

A Treatise
ON
SINGING

Explaining in the most simple manner,

All the Rules for learning to sing by Note, without the Assistance of an Instrument, with some Observations on Vocal Music, interspersed with Original Examples, Solleggi, Aires, Duettos &c. &c. Selected, & Composed from the most Eminent Authors both Ancient and Modern, (particularly some Beautiful Vocal Pieces of Sacred Music, from the M.S.S. of Tomelli, and Sacchini; never before published. In the collection of the late James Harris. & W. B. Earle Esq. Salisbury with directions for a graceful management & Delivery of the Voice.

BY
JOSEPH CORFE,

Pr. 10. 6.

Gentleman of his Majesty's Chapels Royal & Organist of the Cathedral at Salisbury

To be had at the Principal Music Shops in London & Bath, & at M. Corfe's, Salisbury.

PREFACE.

IT is not my design to enter into the different methods pursued by the various Writers on the subject of SOLMISATION, as they would be too tedious and perplexing to the generality of Amateurs, who are desirous of becoming Singers with as little trouble as necessary, and for whom this Treatise is principally written. But my business has been to select, from the best Writers, every striking feature, that may tend to simplify and elucidate this Art.

IN the progress of this Work, particularly in the following Observations on VOCAL MUSIC, I have generally made the Authors, whom I have quoted, speak for themselves, and (if I may so express it) tell their own story.

A

TREATISE ON SINGING.

IN all polite and civilized nations, the early practice of Music was strongly recommended, as tending most powerfully to soothe the discordant passions; to influence the taste, and fix the morals of youth, by exalting and improving the human mind, and raising our nature to higher degrees of virtue. The ingenious Author of the Memoirs of Handel makes this interesting remark: “ Too much reason is there for believing that the interests “ of religion and humanity are not so strongly guarded, or so firmly secured, as easily to spare those succours, or forego those assistances, which are “ administered to them by the elegant arts.”—Avison, speaking of the pleasure received from musical sounds, says, “ It is their peculiar and essential “ property, to divest the soul of every unquiet passion, to pour in upon the mind a silent joy, beyond the power of words to express, and to fix the heart “ in a rational, benevolent, and happy tranquillity. The force of sound, in alarming the passions, is prodigious: thus, the noise of thunder, the shouts “ of war, the uproar of an enraged ocean, strike us with terror. So again, there are certain sounds natural to joy, others to grief or despondency, others “ to tenderness and love; and by hearing these, we naturally sympathize with those who enjoy, or suffer. And thus, by the power of Music, we are “ often carried into the fury of a battle, or a tempest; we are by turns elated with joy, or sunk in pleasing sorrow; roused to courage, or quelled by “ grateful terrors; melted to pity, tenderness, and love, or transported to the regions of bliss, in an extacy of divine praise.” MILTON was so sensible of the moral tendency of musical expression, that he ascribes to it the power of raising some praise-worthy emotions even in the Devils themselves.

—————Anon they move
In perfect phalanx to the Dorian mood
Of flutes and soft recorders; such as rais'd
To height of noblest temper heroes of old

Arming to battle; and, instead of rage,
Deliberate valor breath'd, firm, and unmov'd
With dread of death, to flight or foul retreat.

Paradise Lost, book 1. verse 549.

That *Vocal Music* has greatly the superiority, from Nature, over *Instrumental*, is universally allowed, as it receives additional aid from its ally *Poetry*. Mr. HARRIS says on this subject, that “ Music, when alone, can only raise affections, which soon languish and decay, if not maintained and fed by the “ nutritive images of *Poetry*. There are few to be found so insensible, I may say so inhumane, as, when *good Poetry* is justly set to Music, not in some “ degree to feel the force of so amiable an union; it is a force irresistible, and penetrates into the deepest recesses of the soul. The ideas of *Poetry* must “ needs make the most sensible impression, when affections peculiar to them are already excited by Music, for here a double force is made co-operate “ to one end. ANTONIOTTI says the union of Music and Poetry, when properly and judiciously adapted, acquire an extraordinary power, and become “ in a manner despotic over the human passions, and can excite the most astonishing sensations.”

“ It is in general true, that Poetry is the most immediate and most accurate interpreter of Music. Without this auxiliary, a piece of the best Music, “ heard for the first time, might be said to mean something, but we should not be able to say what. It might incline the heart to sensibility: but Poetry, “ or language, would be necessary to improve that sensibility into real emotion, by fixing the fancy upon some definite and affecting ideas. A fine “ Instrumental Symphony, well performed, is like an oration delivered with propriety, in an unknown tongue; it may affect us a little, but conveys “ no determinate feeling; we are alarmed, perhaps, or melted, or soothed, but it is very imperfectly, because we know not why:—The singer, by “ taking up the same air, and applying words to it, immediately translates the oration into our own language; then all uncertainty vanishes, the fancy “ is filled with determinate ideas, and determinate emotions take possession of the heart.

“ Of all sounds, that which makes its way most directly to the human heart, is the human voice: and those instruments that approach nearest to it “ are in expression the most pathetic, and in tone the most perfect. The notes of a man’s voice, well tuned and well managed, have a mellowness, “ variety, and energy, beyond those of any instrument; and a fine female voice, modulated by sensibility, is beyond comparison the sweetest, and “ most melting sound, in art or nature.” *Dr. Beattie, page 152.*

Mr. BRUCE, in describing the Musical Instruments he found in Abyssinia, particularly the *Theban Harp*, judiciously observes, that “ It should be “ a principal object of Mankind to attach the Fair Sex, by every means, to *Music*, as it is the only amusement that may be enjoyed to excess, and the “ heart remain virtuous and uncorrupted.”

It is evident from the testimony of ancient Writers, that the art of singing by note, with accuracy and correctness, was esteemed an indispensable part of a liberal education.

PEACHAM requires of his *Complete Gentleman* to be able “to sing his part sure, and at first sight; and withal to play the same on the viol or lute.” And MORLEY, in his excellent Introduction to practical Music, makes PHILOMATHES thus complain, (at a banquet of Master SOPHOBULUS): “Supper being ended, and Music-Books, according to custom, being brought to table, the mistress of the house presented me with a part, earnestly requesting me to sing. But when, after many excuses, I protested unfeignedly, that I could not, every one began to wonder; yea, some whispered to others, demanding how I was brought up; so that upon shame of mine ignorance, I go now to seek mine old friend, Master Gnorimus, to make myself his scholar.”

