

always of taking up the parts with the proper steadiness & precision, which is so much wanted & so hard to be driven into a lot of people like us some of whom have the vaguest notions of time. Towards the end of the chorus (it is a pretty long one) there are 2 bits something of the fugue style, in the one the tenors commence, in the other the Sopranos, both on a sustained very high note, & after those notes if we get together in time we are nearly always flat. But Leathers won't think of failure till it is over, so I hope we shall succeed. Then the wreath trio has been a source of uneasiness to me at least. It was arranged last week that I should take the 2nd, which I thought absurd & begged them to try Smythe. But he is not quick at

learning & a very bad hand at keeping time - so he promised ¹¹³ worse than I did. At last I suggested to Leathers he & I exchange solos, he taking the 2nd & I the bass, the two being the same, with the ~~only~~ difference that the bass is 3 notes lower, and that in the choruses or whatever they are called when the 3 voices sing together, when there was only 2 bars when regularly stumped me from height - by an ingenious process of thimble rigging, he was to take the music of my part - (of course the words were the same) while I sang the bass, & at the end of the 2 bars back we should each ^{go} to his old part. This has settled the great difficulty, if only I can get through my solo respectably, as I don't want to spoil the efforts of the other two who are first rate. Then there were the programmes. Leathers