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

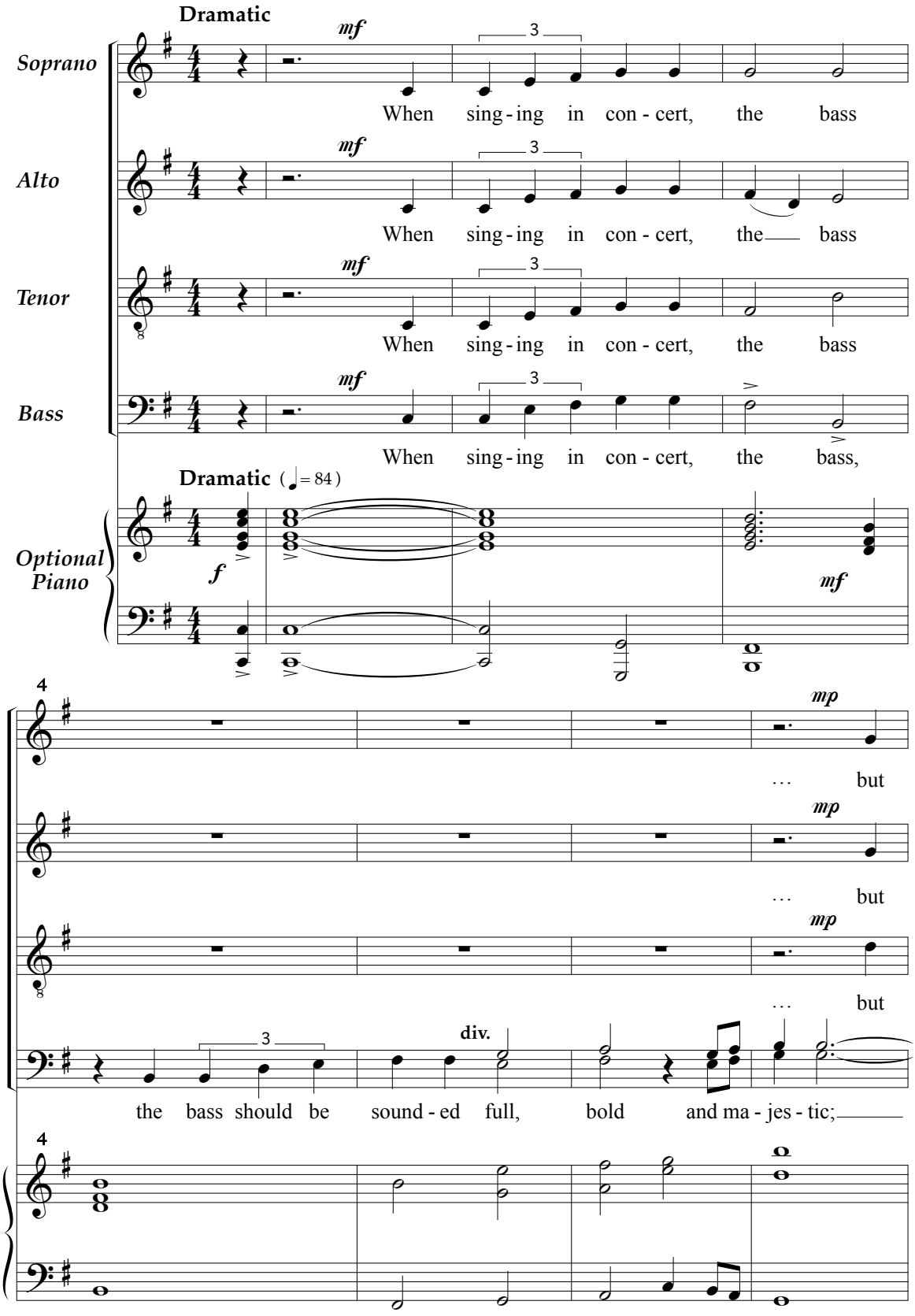
Program Note: William Walker did so much for music and religion in 19th Century America with his publication and revision of "The Southern Harmony." While fond and respectful of the great man's advice for singing, this work plays up his quaint and quirky observations. It is meant to be fun, even theatrical,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



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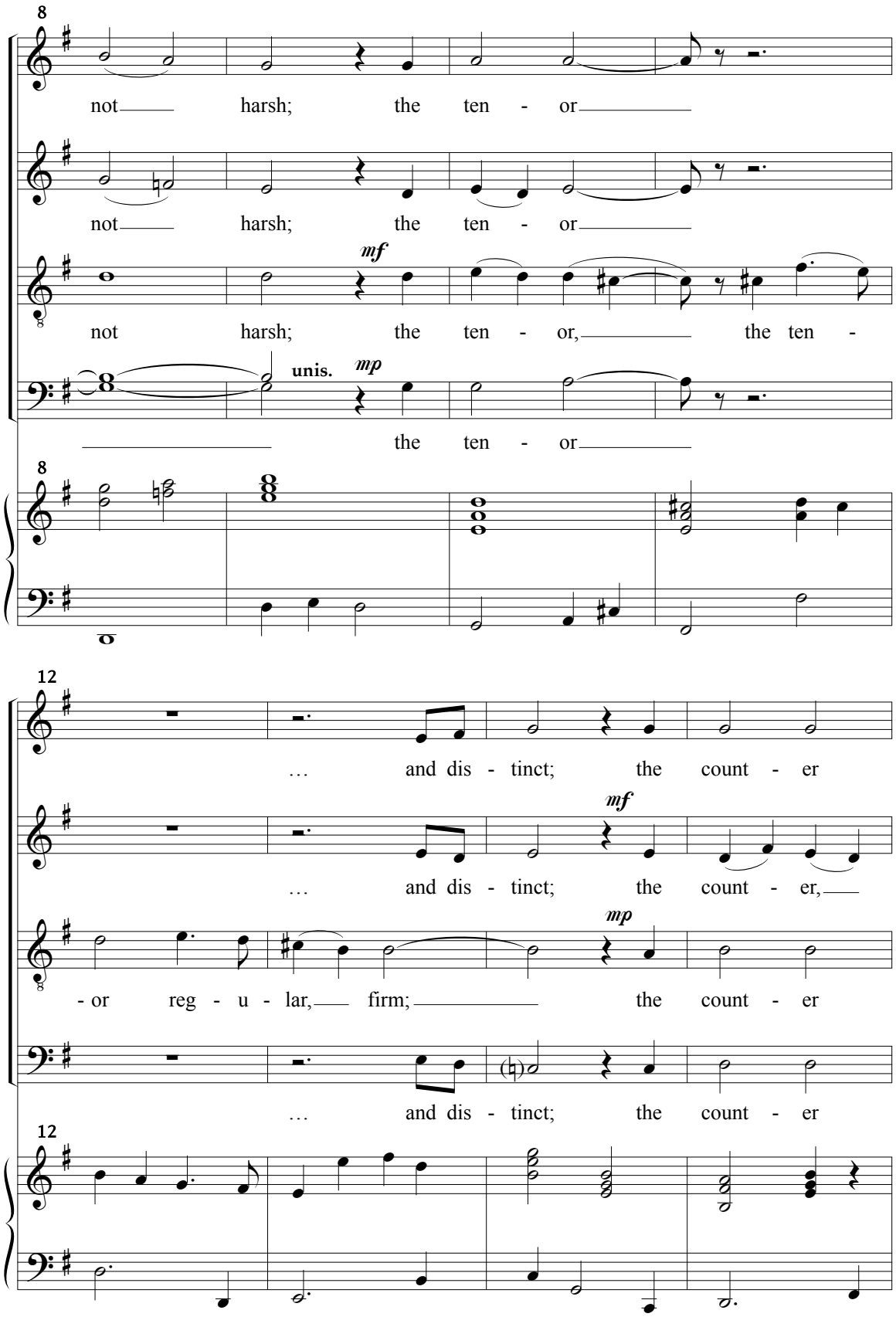
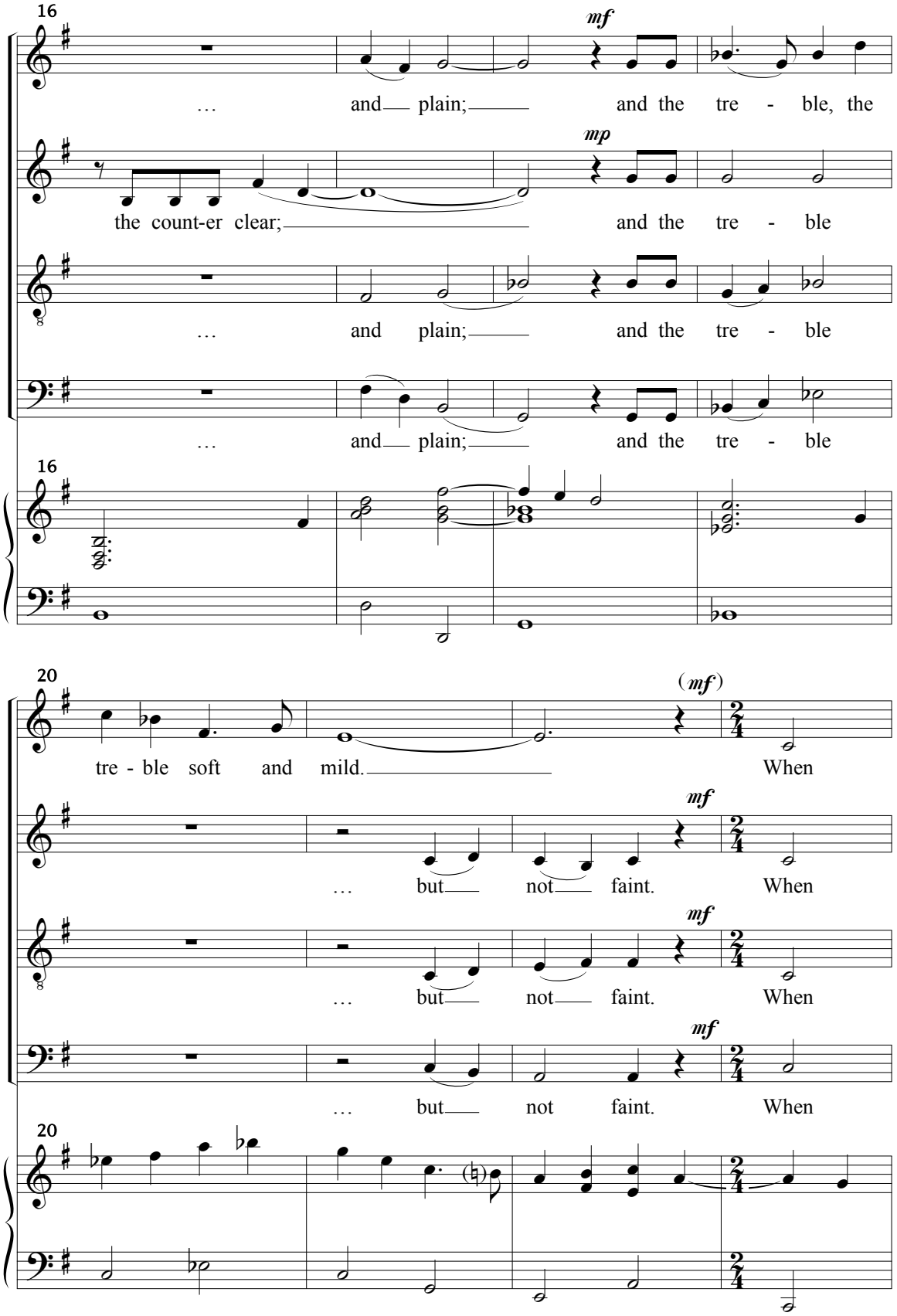
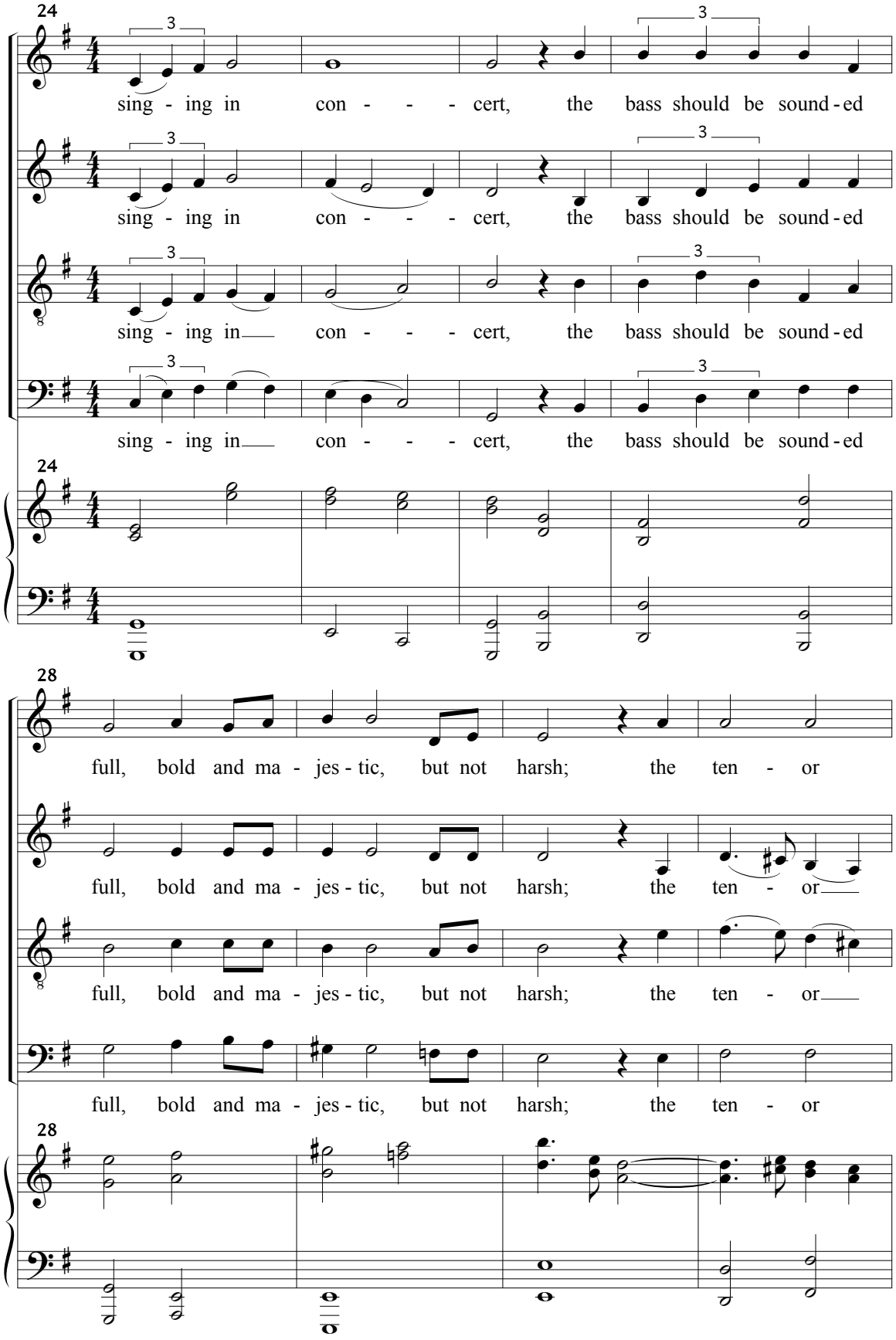
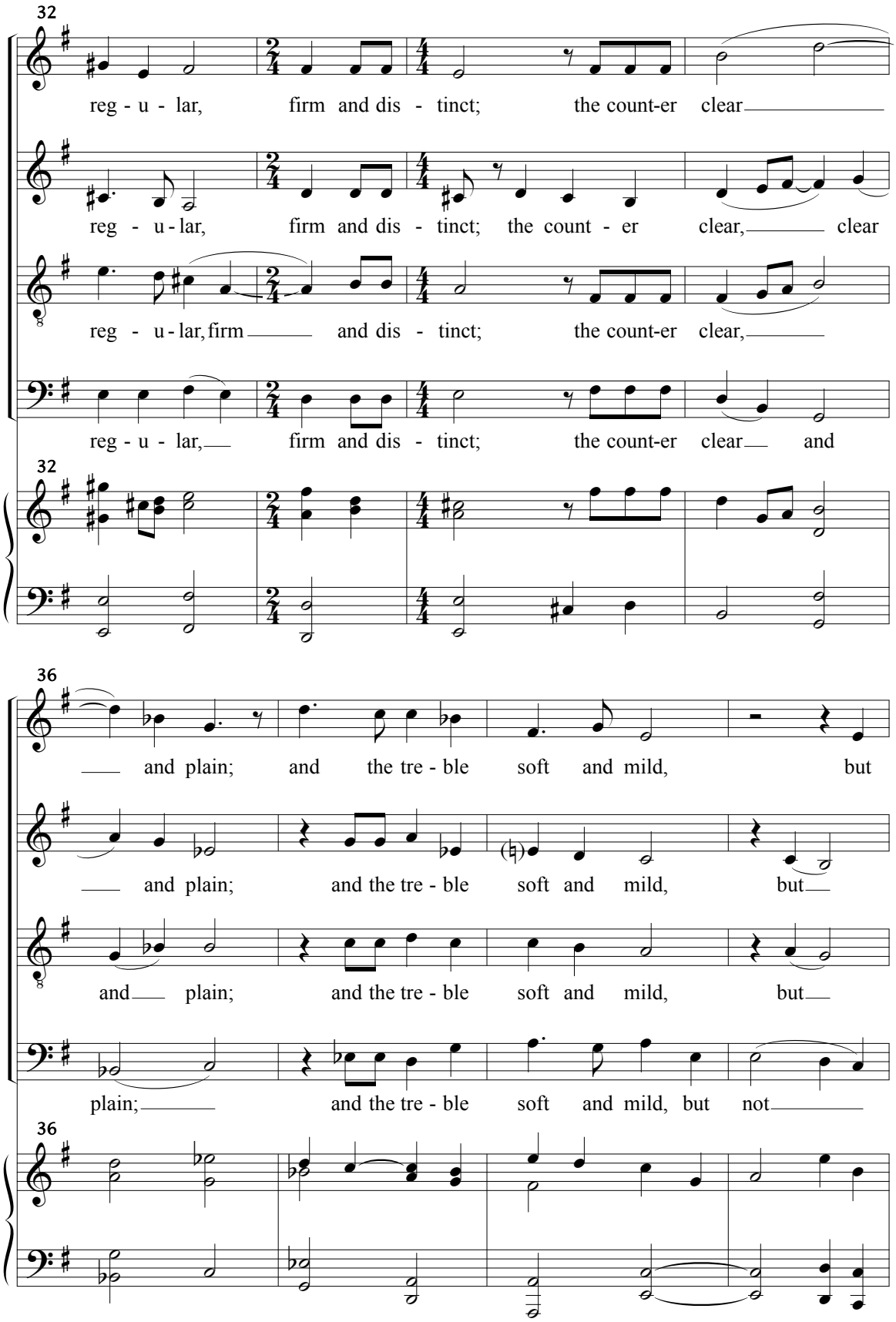