In respect to singing with *Taste*, GEMINIANI observes, that it doth not consist in frequently making some favourite passages, or graces, but in expressing with strength and delicacy the intention of the composer. *Taste* in a singer, says Dr. GREGORY, consists in a knowledge of the composer’s design, and performing it in a spirited and expressive manner, without any view of shewing the dexterity of his own execution. This expression is what every one should endeavour to acquire; and it may easily be obtained by any person possessed of a moderate voice, and musical ear, who is willing to submit to the instruction of an intelligent Master.

That rules may be given towards obtaining this most desirable object, there is no doubt, although there is an old proverb mentioned by TOSI, that an hundred perfections are requisite in an excellent singer, but he that has a fine voice is possessed of *ninety-nine* of them.

To sing in tune, with a good intonation and expression, a proper regard to the time, and delivery of the words, are the chief constituents of a good taste in singing. However, the subsequent hints and observations on singing with *taste* and *expression*, will, I flatter myself, tend to encourage the scholar in the practice of this most pleasing and fashionable study.

The Voice should be formed in the most pleasing tone possible, and delivered steady and clear, without passing through the nose, or being choaked in the throat, which are two of the greatest imperfections a singer can be guilty of. The voice should likewise be perfectly in tune, for without an accurate intonation, it is impossible to sing well.

The lower notes should be sung *firm*, and great care must be taken to unite the natural voice with the *falsetto* or feigned voice, that they may not be distinguished; for if they are not carefully united, the voice will consequently lose much of its beauty; this may be done, by not forcing it too much on that part where the break is, as otherwise it will be of different registers. The high notes should by no means be sung *too strong*, but fixed sweetly without any fluttering or tremulous motion. The two frequent *curling* of the notes should also be avoided: the scholar ought first to sing with plainness and simplicity, avoiding all ornaments, or *graces*, till he is sufficiently qualified to use them; and then he should be very cautious that they are not

improperly used; for if the composer has taste in what he writes, it will be unnecessary, and indeed not very easy, to add any graces that will make it more beautiful; but too often they may render the piece less perfect. The affectation of singing *gracefully* in young scholars has very often occasioned a *false taste*.

Holding the Book before the face should be avoided, that the tone of the voice may not be obstructed.

Taking breath in the middle of a word, is a great fault, and an error against nature; this may always be avoided by caution, as there can be no command of the voice, without a judicious management of the breath.

The Mouth should be moderately open, that the tones of the voice may come forth freely: the finger should always stand in a graceful posture, avoiding all grimaces, knitting the brows, and distortions of the head and body, particularly the mouth, which ought to be composed in a manner rather inclined to a smile, than too much gravity. TOSI recommends the scholar sometimes to sing before a looking-glass, in order to correct any bad habits.

The Words should be delivered distinct and plain, without any affectation, as *Vocal Music* is very little superior to *Instrumental*, unless it expresses the sentiment and passion of the Poetry, as well as the Music; which, says Dr. BURNEY, "like Man and Wife, or other associates, are best asunder " if they cannot agree; and on many occasions, it were to be wished that the Partnership were amicably dissolved." Mr. JACKSON, on this subject, observes, that "the singer never appears to such advantage, as when he is expressing the united passion of the Poet and Musician."

In all compositions for more than *One Voice*, the parts should be sung with an equal degree of *Forte* and *Piano*, and strictly as they are written, carefully avoiding all *flourishes*, which only tend to interrupt the harmony of the piece. TOSI says, he remembers to have heard a famous Duetto torn into atoms, by two renowned singers, in emulation; the one proposing, and the other by turns answering; that at last, it ended in a contest, who should produce the greatest extravagances.

The three kinds of Voices described by TOSI, are the *Voce di Petto*, or full voice, which comes from the breast. The *Voce di Testa*, which strikes from the throat to the head. The *Falsetto*, or feigned Voice, which is entirely formed in the throat, and has more volubility than any, but is of no substance. *Messa di Voce* is the putting forth of the voice, and letting it swell by degrees from the softest *Piano* to the loudest *Forte*, and from thence returning, with the same art, from *Forte* to *Piano*. (SEE PLATE 12.)

Anticipation ; this word speaks for itself, and requires little or no explanation; it is a very useful and elegant grace in singing, as it anticipates the note, about to be struck, by which the tone is ascertained with more certainty and precision. This grace may be used in every interval, or distance in the octave.

Appoggiatura is a note added by the finger, for arriving more gracefully at the following note, either in rising or falling. This term cannot well be expressed in the English language; the word is derived from *appoggiare*, to lean on; in this sense, you lean on the first, to arrive at the note intended; you dwell longer on the preparation, than on the note for which the preparation is made. This most beautiful grace, which so much adorns the art of singing, may oftener be used than any other, without tiring, and will always have a pleasing effect.

The *Superior Appoggiatura* expresses love, affection, &c.

The *Inferior Appoggiatura*, made in descending, has the same qualities, but is more confined. (SEE PLATE 12.)

The *Bravura*, or Song of Execution, which TOSI humorously translates the *Hectoring Song*, is called singing to the *ear*, and is full of *divisions*. This style, however, is of great consequence, and very often raises our admiration of the singer. The practising difficult passages, and divisions, will give the scholar a flexibility and command of voice, without which, some of the finest songs of execution cannot properly be sung. GEMINIANI, after hearing some favourite performer, on being asked if the performance was agreeable to his taste, candidly answered, “Your execution is exceedingly great, but “you have not in the least affected me; my *ears* were entertained, but my *heart* was at rest.” An elegant writer before cited, thus expresses himself: “But is it not agreeable to hear a *florid song* by a fine performer, though now and then the voice should be drowned amidst the accompaniments, “and though the words should not be understood by the hearers, or even by the singer? I answer, that nothing can be very agreeable, which brings “disappointment. In the case supposed, the tones of the voice might no doubt give pleasure; but from instrumental music, we expect something more, “and from vocal music a great deal more, than mere sweetness of sound. From Poetry and Music united, we have a right to expect pathos, sentiment, “and melody, and, in a word, every gratification that the tuneful art can bestow.”

