



SONGSTER'S Polite TUTOR,

Containing,

- 1st plain Directions for learning to sing at sight.
- 2^d how to perform any Song &c. in due order of Time.
- 3^d to sing with elegance & taste, in all the variety of Graces.

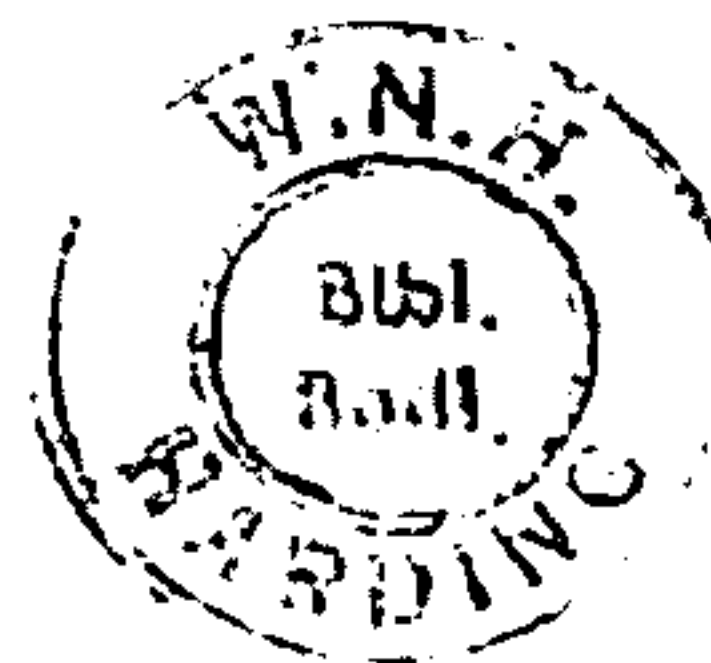
To which is added,

A Collection of the most celebrated Songs, &c. for one, two, & three Voices,

Compos'd by several Eminent Masters. Pr. 2^s.

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Where may be had a new Edition of: Instructions for any single Instrument.



The SONGSTER'S Polite TUTOR.

SINGING is a Polite Art and genteel Accomplishment, carrying its own recommendations along with it, to such as have an Ear to or Taste for MUSIC. As for those few which have not, I leave them to SHAKESPEAR, who, after giving us their hideous Picture, says "Let no such men be trusted" —

In explaining this Art there are three things principally to be considered, viz. The TUNE, the TIME and the GRACES. The First exhibits the order of Sounds &c. shewing how a Voice may Ascend or Descend in a pleasing manner to any given distance. The Second directs how to determine the duration thereof, making them Shorter or Longer, that is, Slower or Quicker at pleasure. The Third teaches to sing with Elegance and Taste, or, in other words, to add the necessary Graces. In each of these three Parts there are several Particulars, the knowledge whereof is conveyed to the Mind by MARKS or CHARACTERS, whose use in Music is similar to that of the Alphabet in reading, consequently ought to be well understood; of which in their Order.

Part I.

TUNE &c. or plain Directions for learning to Sing at SIGHT.

TUNE strictly signifies that property of Sounds whereby they come under the relations of Acute and Grave, that is, high or low to one another: But, in our common acceptation of the word, every Song or Air is called a TUNE, which being composed of several Materials is my present business to explain, so far as is necessary to be known by Singers, and shew how they may perform any Song or Tune that comes before them.

The Order and Distinction of Sounds.

THE Sounds in MUSIC, are indicated by the first seven Letters of our Alphabet, regularly placed one above another, in due Alphabetical order, from which they never vary how much so-ever they may seem so to do; and tho' the sounds are infinite, as to number, yet no more Letters are used, because every eighth Sound is so strictly consonant with the first, that they are considered and treated as Unisons, that is, one and the same; to which therefore the same Letters are always applied.

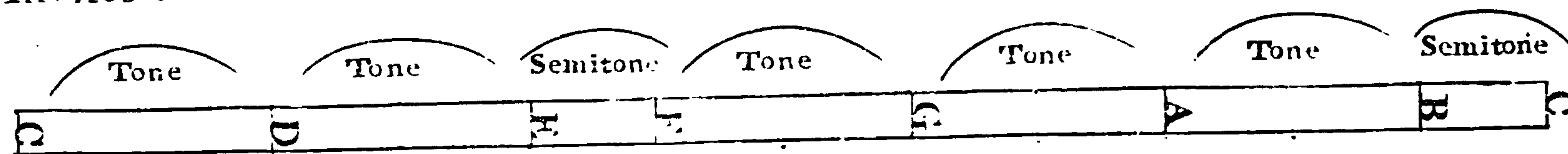
Any Eight Sounds one above another is called an Octave, and esteemed a sufficient Lesson for a Person thereby to learn the nature of all the rest. This Octave may be begun with any one of the seven Letters, and is completed by doubling that with which it began; but the most natural to the Voice is from C to C; to understand

*
C
B
A
G
F
E
D
C

which we need only know the Tune of eight Bells, it being thereby exactly represented, whose order is shewn in the Margin*, and further demonstrable by any skilful Singer, or Player on an Instrument.

TONES and SEMITONES.

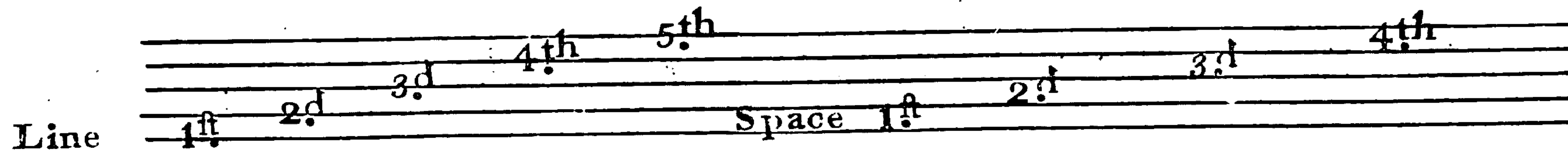
THE Sounds in the Octave, as above represented, are not so many equal degrees, but consist of Greater and Lesser, called TONES and SEMI, or HALF TONES, viz. five of the former and two of the latter; which are easily defined by supposing a whole Tone to be an Inch, then half a Tone will be half an Inch. — See the following SCALE by way of Inches.



As in this Scheme, so in every Octave, or Scale of eight Sounds, there are two Semi or Half Tones, whose natural places are between B C, and E F, that is, upon F and C ascending, and upon B and E descending, as above: But they may be and are occasionally removed to any other part of the Scale. Whence Note, that the five greater or whole Tones are divisible into lesser, so that every Octave may be said to contain twelve Half Tones, as is hereafter shewn by a Scale of Intervals. (See Page 16) But this distinction ceases in appearance when they are placed on a Stave, yet not in effect which is always the same.




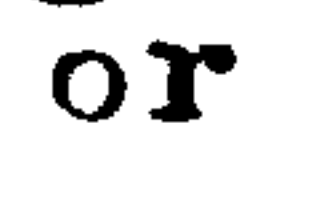

STAVES & LEDGER LINES .

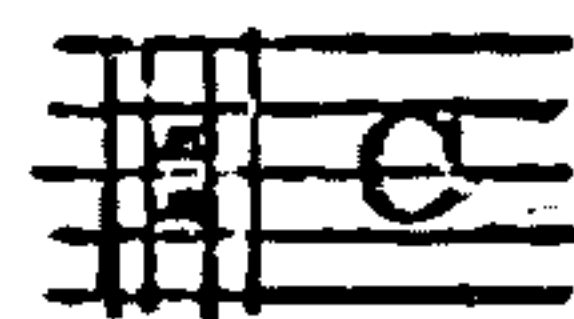
ALL Music is wrote or printed upon Five Lines, which with their Spaces between are called a STAVE; in distinguishing them, the lowest Line is called the First, the next above the Second, and so of the Spaces between as in the following Example .



If Notes ascend or descend more than one degree above or below the Stave, a short Line is added, called a LEDGER LINE . Sometimes two or more is used as occasion requires . (See the Lessons and Songs .) N . B . The Staves and Ledger Lines serve only as steps to lead from one Sound to another, on which the forementioned Letters are fixed, whose places thereon are determined by the Cliff that governs them .

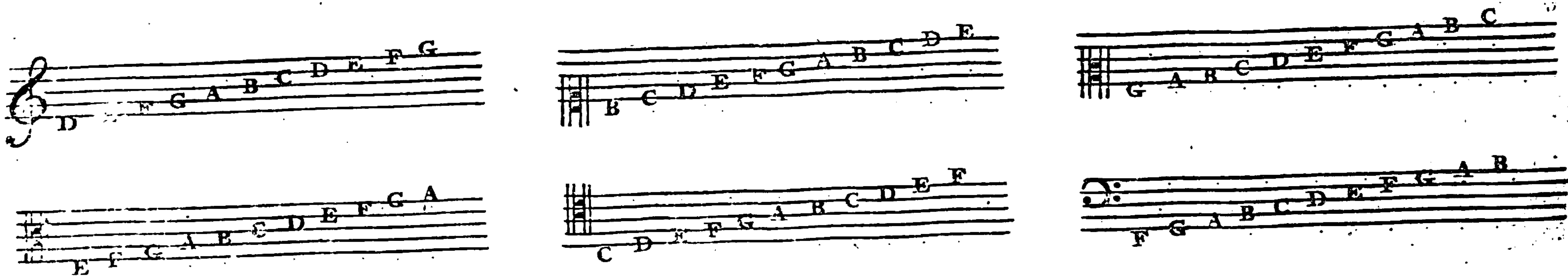
CLIFFS .

THERE are Three Cliffs, viz . The TREBLE or G CLIFF, marked thus , The TENOR or C CLIFF, thus  or  and the BASS or F CLIFF, thus  or  To each of these is assigned an unlimited System or Scale of Letters, according to the three sorts of voices they are intended to accommodate, some one whereof is to be found at the beginning of the Stave in every piece of Music, whose usual places thereon are as follows,



The Letters accompanying

these Cliffs are inseparably connected therewith, and have each a Standard Sound by which the others are determined. The C Cliff is occasionally put on either of the four lowest Lines, the other two are very seldom moved; but on whatever Line the C Cliff is found, its corresponding Letter will be there also, and of course the others above and below, in due order, as in the following Examples.















The removing of Cliffs serves only to keep Music within the limits of a Stave, and does not affect the Sounds; for the same Letter will always have the same Sound while governed by the same Cliff. The Treble and Bass Cliffs, being least moveable, are generally put to Songs. NB. The foregoing Letters are always supposed to cohabit the Lines and Spaces, according to their Cliffs, but not seen in a Tune, being represented by Notes of different Value.






N O T E S and R E S T S .

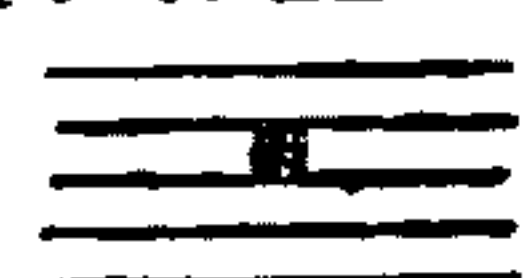

TH E R E are Six sorts of N O T E S commonly used in Music, each having its corresponding Rest or note of silence, signifying, where they occur, that we must rest or keep silence so long as we should have been singing the Note or Notes to which they severally belong. See the following Example of Notes and Rests with the Relation they bear to each other.

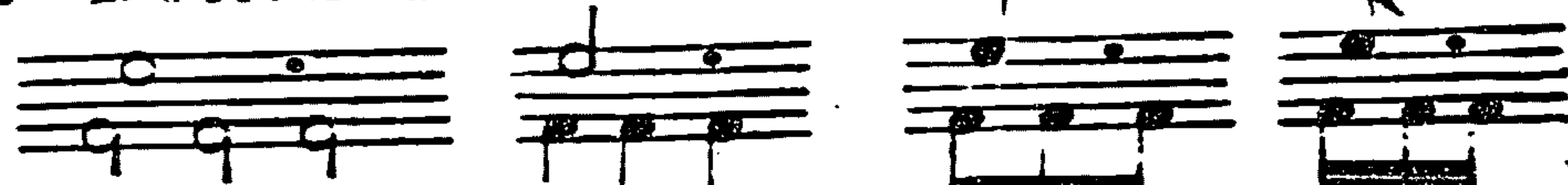
Scale of N O T E S and their Proportion.

A SEMIBREVE, marked thus.		differs in Measure or length according to the Rules of Time. Its Rest	
A MINIM		is in all sorts of Time half a Semibreve. Its Rest	
A CROTCHET		is half a Minim, or one fourth of a Semibreve. Its Rest	
A QUAVER		is half a Crotchet, or one eighth of D? . . . Its Rest	
A SEMIQUAVER		is half a Quaver, or one sixteenth of D? . . Its Rest	
A DEMI-SEMIQUAVER . . .		is half a Semiquaver, or one 32 ^d part of D? . . Its Rest	

N.B. What is said of the Notes must also be understood of their Rests.

The three last Notes, when more than one happens together, are sometimes made thus
Quavers  Semiquavers  Demi-Semiquavers  . In slow Music you will sometimes find a Note marked thus  or  called a BREVE, which is equal to two

Semibreves. Likewise Marks of Silence when any Part is to Rest a good while as two Bars thus  four Bars  &c.

A DOT (.) put immediately after any Note makes it half as long again, thus a Dotted Semibreve is equal to three Minims, a Dotted Minim to three Crotchets, and so of the rest as in the following Examples. 

FLATS, SHARPS, and NATURALS.


A FLAT (b) prefixed to any Note, sinks, or falls its sound half a Tone lower.


A SHARP (#) so prefixed, raises the sound thereof half a Tone higher.

A NATURAL (♮) brings a Note, before made Flat or Sharp, to its primitive Sound.

A Flat or Sharp set at the beginning of a Stave, affects all the Notes on such Line or Space, except contradicted by a Natural; but when intermixed with the Notes, they only affect that before which they stand, or so many as follow each other immediately, in a Bar, on the same Line, or Space without interruption. Such are called Accidentals.

