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GUIDE TO SOLO SINGING

BY

G. GARCIA

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NOVELLO'S
MUSIC PRIMERS AND EDUCATIONAL SERIES.

A
GUIDE TO SOLO SINGING

CONTAINING FULL INSTRUCTIONS ON SINGING, WITH A DETAILED
ANALYSIS OF SOME WELL-KNOWN WORKS AND SONGS

BY

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PREFACE.

My desire in writing this book is to assist amateurs, intending teachers, as well as professional singers. Although an efficient teacher is the *best guide*, much useful knowledge can be gained by private study if the student brings earnestness and intelligence to bear upon practice.

I have divided the course into progressive chapters, each one preceded by vocal exercises varying in form, which may be employed in accordance with the progress and capacity of the student. These exercises being purely progressive do not in any way refer to any particular period or author.

I wish to impress upon students the importance of mastering each chapter thoroughly before they proceed to the next.

Breathing exercises should precede the practice of vocal exercises or songs; the morning is generally the best time.

The singer must bear in mind that expression marks are simply suggestive and not arbitrary; as he is advancing in knowledge he must assert his own individuality in the interpretation of works or songs, paying at the same time due deference to the meaning of the author as regards words and music.

Individualism is an irresistible magnet which infallibly commands success, and if combined with a good voice cannot fail to insure a brilliant career for the singer.

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CHAPTER I.

BREATHING.

The management of the breath is the first thing to acquire. The following preliminary exercises are recommended :—

- (1) Stand erect without stiffness. Loosely clasp the hands behind the back and assume a pleasing expression.
- (2) Open the mouth slightly by an easy relaxation of the lower jaw ; then breathe slowly, so that the chest may expand laterally by the distension of the ribs, and without effort, until the lungs have reached the limit of their tension, then gradually and *slowly* relax the tension until the chest has resumed its normal position. No noise or sound of any kind must be heard whilst inhaling the air ; opening the glottis* wide keeps the breathing silent.
- (3) Be most careful to avoid raising the shoulders. This action is not only useless but detrimental.

The difficulty in the management of the breath is to obtain a slow and *regular* expansion of the chest. It is well to observe that, in actual singing, the *retaining* of the breath offers greater difficulty than the mere act of inhaling the air. To overcome this difficulty it is advisable to time one's self by slowly counting mentally up to twelve, both while inhaling and exhaling—which count of twenty-four must be spread over 10 to 12 seconds. While timing yourself when breathing, you must not attempt to see how long you can retain your breath. Such must not be the purpose in view. On the contrary, your practice must tend to improve the control of the breath *gradually*. Increase the period of your counting until you have acquired such physical power as will enable you to sustain a long musical phrase without undue effort.

- (4) Stand *erect*, take a long, *slow* breath, extend the arms sideways and swing the body very slowly from side to side like a pendulum ; having done so a few times let the body resume its erect position, then *gradually* exhale the breath and lower the arms *slowly*. This practice should be repeated two or three times daily—a few minutes each time. If you experience difficulty in either inhaling or controlling the breath whilst exhaling, I would advise the practice of physical exercises with or without light dumb-bells or expanders, according to recognised methods.

Breathing through the nose, although *not practical* in actual singing (as the inhalation is too slow), may nevertheless prove an excellent mode of studying breathing. Not only does this correct the tendency to breathe hurriedly, but it serves a hygienic purpose, the air being filtered and warmed by passing through the nasal cavities, and reaching the lungs under favourable conditions.

This mode of breathing must be practised, as already explained (counting to 12), but when sound is added to the breathing, count up to 10. *Open the mouth slightly* on 11 and sing on 12, thus avoiding opening the mouth suddenly, and producing a jerky sound. Count :—1 2 3 4 5 6 7 8 9 10 † Sing. 12.

* See Appendix.

† Open mouth slightly.

CHAPTER II.

REGISTERS.

Before going any further it is necessary to understand the classification of registers,—chest, medium, head, as shewn in the following examples.

The image displays six musical staves, each representing a different vocal range. Each staff contains a scale of notes with brackets indicating the registers: Chest, Medium, Head, and Extreme. Some notes are marked as Optional or Falsetto/Exceptional.

- SOPRANO.** Chest. Medium. Head. Extreme. Soprano acuto.
- MEZZO-SOPRANO.** Chest. Optional. Medium. Head. Extreme.
- CONTRALTO.** Chest. Optional. Medium. Head.
- TENOR.** Extreme. Falsetto.
- BARITONE.** Extreme. Exceptional.
- BASS.** Extreme. Extreme.

The above examples show the fullest extension in *mature* voices.

Until the vocal organs have become mature, exercises should not be sung to the full compass of the voice. Experience has proved that this is the best method of developing the voice. At least two years study on these lines is necessary before the voice will be sufficiently mature to make it desirable and safe to cultivate the extremes of the compass.

In Soprano voices the *chest* register need scarcely be considered, as it is generally weak in quality, but in Contralto and Mezzo-Soprano voices the difference between the lower and medium registers is very marked, especially in untrained voices, the lower being fuller and more resonant than the medium, especially in the Contralto.

In young voices it frequently happens that the *lower* or *chest* register is entirely undeveloped, hence the difficulty in classifying a voice. The simplest way is to start singing in the medium part of the voice, say from G, as in the following exercise.

o Pronounced as in *fold*. o As in *nought*. â As in *guard*. á As in *flat*. > *cres.* &c.

Another way of testing the lower notes consists in dropping from a medium note to a chest note, with strong accentuation on the lower note, &c., or by smaller intervals.

Having formed some idea as to how the voice sounds in its medium and lower registers, the upper part of the voice, or head register, must then be tried.

o Pronounced as in *nought*. o As in *fold*. u As in *too*. * * * &c.

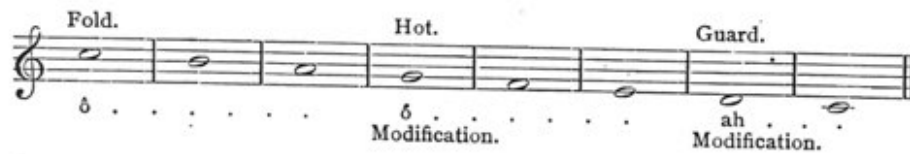
Having tested as far as practicable the possibilities of the three different registers, the student should proceed with the exercises in the following lessons, which may be transposed into any key that will suit the different voices, whether Contralto, Mezzo, or Soprano.

* — * These three notes may be tested in the case of exceptionally pre-mature voices.

CHAPTER III.

BLENDING OF REGISTERS—IMPROVING FAULTY SOUNDS.

Stand erect, strike the chord of C on the piano, open your mouth *slightly*, take a deep breath as explained in the first lesson, and sing from C to C slowly on the broad *a* as in guard. As you ascend the scale you must gradually round the voice by modifying the *a* towards *o* as in hot and *o* as in fold. This modification must be so *subtle* and so carefully blended, from note to note, that the scales impress the ear as being perfectly smooth and even, both in *quantity* and *quality*, the modification between the notes being thus almost imperceptible.



In female voices, mostly Mezzo and Contralto voices, a marked contrast exists between the chest or lower register and the medium register. This contrast or disparity, usually called break, is due to the fact that an escape of air, or oozing-out of the breath, causes an imperfect closing of the vocal cords* (or lips of the glottis) whilst passing into the medium register.

* See Appendix.

The practice of the following exercise will greatly assist in overcoming this defect. Sing each of the following Semi-quavers with a sharp stroke of the *glottis* on the following Italian vowels.

á,	pronounced as in <i>chat</i> .
â,	" " " " <i>art</i> .
é,	" " " " <i>fate</i> .
è,	" " " " <i>pet</i> .
i,	" " " " <i>sleep</i> .
ó,	" " " " <i>top</i> .



It may be observed that the five Italian vowels have several distinct sounds, which can be distinguished by the *French* signs marked above them, á, â, é, è, i, ó, ò, u, and are pronounced as follows :—

á,	as in <i>chat</i> .	} By carefully observing the modifications of vowels, as explained in this chapter, you will avoid imperfect sounds, having one or more of the following defects :—
â,	" " <i>art</i> .	
é,	" " <i>fate</i> .	
è,	" " <i>pet</i> .	
i,	" " <i>feet</i> .	
ó,	" " <i>caught</i> .	
ò,	" " <i>coat</i> .	
u,	" " <i>too</i> .	

- (1) Guttural or throaty sounds produced by the contraction and tightening of the throat and undue raising or swelling of the tongue. The throat should be kept as *loose* and *open* as possible, and the tongue perfectly flat or almost hollowed, and quiet in the mouth.
- (2) Nasal sounds, caused by the contraction of the nasal cavities, as in a very thin sharp sounding of the Italian *ee*.
- (3) Trembling sounds. This fault can be best avoided, Firstly by carefully observing and practising the mode of breathing explained in Chapter I., and Secondly, by singing each note with a neat and short (not abrupt) explosion of air caused by the impact of the breath on the vocal cords. This sound (vibrating air) can be prolonged *gradually* as the voice acquires more steadiness, until it becomes a well sustained tone.

CHAPTER IV.

GRADUAL EXTENSION OF THE VOICE.

The following exercises may be transposed into B \flat for Mezzo-Soprano, into A for Contralto and Baritone, and G for Bass, and may be repeated three or four times a day, five or six minutes at a time.

It is advisable to strike the notes on the piano now and again in order to ascertain that the voice is perfectly in tune.

As the voice begins to improve, Sopranos should sing the following exercise



as far as E, and gradually up to F and G, carefully observing the modification of the vowels, especially on the upper notes from C (called head voice from the fact that the resonance takes place in the pharynx * or back roof of the mouth).

The same exercise may be practised by male voices each within their respective compass.

The next exercise consists in starting on the middle G on the vowel δ ; in descending the scale by semitones the vowel must be modified *very gradually* from δ to \acute{o} , from \acute{o} to \acute{a} , and then to \acute{a} on B \sharp , which must be strongly accented, gliding on to the B \flat , A and A \flat , etc.; the glottis * being slightly lowered and expanded.



If after some practice the contrast between the lower and middle notes becomes noticeable, it will be easier to judge whether the voice has a tendency upwards or downwards, and to extend its compass in whatever direction the more musical sounds can be obtained. The same exercise may be reversed by starting on the lowest note, each according to the class of voice, and ascending the scale, observing the same modification of the vowels in the reverse way.

In *Soprano voices* the chest notes, or lower register, are generally weak, if not veiled. The lowest notes that might possibly be used are B \flat to D.



The medium register runs from




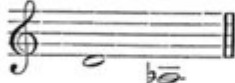

or

; the head register from



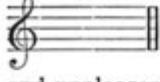


* See Appendix.


The upper register is generally bright and sonorous. In Mezzo-Sopranos the medium and head notes from Medium. Head.

are full and resonant, whilst an occasional G and A  may be obtained with good effect by *experienced* singers. The chest register  sounds fuller and richer than Sopranos, but not so sonorous as Contraltos. The timbre of a true Contralto voice can hardly ever be mistaken; the chest notes are remarkably powerful and sonorous, the medium full and rich, and the head notes, although not of great extension, are round and full. 

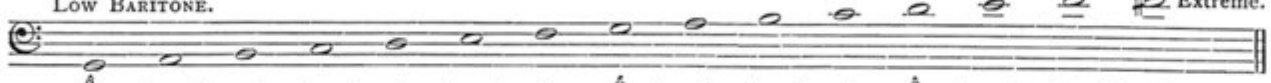
Chest. Medium. Head.

Tenor voices are generally feeble and indifferent in quality on the lower C  but as they ascend from  they become more and more brilliant and sonorous. Some Tenors attempt a top C  in the chest quality, but generally with disastrous result. The quality of the top C sounds strained and unpleasant at the best of times. Only *quite exceptional* voices ought to attempt it.*


The Baritone voice may, according to the writer's idea, be divided into two classes; the light high Baritone, and the lower full Baritone. In the former the lower notes have but little resonance, while the upper tones are full and brilliant. In the latter the notes are fuller and more even throughout the compass of the voice.

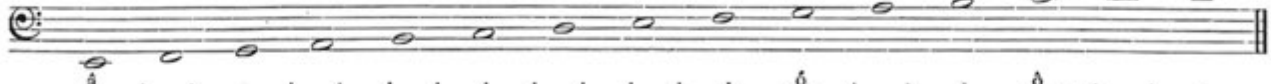
HIGH BARITONE.  Extreme.

á á ó ó
Wrap. Art. Lot. Float.

LOW BARITONE.  Extreme.

á ó ó
Art. Lot. Hope.

The "Basso-cantante" stands between the deep Bass and the Baritone; not so heavy or so full in quality as the Bass. 

In the Bass voice the lowest notes are generally the most sonorous. 

á ó ó
Sharp. Hot. Fold.

Optional.
ó

* Some Tenor voices can produce very good effect on the top B \flat , B \natural and C by means of falsetto quality, especially in soft passages.

CHAPTER V.

HOW TO STUDY EXERCISES.

1. Stand erect and at ease, as already suggested in the first chapter. In this, and all following chapters, strike the chord on the piano, and ascertain that you keep quite in tune by touching the notes now and again.
2. Open your mouth *slightly* by the simple act of letting the jaw drop.
3. Take a long breath (Chapter I.).
4. Attack the sound with a neat shock of the glottis, such as is caused by sudden and subdued coughing, and sing the following exercises, observing all along the modification of the vowels as indicated in Chapter III.

SOPRANO:
molto legato.*

This and the following exercises in every chapter must be *transposed* into the keys suitable for each voice, male and female, omitting the 3rd, 4th, 5th, 6th, 7th or 8th bars in the case of beginners, not attempting to sing the higher notes until more *maturity* has been acquired. The above exercise should be sung *molto legato*, *i.e.*, very smoothly from note to note, *without dragging, scooping or jerking*. The quality and sonority of the voice must be strictly preserved throughout.

This exercise may be transposed into different keys, as below :—

The following exercises should be studied, first on the Italian vowel *à* (in *art*), observing the modifications as explained in Chapter III. Also on *é* (as in *May*), rounding slightly as you ascend the scale, taking care not to "blunt" the sound, or cause it to lose brilliancy. Then on *i* (as in *feet*), rounding slightly towards the French *u*, or as in Devonshire dialect, "*to*," ("where's her gone *to*"), and on *ó* (*north*), *ò* (*hope*), *u* (*tooth*).