Cadence; this word comes from the Latin verb, *cado*, to fall; the cadence being the fall, or conclusion of a series of melody, which terminates the whole, or part of a song. BROSSARD says, it is much the same in a song, as a period that closes the sense in a discourse. The *cadences*, or *ad libitums* of great singers, are generally more attended to than the airs which precede them, and, if judiciously made, often produce great applause, although the song be composed or sung but indifferently. The style of a cadence should always be derived from the character of the song, to which it should be strictly appropriate. It is a work, therefore, not only of judgment, but invention likewise; and public singers have, in truth, an arduous task to perform, when they are called on, in the course of an Opera or Oratorio, to produce so many cadences in so many various styles and manners.

A Critic* of consummate taste is of opinion, that cadences are usually extended to an undue length, and in his critique on a celebrated singer, says, "He made two or three excellent closes, though they were rather too long. This fault is general throughout *Rome* and *Naples*, where such a long-winded licentiousness prevails in the cadences of every singer, as is always tiresome, and sometimes disgusting; even those of great performers need compression, and those made by performers of an inferior class want not only curtailing, but correction."

The *Cantabile*, or *Pathetic*. This expressive style of singing reaches the heart; from whence also it should originate in the singer, who should be so animated with the passion to be expressed, as to affect and charm the hearers. It does not consist in those difficulties of the art, which display florid graces, and intricate execution; "but such eloquence of sound, as steals upon the heart, and awakens its sweetest and best affections." *TOSI* says, "whoever pretends to obtain it, must hearken more to the dictates of the *heart*, than to those of *art*." One of its greatest ornaments is the stealing of *time*, which the Italians call *tempo rubato*. The same author observes, "The stealing of time in the pathetic, is an honourable theft, in one that sings better than others, provided he makes restitution with ingenuity; for whoever does not know how to steal the time in singing, is destitute of the best *taste*, and greatest knowledge."

Concord, or *Consonance*, is the relation of musical sounds, that are agreeable to the ear, whether applied to harmony or melody; for notes that are pleasing to the ear, and are harmoniously combined, will be equally so, when taken in succession.

Discord, or *Dissonance*, is the effect of musical sounds, in themselves disagreeable; although concords receive an additional lustre by a proper interposition of a discord, which gives a zest, as *Dr. BURNEY* expresses it, without which the auditory sense would be as much cloyed, as the appetite, if it had nothing to feed on but sweets; and *MALCOLM* says, discords in music are what strong shades are in painting.

The *Forte* and *Piano* may very properly be called the *Chiaro Scuro*, or light and shade of singing; for as *these* are to the eye, so are the *Forte* and *Piano* to the ear. Although the voice should, in practice, be thrown out *round* and *full*, yet the scholar ought to have the command of it, so as to be able to make the *Piano* with ease and certainty; for nothing relieves the ear so much as a judicious mixture of the *Forte* and *Piano*.

"Equable sounds, like smooth and level surfaces, are in general more pleasing than such as are rough, uneven, or interrupted; yet, as the flowing curve, so essential to elegance of figure, and so conspicuous in the outlines of beautiful animals, is delightful to the eye, so notes *gradually swelling*,

* *Dr. BURNEY'S Present State of Music in Italy*, Page 365.

and *gradually decaying*, have an agreeable effect on the ear, and on the mind; the former tending to rouse the faculties, and the latter to compose them; the one promoting gentle exercise, and the other rest." *Beattie*.

Harmony is the agreeable result of an union of several different musical sounds, heard at one and the same time, which, together, have an agreeable effect on the ear. As a continued succession of musical sounds produces *melody*, so does a combination of them produce *harmony*.

The combination of sounds seems to be generally allowed by all writers on the subject to be a modern invention, as no traces can be found of music in parts, till several years after GUIDO's time, (the 11th century); from which it is conjectured, that the great effects said to be produced by ancient music, was wholly by *melody*. Dr. BURNEY, after a minute examination of all the writers for and against the opinion, whether the ancients had *counterpoint*, or music in parts, thinks, that harmony was never known to the ancients, but that *counterpoint* seems as much a modern invention as gunpowder, printing, the use of the compass, or the circulation of the blood. A strong argument in favour of this opinion is, that till the year 1330, the notes were all of one length, when JEAN DE MURIS invented notes of different lengths, which, till then, were all of equal value, as to time.

Melody, is the effect of different musical sounds, gracefully arranged, or disposed, in proper succession, by which it is distinguished from *Harmony*; though these two are frequently confounded. It is generally believed that the ancients used only *simple Melody*, in their musical performances, of which such extraordinary accounts are given; and in these, the effects were produced by a great number of voices and instruments, frequently singing and playing together, in *Unisons* and *Octaves*. The *Canto Fermo*, or plain Chant, and melodies of the Romish Church, said to be introduced by Pope GREGORY the Great, are remains of the ancient Greek Music, which have been written in manuscript Missals (or Mass Books), without parts, and chanted in unisons and octaves. This is a strong presumptive proof that the ancients never used counterpoint, for the melodies of these compositions are so slow, and simple, as to be more capable of receiving harmony, and seem to require it, more than any others. Dr. BURNEY on Melody says, "an elegant and graceful Melody, exquisitely sung by a fine voice, is sure to create delight, without instrumental assistance." The same Author observes, that "neither *Melody*, nor *Harmony*, alone, can constitute good Music, which consists in the union of both; and Melody without Harmony, "or Harmony without Melody, is as imperfect as a man with one arm, or one leg, to whom Nature has originally given two." PADRE MERSENNUS observes, that "the generality of mankind are more attentive to pure Melody, than to Concertos, or pieces of many different parts, which they readily

“ quit, in order to have a single air sung by a good voice, because they can more easily distinguish the beauty of a single part, or voice, than of harmonic relations; without taking into the account the beauties of poetry, which are certainly more easily comprehended in a single part, than when it is accompanied by two or more parts, moving in different proportions of time.”

