AN Introduction TO SINGING.

After so easy a Method, that Persons of the meanest Capacities may (in a short Time) learn to Sing (in Tune) any SONG that is set to MUSICK.

WITH

A Choice Collection of Songs for One, Two & Three Voices, with a Thorough Bass to each.

By the most Eminent Masters of fy Age.

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An Introduction to Singing.

The Gamut is the Ground of all Musick whether Vocal or Instrumental and must be learnt perfectly by such who intend to make themselves Proficients in that Art, in order to which observe the following Scale.

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<table>
<thead>
<tr>
<th>Treble</th>
<th>Tenor</th>
</tr>
</thead>
<tbody>
<tr>
<td>G-sol-re-ut</td>
<td>fol</td>
</tr>
<tr>
<td>F-sol</td>
<td>fa</td>
</tr>
<tr>
<td>E-la mi</td>
<td>la</td>
</tr>
<tr>
<td>D-la sol</td>
<td>sol</td>
</tr>
<tr>
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There are three things to be observed in this Scale: first the Names of the Notes which must be learnt backwards and forwards till you know them perfectly by heart; secondly observe the three Cliffs which are an inlet to the Knowledge of the Notes, for if a Note be placed on any part of the five lines which is also called a Staff, you cannot call it any thing till there is one of these three Cliffs set at the beginning; for which Reason the lines of your Gamut are divided into three parts, expressing the three parts of Musick, (Viz.) the Treble, the Tenor and the Bass, every one of these five lines or Staves having a Cliff, for Example the first five lines has this Mark & which is called Gstreut or the Treble Cliff, set at the beginning of it on the fourth line from the top, the Voice.
The second stave or middle five lines has this Mark H, which is called Geul-sol-fa-ut, or the Tenor, set at the beginning, this Clif may be placed on any of the four lowest lines, the lowest five lines or stave has this Mark 3, which is called E-sol-fa-ut, or the Bass Clif set at the beginning, and is generally placed on the fourth line from the bottom, thirdly observe the Syllables in the second Column, which are the Names you are to call your Notes by, for Example if a Note be placed on the second line of the scale from the top, and you should be asked where it stands, say in D-la-sol. Now in learning of these Names, you must learn the other Syllables along with them, that you may know how to call your Notes in singing; for Example, Gamut is called sol.A-re is called la, B-mi is called mi, C-fa-ut is called fa, D-sol-re is called sol, E-la-mi is called la, F-fa-ut is called fa, &c. but for the better understanding your Gamut here are 8 Notes in those 3 Clifs with their Names under them.

```
G A B C D E F G
--- --- --- --- --- --- ---

sol la mi fa sol la fa sol
--- --- --- --- --- --- ---

sol la mi fa sol la fa sol
--- --- --- --- --- --- ---

sol la mi fa sol la fa sol
--- --- --- --- --- --- ---

In singing you cannot use the Words Gamut, Are &c. because they are too long, therefore you may with more ease make use of these short Syllables sol, la, mi, fa.
Of Notes and their Lengths.
The Notes made up of in singing are of six sorts, which are these:

A Semibreve is as long as
2 Minims are as long as
4 Crotchets as long as
8 Quavers as long as
16 Semiquavers as long as
32 Demi-Quavers

There are also Characters for denoting silence, which are called Rests, as.

<table>
<thead>
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<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
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A Semibreve, Minim, Crotchet, Quaver, Semi Deme, Rest

Observe that the Semibreve Rest is always a whole bar in any sort of Time whatever, observe also that there are Characters for denoting longer silence than a Semibreve as for Example:

1 Semibreve 2 4 8 16 2 4 &c

Of Time

There are but two sorts of Time, (Viz) Common Time and Triple Time.
Common Time is known by some one of these Characters C, C, or 2.

The first of these Marks denotes the slowest sort of Common Time, and contains a Semibreve (or as many other Notes as are equal to its length) in a Bar.