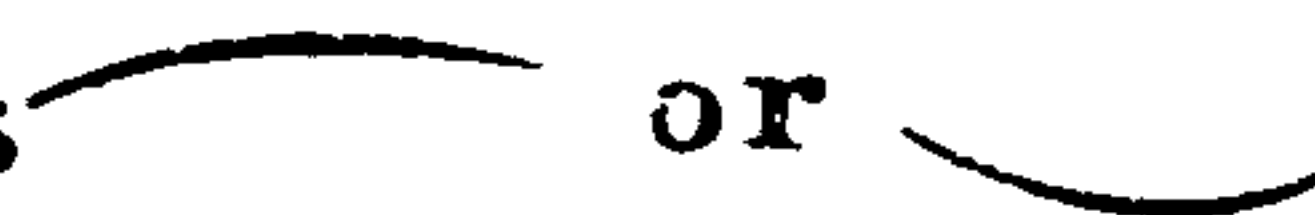


BARs, REPEATS, SLURS, LIGATURES or TIES, PAUSES, and DIRECTS.

A SINGLE BAR, marked thus  is drawn across the Stave to divide the Time or Notes into equal quantities. The Space between any two thereof is also called a Bar.


A DOUBLE BAR, marked thus  is so drawn to shew the end of a Strain, or Part of a Song, or Air; but doth not affect the Time. If three or more are found together it denotes a Close, or the end of a Tune. and if Dotted on one or both sides,

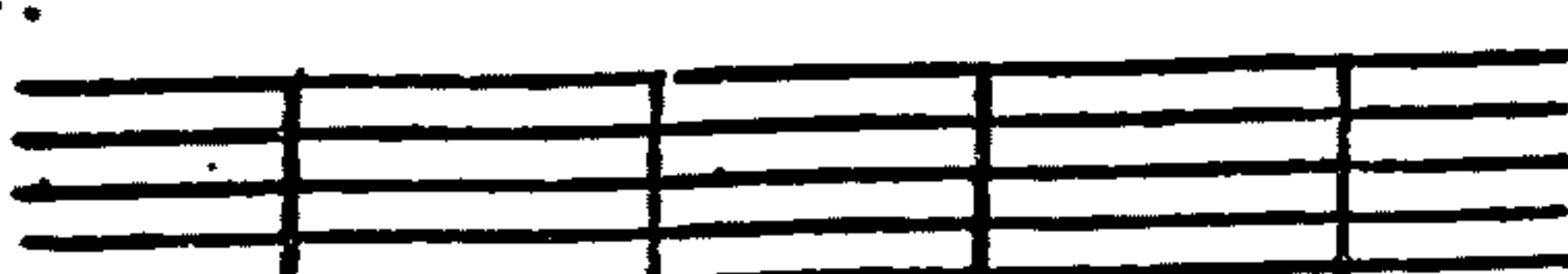
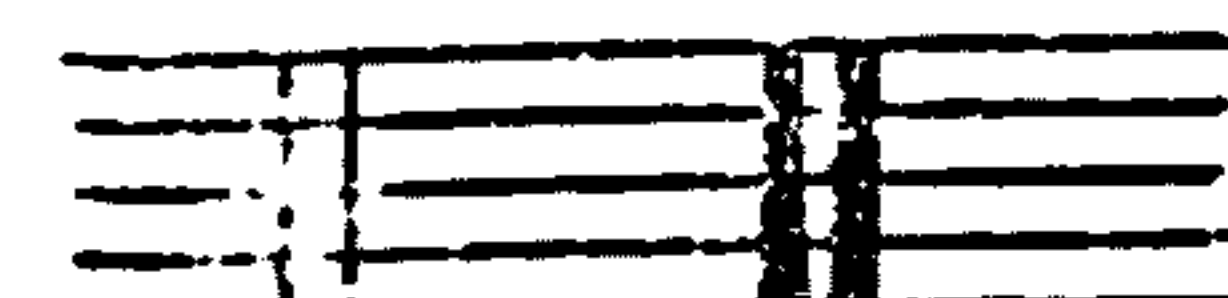




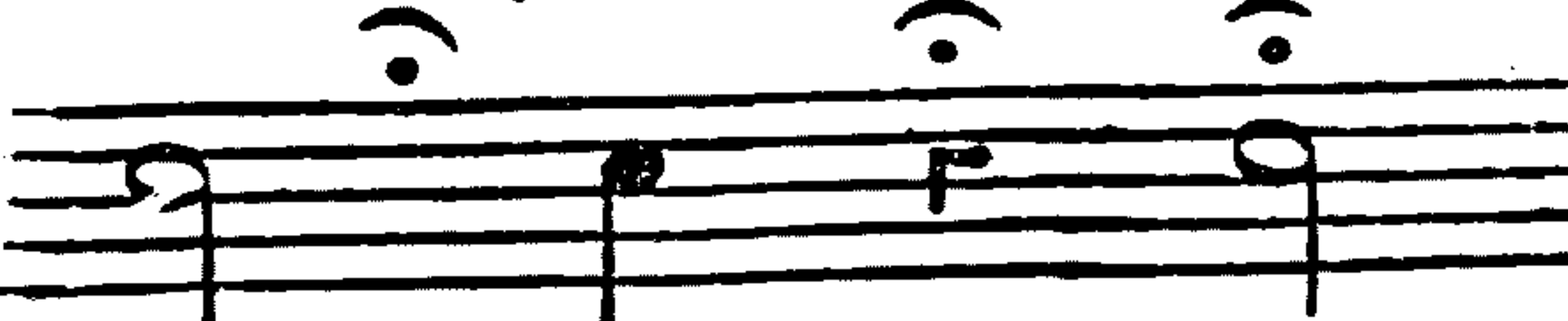
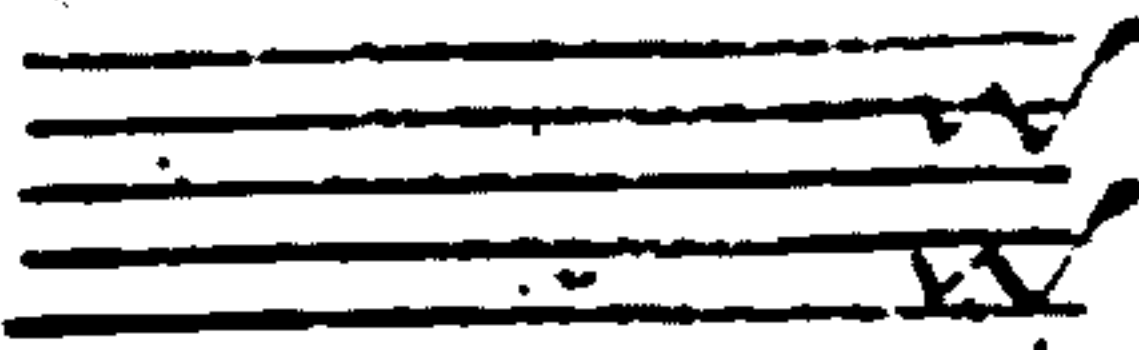
it signifies a Repeat.

A REPEAT is marked thus $\cdot S.$ or $:||:$ and shews that such Part or Strain must be repeated, or sung over again from where it is marked.

A SLUR is drawn thus  or  over or under so many Notes as are to be sung to one and the same Syllable. If with a Figure of three, thus , it be found under or over three Notes of any kind, they must be sung in the Time of two of the like sort.

A LIGATURE, or TYE, is two Notes of any kind on the same Line or Space, flurred or tied together. Such must be held as one continued Sound.

A PAUSE is a Dot and Slur thus  and when set after a Note or between any two, it denotes a small Pause before we go forward. When set over or under any Note or Rest, it must be held rather longer than its proper Time or Measure: In which case it is called a Hold. A DIRECT shews on what Line or Space the first Note in the next Stave is to be found. See an Example of each of the forementioned Characters.

<p>SINGLE BARS.</p> 	<p>DOUBLE BARS.</p> 	<p>REPEATS.</p> 	<p>SLURS.</p> 
<p>FIGURED SLURS.</p> 	<p>LIGATURE or TYE.</p> 	<p>PAUSES, or HOLDS.</p> 	<p>DIRECTS</p> 

SOLMISATION or SOLFAING .

THIS is expressing the Syllables SOL, FA, MI, &c. when practising a Tune or Lesson. I shall give an Example in French and English, the former being now much used in England. They are applied to the seven Letters as follows .

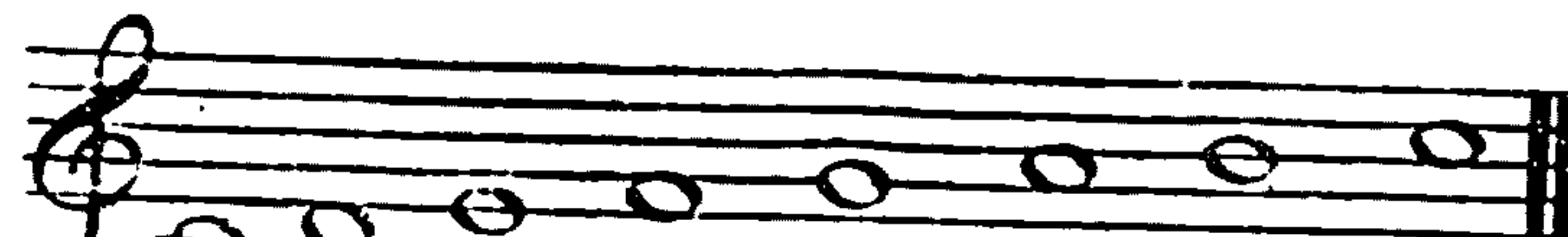
	C, D, E, F, G, A, B.
French,	Do, Re, Mi, Fa, Sol, La, Si.
Pronounced,	Doo, Rea, Me, Faw, Sole, Law, Se.

	C, D, E, F, G, A, B.
English,	Fa, So, La, Fa, Sol, La, Mi.
Pronounced,	Faw, Sole, Law, Faw, Sole, Law, Me.

The above is esteemed the best Method for Young Practitioners ever yet invented. Their order, like that of the Letters, is invariable, whereby the places of the Semitones are at once discovered, which are, in all Tunes, between La Fa and Mi Fa, in the English Method, and Mi Fa and Si Do, in the French. NB. The above Syllables do not always accompany the same Letters, but are occasionally removed. (See Transposition.)

LESSON I. NOTES to Exercise the VOICE .

English,	Fa, Sol, La, Fa, Sol, La, Mi, Fa .
----------	------------------------------------

{	Treble	
	or Tenor.	
	French,	Do, Re, Mi, Fa, Sol, La, Si, Do .

English,	Fa, Sol, La, Fa, Sol, La, Mi, Fa .
----------	------------------------------------

	Bass.	
	French,	Do, Re, Mi, Fa, Sol, La, Si, Do .

This Lesson being from C to C, is (as hath been shewn) the Tune, or sound of

eight Bells, except that Ringers begin with the highest, or small Bell, which is easily done here by tuning them backwards, or descending; to do which, begin slow, and go faster by degrees, as you grow more acquainted therewith, to any degree of quickness.

If any should yet be a stranger to what has been said about Bells, such may by the help of a Pitch Pipe, or any other Instrument, bring to their Ears the real sound of the Notes in the foregoing Lesson, or any other.

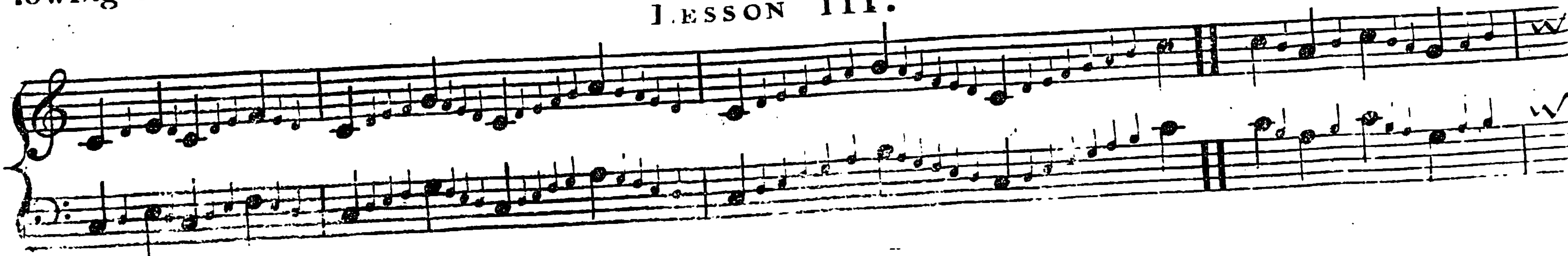
Here follows a Lesson of Intervals, or Notes moving by Leaps, for the further improvement of Beginners.

LESSON II.



If the above Lesson should appear difficult, as it doubtless will to some, the following Method will soon render it familiar to any one who is acquainted with the first Lesson.

LESSON III.





When perfect in this Method, leave out the intermediate Notes and sing only the extremes, as in the second Lesson. Thus by supposing little Notes between any two Intervals in a Song, their true Distance may soon be ascertained, which, by a little application, will become fixed in the mind, so as to enable Practitioners to sing a Tune at sight; that is, without hesitating, or stopping, at every Interval or Distance they meet with. The next thing is to sing in proper Time. But before I proceed to Time, it is proper to add, by way of Supplement to this First Part, a few remarks on Keys, Transposition, &c. which must also be attended to.

KEYS.