Recitative; this style or manner of singing borders on *declamation*; of consequence, more regard is to be had to the *passion* or *expression* of the subject, than that to regular time; although it is always written in true measure, the singer may use his own judgment in the performance of *Recitative*, according to the sense and force of the words. It is generally used to express some action or passion; or to relate some story, introductory either to a song, chorus, &c. More depends on the singer in this style, than in any of the others, for if the spirit both of the poet and composer is not given with sense, and particularly without affectation, or too much chanting, the performer is more likely to defeat the desired effect; and what was designed to be interesting and expressive, will become quite the reverse. The singer ought to bear in mind, that *here* he has sentiments to express, as well as sounds; he should perfectly understand what he says, as well as what he sings, and not only modulate his notes with the art of a musician, but also pronounce his words with the propriety and energy of a public speaker.—HANDEL seems super-eminent in this species of composition, as the Author of his *Memoirs* observes, “ without attempting to explain the causes of the forcible expression, and overpowering pathos, which breathe in many passages of his *Recitative*, I will only alledge these effects of music to shew that its true use, and greatest value, is to heighten the natural impressions of Religion and Humanity.”

The *Trillo*, or *Shake*,* is indispensably requisite in a public singer, and may be acquired by pains and perseverance. There are two sorts of Shakes, viz. the *Shake Major*, and the *Shake Minor*; the first is made by a whole tone, and the second by a half tone. This grace ought to be practised very slow at first, and requires great application; the Shake should not be too often heard, and never too long, *nor ever on holding notes*, as here the *Messa di Voce* claims the preference, for “ where passion speaks, all shakes and graces ought to be silent; leaving it to the sole force of a beautiful expression, to persuade.” All ornaments and embellishments in singing should be used very sparingly, and whenever introduced, they ought to proceed from the character and sentiment, both of the Music and Poetry.

* See PLATE 12.

The four different VOICES are,

The SOPRANO, or TREBLE;

The CONTR'ALTO, or COUNTER TENOR;

||

The TENOR; and

The BASS.

Each Voice has its peculiar style.

The *Soprano* has generally most volubility, and seems best calculated for it. It is likewise equally capable of the *Pathetic*.

The *Contr'alto* has more of the *Pathetic* than of the *Bravura*.

The *Tenor* is very often capable of both the *Pathetic* and *Bravura*.

The *Bass* is the most dignified, but ought not to be so boisterous as it is generally practised. It has always been a matter, not to be accounted for by Professors of Music, why the deepest Bass Voices should, in general, sing in a Falsetto, and with greater taste than in their natural voices, and that the Contr'alto should have the least Falsetto of either of the other voices. The fact is however certain, for if a Treble part is wanted in a Quartetto, and there is no Soprano Voice, the Bass is generally called to sing it.

Although GUIDO ARETINO improved and completed the Scale of Music, (See Plate 1,) yet the Art of Solmifation was never perfect, until the late introduction of the syllable *Si*, to the seventh note in the octave; which, notwithstanding it was known to Professors for many years, and mentioned by GRASSENAU, RAMEAU, NARES, and others, yet no one had courage till very lately, to introduce it. By this, the stumbling-block is removed, and the scale is now complete; as every note in the octave has a syllable applied to it; and it is with great confidence I pronounce, that the art of singing by note, from this cause, is greatly facilitated.

These Monosyllables, *Ut, Re, Mi, Fa, Sol, La*, GUIDO ARETINO, a Benedictine Monk, in the *eleventh Century*, took from a strophe or stanza of a Latin Hymn, written in honor of St. JOHN Baptist, from which he chose the *first* and *sixth* syllable of every verse.

Ut queant laxis *Re*sonare fibris

Mira gestorum *Fa*muli tuorum,

Solve polluti *La*bii reatum:

SANCTE JOHANNES.

They are also comprized in this line by ANGELO BERARDI, viz.

Ut, Relivet Miserum Fatum Solitosque Labores.

These syllables were applied to the *Hexachord*, or *six notes* in the scale; but as there are *seven* original sounds in music, there wanted a seventh syllable, which is now added, viz. *Si*.

The eight notes have now each a syllable, thus:

Do, Re, Mi, Fa, Sol, La, Si, Do.

We reckon the *eighth* sound, but in truth there are only *seven*; as the octave, or eighth note, is only a repetition of the same note (as it were) as the *first*, and called by the same alphabetical names, viz.

C.	D.	E.	F.	G.	A.	B.	C.
1.	2.	3.	4.	5.	6.	7.	8.
Do.	Re.	Mi.	Fa.	Sol.	La.	Si.	Do.

The French, in general, never alter the *Sol-Fa* with the key, as the Italians and English do, but always keep *Ut*, or *Do*, on the first ledger line; which makes it imperfect in any but the natural key of C. For *Mi, Fa*, and *Si, Do*, are, and always *should be*, the half tones in every *Major Key*. Therefore, if you sing in any *Major Key* but C. you must carry your *Sol-Fa* with you, and fix *Do* on the key note, by which the names of all the other notes in the octave are regulated; so that where *Flats* or *Sharps* are marked at the clefs, *Fa* is always the last Flat, and *Si* the last Sharp. This may

