano dynamic marking (*p*) is placed below the piano part.

trum - pets blow, their loud up - lift-ed An-gel -

The second system continues the musical score. The vocal line has the lyrics "trum - pets blow, their loud up - lift-ed An-gel -". The piano accompaniment features a more active right hand with sixteenth-note patterns. A piano dynamic marking (*p*) is present.

(Dec.) (Can.)  
trum - pets blow,

The third system includes performance directions "(Dec.)" and "(Can.)" above the vocal line. The lyrics are "trum - pets blow,". The piano accompaniment continues with rhythmic patterns. A piano dynamic marking (*p*) is visible.

their

The fourth system concludes the page with the word "their" in the vocal line. The piano accompaniment features a mezzo-forte (*mf*) dynamic marking in the left hand and a piano (*p*) dynamic marking in the right hand.

## LET THE BRIGHT SERAPHIM.

loud \_\_\_\_\_ their

*mf*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a long note on 'loud' followed by a melodic phrase for 'their'. The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand. A dynamic marking of *mf* is placed between the staves.

loud up - lift - ed An - gel - trum - pets blow,

*f*

Detailed description: This system contains the next two staves. The vocal line continues with 'loud up - lift - ed' and then a melodic phrase for 'An - gel - trum - pets blow,'. The piano accompaniment continues with chords and a bass line. A dynamic marking of *f* is placed between the staves.

Detailed description: This system contains two staves of piano accompaniment. The top staff has a melodic line with some grace notes and slurs. The bottom staff has a bass line with eighth notes and chords. There are no lyrics in this system.

Let the bright Se - ra - phim in burn - ing row,

*p* *f*

Detailed description: This system contains the final two staves. The vocal line begins with 'Let the bright Se - ra - phim in burn - ing row,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamic markings of *p* and *f* are placed between the staves.

in burn - ing, burn - ing row, Their

*p*

loud up - lift - ed An - gel - trum - pets blow, their

*f*

loud up - lift - ed An - gel - trum - pets blow,

their

*mf*

## LET THE BRIGHT SERAPHIM.

loud up - lift - ed An - gel - trum - pets blow,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (D major). It begins with a melodic phrase: 'loud up - lift - ed An - gel - trum - pets blow,'. The piano accompaniment consists of two staves, treble and bass clef, with a key signature of two sharps. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a harmonic foundation with chords and single notes. A dynamic marking of *f* (forte) is present in the piano part.

The second system continues the piano accompaniment. The right hand features a more complex rhythmic pattern with sixteenth notes and chords, while the left hand maintains a steady eighth-note accompaniment. The key signature remains two sharps.

The third system shows the piano accompaniment continuing. The right hand has a melodic line with eighth-note runs, and the left hand continues with a rhythmic accompaniment. The key signature remains two sharps.

The fourth system concludes the piece. The piano accompaniment ends with a final cadence. The right hand has a melodic line that resolves to a final chord, and the left hand provides a harmonic base. The key signature remains two sharps. The word *Fine.* is written at the end of the system.

Let the Che-ru - bic host, in tune - ful choirs, Touch

*p*

This system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (D major). The piano accompaniment is in grand staff (treble and bass clefs). The piano part begins with a piano (*p*) dynamic. The lyrics are: "Let the Che-ru - bic host, in tune - ful choirs, Touch".

their im - mor - tal harps — with gold - en wires,

This system continues the vocal line and piano accompaniment. The lyrics are: "their im - mor - tal harps — with gold - en wires,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Let the Che-ru - bic host, in — tune - ful choirs. Touch

This system continues the vocal line and piano accompaniment. The lyrics are: "Let the Che-ru - bic host, in — tune - ful choirs. Touch". The piano accompaniment continues with its rhythmic accompaniment.

their im - mor - tal harps, touch their im - mor - tal harps —

This system concludes the vocal line and piano accompaniment. The lyrics are: "their im - mor - tal harps, touch their im - mor - tal harps —". The piano accompaniment ends with a final chord.

## LET THE BRIGHT SERAPHIM.

with gold - en

This system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melodic line with eighth-note patterns and a final note with a fermata. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature, providing harmonic support with chords and moving lines.

wires,

This system continues the musical piece. The vocal line begins with the word "wires," and continues with a melodic phrase. The piano accompaniment maintains the harmonic structure with chords and moving lines.

touch their im - mor - tal harps, with gold - en

This system features the vocal line with the lyrics "touch their im - mor - tal harps, with gold - en". The piano accompaniment continues with chords and moving lines.

wires.

