



AN
Introduction
TO
SOFT SINGS,

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 y^e Age.

*Engraved, Printed and Sold at the Printing Office in
Bow Church-Yard LONDON. Where Books of Instructions
for any single Instrument may be had. Price 1^s 6^d*

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-re-ut in alt. sol		G-sol-re-ut ————— sol	
F-faut ————— fa		F-fa-ut ————— fa	
E-la ————— la		E-la-mi ————— la	
D-la-sol ————— sol		D-la-sol-re ————— 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		E-la-mi ————— la	

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

{
}
{
}

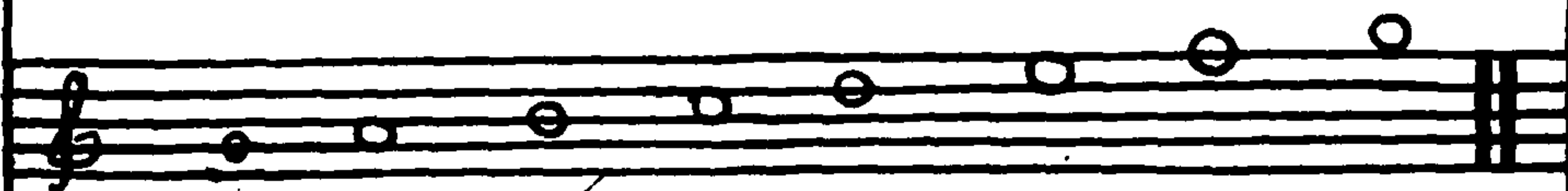
{
}
{
}

{
}
{
}

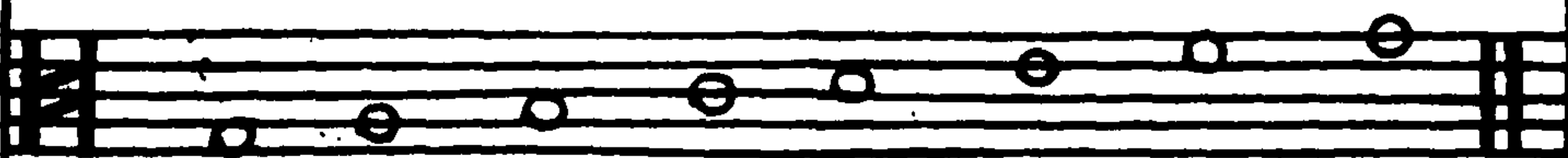
{
}
{

The second stave or middle five lines has this Mark **A**, which is called Gsol-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 **E**, which is called E-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 3 Notes in those 3 Clifs with their Names under them.

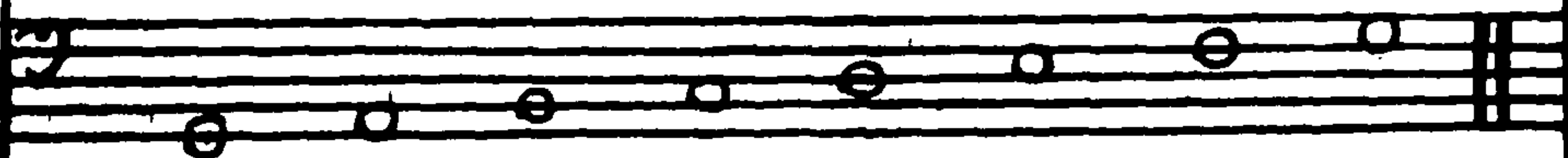
G A B C D E F G



sol la mi fa sol la fa sol

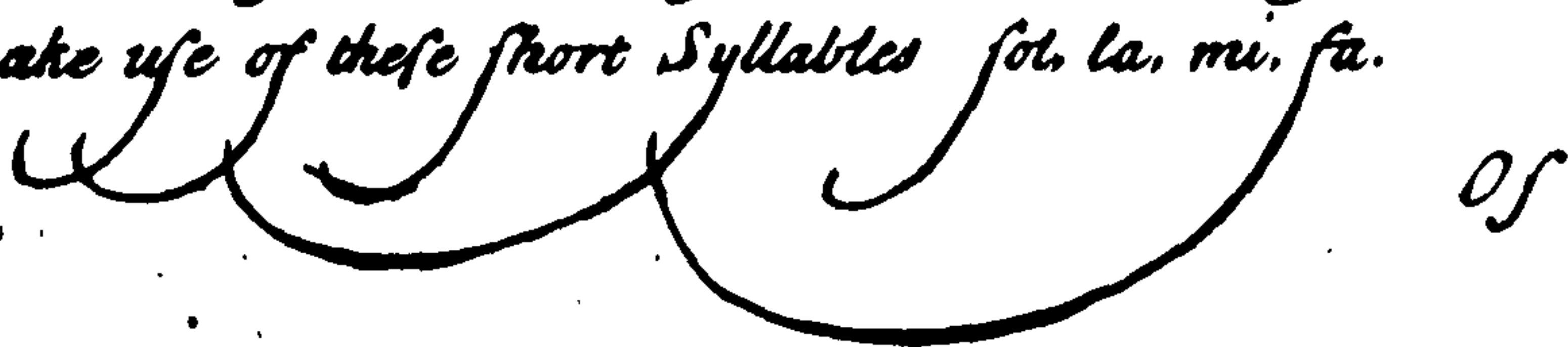


sol la mi fa sol la fa sol



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  is as long as

2 Minims   are as long as

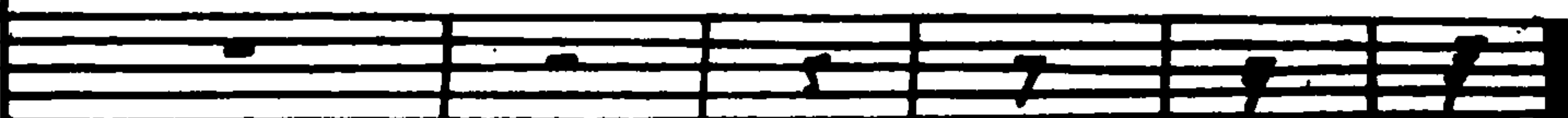
4 Crotchets     as long as

8 Quavers      as long as

16 Semiquavers       as long as

32 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 silence 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.

A 2

Common

voice.

Common Time is known by some one of these Characters C, $\mathcal{C}$, Φ , 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 retortive Time.

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

3 or $\frac{3}{2}$ is used when there are three Minims in a bar, this is the slowest Triple Time in use.

The second sort is known by $\frac{3}{4}$, 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 $\frac{3}{8}$ 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 $\frac{9}{8}$ and $\frac{9}{16}$, 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.

$\circ \cdot$ is as long as g d g

$\text{g} \cdot$ as long as ♩ ♩ ♩

$\text{♩} \cdot$ as long as ♩ ♩ ♩

$\text{♩} \cdot$ as long as $\text{♩ ♩ ♩} \&c$

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

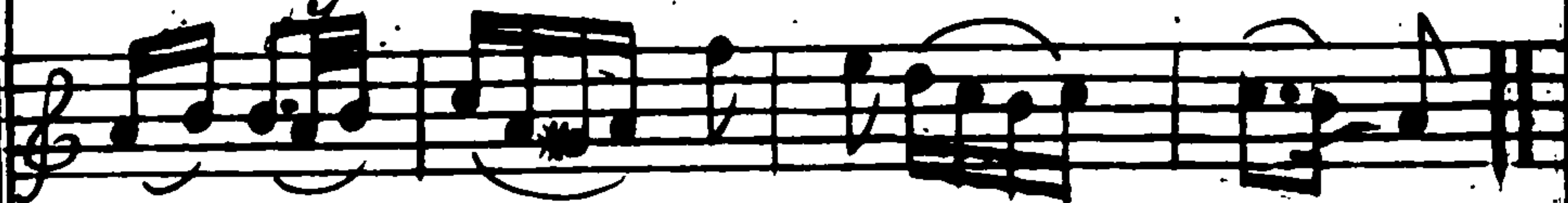


There is a Character called a Repeat made thus *S* and is used to signify that such a part of a Song must be sung over again from the Note over which it is placed

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 tyings of Notes the first is a curved line drawn over the heads of two or more Notes and is to shew 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 Strokes drawn through the Tails of Quavers, Semiquavers or Demiquavers, binding two, three or four together as in the following Example.