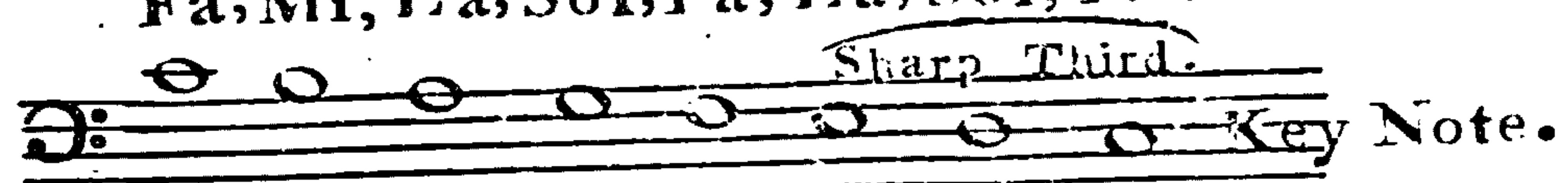
THE Seven Letters are distinctly called KEYS, because as such they open to us the first Principles of the Art. But by KEY is here meant a certain fundamental Note, or Tone, whereon every Song is founded, and on which it depends. On this the Bass generally begins, but always ends, and is therefore easily known.

All that a Singer has to do with Keys is to know that in Music there are two, the one a Flat, and the other a Sharp Key; now this difference is not made by the number of Flats or Sharps used therein, but by the Third next above the Key Note; if

it be a greater Third the Key is Sharp, if a lesser Third the Key is Flat. And as the Third is, so will the Sixth and Seventh also be Flat or Sharp.

The two Natural Keys are C and A; the former is a Sharp, and the latter a Flat Key, because the Third Sixth and Seventh of the one being naturally Sharp, and of the other naturally Flat. See an Example of each.

Fa, Mi, La, Sol, Fa, La, Sol, Fa.



Do, Si, La, Sol, Fa, Mi, Re, Do.

La, Sol, Fa, La, Sol, Fa, Mi, La.



La, Sol, Fa, Me, Re, Do, Si, La.

All other Keys are called ARTIFICIAL, because Flats or Sharps must be used to fix the Semitones in the same order above the Key Note, which makes them the same in effect as these two, only so much higher or lower, and to which they are reducible at pleasure by Transposition.

TRANSPOSITION.

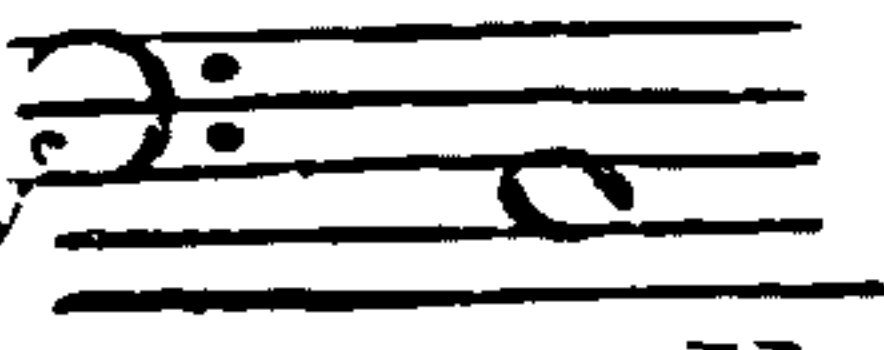
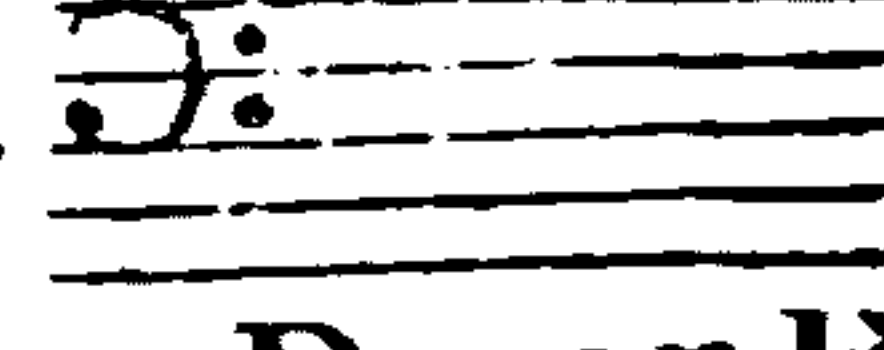
THIS is Writing or Printing a Song in some other Key different from that in which it was first composed, the chief use whereof is to accommodate the Voice, or some particular Instrument; For Instance; if either of the foregoing Keys be found too high or too low, we may Transpose it to some other more suitable, by adding so many Flats or Sharps as may be necessary to range the Semitones in the same order they now stand. These Flats or Sharps must be put at the beginning


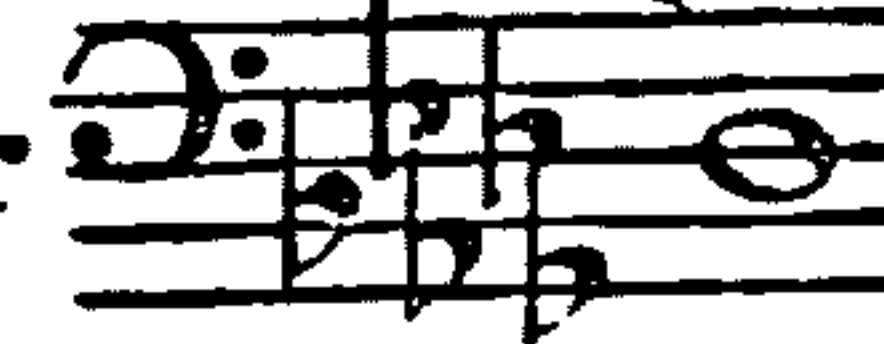
of the Stave, and the number thereof must be according to the Key or Letter we Transpose to. *^{*}*

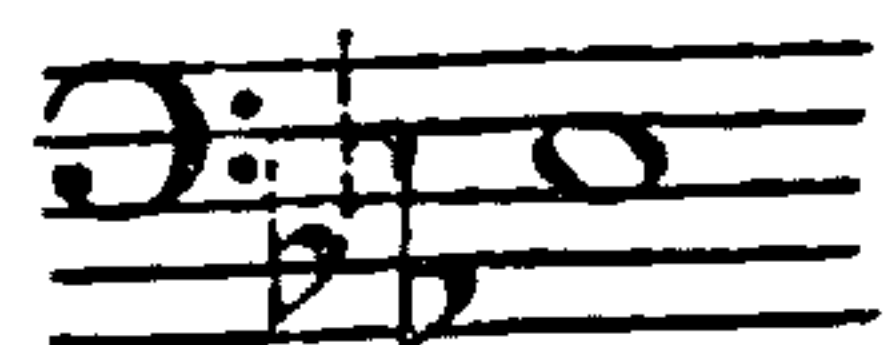
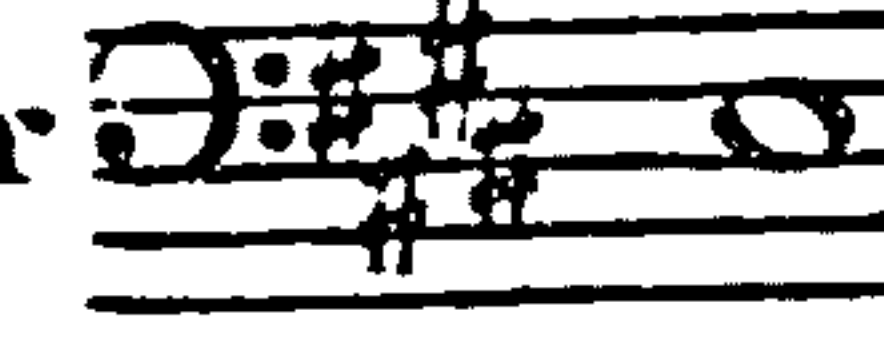
It is presumed that TRANSPOSITION cannot be better displayed than by shewing how either of those Keys viz. C and A, (and consequently a Tune in either of those Keys) may be Transposed gradually through the Octave and that by Flats or Sharps at pleasure, the Semitones keeping the same order as in the forementioned Key of C or A, the Syllables also to each being the same; And further because every Tune is considered as within the bounds of an Octave even though it should exceed that compass. This Octave must be reckoned from the Key Note or its replicate which is the same thing. For brevity sake I shall only take the Key Note of each Example, being sufficient to answer the present purpose, as it naturally includes the whole Octave.

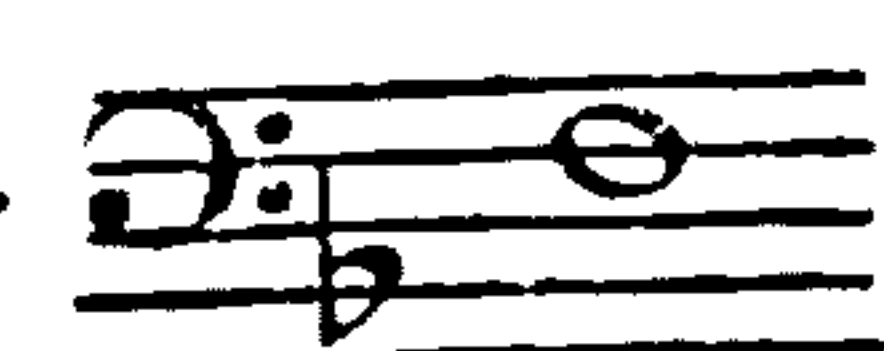
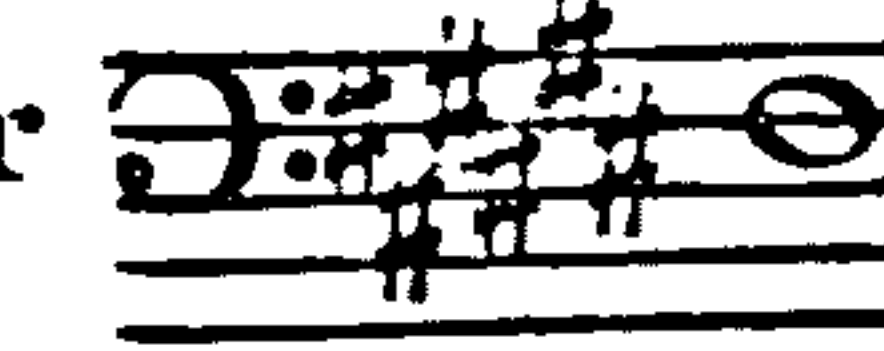
^{}* M^r Grassineau observes that many things might be said of the cause, nature, effects and use of Transposition; but only adds from Brossard, that great trouble sometime arises to young Practitioners by the negligence either of Authors or Copists in forgetting to place the proper number of Flats or Sharps at the beginning of the Stave. A conduct that, in my opinion, justly deserves censure; because it thwarts all the rules laid down as well for determining the Keys as for transposing them.

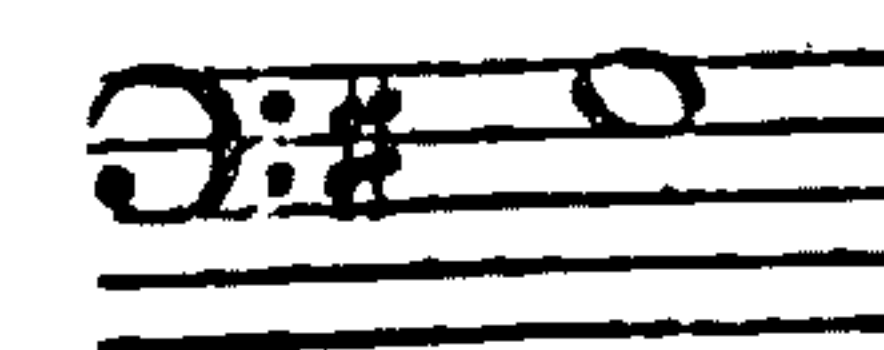
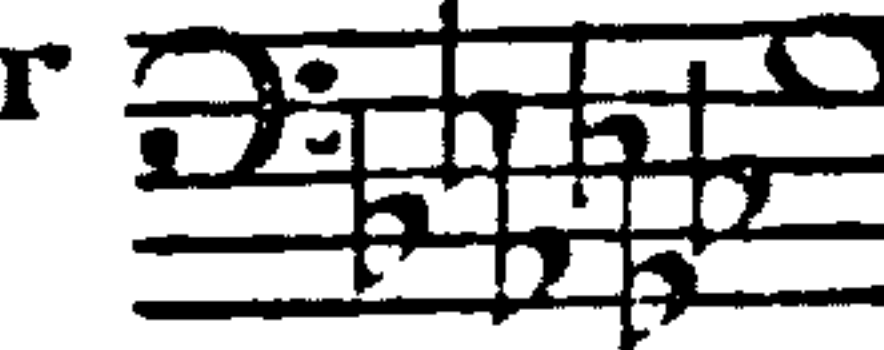
EXAMPLE in a Sharp Key.

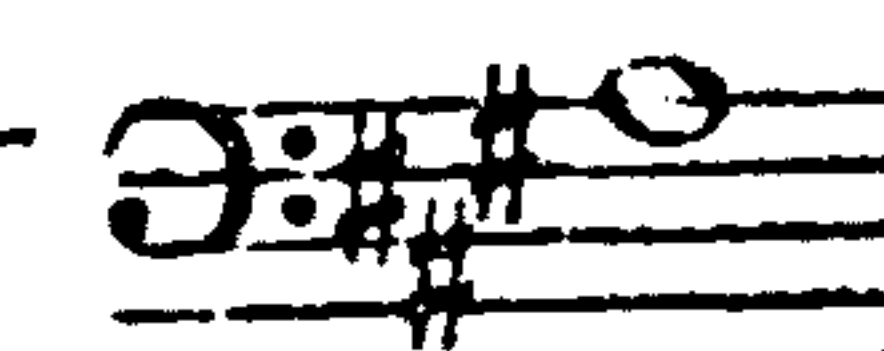
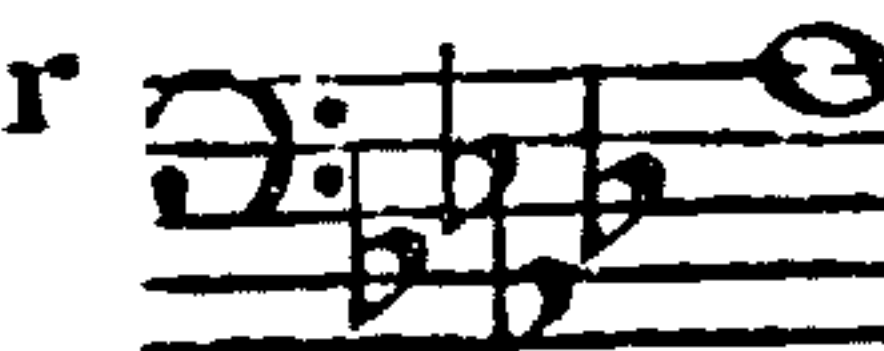
C the natural sharp Key  or 
may be Transposed Do or Fa. Do or Fa.

