POHLMANN'S NATIONAL PSALMODY, OR, NEW SUPPLEMENT TO HOULDSWORTH'S CHEETHAM'S PSALMODY, FOR HOME AND CONGREGATIONAL USE

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OR

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NEW SUPPLEMENT

TO

HOULDSWORTH'S CHEETHAM'S PSALMODY,

FOR

Home and Congregational Use.

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OR

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PRACTICAL RULES FOR CHANTING

AND THE

Singing of Sacred Music,

WITH

OBSERVATIONS ON ACCENT, EXPRESSION, &c.,

BY

W. H. WHITAKER.

FIRST.—All ascending passages—as do, re, mi, fa, &c.—are to be sung with increasing strength of tone.

SECOND.—All descending passages—as do, si, la, sol, &c.—are to be sung with decreasing tone.

RULE. Sing crescendo in rising passages, and sing diminuendo in falling passages.

This rule applies to all the parts-Treble, Alto, Tenor, and Bass.

THIRD.—In passing from one note to the next above or below, join them together as much as possible—that is, commet the notes one with another; avoid "breaks," or a jerky manner in singing; in fact, pass smoothly from one to another.

FOURTH.—When the same note is sung over again—two mi's or re's for instance sing the first of them rather short, in order to resound the second note full, clear, and with emphasis.

Example:-



To be sung thus :--



By this it will be observed that the first note is shortened by one half, whilst the second note, which is passing to another, receives its full length.