



AN
Introduction

TO



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

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Thorough Bass to each

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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.

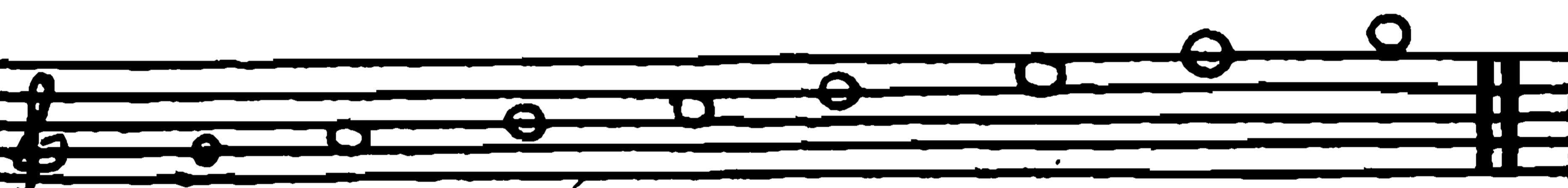
G-sol-reut in alt.	sol		G-sol-re-ut	sol
F-fa-ut	fa		F-fa-ut	fa
E-la	la		E-la-mi	la
D-la-sol	sol	Treble	D-la-sol	sol
C-sol-fa	fa		C-sol-fa-ut	fa
B-fa-b-mi	mi		B-fa-b-mi	mi
A-la-mi-re	la		A-la-mi-re	la
G-sol-re-ut	sol		G-sol-re-ut	sol
F-fa-ut	fa		F-fa-ut	fa
E-la-mi	la			

A-la-mi-re	la
G-sol-re-ut	sol
F-fa-ut	fa
E-la-mi	la
D-sol-re	sol
C-fa-ut	fa
B-mi	mi
A-re	la
Gam-ut	sol

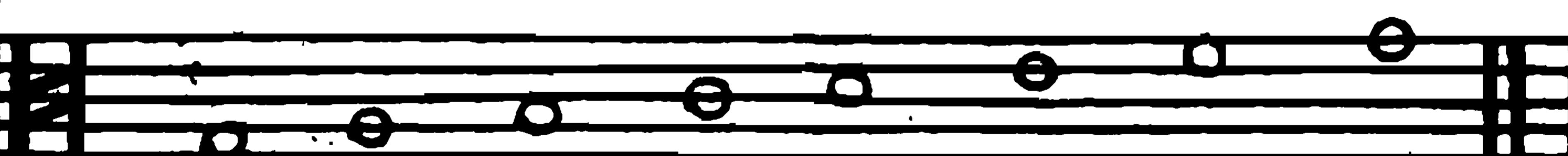
There are three things to be observed in this Scale; first the Names of the Notes which must be learnt backwards and forwards till you know them perfectly by heart, Secondly observe the three Clif's which are an inlet to the Knowledge of the Notes, for if a Note be placed on any part of the five lines which is also called a stave, you cannot call it anything till there is one of those three Clif's set at the beginning; for which Reason the lines of your Gamut are divided in three parts, expressing the three parts of Musick, (Viz) the Treble, the Tenor and the Bass, every one of those five lines or staves having a Clif, for Example the first five lines has this Mark ♭, which is called G-sol-reut or the Treble Clif, 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 G-sol-fa-ul, 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 E, which is called F-fa-ul, 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-ul is called fa, D-sol-re is called sol, E-la-mi is called la, F-fa-ul is called fa, &c. but for the better understanding your Gamut here are 3 Notes in those 3 Clifs with their Names under them.

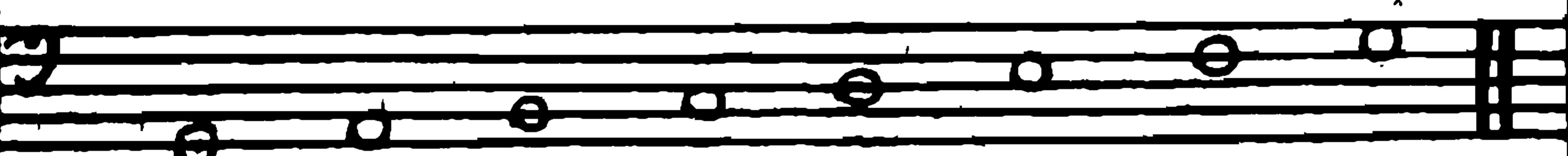
G A B C D E F G



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, A-re &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.

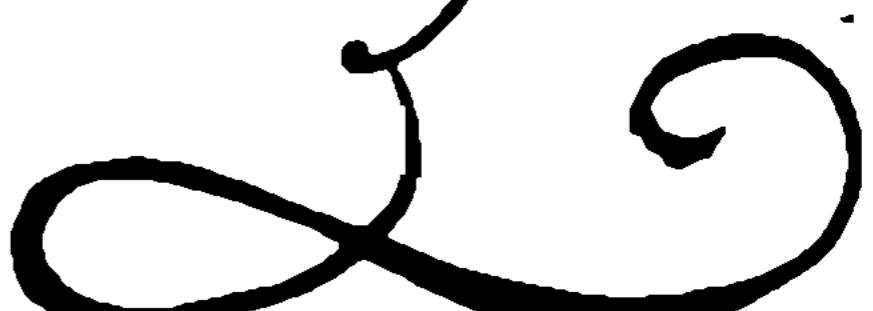
The Notes made use of in singing are of six sorts, which are these.

A Semibreve o, is as long as

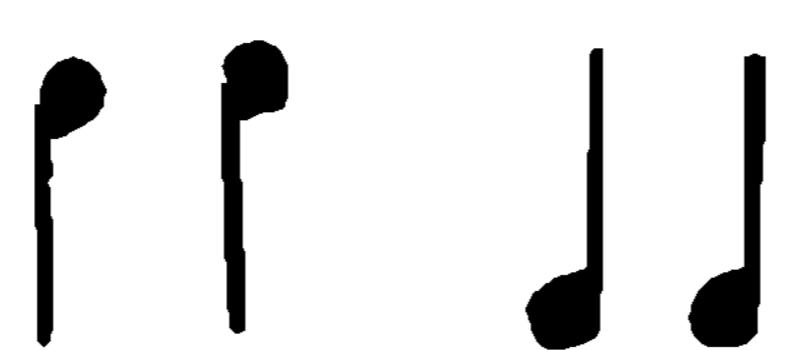
2 Minims



are as long as



4 Crotchets



as long as



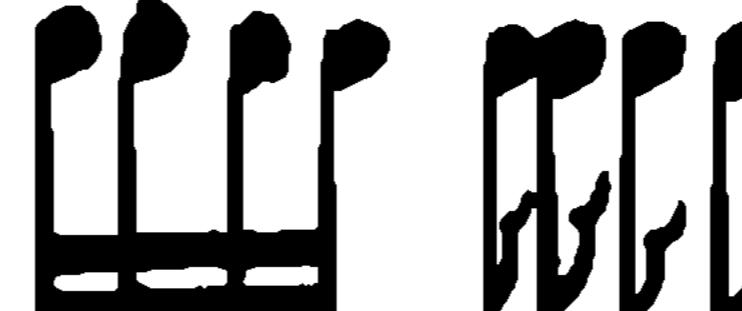
8 Quavers



as long as



16 Demiquavers



as long as

32 Demiquavers



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



A Semibreve, Minim, Crotchet, Quaver, Semi-Demi Rest
quaver, quaver

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 silences than a Semibreve as for Example.

1 Semibreve 2 4 8 16 24 &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, F, D, 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'll see this Mark $\frac{2}{4}$ at the beginning of a Song, then there is but 2 Crotchets or a Minim in a Bar. this is called recitative Time.

Triple Time is known by these Characters 3 or $\frac{3}{2}$ or $\frac{3}{4}$ or $\frac{3}{8}$.

$\frac{3}{4}$ or $\frac{3}{8}$ is used when there are three Minims in a bar. this is the slowest Triple Time in use.

The second sort is known by $\frac{3}{8}$, and is used when there are three Crotchets in a Bar, this is quicker than the former.