* Very smoothly.

No. 1.

1
Slowly.

2 Breath.

3

4 Breath.

5

6 Breath.

7

8 Breath.

9

10 Breath.

11

12 Breath.

13

14 Breath.

15

16 Breath.

17

18 Breath.

19

20 Breath.

21

Any of the bars between the two signs ⊕ may be omitted in the following manner. If you do not wish to sing higher than bar 7, pass over bars 8 to 15 and continue on bar 16, or skip from bars 10 to 14 and continue on bar 15.

No. 2.

First system of musical notation for No. 2. 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 melody in the top staff features eighth and quarter notes with some accidentals. The grand staff provides harmonic accompaniment with chords and moving lines.

Optional.

Second system of musical notation for No. 2, labeled as optional. It follows the same three-staff format as the first system. The melody in the top staff includes a phrase with a slur and a sharp sign. The accompaniment continues with similar harmonic support.

Third system of musical notation for No. 2. It concludes the piece with a final cadence in the top staff, indicated by a double bar line and a repeat sign. The grand staff accompaniment also ends with a final chord.

No. 3.

First system of musical notation for No. 3. 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 3/4. The melody in the top staff features eighth and quarter notes. The grand staff provides harmonic accompaniment with chords and moving lines.

The first system of music consists of three staves. The top staff is a single treble clef staff with a melody. The middle and bottom staves form a grand staff, with the middle staff in treble clef and the bottom staff in bass clef. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Optional.

The second system, labeled 'Optional', also consists of three staves: a single treble clef staff and a grand staff (treble and bass clef). The notation is similar to the first system, featuring a melodic line in the upper staff and accompaniment in the lower staves.

The third system consists of three staves: a single treble clef staff and a grand staff (treble and bass clef). The notation continues the piece with similar rhythmic and melodic elements.

No. 4.

The fourth system, labeled 'No. 4', consists of three staves: a single treble clef staff and a grand staff (treble and bass clef). The time signature for this system is 3/4. The notation includes a melodic line and accompaniment.

The first system of musical notation consists of three staves. The top staff is a single melodic line with eighth and sixteenth notes, including some beamed sixteenth-note passages. The middle staff is a piano accompaniment with chords and moving lines. The bottom staff is a bass line with a steady rhythmic pattern.

The second system of musical notation continues the piece with similar melodic and accompanimental patterns as the first system.

The third system of musical notation concludes the piece with a final melodic phrase and accompaniment.

No. 5.

To be sung as above, *i.e.*, continued, ascending and descending the scale in sequence.

The musical notation for No. 5 is presented in three staves. The top staff shows a continuous ascending and descending scale in a single melodic line. The middle and bottom staves provide a piano accompaniment with chords and a bass line. The piece ends with a double bar line and the notation "&c." in the middle staff.

CHAPTER VI.
ADDITIONAL EXERCISES.

No. 1.

Musical score for No. 1, 4/4 time signature. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The melody in the top staff is a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The grand staff accompaniment features a bass line of quarter notes (C4, D4, E4, F4, G4, A4, B4, C5) and a treble line of chords (C4-E4, D4-F4, E4-G4, D4-F4, C4-E4, D4-F4, E4-G4, C4-E4) with a final &c. marking.

No. 2.

Musical score for No. 2, 3/4 time signature. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The melody in the top staff is a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The grand staff accompaniment features a bass line of quarter notes (C4, D4, E4, F4, G4, A4, B4, C5) and a treble line of chords (C4-E4, D4-F4, E4-G4, D4-F4, C4-E4, D4-F4, E4-G4, C4-E4) with a final &c. marking.

No. 3.

Musical score for No. 3, 4/4 time signature. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The melody in the top staff is a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The grand staff accompaniment features a bass line of quarter notes (C4, D4, E4, F4, G4, A4, B4, C5) and a treble line of chords (C4-E4, D4-F4, E4-G4, D4-F4, C4-E4, D4-F4, E4-G4, C4-E4) with a final &c. marking.

No. 4.

Musical score for No. 4, 3/4 time signature. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The melody in the top staff is a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The grand staff accompaniment features a bass line of quarter notes (C4, D4, E4, F4, G4, A4, B4, C5) and a treble line of chords (C4-E4, D4-F4, E4-G4, D4-F4, C4-E4, D4-F4, E4-G4, C4-E4) with a final &c. marking.

No. 5.

Musical score for No. 5, 3/4 time signature. The score consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The top staff contains a melodic line with eighth and sixteenth notes. The grand staff provides harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line and the notation '&c.' to the right.

No. 6.

Musical score for No. 6, 4/4 time signature. The score consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The top staff features a melodic line with triplets of eighth notes. The grand staff provides harmonic accompaniment with chords and moving lines.

Musical score for No. 6, 4/4 time signature. This system continues the piece with three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The melodic line in the top staff continues with eighth notes and rests. The grand staff accompaniment consists of chords and moving lines.

Musical score for No. 6, 4/4 time signature. This system continues the piece with three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The melodic line in the top staff continues with eighth notes and rests. The grand staff accompaniment consists of chords and moving lines.

No. 7.

Musical score for No. 7, featuring three staves: treble, piano, and bass. The treble staff contains a continuous eighth-note melody. The piano staff provides harmonic accompaniment with chords and some melodic fragments. The bass staff features a simple eighth-note bass line.

No. 8.

Musical score for No. 8, featuring three staves: treble, piano, and bass. The treble staff contains a continuous eighth-note melody. The piano staff provides harmonic accompaniment with chords and some melodic fragments. The bass staff features a simple eighth-note bass line.

No. 9.

Musical score for No. 9, featuring three staves: treble, piano, and bass. The treble staff contains a continuous eighth-note melody. The piano staff provides harmonic accompaniment with chords and some melodic fragments. The bass staff features a simple eighth-note bass line.

Partial musical score for No. 9, showing the final two staves: piano and bass. The piano staff provides harmonic accompaniment with chords and some melodic fragments. The bass staff features a simple eighth-note bass line.

No. 10.

Breath during the three
beats, and in time.

The first system of music for No. 10 consists of three staves. The top staff is a single treble clef line in 4/4 time, featuring a melodic line with eighth-note patterns and rests. The middle and bottom staves are joined by a brace, representing the piano accompaniment. The middle staff has a treble clef and contains block chords and some moving lines. The bottom staff has a bass clef and contains a simple bass line with quarter notes.

The second system of music for No. 10 continues the piece. It follows the same three-staff format as the first system, with a melodic line in the top staff and piano accompaniment in the middle and bottom staves.

The third system of music for No. 10 is the final system on this page. It maintains the three-staff structure, showing the continuation of the melodic and accompaniment parts.

No. 11.

The musical score for No. 11 consists of three staves. The top staff is a single treble clef line in 4/4 time, with a melodic line. The middle and bottom staves are joined by a brace, representing the piano accompaniment. The middle staff has a treble clef and contains block chords. The bottom staff has a bass clef and contains a simple bass line. The piece concludes with the notation "&c." at the end of the middle staff.

No. 12.

Musical score for No. 12, featuring a treble clef with a melodic line and a grand staff with accompaniment. The piece is in 4/4 time. The treble clef part consists of a series of eighth and sixteenth notes, with some accidentals. The grand staff part consists of a bass line and a treble line with chords. The piece ends with a double bar line and the notation "&c.".

No. 13.

Musical score for No. 13, featuring a treble clef with a melodic line and a grand staff with accompaniment. The piece is in 4/4 time. The treble clef part consists of a series of eighth and sixteenth notes, with some accidentals and fingerings indicated by the number 6. The grand staff part consists of a bass line and a treble line with chords. The piece ends with a double bar line and the notation "&c.".

No. 14.

Musical score for No. 14, featuring a treble clef with a melodic line and a grand staff with accompaniment. The piece is in 12/8 time. The treble clef part consists of a series of eighth and sixteenth notes, with some accidentals. The grand staff part consists of a bass line and a treble line with chords. The piece ends with a double bar line and the notation "&c.".

CHAPTER VII.

ARTICULATION.

The first consideration before singing a song is to learn how to articulate the words. The second consideration is to adapt the voice to the sentiments to be expressed.

Taking these in order, first learn to pronounce the vowels. Stand before a looking-glass and watch the different shapes of the mouth whilst singing on the Italian vowels.

á (fat)

â (art)

é (fate)

è (peg)

i (fit)

i (feet)

BRIGHT VOWELS.

The corners of the mouth slightly drawn back *without exaggeration* so as to preserve a pleasing expression.

ó (all) (broad, open).

ô (hope) (semi-closed).

u (too) (closed, but not muffled).

ROUND OR *close* VOWELS.

The lips *slightly* rounded, thus avoiding a pouting expression, which would tend to muffle the sounds.

The conformation of the mouth lends itself to multifarious modifications, however subtle they may be, and is capable of adapting itself to the different vowels and their various shades as well as to the infinite varieties of facial expression.

The English diphthongs should be studied as combinations of Italian vowels, as follows :—

u (you)	=	Italian iu.
ow (now)	=	„ au.
oi (oil)	=	„ ói.
i (pie)	=	„ ai.

As the words express the emotions of the soul, it is indispensable that the mechanism of the consonants as well as that of the vowels should be mastered.

CONSONANTS.

Consonants are produced by the more or less complete imprisonment of air in the mouth, caused by the contact of two articulatory organs, followed by the explosion of the air heard immediately those articulatory organs separate. From the fact that the contact of the articulatory organs varies in its completeness, consonants are classified in the following manner.

Sustained Consonants are preceded by a preparatory sound which can be prolonged at will.

The Semi-sustained Consonants are preceded by a short preparatory sound previous to the explosion.

The pure Explosive Consonants are not preceded by any preparatory sound.

These consonants are produced by the organs of the mouth, which, coming into contact, intercept partially or completely the issue of sound. The organs or parts of the mouth are :—the lips, tongue, hard palate, and teeth.

CLASSIFICATION OF CONSONANTS.

THE AIR IS COMPLETELY IMPRISONED.

	*	F & V	Closing and sudden separation of the upper teeth and lower lip.	
		P	Closing and sudden separation of the lips, especially the lower.	
<i>Pure Explosives.</i>		T	The tongue put between the teeth and withdrawn rapidly, producing a snap-like sound.	
		C	(Italian) as in <i>chess</i> . Sudden separation of the front part of the tongue from the front part of the palate.	
		C	(English) as in <i>care</i> .	
		K } Q }	As in <i>kiss</i> . This is produced by a shock of air caused by the sides of the tongue pressing against the palate.	
<i>Semi Explosive.</i>		B } D } G }	A slight guttural sound is produced in the throat previous to the explosion	
	<i>Sustained.</i>	L	Tongue against palate.	} These preparatory sounds, finding their issue through the nose and mouth, can be sustained as long as the breath permits.
		M	Lips closed.	
N		Tongue against palate.		
TH		Tongue against upper teeth.		
R		Tongue vibrating against palate.		
S		Air whistling between tongue and palate.		
	F & V	Closing and separation of the upper teeth.		

The R must be rolled, the tip of the tongue vibrating against the palate.

No singing can possibly be of any value without clear articulation. Especial care must be taken to pronounce the last consonant of a word, which singers often neglect to do.†

Clear articulation shows that a singer has temperament, that is, energy and dramatic feeling. Without temperament there is no force or variety of expression.

* The F & V may be considered as sustained or pure explosives according to the mode of articulating them.

† "Down the dusty road together homeward pass the hurried sheep." not "Dow' the dusty roa' together homewar' pa' the hurrie' shee'."

CHAPTER VIII.

ATTACK OF SOUND AND SMOOTHNESS.

To obtain the colouring desirable in singing, complete *control* of the voice must be acquired. In the first place, the attack on a sound must be neat; in the second place, smoothness must be observed in going from note to note without slurring; in the third place, complete mastery of diminuendo and crescendo must be obtained by swelling or diminishing the sounds with perfect evenness and purity of tone.

No. 1.—ATTACK OF SOUND.

A A A A A A A G G G F F E
 é é é è è è è è è ù ù u u
 i i i i i i i i i i i i i i
 ó ó ó ó ó ó ó ó ó ó ó ó u u

In singing this exercise be careful to observe the *modification* of the vowels while ascending and descending the scale, as already explained in former chapters. It is also necessary to observe that some vowels, as *i* (feet), *é* (fate), present very great difficulty to some voices. It is therefore advisable not to insist too much at first on the study of these vowels, but to use such modifications as *è* (in *set*), *ì* (in *fit*), or towards the French *u* as in *murmure*, in fact, any shade of vowel as near as possible to the bright sonorous Italian vowels, until mastery of their pure sounds has been acquired.

No. 2.—SMOOTHNESS.

Molto legato.

No. 3.

Breath during the three beats.



The first system of musical notation consists of three staves. The top staff is a treble clef with a melody of eighth notes and rests. The middle staff is a treble clef with block chords. The bottom staff is a bass clef with a bass line of eighth notes and rests.



The second system of musical notation consists of three staves. The top staff is a treble clef with a melody of eighth notes and rests. The middle staff is a treble clef with block chords. The bottom staff is a bass clef with a bass line of eighth notes and rests.



The third system of musical notation consists of three staves. The top staff is a treble clef with a melody of eighth notes and rests. The middle staff is a treble clef with block chords. The bottom staff is a bass clef with a bass line of eighth notes and rests.

No. 4.



The fourth system of musical notation consists of three staves. The top staff is a treble clef with a melody of eighth notes and rests. The middle staff is a treble clef with block chords. The bottom staff is a bass clef with a bass line of eighth notes and rests.

The first system of musical notation consists of three staves. The top staff is a single treble clef with a melodic line featuring eighth-note patterns and rests. The middle and bottom staves are grouped as a grand staff (treble and bass clefs) with a piano accompaniment consisting of chords and a simple bass line.

The second system of musical notation consists of three staves, similar in structure to the first system, showing the continuation of the melodic and harmonic material.