Notes ty'd

the same single



This way of tying 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 tying 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. *Voice.*

6 There is a Character called a Natural made thus $\natural$ 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 y^e Notes in F to be $\sharp$, 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 y^e Varieties of Time, I shall presume to say that no Musick can ever be agreeable to y^e 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

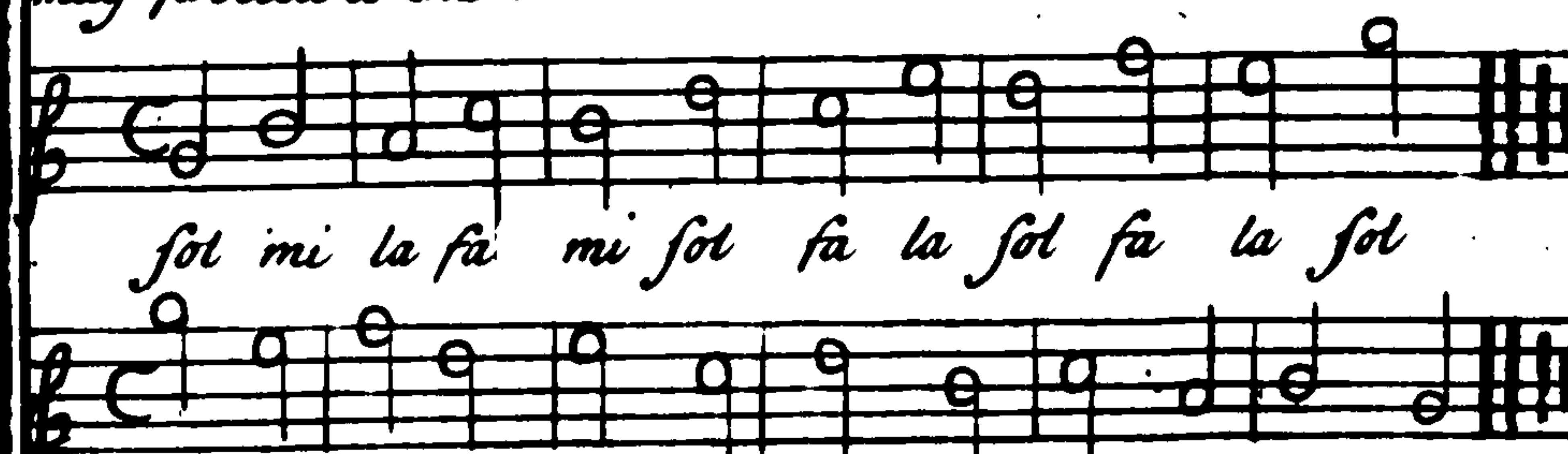
Before you can tune your Voice rightly you must know which are whole Tones and half Tones. from G to A is a whole Tone; from A to B a whole Tone; from B to C a half Tone; from C to D a whole Tone from D to E a whole Tone; from E to F a half Tone from F to G a whole Tone and so on with ever so many Notes 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 included by the fa and y^e 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 —



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 —



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.



m f f f l f l f l f f f

l f f l f f f l f l f l f

f f l f f l f f f m f m

f m l f l m l f m f

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

3^d

5th *6th*

7th

3^d *4th*

5th *6th*

7th *8th*

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

Of the Keys used in Musick.

9

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.

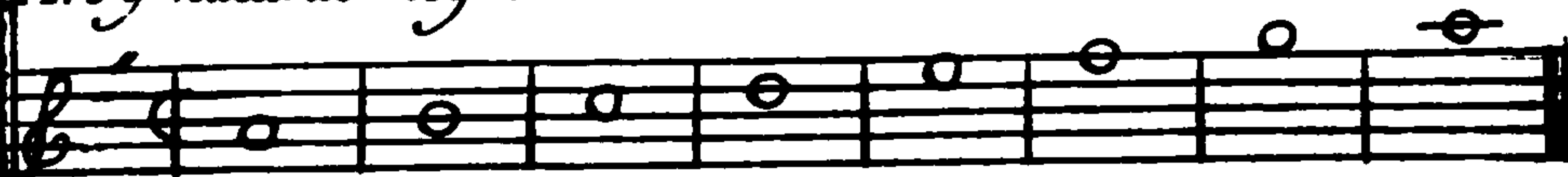
If a Tune ends by a la, it is flat, but if by a fa then it is sharp; for all Tunes must end either a Note below the Mi or y Note above.

Observe y^e you always name your Key in reference to y^e Bass.

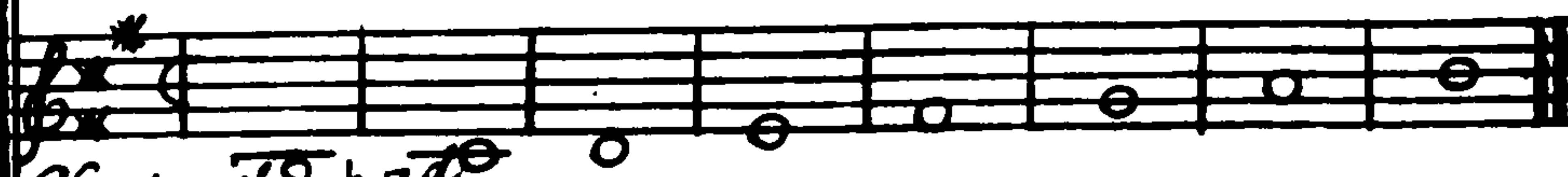
Altho' there are but two Keys. yet by the help of Sharps and Flats. they have been increas'd to the Number of sixteen. of which eight are flat and eight sharp.

Flat Keys

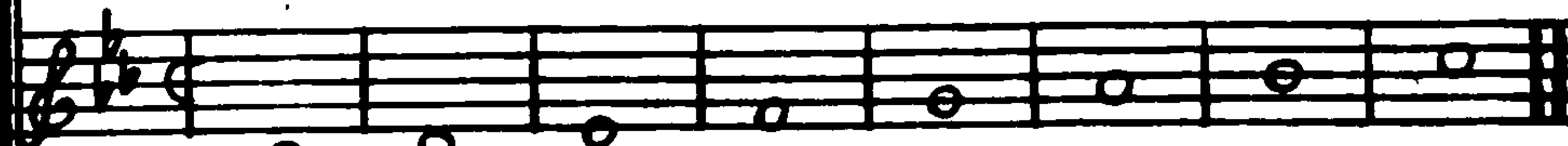
Are y^e natural Key a b 3 d



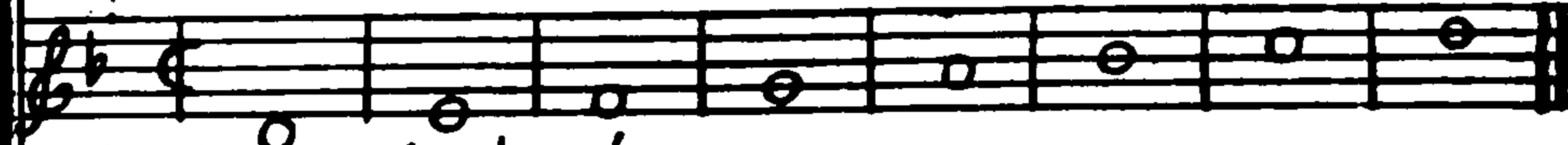
Bmi natural a b 3 d



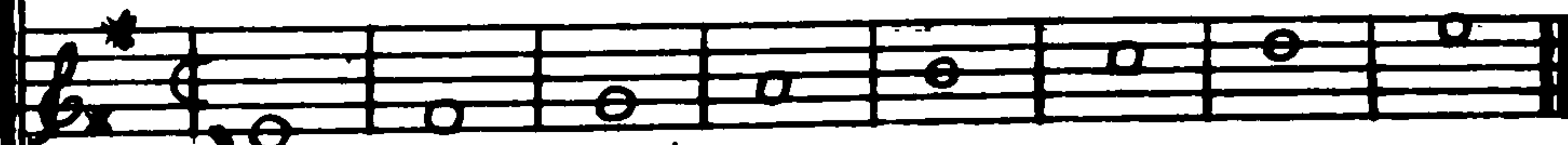
Cfaul with a b 3 d



Dsolre natural a b 3 d



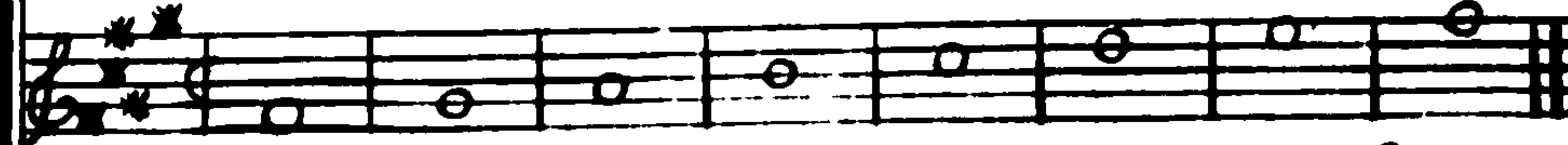
E lami natural a b 3 d



Ffaul natural with a b 3 d



Ffaul sharp with a b 3 d



Voice.

C

Garrit

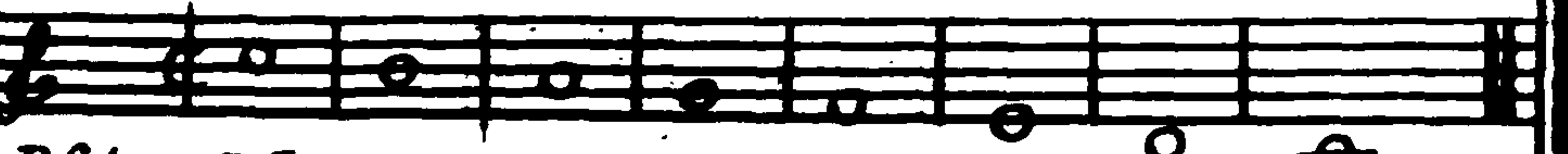
Gamut with a b 3^d



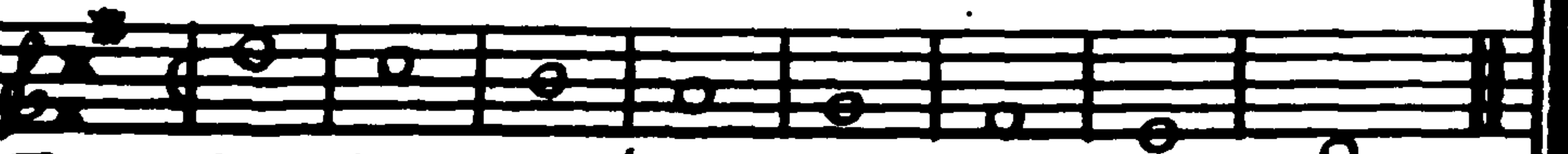
The first Note in every one of these Keys is called a la. the second mi &c