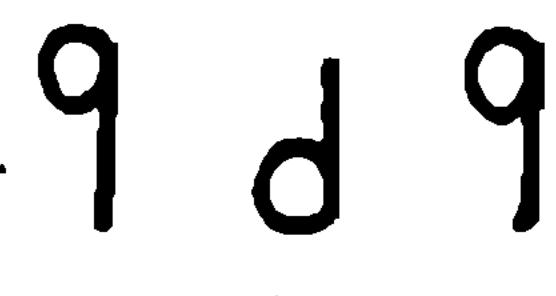
The third Sort which is the quickest, is known by $\frac{3}{16}$ and contains three Quavers in a Bar, or other Notes to its Value.

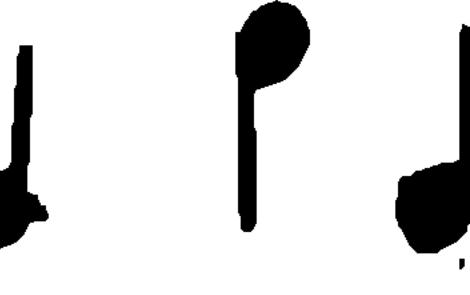
There are three other sorts of Common Time as $\frac{12}{8}$, $\frac{6}{8}$, and $\frac{9}{8}$. the first contains twelve Quavers in a Bar, the second six Quavers in a Bar, and the last six Crotchets in a Bar. these are called Jigg Times.

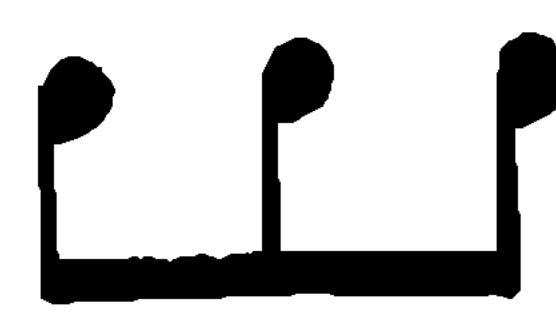
There are two other sorts of Triple Time as $\frac{9}{4}$ and $\frac{9}{8}$, the first contains nine Crotchets in a Bar, and the other 9 Quavers.

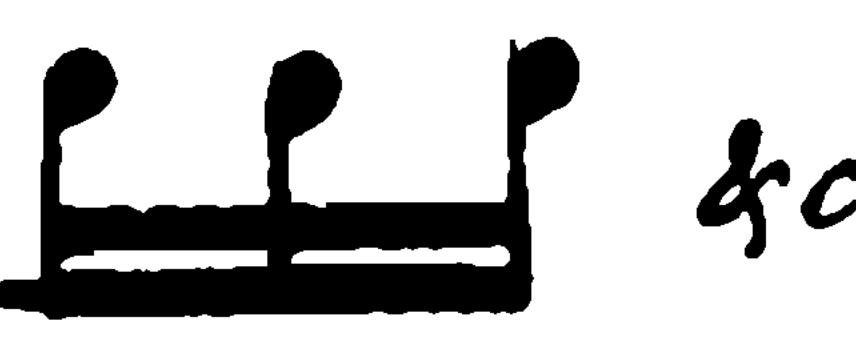
Of other Characters used in Musick.

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.

O. is as long as 

" Q. as long as 

P. as long as 

N. as long as  &c

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

5



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 Stave, and serves to direct to the place of the first Note on the next line and is made thus



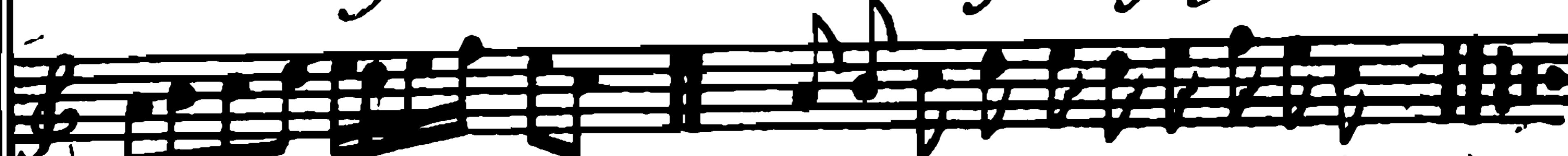
There are two ways of Notes the first is a curved line drawn over the heads of two or more Notes and is to show that they are to be sung to one Syllable: Example—



Talk no more to me of Glo-ry

The second Sort of tied Notes, are with straight Stroaks drawn through the Tails of Quavers, Semiquavers or Demiquavers, binding two, three or four together as in the following Example:

Notes by'd
the same single



This way of singing has been found very helpfull 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 singing must
be used when there are several Notes to a Syllable.

There are two other Characters of great use, called a Flat b 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. —

B

6

There is a Character called a Natural made thus ♯ and is used to contradict such Flats and Sharps 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, makes all ♯ Notes in F to be ♯, then supposing the Composer had a Mind to have some of these Notes flat, then this Mark is put before such Notes instead of a Flat.

Of keeping Time —

Having observ'd all ♯ Varieties of Time, I shall presume to say that no Musick can ever be agreeable to ♯ 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 B 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 includ'd by the fa and ♯ Note

Note below it for from mi to fa and from la to fa are half Tones ascending, or from fa to mi and from fa to la are half Tones descending all other Spaces containing a whole Tone Example —

sol la mi fa sol la fa sol

sol fa la sol fa mi la sol

When you have sounded the first Note you must rise by whole and half Tones as I have observ'd 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 Tune, you ought to get the Assistance of a Person skill'd in Musick 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 —

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

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

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 Tune by Reason of their skipping a Note every time, observe the following Example.

Voice sol mi sol mi la mi fa la fa mi fa sol B 2

m s f f l f l s l f f f l f s l f l s f s l s f f l f f m s m f m l f l m l s m s

f m l f l m l s m s
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 y^e intervening Notes as in y^e following Examples

3d 4th
5th 6th
7th
3d 4th
5th 6th
7th 8th

When you can sound your Notes exactly in Tune. you may proceed to some short Tunes or Ayres.—

9

Of the Keys used in Musick.

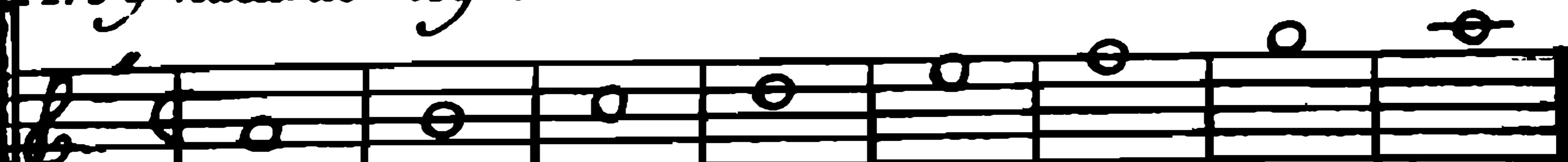
There are properly but two Keys in Musick, one flat, & the other sharp. A Key is known to be flat or sharp not by what Flats or Sharps are set at the Beginning of a Tune, but by the third above the final or last Note of the Tune, for if third consists of a whole Tone and a Semitone then it is flat, but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

If a Tune ends by a la, it is flat, but if by a fa then it is sharp; for all Tunes must end either a Note below the Mi or a Note above.

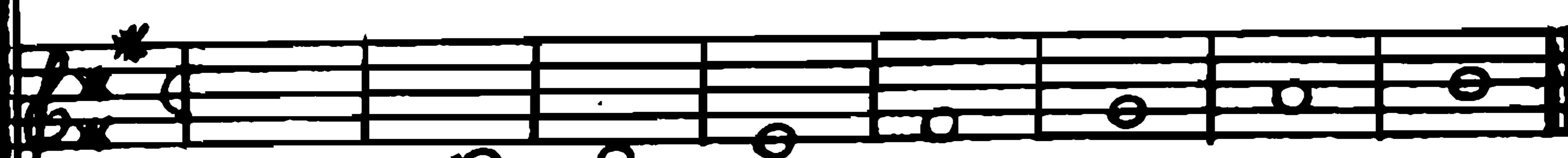
Observe if you always name your Key in reference to the Bass. Altho' there are but two Keys, yet by the help of Sharps and Flats, they have been increas'd to the Number of sixteen, of which eight are flat and eight sharp.