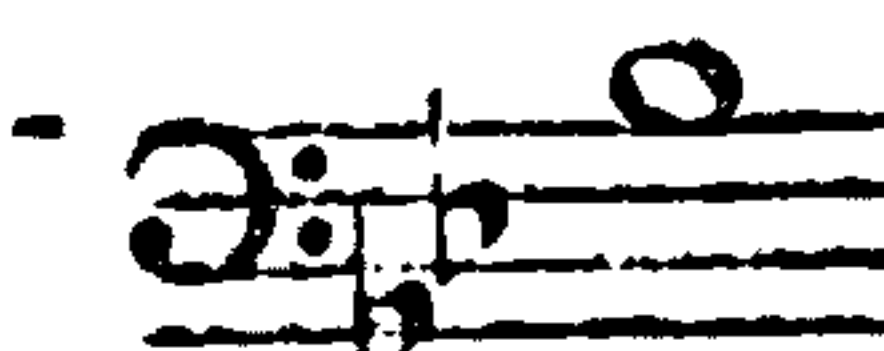
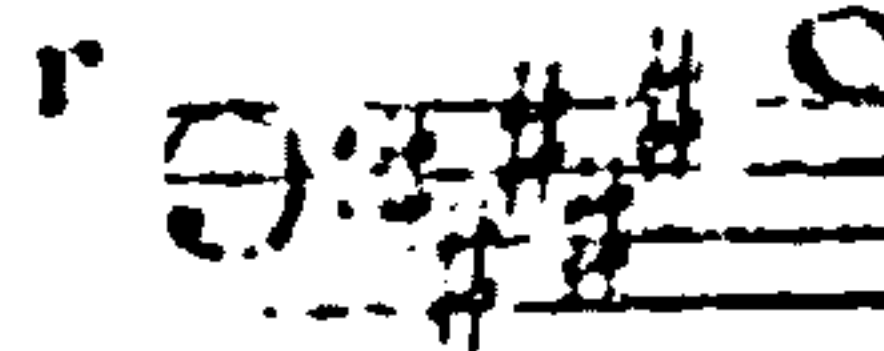
To D thus - - -  or 

To E thus - - -  or 

To F thus - - -  or 

To G thus - - -  or 

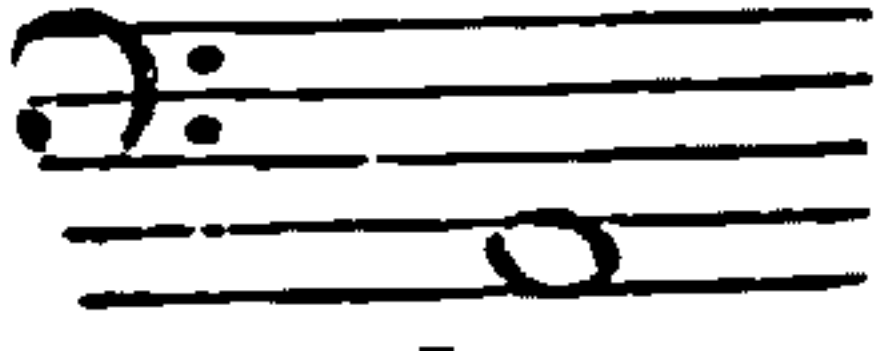
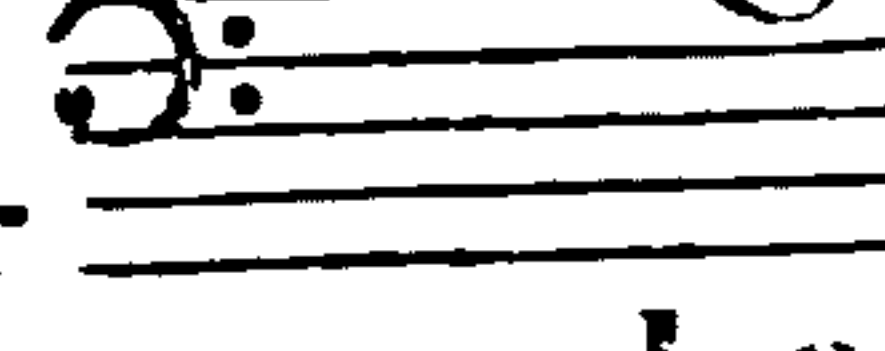
To A thus - - -  or 


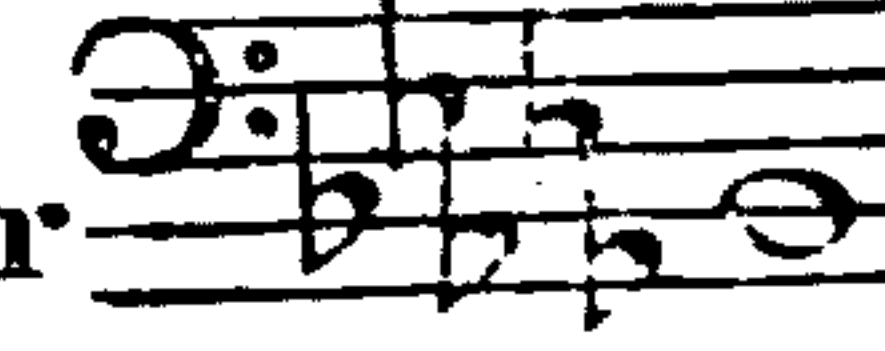
To B thus - - -  or 

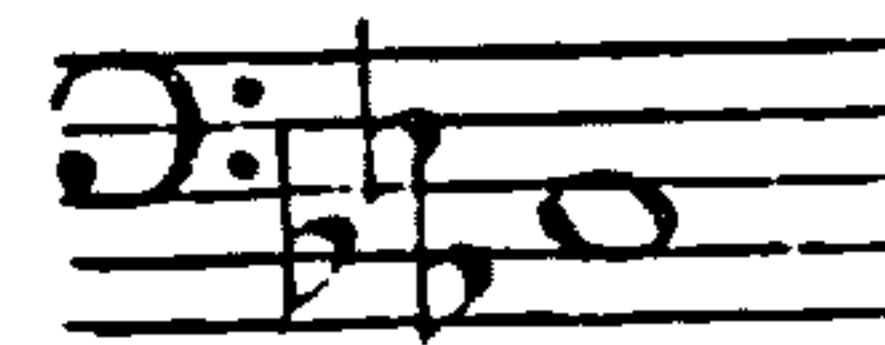
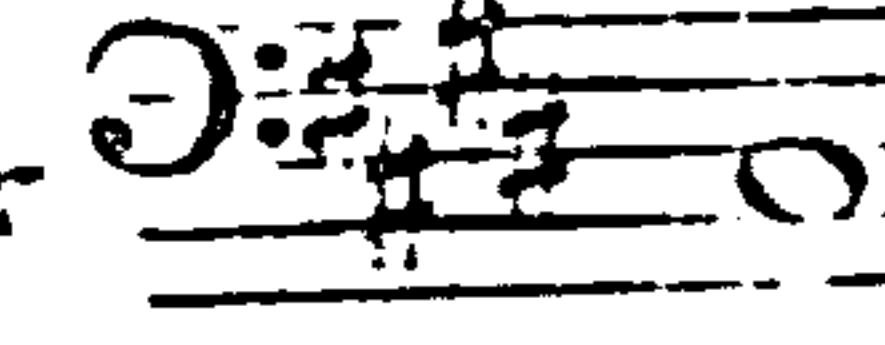
The next remove would be to C again, as above.

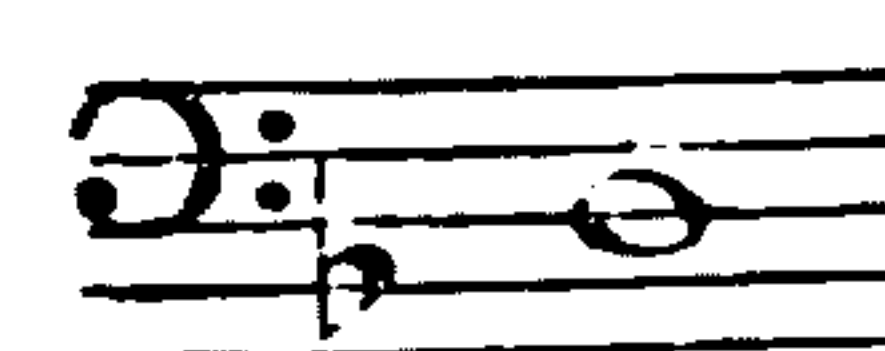
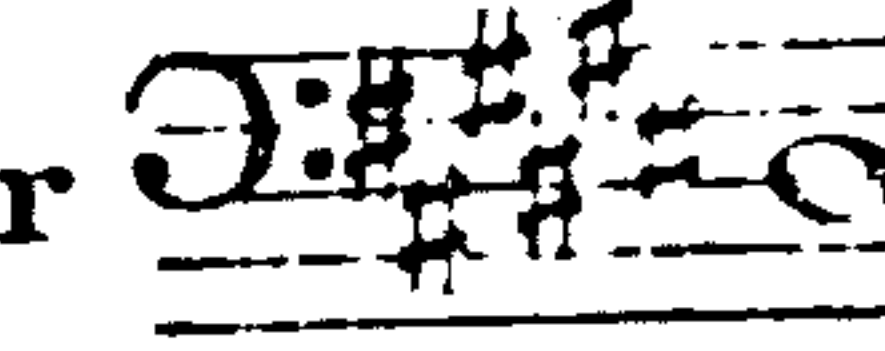
N.B. That the left hand Column of Keys, both in the Sharp and Flat Scale, are not so commonly used; the others are very seldom used.

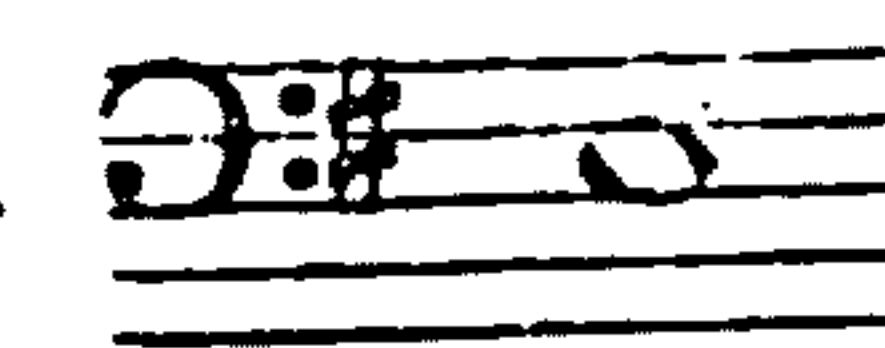
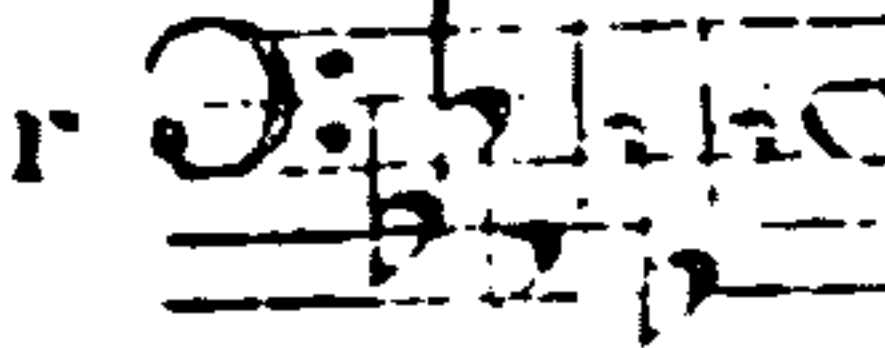
EXAMPLE in a Flat Key.

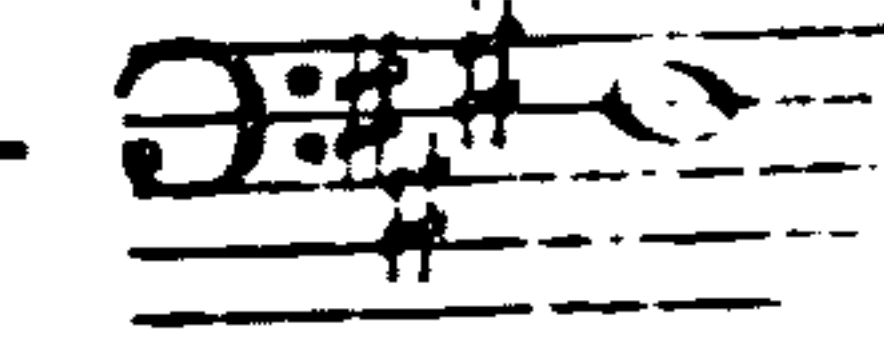
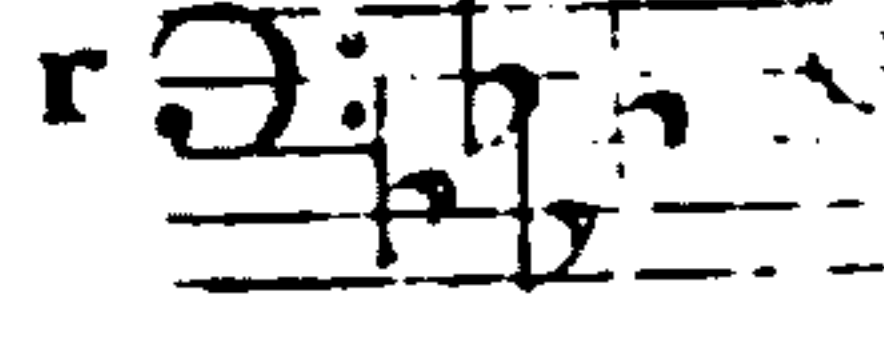
A the natural flat Key  or 
La. La.