The second of these Marks denotes a Movement somewhat faster than the former, and contains a Semibreve in a Bar.

The other two always denote a quick Movement and contain also a Semibreve in a Bar; sometimes you will see this Mark 2 at the beginning of a Song, then there is but 2 Crotchets or a Minim in a Bar; this is called Rovasive Time.

Triple Time is known by these Characters 3 or 3, or 3, or 3.

3 or 3 is used when there are three Minims in a bar; this is the slowest Triple Time in use.

The second sort is known by 3, and is used when there are three Crotchets in a Bar; this is quicker than former.

The third Sort which is the quickest, is known by 3 and contains three Quavers in a Bar, or other Notes to 8 Value.

There are three other sorts of Common Time as 4, 4, and 4, the first contains twelve Quavers in a Bar; the second six Quavers in a Bar, and the last six Crotchets in a Bar; these are called Jigg Times.

There are two other sorts of Triple Time as 4 and 4, the first contains nine Crotchets in a Bar, and of other 9 Quavers.

Of other Characters used in Musick.

A Point or Dot added to any Note, makes it half as long again, and must always be put on the right side of the Note as for Example:

\[ \text{.} \quad \text{is as long as} \quad \text{.} \]

\[ \text{.} \quad \text{as long as} \quad \text{.} \]

\[ \text{.} \quad \text{as long as} \quad \text{.} \]

\[ \text{.} \quad \text{as long as} \quad \text{.} \]

There are two sorts of Bars, (Viz.) single and double, the single Bars serve to divide the Time according to its Measure.
Measure, whether Common or Triple A double bar serves to divide every strain of a song or lesson and are made thus:

There is a character called a Repeat made thus and is used to signify that such a part of a song must be sung over again from the note over which it is placed.

A Direct is put at the end of a line or slave and serves to direct to the place of the first note on the next line and is made thus.

There are two kinds of notes: the first is a curved line drawn over the heads of two or more notes and is to show that they are to be sung to one syllable. Example:

```
Talk no more to me of Glory
```

The second sort of tied notes are with straight strokes drawn through the tails of quavers, semiquavers or demisemiquavers, binding two, three or four together as in the following example:

```
Notes tied
```

This way of tying has been found very helpful to the sight and easier for discovering how many of each sort there is in a bar, than when they are in single notes; this way of tying must be used when there are several notes to a syllable.

There are two other characters of great use, called a flat and a sharp. If a flat be placed before any note you must sing such a note half a note lower than its natural pitch. If a sharp be set before any note you must sing it half a note higher than its natural height. If a sharp or flat be set at the beginning of a song or lesson it affects every note on that line or space throughout the tune. For example, if a flat be placed in B, all the notes in that line must be sung flat unless contradicted by an accidental sharp; the same holds good with respect to sharps.
There is a Character called a Natural made thus ¦ and is used to contradict such Flats and Sharpes as are set at the Beginning, and to bring that Note to its natural Sound: for Example if a Sharp should be set in F at the Beginning of a Stave, make all the Notes in F to be X; then supposing the Composer had a Mind to have some of those Notes flat, then this Mark is just before such Notes instead of a Flat.

Of keeping Time

Having observed all the Varieties of Time, I shall presume to say that no Mischief can ever be agreeable to a Performer unless he first makes himself Master of it: neither is it possible for several Performers to agree exactly together without it, in order to which observe the following Rules.

In a slow Common Time you must divide the Bar in 4 equal Parts, telling one, two, three, four distinctly, putting your Hand or Foot down when you tell one which must be at the Beginning of the Bar and lifting it up when you tell three which must be in the Bar.

In a quick sort of Common Time you may divide your Bar into two equal Parts only putting your Hand or Foot down at the first half of the Bar and lifting it up at the second half but you must be exact in moving up or down.

Triple Time whether quick or slow must be divided in three equal Parts, telling one, two with your Hand down and three with it up. In this sort of Time you must observe that you keep your hand up but half the time you keep it down.