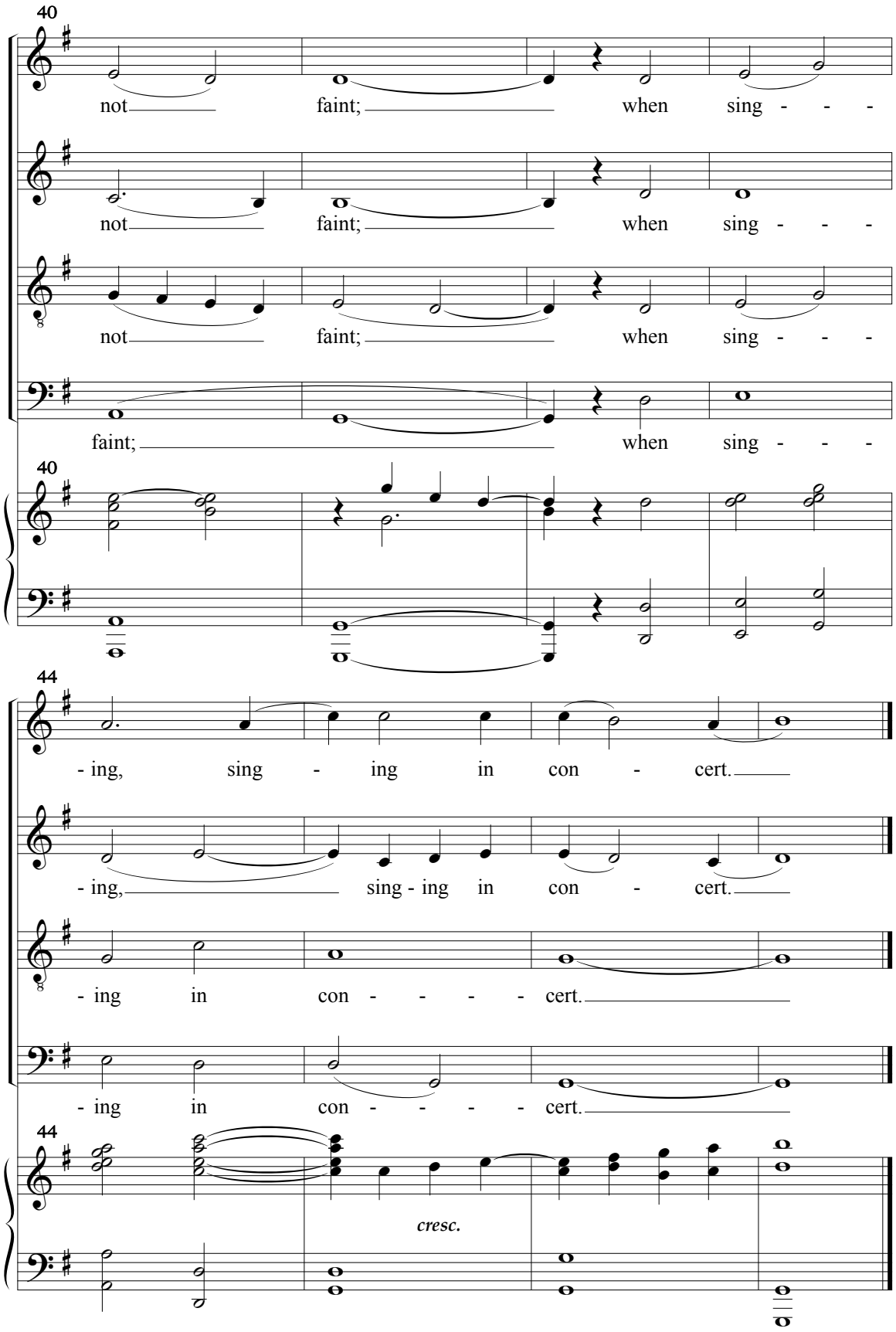

8
not harsh; the ten - or
not harsh; the ten - or
mf
not harsh; the ten - or, the ten -
unis.
mp
the ten - or
8
12
… and dis - tinct; the count - er
mf
… and dis - tinct; the count - er,
mp
- or reg - u - lar, firm; the count - er
… and dis - tinct; the count - er
12


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
16
20
(mf)
tre - ble soft and mild. When
mf
… but not faint. When
mf
… but not faint. When
mf
… but not faint. When
20


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
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


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.