Sharp Keys

Cfaut the natural Key a ♯ 3^d



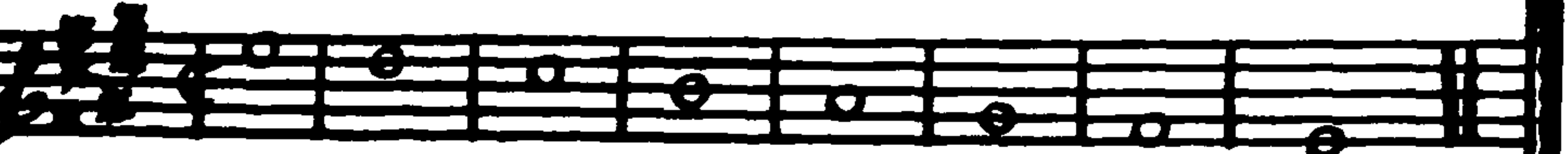
Dsolre a ♯ 3



Elami flat with a ♯ 3^d



Elami natural with a ♯ 3^d



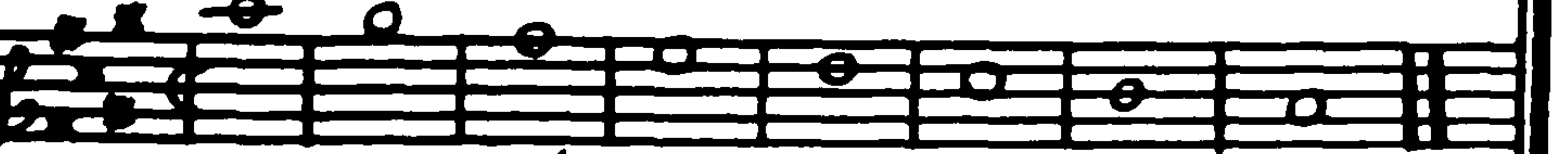
Ffaut a ♯ 3^d



Gamut a ♯ 3^d



Aro with a ♯ 3^d



Bmi flat with a ♯ 3^d



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

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

Of Syncopation or driving Notes.

Syncopation is when the Hand or Foot is taking up or ^{put} 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.

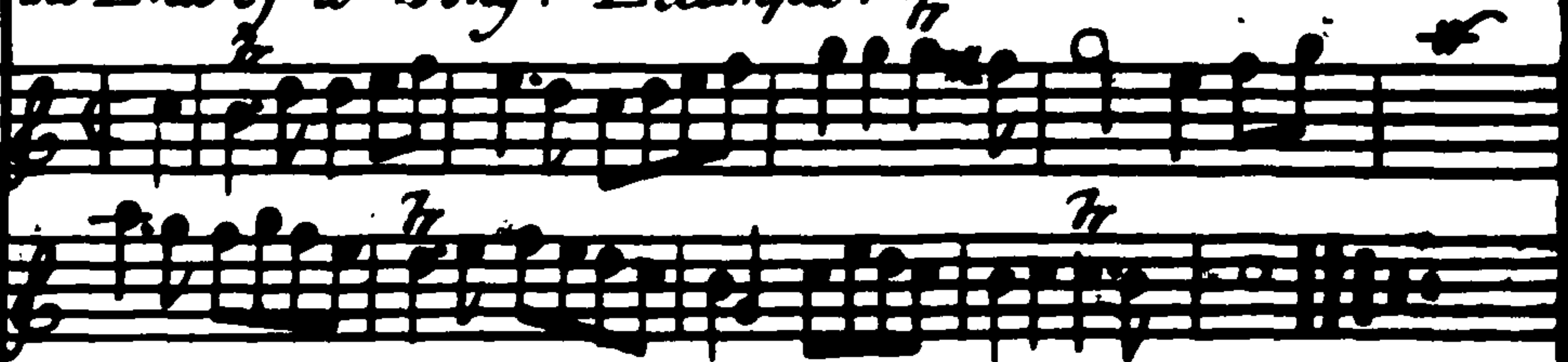
The chief Grace in singing is the Trill or Shake, and is much used of late to learn this you must move your Voice easily on one Syllable, the Distance of one Note, thus



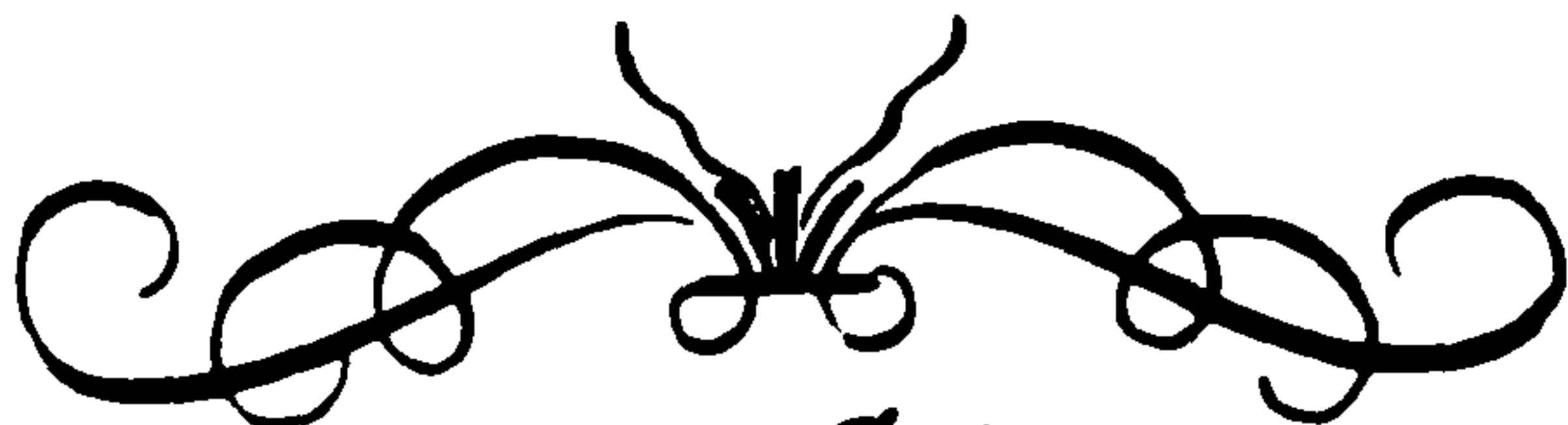
la sol la sol

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. 77



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.



A New 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

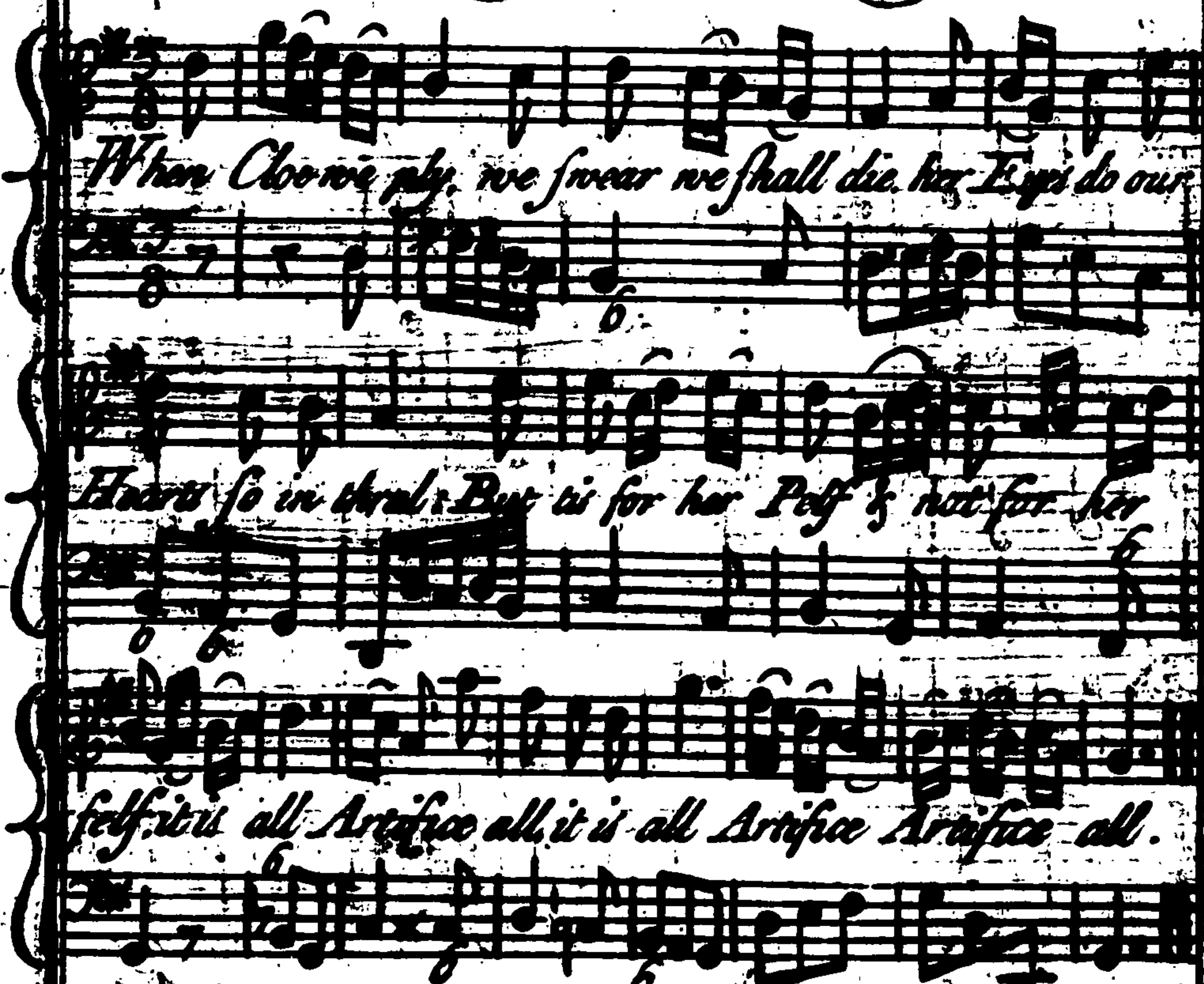
can't my Passion move, it's fix't till Death on You

II

*If you my Life will save,
 Recieve 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 favourite Song.