Of tuning the Voice &c.

Before you can tune your Voice rightly you must know which are whole Tones and half Tones; from G to A is a whole Tone; from A to B a whole Tone; from D to C a half Tone: from C to D a whole Tone; from D to E a whole Tone; from E to F a half Tone from F to G a whole Tone and so on with ever so many Notes which must ascend in the same Proportion of Sound as the first eight Notes do, all other Sounds being only a Repetition of the same.

For the better remembering which are whole Tones & which are not observe that the half Tones are included by the f and g Note.
Note belowe it for from mi to fa and from la to fa are half notes ascending, or from fa to mi and from fa to la are half notes descending all other spaces containing a whole note example

\[\text{\textbf{Fot l̃a m̃i f̃a f̃õt l̃a f̃a f̃õt}}\]

\[\text{\textbf{Fot f̃a l̃a f̃õt f̃a m̃i l̃a f̃õt}}\]

When you have sounded the first note you must rise by whole and half notes as I have observed before, till you ascend to the top of your lesson, and then down again with the other laying your hand down when you begin to sound the first note and taking it up when you have half sung it: then laying down as you begin the next and up again, and so on with the rest holding them all of an equal length because they are all semibreves, but for fear you should not sing them exactly in time, you ought to get the assistance of a person skilful in music and let him sing or play your eight notes with you till you remember them so well as to do them without him, then you may proceed to this.

\[\text{\textbf{Fot m̃i l̃a f̃a m̃i f̃õt f̃a l̃a f̃õt f̃a l̃a f̃õt}}\]

\[\text{\textbf{Fot l̃a f̃õt l̃a f̃a f̃õt m̃i f̃a l̃a m̃i f̃õt}}\]

In this lesson you may observe two minims in a bar which are to be sung one with the hand or foot down and one up. But for fear you should not hit these notes exactly in time by reason of their skipping a note every time, observe the following example.

\[\text{\textbf{Voice: Fòt l̃a m̃i f̃õt m̃i l̃a m̃i f̃a l̃a f̃a m̃i f̃a f̃õt B 2}}\]
When you have sung the three first Notes, leave out the second Note and skip from the first to the third which is the same thing as the first Bar in the former Lesson.

Observe here that you sing the two first Notes of this Lesson with your Hand or Foot down, and the third with it up &c. keeping an exact time throughout your Lesson.

Observe the same Manner in learning all Distances & then leave out the intervening Notes as in the following Examples.

When you can sound your Notes exactly in Tune, you may proceed to some short Tunes or Ayres.
Of the Keys used in Musick.

There are properly but two Keys in Musick, one flat, & the other sharp. A Key is known to be flat or sharp not by what Flats or Sharps are set at the Beginning of a Tune but by the third above the final or last Note of the Tune, for if the third consists of a whole Tone and a Semitone then it is flat; but if the third consists of two whole Tones then it is a Sharp Key, or else.

If a Tune ends by a flat, it is flat, but if by a flat then it is Sharp: for all Tunes must end either a Note below the Mi or a Note above. Observe if you always name your Key in reference to the Bass.

Although there are but two Keys, yet by the help of Sharps and Flats, they have been increased to the Number of sixteen, of which eight are flat and eight sharp.

Flat Keys

A flat natural Key a b 3 d

B flat natural a b 3 d

C flat natural a b 3 d

D flat natural a b 3 d

E flat natural a b 3 d

F flat natural with a b 3 d

F sharp flat with a b 3 d

Voice. C
The first Note in every one of these Keys is called a la. the second mi & kc.

**Sharp Keys**

**C major the natural Key a % 3 d**

**Dsobre a % 3**

**Elami flat with a % 3 d**

**Elami natural with a % 3 d**

**Fsaut a % 3 d**

**Dismut a % 3 d**

**Ars nick a % 3 d**

**Bmi flat with a % 3 d**

The first Note in all these Keys is called a la. the second mi & kc.

