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/-

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85, Fleet Street.

PREFACE.

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 endued 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 moreover 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, continously sink in the decrescendo; do not in general go higher than the voice can easily admit of, though you may occasionly 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 untill 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 disagreable 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 Piannisimo.

Without Accompan.t

Do Re Mi Fa Sol La Si Do Re Mi Fa

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

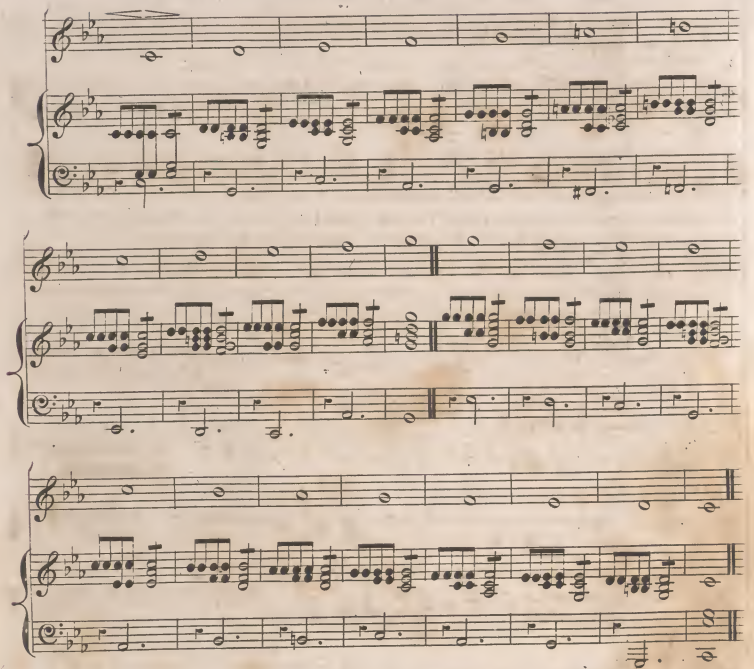
The following Scale with an Accompaniment is to be commenced as soon as the Pupil is able to sing the first in tune. The right hand strikes the Accompaniment in Quavers, while the voice is heard; observing the crescendo and decrescendo.

Do re mi fa sol la si do

re mi fa sol sol la mi re

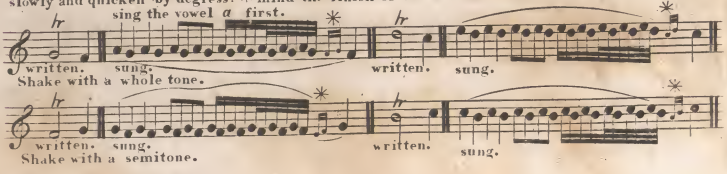
do si la sol fa mi re do si do

THE MINOR SCALE.

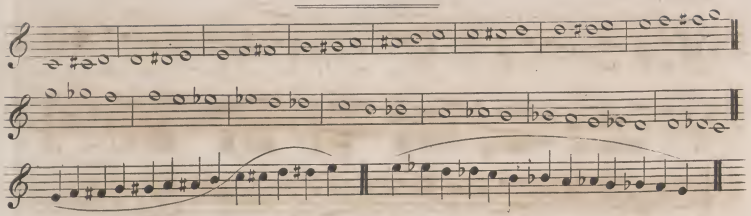


Having acquired a good intonation of the preceding Scales, the Shake must come next into practice. Although many may find a difficulty in accomplishing a good Shake, still it must be diligently practised. It is not only the most beautiful ornament in music, but it will give that quickness to the organs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



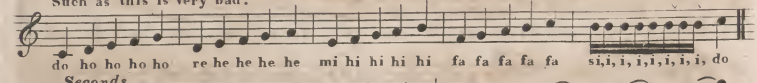
CHROMATICS.



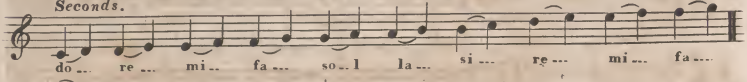
Con Portamento, is the Gliding of the voice from a given sound to a distant Interval, through a continous gradation of notes imperceptibly melting into one another. It may be exemplified by sliding the finger up or down along the string of a Violin while in the act of sounding. The Singer can learn it 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 im--- pressive if used with judgement, it otherwise is tiresome.

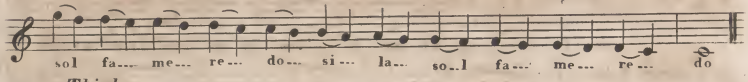
Intervals in common use with their intermediate notes, which are to be joined with the vowels in uninterrupted succession, so as still to let every note be distinctly heard. The Consonant l, like all the rest, must not be pronounced till at the very end of the sound.

Such as this is very bad.

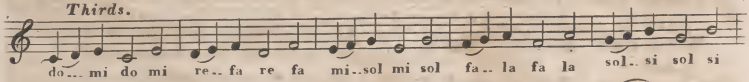


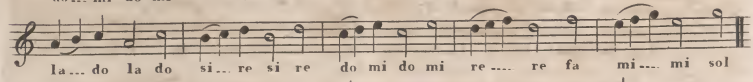
Seconds.