The third system of musical notation consists of three staves, concluding the piece with a final melodic phrase and harmonic accompaniment.

No. 5.
MINOR SCALE.

Harmonic.

The harmonic notation is presented in three staves. The top staff is a single treble clef showing a melodic line. The middle and bottom staves are grouped as a grand staff (treble and bass clefs) showing the harmonic accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

No. 6.

Musical score for No. 6, featuring a treble clef and a 4/4 time signature. The melody in the treble clef consists of eighth and sixteenth notes, with a final quarter rest. The piano accompaniment in the grand staff (treble and bass clefs) features chords and single notes.

No. 7.

Musical score for No. 7, featuring a treble clef and a 4/4 time signature. The melody in the treble clef includes a sharp sign and a final quarter rest. The piano accompaniment in the grand staff features chords and single notes.

No. 8.

Melodic Minor Scale

Musical score for No. 8, featuring a treble clef and a 4/4 time signature. The melody in the treble clef is a melodic minor scale. The piano accompaniment in the grand staff features chords and single notes.

No. 9.

Musical score for No. 9, featuring a treble clef and a 4/4 time signature. The melody in the treble clef includes a sharp sign and a final quarter rest. The piano accompaniment in the grand staff features chords and single notes.

CHAPTER IX.

LIGHT AND SHADE IN EXERCISES.

The following study is for the practice of crescendo and diminuendo.

1. *Lento assai (very slowly).*
Well-sustained breath.

Each note in the above exercise must be started pianissimo and gradually increased in power until forte is reached, then the process should be reversed by gradually diminishing the sound; this practice must be repeated on the different vowels, and full breath must be taken after every bar.

2. *mf - p mf - p mf - p &c.*

Accentuation.

The notes in this exercise must be attacked firmly *mf*, and then *immediately* diminished to a *p*. It frequently happens that singers (female voices in the medium register especially) experience some difficulty in swelling and diminishing the notes on the medium register. To overcome this, it is advisable at first to sing the notes very short and fairly loud, with a decided shock of the glottis,* then proceed step by step, increasing the length of each note until a long, well-sustained, and steady sound is reached. Once this is accomplished, the practice must be continued by swelling and diminishing each note. Some singers have a natural facility in modifying the sounds at will. They, however, may be considered as rather exceptional.

Tenor voices frequently experience a difficulty whilst ascending the scale, especially in the upper registers.

3. *mf > p pp*

* As shown on page 5, chapter III.

By paying particular attention to the soft tones (*mezza-voce*), a standard of performance will be attained which will greatly add to the equipment of a singer. The same remarks apply to baritones, who frequently experience some difficulty in singing *mezza-voce* from the medium to the upper register.

4. *p* *mp*

ó . . . ó ó . . . oo (not muffled)

Baritones, as well as tenors, can overcome this difficulty by modifying the vowels, as already suggested in the preceding chapters, and practising as indicated below for the bass, but in a higher key. Bass voices, although heavier in tone than either the tenor or baritone, and for that reason more unwieldy, yet may obtain agility and control of tone by studying exercises such as the following:—

5. *Moderato.*

á . . . á a . . . ó . . . i . . . i . . . a

a . . . ó : . . . á

6. *Moderato.*

7.

8.

9. *Moderato.*

10. *Moderato.*

CHAPTER X.

OLD ENGLISH SONGS.
EXERCISES. PHRASING.

First system of musical notation, featuring a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The system consists of three staves: a single treble staff with a melodic line, and a grand staff (treble and bass) with a harmonic accompaniment. The melody is characterized by eighth-note patterns and rests.

Second system of musical notation, continuing the piece. It maintains the same 3/4 time signature and one flat key signature. The melodic line continues with similar eighth-note patterns, while the accompaniment provides a steady harmonic foundation.

Third system of musical notation. The melodic line shows some chromatic movement and includes a sixteenth-note run. The accompaniment features block chords and moving bass lines.

Fourth system of musical notation, concluding the exercise. The melodic line features a final sixteenth-note flourish. The accompaniment ends with sustained chords.

HINTS ON PHRASING.

The first consideration before attempting to sing a song is to understand the meaning of the words and to determine the dominant feeling or sentiment. The outline being thus established, the details must be filled up by *colouring* the phrasing, without losing sight of the *individuality* belonging to the sentiment to be expressed. The next thing is to commit the words to *memory* and declaim them with the right *intonation* without exaggeration or "ranting," thus imparting to the voice every possible device of dramatic force, emotion, and artistic resource. By applying this to your singing, you will acquire *personality*, which is such an important factor in determining an artist's success. Students who wish to become professional singers would do well to "suit the *action* to the *word*."* It is said that the great English tenor, Sims Reeves, used to study the songs and recitatives from the Oratorios not only with a few appropriate actions, but even kneeling as in prayer in such a passage as "Let but that spirit which first rushed on me in the camp of Dan."—Recit. from "Samson." (Handel.)

* Quotation from Hamlet.

It may be observed that as regards phrasing and colouring, there is *no fast rule*. There are many different ways of expressing the same sentiment either in painting, sculpture, literature, music, and *interpretation*; in *singing* especially, musical signs are *only helps* to suggestion. It remains, therefore, for the singer to let his own individuality guide him as to the best mode of interpreting the words he has before him, providing he has acquired the *essentials* of technique which will allow him freedom of personal expression, with due deference to the meaning of both poet and composer. These essentials are, in a few words, absolute command of tone-colour, rhythm, dramatic sentiment, fascination (magnetism). Self consciousness will at all times trammel a singer's freedom and lead him through monotony to failure.

It frequently occurs that pupils find difficulty in pronouncing their words without slurring from one note to another—or in other words "scooping."

The fault lies principally in careless articulation, the student not having mastered the mechanism of consonants as expounded on page 18, chapter vii.

The following examples illustrate the cause of this scooping, and may help to suggest a remedy. It may be added that very young singers are frequently addicted to this habit.

Right. Wrong.

My mo - ther bids me. My mo - ther bids me.

In the word 'mother,' the preparation of the 'm,' followed by a neat explosion, must take place on the note A. The second syllable 'ther' on the E, without the slightest sound, suggesting the repetition of the first note, being heard. Another method is to join the last consonant of a word to the next word, making an elision of the intervening vowel, as in the following example:—

Right as written. "St. Paul," page 33.

Recit. *f*

Hath not his hand made all these things?

As pronounced in singing.

Hath not his hand ma d'all these things?

Right. Terzetto—"Creation." HAYDN.

With ver - dure young a - dorn'd.

Wrong.

With ver - dure young a - dorn'd.

As pronounced in singing.

With ver - dure you nga - dorn'd.

The diphthong sound of the word 'young,' as well as the consonant sound in the above examples, show the possibility of articulating every word of a phrase without disturbing the lilting rhythm, or turning a broad and majestic melody into a spasmodic or commonplace tune. The illustrations given will suffice to enable the intelligent student to cope with the various combinations of words he may meet with. It is needless to add that, once these difficulties are conquered, and technique has become second nature, all laborious effort of articulation will disappear.

Colouring depends to a very great extent on the mode of articulating the consonants, especially the initial ones as well as the last, which are often quite *inaudible* owing to the carelessness of some singers.

"Is not his word like a fire" (Elijah).
 Is not his word like a fire

"Hear ye, Israel" (Elijah).
 Hear ye, Israel

"Have ye not heard he hath prophesied against all Israel" (Elijah).
 Have ye not heard he hath prophesied against all Israel

"O! glorious light, no cheering ray to glad my eyes—total eclipse" (Samson).
 O! glorious light, no cheering ray to glad my eyes—total eclipse

The *preparatory* sound, in *sustained* consonants especially, must be carefully observed, as it imparts vigour and emotion to the diction both in speaking and singing, and also adds to the sustained effect of the phrase, thus:—

* n—no sun—n n—no m—moon—n all dark to m—me. (Samson).
 n—no sun—n n—no m—moon—n all dark to m—me

Care must be taken to emphasise the *n* and *m* with *continuous* and well sustained sound previous to the explosion of the note itself, without in any way sounding two separate letters *n' no, m' me*.

Before singing compositions of any kind, it is necessary to consider when and by whom they were written. Styles of writing differ, and with them the modes of interpretation. Let us first consider some of the old English masters such as *John Blow*, 1648, and this chapter, *Henry Purcell*, 1658.

THE "SELF-BANISHED," BY DR. JOHN BLOW.

A quaint sentiment of love as well as of sad resignation prevails throughout the two verses of this song, and although the music with its primitive construction does not convey any particular sense of sadness or love, yet tasteful phrasing and *intensity* of feeling will add considerably to the interest of the song. (First verse only.)

Mezza-voce. (With a clear, mellow tone, not thin.)

It is not that . . I love you less, . . Than when be - fore . . your feet I lay,

But to pre - vent . . the sad in - crease Of hope - less love . . I keep a - way,

In vain a - las! for ev - 'ry thing, Which I . . . have known . . be - long . . to you,

Your form does to . . my fan - cy bring, And makes my old wounds bleed a - new.

* See Chapter vii. page 18, on consonants. † Sing this phrase with pathos by exclaiming the word "alas," emphasising the note and ending it with a sigh! ‡ Emphasise each note of the triplet with a slight accent.

"I'LL SAIL UPON THE DOG STAR."—HENRY PURCELL.

The time of this song must be marked boldly by accenting *well* all strong beats, the first of the bar especially. Each word should be pronounced with a *crisp distinct* articulation, thus conveying a sense of perfect accentuation.

Allegro.

I'll sail up-on the dog star, I'll sail up-on the dog star, and then pur-sue the morn-ing, and

then pur-sue, and then pur-sue the morn-ing; I'll chase . . . the moon till it be noon, I'll

chase . . . the moon till it be noon, but I'll make, I'll make her leave her horn-ing.

These 4 bars to be phrased in the same way as the preceding 4 bars. *cres.* Mark each without jerk.

1 2 3 4 I'll tear . . . the rain-bow from the

f

sky, I'll tear . . . the rain-bow from the sky, and tye, . . . and tye both

cres. *ben marcato.*

ends to-ge-ther. The stars pluck from their orbs too, the

stars pluck from their orbs too, and crowd them in my bud-get, And

whether I'm a . . . roa . . . ring boy, a roa . . .

mf *ff* *tempo.* *f strict time.*

. ring boy, let all . . . the na-tion judge it.

* Although the groups of notes must be sung legato (smoothly), and with a full round tone, yet the notes must be perfectly *distinct* one from the other.

CHAPTER XI.

EXERCISES AND FURTHER SONGS.

The first exercise is written in 4/4 time. The treble clef part begins with a triplet of eighth notes, followed by a series of eighth-note runs. The first two runs are marked with a '3' above them, and the final run is marked with a '6' above it. The bass clef part provides a simple accompaniment with quarter notes and rests.

The second exercise is written in 4/4 time. The treble clef part consists of continuous sixteenth-note runs. The bass clef part provides a simple accompaniment with quarter notes and rests.

The third exercise is written in 4/4 time. The treble clef part consists of continuous sixteenth-note runs. The bass clef part provides a simple accompaniment with quarter notes and rests.

The first system of the musical score consists of three staves. The top staff is a single melodic line in a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The middle and bottom staves are a piano accompaniment in a grand staff (treble and bass clefs), featuring chords and a simple bass line.

The second system of the musical score consists of three staves. The top staff continues the melody in a treble clef, now in a 4/4 time signature. The middle and bottom staves continue the piano accompaniment in a grand staff.

The third system of the musical score consists of three staves. The top staff continues the melody in a treble clef, still in a 4/4 time signature. The middle and bottom staves continue the piano accompaniment in a grand staff.

"MY MOTHER BIDS ME."—CANZONETTA (PASTORAL), HAYDN, 1732—1809.

The characteristic sentiment of this song is that of quaint sadness, as suggested by the words and melody. It must be expressed with the simplicity of a young country girl.

The vocal line of the song is shown on a single staff in a treble clef. The key signature is one sharp (F#) and the time signature is 6/8. The tempo marking is *Allegretto*. The lyrics are written below the notes.

My mo - ther bids me bind my hair With bands of ro - sy hue, Tie

up . . my sleeves with rib - ands rare, And lace . . my bod - ice blue, Tie up my

sleeves with rib - ands rare, And lace, and lace my bod - ice blue. For

why, she cries? sit still and weep, While o - thers dance and play; A -

las! I scarce can go or creep, While Lu - bin is a - way, A - las, &c.

a - way, while Lu - bin is . . a - way, is a - way, is a - way, 'Tis

reproachfully.

encouragingly.

sobbing.

These 3 bars to be phrased in the same way as the preceding 5 bars.

Tempo.

In the above every crescendo or diminuendo must be gracefully blended, and the accentuation, as marked, should be gentle and subtle, so as to preserve the simple and pastoral character of the song.

"THE SOLDIER TIRED."—DR. ARNE (1710—1778).

(EXCERPT.)

This song may be described as being typical of the time in which it was composed. It is of the florid style, and more adapted to bring out the technical ability of a singer than to express any special sentiment. It is otherwise excellent as a study, both for breathing and flexibility.

The sol - dier tired

. of war's . . a - larms.

In the interpretation of this song the singer should endeavour to make the runs and triplets *distinct* and *clear*.

CHAPTER XII.

EXERCISES AND MODERN ENGLISH SONGS.

Exercise 1, measures 1-4. The piece is in 4/4 time. The first staff (treble clef) features a melodic line with four groups of eighth-note triplets, each marked with a '3' above the notes. The second staff (treble clef) provides a harmonic accompaniment with chords and moving lines. The third staff (bass clef) provides a bass line with a steady eighth-note rhythm.

Exercise 2, measures 1-4. The piece is in 4/4 time. The first staff (treble clef) contains a melodic line with eighth-note patterns and some chromaticism. The second staff (treble clef) has a harmonic accompaniment with chords and moving lines. The third staff (bass clef) has a bass line with a steady eighth-note rhythm.

Exercise 3, measures 1-4. The piece is in 2/4 time. The first staff (treble clef) features a melodic line with eighth-note patterns and some chromaticism. The second staff (treble clef) has a harmonic accompaniment with chords and moving lines. The third staff (bass clef) has a bass line with a steady eighth-note rhythm.