Flat Keys

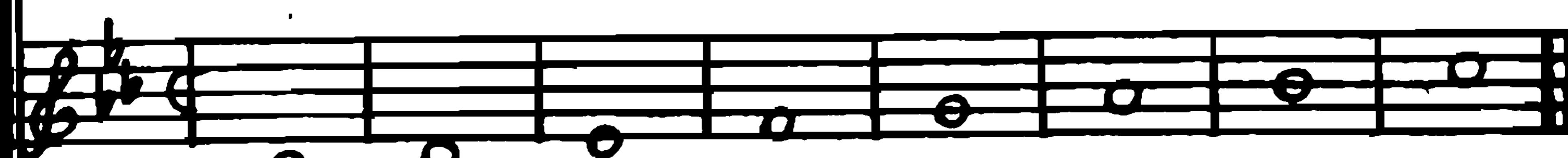
Are G^{\natural} natural key a b 3d



B flat natural a b 3d



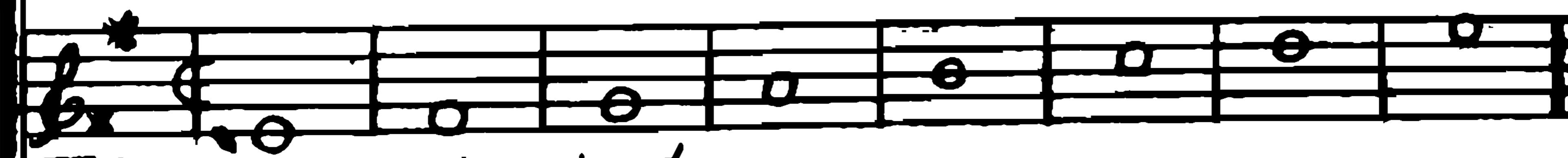
C flat natural a b 3d



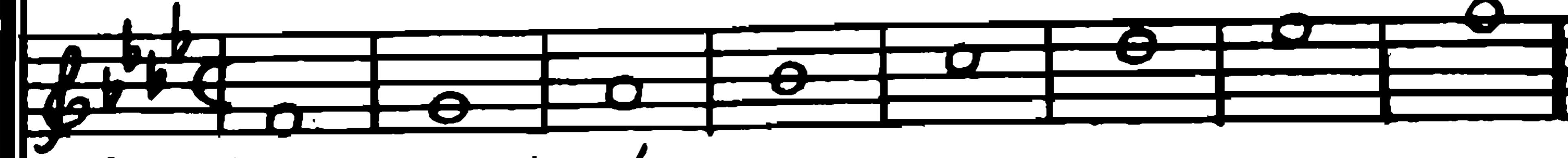
D solfe natural a b 3d



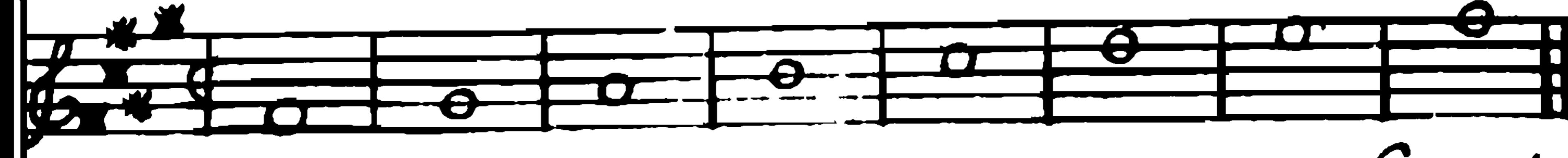
E flat natural a b 3d



F flat natural with a b 3d



F flat sharp with a b 3d



Voice.

C

Gramut

10

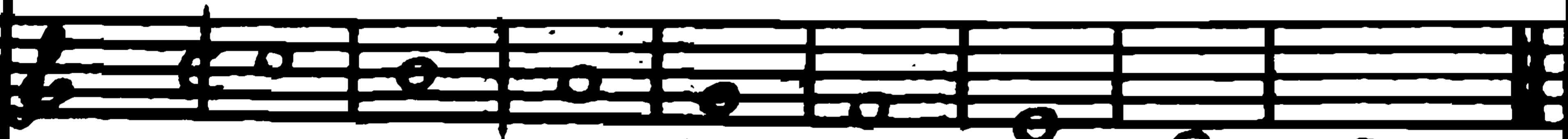
Gamut with a b 3^d



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

Sharp Keys

Cflat the natural Key a ♭ 3^d



Dsharp a ♯ 3^d



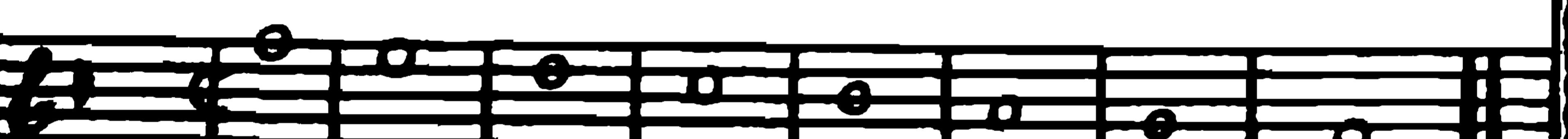
E flat with a ♭ 3^d



E natural with a ♯ 3^d



Fsharp a ♯ 3^d



Gamut a ♯ 3^d



A flat with a ♭ 3^d



B flat with a ♭ 3^d



The first Note in all those Keys is called a fa. the second mi &c

Observe in all those 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 those sixteen, but I think these sufficient.

Of Syncopation or driving Notes.

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

Examples



The chief Graces in singing &c.

The chief Grace in singing is the Trill or Shake. and is much used of late to learn this you must move your Voice easily on one Syllable. the Distance of one Note. thus



la sol la sol

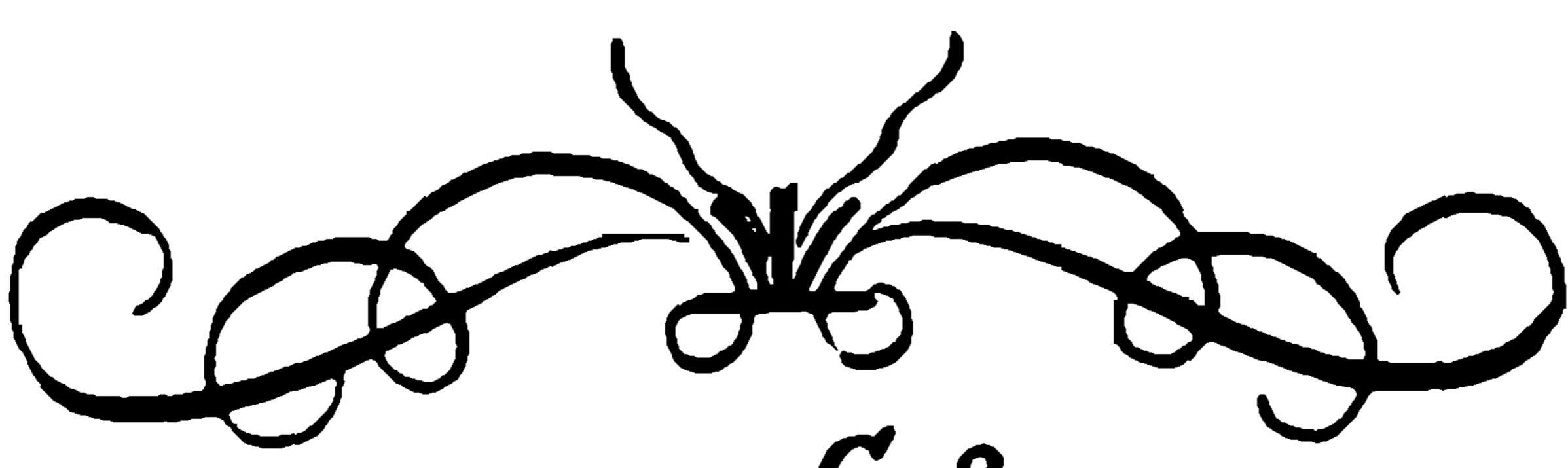
First move your Voice slow, then faster and faster by Degrees. and you will find it come to you with very little Trouble. but you must take care to let E and D be both heard distinctly.