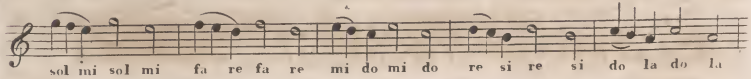


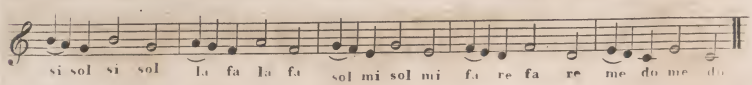


Thirds.

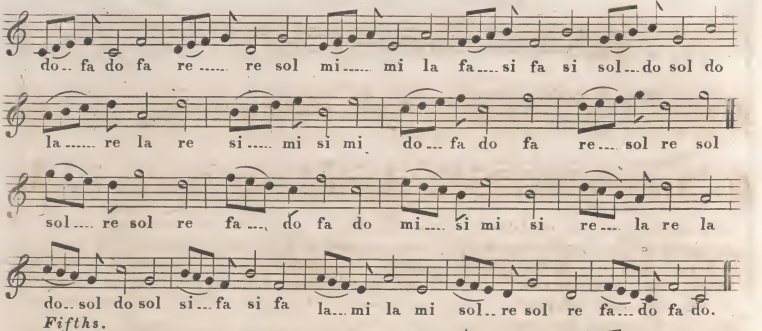




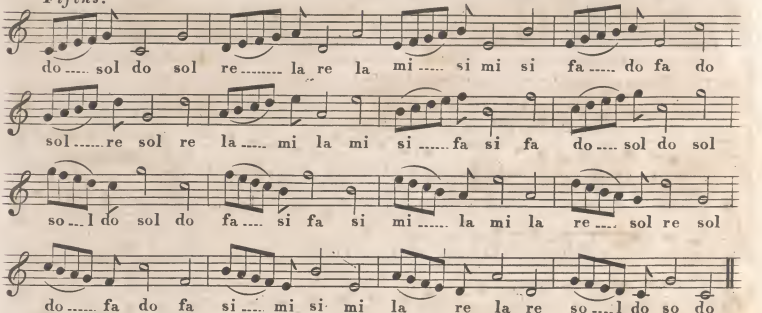




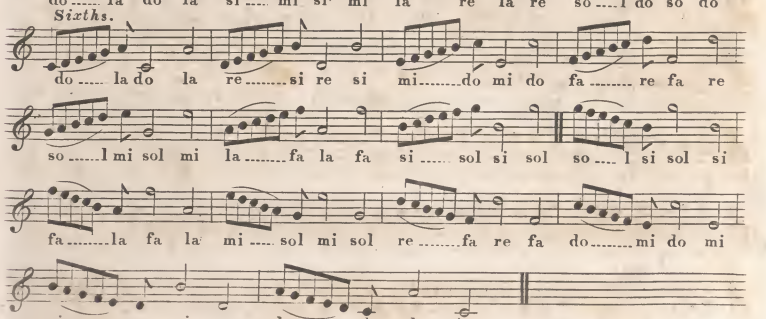
Fourths.



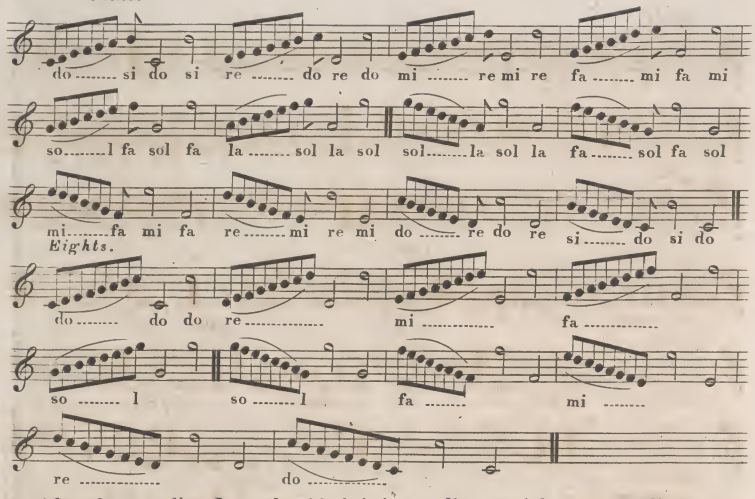
Fifths.



Sixths.