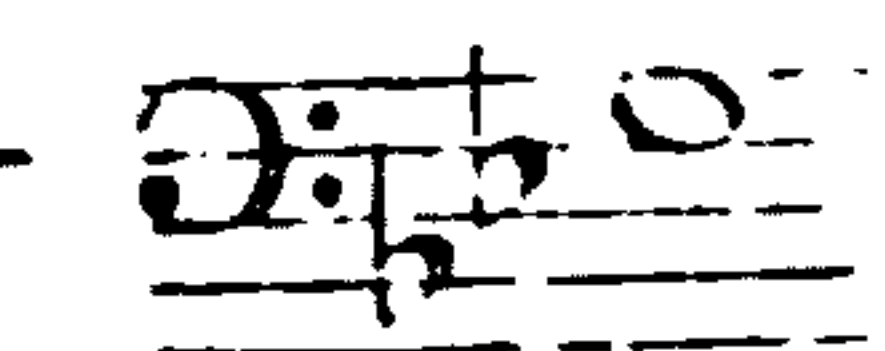
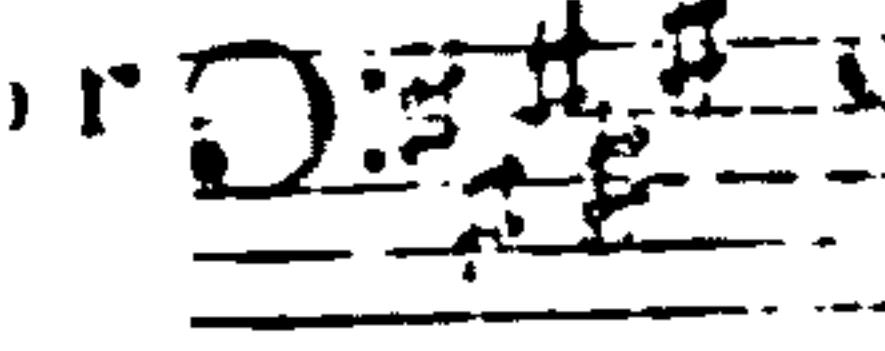
may be Transposed
To B thus - - -  or 

To C thus - - -  or 

To D thus - - -  or 

To E thus - - -  or 

To F thus - - -  or 

To G thus - - -  or 

The next remove would be to A again, as above.

In Transposing a Song, carefully observe any accidental flats, sharps or naturals, if any there be, which if Transposed must sometimes be changed; as, if we would Transpose a Tune in One or Two Flats, where B is frequently made natural, if such Tune be Transposed one degree higher, those Notes will be on C, and must have a Sharp before them, because B being naturally a sharp Sound, is, when flatted, to be made sharp again by a Natural: whence Note, that the Natural serves as a Sharp among flats, and a Flat among sharps.

But there is a shorter way of Transposing, if it may be so called, and indeed is in effect, tho' the Notes keep their places, which is done thus — If a Song in either of the foregoing Keys be found too high, or too low, then with a Pitch Pipe,* or any other Instrument, sound the Letter or Key you think more suitable, and call that your Key, sounding all the other Notes accordingly and the Business is done: by this method a Tune may be raised or sunk to any degree, without moving a Note; an advantage peculiar to Vocal Music and worth notice. This is called pitching the Key, in which be careful to avoid the two extremes of squeaking above, or grumbling below.

* The Pitch Pipe contains a square tube, made to slide and marked as in the following Scale; so that by fixing any Letter thereon marked to the end of the Pipe, and blowing gently, you will have it's exact Sound, either natural, flat, or sharp, at pleasure.

SCALE of INTERVALS or DISTANCES, as marked on a common Pitch Pipe

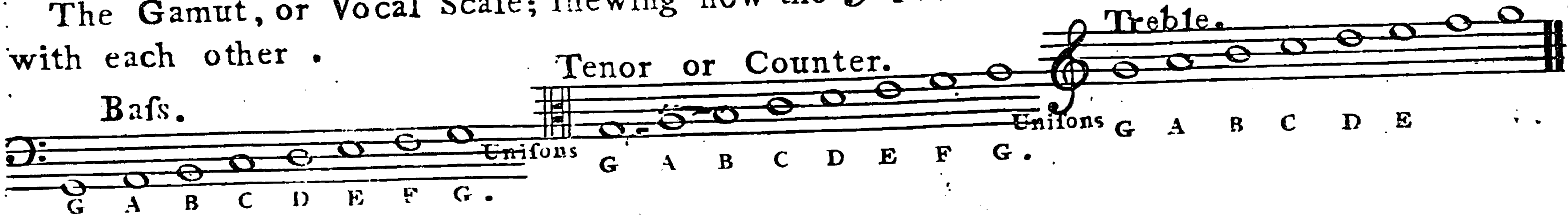
Octave or Eighth	G	12	Contains Semitones
Sharp Seventh...	F#	or Gb Defective 8 th	11	
Flat Seveth	F	.....	10
Sharp Sixth	E	.....	9
Flat Sixth	Eb	or D# Sharp 5 th	8	
Proper Fifth	D	.....	7
Sharp Fourth	C#	or Db Flat 5 th	6	
Proper Fourth	C	.....	5
Sharp Third	B	.....	4
Flat Third	Bb	or A#	3	
Sharp Second	A	.....	2
Flat Second	G#	or Ab	1	
Unifon	G	..... is 1 Sound	

The Tube or Slide of a Pitch-Pipe.

This Scale answers to the Keys of an Organ or Harpsicord, according to which G# and Ab are Unifon, and all the rest which are leveled in the Scale: notwithstanding they occupy a different place on the Stave. N.B.. The Sharp or greater third, fourth &c. contains a Semitone more than the lesser or Flat third &c. as appears by the Scale hereto prefixed. Which will appear on the Stave thus.



The Gamut, or Vocal Scale; shewing how the 3 Parts stand related to, or connected with each other.



Part II.

TIME, and how to beat or keep it.

TIME is very essential in Music, teaching to give a due proportion of Sound to the Notes, whose velocity or quickness is varied at the Composer's pleasure, or as the words of a Song may require. It is of Three sorts, viz. COMMON, TRIPLE, & COMPOUND; each whereof hath different Branches, which are distinguished by their proper Signatures or Moods at the beginning of every Tune.

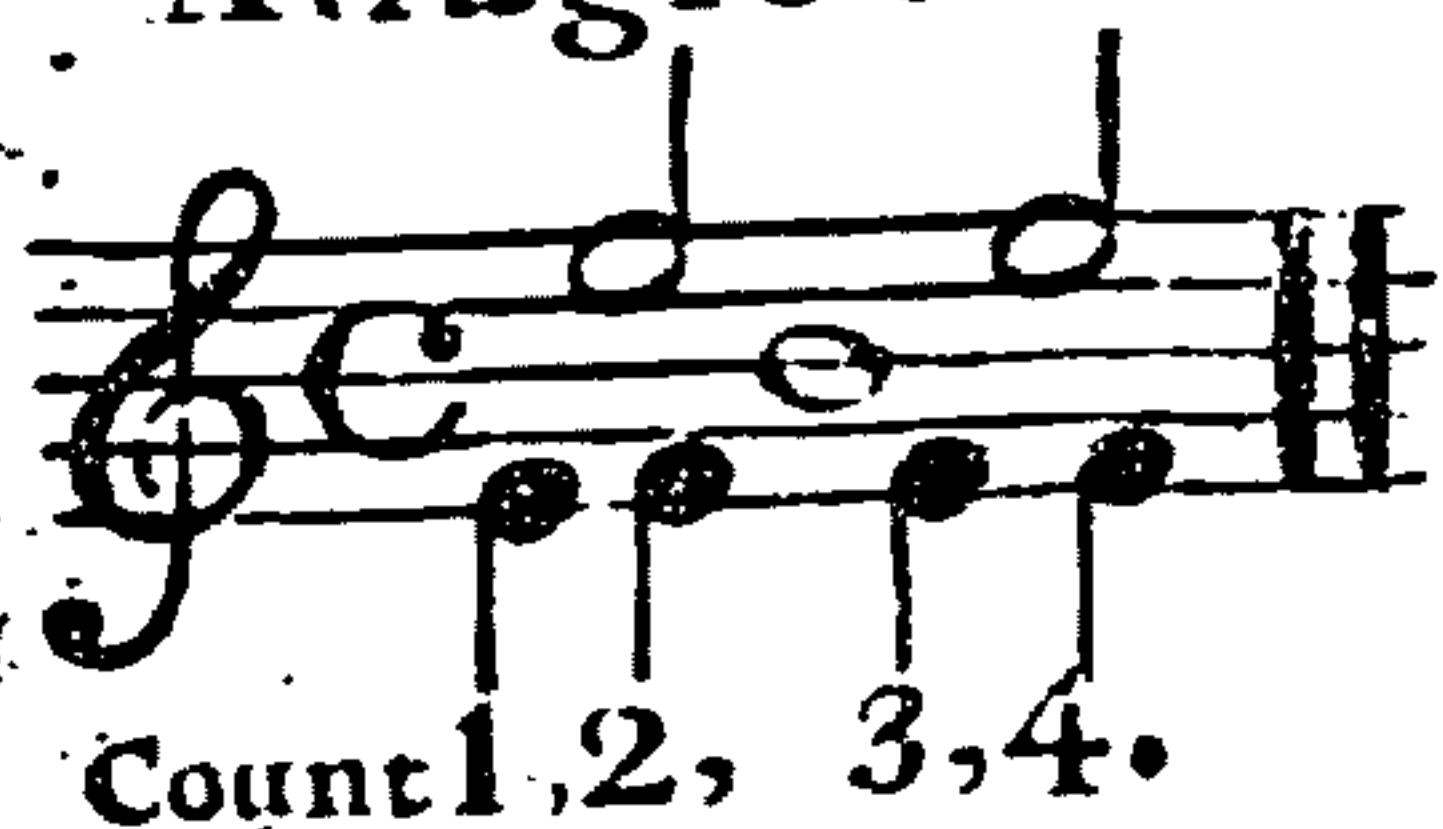
COMMON TIME.

COMMON Time is measured by even Numbers, that is, we must count Two, Four, or Eight in a Bar; which is distinguished by the following Moods or Characters, viz. The Adagio Mood*, marked thus C. The Largo, thus C: and the Allegro, thus D or 2. Each of these contain either one Semibreve, two Minims, or the like quantity of other Notes in each Bar. In the first or Adagio Mood, every Semibreve must be held or kept, while we can leisurely count 1, 2, 3, 4, answering to 4 strokes of the Pendulum of a common house Clock, a Minim two, a Crotchet one, and the lesser Notes in proportion. To the second or Largo Mood, we also count four to each Bar, in the same manner only considerably quicker. To the two last, or Allegro Moods, we only count two to the Semibreve, or each Bar one to a Minim, which in these Moods is equal to a Crotchet in the Adagio, and the lesser Notes accordingly.

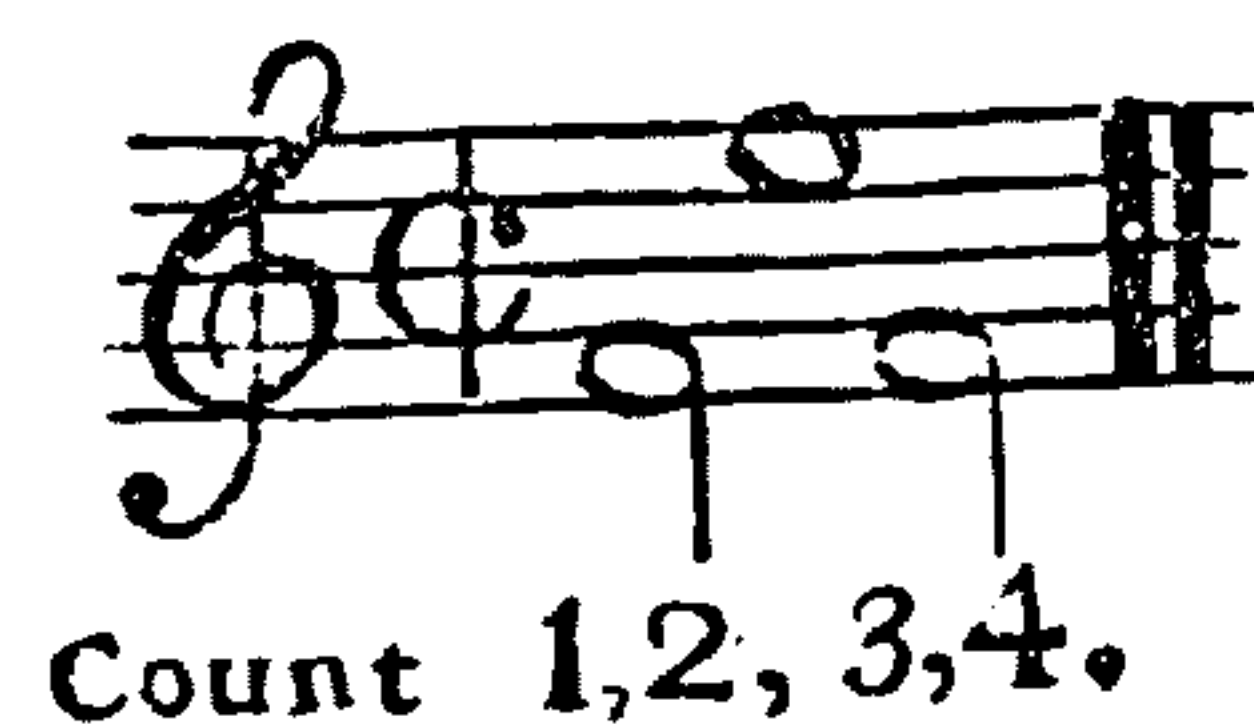
* For the meaning of Adagio, Largo &c. See the Dictionary.