Exercise 4, measures 1-4. The piece is in 4/4 time. The first staff (treble clef) features a melodic line with eighth-note patterns and some chromaticism. The second staff (treble clef) has a harmonic accompaniment with chords and moving lines. The third staff (bass clef) has a bass line with a steady eighth-note rhythm.

"LOOKING BACKWARD."—HUBERT PARRY.

The pervading sentiment throughout this song is that of intense regret and sorrow, which are expressed both by words and music in a sublime manner. The end is a fine climax, which should be sung with a sonorous and well-sustained tone. The reminiscence of happier days is beautifully expressed in the following bars:—

Slow.

O my child-love, my love of long a-go, How great was life when
 thou and I were young! The world was bound-less, for we did not know, And life . . . a poem,
 for we had not sung. Now is the world grown small, and we there-on
 Fill with more care and toil . . . each nar-row day; Elves of the wood, dreams from my heart are gone,

cres. molto. *mf* *f*

poco agitato. *legato.* *mf cres. animando.*

— These two bars are the reflection of a disturbed mind, and lead with a gradual crescendo in the following five bars to the words "for God is far away." These must be sung with a broad and exalted tone, pure in quality, therefore free from any attempt at forcing or violence.



And heaven is bare, for God is far a - way. Canst thou not come and touch my hand a - gain, And



I look on thee with grave . . in - no - cent eyes, Thy God has ma - ny an - gels; .



. . . I fain would woo . . For one hour one an - gel from the skies. . .



O my child - love, . . come back, come back to me, And,



laugh - ing, lead me from the toil and din! Lay on my heart those small hands ten - der - ly,



And let the whole world in, and let the whole world in.

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— These nine bars must be sung with emotion and tears in the voice, observing carefully the light and shade as well as the changes of time indicated in the music.

†—† These seven bars must be sung very smoothly, imparting to the voice a sentiment of tenderness as well as sadness.

†—† These last four bars, being the climax of the song, must be sung with a broad and well-sustained tone, which means taking a full breath.

CHAPTER XIII.

MODERN ENGLISH SCHOOL (continued).

HARMONIC MINOR SCALE.
Andante.

No. 1.

Musical score for No. 1, Harmonic Minor Scale, *Andante*. The score is in 3/4 time and consists of three staves. The first staff is the melody, featuring a harmonic minor scale with trills and slurs. The second and third staves provide harmonic accompaniment with chords and moving lines.

MELODIC.

No. 2.

Musical score for No. 2, Melodic. The score is in 4/4 time and consists of three staves. The first staff is the melody, featuring a melodic line with slurs and ties. The second and third staves provide harmonic accompaniment with chords and moving lines.

No. 3.

Musical score for No. 3. The score is in 3/4 time and consists of three staves. The first staff is the melody, featuring a melodic line with slurs and ties. The second and third staves provide harmonic accompaniment with chords and moving lines.

No. 4.

Musical score for No. 4. The score is in 4/4 time and consists of three staves. The first staff is the melody, featuring a melodic line with slurs and ties. The second and third staves provide harmonic accompaniment with chords and moving lines.

"PLEADING."—E. ELGAR.

ANALYSIS.

In bars 1 to 6 included, the tone of voice must be sympathetic and hopeful; that is, bright and well-sustained. Bar 7 must be expressed with vehemence of feeling, almost to buoyancy. Bar 8 with supplication. In bars 10 and 11 the voice repeats the same imploring entreaty with a tone intended to foreshadow the despondency expressed in bars 12 to 18. The last three of these bars "The faith grown fainter" should be sung *mezza voce* with a clear sympathetic tone, and the last words, "The memory smoulder'd to a dull regret," almost with tears in the voice. The words and music in bars 19 to 23 are the last rays of almost forlorn hope, to be expressed with a *broad* telling tone, immediately followed by the last appeal in bars 25 to 28, sung in a supplicating and subdued voice, brightening at the words of hope "And turn my night to day."

Andante. *p dolce.* 1 2 3

Will you come homeward from the hills of dream-land, Home in the dusk, and

4 5 6 *affrettando.* 7

8 9 *Lento.* *p dolce.* 10 *rit.* 11

re - com - pense my pain. Will you come home-ward from the hills of dream - land?

Andante. a tempo. 12 *rit.* 13 *pp ten.* 14 *rit. e dim.* 15

I have grown wea - ry, though I wait you yet; Watch - ing the fall - en leaf, the faith grows faint - er,

ad lib. 16 17 *a tempo.* 18 19 *f* 20

The mem - 'ry smoulder'd . . to a dull re - gret. Shall the re - mem - brance

21 *p* 22 *molto allargando.* 23 *rit.* 24 *a tempo.*

die in dim for - get - ting, All the fond light that glo - ri - fied my way?

Lento. molto espress. 25 *pp* 26 27 *cres.* 28 *rit.* *f*

Will you come homeward from the hills of dreamland, Home in the dusk, and turn my night to day? . .

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"WAS IT SOME GOLDEN STAR,"—E. ELGAR.

The prevailing sentiment throughout this song is a mysterious contemplation of what may have happened in the past, bringing back the memory of a passionate love; it seems to be permeated with oriental atmosphere, and must be sung dreamingly with almost poetic ecstasy.

★ *mezza voce.* *mp* *pp rit.* ★ † *a tempo.* *mezza voce.*

Once in an - o - ther land, a - ges a - go, You were a queen, and I,

Allegretto. ♩ = 72.
fantastico. &c.

ad lib. espress. dim. rit. † † *pp poco più lento.* *cres.* *dim. e rit.* †

I lov'd you so, lov'd you so; Where was it that we lov'd, ah! do you know? do you know?

★—★ These two bars to be sung dreamingly.

†—† These two bars to be sung with admiration and great intensity of feeling.

‡—‡ These two bars to express a sentiment of anxious inquiry.

a tempo.
p dreamingly. *mf* * *scherzando.*

Was it some gold-en star hot with romance, Was it in Mal-a-bar, It-a-ly, France, It-a-ly, France?

rit. * † *a tempo.* *ff largamente.*

Did we know Char-le-magne, Di-do per-chance? But you were a queen, and I fought for you then:

ff a tempo. *allargando.* *rit* † † *p*

How did you hon-our me more than all men, more than all men. Kissed me up-on the lips;

dolce. *dim.* † † *a tempo poco più lento.* *pp* *distinto (mezza voce).* *teneramente.*

kiss me a-gain, kiss me a-gain, Have you for-got-ten it, all that we said?

p *dim.* *p* § *piu lento.* *pp*

I still re-mem-ber though a-ges have fled, a-ges have fled. Whis-per the word of life,

cantabile. *cres.* *rit. e dim. morendo.* *pp* ⊕

love is not dead, . . . love is not dead.

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— These four bars ought to be sung with a somewhat brighter sentiment imparting to the voice a tone of inquiry,

†—† These four bars must be sung with a sentiment of admiration and exalted pride.

‡—‡ The word *Kissed* in the first bar must be strongly accented, and immediately followed by a gradually subdued tone of intensity and passion in the second bar.

§—§ The first bar must be sung in a whisper with the most distinct articulation, leading to a slight crescendo in the second bar. The third and fourth bars must be phrased in the same manner.

⊕—⊕ In these last three bars the voice must drift from a soft mezza voce to an impressive pianissimo. The colouring of this song must be very subtle throughout, and care must be taken not to jump from the regular time to a sudden rallentando on the words "love is not dead," nor must the rallentando become a pause in the last bar on the word "dead."

CHAPTER XIV.

EXERCISES ON THE TRILL

ANALYSIS OF BACH ARIAS.

Although some voices have a natural trill, yet they may be considered quite exceptional. It can be acquired with perseverance and careful practise. The trill consists of two distinct notes forming either a whole tone or a semitone. They are produced by a quick movement of the vocal cords, at first resembling the rapid repetition of the same note as in *ha ha ha*, the *h*'s being aspirated in quick succession. In the course of study the aspiration of the *h* gradually disappears and the quick repetition or shaking of the same note changes into the rapid alternation of two distinct notes at an interval of a half tone or a tone. To obtain the desirable distinctness in the alternation of the two notes, the study of the following exercises will prove helpful, inasmuch as they tend to give flexibility to the voice. It may be remarked that the upper note should be the one on which the shake is started,* otherwise the interval tends to become too narrow, and the shake degenerates into a mere trembling on the same note.

No. 1.



At first, the upper note must be long and piano, whilst the lower one must be emphasised and short *without being jerky*. In fact you may compare the action of the throat to that of an elastic string with a slight weight on the end of it; pulling the weight downwards and letting it go suddenly causes it to "bob" up and down rapidly and smoothly. As you go on increasing the speed of the two notes they become more and more *even*. Observing carefully the interval of a whole tone between them, you drift into a perfect shake. If this exercise should prove ineffectual, it would be advisable to try the following:—

No. 2.



Each of these bars may be repeated as many times as necessary; the longer intervals must not be jerked as they are being sung, the action of the vocal cords must be perfectly free and the glottis quite loose.

* It does not follow that the shake should *always* be started on the upper note. When once acquired, the shake can be prepared in many different ways, according to the requirements of the passage and the taste of the singer, being either preceded by one note:—



or by groups of notes:—



No. 3.

Musical score for No. 3, consisting of three staves. The top staff is a single melodic line with a sixteenth-note run and a trill. The middle and bottom staves are piano accompaniment, with the middle staff starting with a fortissimo (*f*) dynamic marking.

No. 4.

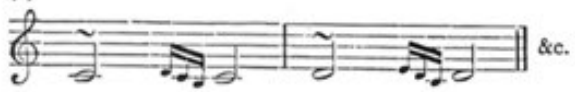

Musical score for No. 4, consisting of three staves. The top staff is a single melodic line with a sixteenth-note run. The middle and bottom staves are piano accompaniment.


No. 5.

Musical score for No. 5, consisting of three staves. The top staff is a single melodic line with trills and sixteenth-note runs. The middle and bottom staves are piano accompaniment.

Musical score for No. 6, consisting of three staves. The top staff is a single melodic line with a sixteenth-note run. The middle and bottom staves are piano accompaniment.

No. 6.—TURNS.

(a)  &c. (b)  &c.

(c)  &c.

No. 7.—ACCIACCATURA.



No. 8.—CHROMATICS.



"HASTE YE SHEPHERDS" (CHRISTMAS ORATORIO).

The sentiment of this Song, as suggested by the words and music, is of a jubilant character. An inexpressible outburst of exalted joy and rejoicing is to be expressed by imparting to the voice great brilliancy and sonority of tone, at the same time retaining the solemn and religious atmosphere. All florid passages must be sung, the colouring being observed, and the breath taken, retaining at the same time the integrity of the phrase and observing strict rhythm.

This phrase to be sung with exalted joy and very gracefully.

TENOR.

Alliegretto. ♩ = 92.

Pass over 47 bars and continue on the 48th.

Haste, ye shep-herds, haste . . . to meet Him.

These bars must be sung smoothly, and yet every note must be quite distinct.

Glad and joy ful ye should be, glad . . . and joy . . .

. ful ye should be. Of . . . His won-drous, His

won-drous love par-ta-king, Him your hope,

. Him your hope and com-fort ma-king, &c.

"AGNUS DEI" (MASS IN B MINOR).

The rendering of this Song must be solemn in character at the same time full of entreaty. Like most of Bach's music it requires great *sustaining power*, as well as judgement in taking breath, so as to avoid cutting up the musical phrases, where they should be sung in one long breath. I have endeavoured to indicate the colouring as much as is necessary in the following excerpts.

CONTRALTO.

Adagio. ♩ = 60.

molto legato.

Ag-nus De-i, qui tol-lis pec-ca-ta mun-di, qui tol-lis pec-

ca-ta, pec-ca-ta mun-di, mi-se-re-re no-

cres. bis, mi-se-re-re . . . re no-bis, mi-se-re-re

pp a tempo. no-bis, qui tol-lis pec-ca-ta, pec-ca-ta mun-di, mi-se-re-re no-bis.

"COME, HEALING CROSS" (PASSION. ST. MATTHEW).

A sentiment of resignation and fervent prayer prevails throughout this Aria. Simon, a Hellenistic Jew, born at Cyrene, on the coast of Africa, who was present at Jerusalem at the time of the crucifixion of Jesus, meeting the procession that conducted Jesus to Golgotha, was pressed, if not coerced to bear the cross which Jesus was unable to sustain longer. Although Simon became exhausted and sore under his burden, yet he prayed fervently that the healing cross might give him strength and courage to bear it. It is possible that the Aria can be considered as sung by Simon himself, but Bach probably intended him as emblematic of the sorrows that mankind have to bear, and the spirit of resignation that should be shown towards the troubles of this mortal life.

Andante. *BASS. p*

Come, heal - ing . . cross, come, heal - - ing cross, come,

With supplicating voice.

heal - - ing cross, for me pre - pare . . . it, My Sa - - viour, lay on me its . . weight. Come,

heal - - ing cross, come, heal - - ing cross, for me pre - pare it, My Sa - viour, lay on me its

weight. Come, heal - ing cross, . . . for me pre - pare it, My Sa - - - - viour, lay on me its weight.

"NOUGHT AGAINST THE POWER" (CHRISTMAS ORATORIO).

The sentiment to be expressed in this Aria is that of extolling God's power against which the craft and subtlety of human nature is unavailing.

Andante. $\text{♩} = 69.$ *11* *SOPRANO. mf* *cres.*

Nought a - gainst the pow'r He wield - eth can . . .

our fee - ble arm pre - vail, nought a - gainst the pow'r He wield - eth can our fee - ble arm pre -

vail, nought does all . . . our might a - vail, all our might a - vail.

CHAPTER XV.

HANDEL.

First system of musical notation, featuring a treble clef with a 2/4 time signature and a bass clef with a 2/4 time signature. The key signature has one flat (B-flat). The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a supporting line with quarter and eighth notes.

Second system of musical notation, featuring a treble clef with a 3/4 time signature and a bass clef with a 3/4 time signature. The key signature has one flat (B-flat). The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a supporting line with quarter and eighth notes.

