

# When Singing In Concert

*~ for SATB chorus & optional piano ~*

Music by Christopher J. Hoh

Text by William Walker

From Preface to "The Southern Harmony"



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## When Singing In Concert

When singing in concert,  
the bass should be sounded full, bold and majestic, but not harsh;  
the tenor regular, firm and distinct;  
the counter clear and plain;  
and the treble soft and mild, but not faint...

[When singing in concert.]

*William Walker, 1809 - 1875*  
*From "General Observations" in "The Gamut, or Rudiments of Music"*  
*"The Southern Harmony and Musical Companion," Sixth Edition, 1854*

Program Note: William Walker did so much for music and religion in 19th Century America with his publication and revision of "The Southern Harmony." While fond and respectful of the great man's advice for singing, this work plays up his quaint and quirky observations. It is meant to be fun, even theatrical, as well as "for the edification of one another."

Performance Note: This work is also meant to be adaptable. Every piece can be performed a cappella, although the piano part adds a lot. The ones most suited to unaccompanied performance are Nos. 2, 9, 4 & 8. Although the solos in Nos. 1 & 11 were written with a mezzo in mind, and in Nos. 4 & 9 with a tenor, their range is not wide. Most any voice can sing them, in either octave. No. 10 ideally starts with one smaller group of treble voices singing the vocal line for eight bars followed by another group for eight bars. Again, however, the conductor may opt for solos, sections or whatever suits the forces at hand. The composer's intention here was not only variety of sound but also the chance for every singer to get a short rest before the closing choruses. Finally, the separate pieces may be presented individually or

# 3. When Singing In Concert

William Walker

Christopher J. Hoh

**Dramatic** *mf*

*mf*

*mf*

*mf*

**Dramatic** (♩ = 84)

*f*

*mf*

Soprano

Alto

Tenor

Bass

Optional Piano

When sing-ing in con-cert, the bass

When sing-ing in con-cert, the bass

When sing-ing in con-cert, the bass

When sing-ing in con-cert, the bass,

4

*mp*

... but

*mp*

... but

*mp*

... but

3

div.

the bass should be sound-ed full, bold and ma-jes-tic;—

4

Soprano

Alto

Tenor

Bass

Optional Piano

... but

... but

... but

the bass should be sound-ed full, bold and ma-jes-tic;—

8

not harsh; the ten - or

not harsh; the ten - or

not harsh; the ten - or, the ten -

the ten - or

8

12

... and dis - tinct; the count - er

... and dis - tinct; the count - er,

- or reg - u - lar, firm; the count - er

... and dis - tinct; the count - er

12

16 *mf*  
... and plain; and the tre - ble, the  
*mp*  
the count-er clear; and the tre - ble  
... and plain; and the tre - ble  
... and plain; and the tre - ble

20 (*mf*)  
tre - ble soft and mild. When  
*mf*  
... but not faint. When  
*mf*  
... but not faint. When  
*mf*  
... but not faint. When

24

sing - ing in con - - - cert, the bass should be sound - ed

sing - ing in con - - - cert, the bass should be sound - ed

sing - ing in — con - - - cert, the bass should be sound - ed

sing - ing in — con - - - cert, the bass should be sound - ed

24

28

full, bold and ma - jes - tic, but not harsh; the ten - or

full, bold and ma - jes - tic, but not harsh; the ten - or —

full, bold and ma - jes - tic, but not harsh; the ten - or —

full, bold and ma - jes - tic, but not harsh; the ten - or

28

32

reg - u - lar, firm and dis - tinct; the count-er clear

reg - u - lar, firm and dis - tinct; the count - er clear, clear

reg - u - lar, firm and dis - tinct; the count-er clear,

reg - u - lar, — firm and dis - tinct; the count-er clear — and

32

Detailed description: This block contains the first system of music, measures 32 through 35. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#). The time signature changes from 2/4 to 4/4. The lyrics are: 'reg - u - lar, firm and dis - tinct; the count-er clear' (Soprano), 'reg - u - lar, firm and dis - tinct; the count - er clear, clear' (Alto), 'reg - u - lar, firm and dis - tinct; the count-er clear,' (Tenor), and 'reg - u - lar, — firm and dis - tinct; the count-er clear — and' (Bass). The piano accompaniment provides harmonic support with chords and moving lines.

36

— and plain; and the tre - ble soft and mild, but

— and plain; and the tre - ble soft and mild, but

and — plain; and the tre - ble soft and mild, but

plain; — and the tre - ble soft and mild, but not

36

Detailed description: This block contains the second system of music, measures 36 through 39. It features four vocal staves and a piano accompaniment. The key signature remains one sharp (F#). The time signature is 4/4. The lyrics are: '— and plain; and the tre - ble soft and mild, but' (Soprano), '— and plain; and the tre - ble soft and mild, but' (Alto), 'and — plain; and the tre - ble soft and mild, but' (Tenor), and 'plain; — and the tre - ble soft and mild, but not' (Bass). The piano accompaniment continues with harmonic support.

40

not faint; when sing - - -

not faint; when sing - - -

not faint; when sing - - -

faint; when sing - - -

40

44

- ing, sing - ing in con - cert. \_\_\_\_\_

- ing, sing - ing in con - cert. \_\_\_\_\_

- ing in con - - - - cert. \_\_\_\_\_

- ing in con - - - - cert. \_\_\_\_\_

44

*cresc.*

Detailed description: This page contains a musical score for voice and piano. It is divided into two systems. The first system covers measures 40-43, and the second system covers measures 44-47. The music is in the key of D major (one sharp) and 4/4 time. The vocal parts are written in treble clef, and the piano accompaniment is in bass clef. The lyrics are: 'not faint; when sing - - -' for measures 40-43, and '- ing, sing - ing in con - cert. \_\_\_\_\_' for measures 44-47. A 'cresc.' (crescendo) marking is present in the piano part of measure 44. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.