15



When Clove ply, we swear we shall die, her Eyes do our
 Hearts so in thrall: But tis for her Pelf & not for her
 self: it is all Artifice all, it is all Artifice Artifice all.

II The Maidens are coy; they'll pish and they'll fie,
 And von if you're rude 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 the 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^e end it is all
 Artifice all, it is all Artifice Artifice all.

Voice.

D

A New favourite Song

The musical score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are written below the staves, with some words appearing above notes. Fingerings (numbers 1-5) and breath marks (trills) are indicated throughout the score.

Poor Amin fa sigh no more, now ap-
 pease your anxious cares, Thoughts of Flo-ru
 now give 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 =

by an eminent Master.

gain Ah cease to pine with Musick join toild

ease you of your Pain.

ease you of your Pain.

II

*All your Sorrows is in vain.
 Never think of Flora's Charms,
 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 New Song

O hear my last Com plaint, be-fore you from me

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

now I die I saw you o'er the Plain with

Damon Hand in Hand which gave my Heart such

Pain I could no longer stand

The musical score is written on ten staves. The first staff is a single line. The subsequent staves are grouped in pairs, each pair consisting of a single line and a bass line. The lyrics are written in a cursive hand below the staves. The score includes various musical notations such as notes, rests, and bar lines. There are also some numerical markings (6, 3, 4, 6) and symbols (x, #) below the staves, possibly indicating fingerings or other performance instructions.

II

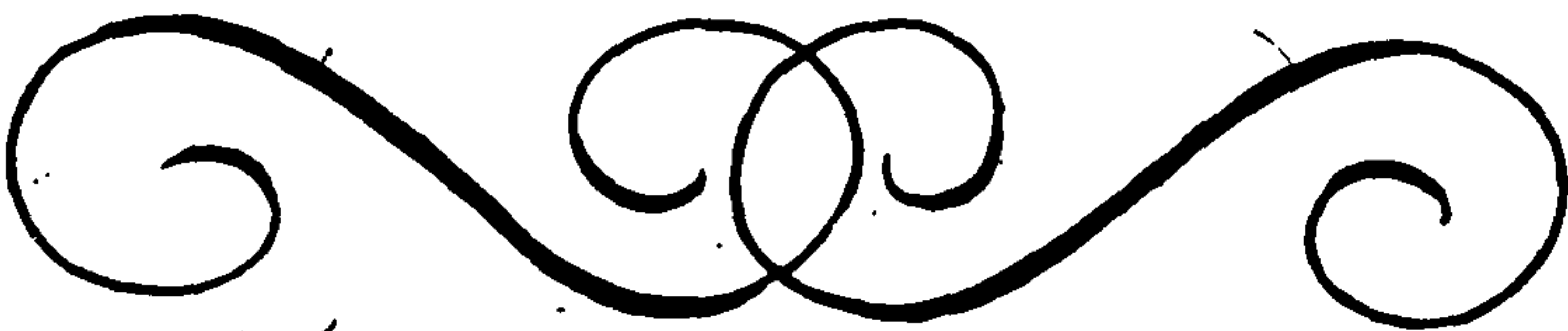
*O lovely Fair said I,
 Did Heavens give you Charms;
 First my Heart for to try,
 Then fly quite from my Arms;
 But when I'm dead and gone,
 You will relent my Fate,
 And wish you'd been my own,
 But then 'twill be too late.*

III

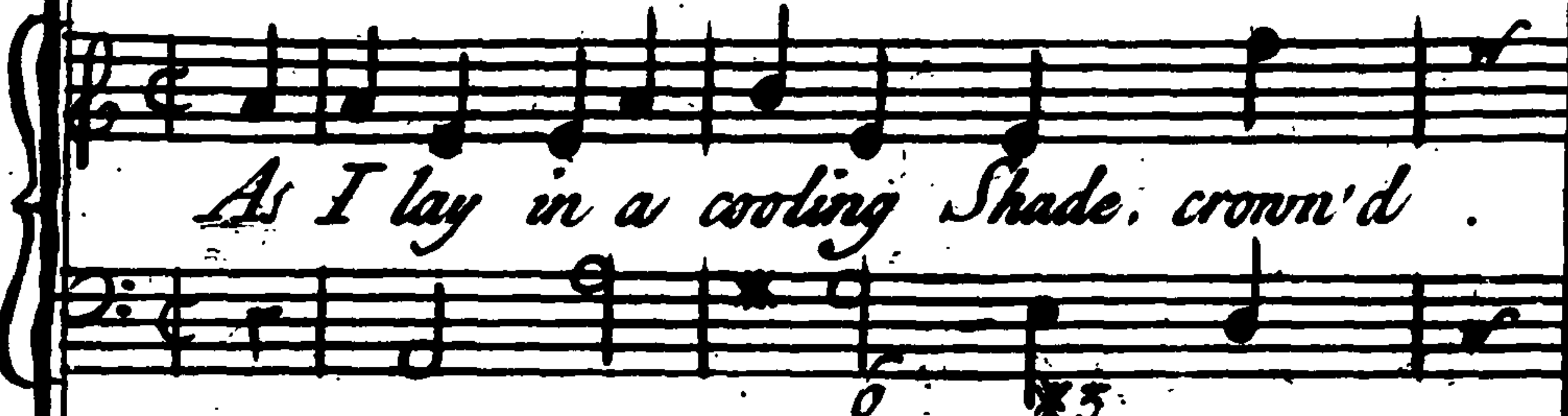
*Then on a Mossy Bank,
 I laid me down to weep,
 And of the Water drank,
 That glided by my Feet;
 Then sighing thus I said,
 I love the Fair in vain.
 An Echo as I lay'd,
 Return'd my Sighs again.*

IV

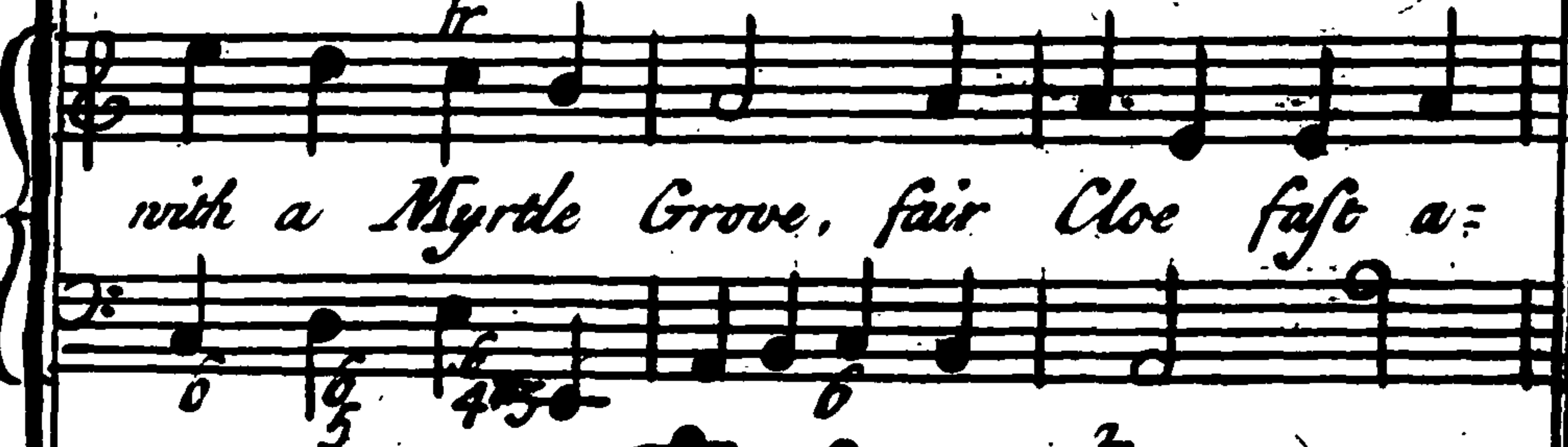
*But finding no Relief,
 The Turtle Dove did moan,
 To bear part of his Grief,
 She seem'd to sigh & groan;
 Farewell to Life he cry'd,
 For I no Joy can have,
 Then bow'd his Head & dy'd,
 And sunk into his Grave.*



A Favourite New Song



As I lay in a cooling Shade, crown'd



with a Myrtle Grove, fair Cloe fast a:



sleep was laid, the Dar-ling of my Love



I softly touch'd her lilly Hand too soon she



did a : wake 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 pleas'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 Accents 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 fa-tal Darts. A

wounded wounded Swain re-plies. Once free

and blest as you are now. I dally'd

dal. ly'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 pointed point-ed at his Arms