Observe in all these Keys that you rise or fall a whole note or half note as you do in the two natural Keys. I might have added more Keys than these sixteen, but I think these sufficient.
Of Syncopation or Driving Notes.

Syncopation is when the Hand or Foot is taking up or letting down while a Note is sounding which is pretty hard to a Beginner; but this being once conquered he may think himself a pretty good Timist.

Examples

\[ \text{The chief Graces in singing &c.} \]

The chief Grace in singing is the Trillo or Shake, and is much used at first to learn this you must move your Voice softly on one Syllable, the Distance of one Note, thus

\[ \text{la sol la sol} \]

First move your Voice slow, then faster and faster by Degrees, and you will find it come to you with very little Trouble, but you must take care to let E and D be both heard distinctly.

The Trill or Shake is to be used on all descending quarter notes, also when the Note before is in the same line or space with it and generally before a close, either in the middle or at the end of a Song. Example.

\[ \text{These Rules followed with a little Application are sufficient to ground the Learner in singing; I shall therefore conclude this with a Collection of some of the easiest and best Songs, and Opera Airs extant.} \]

\[ \text{Voice} \]

\[ \text{C} \]
A New Song

Corinda, hear my moan, my boon do not do ny, if
you'll not be my own, your martyr I must die: Re-
member that my love, to you is ever true: I
can't my passion move, it's fixt till death on you

If you my life will save, Receive me in your arms;
Or sink me in my grave, A victim to your charms.
But when I'm dead and gone, Let this then be your guide;
Engrave it on my tomb, For you I lived and dy'd.
The Artifice's favourite Song.

When Clocks pop, then swear we shall die, her Eyes do our

Hearts so in thrall, But is for her Dept's not for her

Self: it is all Artifice, all it is all Artifice Artifice all.

II. The Maidens are cry, they'll sigh and they'll fie,
And vow if you're rude they will call;
But whisper so slow, that they let us know it is all.
Artifice all, it is all Artifice Artifice all.

III. My Dear the Wives cry whenever you die,
Oh marry again we never shall:
But in less than a year, they make it appear, it is all
Artifice all, it is all Artifice Artifice all.

IV. In Matters of State and Party Debate,
For Church and for Justice we band;
But if you attend you'll find in it and it is all
Artifice all, it is all Artifice Artifice all.

Voice.
A New favourite Song

Poor Amin pa sigh no more, now appease your anxious care, Thoughts of Florence now give o'er, Dry up all your flowing tears. It is not your grief shall give you rest, lie in, or call her or call, her back a:
All your Sorrow is in vain,
Never think of Flora's charms,
She regards not your Pain,
Triumphs in another's Arms;
Love Flora no more,
Some other adore.

Your trials, your tedious sights refrain,
You soon may find,
A Nymph more kind,
Who'll not your Love disdain.
A New Song

Oh hear my last com plaint, before you from me fly, for you my charming Julet I bid you
now I die I saw you over the Plain with Damon Hand in Hand which gave my Heart such Pain I could no longer stand.
II

O lovely Fair said I,
Did Heavens give you Charms;
First my Heart for to try,
Then fly quite from my Arms;
But when I'm dead and gone,
You will relent my Fate,
And wish you'd been my own,
But then 'twill be too late.

III

Then on a Moisy Bank,
I laid me down to sleep,
And of the Water drank,
That glided by my Feet:
Then sighing thus I said,
I love the Fair in vain,
An Echo as I lay'd,
Return'd my Sighs again.

IV

But finding no Relief,
The Turtle Dove did moan,
To bear part of his Grief,
She seem'd to sigh & groan:
Farewell to Life she cry'd,
For I no Joy can have,
Then bow'd his Head & dy'd,
And sunk into his Grave.
A Favourite New Song

As I lay in a cooling Shade, crown'd with a Myrtle Grove, fair Cloe fast asleep was laid, the Darling of my Love

I softly touch'd her lilly Hand too soon she did awake surpriz'd to find me by her
II.

