

GROSSE'S

Instruction in Singing.

*Containing the necessary directions towards obtaining
a perfect Intonation & flexibility of the Voice*

Exercises on Graces and Cadences,

also a Method of teaching how to sing a Second

AND TO AN
Accompaniment of any Instrument

for which purpose

a Duett and Two Songs are added.

Price 7/-

*London, Printed & Sold by George B. Manby,
85, Fleet Street.*



[The page contains extremely faint, illegible text, likely bleed-through from the reverse side of the document. The text is arranged in several paragraphs across the page.]

P R E F A C E .

SINGING is produced by sounds which are formed by the combined exertion of the Lungs, the Throat and the Mouth; most persons are accordingly more or less endowed with this Faculty: and though few indeed may hope to vie with a Catalani, there might still be some approximation to a Stephens, were the candidate properly disposed and enabled to cultivate it. To induce the attempt, it were surely enough to consider the Voice was graciously designed by the Great Creator for the promotion of human happiness.

To improve the natural voice certain exercises are necessary, and these must more over be systematically and judiciously studied and practised. The first point to be attained is, a good Intonation, that is, a singing in Tune: the second a Flexibility of voice, in other words a facility of extending or contracting the organs of singing, so as to glide easily from sound to sound. The third a tasteful and impressive vocal expression of Poetic sentiment, such as emanates from a feeling bosom guided by judicious teaching and imitation. On the other hand, excepting in the case of a radically vicious conformation of the Tonic organs: a defective voice may be sometimes successfully remedied. For example a nasal or a screaming voice if contracted only by habit may be cured by a Teacher duly experienced. In pursuance of this object, I shall now specify a few leading particulars which should form the daily practice of every, and of even the most accomplished Singer. These particulars are the following. When singing, stand upright, fill the chest well with air; begin every sound, with the softest possible piano, swell it on to the fortissimo, and all in a breath, continuously sink in the decrescendo; do not in general go higher than the voice can easily admit of, though you may occasionally attempt a semitone higher. The vowel (a), is to be sung broad, like the French a, or like a in the word *awe*, dropping the chin without further exertion of the muscles, than to leave the mouth fully an inch open. To sing (o) the mouth must be rounded without screwing it upward, the teeth half an inch or even more apart. For (i), and (e), adapt the mouth to a smiling position, without wrinkling of the cheek, and let the teeth be sufficiently asunder for the breath to pass freely. In no instance, should the lips protrude above the teeth, as that would muffle the voice. The consonant that follows a vowel, must not be enounced until the expiration of the note or notes, apportioned to the syllable of which it is part; neither must there be any oral action until then. The same rule is to be observed, in singing the English i, a, e, and y, for if the mouth begin gradually to close before the expiration of the sound, a very disagreeable whining or squeaking will ensue.

Lips of easy pliancy are apt to fall into a ludicrous habit of what may be termed a Dolphin mouth, or a drawing of the mouth on one side, either upward or downward, a thing to be cautiously avoided. For this however as well as many other distortions, the Pupil may advantageously consult the Looking glass.

Very slow, and as long as the breath will last, stopping between each a little.

Begin *Pianissimo*.

Without Accompaniment

Do Re Mi Fa Sol La Si Do Re Mi Fa

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

The following Scale with an Accompaniment is to be commenced as soon as the Pupil is able to sing the first in tune. The right hand strikes the Accompaniment in Quavers, while the voice is heard; observing the crescendo and decrescendo.

Do re mi fa sol la si do

re mi fa sol sol la mi re

do si la sol fa mi re do si do

Grosses Singen Instr.

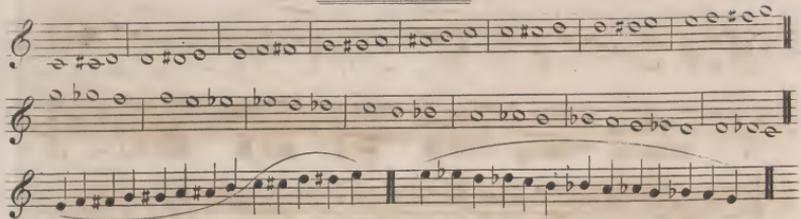
THE MINOR SCALE.

Having acquired a good intonation of the preceding Scales, the Shake must come next into practice. Although many may find a difficulty in accomplishing a good Shake, still it must be diligently practised. It is not only the most beautiful ornament in music, but it will give that quickness to the organs which is so necessary to an accomplished Singer.