II

Till urg'd too far, Revenge he cries

A fatal Shaft he drench

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

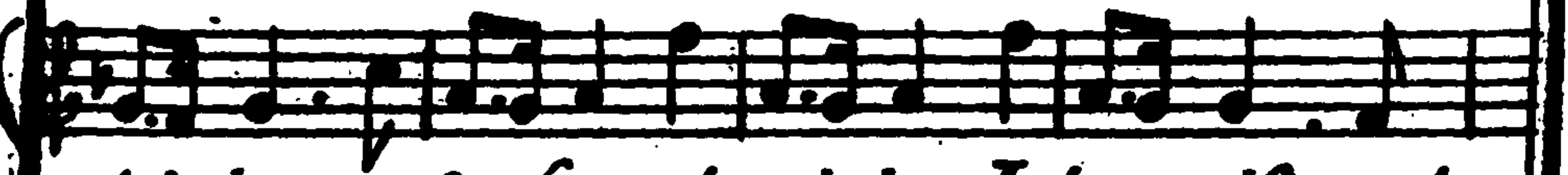
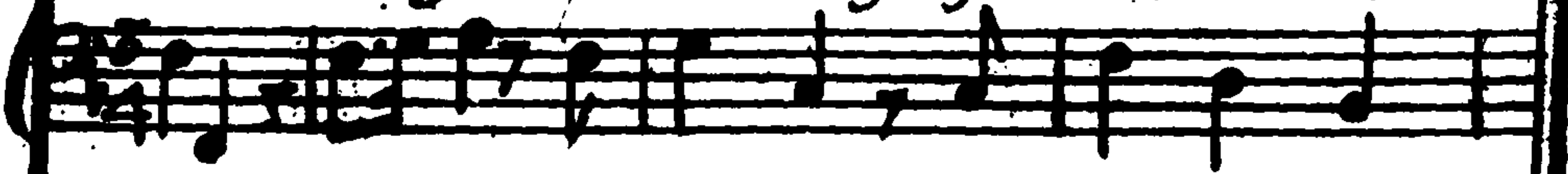
Vous.

A Favourite AIR

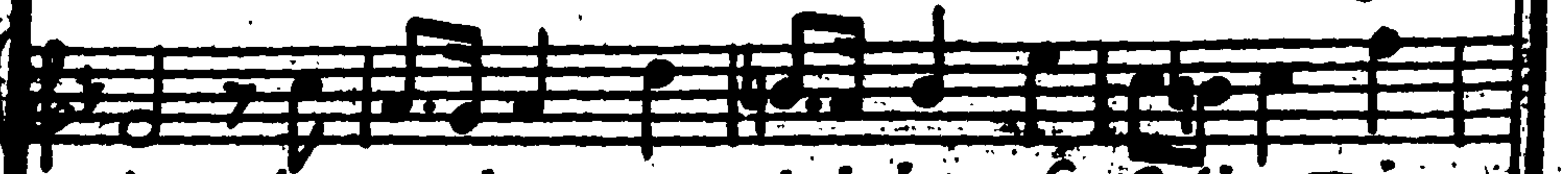
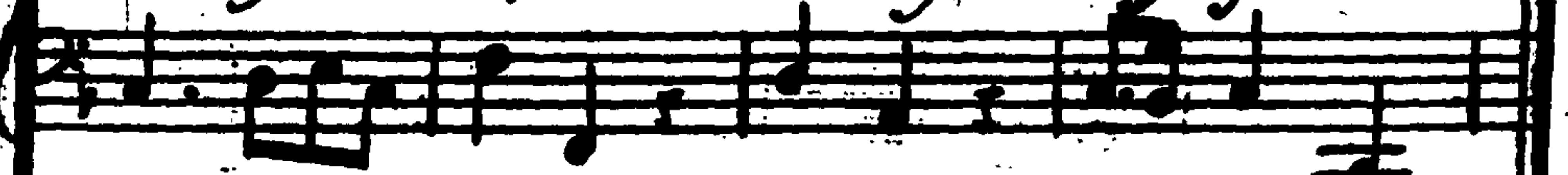
in the OPERA of J Caesar.



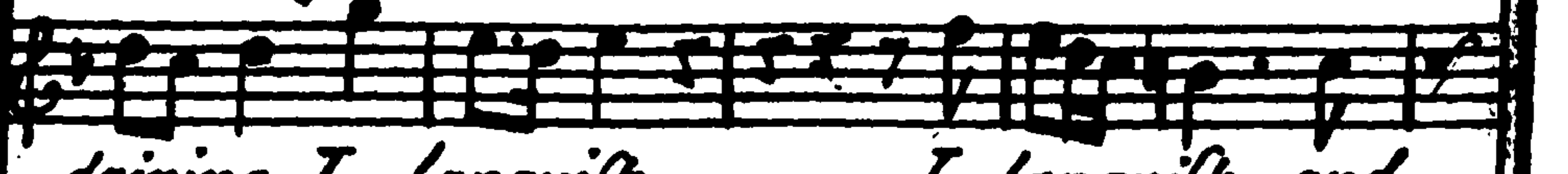
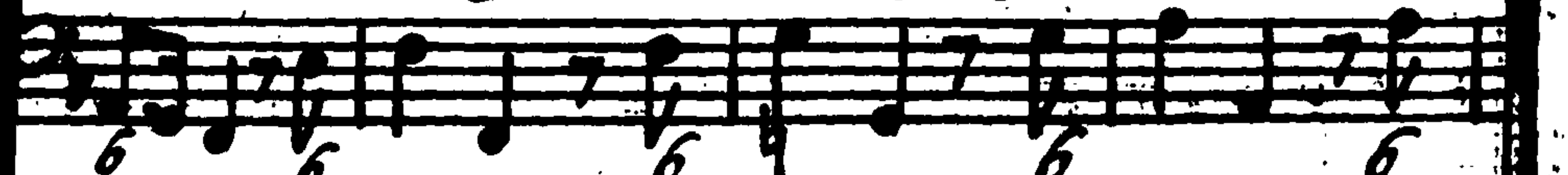
Lamenting complaining of Ca — lias dis



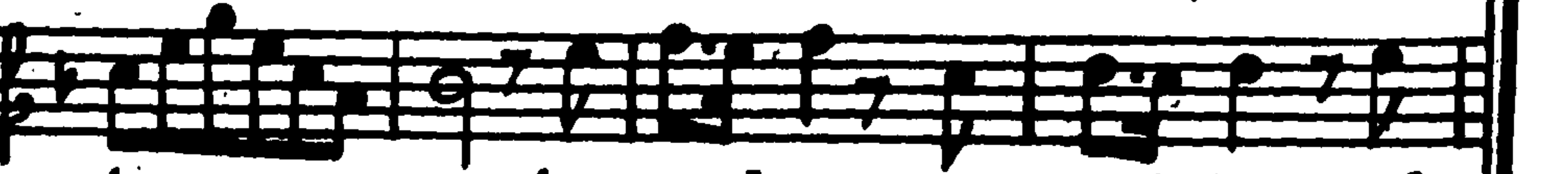
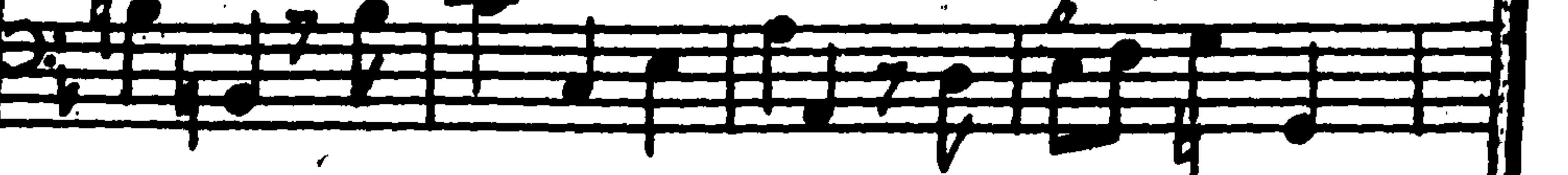
daining, no Comfort ob-taining, I languish and



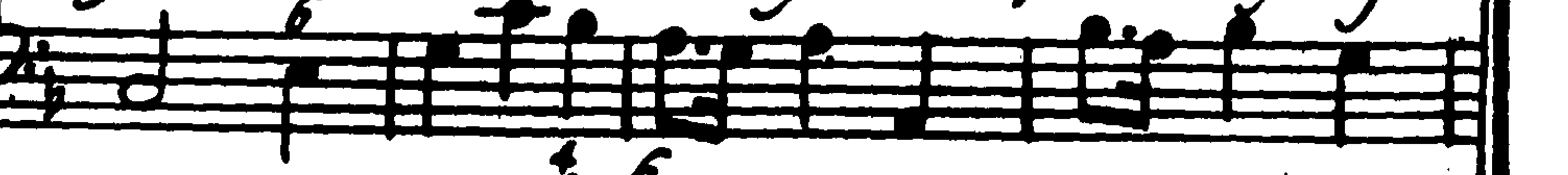
dye: lamenting complaining of Calias Dis-