Third system of musical notation, featuring a treble clef with a 2/4 time signature and a bass clef with a 2/4 time signature. The key signature has one flat (B-flat). The treble staff contains a melodic line with eighth and sixteenth notes, including fingerings (3, 5, 6). The bass staff contains a supporting line with quarter and eighth notes.

Fourth system of musical notation, featuring a treble clef with a 2/4 time signature and a bass clef with a 2/4 time signature. The key signature has one flat (B-flat). The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a supporting line with quarter and eighth notes.



The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a 4/4 time signature, containing a melodic line with eighth and sixteenth notes. The middle and bottom staves are grouped by a brace on the left, representing a grand staff with a treble clef on top and a bass clef on the bottom. The middle staff contains chords and rests, while the bottom staff contains a simple bass line with quarter and eighth notes.



The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle and bottom staves continue the harmonic accompaniment, with the middle staff showing more complex chordal structures and the bottom staff showing a steady bass line.



The third system of musical notation consists of three staves. The top staff features a more active melodic line with sixteenth-note patterns. The middle and bottom staves provide harmonic support, with the middle staff using block chords and the bottom staff using a simple bass line.



The fourth system of musical notation consists of three staves. The top staff continues the melodic development. The middle and bottom staves continue the harmonic accompaniment, maintaining the same structural approach as the previous systems.



Although such works as the *Messiah*, *Creation*, *Elijah*, etc., are amongst the most familiar Oratorios (*Messiah* especially), yet an analysis and excerpts from those different works may enable the students of sacred music to acquaint themselves with the traditional rendering, as well as to acquire the devotional sentiment necessary for their interpretation.

"MESSIAH" (COMPOSED 1741).

The word Messiah means anointed, and applies to one anointed with the holy oil, such as the high priest, the Kings of Israel, and the expected *Prince* of the chosen people, who was to complete God's purposes for them, to redeem them, and of whose *coming* the prophets of the old covenant spoke in all times. The expectation of the Messiah amongst the Jews was equivalent to the expectation of a great king and saviour, a God.

Three points belong to the subject :—

First.—The expectation of a Messiah amongst the Jews.

Second.—The expectation of a suffering Messiah.

Third.—The nature and power of the expected Messiah.

Handel has divided the *Messiah* into three parts :—

- | | | |
|-------|---|---|
| AIRS. | { | Part I.—(a) Prophecy and the expectation of the promised Saviour. "Every valley."
(b) His birth on earth and the rejoicing of the "daughter of Zion." "Rejoice greatly." |
| | | Part II.—His sorrows on earth. {"He was despised."
"Why do the nations." |
| | | Part III.—His resurrection, triumph over death, immortality ("and this mortal must put on immortality"), held out to all <i>human</i> kind. "The trumpet shall sound." |

RECIT.	{	* Part I.—"Comfort ye, my people." Accompanied Recitative. Tenor.
		" " "There were shepherds." " " " " Soprano.
		" " "Thus saith the Lord." " " " " Bass.
		Part II.—"Thy rebuke." (ad lib.) Unaccompanied Recitative. Tenor.
		Part III.—"Behold! I tell you a mystery." " " " " Bass.
		" " " " " " " " Bass.

* See Chapter xix. on Recitatives and their characteristics.

"EVERY VALLEY." (TENOR.)

To be sung very smoothly, every semiquaver very distinct and crisp as well as absolutely equal in tone and quality.

Andante. $\text{♩} = 80.$ *mf*

9

Ev - 'ry val - ley, ev - 'ry val - ley . . shall be ex - alt - ed,

shall be . . . ex - alt

cres. poco a poco

molto *f*

ed, shall be ex -

mp *cres. poco a poco.*

alt . . . ed, shall be ex - alt

mf *f* *ff* *mf*

ed, and ev - 'ry mountain and hill . . made low,

mf *legato.*

the crook - ed straight and the rough pla - ces plain, . . .

legato. *legato.* *legato.* *legato.*

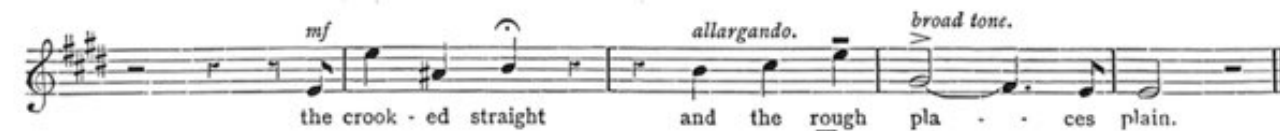
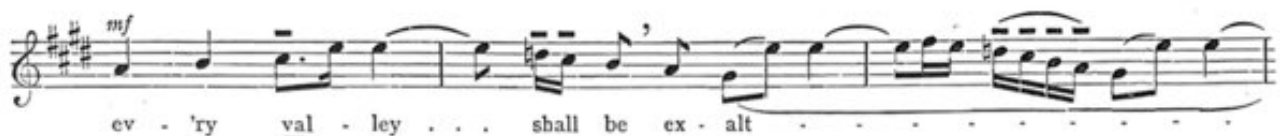
the crook - ed straight, the crook - ed straight and the rough pla - ces

mp *cres. poco a poco.* *legato.*

plain, . . .

mf *mf*

and the rough pla - ces plain. Ev - 'ry val - ley,



"REJOICE GREATLY." (SOPRANO.)



* The R in rejoice must be strongly marked, almost like the roll of a drum, care being taken to give full value to the F and *not* make a semiquaver of it, so as to give a broad and impressive meaning to the word *Rejoice*, which occurs frequently throughout the Aria. The groups of notes must be sung *distinctly* and with a telling full tone.



* This phrase may be sung in one breath providing it does not distress the singer in any way, as it works up to a great crescendo. Otherwise it is advisable to take breath at the sign ♫.

then, He shall . . . speak peace, He shall speak peace, peace, He shall speak

cres. legato. broad. p molto legato.
peace un - to the hea . . . then, He is . . . the

p right . . . eous Sa - viour, and He shall speak, He shall speak peace,

mf *f allargando.*
peace, . . . He shall speak peace . . . un - to the hea . . . then. &c.

"HE WAS DESPISED." (CONTRALTO.)

The sentiment to be expressed is that of intense grief, which must be imparted to the voice with a *well-sustained tone*, at the same time full of emotion and dignity.

Largo. $\text{♩} = 72$
 He was des - pi - sed, des -

- pi - sed and re - ject - ed, re - ject - ed of men, a man of

cres.
 sor - rows, a man of sor - rows and ac -

p *with great emotion.*
 - quaint-ed with grief, . . . a man of sor - rows and ac - quaint - ed with grief,

p
 He was des - pi - sed,

* This is to remind the singer that the sign — over the notes mean accentuation, *i.e.*, emphasis of the initial consonant on the accented note,—the following semiquavers to be sung crisp and clear—at the same time *legato*.

re - ject - ed, He was des - pi - sed and re - ject - ed of

The tone impressive and the notes very legato and round.

men, a man . . of sor - rows and *ac - quaint - ed with grief, a

man of sor - rows and ac - quaint - ed with grief, He was des - pi - sed, re - ject - ed,

molto legato.
a man of . . sor - rows and ac - quaint - ed with grief, and ac - quaint - ed with

mp grief, a man . . of sor - rows and *allargando.* ac - quaint - ed *with great emotion.* with grief.

"THE TRUMPET SHALL SOUND." (Bass.)

The reading of this Solo must be broad and energetic, the tone brilliant and well-sustained, yet show no sign of undue effort or of being forced in any way. The scale passages should be sung *legato*, and each note come out *crisp* and *distinct*.

Pomposo, ma non allegro. 28 *f* The trum - pet shall sound, and the *mf*

dead shall be . . raised, *f* and the *mf* dead shall be raised in - cor -

- rup - ti - ble, 3 the trum - pet . . shall sound,

mf and the *mf* dead shall be . . raised, be rais'd in - cor - rup - ti - ble,

* The n must be sustained so as to assist the legato.

be rais'd in - cor - rup - ti - ble, and we shall be

chang'd,

and we shall be chang'd, the trum - pet shall

sound, the trum - pet shall sound, and the

dead shall be . . . rais'd, be rais'd in - cor - rup - ti - ble,

be rais'd in - cor - rup - ti - ble, and we shall be

chang'd, be chang'd, and

we . . shall be chang'd, shall be chang'd,

and we shall be chang'd, we shall be chang'd.

* Breath if necessary.

† The notes in this, and all similar passages throughout the Aria, must be neat and crisp, yet *not* jerky.

‡ Full value must be given to the dotted notes and the semiquaver well accented.

§ The treatment of these 22 bars same as throughout the Aria.

CHAPTER XVI.

EXERCISES.

ARIAS BY HAYDN.

Allegro.
FULL VOICE.

No. 1.

Musical score for No. 1, *Allegro*, Full Voice. The score is in 4/4 time and G major. It consists of three staves: a vocal line and a piano accompaniment. The vocal line features a melodic line with eighth and sixteenth notes. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

Moderato.

No. 2.

Musical score for No. 2, *Moderato*. The score is in 4/4 time and G major. It consists of three staves: a vocal line and a piano accompaniment. The vocal line features a melodic line with eighth and sixteenth notes. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

No. 3.

Moderato.

Musical score for No. 3, *Moderato*. The score is in 9/8 time and G major. It consists of three staves: a vocal line and a piano accompaniment. The vocal line features a melodic line with eighth and sixteenth notes. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

No. 4.

Musical score for No. 4. The top staff is a treble clef with a 3/4 time signature, containing a melodic line with eighth and sixteenth notes. The bottom two staves are a piano accompaniment with two staves, featuring chords and a bass line.

No. 5.—CHROMATIC SCALE.

Musical score for No. 5, Chromatic Scale. The top staff is a treble clef with a 4/4 time signature, containing a chromatic scale starting with an asterisk. The bottom two staves are a piano accompaniment with two staves, featuring chords and a bass line.

Continuation of the musical score for No. 5, Chromatic Scale. This section shows the final measures of the piece, including the treble and piano accompaniment staves.

The difficulty in singing chromatic scales or passages is to keep them very smooth, at the same time making every note *crisp* and *distinct*. The best mode of studying is to divide them into groups, emphasising 1st, the first note of each group; 2nd, the first and second; 3rd, the first, second, and third and so on, so that every note should be accented equally and heard distinctly. After this, each group should then be sung *legato* and *slowly*; and the speed increased gradually as skill is gained.

* Accent slightly the first note of each group.

THE CREATION (HAYDN).

Haydn has divided his Oratorio into three parts:—

- 1st.—The Creation of the elements.
 2nd.—The Creation of the vegetable, animal, and human life.
 3rd.—The praise of God by all Creation.

Part 1.—A. "Rolling foaming billows" (Bass).

B. "With verdure clad" (Soprano).

„ 2.—A. "On mighty pens." (Soprano) (*no analysis*).

B. "In native worth" (Tenor).

„ 3.—A. Recit. "In rosy mantle."

(For the treatment of this Recit. see chapter on *Recitatives*.)

"ROLLING IN FOAMING BILLOWS." (Bass.)

This Air is to be sung with a full sonorous tone, vigorous articulation and crisp accentuation of the time, but without forcing the voice, as it would tend to "blunt" the sound, and detract from its carrying power.

Allegro assai. $\text{♩} = 132.$

12

Roll - ing in foam - ing bil - lows Up - lift - ed, roars the boist'rous sea,

Roll - ing in foam - ing bil - lows Up - lift - ed, up - lift - ed, roars the boist'rous

sea, up - lift - ed, roars the boist'rous sea. Moun-tains and rocks now e - merge, Their

tops in - to the clouds as - cend, their tops in - to the clouds as - cend,

Moun-tains and rocks now e - merge, Their tops in - to the clouds as - cend their tops in -

f *sempre.* 3

to the clouds as - cend, in - to the clouds, their tops as - cend.

broad legato. *mf* *cres.*

Through th'o - pen plains out - stretch - ing wide, In ser - pent er -ror riv - ers flow,

mf *broad legato.*

Through th'o - pen plains out - stretch - ing wide, out - stretch - ing wide, In ser - pent

er -ror, in ser - pent er -ror riv - ers

mf

flow, riv - ers flow.

This should be sung with a round mellow tone, sufficiently bright to preserve its carrying power.

molto legato. *mezza voce.* (BASS.) *yo co cres.* *p*

$\text{♩} = 80.$ 2

Soft - ly purl - ing glides on Through si - lent vales the

mezza voce.

lim - pid brook, Soft - ly purl - ing, glides on

14

Through si - lent vales the lim - pid brook,

allargando molto. &c.

Through si - lent vales the lim - pid brook.

* The following fourteen bars, being a repetition of the preceding ones, may be phrased with the same sentiment.

"WITH VERDURE CLAD." (SOPRANO.)

This Air, as suggested by the words, is the description of Nature in all its grace and beauty. The music is admirably adapted to the sentiment and must be sung with the most perfect taste, and the florid passages with irreproachable technique.

Andante. $\text{♩} = 92$ *gracefully.*

With ver - dure clad the fields ap - pear, De - light - ful to . . the

mp

rav - ish'd sense; By flow - ers sweet and gay En - hau - ced is . . the

mezza voce.

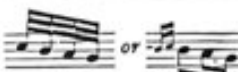
charm - ing sight, en - han . . . ced is . . the charm - ing sight.

Here fra - grant herbs their o - dours shed; Here shoots the heal - ing plant, . . here

shoots . . the heal - ing plant,

here shoots the heal - ing plant, . .

. . . the heal - ing plant, here shoots the heal - ing plant,

* May be sung as  thus avoiding the *jerking* of the little notes which is often indulged in by singers.

30.

Here fra - grant herbs their o - dours shed; Here shoots the heal - ing

cres. very legato.

plant, . . . here

gracefully.

&c.

"IN NATIVE WORTH." (TENOR.)

The first part of this Song describes the Creation of man 'adorned with beauty, courage, strength.' "A man, and king of nature all,"—and so must the voice be, full of brilliancy and sonority.

The second part, although starting with the same melody, must be sung with a mellow, pure, and bright tone, so as to impart to the voice the grace, tenderness, and affection so quaintly expressed by the words.