*cresc.* *f*

*D.C.*

*D.C.*

This system concludes the piece. The vocal line has a final note with a fermata. The piano accompaniment includes dynamic markings: *cresc.* (crescendo) and *f* (forte). The system ends with a double bar line and the instruction *D.C.* (Da Capo) in both staves.



## LAUDATE DOMINUM.\*

(from "Vesperae de Confessore")

Mozart.

Andante ma un poco sostenuto.

Pianoforte.

First system of musical notation, featuring a piano accompaniment in 6/8 time. The bass line consists of eighth notes, and the treble line consists of quarter notes. The first measure is marked with a piano (*p*) dynamic.

Second system of musical notation, continuing the piano accompaniment. A trill (*tr*) is indicated in the treble line of the second measure.

Third system of musical notation, continuing the piano accompaniment. A trill (*tr*) is indicated in the treble line of the second measure. The first measure is marked with a forte (*f*) dynamic.

Fourth system of musical notation, continuing the piano accompaniment. The first measure is marked with a piano (*p*) dynamic.

\* The original movement is for soprano solo and chorus.

Piano introduction in G major, 3/4 time. The right hand features a melodic line with a fermata on the first measure, followed by eighth-note patterns. The left hand provides a steady accompaniment of eighth notes. Dynamics include *f* and *calando*.

Voice.

Lau - da -

The voice part begins with a long note on 'Lau' followed by a melodic line. The piano accompaniment continues with eighth-note patterns. Dynamics include *p*.

- te Do - mi - num

The voice part continues with a melodic line and a trill on 'mi'. The piano accompaniment continues with eighth-note patterns. Dynamics include *tr*.

o - mnes gen - tes,

The voice part continues with a melodic line and a trill on 'tes'. The piano accompaniment continues with eighth-note patterns. Dynamics include *mf* and *p*.

lau - - - da - - - te

*p*

This system contains the first two measures of the piece. The vocal line begins with a half note 'l' and a dotted half note 'au', followed by a half note 'd' and a dotted half note 'te'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a dynamic marking of *p*.

e - - - um o - - -

This system contains the next two measures. The vocal line continues with a half note 'e' and a dotted half note 'um', followed by a half note 'o' and a dotted half note. The piano accompaniment continues with the same eighth-note pattern.

- - - mnes

This system contains the next two measures. The vocal line has a dotted half note followed by a half note and a dotted half note, ending with the syllable 'mnes'. The piano accompaniment continues with the eighth-note pattern.

po - - - pu - li.

This system contains the final two measures. The vocal line has a dotted half note followed by a half note and a dotted half note, ending with the syllable 'li.'. The piano accompaniment continues with the eighth-note pattern and ends with a dynamic marking of *f*.

Quo - ni - am con - fir - ma - ta est su - - per -

*p* *mf* *ped.* \*

Detailed description: This system contains the first three measures of the piece. The vocal line is in G major with a key signature of one flat (F major) and a common time signature. The lyrics are 'Quo - ni - am con - fir - ma - ta est su - - per -'. The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand. Dynamics range from piano (*p*) to mezzo-forte (*mf*). A *ped.* (pedal) marking is present in the second measure, and an asterisk (\*) is at the end of the system.

nos mi - se - ri -

*p* *ped.* \*

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics 'nos mi - se - ri -'. The piano accompaniment maintains the eighth-note accompaniment in the left hand. Dynamics include piano (*p*). A *ped.* (pedal) marking is present in the first measure, and an asterisk (\*) is at the end of the system.

- cor - di - a e - - jus,

*f*

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics '- cor - di - a e - - jus,'. The piano accompaniment continues with the eighth-note accompaniment. Dynamics include forte (*f*). The system ends with a fermata over the final note.

et ve - - ri - tas,

*p*

Detailed description: This system contains the final three measures. The vocal line continues with the lyrics 'et ve - - ri - tas,'. The piano accompaniment continues with the eighth-note accompaniment. Dynamics include piano (*p*). The system ends with a fermata over the final note.

ve - ritas Do - mi - ni ma -

- net, ma - net

in ae - ter -

num. A -

\* Some bars of the original have been omitted here.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. It features a melodic line with a slur and a fermata over the final note. The piano accompaniment is in two staves (treble and bass clefs) and features a rhythmic pattern of eighth notes with a 7/8 time signature. The word "men," is written below the vocal line.

Second system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. It features a melodic line with a slur and a fermata over the final note. The piano accompaniment is in two staves (treble and bass clefs) and features a rhythmic pattern of eighth notes with a 7/8 time signature. The letter "a" is written below the vocal line.