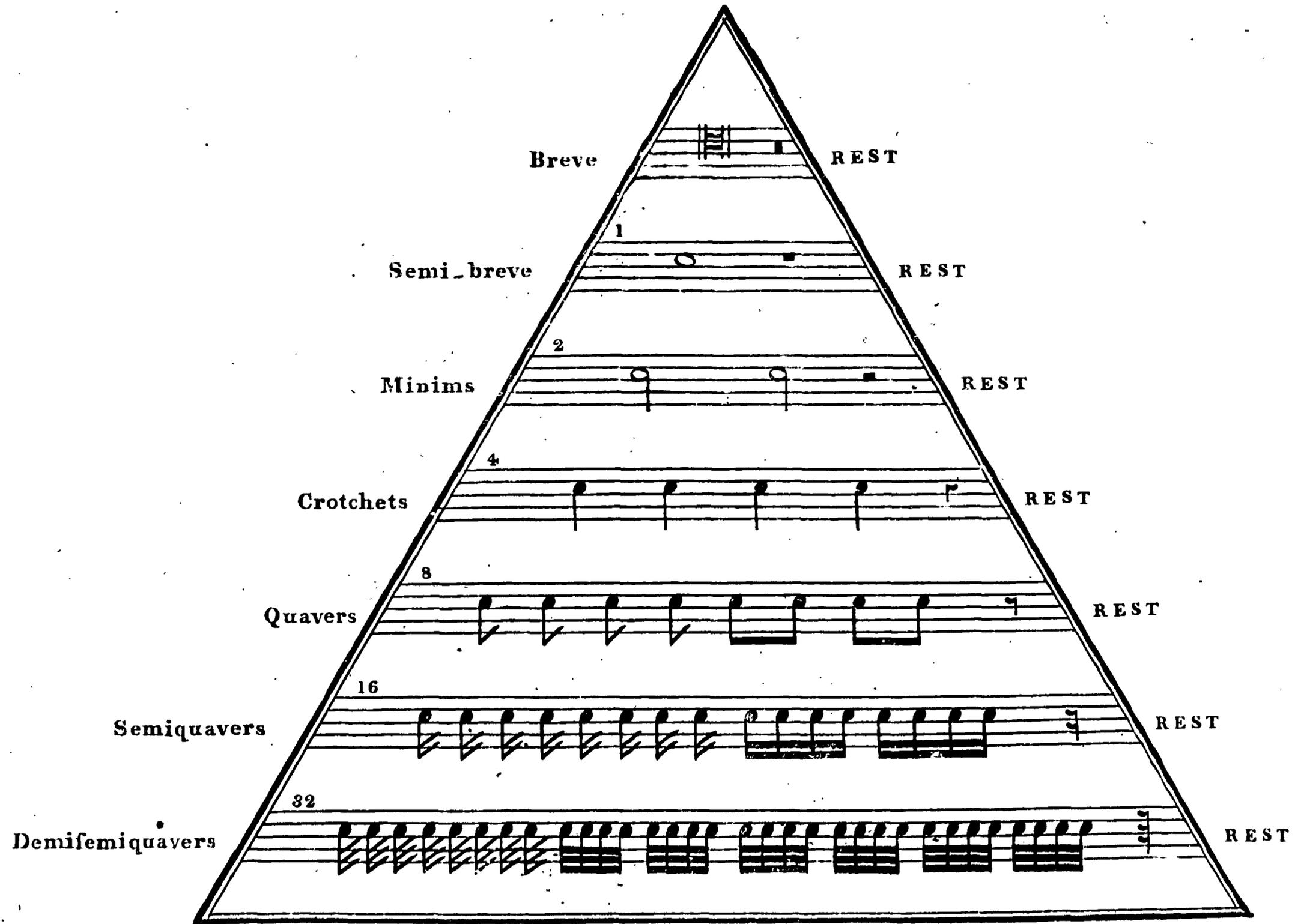
seem, at first, rather difficult, and I should not advise the scholar to attempt it, until perfect in the natural key; but when he is accustomed to apply the words of the *Sol-Fa* to the different intervals in the octave, and finds that *Mi* and *Fa*, and *Si Do*, are always the half tones, he will be sorry to change them for the French method, by which they would become generally *whole tones*, and thereby totally invert the whole System of SOLMISATION. It is supposed that GUIDO's reason for calling his first note Γ *gamma*, was either to shew, that the Greeks were the inventors of Music, or that he thereby meant to record *himself*, this being the first letter of his name. If I might be allowed to hazard a conjecture, may not the Italians probably have changed the *Ut* into *Do*, as a compliment to Guido, being part of his name?

I have often found that the most expeditious method of teaching to sing by note, (when scholars are capable of reasoning on musical sounds), was by applying figures to the natural succession of eight notes, instead of the *Sol-Fa*; although I certainly would recommend young pupils to choose the *Sol-Fa*, as the notes will be more articulate, and the voice, by that method, must consequently be delivered clearer, and they will have a longer time to understand, and digest it. Yet, I have always found the use of figures to be more easily comprehended by grown persons, who are generally puzzled and embarrassed by the *Sol-Fa*.

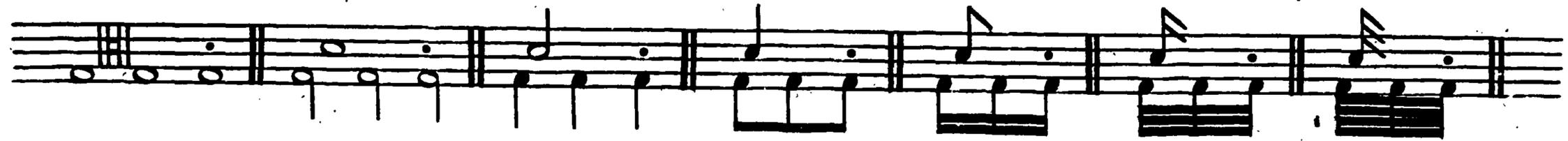
The scholar, therefore, is left to his choice, either to practise by *Figures*, or *Sol-Fa*, as the advantage of both methods will readily be seen in the first rules and examples, annexed to these observations. Even moderate abilities, if joined to readiness of inclination, and persevering industry, will, in process of time, overcome the various difficulties attached to this, and all other elegant and liberal arts.



NAMES AND PROPORTIONS OF NOTES AND RESTS.



A Point, or Dot, after a Note makes it half as long again.



MARKS OF TIME.

Common, or equal.



Triple, or unequal.

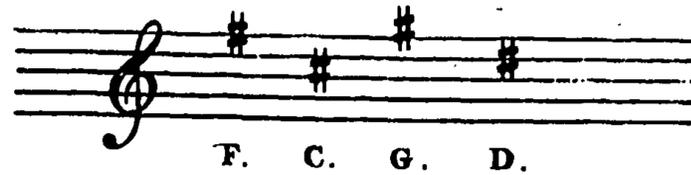


A Flat (b) to a Note makes it half a Note lower.

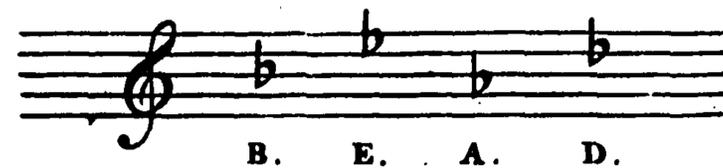
A Sharp (#) to a Note makes it half a Note higher.

A Natural (n) takes away the effect of either Flat, or Sharp.

SHARPS.