Andante. $\text{♩} = 88.$

10

The tone of the voice must be telling and sonorous.

In na - tive worth and hon - our clad, With beau - ty, cour - age, strength a - dorned, E -

f

mf *maestoso.*

ff

- rect, with front se - rene, he stands A man, the lord and king of

mf

f

na - ture all. His large and arch - ed brow sub - lime,

mf

bright dignified tone.

Of wis - dom deep de - clares the seat! and in his eyes with

eyes with

marcato.

mf

cres.

f

bright - ness shines The soul, the breath and im - - age of his

devotional almost ecstatic.

God, ² And in his eyes with bright - ness shines The

or [>] eyes with

soul, the breath and im - age of . . . his God. ³

or of . . . his God.

molto legato. ^p With fond-ness leans up - on his breast *grazioso.* The part-ner for him form'd, A wo - man, fair and

The next 22 bars are to be sung with the same colouring.

^p grace - ful spouse, a wo - man, fair and grace - ful spouse. ²²

or grace - ful

Be - speak . . . him love, . . .

love, . . . and joy, and . . . bliss, be - speak him love, and

or joy, . . . and bliss,

joy, . . . and bliss. *tr* *tr* *tempo.*

or . . . and . . . bliss.

CHAPTER XVII.

EXERCISES. ARIAS IN ELIJAH (MENDELSSOHN).

No. 1.

The first system of Exercise No. 1 consists of three staves. The top staff is a single treble clef with a 4/4 time signature, containing a melodic line with eighth and sixteenth notes. The middle and bottom staves are a grand staff (treble and bass clefs) with a 4/4 time signature, providing harmonic accompaniment with chords and a bass line.

The second system of Exercise No. 1 continues the piece with three staves. The top staff features a melodic line with some rests. The grand staff below provides accompaniment with chords and a steady bass line.

No. 2.

The first system of Exercise No. 2 consists of three staves. The top staff is a single treble clef with a 3/4 time signature, containing a melodic line with eighth and sixteenth notes. The middle and bottom staves are a grand staff (treble and bass clefs) with a 3/4 time signature, providing harmonic accompaniment with chords and a bass line.

The second system of Exercise No. 2 continues the piece with three staves. The top staff features a melodic line with some rests. The grand staff below provides accompaniment with chords and a steady bass line.

No. 3.

ELIJAH THE PROPHET.

Elijah has been well entitled the "grandest and the most romantic character that Israel ever produced." Certainly there is no personage in the Old Testament whose career is more vividly portrayed, or who exercises on us a more remarkable fascination. His rare, sudden, and brief appearances, his undaunted courage, and fiery zeal, the brilliancy of his triumphs, the pathos of his despondency, the glory of his departure, and the calm beauty of his reappearance on the Mount of Transfiguration, throw a halo around him equalled by none of his compeers in sacred history. Nothing is known of his antecedents. "Elijah the Tishbite* of the inhabitants of Gilead" is all that we know of his parentage or locality.

THE ORATORIO ELIJAH (MENDELSSOHN).

PART I.

Part I. opens with Elijah's prophecy that "There shall not be dew nor rain these years, but according to my word." Then after the overture and two choral numbers follows Obadiah's exhortation to the people to forsake their idols, and seek the Lord, "If with all your hearts."

Then Elijah appears before Ahab whom he accuses of "troubling Israel's peace" by neglecting God's commands, and worshipping Baalim as his forefathers had done before him. (The worship of Baal had spread greatly, and become the religion amongst the court and people of the ten tribes under the rule of Ahab, king of Israel, and Jezebel, his wife. To this influence may be attributed much of the deterioration in Israel's national life). Elijah, after summoning the people to him, addresses his fervent supplication to God, "Lord God of Abraham," followed by "O Thou, who makest Thine angels." He then commands the people to slay the false prophets, "Take all the prophets of Baal;" and striking terror amongst the enemies of God, he thunders forth with that fierceness of zeal and that directness of address which so characterize his utterances: "Is not His word like a fire?" To realize the impression he must have made on those "calf-worshippers" one must take the following circumstances into consideration:—

* *Tisbe*.—Probably no such place has ever existed.

1st.—It was in the wild loneliness of the hills and ravines of Gilead, that the knowledge of Jehovah, the living God of Israel, had been impressed upon Elijah's vivid imagination, which knowledge was to form the subject of his mission to the idolatrous court and people of Israel.

2nd.—His very striking appearance, with his hair, long, thick, and hanging down his back; his garment, consisting of a girdle of skin round his loins, which he tightened when moving quickly; a mantle of sheepskin in which he would hide his face in moments of emotion, or, if excited, would roll up as into a kind of staff. At times he would bend himself down upon the ground with his face between his knees. His very presence gave the impression of irrepressible enthusiasm, not to say fanaticism.

"IF WITH ALL YOUR HEARTS." (TENOR.)

Obadiah, although a high officer at the court of Ahab, was a devout worshipper of Jehovah during the fierce persecution of the prophets by Jezebel. At the risk of his life, he concealed a hundred of them in caves and fed them with bread and water. He appears in history in the third year of the terrible famine with which Samaria was visited, when the fountains and streams were dried up, in consequence of the long-continued drought. Obadiah set forth to seek whatever remnants of herbage might be left around the springs. It was whilst on this mission that he was startled by the abrupt apparition of Elijah, who had disappeared since the commencement of the famine. Probably to show him his long-concealed attachment to the worship of Jehovah, he addressed the idolatrous, holding out to them the promise of great expectations and reward, if they renounced their idols and returned to the worship of God.

The sentiment to be expressed in this Air is that of piety, of profound devotion to the cause of God. The voice must be tender, almost supplicating, so as to set in vibration every fibre of the heart, and move the very soul of a corrupt people.

The voice must be *sustained*, the tone bright and sympathetic.

mezza voce.
Andante con moto.
If with all your hearts ye truly seek Me, ye shall ever surely

solenne. *mezza voce.*
find Me. Thus saith our God. If with all your hearts ye truly

solenne. *mf*
seek Me, ye shall ever surely find Me. Thus saith our God, thus

mf marcato, supplicating tone. *cres.*
. . . saith our God. Oh! that I knew where I might find Him, that I might

marcato. *mp* *mp*
e - ven come be-fore His pre - sence, Oh! that I knew where I might find Him, that I might

cres. *mp* *great intensity.*

e - ven come be - fore His pre - sence, come be - fore His pre - sence, Oh! that I

knew where I might find Him. If with all your hearts ye tru - ly

seek Me, ye shall ev - er sure - ly find Me. Thus saith our God,

mf solenne.

f *p* *allargando.*

ye shall ev - er sure - ly find Me. Thus saith our God.

"IS NOT HIS WORD LIKE A FIRE." (Bass.)

This Aria has to be sung with the stern dignity and fierceness of zeal belonging to Elijah's personality. The voice must be kept under absolute control, and show no sign of forcing or violence, so as to preserve throughout that fulness and brilliancy of tone which would be necessary to thrill, and impart enthusiasm to a large mass of people.

Allegro con fuoco. *mf* *f*

Is not His word . . . like a fire:

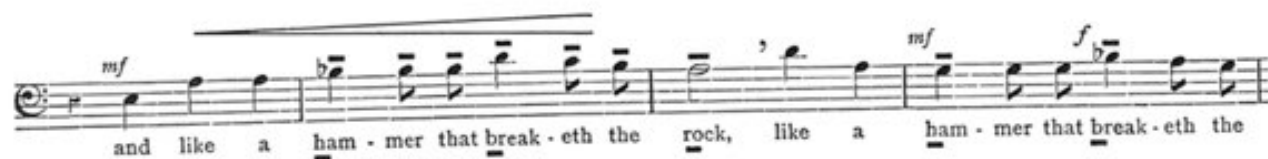
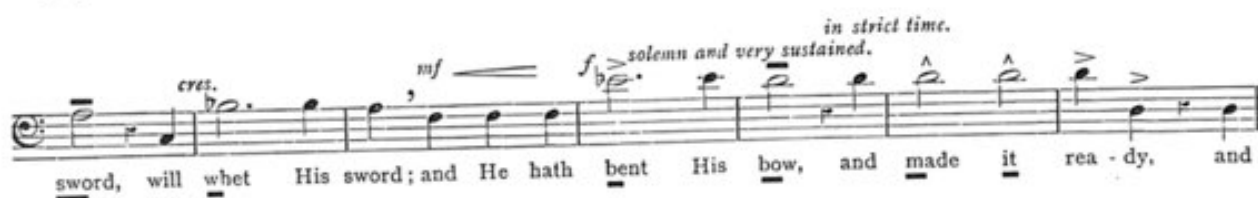
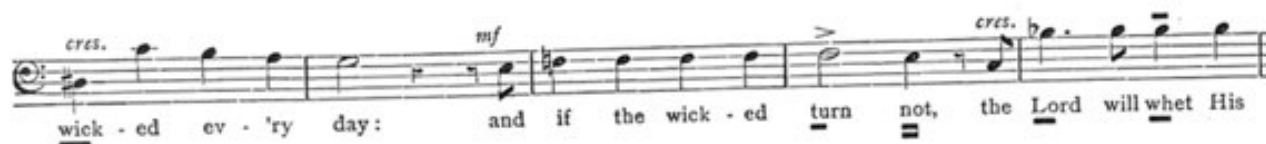
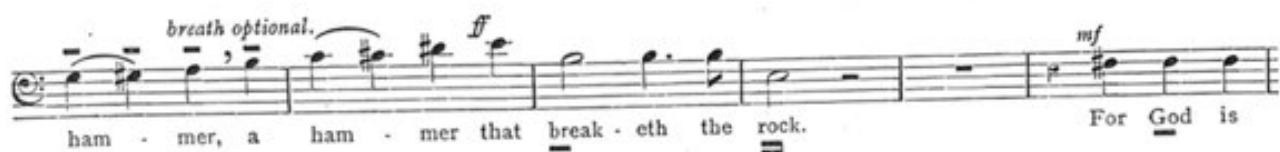
mf *f* *mf*

and like a ham - mer that break - eth the rock, a ham - mer that break - eth the rock, that

break - eth the rock in - to piec - es? like a fire, . . . like a . . . fire, and like a ham - mer, a

f *mf* *f* *mf* *cres.*

ham - mer that break - eth the rock? His word is . . . like a . . . fire: and like a



mf word like a ham - mer that break - eth the rock, is not His word like a

ham - mer that break - eth the rock in - to piec - es? . . .

più lento. *f* is not His word . . . like a ham - mer that break - eth the rock?

"HEAR YE, ISRAEL." (SOPRANO.)

Here an Angel commands the attention of the people: "Hear ye, Israel, what the Lord speaketh." These words must be sung with a bright, rich tone, almost like the sound of a "clarion" heralding the coming of a solemn event. "O hadst thou heeded My commandments." These are the words of God. The feeling to be expressed is that of sorrow as well as reproach, because commandments have been disregarded. In the *Allegro* that follows, "I am He that comforteth, be not afraid," the style should be dignified and hopeful, expressing sympathy and encouragement. "Say, who art thou?" Here the Almighty utters His stern reproach against those who are afraid of the mortal power and tyranny of Ahab and his consort, Jezebel, and at the same time disregard their Almighty Creator. The voice must express this feeling with a broad tone, and a crisp, vigorous articulation, &c., &c.

Adagio. $\text{♩} = 80.$ *f* Hear ye, Is - ra - el; hear what the Lord speak - eth:— "Oh, hadst thou

heed - ed, heed - ed my com - mand - ments!" Hear ye, Is - ra - el;

Oh, hadst thou heed - ed, heed - ed my com - mand - ments, Oh, hadst thou heed - ed my com - mand - ments!"

mf Who hath be - liev - ed our re - port; to whom is the arm, the arm of the

* In order to render the exclamation "Oh," it is necessary strongly to aspirate the "h" in hadst.

Lord re - veal - ed? to whom is the arm, the arm of the Lord re - veal - ed?

Thus saith the Lord, . . . the Re - deem - er of Is - ra - el,

and His Ho - ly One, to him op - press - ed by Ty - rants: thus saith the Lord:

The tone must be broad and vigorous at the same time encouraging.

"I, I am He that com - fort - eth; be not a - fraid, be not a - fraid, for

I am thy God, I, I am He that com - fort - eth; be not a -

. . . fraid, be not a - fraid, for . . . I am thy . . . God, I will strength - en . . . thee,

I, . . . the Lord, will strength - en thee, for I, thy

God, . . . will strength - en thee. Say, who art thou, say, who art thou, that

* In the rendering of the next 25 bars, especially when the melody repeats itself, the singer may modify the modes of phrasing according to her own personality and taste.

thou art a - fraid of a man that shall die; and for - get - test the
 Lord, the Lord thy Ma - ker, . . . who hath stretch - ed forth the hea - vens,
 and laid the earth's foun - da - tions, the earth's foun - da - tions,
 say, who art thou? I, I am He that com - fort - eth? Be not a -
 fraid, be not a - fraid, . . . for I, I am . . . thy God,
 be not a - fraid, be not a - fraid, I, . . . I
 am thy . . . God, be not a - fraid, be not a - fraid,
 for I, thy God, . . . will strength - en thee.*

* It implies a full tone supported by a full breath, but so rallentando.

"O REST IN THE LORD." (CONTRALTO.)

After so many triumphs, there follows Elijah's despondency, full of pathos as may be imagined in a man so impulsive, so emotional. "He sleepeth beneath a juniper tree in the wilderness," after his flight from Queen Jezebel, who would have had him slaughtered. An Angel wakens him and orders him to journey on to Horeb, the Mount of God. Elijah despairingly exclaims "O that I now might die." Then follows the Angel's pathetic air, "O rest in the Lord."

This Air almost speaks for itself; full of sympathy and encouragement, it must be sung smoothly—*Andantino*—with simplicity and purity of tone and never dragged; the colouring must be observed without interfering in the least with the integrity of the rhythm.

Andantino. molto legato.