Third system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. It features a melodic line with a slur and a fermata over the final note. The piano accompaniment is in two staves (treble and bass clefs) and features a rhythmic pattern of eighth notes with a 7/8 time signature. The word "men." is written below the vocal line, and the dynamic marking "pp" is written below the piano accompaniment.

Fourth system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. It features a melodic line with a slur and a fermata over the final note. The piano accompaniment is in two staves (treble and bass clefs) and features a rhythmic pattern of eighth notes with a 7/8 time signature.

## LAUDATE DOMINUM.

(from "Vesperae de Dominica.")

Mozart.

Allegro moderato.

Pianoforte.

*p* *f*

*tr* *p*

*f* *p*

*f* *fz*

Voice.

Lau - da -

- te Do - mi-num o - mnes gen - tes

lau - da-te e - um o - mnes po - pu-li

lau da - te o - mnes po - pu - li



quo-ni-am con-fir-ma-ta con-fir-ma-ta est

su-per nos mi-se-ri-cor-di-a e-jus

con-fir-ma-

con-fir-ma-

## LAUDATE DOMINUM.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). It begins with a melodic phrase that spans across the system. The piano accompaniment is in a grand staff (treble and bass clefs) and provides harmonic support with chords and a steady bass line.

The second system continues the vocal and piano parts. The vocal line includes the lyrics "ta est mi-se-ri-". There are dynamic markings such as *p* (piano) in the piano accompaniment. The piano part features a triplet of eighth notes in the right hand.

The third system continues the vocal and piano parts. The vocal line includes the lyrics "- cor - di - a e - - jus et ve - ri - tas". The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line. Dynamic markings include *p* (piano).

The fourth system concludes the vocal and piano parts. The vocal line includes the lyrics "Do - mi - ni ma - net in ae - ter - num". The piano accompaniment features a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking. The piano part includes a triplet of eighth notes in the right hand and a steady bass line.

Glo - ri - a pa - tri

*p*

This system features a vocal line and a piano accompaniment. The vocal line begins with a long note on 'Glo' followed by a series of eighth notes for 'ri - a pa - tri'. The piano accompaniment starts with a piano (*p*) dynamic, featuring a flowing eighth-note pattern in the right hand and a more static bass line in the left hand.

pa - tri et fi - li - o glo - ri - a pa - tri

This system continues the vocal line with 'pa - tri et fi - li - o glo - ri - a pa - tri'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

pa - tri et fi - li - o et spi -

*mf*

The vocal line continues with 'pa - tri et fi - li - o et spi -'. The piano accompaniment includes a section marked *mf* (mezzo-forte) with a more active eighth-note accompaniment in the right hand.

- ri - tu - i san - cto, si - cut e - rat -

*pp*

The final system of this page shows the vocal line ending with '- ri - tu - i san - cto, si - cut e - rat -'. The piano accompaniment concludes with a section marked *pp* (pianissimo), featuring a dense texture of chords in the right hand.

in prin - ci - pi-o et nunc et sem - per et

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase in G major, marked with a fermata over the first measure. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active treble line with chords and eighth notes. The lyrics are: "in prin - ci - pi-o et nunc et sem - per et".

nunc et sem -

The second system continues the vocal and piano parts. The vocal line has a long note with a fermata, followed by a melodic run. The piano accompaniment features a prominent *fp* (fortissimo piano) dynamic marking in the bass line, which plays a rhythmic pattern of eighth notes. The lyrics are: "nunc et sem -".

The third system shows the vocal line with a melodic phrase and a fermata. The piano accompaniment is marked with *fp* in both hands, featuring a rhythmic pattern of eighth notes. The lyrics are not explicitly written in this system but correspond to the previous ones.

The fourth system concludes the page with a melodic phrase in the vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass line and chords in the treble. The lyrics are not explicitly written in this system.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase of eighth notes, followed by a rest. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

The second system continues the vocal line with the lyrics "per sem - per et in". The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line in the left hand.

The third system continues the vocal line with the lyrics "sae - cu - la sae - cu - lo - rum". The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand.

The fourth system continues the vocal line with the lyrics "si - cut e - rat in prin -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

## LAUDATE DOMINUM.

ci - pi - o et nunc et sem - per

*fp* *f*

This system contains the first two measures of the piece. The vocal line begins with the lyrics 'ci - pi - o et nunc et sem - per'. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand. Dynamics include *fp* and *f*.

*p*

This system contains the next two measures. The piano accompaniment continues with a similar texture. A dynamic marking of *p* is present.

et in sae - cu - la sae - cu - lo

*p*

This system contains the next two measures. The vocal line continues with the lyrics 'et in sae - cu - la sae - cu - lo'. The piano accompaniment features a steady bass line. A dynamic marking of *p* is present.

rum, a

*p* *fp*

This system contains the final two measures. The vocal line concludes with the lyrics 'rum, a'. The piano accompaniment features a steady bass line. Dynamics include *p* and *fp*.