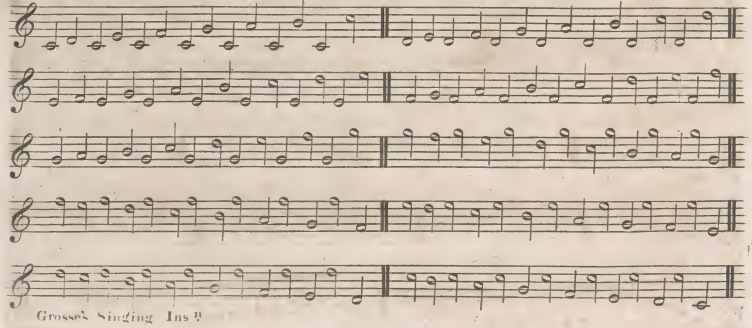


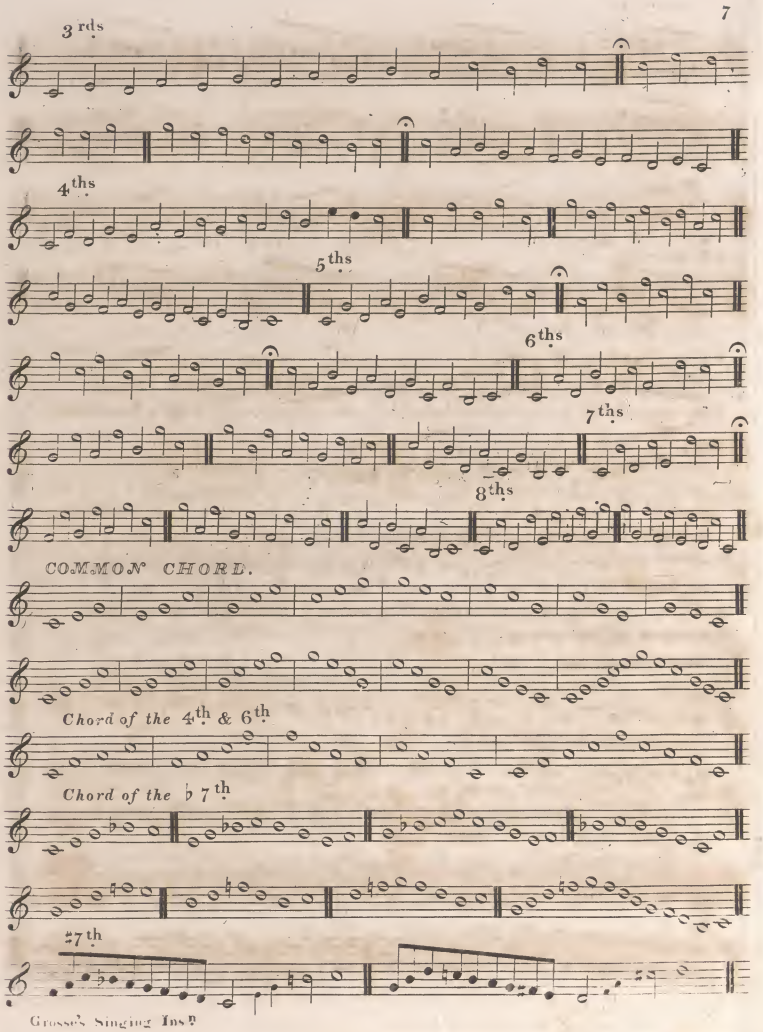
Sevenths.

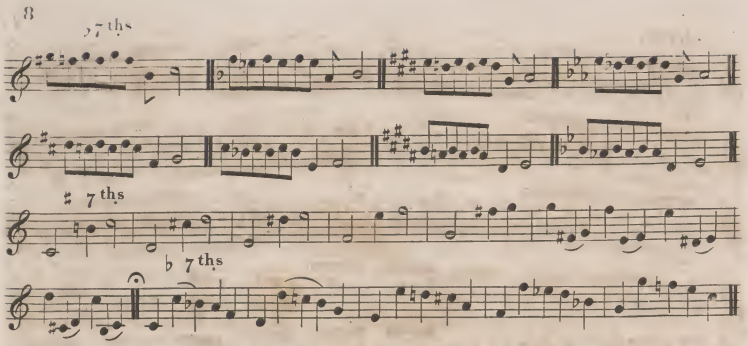


After the preceding Intervals with their intermediate notes have been well practised it will become an easy task to learn the next. But perseverance should be unremitted till the student can sing quite in tune which may be ascertained by striking the Key with the last sound of the voice; if not in tune 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.