My ravish'd Thoughts were quickly seiz'd,
My glowing Veins on Fire,
But ah! I could not be appeas'd,
I had not my Desire:
Of Love I told a soothing Tale,
And on her Charms I gaz'd,
But could not in the least prevail,
Which made me stand amaz'd.

III.

I gently bow'd my drooping Head,
For one dear balmy Kiss,
And with soft Axons to her said,
Amintor wants the Bliss;
But all my Hopes of her were vain,
My Censure quite misplac'd,
Which did the more augment my Pain,
For she'd not be embrac'd.
The Defiance

A New Song set by Mr. Vanbrughe

I smile at Love and all his Arts. The

charming charming Cynthia cries:

Take heed for Love has fatal Darts. A

wounded wounded Swain replies. Once free

and blest as you are now. I dally'd
II
Till urg'd too far. Revenge he cries
A fatal Shaft he drew
It took its Passage through your Eye
And to my Heart it flet
To tear it thence I strove in vain
For I too quickly found
I was only to encrease the Pain
And to enlarge the Wound.
A Favourite AIR
in the OPERA of I Cæsar.

Lamenting complaining of Ca—lias dis-
daining, no Comfort ob-taining, I languish and
dying lamenting complaining of Calias Dis-
daining I languish I languish and
dying lamenting complaining of.
Carlias disdainning no comfort obtaining I languish & dye no comfort obtaining I languish and die yet cannot give over my grief to discover, sure never was Lover so wretched as I, sure never was Lover so wretched as I. Da Capo
Tis thee I love I'll constant prove you
Are the Charmer of my Heart Heart
Dearest, believe me, I'll never de-ceive thee from
Close bright Cloo I never can part

Be kind as fair.
Oh don't severe.
But shew compassion on your Swain;
You'll never repent it.
No never relent it.
Dear Creature, dear Creature now ease my Pain.
False Strepphon

Strepphon be gone you've me undone you only

love for Treasure. I will no more be

lieve thee; you shall no more deceive me you

shall no more deceive me. So leave me to my Pleasure.

In every Face you see a Grace.
To you they're all a Wonder.
But yet you're always changing.

Never well but when you're ranging.

You only love to plunder.
A Favourite Song
in the OPERA of Theseus

O Cupid gentle Cupid in Pity ease my Pain
and let a faithful Lover a kind return ob
-tain a kind Return of pain oh let a faithful

Griefs beyond enduring, my Sorrow past all

causing my Anguish but procuring more Hatred & Disdain, my Anguish but procuring more

Hatred & Disecond.
A Favourite Song

Cupid may lay aside his Dart, Alexis is

King of my Heart: His Face, his

Mien... his Shape and Air...

are ever fatal to the Fair

II

He never sues but does obtain,
Altho' he gives, he feels no Pain;
Alexis surely was decreed,
By Heav'n to make poor Virgins bleed.
**The Lovers' Treasure.**

My Diamond my Queen my Treasure my

Joy, with you I'm a Monarch, with-

out you a Toy Toy I shou'd you once.

leave me a Victim! I fall, but while I

have you the World I have all.
A Favourite Song
in the Opera of Julius Caesar

My Life my only Treasure I love be yond all

Measure thou art my Soule chief Pleasure thy

Charms are so divine thy Charms are

so divine

Life my only Treasure I love beyond all Measure thou
My Soul's chief Pleasure, thy Charms are so divine,
My Life my only Treasure, I love beyond all Price.

Measure thou, my Soul's chief Pleasure, thy Charms are so divine,

those are my Soul's chief Pleasure, thy Charms are so divine.
If you but smile & bless me, Fate can no more de-

press me. Oh let me but care for thee & make thee ever

mine. Oh let me but care for thee and make thee ever mine and make thee

ev-er mine.
A New SONG.