daining I languish I languish and



dye lamenting complaining of



Ce-lia dis-daining no Com-fort ob-taining I

languish & dye no Com-fort 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

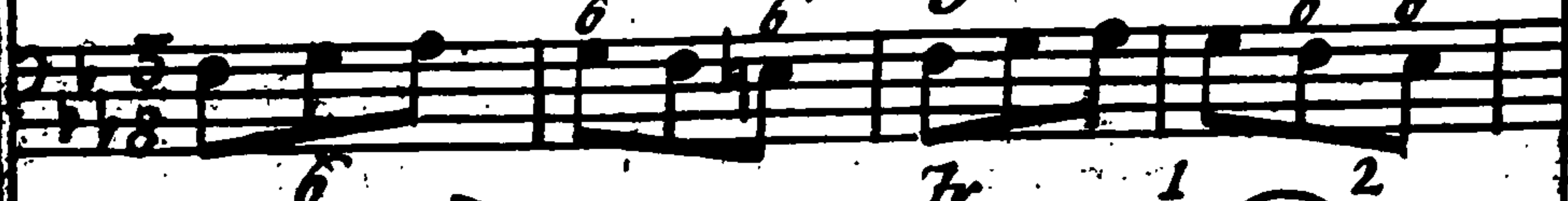
Voice. 8 6

F2

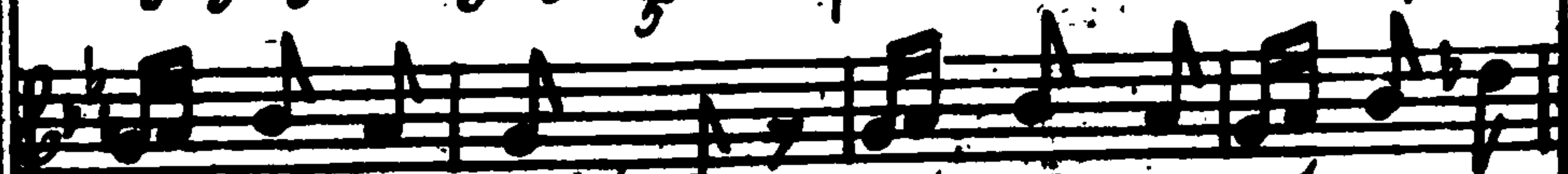
A Favourite Song



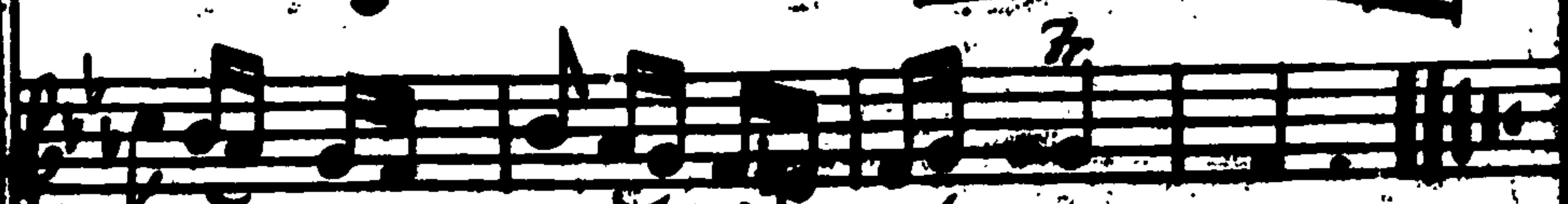
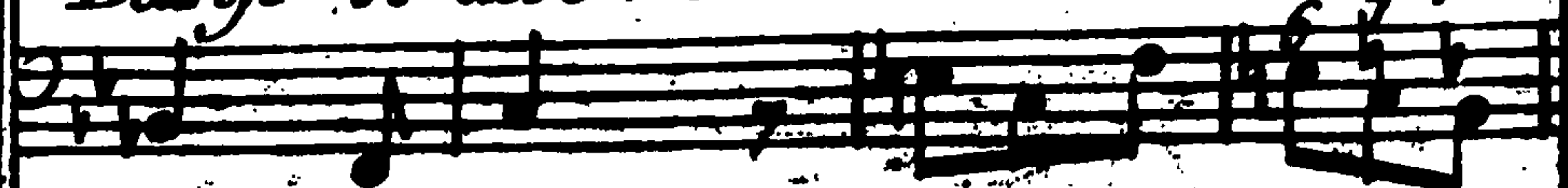
Twis thee I Love I'll constant prove you



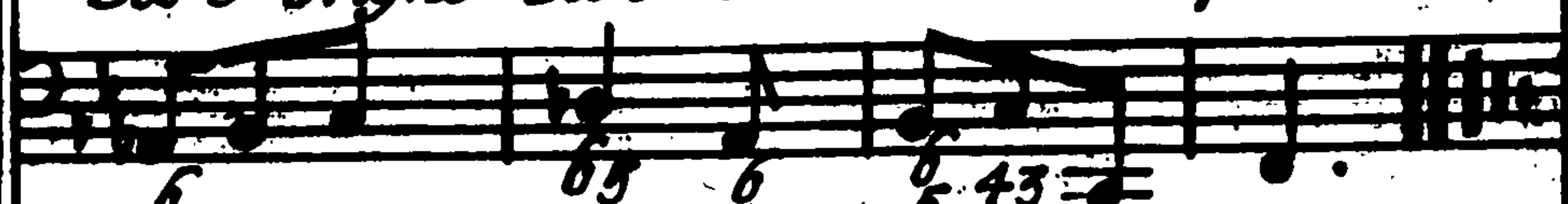
are the Char-mer of my Heart Heart



Dearest be-lieve me: I'll no'er de-cieve thee from



Clo-e bright Clo-e I no'er can part



II

Be kind as fair.

Oh ben't severe.

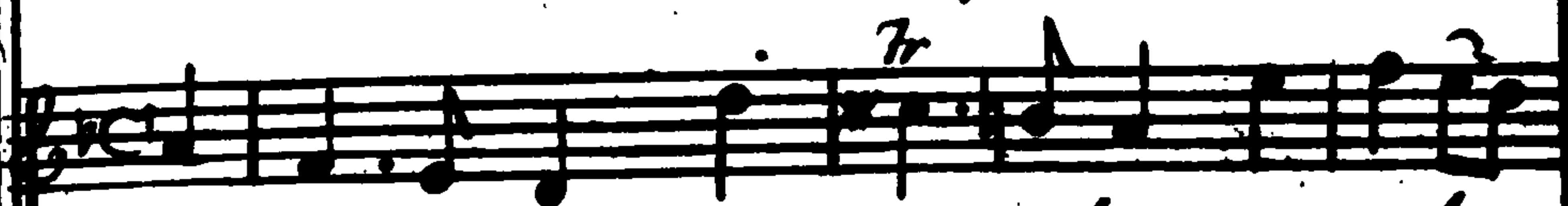
But shew Compassion on your Swain;

You'll no'er repent it,

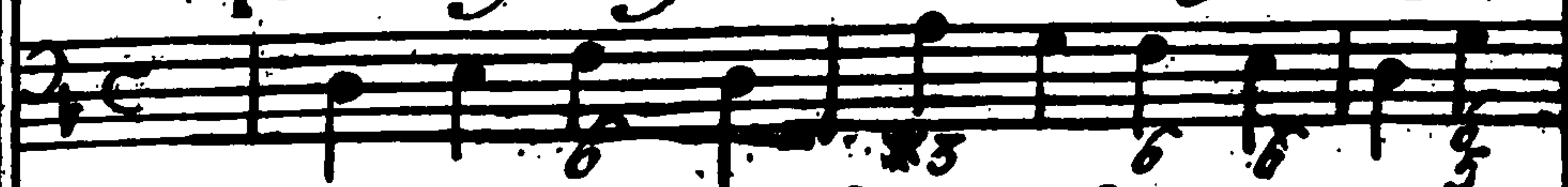
No no'er relent it,

Dear Creature dear Creature now ease my Pain.

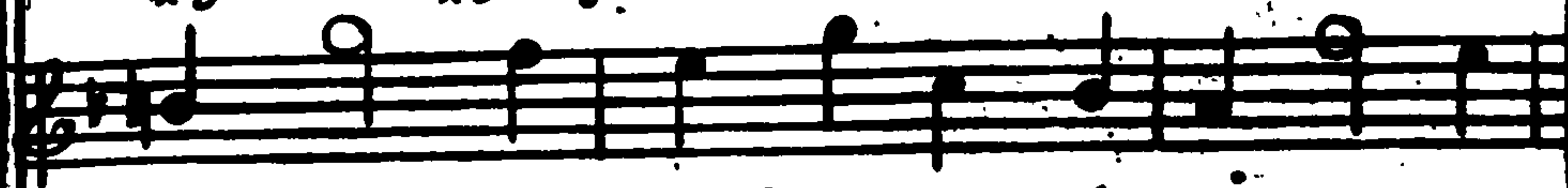
False Strephon



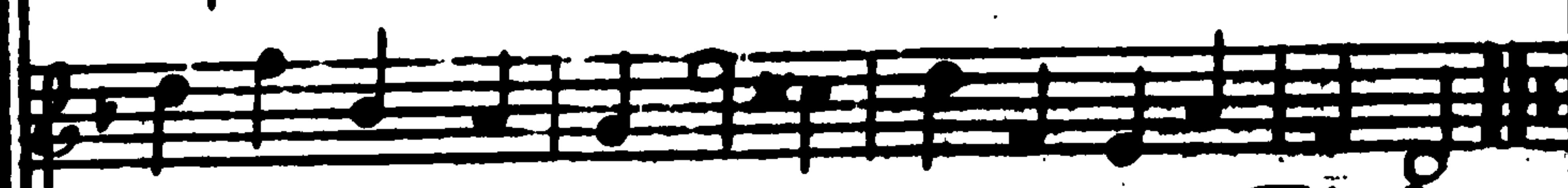
Strephon be gone you've me undone you only



love for Treasure. I will no more be



lieve thee: you shall no more de-ceive me you



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



II

In evry 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.