FLATS.



N. B. Sharps and Flats, at the head of the Clef, are always placed in regular order as above.

4 The Scholar is first to raise this Scale of the Hexachord, or a succession of six Musical Intervals, and then to descend by the same Notes, remembering that from MI to FA or (3 to 4) is only half a tone; the others whole tones.

Hexachord of G.

Pia. cres. For. dim. Pia.

Do re mi fa fol la

Do do re re mi mi fa fa fol fol la la la la fol fol fa fa mi mi re re do

Examples in Common Time.

1^{ft}
1:
Do do do re re re re re mi mi mi mi mi fa fa fa fol fol fol la

la la fol fol fol fa fa fa fa mi mi mi re re re re re do

2^d
Do do re mi fa fa fol fol la la la fol fol fa fa mi mi mi re re do

Examples in Triple Time.

1^{ft}
1:
Do do do re re re mi fa mi do fol fa mi fa mi re mi fa fol fa mi re do

2^d
Do re mi re mi fa fol la fol fol fol la fol fa fa mi fa fol la fol fa mi re do do

THE RULE FOR SPELLING OR PROVING DISTANCES.

1 2 3 A 3rd 1 2 3 4 A 4th 1 2 3 4 5 A 5th 1 2 3 4 5 6 A 6th
 Do re mi Do mi do re mi fa do fa do fol do re mi fa sol la do la
 A 3rd A 4th A 5th A 6th
 la sol fa la fa la sol fa mi la mi la sol fa mi re la re la sol fa mi re do la do
 3^{ds}
 Do re mi re mi fa mi fa sol la la sol fa fol mi fa mi re mi re do
 4^{ths}
 Do re mi fa mi re mi fa fol fa mi fa sol la la sol fa mi fa fol fa mi re mi fa mi re do
 5^{ths}
 Do re mi fa fol fa mi re mi fa sol la la sol fa mi re mi fa fol fa mi re do
 6^{ths}
 Do re mi fa sol la la sol fa mi re do

N. B. The Scholar, after some practice, should sing these Intervals without the intermediate Notes.

The three different Hexachords, agreeable to the GUIDONIAN system, by which it will be seen that DO, is always placed on the Key Note.

THE HEXACHORD OF
G.
or Durum from B \flat .

The Natural
HEXACHORD OF
C.

THE HEXACHORD OF
F.
or Molle from B \flat .

Example in the Hexachord of G.

Example in the
HEXACHORD OF C.

Do fol - - fa mi re mi fol la fol fa mi fa mi

re mi fa fol fa mi fol - - la fol fa mi re mi fa la fol fa mi fa re fol do

Example in the
HEXACHORD OF F.

Do mi re do fol fol do re mi fa fa mi mi re re do re mi re mi

fa fa fa mi re mi fa mi fa fol la fol fa mi re mi fa mi fa re do

Thus far the Solmifation, according to the GAMUT of GUIDO, is perfect; we now proceed to the introduction of another Syllable SI, to the 7th Note in the Octave; by which the Scale is made complete, as every Note has a different Syllable applied to it.

Do re mi fa fol la si do do si la fol fa mi re do

do si la fol la si do re mi fa fol la si do do si la fol fa mi re do si la fol la si do

DUETTINO

I.

Do re mi fa fol la la fol fa mi re do

Do re mi fa fa mi re do fol do

DUETTINO

II.

Do re do re mi fa mi re mi fa fol fa mi fa fol
 fol la fol la si do si la si do re
 la fol mi fa re mi do re si do mi re fol mi do si do
 do si do re mi mi fa re mi do si do mi re fol do

SCALE OF THE OCTAVE.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
 Do re mi fa fol la si do do si la fol fa mi re do

N.B. The MI and FA, (or 3 and 4) and SI DO, (or 7 and 8) are always the two half tones in the Octave; the other Intervals are whole tones from each other.

A 3^d A 4th A 5th A 6th
 Do re mi Do mi do re mi fa do fa do re mi fa sol do fol do re mi fa sol la do la
 A 7th A 8th A 3^d A 4th
 do re mi fa sol la si do si do re mi fa sol la si do do do do si la do la do si la sol do fol
 A 5th A 6th A 7th A 8th
 do si la sol fa do fa do si la sol fa mi do mi do si la sol fa mi re do re do si la sol fa mi re do do do

The above is recommended as a daily Lesson, by which the Scholar will soon be able to raise and fall these Intervals without the assistance of the intermediate Notes.

OCTAVES.

Do do re re mi mi fa fa fol fol la la la la fol fol fa fa mi mi re re do do

Do re mi fa fol la la fol fa mi re do

Do re mi fa fol la si do re mi fa fol fol fa mi re do si la fol fa mi re do

DUETTO I.

Do do re re re re mi mi fa fol fa mi re do si do si do

Do do re re re re mi mi fa fol fa mi re do

DUETTO II.

Do do re do si la si si do si la fol la

Sol fol la fol fa mi fa fa fol fa mi re mi fa la fol fa mi

si re do si la fol la do si la fol fa mi do do si do

re mi fol fa mi re do do mi re fol do

DUETTO

III.

Sol do re fa mi do si do fol fol mi fol do re do si do si do re mi re mi fa re do

Sol do re fa mi do si do fol fol mi fol do re do si do si do re si do

DUETTO

IV.

Mi re do fol do re mi fa mi mi re re do re mi re mi

Sol la si do si do re do do si

fa mi re mi fa mi fa fol mi fa fol fol fa mi re mi fa

la fol la si la si do mi re mi fa mi re do re mi mi re do re do re

fa mi re mi fa re do do re mi fa fol fa mi mi fa mi re do fol fol fol mi fol do

re do si do re fol dol si do re mi re do do re do si do mi mi mi do mi do

DUETTO

V.

Si re do si do do si la fol fa

Sol si la fol la la fol fa mi re mi mi re

fol fol fa mi fa fol mi fa - - mi re do

mi re mi do re - - do la fol si do si do

DUETTO

VI.

CANON.

Vuoi tu venir meco vi ta mi a vien da me vien da me fpe -

Vuoi tu venir meco vi ta mi a vien da me

do do si si la la sol sol fa mi la sol do si

- ran za mi a fe non vuoi chio mo - - ra mo ra mo ra.

vien da me fpe ran za mi a fe non vuoi chio mo ra mo ra.