O rest in the Lord, wait pa-tient-ly for Him, and He shall give thee thy heart's de -

- sires, O rest in the Lord, wait pa-tient-ly for Him, and He shall give thee thy heart's de -

- sires, . . . and He shall give thee thy heart's de - sires. Com-mit thy way un - to Him, and trust in

Him, com-mit thy way un - to Him, and trust in Him, and fret not thy - self . . . be-cause of e - vil

do - ers. O rest in the Lord, wait pa-tient-ly for Him, wait pa-tient-ly for Him, O rest in the

Lord, wait pa-tient-ly for Him, and He shall give thee thy heart's de - sires, and He shall

give thee thy heart's de - sires, and He shall give thee thy heart's de - sires. O rest in the

Lord, O rest in the Lord, and wait, . . . wait pa-tient-ly for Him.

* This exclamation can be rendered by strongly rolling the R like the Italian double R in the word terra.

CHAPTER XVIII.

EXERCISES. SPECIMENS OF RECITATIVES FROM CACCINI'S AND JACOPO PERI'S
OPERA "EURIDICE."

No. 1.

Musical score for No. 1, featuring a treble clef with a key signature of two sharps and a 3/4 time signature. The melody is written in a recitative style with slurs and ties. The piano accompaniment consists of two staves: the right hand has chords and moving lines, while the left hand has a simple bass line with some ties.

No. 2.

Musical score for No. 2, featuring a treble clef with a key signature of two flats and a 4/4 time signature. The melody is written in a recitative style with slurs and ties. The piano accompaniment consists of two staves: the right hand has chords and moving lines, while the left hand has a simple bass line with some ties.

No. 3.

Musical score for No. 3, featuring a treble clef with a key signature of two flats and a 12/8 time signature. The melody is written in a recitative style with slurs and ties. The piano accompaniment consists of two staves: the right hand has chords and moving lines, while the left hand has a simple bass line with some ties.

No. 4.

Musical score for No. 4, featuring a treble clef with a key signature of one sharp and a 4/4 time signature. The melody is written in a recitative style with slurs and ties. The piano accompaniment consists of two staves: the right hand has chords and moving lines, while the left hand has a simple bass line with some ties.

No. 5.

Musical score for No. 5, measures 1-4. The score is in 4/4 time and consists of three staves: a single treble staff for the melody and a grand staff (treble and bass) for the piano accompaniment. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a bass line of quarter notes G2, F2, E2, and D2, and a treble line of chords: a half note G4, a half note F4, a half note E4, and a half note D4.

No. 6.

Musical score for No. 6, measures 1-4. The score is in 4/4 time and consists of three staves: a single treble staff for the melody and a grand staff for the piano accompaniment. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment has a bass line of quarter notes G2, F2, E2, and D2, and a treble line of chords: a half note G4, a half note F4, a half note E4, and a half note D4.

No. 7.

Musical score for No. 7, measures 1-4. The score is in 4/4 time and consists of three staves: a single treble staff for the melody and a grand staff for the piano accompaniment. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a bass line of quarter notes G2, F2, E2, and D2, and a treble line of chords: a half note G4, a half note F4, a half note E4, and a half note D4.

No. 8.

Musical score for No. 8, measures 1-4. The score is in 4/4 time and consists of three staves: a single treble staff for the melody and a grand staff for the piano accompaniment. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment has a bass line of quarter notes G2, F2, E2, and D2, and a treble line of chords: a half note G4, a half note F4, a half note E4, and a half note D4.

No. 9. CHROMATIC ARPEGGIOS.

The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a 4/4 time signature, containing a continuous eighth-note arpeggiated line that moves chromatically across the system. The middle and bottom staves are grouped by a brace on the left and represent the piano accompaniment. The middle staff contains chords that are arpeggiated in a way that complements the chromatic line of the top staff. The bottom staff contains a simple bass line with a few notes, including a whole note at the beginning and end of the system.

The second system of musical notation follows the same structure as the first. The top staff continues the chromatic eighth-note arpeggiated line. The piano accompaniment in the middle and bottom staves continues with chords and a bass line, maintaining the harmonic support for the arpeggiated melody.

The third system of musical notation continues the piece. The top staff shows the chromatic arpeggiated line progressing further. The piano accompaniment in the middle and bottom staves provides harmonic accompaniment with chords and a bass line.

The fourth system of musical notation is the final system on the page. It concludes the chromatic arpeggiated line in the top staff and the piano accompaniment in the middle and bottom staves. The piece ends with a final chord in the middle staff and a whole note in the bottom staff.

RECITATIVE.

The recitative is a form of declamatory music which probably owes its origin to the early Greek plays, the special feature of which was the *choral* poetry. As time went on, in 525 B.C., chorus and dance were added to tragedy and comedy. There is little doubt that Jacopo Peri and Emilio dal Cavaliere in their æsthetic studies of the Greek drama were inspired with the idea of reviving the form of the classic drama, and invented the peculiar style of music "the Recitative," now so extensively used in oratorio, cantatas and operas. The recitativo *secco* * is supported by an unpretentious simple thorough Bass (Basso continuo) figured, so that the necessary chords can be filled up on the harpsichord or piano as was done until recent dates at Covent Garden during the Italian season.

Caccini, who was a great singer, assisted in the attempt to restore the mode of declamation peculiar to the Hellenic Tragedy which led to the discovery of the *modern recitative*. Notwithstanding the small amount of learning displayed in this unpretentious form of *musical drama*, yet to have originated, or helped to originate such a great invention which led to the modern form of opera, commands our admiration, were it only from an æsthetic point of view.

In conjunction with Jacopo Peri, Giuglio Caccini detto Romano, composed in 1600 an Opera "L'Euridice" from which I give the following extracts, which are sung by The *Prologue* and Orpheus, both characters in the opera.

"THE PROLOGUE."

(EURIDICE.)

Io che d'alti so - spir va ga, e di pian - ti spar - s'or di do - glia

or di mi - rac - cie vol - to Fei negli am - pi te - a - tri al po - pol fol - to Sco - lo.

* *Secco*, in this case, means simple, it implies simple figured bass.

rir die pie-tà vol - ti, e sem-bian - ti.

Ritornello, or melody, repeated at the end of each verse. Seven verses in all.

The following almost literal translation of the above example must be so construed so as to convey in English the Italian sentiment:—

The Prologue.—I, who express sighs, tears, sorrows, threats, and all the emotions of the soul, make such deep impressions on the masses of the people, who throng our vast theatres, that livid pallor invades their countenances, and distorts their features.

“ORPHEUS.”

(EURIDICE.)

Orpheus implores Pluto.

A si so - a - vi pre - ghi a si fer - vi - d'aman te Mer - ced' an - co pur nie - ghi, Che

fia pe - ró se fra tant' al - mee tan - te ried' Euri - di - ce a ri - mi - rar il so - le.

&c.

The translation of the above may be constructed as follows:—Why turn a deaf ear to the pitiful entreaties of an ardent lover? What difference will it make if, amongst so many many souls wandering in these remote solitudes, Euridice is permitted to behold the sun again.

N.B.—I have given these short extracts not only from an æsthetic point of view, but also to show by the most striking example, what is meant by Recitative. The phrasing of these recitatives must depend on the inspiration of the singer. Grief, despair, entreaty, joy, &c., &c., must be expressed with *subtlety*, by combining singing with *declamation*; modulating the voice in singing, and declaiming the words so as to obtain the desired effect, which in reality depends more on declamation than singing. (See next chapter on Recitative.)

I have also filled up the scanty figured bass as near as indicated in the original text.

CHAPTER XIX.
EXERCISES. RECITATIVES.
No. 1.

The first system of the musical score consists of three staves. The top staff is a single melodic line with a treble clef and a key signature of two sharps (F# and C#). It contains a continuous eighth-note pattern. The middle and bottom staves are a grand staff with a treble and bass clef, providing harmonic accompaniment with chords and single notes.

The second system continues the musical exercise. The top staff maintains the eighth-note melodic line. The middle and bottom staves provide harmonic support with various chordal structures and melodic fragments.

The third system of the exercise. The top staff features a more complex melodic line with some sixteenth-note passages. The middle and bottom staves continue the harmonic accompaniment.

No. 2.

The first system of the second exercise. The top staff has a treble clef and a key signature of one flat (Bb). It features a melodic line with various intervals and rests. The middle and bottom staves are a grand staff with a treble and bass clef, providing a harmonic accompaniment with chords and moving lines.

The second system of the second exercise. The top staff continues the melodic line. The middle and bottom staves provide harmonic accompaniment, with some chords and rests in the bass line.

There are two classes of Recitatives.

One class is supported by simple chords and sung *freely*, in a declamatory way, more attention being paid to the meaning of the words than to the strict values of the notes.

The other class has a more or less elaborated accompaniment, and sung in strict time.* The following Recitative may be sung with whatever licence is necessary, disregarding the exact value of notes or rests, in order to give the proper emphasis to each phrase or word. At the same time, a certain rhythm must be observed so as not to lengthen or shorten each bar *unduly*.

RECIT. "THOU TRAITOR." (CHRISTMAS ORATORIO.)—BACH.

The sentiment to be expressed in this recitative is that of contempt and indignation against Herod, who is accused of treacherous and crafty designs in sending messengers to Bethlehem to enquire the whereabouts of Christ, under the false pretence of worshipping Him, his sole purpose being to kill Him.

In Bach recitatives, very little liberty if any, may be taken with either the time or the vocal part. The singing may be treated with all the dramatic energy or devotion required, resorting to *tempo rubato*† if necessary, without interfering with the length of a bar.

declamato con forza. (ad lib.) *The voice subdued, intensely severe in its accusation.*

Thou trai - tor, thou but seek'st the Lord to kill, And tri - est ev - 'ry craft to

work on Him thy will. But He whose pow'r no tongue can tell Is kept in all His ways.

* Combining the voice with the instrumental harmony without destroying the effect of partly soliloquized sentences.

† *Tempo rubato* (robbing time) consists in robbing one note and anticipating the next, but in such a manner that the value of a bar, as a whole, remains intact. It is a subtle device which in the hands of a singer gifted with a sense of rhythm, adds greatly to his mode of phrasing, for the reason that it gives elasticity to his interpretation, and at the same time allows him to accent certain words and notes without interfering with the fundamental rhythm.

‡ These two bars might be phrased in one breath.

tempo rubato.

And tri - est ev - 'ry craft to work on Him thy will. But

molto declamato. *ff* *solemn.*

E'en now thy false and wick-ed heart, In spite of all its craft, it's trait'rous part Be -

contemptuously. *tr* *ff*

- fore the Lord thou seek'st to kill dis - plays.

ST. MATTHEW PASSION.—BACH.

No words can better express the sublimity of the St. Matthew Passion than the following excerpts taken from Sir Hubert Parry's admirable book on Bach:—

"And there can be no manner of doubt that most people who have ever heard the work with any attention, were they ever so little in touch with the devotional attitude at the outset, would be touched with some glimmer of the divine light of love before the work is over. . . . the tragedy is unfolded in its purely human aspects, as the sacrifice of the man who was ideally adorable as a man, rather than on account of his divine descent."

It is probably the most beautiful expression of a beautiful phase of religion. The singer must impart to his voice the serenity of future peace, bought at the mournful expense of the Saviour's life, and the solemn thought which ensues, must never be forgotten.

"AT EVENING, HOUR OF CALM AND REST." (Bass.)

In strict time.

Adagio molto. sempre p—Very devotional throughout.

Adagio molto.

At evening, hour of calm and rest Was Ad-am's fall made man - i - fest, At evening, too, the

p

Lord's re - deem-ing love. At eve-ning, home-ward turned the dove; An o-live-leaf the while she

bore. O beau - teous time, O eve - ning hour Our peace with

Sves

God is ev - er - more as - sured, For Je - sus hath His Cross en - dured. This

mp *cres.*

bod - y Thou dost crave, Thou, His dis - ci - ple, for the grave. O let us all re -

solemn. *With emotional and*

gard with thank - ful won - der This pre - cious death, and on its mean - ing pon - der.

sympathetic tone.

(SOPRANO.) "AND THE ANGEL SAID UNTO THEM." (MESSIAH)—HANDEL.

Ad lib. *mf* *deciso.*

And the an-gel said un-to them, Fear not: for be-hold I bring you good

The musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a fermata on the first measure, followed by a melodic line with various dynamics and articulations. The piano accompaniment provides harmonic support with chords and moving lines.

f *sung with a bright full tone.*

ti-dings of great joy, which shall be to all peo-ple.

This section continues the vocal line with a forte dynamic and a bright full tone. The piano accompaniment continues with sustained chords and rhythmic patterns.

(BASS.) "THUS SAITH THE LORD." (MESSIAH)—HANDEL.

Accompanied Recitative to be sung almost in *strict time*, and with a full well-sustained sound.

Andante. *mf* *molto sostenuto.*

$\text{♩} = 76.$

Thus saith the Lord, the Lord of Hosts: Yet once a lit-tle while and I will

shake the heav'ns and the earth, the sea and the dry land, &c.

The score is in bass clef with a common time signature. It features a recitative style with a steady accompaniment. Dynamics range from mezzo-forte to molto sostenuto.

(BASS.) "FOR BEHOLD, DARKNESS." (MESSIAH)—HANDEL.

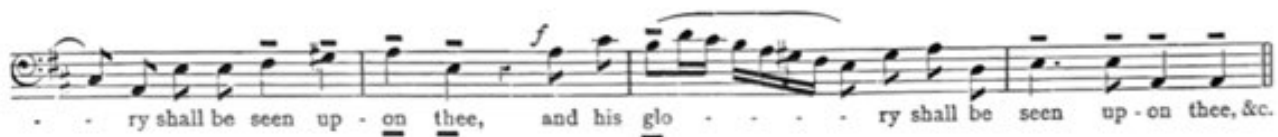
In strict time. *Andante larghetto.* $\text{♩} = 72.$ *molto maestoso.* *mf*

For, be-hold, dark-ness shall cov-er the earth,

and gross dark-ness the peo-ple, and gross dark-ness the peo-ple; but the Lord shall a-

rise up-on thee, and His glo-

This section is marked as being in strict time and features a more majestic and slower tempo. It includes dynamic markings such as crescendo and fortissimo.



(TENOR.) "THY REBUKE." (MESSIAH, PART II.)—HANDEL.