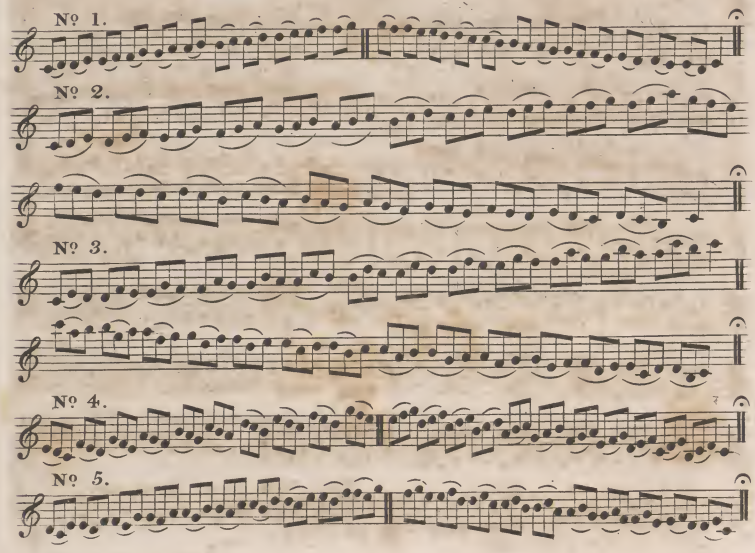


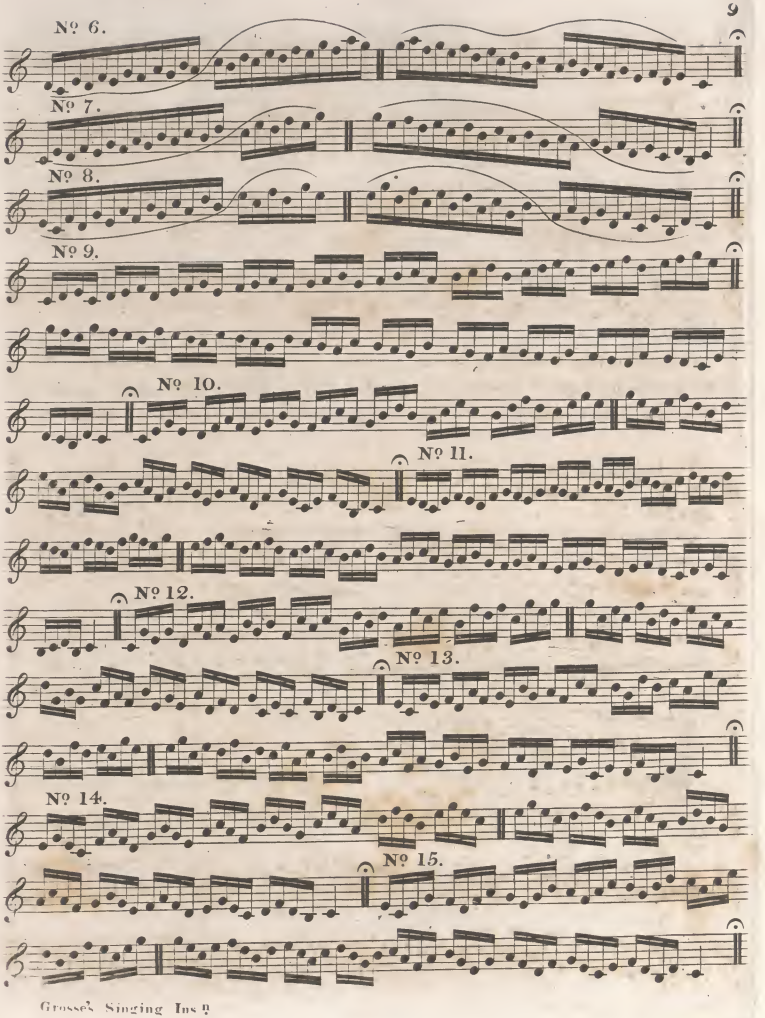


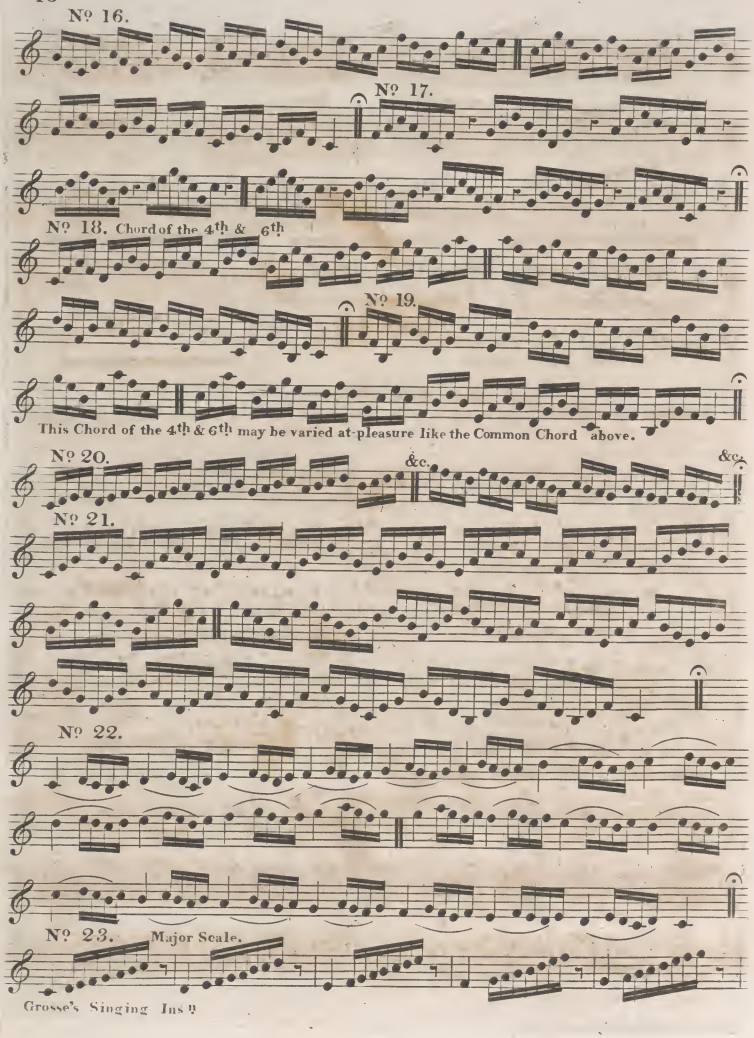


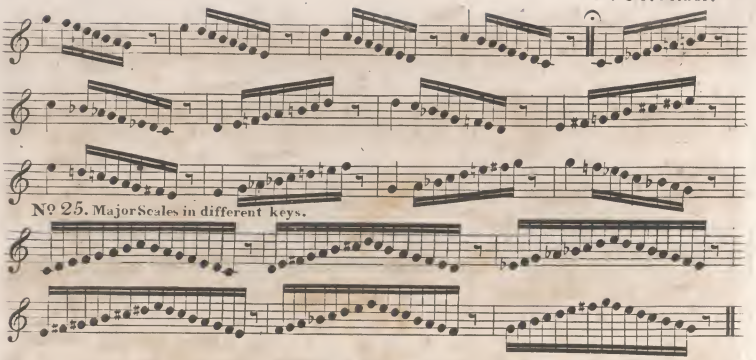
The following Exercises serve to render the voice flexible, and enable the Singer to perform Divisions in a smooth and pleasing style.