This DUETTO in the Minor Key of A, is given as an Example to shew that the Solfaing is not altered, but remain the same, as in its relative Major Key C. Should the Scholar be desirous of studying more difficult, or more scientific Examples, I beg leave to recommend a selection of Solfeggi, lately Published by S^r W^m PARSONS.

Pia. cres. For. dim. Pia.

Messa di Voce
OR SWELL.

Shake Major.

Shake Minor.

The Turn.

The inverted Turn.

Superior
APPOGGIATURA.

Inferior
APPOGGIATURA.

Superior Cadence

Inferior Cadence

The Slur.

Anticipation.

NB. this last Grace, (Anticipation) may be used with great effect, in the preceding Duetto N^o 6 (Canon)

Do re do mi do fa do fol do la do si do do do si do la do fol do fa do mi do re do do

The Appoggiatura takes half the length from the Note it precedes.

Example

Sung thus

When the Appoggiatura precedes a Note with a Dot, it takes away two thirds of its length.

Example

Sung thus

Scale of Notes for the four different Voices.

Treble
or
Soprano

Do re mi fa fol la si do re mi fa fol la

Contra Alto

Do re mi fa fol la si do re mi fa fol la

Tenor

Do re mi fa fol la si do re mi fa fol la

Bass

Do re mi fa fol la si do re mi fa fol la

Do re mi fa fol la si do re mi fa fol la

Example for blending or melting the half tones into each other.

Two systems of piano accompaniment. Each system consists of a treble and bass clef staff. The first system shows a treble staff with a melodic line of half notes and a bass staff with a harmonic line of half notes. The second system continues this pattern with more complex chromatic movement in both parts. The notes are labeled with 'a' and various accidentals (sharps, flats, naturals).

Example for the practice of the Shake.

Two systems of musical notation in treble clef. The first system features a series of sixteenth-note runs starting with a 'hr' (shake) marking. The second system continues with similar rhythmic patterns and shake markings.

BRAVURA.

Example

Three systems of musical notation in treble clef. The first system includes the instruction 'Pia. cres. For. dim. Pla.' and '(SACCHINI)'. It features a melodic line with slurs and a bass line with notes labeled 'a'. The second and third systems continue the piece with various melodic and rhythmic figures.

EXAMPLE.

(SACCHINI)

Cantabile

The musical score is presented in four systems, each with a treble and bass staff. The key signature is one flat (F major), and the time signature is 3/4. The piece is marked 'Cantabile'. The bass staff includes the following fingering numbers: 6, 6, 7, 7, 6, 6, 4, 6, 4, 6, 5, 6, 4, 4, 6, 5, 6. Dynamic markings 'a' are placed above the treble staff in the first, second, and third systems. The notation includes various note values, slurs, and accents.

EXERCISE.

(SACCHINI.)

LARGO

The musical score is divided into four systems, each with a treble and bass staff. The first system is in C major, starting with a treble staff containing a whole note 'a' and a bass staff with a sixteenth-note pattern. The second system is in D major, featuring a treble staff with a melodic line and a bass staff with a sixteenth-note pattern. The third system is in E major, with a treble staff containing a melodic line and a bass staff with a sixteenth-note pattern. The fourth system is in F major, with a treble staff containing a melodic line and a bass staff with a sixteenth-note pattern. Fingerings (6, 5, 4, 3, 2) and accents (a, hr) are indicated throughout the score.

SANCTUS.

(JOMELLI)

Larghetto

Violino I. *p*

Violino II. *p*

Due Oboe

Due Corni

Viola *p*

Soprano *Sanc*

Alto *Sanc*

Tenor *Sanc*

Basso *Sanc*

Organo *p* *f*

- tus

- tus

- tus

- tus

The musical score consists of several staves. The top two staves are for the vocal line, featuring a melodic line with various note values and rests. The third staff is for the piano accompaniment, showing chords and melodic fragments. The bottom four staves are for the vocal line with lyrics. The lyrics are: "Do - - minus Deus Sabaoth ple - - ni funt coe - -". The score includes dynamic markings such as *p* (piano) and *cres* (crescendo). At the bottom of the page, there are numerical markings: *p*, 4/2, 5/3, and 6/4.

The musical score consists of ten staves. The top four staves are for the vocal parts (Soprano, Alto, Tenor, and Bass). The bottom four staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics 'glo - ri - a tu - a.' are written under the vocal lines. The piano part includes various chords and arpeggios, with some notes marked with fingerings like 6/4, 5/3, 7, 5, 6/6, 5, 6/4, 5/3. A dynamic marking 'p' (piano) is present at the end of the piece.

This Sanctus, is part of the Messa of JOMELLI, repeatedly performed at the Musical Festivals SALISBURY; in the collⁿ of the late W.B. EARLE Esq^r

DUO.

(SACCHINI) 23

LARGO

A - - - ver - - - te A - - - ver - - -

A - - - ver - - - te A - - - Ver - - -

- te faciem tu - - - am a pec - ca - - - tis meis et omnes ini - qui - tates meas

- te faciem tu - - - am a pec - ca - - - tis meis et omnes in - i - qui -

de - - - le et omnes et omnes i - niqui - tates

- - tates meas de - - - le et omnes et omnes i - niqui - tates

meas de - - - - le A - - - ver - - - te A - - - ver - - -

meas de - - - - le A - - - ver - - - te A - - - ver - - -

The first system consists of three staves. The top two staves are vocal lines in G major, with lyrics 'meas de - - - - le A - - - ver - - - te A - - - ver - - -'. The bottom staff is the piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes.

- te faciem tu - - - am a pec - ca - - tis me - - - - is

- te faciem tu - - - am a pec - ca - - tis me - - - - is et

The second system consists of three staves. The top two staves are vocal lines in G major, with lyrics '- te faciem tu - - - am a pec - ca - - tis me - - - - is' and '- te faciem tu - - - am a pec - ca - - tis me - - - - is et'. The bottom staff is the piano accompaniment in G major, continuing the rhythmic pattern.

et omnes i - niqui - tates meas de - - - - - le et

omnes i - niqui - tates meas de - - - - - le et

The third system consists of three staves. The top two staves are vocal lines in G major, with lyrics 'et omnes i - niqui - tates meas de - - - - - le et' and 'omnes i - niqui - tates meas de - - - - - le et'. The bottom staff is the piano accompaniment in G major, concluding the piece.

omnes et omnes in - i - quitates meas de - - - - le de -

omnes et omnes in - i - quitates meas de - - - - le de - - - -

le.

le.