There is another Mood in Common Time, marked thus $\frac{2}{4}$ which contains only one Minim, or two Crotchets, &c. in a Bar: a Crotchet in this is equal to a Minim in the last mentioned Mood. This is called French Time. See an Example of each.

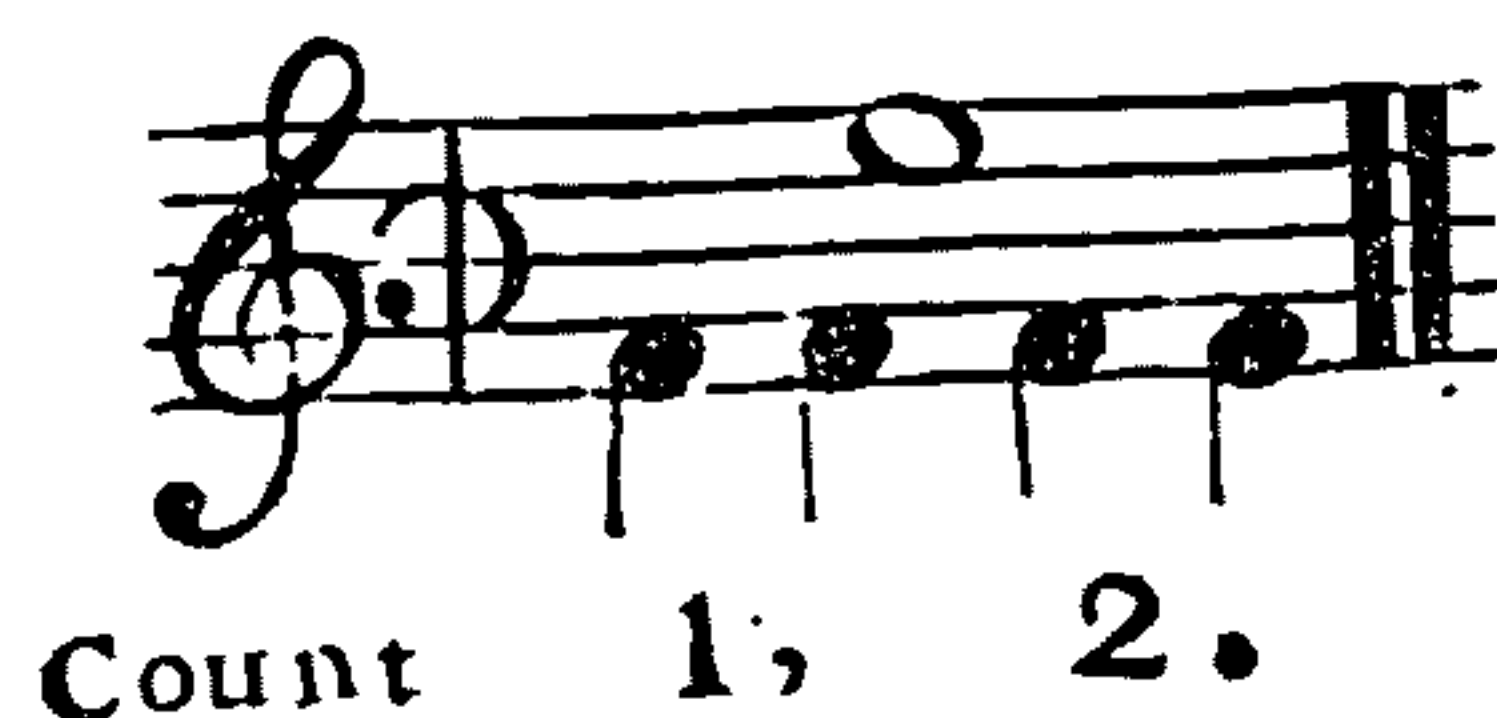
Adagio.



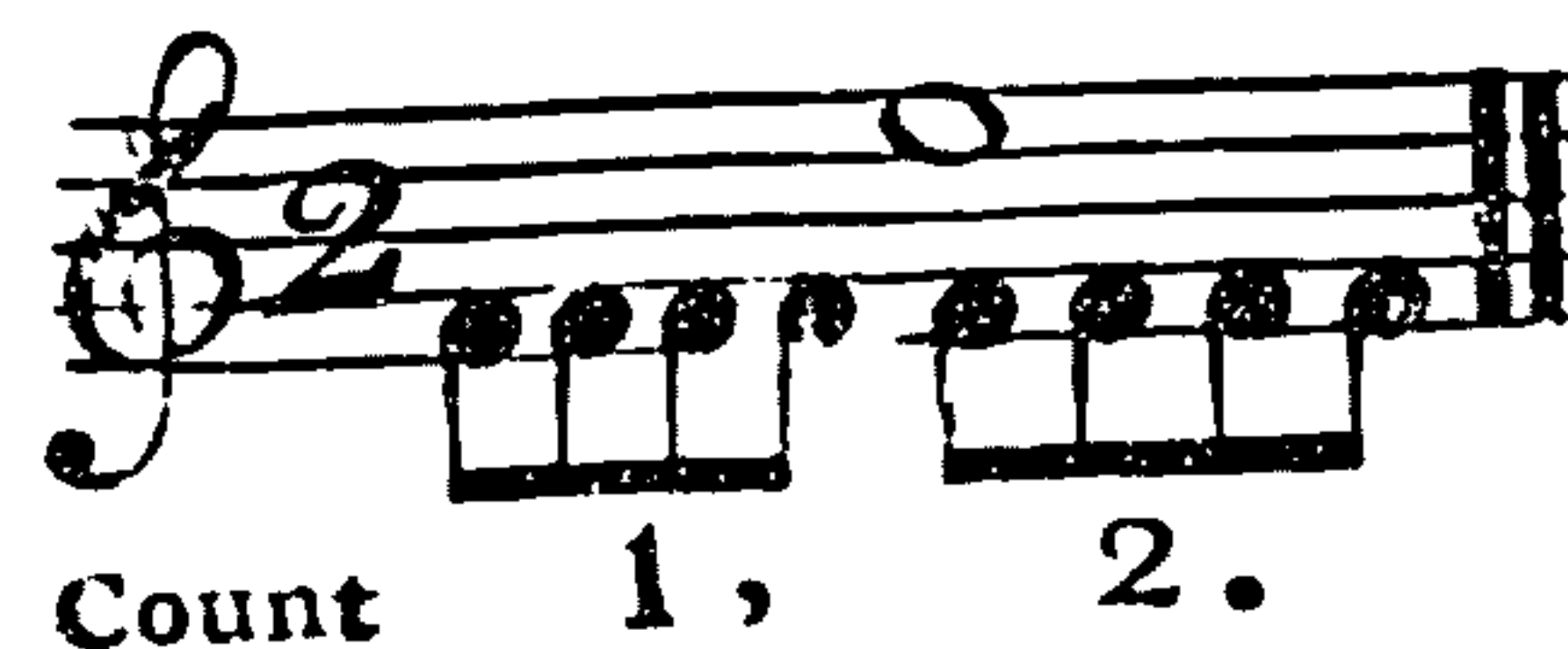
Largo.



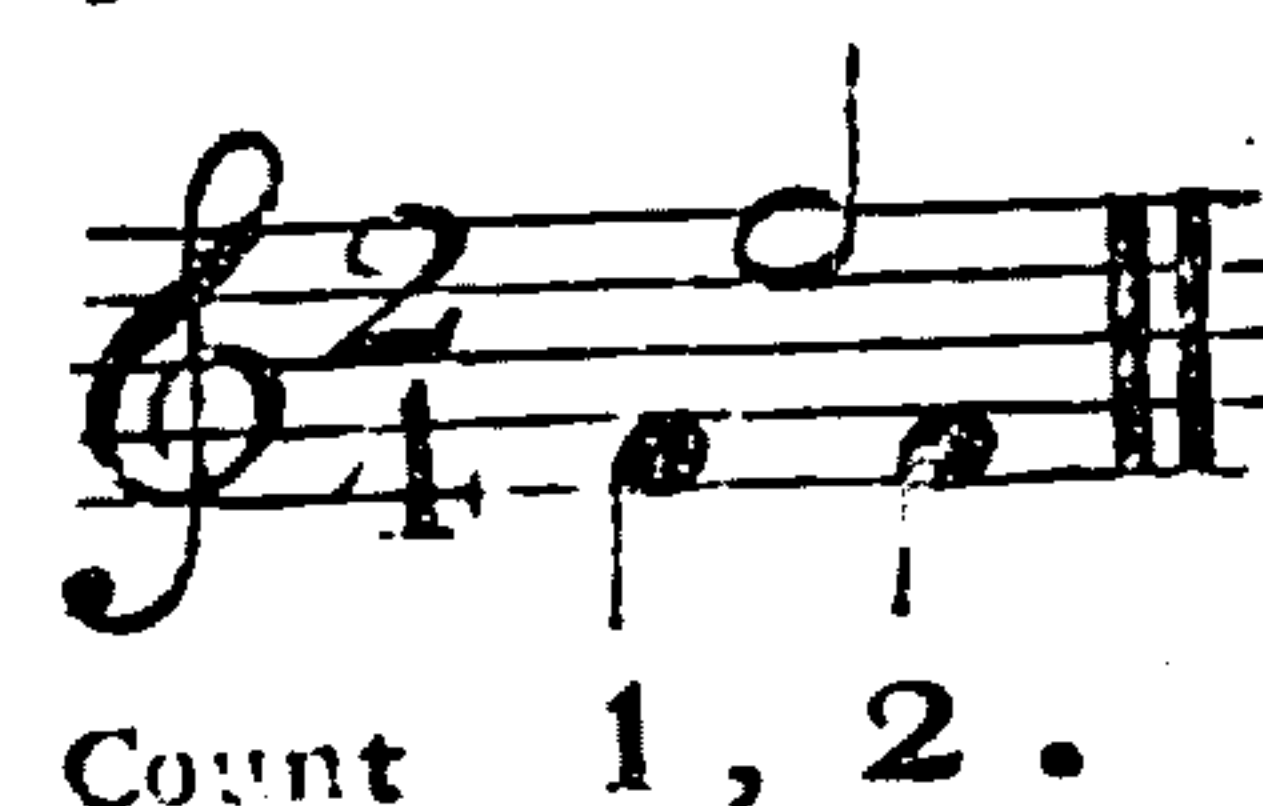
Allegro,



or thus.



French Time.



TRIPLE TIME.

THERE are three sorts of TRIPLE TIME, each measured by odd Numbers, viz. Three in a Bar. The Moods by which they are known are as follows. The Adagio Mood, marked thus $\frac{3}{2}$. The Largo, thus $\frac{3}{4}$: and the Allegro, thus $\frac{3}{8}$. The first or Adagio Mood, contains either one dotted Semibreve, three Minims, or the like quantity of other Notes in a Bar; to which we count 1, 2, 3. leisurely as in Adagio Common Time. The second or Largo, contains one dotted Minim, three Crotchets, or some other Notes in each Bar; to which we count three, as in the former only near as quick again: this is called Minuet Time, being used in Minuets. The third or Allegro, contains only one dotted Crotchet, three Quavers, or such a quantity of other Notes in a Bar, and counted as before only considerably quicker: this also is used in Minuets sometimes.

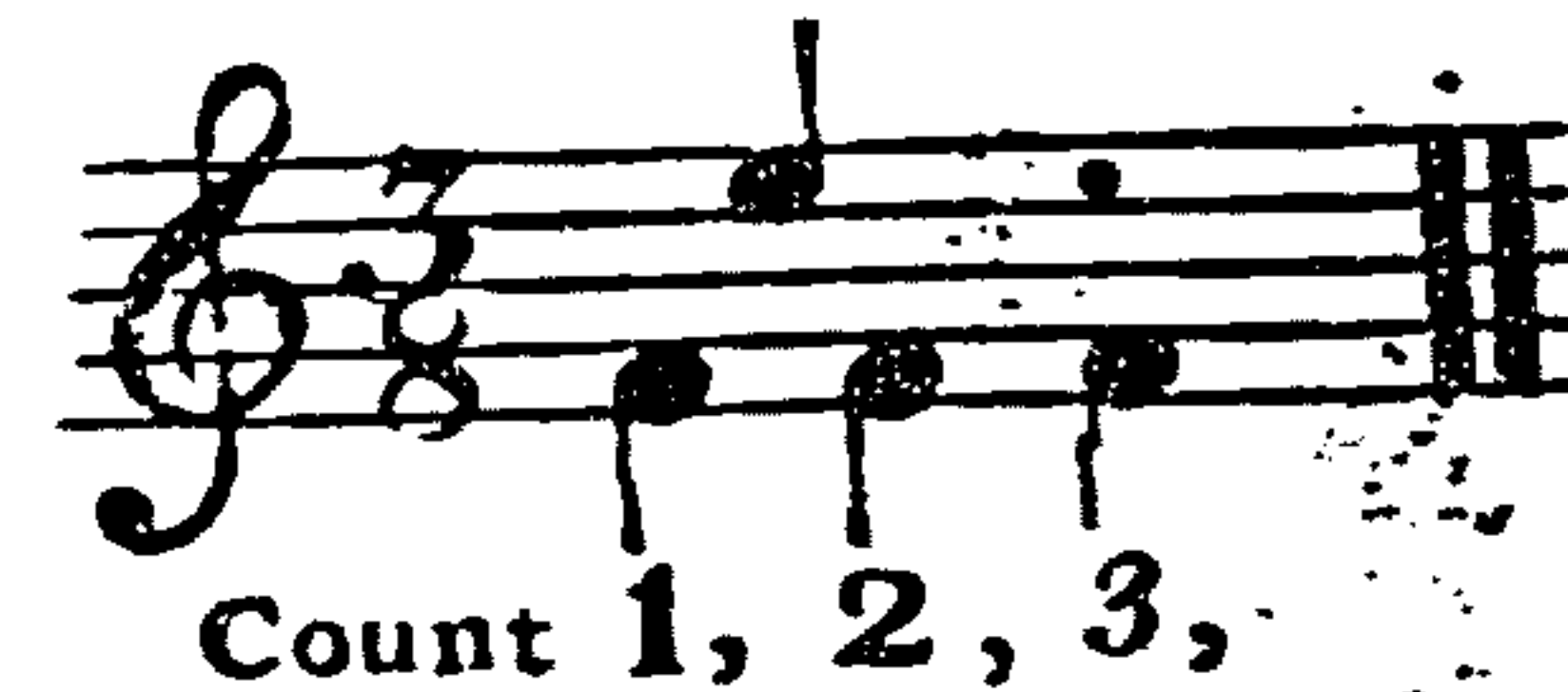
Adagio.