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



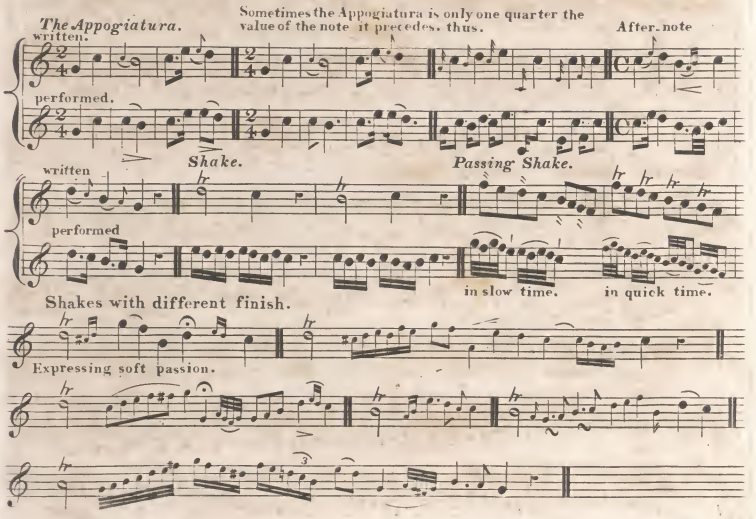






OF GRACES.

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 Turn.

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

thus or thus

performed.

Beats.

written.

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 pathos 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 Ro ..... sy Ann.

2d Verse.

'Tis she can smooth life's rug-ged road, The che---quer'd 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.

3d 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.

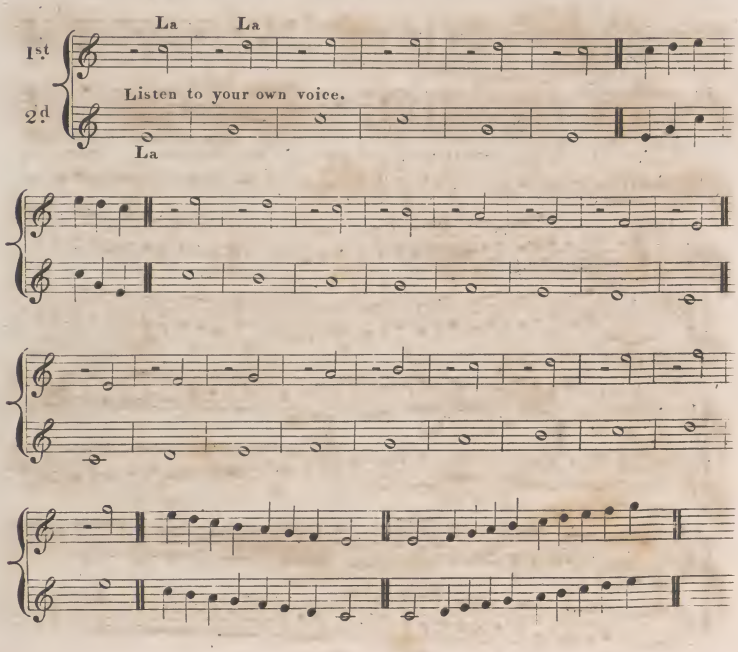
To Mi---sers give the sor---did wealth, To To---pers give the flow---ing can, To me kind powers the bless---ing health, A faith ful friend, A faith------ ful friend and Ro ---------- sy Anne.

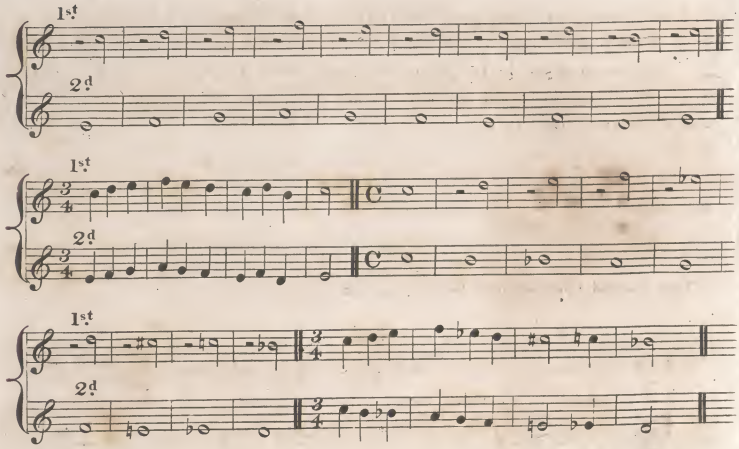
This Ballad with an Accompaniment for the Piano Forte, is composed and published by W. G[illegible], Shaftesbury Terrace Pimlico. Price 1s

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 alotted to him.

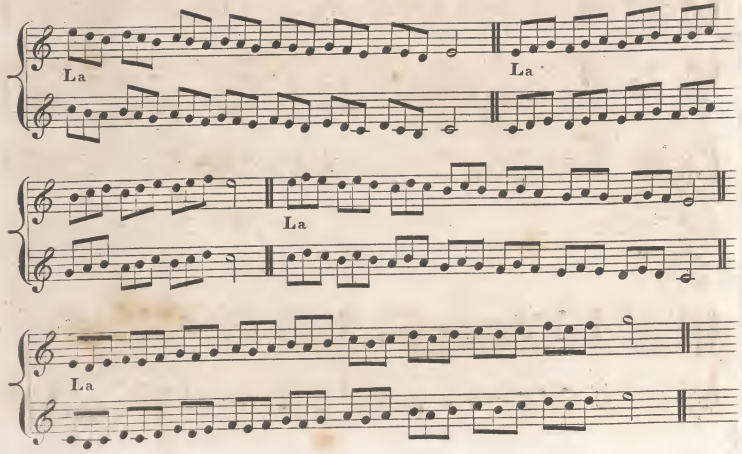
The following Exercises might be entered upon as soon as a good intonation is acquired.