A sentiment of extreme sadness pervades this Recitative. It must be expressed with a sympathetic dignified tone.

Ad lib.
Largo. mf *May be sung in one breath regardless of rests.*

Thy re - buke hath bro - ken His heart; He is full of hea - vi - ness, He is
one breath.
full of hea - vi - ness. Thy re - buke hath bro - ken His heart; He look - ed for
mf
some to have pi - ty on Him, but there was no man, neither found He a - ny to
cres. *tenderly.*
com - fort Him, He look - ed for some to have pi - ty on Him,
mf *dim.* *morendo.*
but there was no man, nei - ther found He a - ny to com - fort Him.

(BASS.) "BEHOLD, I TELL YOU A MYSTERY." (MESSIAH, PART III.)—HANDEL.

In this Recitative a great event is foretold—the resurrection of the dead at the last trumpet—changed into immortality. This must be expressed with a broad noble tone.

Ad lib. mf

Be - hold, I tell you a mys - te - ry; We shall not all sleep, but we shall all be
cres. *agitato.* *solemn.*
chang'd in a mo - ment, in the twinkling of an eye, at the last trumpet.

Ad lib.
The voice full and dignified.

(BASS.) "IN THE BEGINNING." (CREATION.)—HAYDN.

In . . the be - gin - ning, God cre - a - ted the heav'n and the earth;
and the earth was with-out form, and void;
and dark - ness was up - on the face of the deep.

Ad lib.
Largo. The voice bright and resonant.

(TENOR.) "IN SPLENDOUR BRIGHT." (CREATION.)—HAYDN.

In splendour bright is ri - sing now the sun, And darts his rays; a joy-ful, hap-py
spouse, A gi-ant proud and glad To run his measur'd course.

RECIT.
OBADIAH.

(TENOR) "YE PEOPLE REND YOUR HEARTS." (ELIJAH.)—MENDELSSOHN.

Ye peo-ple, rend your hearts, rend your hearts, and not your garments, for your transgressions; the prophet E -
li - jah hath seal - ed the hea - vens through the word of God. I there-fore say to ye, For-sake your
i - dols, re - turn to God; for He is slow to an - ger, and mer - ci - ful, and kind and
gra - cious, and re - pent - eth Him of the e - vil.

* Impetuous and almost angry.

† Change of tone more inviting and commanding.

(BASS.) "I NEVER TROUBLED ISRAEL'S PEACE." (ELIJAH.)—MENDELSSOHN.

This Recitative must be declaimed with a *broād* tone full of vigour and fearless agitation.

ELIJAH.

I nev-er trou-bled Is-ra-el's peace: it is thou, A-hab, and all thy fa-ther's house. Ye . . .

. . . have for-sa-ken God's com-mands; and thou hast fol-low'd Baal . im! Now send &c.

(CONTRALTO) "SO GO YE FORTH." (ELIJAH.)—MENDELSSOHN.

In declaiming this Recitative it must be borne in mind that the Queen is a woman of violent and unrestrained passions, amounting to ferocity. In her hatred against Elijah, she urges her people to slaughter him for having brought chastisement upon them. In this as in similar Recitatives singers must fill themselves with the atmosphere of the scene, they must act it in their own mind, and if they have temperament let them "unchain" it, and give full sway to their natural impulse. Technique which has taught them control of voice, and correct interpretation must never be lost sight of. Self-consciousness is apt to create monotony; singers must guard against it, and if wanting in temperament they must try by every means to acquire it.

THE QUEEN.

So go ye forth and seize E-li-jab, for he is wor-thy to die;

slaugh-ter him! do un-to him . . . as he hath done!

(BASS.) NIGHT FALLETH ROUND ME." (ELIJAH.)—MENDELSSOHN.

Ad lib.

ELIJAH.

Extreme sadness and supplication.

Night fall-eth round me, O Lord! Be Thou not far from me! hide not Thy face, O Lord, from

me; my soul is thirst-ing for Thee, as a thirst-y land.

CHAPTER XX.

ANALYSES OF BALLADS.

(MEZZO-SOPRANO OR TENOR.) "BLUE WINGS." C. VILLIERS STANFORD. FROM "THE SPANISH GIPSY." BY GEORGE ELIOT.

"ACTION CURVED TO SOFT *ANDANTE* STRAINS PITCHED PLAINTIVELY."

The author having given the above clue as to interpretation, no further remarks are necessary.



Warm whis - p'ring through the slen - der o - live leaves,
Came to me a gen - tle sound, Whis-p'ring of a se - cret found In the clear
sun - shine 'mid the gold - en sheaves, in the clear sun - shine 'mid the gold - en sheaves. &c.

(BASS.) "YE JACOBITES BY NAME." H. WALFORD DAVIES. WORDS BY R. BURNS.


The exact meaning of this Song is hard to determine, though Burns' experts no doubt know. Sir George Grove thought the poet poured scorn on Scotch Royalists in *name* who at *heart* were faithless to the Kingly cause, and favoured the rising tide of bloodthirsty Republicanism as manifested in the spirit of the French Revolution (1793). According to Dr. Walford Davies the spirit of this poem is that of white-hot *satire* and *reproach of faithlessness*.

Three things are necessary to render this Song properly, namely:—

1st—A broad and telling tone throughout, conveying a sentiment of satire without exaggeration, avoiding any tendency toward coarseness of tone.

2nd—Perfect articulation.

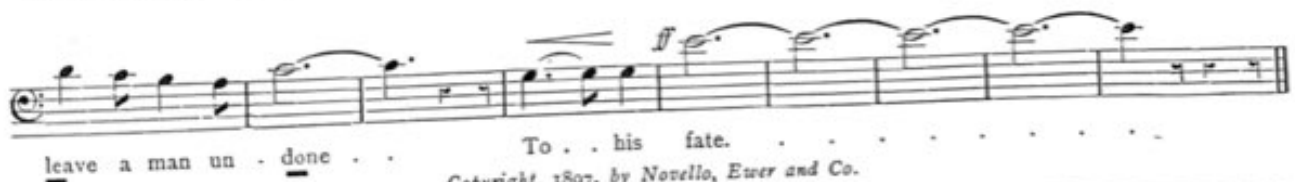
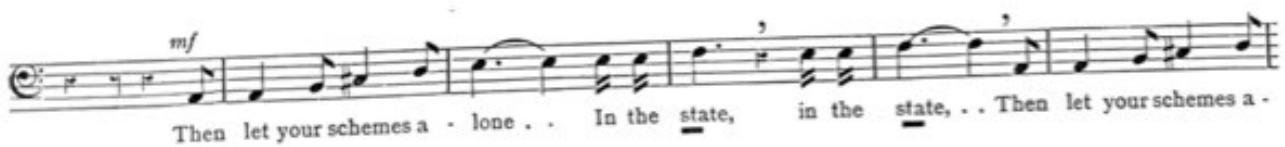
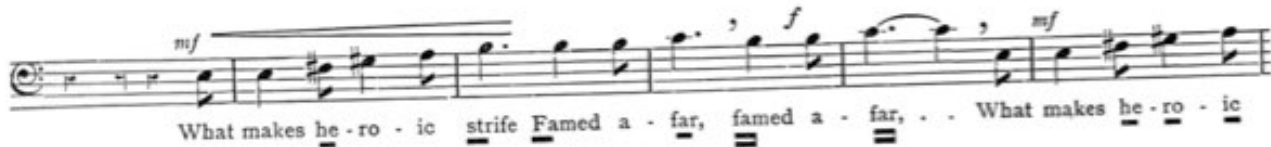
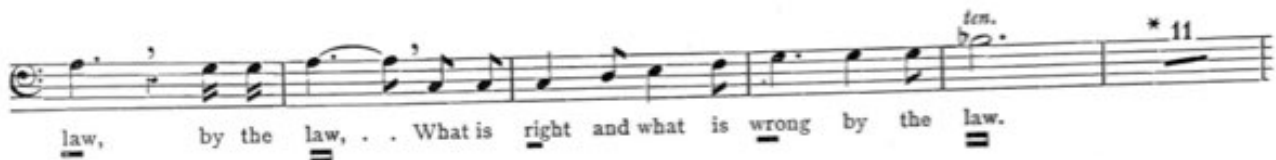
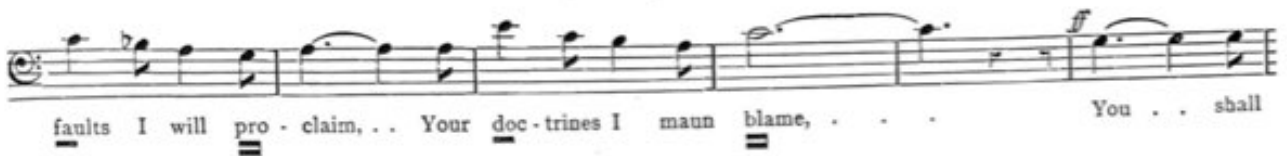
3rd—Perfect rhythm, accenting well each strong beat and thus conveying a sense of swinging movement.

Where groupings of two quavers  occur in the $\frac{6}{8}$ time, each quaver should be well marked.

Allegro con gran forza.



Ye Ja - cob - ites by na - me, . . Give an ear, give an ear, . . Ye
Ja - cob - ites by na - me, . . Give an ear; Ye Ja - cob - ites by na - me, . . Your



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* The eleven bars must be sung and phrased with the same sentiment as already described.

(BARITONE.) "ROLLING DOWN TO RIO." EDWARD GERMAN. RUDYARD KIPLING'S "JUST SO STORIES."

This might be termed a "rollicking jolly" Song, full of humour, both words and music. The time must be kept like "clock-work" throughout, except where a pause is marked on any *one* note, or an alteration is indicated; but immediately after each of these marks, the regular time must be resumed with spirit and humour. Articulation must be crisp and clear. Some words must of course be emphasized so as to bring out the humorous points.

Allegro marcato. $\text{♩} = 112.$

I've nev - er sailed the Am - a - zon, I've nev - er reached Bra - zil; But the "Don" and the "Mag - da - le - na" they can go there when they will! ah!

marcato. *sempre cres.* yes, Week - ly from South - amp - ton, great steam - ers white and gold, Go . . roll - ing down to Ri - o, roll real - ly down to Ri - o, oh, I'd love to roll to Ri - o some day be - fore I'm old! to roll, . . .

rall. *sff* *tempo marcato.* . . . I'd like to roll to Ri - o some day be - fore I'm old. . .

The R must be strongly "rolled."

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(CONTRALTO.) "IN APRIL." ERNEST AUSTIN.

This Song has the "atmosphere" of a quiet warm evening in April, the "air blows warm and wet," the poet expressing his wish to utter a Song with as "soft and dreamy a melody." The voice should be well-sustained and mellow in tone, expressing a quiet reflective mood; the singer should endeavour to "paint" every changing thought with the requisite tone-colour, using every subtlety of accentuation, *cres.* and *dim.*

$\text{♩} = 92.$

O hu - mid eve of A - pril How dear to me you

are, The sky is all cloud - cur - tained With here and there a star. . . .

Like breath of love so balm - y, The

air blows warm and wet, From out the val - ley ri - ses, Fair scent of vi - o -

let. . . . I fain a song would

ut - ter, That like this eve shall be, And can - not find so dream - y, so

soft a mel - o - dy. . . . 6

ritard. *molto rit.* *a tempo.*

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(MEZZO-SOPRANO OR TENOR.) "COME BACK." H. ARNOLD SMITH. G. ROSSETTI.

The prevailing sentiment of this Song is that of passionate regret and yearning, expressed in the words "Come back! in tears, O memory, hope, love of finished years." The voice should be full and very sympathetic in quality, and the phrases well sustained and broad in effect, *without dragging*. The various nuances of expression will be found already marked in the music, being, however, always subservient to the *individual* feeling of the artist and interpreter.

Andante. $\text{♩} = 50.$ *mf*

Come to me in the si - lence of the night;

Come in the speak - ing si - lence of a dream; Come with soft round - ed

cheeks . . and eyes . . As bright as sun - light on . . a stream;

cres. *f* *dim.*

Come back, come back in tears, . . . O mem - o - ry,
 hope, love of fin - ished years, Come back, come back in tears, . . .
 O mem - o - ry, hope, love of fin - ished years. Yet
 come to me in . . . dreams, that I may live . . . My ve - ry life . . . a -
 gain, tho' cold in death: Come . . . back to me in dreams, that I . . . may
 give Pulse for pulse, . . . breath for breath: Speak low, lean
 low, as long a - go, O love, my love, how . . . long a - go,
 Speak low, lean low, as long a - go, O love, my
 love, how . . . long a - go, O come to me, come back to
 me, my love, . . . come back, come back. . . .

APPENDIX.

EXPLANATION OF THE FEW NECESSARY TECHNICAL TERMS USED IN THIS BOOK.

THE LARYNX, which comprises the Trachea or Windpipe, as well as the oesophagus or gullet, constitutes the organ of voice.

The GLOTTIS, or upper part of the Larynx, which protrudes in the front part of the neck; commonly called "the Apple." It contains two little bands called Vocal Cords, which adhere to each side of the Glottis. In the act of singing they meet, and being set in vibration by the breath, as *already explained*, contribute to the formation of the vocal sounds or voice.

The PHARYNX, or back vault of the mouth is, by its shape and physical condition, an important vocal resonator. The posterior wall, a portion of which may be seen by looking straight through the mouth, gathers the sound-waves as they are reflected from the epiglottis* and projects them forward either beneath the soft palate,† against the hard palate, or sounding board, and teeth, or against the surface of the superior vault-like shape of the pharynx. Two muscles, the constrictor and palato-pharyngeal, covering the long frame-work of the posterior wall of the pharynx, serve so to shape the reflecting surface, that the vocalized breath may be directed to any desired point.

* The epiglottis serves to guide the food into the oesophagus or gullet, a passage through which food and drink pass into the stomach in the act of deglutition. Its use is to protect the trachea or wind pipe, and prevent any particle of food from entering it.

† The soft palate and uvula which can be seen at the back of the mouth, forming an archway, control the sounding-waves, directing them up, either through the pharyngeal vault into the nostrils, or out through the fauces into the mouth.