The Trill or Shake is to be used on all descending prick'd Crochets. 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.



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.

Voice



C 2

① A Ven Song

Clo-rinda hear my Moan, my Boon do not de 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

II

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 liv'd and dy'd.

The Artifice a favourite Song.

A musical score for three voices (Treble, Alto, Bass) and piano. The piano part is on the left, with three staves of music. The vocal parts are on the right, with three staves of music. The lyrics are written below each staff. The first two staves begin with "When Clove up, we swear we shall die, but Eyes do our". The third staff begins with "Hearts so in trouble, But as for her Puff's not far, but". The fourth staff begins with "Artifice all, Artifice all, it is all Artifice Artifice all." The fifth staff begins with "Artifice all, Artifice all, it is all Artifice Artifice all." The sixth staff begins with "Artifice all, Artifice all, it is all Artifice Artifice all."

II The Maidens are coy; they'll wish and they'll fee,
And vow if you're nude they will call;
But whisper so low, that they let us know, it is all.
Artifice all, it is all Artifice Artifice all.

III My Dear old Wives cry, whenever you die,
Oh marry again we ne'er 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 y' end it is all.
Artifice all, it is all Artifice Artifice all.

Voice.

A New favourite Song

Poor Amin ga - figh na more, now ap-

pease your anxious care. Thoughts of Flo - ra

now glo - o'er. Dry up all your flowing

Tears. It is not your grief shall give you Re -

lief, or call her or call her back a -

6 3 6 6 6 6 6 5 *3 6 6 5 4 *3

by an eminent Master.

II

All your Sorrow is in vain.

Never think of Flora's Charm,

She regardless of your Pain,

Triumphs in another's Arms;

Love Flora no more,

Some other adore.

Your tedious, your tedious sighs refrain,

You soon may find,

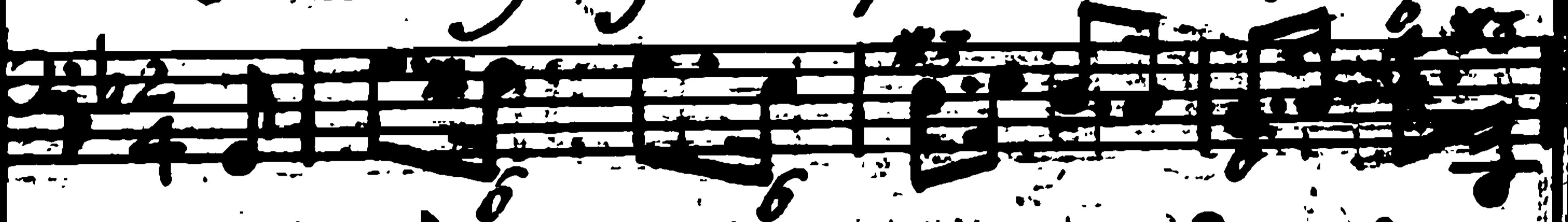
A Nymph more kind,

Who'll not your Love disdain.

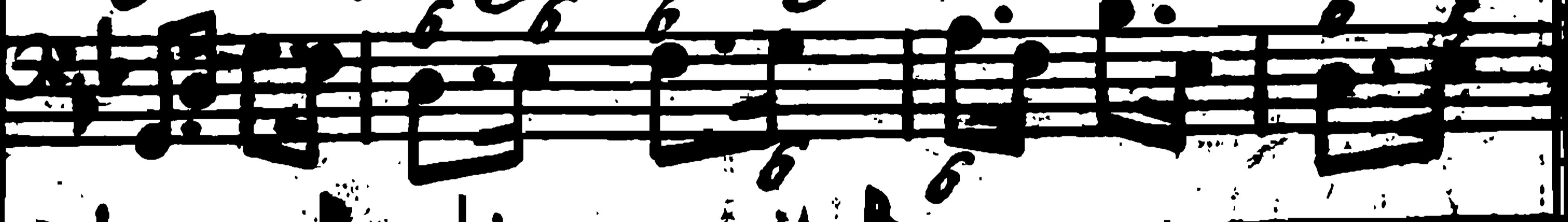
A Ven Song



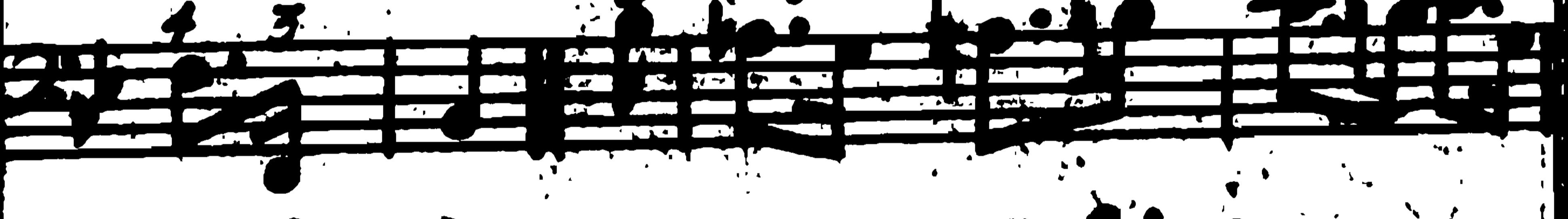
I hear my love come plaint before you from me



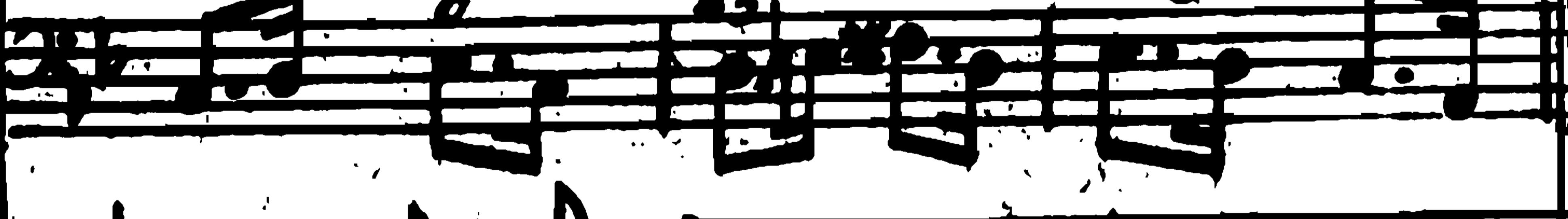
Fly, for you my charming Saint I lov'd and



now I die I leave you over the Plain with



Damon Hand in Hand which gave my Heart such



Pain I could no longer stand



#3 5 6

4*3

II

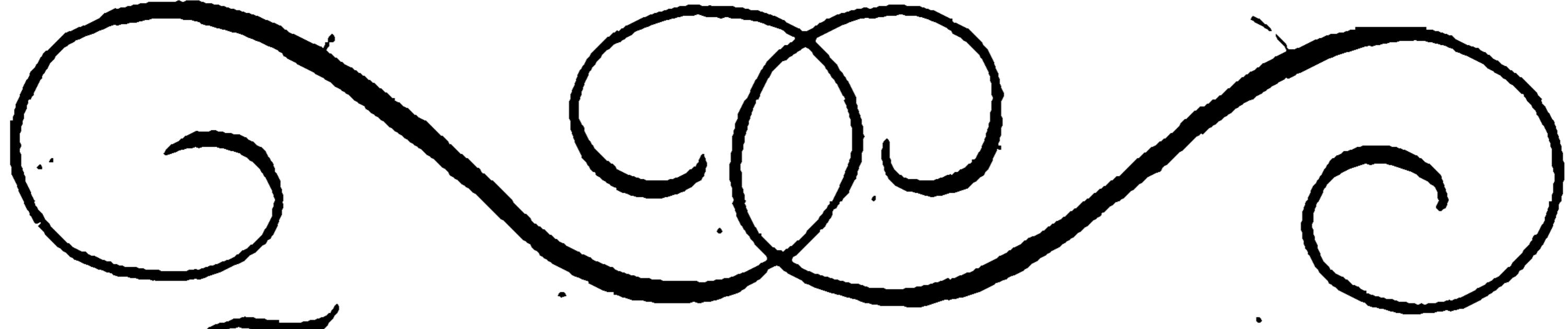
O lovely Fair said I,
 Did Heavens give you Charms;
 First my Heart for to try,
 Then fly quite from my Arms:
 But when I'm dead and gone,
 You will relent my Fate,
 And wish you'd been my own,
 But then 'twill be too late.