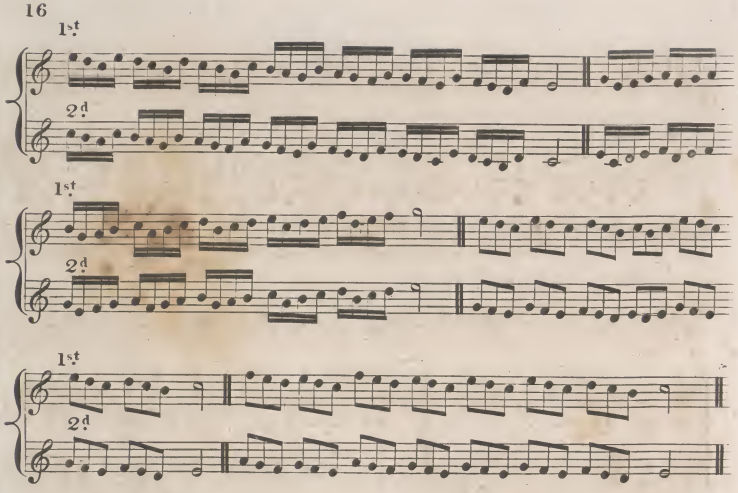
The Second begins first holding on the Semibreve.



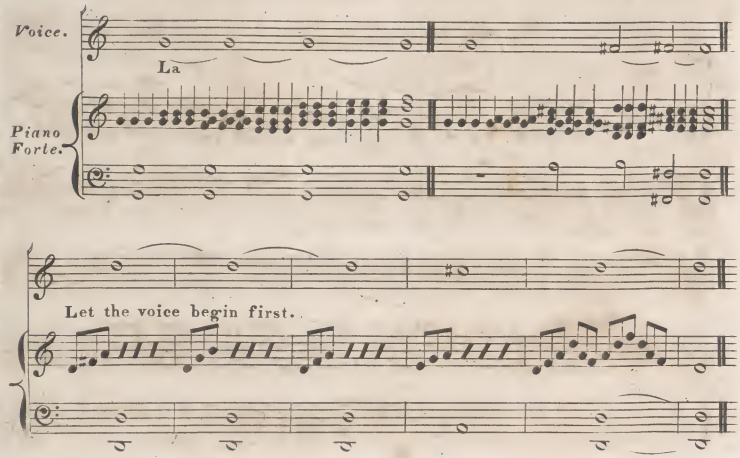


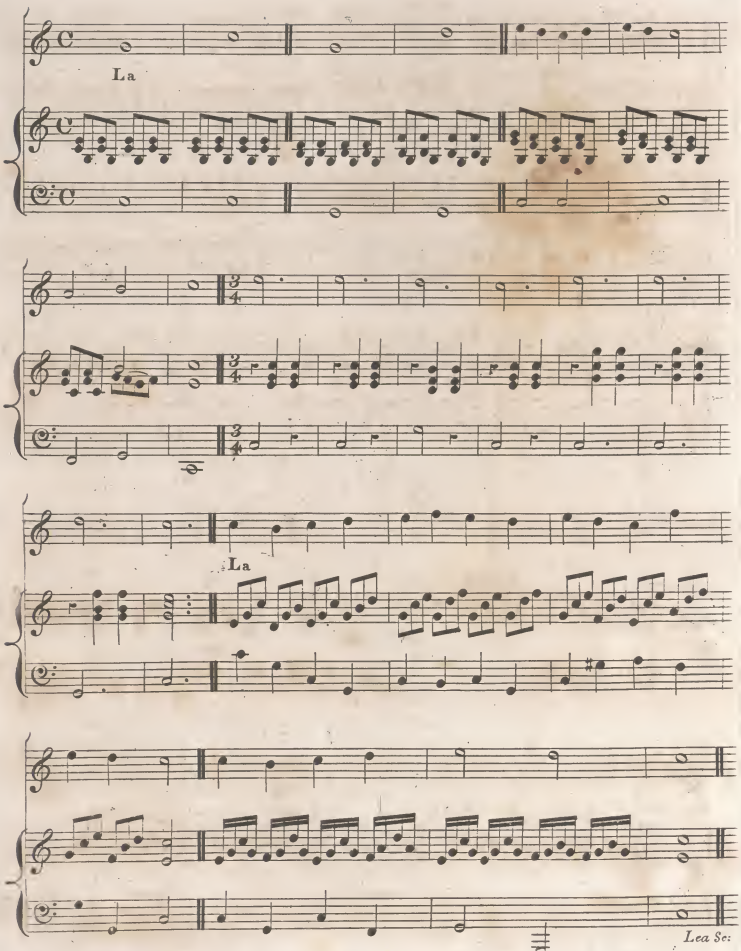
Any difficulty that may occur in the course of teaching the second, or other parts will easily be overcome by trying it in the same way as the foregoing Examples.