Choose out of the following Keys the most convenient for the Pupils voice to begin with. Commence slowly and quicken by degrees. * mind the finish of the shake.

Grossé's Singing Inst^o

CHROMATICS.



Con Portamento, is the Gliding of the voice from a given sound to a distant Interval, through a continous gradation of notes imperceptibly melting into one another. It may be exemplified by sliding the finger up or down along the string of a Violin while in the act of sounding. The Singer can learn it only by imitation. This style of singing is used in Recitative, and such parts of a song as express the softer passions. The effect is most impressive if used with judgement, it otherwise is tiresome.

Intervals in common use with their intermediate notes, which are to be joined with the vowels in uninterrupted succession, so as still to let every note be distinctly heard. The Consonant *l*, like all the rest, must not be pronounced till at the very end of the sound.

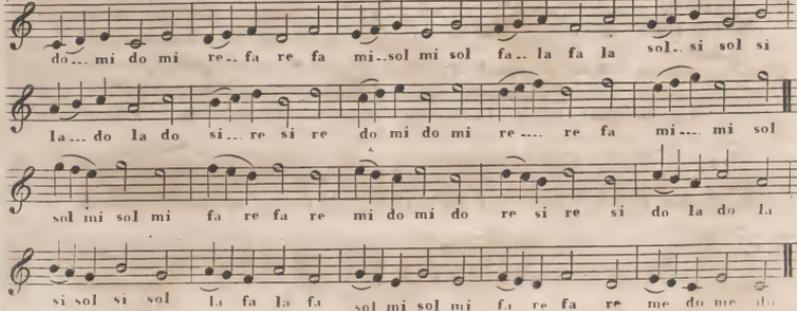
Such as this is very bad.



Seconds.



Thirds.



Grosso & Singing Ins ♪

Fourth.

do.. fa do fa re re sol mi..... mi la fa... si fa si sol.. do sol do
 la re la re si..... mi si mi do... fa do fa re... sol re sol
 sol... re sol re fa... do fa do mi... si mi si re... la re la
 do.. sol do sol si... fa si fa la... mi la mi sol.. re sol re fa... do fa do.

Fifths.

do sol do sol re la re la mi si mi si fa do fa do
 sol re sol re la mi la mi si fa si fa do sol do sol
 so... l do sol do fa... si fa si mi la mi la re sol re sol
 do fa do fa si mi si mi la re la re so... l do so do

Sixths.

do la do la re si re si mi do mi do fa re fa re
 so l mi sol mi la fa la fa si sol si sol so l si sol si
 fa la fa la mi sol mi sol re fa re fa do mi do mi
 si re si re la do la do.

Sevenths.

do si do si re do re do mi re mi re fa mi fa mi
 so l fa sol fa la sol la sol sol la sol la fa sol fa sol
 mi fa mi fa re mi re mi do re do re si do si do
Eights.
 do do do re mi fa
 so l so l fa mi
 re do

After the preceding Intervals with their intermediate notes have been well practised it will become an easy task to learn the next. But perseverance should be unremitting till the student can sing quite in tune which may be ascertained by striking the Key with the last sound of the voice; if not in tune the ear must be assisted where necessary (of which the Instructor ought to be the best judge) by a rehearsal of the passage.

Distances in the scale commonly in use.

Grossek's Singing Instr.

3rds

Musical notation for intervals 3rd through 8th. Each interval is shown on a single staff with a treble clef. The notes are: 3rd (C-E), 4th (C-F), 5th (C-G), 6th (C-A), 7th (C-B), and 8th (C-C). Each interval is accompanied by a vertical line and a repeat sign.

COMMON CHORD.

Musical notation for common chords. Each chord is shown on a single staff with a treble clef. The chords are: C major (C-E-G), D major (D-F-A), E major (E-G-B), F major (F-A-C), G major (G-B-D), A major (A-C-E), and B major (B-D-F). Each chord is accompanied by a vertical line and a repeat sign.

Chord of the 4th & 6th

Chord of the \flat 7th

27th

Grosse's Singing Ins^{tr}

7ths

7ths

b 7ths

The following Exercises serve to render the voice flexible, and enable the Singer to perform Divisions in a smooth and pleasing style.

Take any vowel and go as high as the voice will admit, without overstraining.

N^o 1.

N^o 2.

N^o 3.

N^o 4.

N^o 5.