Largo.



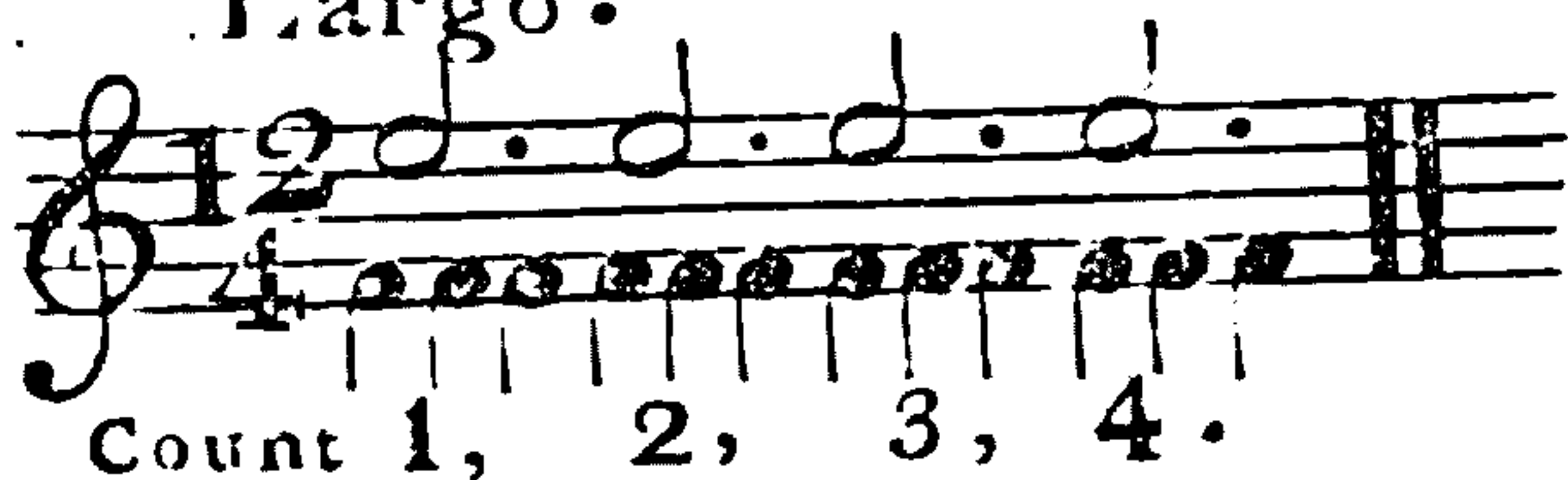
Allegro.



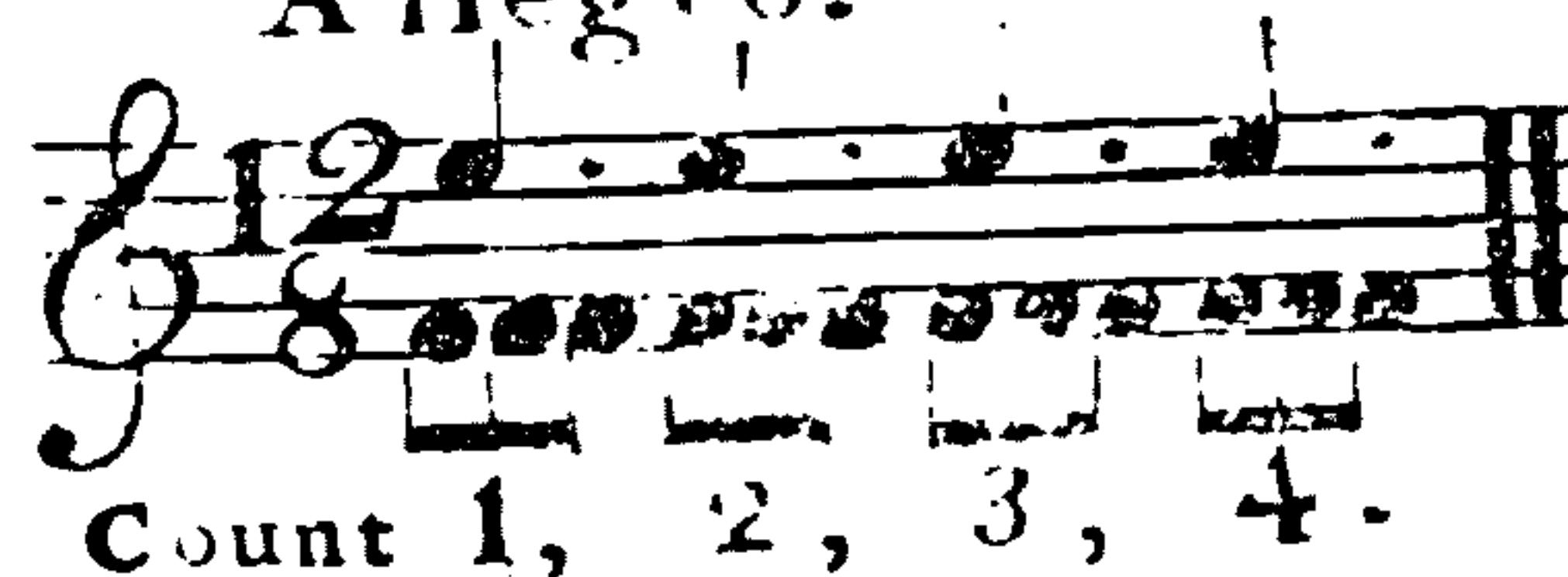
COMPOUND or MIXED TIME .

THIS is of two sorts, COMMON and TRIPLE; COMPOUND Common Time is counted by even Numbers, viz. Two or Four in a Bar, as in the following Examples .

Largo.



Allegro.



Largo.

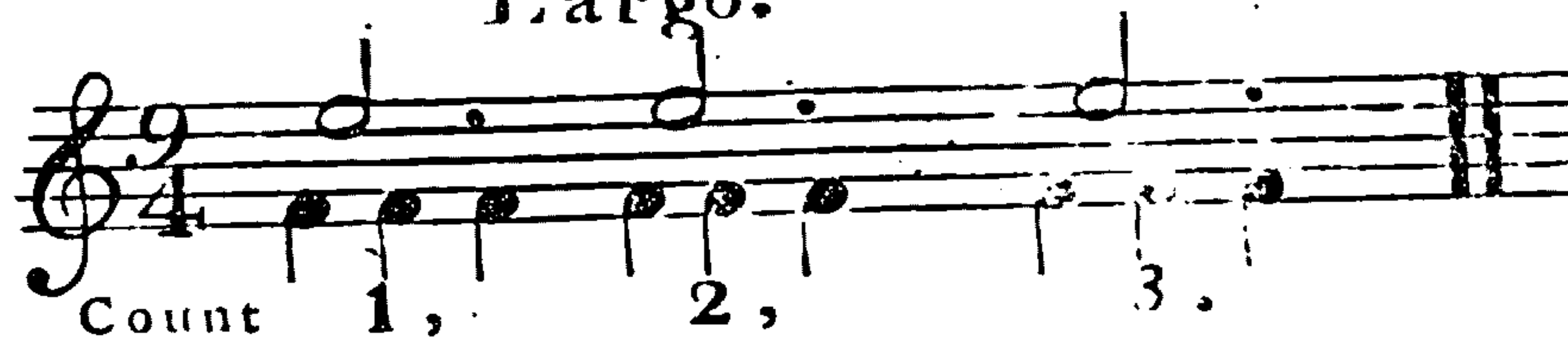


Allegro.

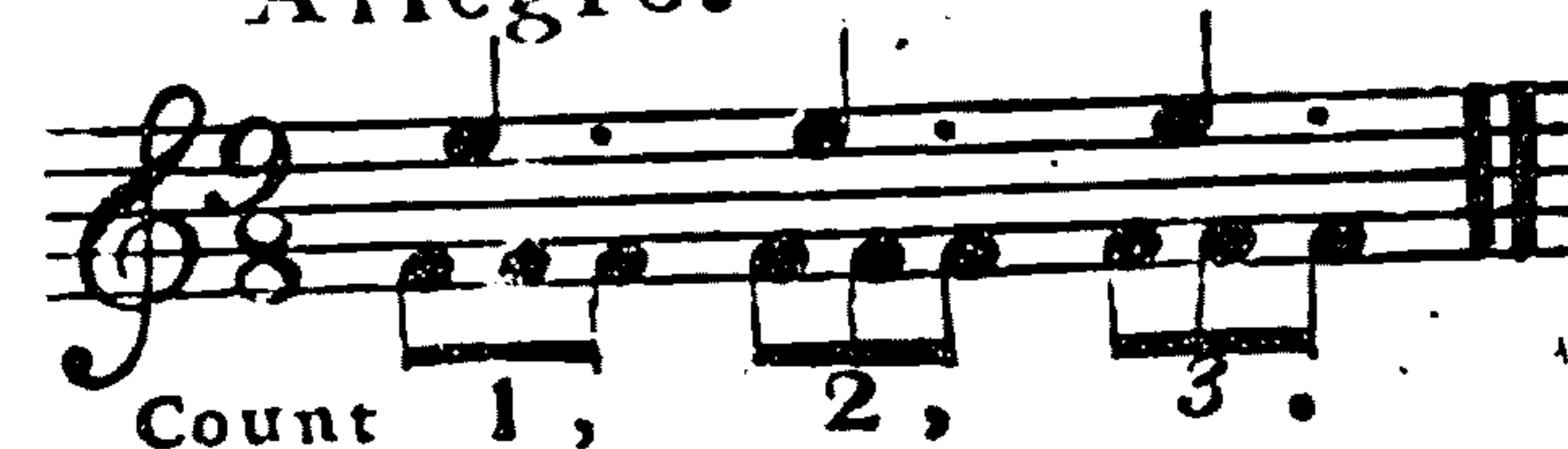


In COMPOUND Triple Time you must count three in a Bar as follows .

Largo.



Allegro.



If any of the foregoing Moods shou'd contain less in a Bar than has been described, such Bars are imperfect; this often happens at a Double Bar, or at the end of a Song, but then you will find an odd Note either immediately after such Double Bar, or at the beginning of the Tune, else it is done by mistake .

Observe that each of the above Moods, are occasionally Sung quicker or slower, as the words may require, also that the word Largo, and sometimes Allegro, is put to the Mood here marked Adagio; in which case it must be Sung as quick as if the Mood itself was altered .

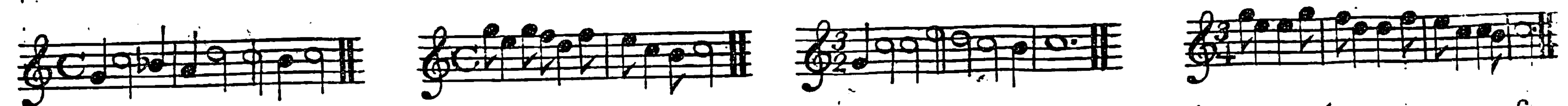
N.B. In all the Figured Moods, the highest Figure shows the Number of Notes in each Bar, and the lowest how many thereof makes a Semibreve.

BEATING or KEEPING TIME.

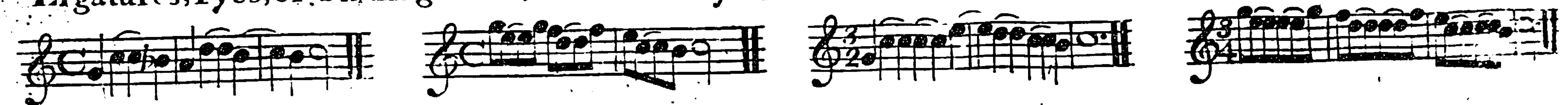
THIS is done by distinct motions of the Hand or Foot, while Singing; which must be varied as to number or quickness, according to the Mood or Time a Song is found in. In Common Time, whether Simple or Compound, the number of Beats must be half down, and half up; thus in the foregoing Examples where there are four Figures, 1, 2, must have two distinct motions down, and 3, 4, must have two up. In Triple Time, 1, 2, must be beat with the Hand or Foot down, & 3, with it up. Some People are enabled to count the Time in their Mind, without any Motion at all; but this requires great Practice. I shall only add that in Beating Time, either with the Hand or Foot, be careful to avoid too great a motion with the one, or too much noise with the other, whereby the Eyes, or Ears of a By-stander may be offended.

SYNCOPIATION or DRIVING NOTES.

THIS is putting Notes out of their Natural Order, as one, or more Minims between two Crotchets, or Crotchets between Quavers, this is sometimes done in great variety, where the Hand or Foot must go down, or up in the middle of, or while a Note is Sounding, which is apt to frustrate Learners if not very attentive; but it is presumed the following Examples will serve to explain all others of this kind.



They are sometimes done as follows, which is but an explanation of the above, in the manner of Ligatures, Tyes, or binding Notes, & if Mentally applied would be of great use in all such passages.



Part III.

The GRACES, or Rules for Singing in Taste.

THIS leads to the perfection of the Art, teaching to add that beauty and elegance which the plain Notes are incapable of producing, and contains several things of which in their order.

EXPRESSION.