Introductory Lessons for the singing to an Accompanyment.





After these preceeding Excersises have been well attended to the annexed Songs will be learned.

Ah! fair and sweet Bird! that stay,

Written by A Lady

In consequence of Frightening a Robin from her window;

Set to Music with an Accompaniment for the

Piano Forte or Harp,

and Dedicated to

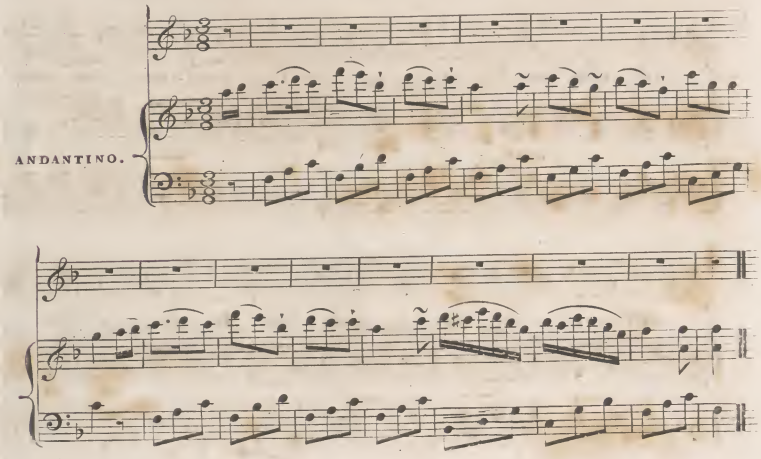
Miss Musgrave,

BY

Wm. GROSSÉ.

Eat. Sta. Hall. *Price 1/6*

London, Mayhew & Co. Music Sellers to the Royal Family 17, Old Bond St.
& to be had of the Author Princes Row, Pimlico.



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

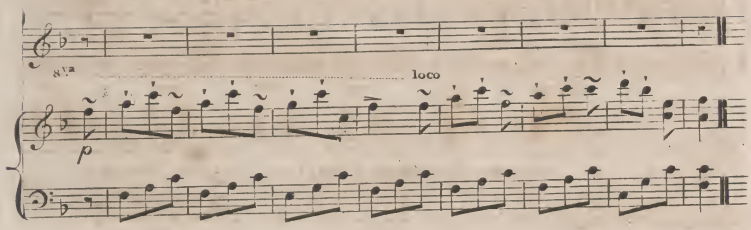
win...ter lay The sum..mer songs--ters all are gone And

ritard

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

ritard

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



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.