III

Then on a Mossy Bank,
 I laid me down to weep,
 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

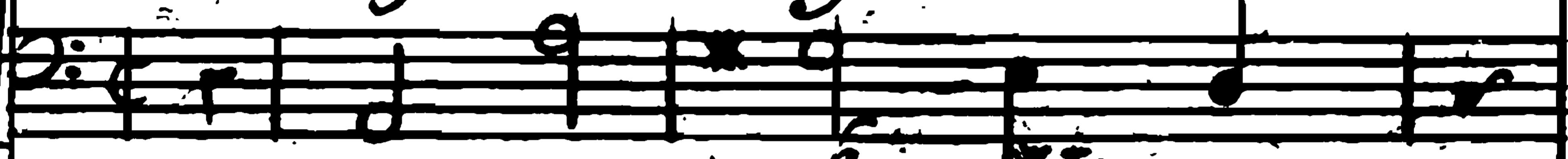
But finding no Relief,
 The Turto Dove did moan,
 To bear part of his Grief,
 She seem'd to sigh & groan;
 Farewell to Life he cry'd,
 For I no Joy can have,
 Then bow'd his Head & dy'd,
 And sunk into his Grave.



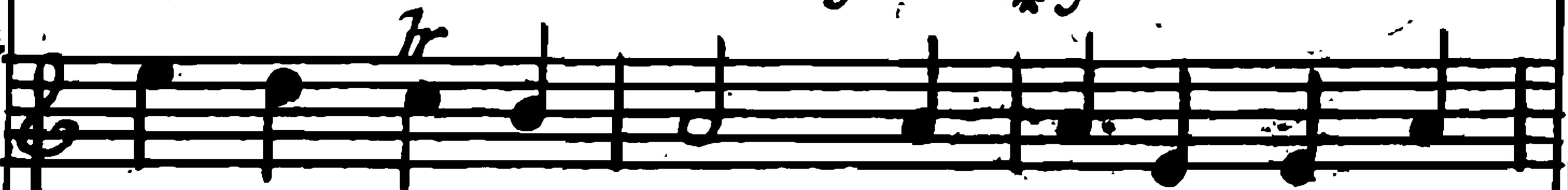
A Favourite New Song



As I lay in a cooling Shade, crown'd .



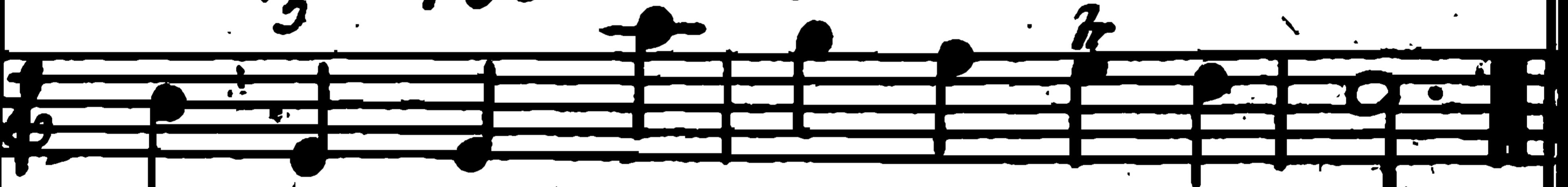
**3*



with a Myrtle Grove, fair Cloe fast a:

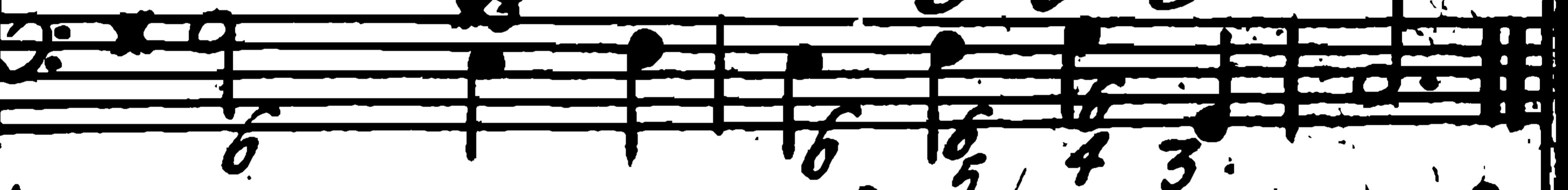


6 9 4 5 6



**3*

Sleep was laid, the Darling of my Love



6

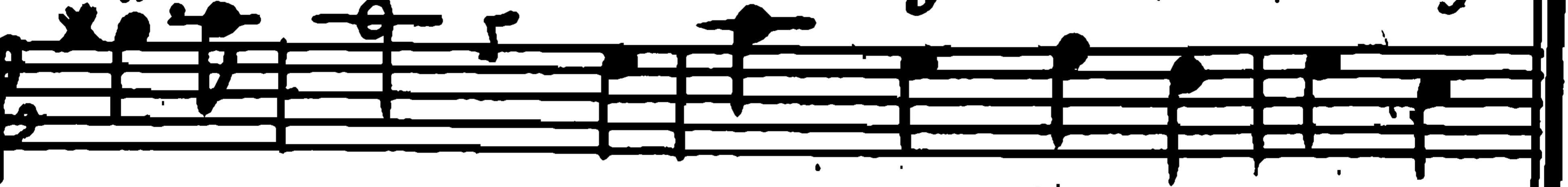
6 6 5, 4 3



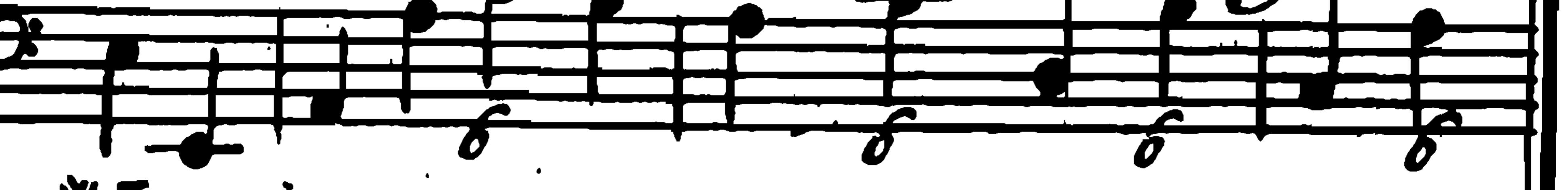
I softly touch'd her lilly Hand too soon she



6 6 6 5



did a: wake surpriz'd to find me by her



6 6 6 6

**3*

Stand my panting Heart did ach.

II.

My ravish'd Thoughts were quickly seiz'd,
 My glowing Veins on Fire,
 But ah I could not be appear'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 babyny Kiss,
 And with soft Accents to her said,

A mister 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 Vanbrugh

I smile at Love and all his Arts. The
 charming charming Cynthia cries: 3 65

Take heed for Love has fa-tal Darts. A
 wounded wounded Swain re-plies. Once free
 and blest as you are now. I tally'd

6 65 *3 6 5

dal-by'd with his Charms: I sported with his
 little little Bow And point-ed point-ed
 at his Arms. I sport-ed with his little
 Bow, and point-ed point-ed at his Arms

II

Till urg'd too far, Revenge he cries
 A fatal Shaft he drew
 It took its Passage through your Eyes
 And to my Heart it flew
 To tear it thence I strove in vain
 For I too quickly found
 I was only to increase the Pain
 And to enlarge the Wound

Voice.