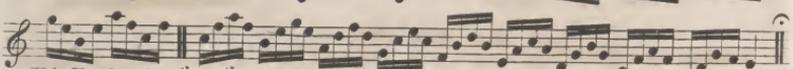
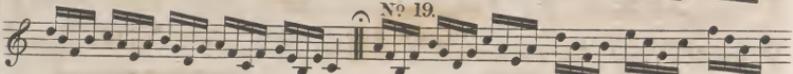
Grossé's Singing Ins ?

This page contains a series of ten musical staves, each representing a different exercise. The exercises are numbered as follows:

- Nº 6.
- Nº 7.
- Nº 8.
- Nº 9.
- Nº 10.
- Nº 11.
- Nº 12.
- Nº 13.
- Nº 14.
- Nº 15.

The music is written in a single melodic line on a treble clef staff. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Some exercises include slurs and fermatas. The exercises are arranged in a descending staircase pattern from top-left to bottom-right.

Grosse, Singing Ins 9

N^o 16.N^o 17.N^o 18, Chord of the 4th & 6thN^o 19.

This Chord of the 4th & 6th may be varied at-pleasure like the Common Chord above.

N^o 20.N^o 21.N^o 22.N^o 23, Major Scale.

Grosse's Singing Insⁿ

No 25. Major Scales in different keys.

OF GRACES.

Graces, are ornaments in Melody, and therefore if unseasonably introduced, they lose their intended effect. The principal Graces are the Appoggiatura, the Shake, the Turn, the Beat, the Mordent, Slide, and Spring.

The Appoggiatura. Sometimes the Appoggiatura is only one quarter the value of the note it precedes, thus. After-note

written. performed.

written Shake. Passing Shake. performed

Shakes with different finish.

Expressing soft passion.

Grosse's Singing Instr

written. *On dotted notes.* *Inverted Turn.*

thus or thus

written. *Beats.*

performed.

written. *The Spring.*

performed.

It would be easy for me now to add a few dozen Sonatas for Solfegging, but as it is not my intention to swell this volume, and its price; I take the liberty of advising Students, to take favorite songs, Solfegge them first, and sing the words afterwards, which is as good a way and more pleasant, than to drag through unmeaning compositions.

OF CADENCES IN MELODY.

A Cadence is an extempore passage generally introduced at the finale of a tune, and it should be expressive of the poetic or other sentiment of the piece. I shall in the following little ballad, endeavour to shew how melody may be varied according to the paths of the strain, and also how to close one and the same melody with different cadences.

Amoroso.

Frequent at ear... ly blush of morn, A. cross yon flow'ry
mead I've ran; Brush'd the bright dew drop from the lawn, To steal a
kiss to steal a kiss from Rosy Ann.

Groß's Singing Inst.

2^d Verse.

'Tis she can smooth life's rug-ged road, The che-querd
 path with thorns o'er-ran, Virtue a-dorns the blest a-
 bode, And loves to dwell, and loves to dwell with
 Ro-sy Anne.

3^d Verse.

Come smi-ling Spring with love-ly green, Come fragrant
 gales that gent-ly fan, Come sum-mer skie with
 sweet se-rene And deck the cot, and deck the cot of
 Ro-sy Anne.

4th Verse.

To Mi-sers give the sor-did wealth, To To-pers
 give the flow-ing can, To me kind powers the bless-ing
 health, A faith-ful friend, A faith-ful friend and
 Ro-sy Anne.

*This Ballad with an Accompaniment for the Piano Forte, is composed and published by
 W. G. Osse, 57, King's Cross, Terrace Pimlico. Price 1^s*

Singing a second or other parts of Harmony is to accompany a Melody harmoniously; and to judge rightly of the part a Singer has to take, it is requisite that some method should be adopted through which the Pupil may refine and use his ear so, as to be able to make a just distinction between the Melody and the part allotted to him.

The following Exercises might be entered upon as soon as a good intonation is acquired.

The Second begins first holding on the Semibreve.

1st *La La*

2^d *Listen to your own voice.*

La

1st

2^d

1st

2^d

1st

2^d

Any difficulty that may occur in the course of teaching the second, or other parts will easily be overcome by trying it in the same way as the foregoing Examples.

La

La

La

La

1st

2^d

1st

2^d

1st

2^d

Introductory Lessons for the singing to an Accompaniment.

Voice.

La

Piano Forte.

Let the voice begin first.

La

La

After these preceding Exercises have been well attended to the annexed Songs will be
 1. Learned. Lea Se:

Adieu! for me not sweet to part! but stay,

Written by A Lady

In consequence of frightning a Robin from her window.

Set to Music with an Accompaniment for the

Piano Forte or Harp,

and Dedicated to

Miss Musgrave,

BY

WM GROSSÉ.