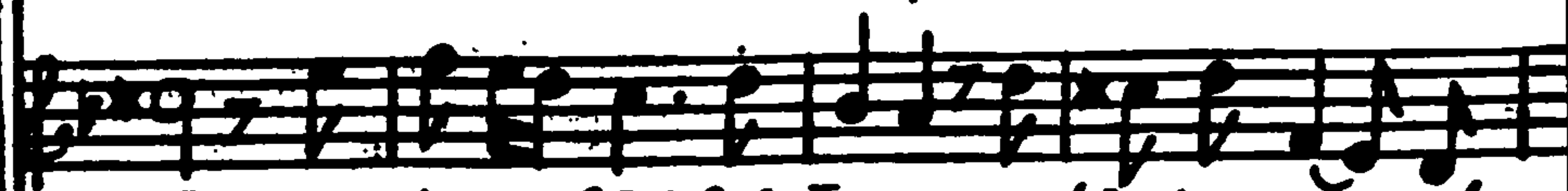
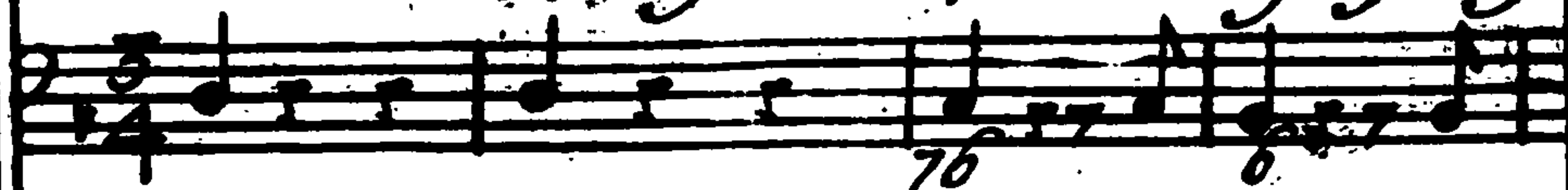
Voice.

G

A Favourite Song
in the OPERA of Theseus



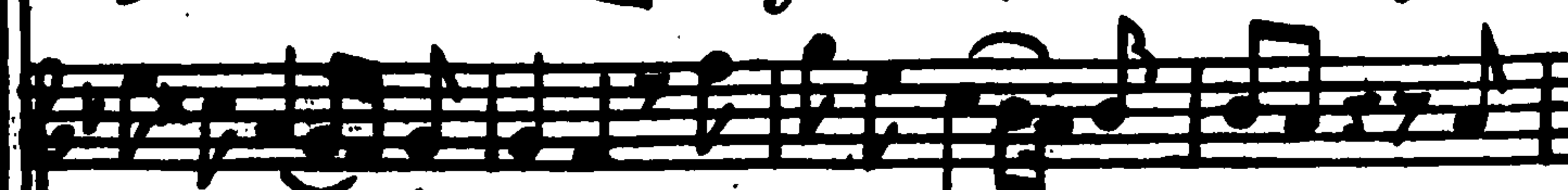
O Cupid gentle Cupid in Pity ease my



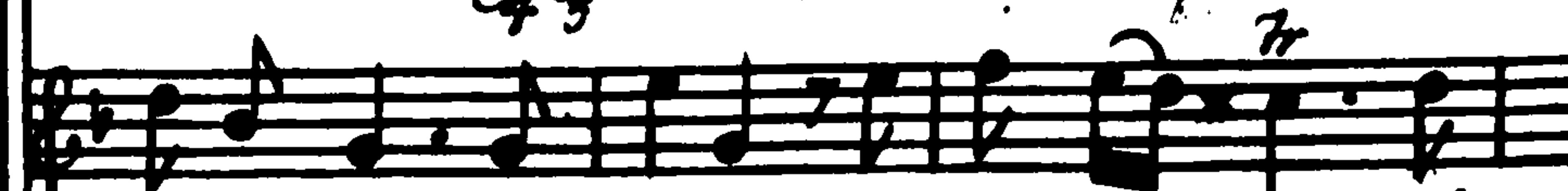
Pain: and let a faithful Lover a kind return ob



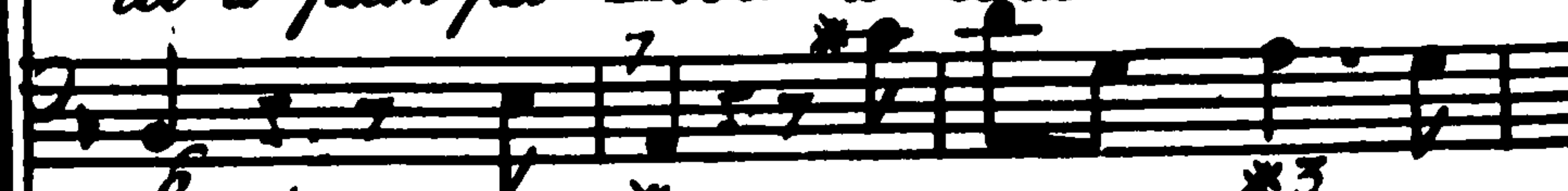
tain oh ease my Pain



Cupid gentle Cupid in Pity ease my Pain. and



let a faith ful Lover a kind re turn ob



tain a kind Return ob tain oh let a faithful

Lover a kind Return ob tain My

Griefs be-yond en-during, my Sorrows past all

curing my Anguish but procuring more Hatred & Dis-

dain, my Anguish but pro-ca-ring more

Hatred & Disdain

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

A Favourite Song

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 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 should you once.

leave me a Victim I fall, but while I

have you the World I have all.

Voice.

H

A Favourite Song

in the Opera of Julius Caesar

My Life my only Treasure I love beyond all

Measure thou art my Souls chief Pleasure thy

Charms are so di vine. . . thy Charms are

so di vine

Sy

My

Life my only Treasure, I love beyond all Measure thou

art my Souls chief Pleasure thy Charms are so di-

vine my Life my only Treasure I love be yond all

Measure thou art my Souls chief Treasure thy

Charms are so divine

... thou art my Souls chief Pleasure thy

Charms are so divine thy Charms are so di vine

Voice .

H 2

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

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

mine O let me but caress

thee and make thee ever mine and make thee

ev-er mine

Da Capo

Compos'd by M^r Handel.

A New SONG.

Kind Fate now guard me from all Harms, lest I'm undone by

Strephon's Art: Too sure I feel he's Magick Charms

and fear he'll steal a-way my Heart.

II

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,

O watch my Moments lest I stray:

Relief kind Heavens to me send,

For I cannot withstand his Lay.

Voice

A Favourite New Song

set by M^r Rowl: Kellegren Musick Master
at Paris.

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 Lase 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 wou'd wish more Gran-

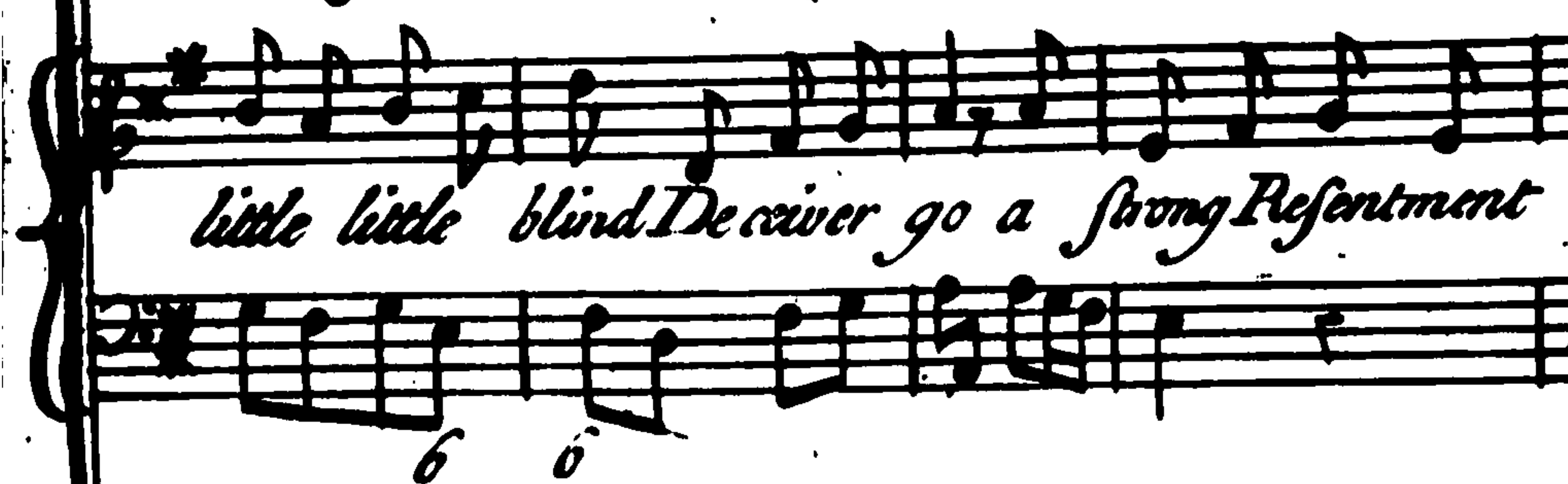
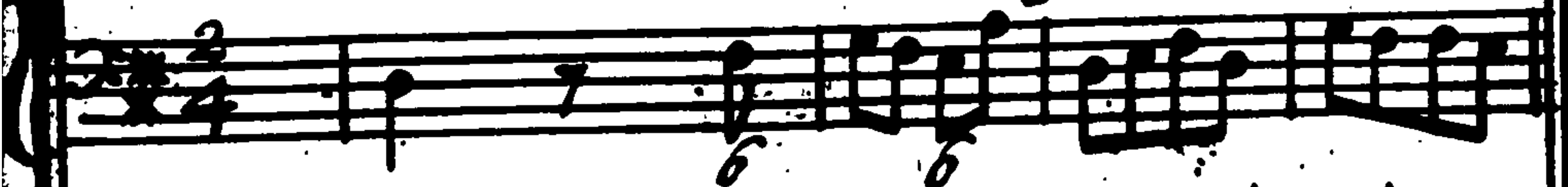
=deur. Give us now the other Bottle

and a Lass with Wit to prattle good kind

Fate we'll ask no more.

Voice.