A Favourite AIR in the OPERA of Caesar.

Lamenting complaining of Ca — — lies dis

daining, no comfort ob-taining, I languish and

dye: lamenting complaining of Caius Dis -

daining I languish I languish and

dye — — — lamenting complaining of

Cæ-his dis-daining no comfort ob-taining I

languish & dye no comfort ob

taining I languish and die Yet cannot give

over my Grief to dis-cover, sure ne ver was

Lover so wretched as I, sure never was

Lover so wretched as I. Da Capo

A Favourite Song

Tis thee I Love I'll constant prove you

are the Char - mer of my Heart Heart

Dearest bo - lieve me: I'll ne'er do - a - void thee from

Close bright Close I ne'er can part

II

Be kind as fair.

Oh be not severe,

But shew compassion on your Swain;

You'll ne'er repent it,

No ne'er redress it,

Dear Creature dear Creature now ease my Pain.

False Strephon

Strephon be gone you've me undone you only
 love for Treasure. I will no more be
 lieve that you shall no more de-cive me you
 shall no more deceive me so leave me to my Pleasure

II

In every Face you see a Grace.
 To you they're all a Wonder;
 But yet you're always changing.—
 Ne'er well but when you're ranging.—
 You only love to plunder.

Voice. G

A Favourite Song
in the OPERA of Theseus

O Cupid gentle Cupid in Pitiful my Pain,
 and let a faithful Lover a kind return ob
 train.....oh ease my Pain O
 Cupid gentle Cupid in Pitiful my Pain, and
 let a faithful Lover a kind return ob

- tain a kind Return ob tain oh let a faithful

6 6 7 6 6 6

Lover a kind Return ob tain *6 6 6 3* My

Griefs be-yond en-during. my Ismuss past all

curing my Anguish but procuring more Hatred & Dis-

dain. my Anguish but pro-^{ca}-ring more

:S:

Hatred & Disdair *6 6 6 6 ** 0

Voice: *6 *3* G 2 **3* Da Capo al Segno: S:

A Favourite Song

The musical score consists of five staves of handwritten musical notation. The lyrics are written in cursive script below the notes. The first staff starts with a treble clef, a key signature of one sharp, and common time. The second staff starts with a bass clef and common time. The third staff starts with a bass clef and common time. The fourth staff starts with a bass clef and common time. The fifth staff starts with a bass clef and common time.

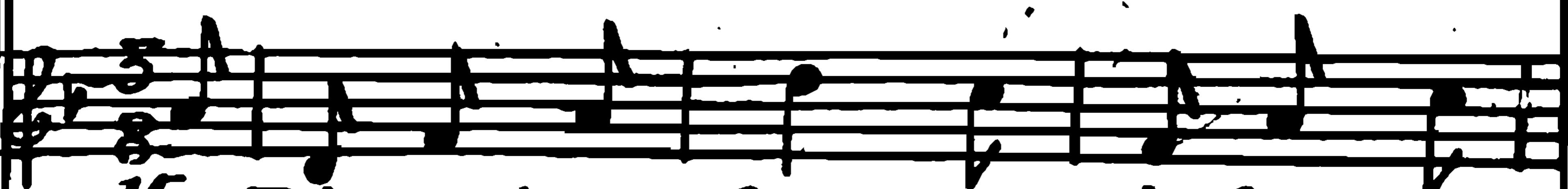
Cupid may lay a-side his Dart, A-lexis is
King of my Heart Heart : His Face his
Mien... his Shape and Air.....
are ever fa-tal to the Fair Fair

* 6 *3 6 5 4*

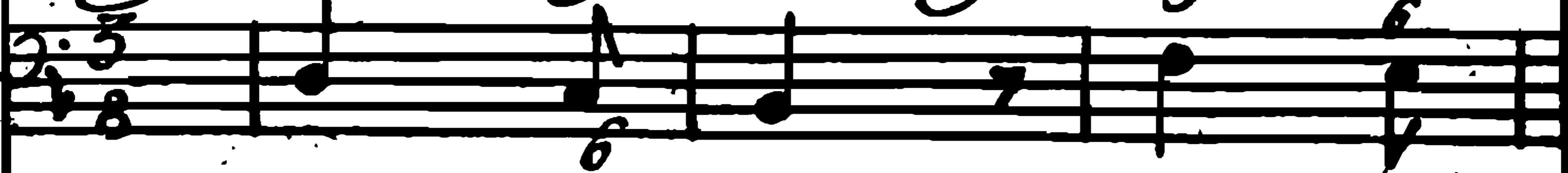
II

He never-sues but does obtain.
Altho' he gives, he feels no Pain;
Alexis surely was dearest,
By Heav'n to make poor Virgins bleed.

The Lovers Treasure.



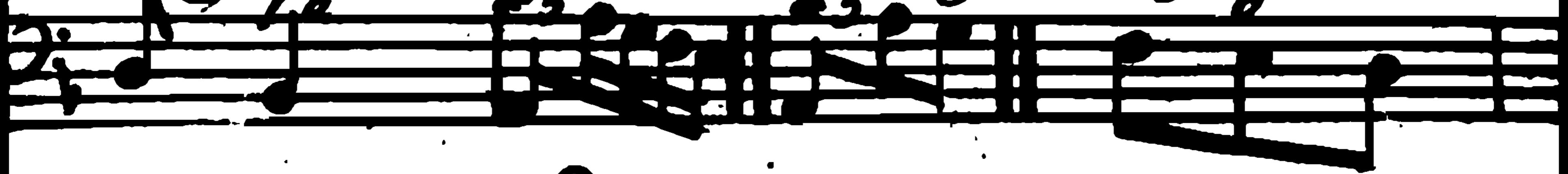
My Diamond my Queen my Treasure my



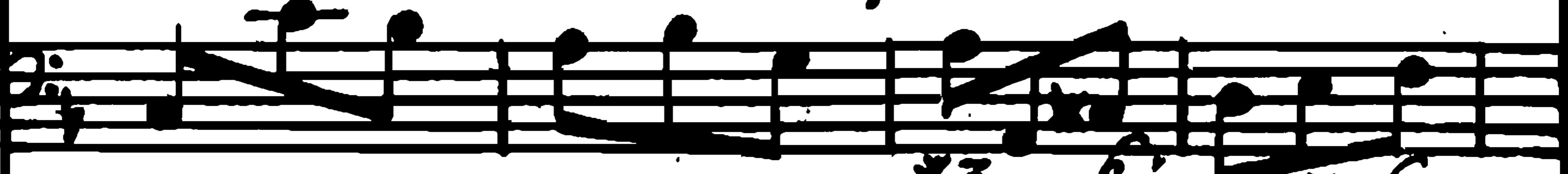
Joy, with you I'm a Monarch, with =



out you a Toy Toy shoud you once.



leave me a Victim I fall, but while I



have you the World I have all.



Voice.