Ent. Sta. Hall.

Price 1/6

London, Mayhew & Co. Music Sellers to the Royal Family, 17, Old Bond St.

& to be had of the Author Prince's Row, Lincolns.

ANDANTINO.

The musical score consists of two systems. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 3/8. The tempo marking 'ANDANTINO.' is placed to the left of the first system. The vocal line begins with a rest, followed by a series of eighth notes with slurs and accents. The piano accompaniment features a steady eighth-note bass line and a treble line with eighth-note chords and slurs. The second system concludes with a double bar line.

Al! fear me not sweet bird! but stay, And sing thy lit...tle

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. The lyrics are "Al! fear me not sweet bird! but stay, And sing thy lit...tle". The middle and bottom staves are the piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady accompaniment of chords in the right hand and single notes in the left hand.

win...ter lay The sum...mer songs...ters all are gone And

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics "win...ter lay The sum...mer songs...ters all are gone And". The middle and bottom staves are the piano accompaniment, continuing the accompaniment from the first system.

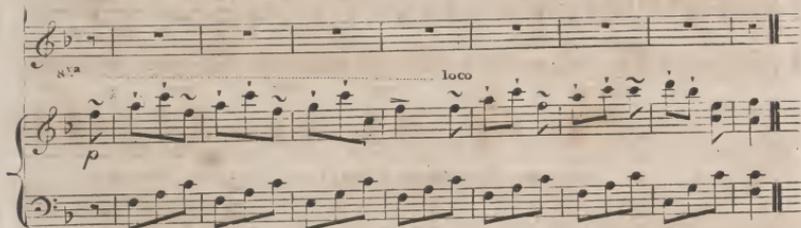
left thee here to sing a...lone The sum...mer song...sters

ritard

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics "left thee here to sing a...lone The sum...mer song...sters". The middle and bottom staves are the piano accompaniment. A "ritard" (ritardando) marking is placed above the vocal line and below the piano accompaniment in the middle of the system.

all are gone And left thee here to sing a...lone.

The fourth system of the musical score consists of three staves. The top staff is the vocal line, with lyrics "all are gone And left thee here to sing a...lone.". The middle and bottom staves are the piano accompaniment, concluding the piece with a double bar line.



2

Then come and be my welcome guest,
 I love to see thy crimson breast,
 And hear thee at the close of day,
 Thrilling thy little simple lay.

3

So brightly in the Shrub'ry scene,
 Mid russet brown, and varied green,
 When hush'd is ev'ry pleasing sound,
 And fading leaves are falling round.

4

Then welcome to my window sill,
 I love to hear thy little bill
 When, pecking crumbs that for thee lay;
 My pretty warbler to repay.

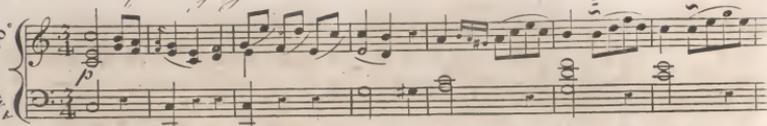
5

Then do not fear but boldly come,
 And thou shall find a peaceful home,
 'Till genial Suns, shall gild the plain,
 And court thee to the woods again.

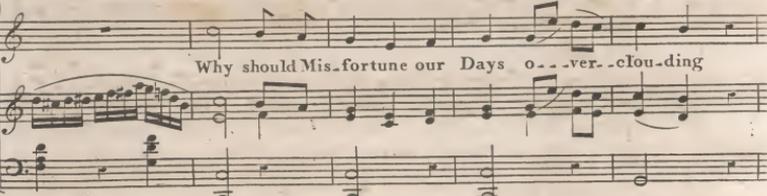
Music by M. Grose.

The Words by W. H. Lisle Esq.²¹

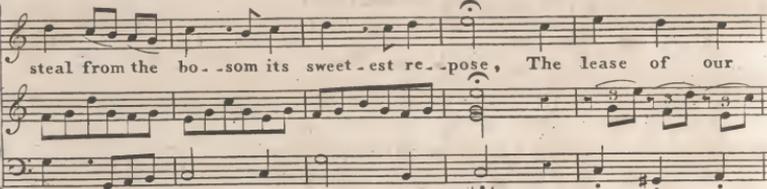
MOROSO.