A Message from Mars to Venus by Cupid.



I will shew since she does love an other a

sion

g Resentment I will shew since she since

he does love an other

II

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

Voice

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

deaf 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. fond

in the Opera of Tamerlane.

39

lovers still lormenting. but deaf to all lamenting laughs he gives us

Pain laughs n^o he gives us Pain, but deaf to all la :

menting laughs n^o he gives us pain. laughs n^o he gives us

Pain..... but deaf to all lamenting laughs n^o he gives us

*Pain & * he gives us Pain..... but*

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

Voice

K 2

*5

turn over



Displays his shi... ning Treasure his Toils &

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 leaves us to com :

plain

he leaves us to complain. D.C.

A
New
Song

Dear charming Beauty you're my Pleasure. tis you a

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

and all my Care will now be over. Ah do not fly me my dear

Jewel lest you kill your faithfull Slave. You ne'er was

known yet to be cruel, to destroy what you can save

turn over

II

*Had I ne'er seen you charming Phillis,
 Such Torture I shoud neer 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 M^r Henry Purcell.*

Note this second Treble was never printed before.

The musical score is written on four staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains the melody for the first voice. The second staff is a treble clef with a key signature of one flat and a 3/4 time signature, containing the melody for the second voice. The third staff is a treble clef with a key signature of one flat and a 3/4 time signature, containing the melody for the third voice. The fourth staff is a bass clef with a key signature of one flat and a 3/4 time signature, containing the bass line. The lyrics 'And in each Track of Glo' are written below the first staff. The score includes various musical notations such as notes, rests, and accidentals.

And in each Track of Glo

And in each Track of

65

... ry since. And in each Track of
 And in each Track of Glo ...
 Glo ... ry since of
 Glo ... since
 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
 voice L 2 turn over



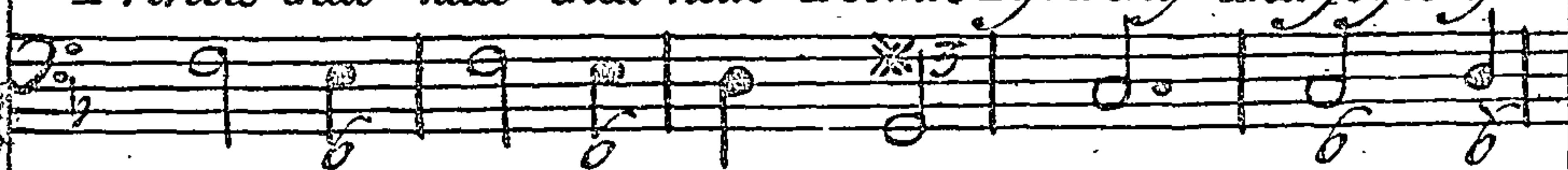
Princes that hate that hate Rome's Tyranny, and joyn y



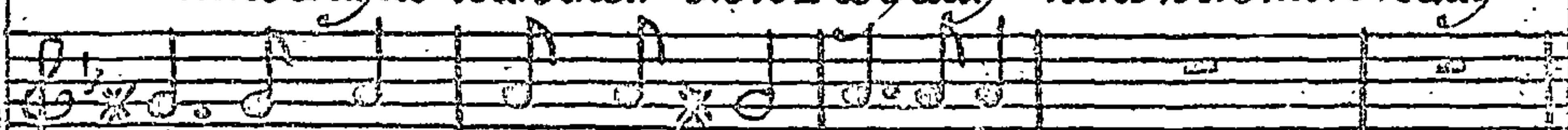
Princes that hate that hate Rome's Tyranny, and joyn y



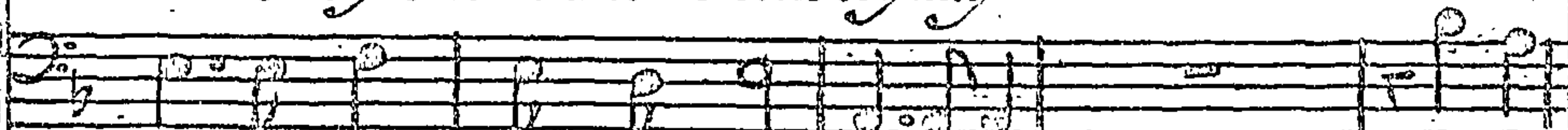
Princes that hate that hate Rome's Tyranny and joyn y



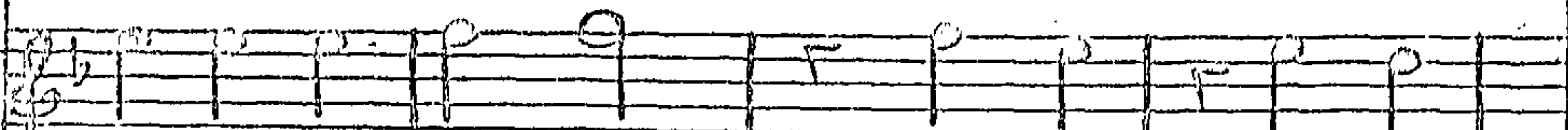
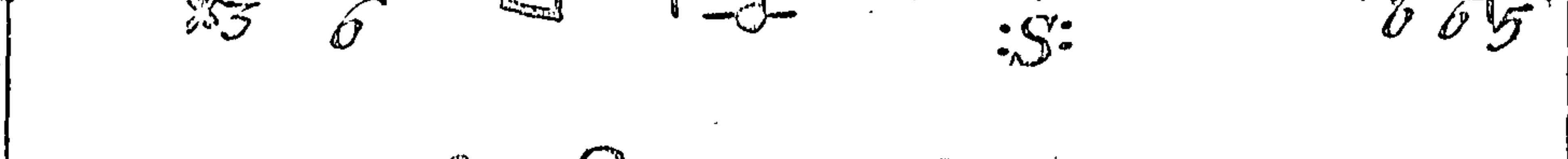
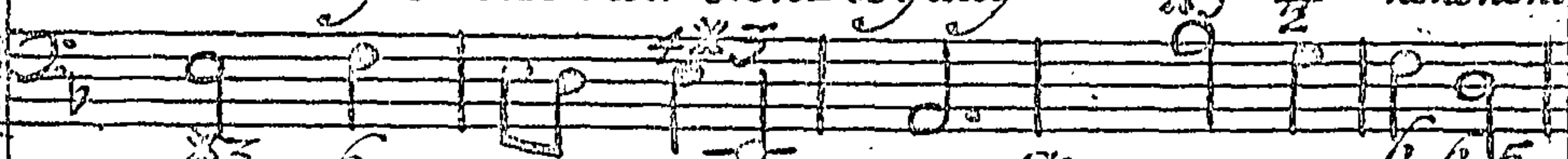
Nations Right with their own Royalty none were more ready



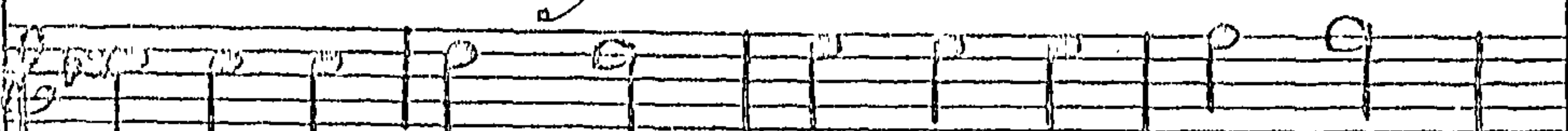
Nations Right with their own Royalty



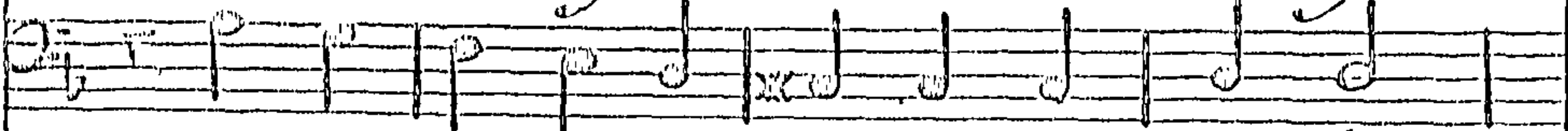
Nations Right with their own Royalty



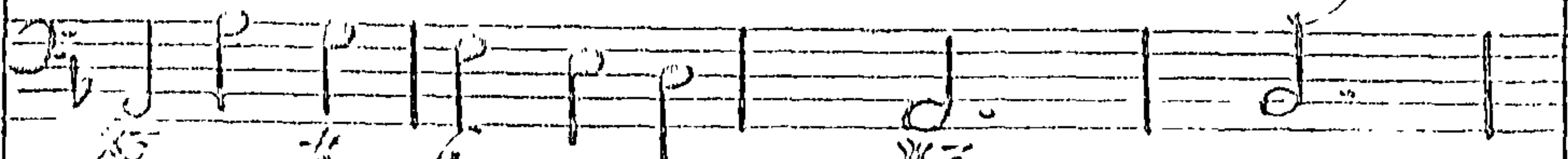
none were more ready none none none none



none were more ready none were more ready



none none none were more none were more ready



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 none

loyal

none none

none none

none none

none none

*3

6

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

Voice

*3

6

M

6

*3

:S:

*A Favourite Air by M^r
Handel, the Words by M^r 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 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 lan-guish fade & dye: In vain is all re-

-sistance when armed with thy Assistance what fair one

can de-ny what fai

... r one can de-ny, what fair one can de-ny

Then fill a-round the Glasses and thus we'll
 drink and chaunt and thus we'll drink and
 chaunt may all the dear may all the dear may all y
 dear kind Lads... as have all they wish & want. DC

FINIS