N.B. This beautiful DUO is part of a Miserere, presented to the late
JAMES HARRIS Esq^r. by Sacchini, about the Year 1777 y^e whole
 Miserere was performed at the Funeral of Sacchini in PARIS, by or-
 der of the late Queen of France.

SONG.

(SACCHINI.)

Sotto voce

Largo

The musical score consists of three systems of piano accompaniment and one system of vocal melody. The piano accompaniment is written in common time (C) and B-flat major. The first system features a 'Sotto voce' instruction. The second system includes the lyrics 'Yet a - while yet a - while fweet' and a 'pp' dynamic marking. The third system includes the lyrics 'fleep sweet fleep de - - ceive - - deceive me, Fold me in thy dow - ny'. The tempo is marked 'Largo'.

Arms, Let not care awake - - to grieve me, Lull - - - it with thy

po - - - tent charms, with thy po - - - tent

charms thy po - tent charms thy po - tent charms

f *p* *f* *af sai* *dim* *Sempre p*

Sempre p

I a Turtle doom'd to stray, Quitting young the pa - - rents

nest, Find each Bird a Bird of prey, a Bird of prey Sorrow

knows not where to rest, Sor - row knows not where to rest - - - - - yet a

while yet a - - while fweet fleep fweet fleep de - - ceive me de - -

- ceive me, Fold me in thy dow - ny Arms, Let not care awake to grieve me,

Lull - - - it with thy po - - - tent charms with thy

po - - - - - tent charms - - - - - lull it with thy

po - - - - - tent charms thy po - tent charms thy po - tent charms.

f p f p dim

D U E T T .

Andante

And you fweet Maid fweet Maid take mine,

Take this Nofegay gentle Youth, Un-like thefe Flow'rs be

Unlike unlike thefe Flow'rs be thine, Un-like thefe Flow'rs be thy fair truth, Un-

thy fair truth, Un-like thefe Flow'rs be thy fair truth, Un-

NB. this Duett and the following Songs, are in the Colⁿ of the late JAMES HARRIS Esq^r. and now Publish'd by Permission.

pp

like these Flow'rs Un-like these Flow'rs Un-like these Flow'rs these Flow'rs be thine.

like these Flow'rs Un-like these Flow'rs Un-like these Flow'rs these Flow'rs be thine.

Andante
Sostenuto

Chang - ing soon chang - ing soon they soon de - cay, Sweet till Noon then

Chang - ing soon they soon de - cay, Sweet till Noon then

First system of a musical score. It consists of four staves. The top staff is the piano accompaniment, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains several measures of chords and arpeggiated figures. The second and third staves are vocal staves, also with treble clefs and the same key signature. They contain the lyrics: "pafs a - way, chang - ing foon they foon de - cay, Sweet till Noon then". The bottom staff is the piano accompaniment in the bass clef, providing a harmonic foundation for the vocal lines.

Second system of the musical score, continuing from the first. It also consists of four staves. The piano accompaniment (top and bottom staves) continues with similar chordal and arpeggiated patterns. The two vocal staves (middle) continue with the lyrics: "pafs a - way, Sweet till Noon then pafs a - way, then pafs a - way then". The key signature and time signature remain consistent with the first system.

Musical score for the first system. It features a piano accompaniment on the top staff and two vocal lines on the bottom two staves. The key signature has two sharps (F# and C#). The piano part consists of chords and arpeggiated figures. The vocal lines contain the lyrics: "pafs a - way, Fair for a time their charms appear," and "pafs a - way; But truth shall bloom for". A piano dynamic marking (*p*) is present.

Musical score for the second system. It features a piano accompaniment on the top staff and two vocal lines on the bottom two staves. The key signature has two sharps (F# and C#). The piano part consists of chords and arpeggiated figures. The vocal lines contain the lyrics: "Fair for a time their charms ap - pear, But truth shall bloom for" and "e - - - ver here, Fair for a time their charms ap - pear, But truth shall bloom for". A piano dynamic marking (*p*) is present.

ever here truth shall bloom for ever here ever here truth shall
ever here truth shall bloom for ever here ever here truth shall

bloom for ever here. **Del Sig.^r Anfossi.**
bloom for ever here.

Accompaniment
for the
H A R P
or
PIANO FORTE.

Non Cer - - chi innam - - mo - rar - - si chi lac - - cial cor non

ha' non cerchi innammo - - rar - si chi lac cial cor non ha' no' chi

lac - cial cor non ha' In

van voi pan - ge - re - - te al lor che non po - tre - te tor nare in li - ber

- ta tor na - re in li - ber - - ta in van voi pian - ge - re - - te al

cor che non po - tre - - te , tor - na - re in li - ber - ta tor na - re in li - ber -

- ta' no' tor na - re in li - ber - ta in van voi pian - ge - - re - - te al -

- lor che non po - - tre - - te al - lor che non po - - tre - - te tor - - na re in li - ber -

- ta in li - - - ber - ta Non cer - chi inna - - mo - rar - si che

lac - - cial cor non ha' non cer - chi inna - mo - rar - si chi lac - cial cor non

ha' no' che lac - cial cor non ha' al cor non ha' al cor non ha'

AIR.

Violoncello Obligato

Cantabile

The musical score is written for Violoncello Obligato and includes vocal lines. It is marked 'Cantabile' and 'AIR.'. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score consists of five systems of music. Each system has a vocal line and a piano accompaniment line. The lyrics are: 'Se - cure with - in this peaceful Cot, I'd wish to live and die, fe - cure - within this Cot - - I'd wish to live and die Here patient bear my hum - ble lot here patient bear my humble'. The piano accompaniment includes various fingering numbers (6, 4, 3, 7, 5, 6, 4, #, 6, 5, 8, 6, 6, 4, #, 6, 3, 3, #, 6, 5, 7) and dynamic markings like 'hr'.