6 5 4 *3

H

A Favourite Song in the Opera of Julius Caesar

My Life my only Treasure I love beyond all

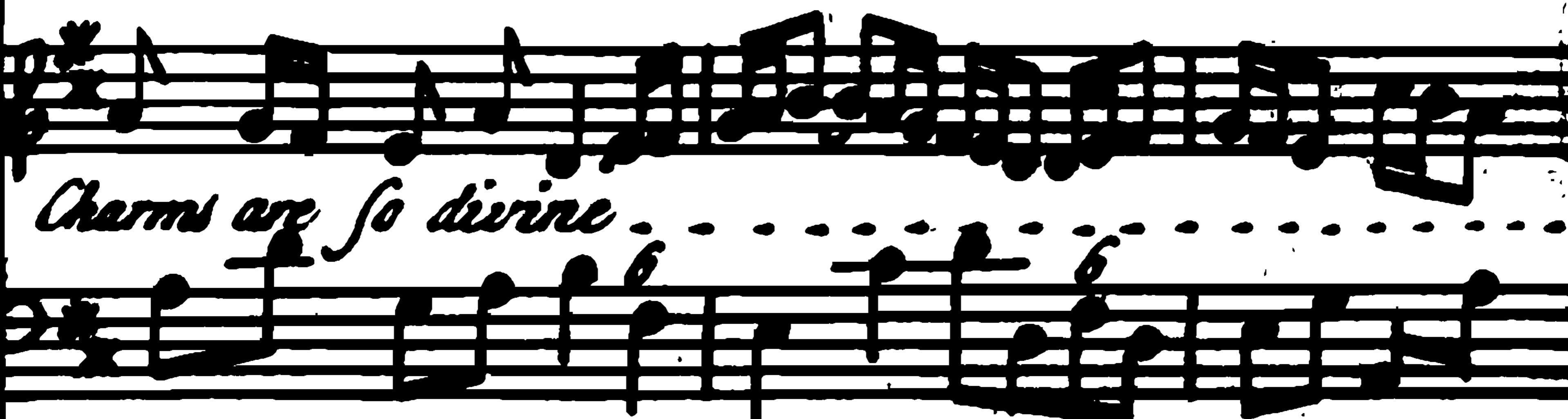
Measure thou art my Soul's chief Pleasure thy

Charms are so divine... my Charms are

so divine Sy

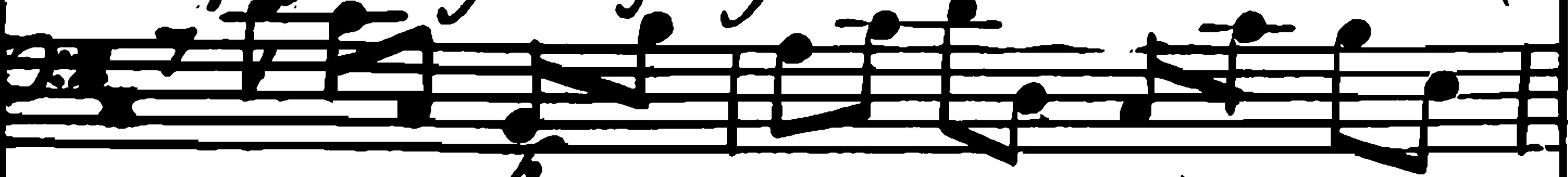
My

Life my only Treasure I love beyond all Measure thou

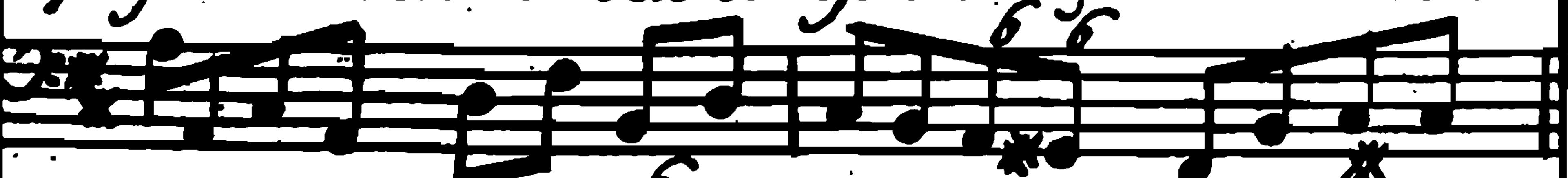




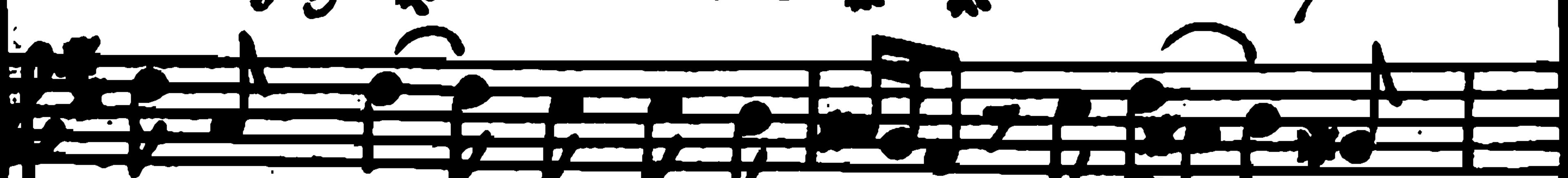
If you but smile & bless me, Fate can no more de-



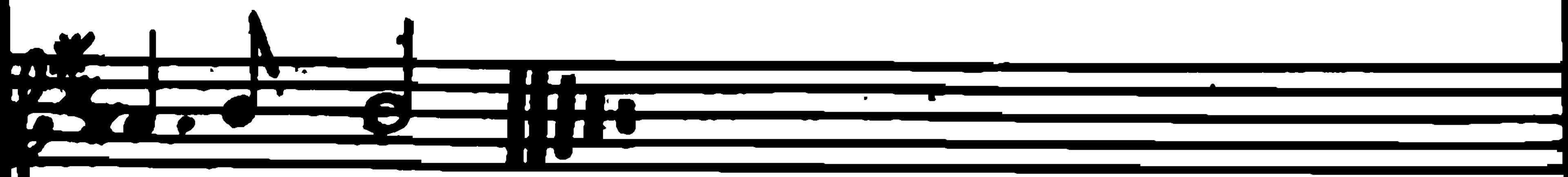
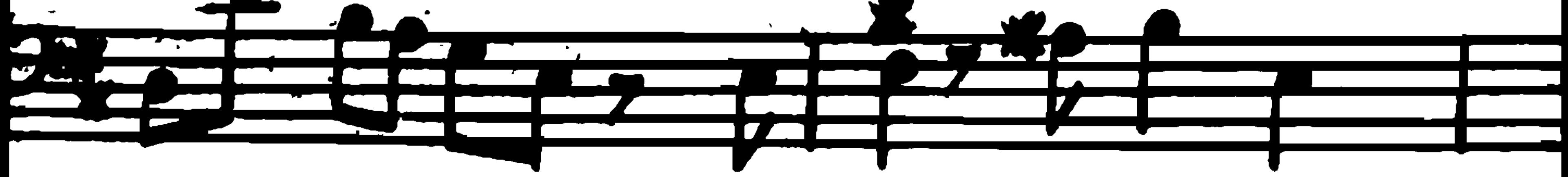
- press me Oh let me but careſ thee & make thee ever



mine O let me but careſ - - - - -



thee and make thee ever mine and make thee



w-o mine

Da Capo

Compos'd by N' Handel.

A NEW SONG.

Kind Fate now guard me from all Harms, lest I'm undone by
 Strenuous Art: Too sure I feel he's Magick Charms
 and fear he'll seal a-way my Heart.

He sues me with such artfull 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 lest I stray;
 Relief kind Heavens to me send.
 For I cannot withstand his Lay.

Voice

I

34

A Favorite New Song

set by Mr Rondeau: Kellegren Musick Master
at Paris.

A handwritten musical score for three voices (Soprano, Alto, Bass) on four-line staves. The music consists of eight staves of music with lyrics written underneath each staff. The lyrics are:

Love and Wine are Pleasures beyond all
Treasures, Of the Miser's Stores or Indian's
Ores; Give us then a Gen'rous Bottle
and a Lass that's Wit to prattle, good kind
Fathers we ask no more. Fill us then a flowing

The music includes various musical markings such as clefs, key signatures, time signatures, and dynamic markings like *Fr.* (fifteenth note), *X3*, and *X5*. The notation uses a mix of standard musical symbols and unique characters like asterisks (*).

Glass, with Love and Friendship let it pass

we will live in Peace Wealth will much en-

- crease then who wou'd wish more Gran-

= dear. Give us now the other Bottle

and a Lass with Wit to prattle good kind

I dare we'll ask no more.

A Message from Mars to Venus by Cupid.