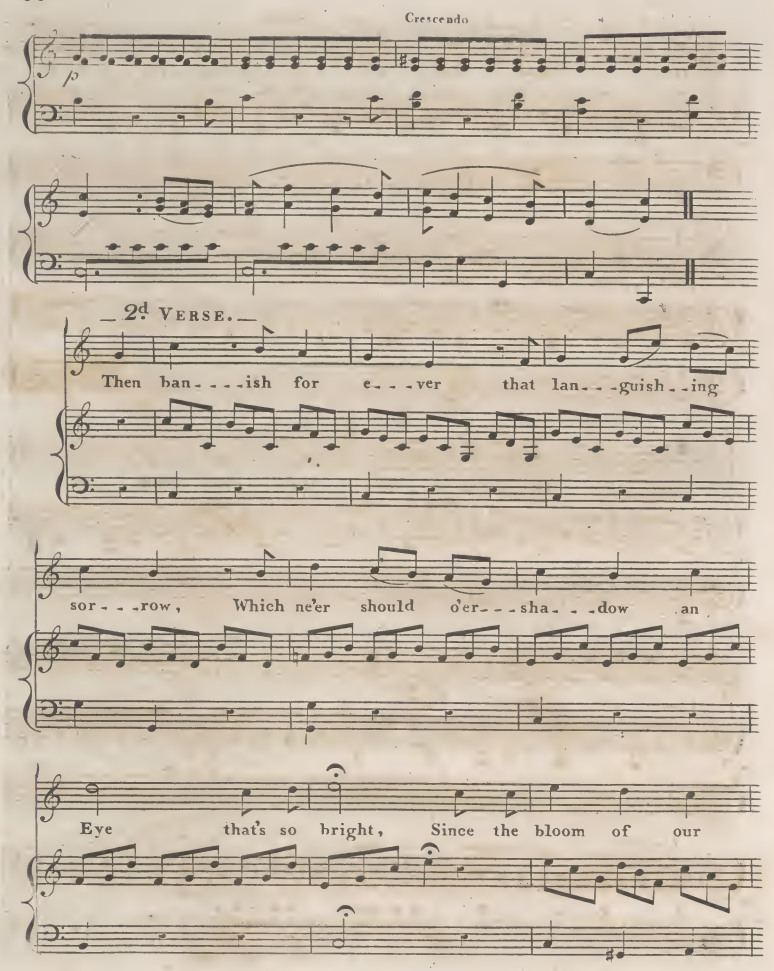
5

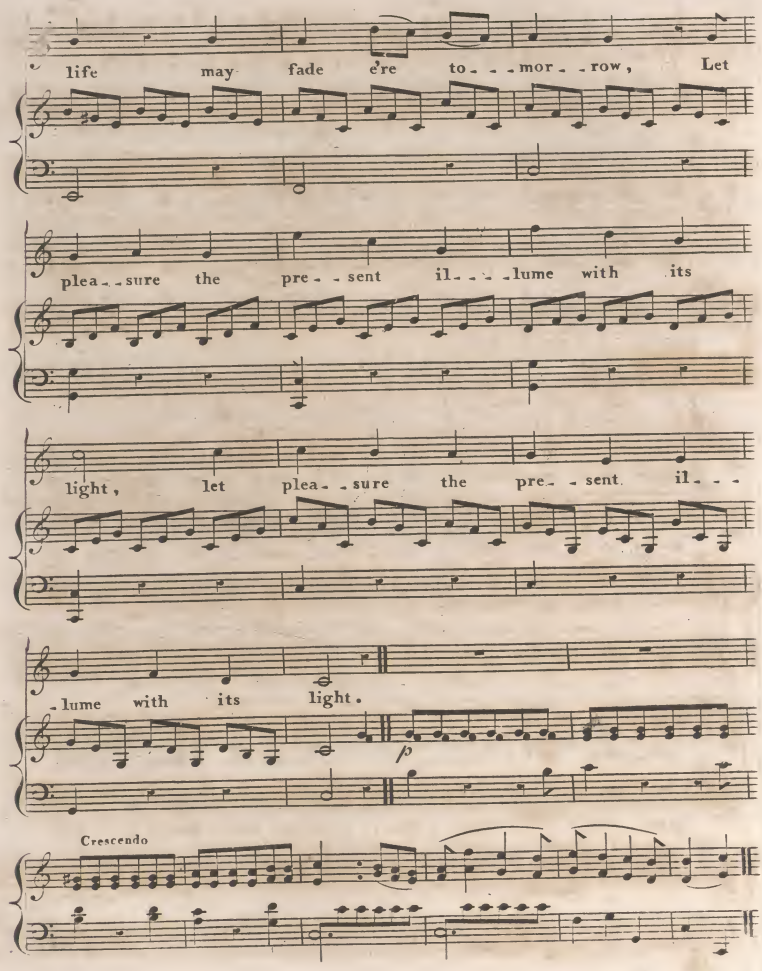
Then do not fear but boldly come,
And thou shall find a peaceful home,
'Till genial Suns, shall gild the plain,
And court thee to the woods again

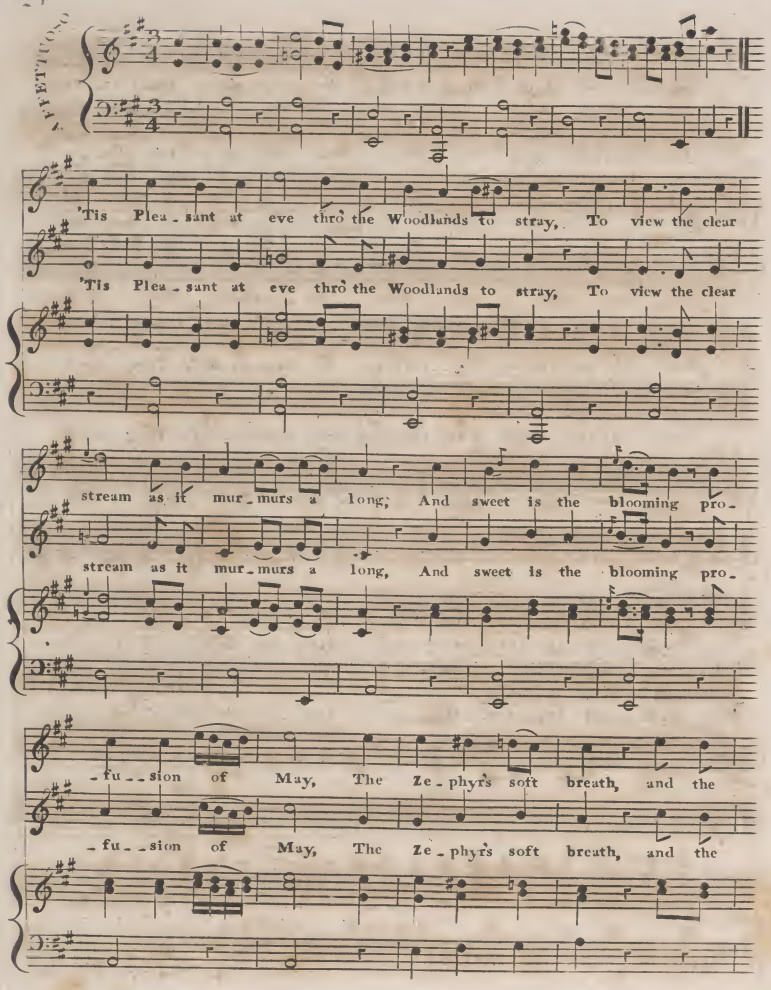
Music by Mr. Grosse. The Words by P. H. Salle Esq.

AMOROSO.

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







Night_in_gale's song, But none to the soul are so ten__der__ly

Night_in_gale's song, But none to the soul are so ten__der__ly

ADAGIO expres 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 shard with a Pa--rent a

Na-ture en--li--ven the heart But when shard 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_row's sad moment how ten_der_ly

pleasures im__part, And in Sor_row's sad moment how ten_der_ly

ADAGIO

A TEMPO

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

Smile of Af__fec__tion, And Sym__pa_thy's Tear.

Smile of Af__fec__tion, And Sym__pa_thy's Tear.

pp

pp