First system of the musical score. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line features a melodic line with eighth and sixteenth notes, and a fermata over the final note. The piano accompaniment provides harmonic support with chords and a steady bass line.

Second system of the musical score. The vocal line continues with a melodic line and a fermata. The piano accompaniment features a more active texture with chords and moving lines in both hands. The lyrics "- men," are written below the vocal line.

Third system of the musical score. The vocal line continues with a melodic line and a fermata. The piano accompaniment features a more active texture with chords and moving lines in both hands. The lyrics "a - men," are written below the vocal line. The piano part includes dynamic markings *fp* (fortissimo piano) in both hands.

Fourth system of the musical score. The vocal line begins with a trill (tr) over a note, followed by a melodic line and a fermata. The piano accompaniment features a more active texture with chords and moving lines in both hands. The lyrics "a - men," are written below the vocal line. The piano part includes dynamic markings *cresc.* (crescendo) and *f* (forte).

First system of the musical score. The vocal line (top staff) begins with a trill over the word "amen". The piano accompaniment (bottom two staves) starts with a forte (*f*) dynamic and includes markings for *dim.* (diminuendo) and *p* (piano).

a - men, a - - men.

Second system of the musical score. The piano accompaniment features a *cresc.* (crescendo) marking and a forte (*f*) dynamic.

*cresc.* - - - *f*

Third system of the musical score. The piano accompaniment includes a piano (*p*) dynamic marking.

*p*

Fourth system of the musical score. The piano accompaniment includes a fortissimo (*fz*) dynamic marking.

*fz*



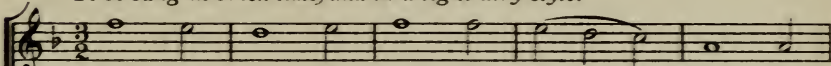
# SUMMER IS A-COMING IN. A ROTA, OR ROUND.

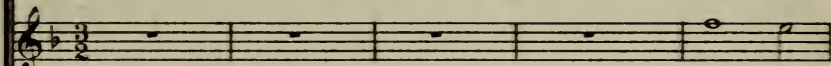
Composed *circa* A. D. 1226.

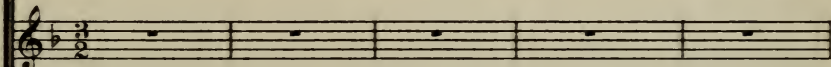
Edited by W. S. ROCKSTRO.

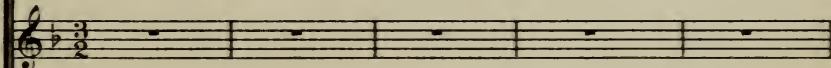
(Printed by kind permission of Messrs. Novello &amp; Co.)

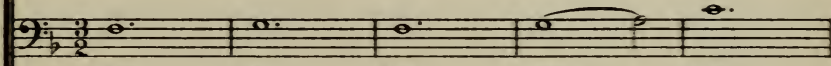
*To be sung in brisk time, and in a light airy style.*

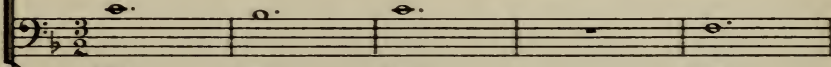
1st TREBLE.  Sum - mer is a - com - ing in, \_\_\_\_\_ Loud now

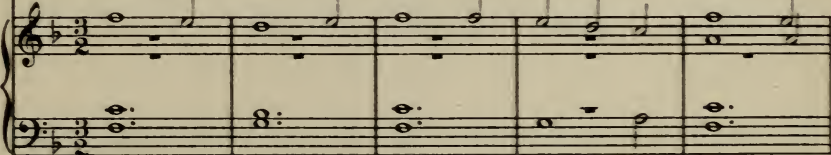
2nd TREBLE.  Sum - mer

3rd TREBLE. 

4th TREBLE. 

1st BASS  
(called PES in  
the original  
M. S.)  Sing cuc - koo, now \_\_\_\_\_ sing

2nd BASS.  Sing cuc - koo, sing

ACCOMP. 