Kind Fate now guard me from all Harms, lest I'm undone by Strophon's Art: Too sure I feel he's Magick Charms

and fear he'll steal away my Heart.

II
He fuses me with such artful Skill,
My Love to him I can't deny:
I fear I must do what he will,
Unless from him I quickly fly.

III
O help me Nature Love to hide,
And teach me how to shun his Charms:
Let Virtue be my only Guide,
Or ever have him in my Arms.

IV
Indulgent Fortune be my Friend,
I watch my Moments left I stray:
Relief kind Heavens to me send,
For I cannot withstand his Lay.
A Favourite New Song

Love and Wine are Pleasures beyond all.

Treasures, Of the Miser's Stoves or Indian's

Ores: Give us then a Generous Bottle

and a Last; that's Wit to prattle, good kind

Fates we ask no more. Fill us then a flowing
Glass, with Love and Friendship let it pass,
we will live in Peace Wealth will much en-
crease then who would wish more Granta-
deur. Give us now the other Bottle
and a Lass with Wit to prattle good kind
Fate we'll ask no more.
A Message from Mars to Venus by Cupid:

Thou little blind Deceiver, go, and tell thy beautiful Mother a strong Resentment.

I will shew since she since she does love another. Thou little blind Deceiver go a strong Resentment.
I will show since she does love an other a
I will show since she since

She does love an other

II
Altho' her Shapes & Face divine,
Yet I can still withstand her:
I'll make the sporting Youth revenge,
And show him I'm Commander.

III
And if true Love has no Effect,
In that delightful Treasure;
The Pow'r I have I'll not neglect;
But seize her at my Pleasure.
A Favourite SONG

Love love gives War or Peace at Pleasure

fond Lovers still tormenting but deaf to all la
menting. laughs when he gives us Pain but

dear to all lamenting laughs when he gives us Pain laugh

when he gives us Pain, he gives us Pain

Love love gives War or Peace at Pleasure.
in the Opera of Sammlane.

lovers still tormenting, but deaf to all lamenting laughs he gives us

Pain laughs he gives us Pain, but deaf to all la -

menting laughs he gives us pain. laughs he gives us

Pain . . . . . . . but deaf to all lamenting laughs he gives us

Pain . . . . . . . . . . . . . but

dead to all lamenting laughs when he gives us Pain

Voice  K. 2  turn over
Displays his shining treasure his soul's sight on high
Snare surround us, no sooner does he wound us but
leaves us to complain he leaves us to complain no sooner does he wound us but
A New Song

Dear charming Beauty you're my Pleasure is your lone that I adore, grant me your Love my only Treasure.

and all my care will now be o'er. Ah do not fly me my dear Jewel left you kill your faithfull Slave You never was known yet to be cruel, to destroy what you can save.”
II

Had I never seen you charming Phillips,
Such Torture I shou'd ne'er have known,
But thank my Stars if that your Will is,
To smile and ever be my own.

No greater Blessing I'd desire,
Than your matchless Charms my Fair;
For you are all that I admire.
And all I love, and all I fear.

A Song set for three Voices.
by Mr. Henry Purcell.

Note this second Treble was never printed before.

And in each Track of Glo

And in each Track of
A Favourite Air by Mr. Handel, the Words by Mr. Leveridge.

Come to my Arms, my Treasure, thou Spring of all my Joy.

Thou Spring of all my Joy, without thy aid without thy aid all Pleasure must languish, fade.

dye: come come to my arms, come to my arms, my Treasure.

Thou Spring of all my Joy, Come to my Arms.
come to my Arms come to my Arms my Treasure, with...
out thy Aid all Pleasure must languish fade & dye.
must languish fade & dye: In vain is all re-

Assistance when armed with thy Assistance what fair one can deny what fair one can deny.
Then fill a-round the Glastes and thus we'll drink and chaunt, may all the dear may all the dear may all the dear...
dear kind Lads...