2 4 7 6 7 6 7 6 7 6
 Thou little blind De:ceiver go, and tell thy
 beau:teous Mother a strong Re:sentment
 I will shew since she since she does
 love an:other Thou
 4 3 6 6 6 6 6 6 6 6 6 6
 little little blind Deceiver go a strong Resentment
 6 6

I will show since she does love an other a
 stron.....

g Resentment I will show since she since
 she does love in other

II

Altho her Shapes & Face divine,
 Yet I can still withstand her:
 I'll make the sporting Youth repine,
 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. K

A Favourite SONG

Love Leaves War or Peace at Pleasure

fond Lovers still tormenting but deaf to all la

mening. laughs when he gives us Pain but

deaf to all lamenting laughs when he gives us Pain laugh

when he gives us Pain, he gives us Pain

68 Izor longius War or Peace at Pleasure. fond

in the Opera of Tamerlane.

39

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

Pain laughs wⁿ he gives us Pain, but deaf to all la:

menting laughs wⁿ he gives us pain, laughs wⁿ he gives us

Pain. but deaf to all lamenting laughs he gives us

Pain & * he gives us Pain. but

deaf to all la : menting laughs when he gives us Pain

40



Displays his Shi... ning Treasure his Toils &

Spare 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 leaves us to com :

*3

plain he leaves us to complain. D.C.

A
New Dear charming Beauty you're my Pleasure. is your
Song

lone that I a. dore; grant me your Love my on ly Treasure.

and all my care will now be o'er. Ah do not fly me my dear

Jewd. left you kill your faithfull Slave. You ne'er was

known yet to be crud. to destroy what you can save

* * 3 6 6 7 * 3 6 6 4 * 3 turn over

II

Had I never seen you charming Phillis;
 Such Torture I shoud neer have knownn;
 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 M^r Harry Purcell.

Note this second Treble was never printed before.

The musical score consists of three staves of music. The top staff is for the Alto voice, the middle staff for the Tenor voice, and the bottom staff for the Bass voice. The music is in common time, with various note values including eighth and sixteenth notes. The lyrics "And in each Track of Glo . . ." appear twice, once above the Alto staff and once below the Bass staff. The score is written on a five-line staff with a key signature of one sharp (F#). Measure numbers 5, 6, and 7 are indicated at the beginning of their respective staves. A tempo marking "Tr" is placed above the Bass staff, and a dynamic instruction "x3" is placed below the Bass staff.

A handwritten musical score for three voices (Treble, Alto, Bass) on five staves. The music is in common time, with various key signatures (F major, C major, G major, D major, A major, E major, B major, F# major, C major). The lyrics are written below each staff. The score includes a tempo marking "77" at the top right and measure numbers 6, *3, 76, and 77 at the bottom.

43

77

... ry since. And in each Track of
And in each Track of Glo -
Glo - - - - - ry since of
Glo - - - - - ry since
Glo - - - - - ry since
for their lov'd Country or their Prince Prince
for their lov'd Country or their Prince Prince
for their lov'd Country or their Prince Prince

6 *3 76 77

1 voice L 2 turn over

Princes that hate that hate Rome's Tyranny, and joyn i^f

Princes that hate that hate Rome's Tyranny, and joyn i^f

Princes that hate that hate Rome's Tyranny and joyn i^f

Tr.

:S:

Nations Right with their own Royalty none were more ready

Nations Right with their own Royalty

Nations Right with their own Royalty 23 4 none none

:S:

none were more rea dy

none none none none

none were more rea dy

none none more rea dy

none none none more none more none rea dy

23

none were more ready in Dis-tress to save no none were more
 none were more ready in Dis-tress to save none were more
 none were more ready in Dis-tress to save none were more

987 56 *3

loyal none none, none none, none none, none none none

none none none none none none none none

loyal none none none none none none none

*3

6

6

:S:

none were more loyal none none more brave

none were more loyal none none more brave

none were more loyal none none more brave

1010

*3

M

*3

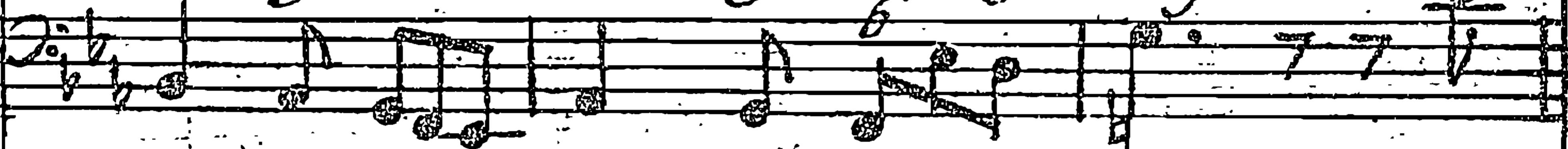
:S:

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 without thy aid all Piz - sive must languish fade &
die: Come come to my arms come to my arms my Treasure
thou Spring of all my Joy Come to my arms



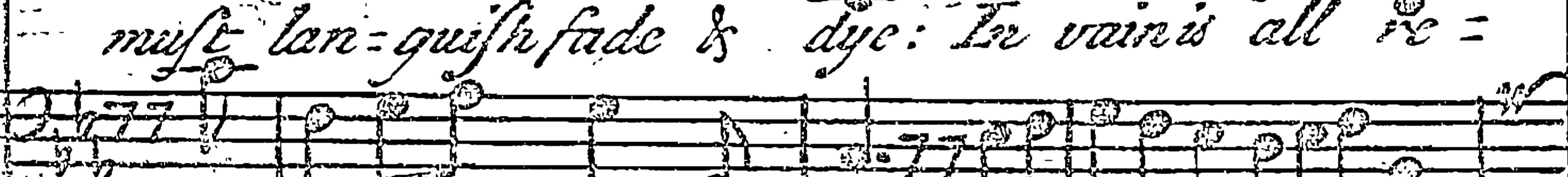
come to my Arms come to my Arms my Treasure, with



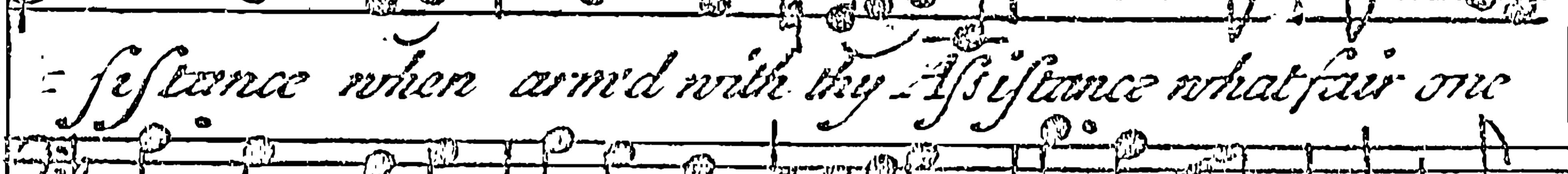
out thy Aid all Plea sure, must languish fade & dye



must lan-quish fade & dye: In vain is all re-



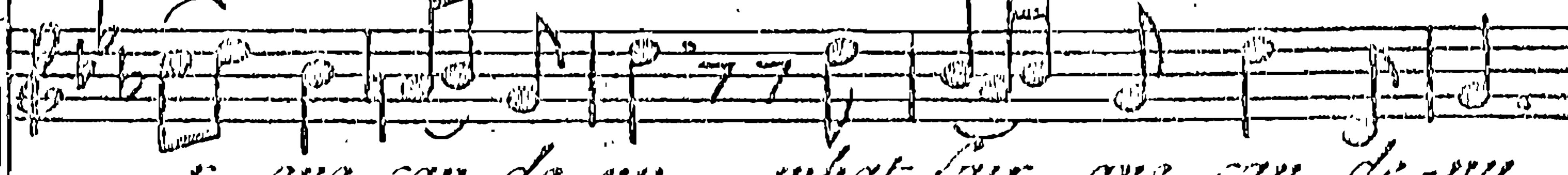
- sistance when arm'd with thy assistance what fair one



can do - ry what fair - - - - -



one can de - ry, what fair one can de - ry



one can de - ry, what fair one can de - ry

Then fill a-round the Glasses and thus we'll

drink and chant and thus we'll drink and

chant may all the dear may all the dear may all

dear kind Eng... a special day wish & want. DC

F J N J S