NOTE.— There is good ground for believing that "Sumer is icumen in" is by many years the oldest example of part-music in existence. For a full account of the original MS., transcribed by John of Porssete, a monk of the Monastery of Reading, about the year 1236, and now in the British Museum (Harleian MSS., No. 978) see Sir G. Grove's "Dictionary of Music and Musicians," vol. iii., pp. 268-270. The Round may be sung either by four Trebles and two Tenors (or Basses), or by four Tenors and two Basses: in either case without instrumental accompaniment.— W. S. R.



mead, and spring the woods a - new. Sing

grow - eth seed, and blow - eth mead, and spring the

in, Loud now sing cuc - koo, Grow - eth

Sum - mer is a - com - ing in, Loud now

now Sing cuc - koo, sing

Sing cuc - koo, now sing

The musical score is arranged in seven systems. The first six systems consist of a vocal line (treble clef) and a bass line (bass clef). The seventh system is a piano accompaniment consisting of a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "cuc - koo, Ewe now bleat - eth af - ter woods a - new, Sing cuc - koo, seed, and blow - eth mead, and spring the woods a - new, sing cuc - koo, Grow - eth seed, and blow - eth cuc - koo, now — sing cuc - koo, cuc - koo, sing cuc - koo,"

cuc - koo, Ewe now bleat - eth af - ter

woods a - new, Sing cuc - koo,

seed, and blow - eth mead, and spring the woods a - new,

sing cuc - koo, Grow - eth seed, and blow - eth

cuc - koo, now — sing cuc - koo,

cuc - koo, sing cuc - koo,

lamb, loweth af - ter calf the cow, Deer are bell - ing,

Ewe now bleat - eth af - ter lamb, loweth af - ter calf the

Sing cuc - koo, Ewe now bleat - eth

mead, and spring the woods a - new, Sing cuc -

sing cuc - koo, now— sing cuc -

now— sing cuc - koo, sing cuc -

The score consists of seven staves. The first six staves are vocal lines in treble and bass clefs, with lyrics underneath. The seventh staff is a piano accompaniment in grand staff (treble and bass clefs) with chords and melodic lines.

buds are swell - ing, mer - ry sing cuc - koo, cuc -  
 cow. Deer are bell - ing, buds are swell - ing, mer - ry  
 af - ter lamb, loweth af - ter calf the cow. Deer are  
 - koo, Ewe now bleat - eth af - ter lamb, loweth af - ter  
 - koo, sing cuc - koo, now\_\_ sing  
 - koo, now\_\_ sing cuc - koo, sing

The score consists of seven staves. The first six staves are vocal lines, alternating between treble and bass clefs. The seventh staff is a piano accompaniment consisting of two staves (treble and bass clefs). The music is in a simple, folk-like style with a clear melody and accompaniment.

- koo, cuc - koo, — well sing'st thou cuc - koo, nor —

sing cuc - koo, cuc - koo, cuc - koo, —

bell - ing, buds are swell - ing, mer - ry sing cuc - koo,

calf the cow. Deer are bell - ing, buds are swell - ing,

cuc - koo, sing cuc - koo, now —

cuc - koo, now — sing cuc - koo,

The piano accompaniment at the bottom consists of two staves (treble and bass clef) with chords and single notes in a 4/4 time signature.

*1st time.*

cease thou nev - er now,

Sum - mer is a -

well sing'st thou cuc - koo,

nor — cease thou nev - er

cuc - koo,

cuc - koo — well sing'st thou cuc -

mer - ry sing cuc - koo,

cuc - koo,

sing cuc - koo,

sing cuc -

sing cuc - koo,

now — sing cuc -

*1st time.*

The piano accompaniment for the first system consists of two staves. The right hand (treble clef) plays chords, primarily triads and dyads, in a simple harmonic style. The left hand (bass clef) plays single notes, mostly octaves and single bass notes, providing a steady accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4.



- com - ing in, \_\_\_\_\_ Loud now sing cuc - koo. Grow - eth

now. Sum - mer is a - com - ing in, \_\_\_\_\_ Loud now

- koo, nor \_\_\_\_\_ cease thou nev - er now. Sum - mer

cuc - koo, \_\_\_\_\_ well sing'st thou cuc - koo, nor \_\_\_\_\_ cease thou

- koo, now \_\_\_\_\_ sing cuc - koo, sing

- koo, sing cuc - koo, now \_\_\_\_\_ sing

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The first six lines of the score are vocal parts, and the last two lines are piano accompaniment.

## SUMMER IS A-COMING IN.

*Last time.*

seed, and blow - eth mead, and cease thou nev - er now.

sing cuc - koo. well sing'st thou cuc - koo.

is a - com - ing in, — loud now sing cuc - koo.

nev - er now. mer - ry sing cuc - koo.

cuc - koo now — sing cuc - koo.

cuc - koo. sing cuc - koo.

*Last time.*