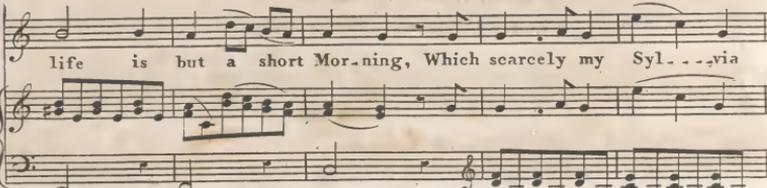
Why should Mis-fortune our Days o-ver-clou-ding



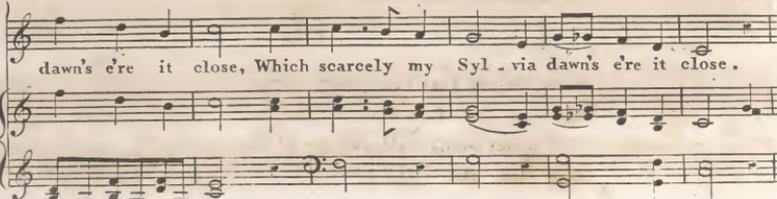
steal from the bo-som its sweet-est re-pose, The lease of our



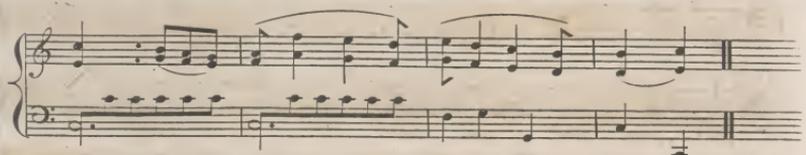
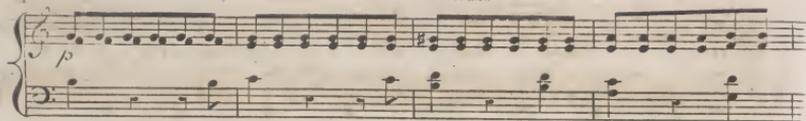
life is but a short Mor-ning, Which scarcely my Syl-via



dawn's ère it close, Which scarcely my Syl-via dawn's ère it close.



Crescendo



2^d VERSE.

Then ban - - - ish for e - - - ver that lan - - - guish - - - ing

The vocal line begins with a quarter note on 'ban' and continues with a melodic line. The piano accompaniment consists of eighth-note chords.

sor - - - row, Which ne'er should o'er - - - sha - - - dow an

The vocal line continues with a quarter note on 'sor' and a half note on 'row'. The piano accompaniment continues with eighth-note chords.

Eye that's so bright, Since the bloom of our

The vocal line features a half note on 'Eye' and a quarter note on 'that's'. The piano accompaniment continues with eighth-note chords.

S. P. F. T. C. O. N. O.

'Tis Plea - sant at eve thro' the Woodlands to stray, To view the clear

'Tis Plea - sant at eve thro' the Woodlands to stray, To view the clear

stream as it mur - murs a long, And sweet is the blooming pro -

stream as it mur - murs a long, And sweet is the blooming pro -

- fu - sion of May, The Ze - phyr's soft breath, and the

- fu - sion of May, The Ze - phyr's soft breath, and the

Night-in-gales song, But none to the soul are so ten-der-ly

Night-in-gales song, But none to the soul are so ten-der-ly

ADAGIO *espress* A TEMPO

dear, As the Smile of Af-fec-tion and Sym-pa-thy's Tear, As the

dear, As the Smile of Af-fec-tion and Sym-pa-thy's Tear, As the

Smile of Af-fec-tion, and Sym-pa-thy's Tear.

Smile of Af-fec-tion, and Sym-pa-thy's Tear.

pp

pp

SECOND VERSE.

As the Seasons roll on, and their treasures ex_tend, The beauties of

As the Seasons roll on, and their treasures ex_tend, The beauties of

Na_ture en_li_ven the heart But when shurd with a Pa_rent a

Na_ture en_li_ven the heart But when shurd with a Pa_rent a

Sis_ter or Friend, How ten_fold a rap_ture those

Sis_ter or Friend, How ten_fold a rap_ture those

pleasures im-part, And in Sor-rows sad moment how ten-der-ly

pleasures im-part, And in Sor-rows sad moment how ten-der-ly

dear, Is the Smile of Af-fec-tion And Sym-pa-thy's Tear, Is the

dear, Is the Smile of Af-fec-tion And Sym-pa-thy's Tear, Is the

ADAGIO A TEMPO

Smile of Af-fec-tion, And Sym-pa-thy's Tear.

Smile of Af-fec-tion, And Sym-pa-thy's Tear.

pp

pp