BY this is meant a genteel Pronunciation, particularly avoiding the harsh Sound of Y in Words of more than one Syllable; as for Vainly say Vainle, &c. In expressing every Word the best Masters of Language should be followed, rather than the strict rules of Spelling; nor need you always dwell the full Time on every Note, by which sometimes a fine passage is spoiled; some Notes should be touched lightly, others held out, in which the Sense of the Words, or the Singers Ingenuity must direct, where a proper Master cannot be procured. A genteel deportment is also necessary in a good Singer: likewise a free and easy Expression, so as to be understood by others. In order to which open the Throat and Teeth, but not the Mouth too wide, avoiding a stiff Formality or twisting of the Features, but aim at Ease & Freedom, in which as well as every other Grace imitate the most eminent Performers — There are some things which give beauty to a Song not easy to be expressed by Words. Among which is that of getting into the spirit of the Poet, and also of the Musician, both which ought to be consulted — Those who attend Publick Places will see something of what is here meant.

ACCENT.

THIS is a Modulation of the Voice to express the Passions, and no small part of what I

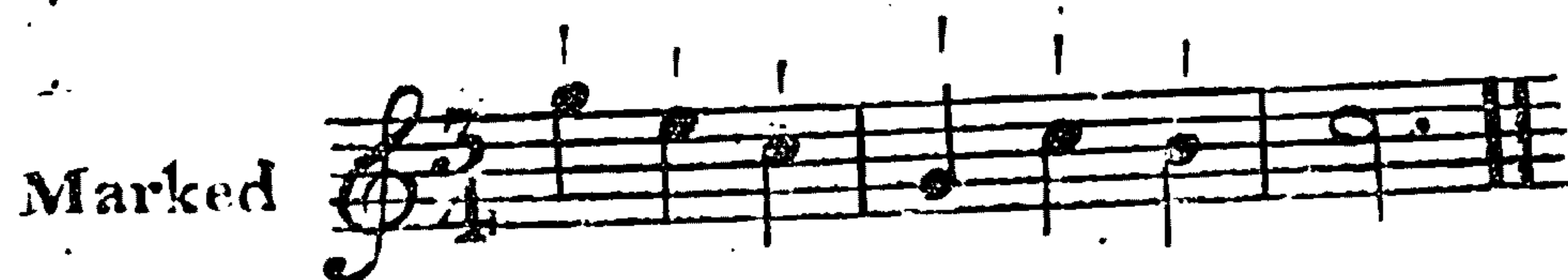
have just hinted . To do this observe, that every Bar hath Accented and Unaccented parts, the former is that whereon the Emphasis, or chief stress of the Words ought to be placed, and is in Common Time of two Beats in a Bar, on the first part thereof; where there are four Beats in a Bar, the Accent must be on the first and third part . In Triple Time the Accent is on the first part of the Bar . Be cautious of Singing too loud, lest the Voice become harsh and disagreeable — Always keep a reserve both of Voice and Breath, in order to give due force and vivacity to such parts of a Song as require it — All Tender and Delicate Words should be so expressed, whether, soothing, melting, grieving, &c .

THE SWELL, DIMINISH, &c .

THE SWELL, marked thus  and the DIMINISH, thus  are occasionally used together or seperate; when seperated, the Swell is begun soft and ended loud, or while the sound is increasing . The Diminish is begun loud and ended soft: when joined together they appear thus  and are performed accordingly . See the following Examples .

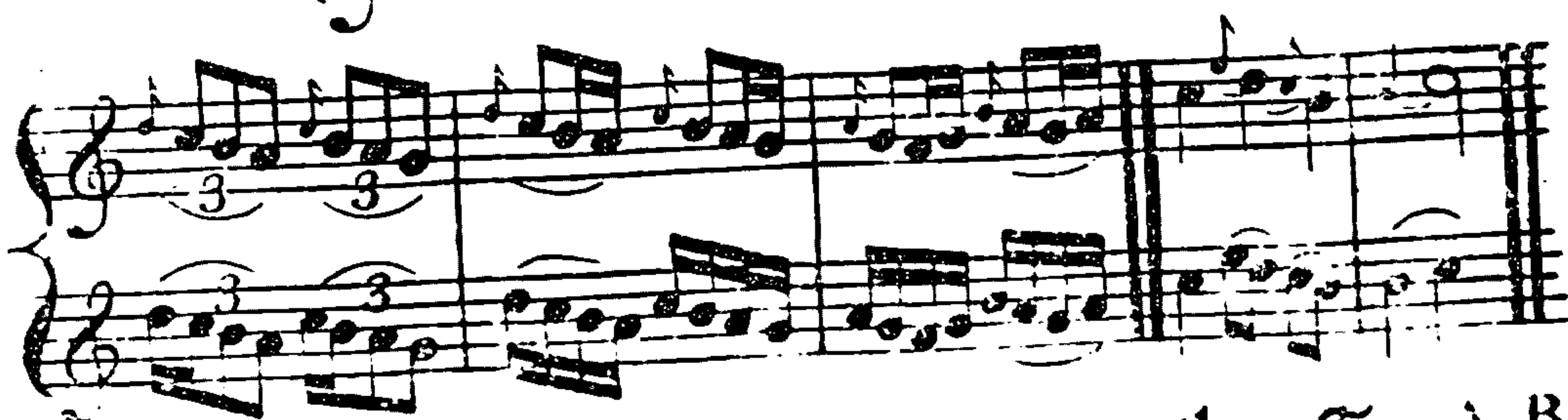
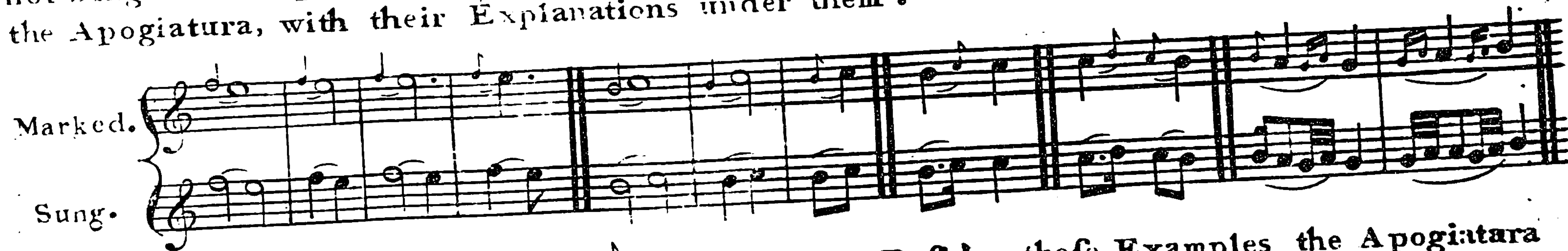


STACCATO MARKS ||||| signify that Notes so marked should be Sung distinct and emphatic as possible: If dotted thus they require more softness .



The APOGIATURA, TURN, BEAT, TRILL, &c .

THE APOGIATURA, is a Diminutive Note, now used in great variety, both single and double : It is set before or after some other Note, and may be omitted by such as cannot Sing it with propriety . The following Examples show the different ways of using the Apogiatura, with their Explanations under them .






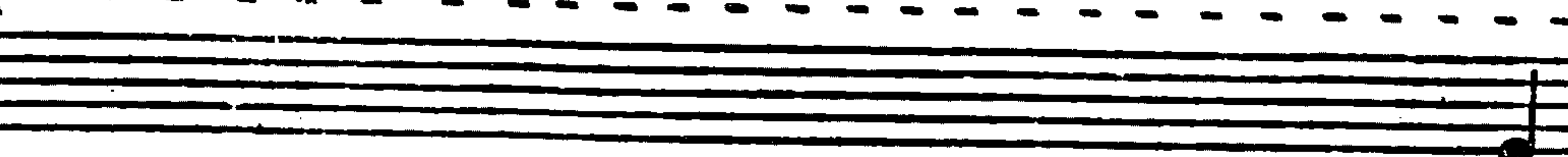
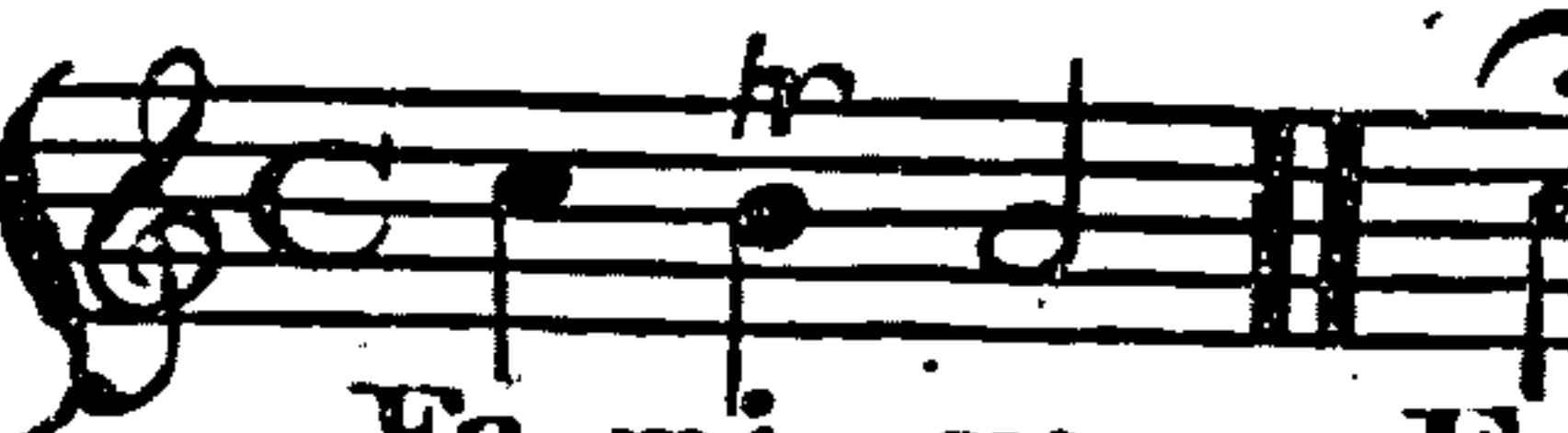
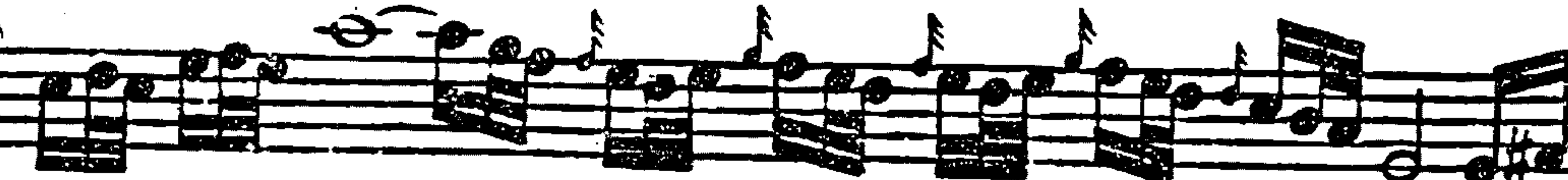
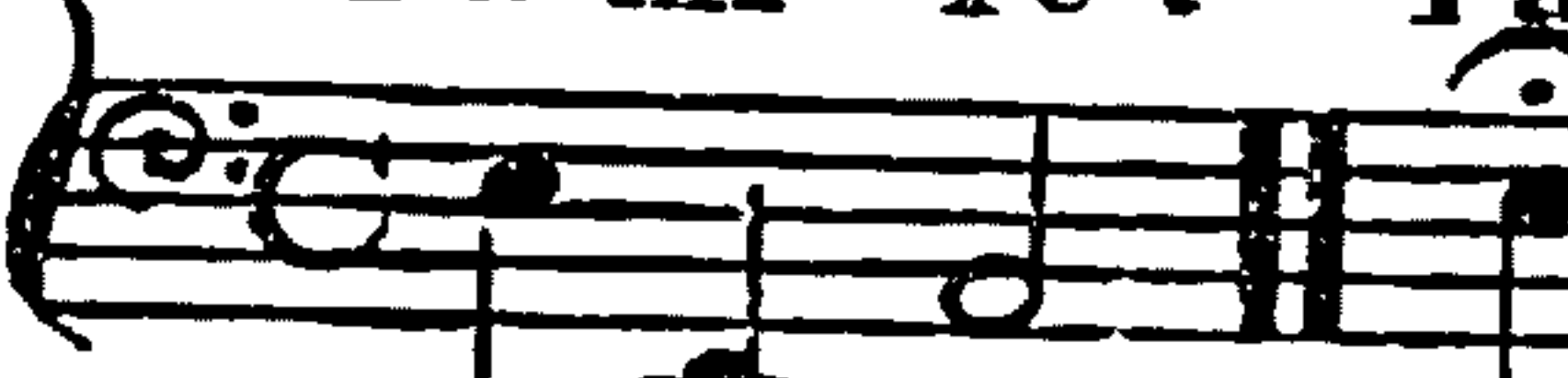
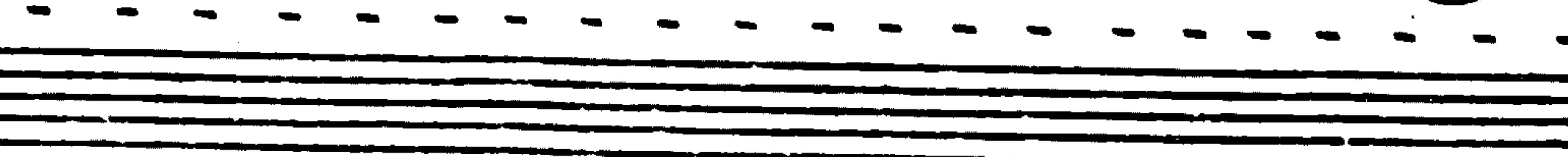
Besides these Examples the Apogiatura is sometimes used by way of Transition, for which see Lesson 3. Page 10 .

A TURN is marked thus ~ . A PLAIN NOTE & SHAKE thus " . A TURNED SHAKE thus 7 . A BEAT thus x . A TRILL, or common Shake thus h : this last hath two distinctions viz . Open & Close, the former is shook upon a whole tone, the latter upon a semitone — See an Example of each .

Turn. Mark'd Sung. Plain Note and Shake. Mark'd Sung. Beat. Mark'd Sung. Trill Open. Mark'd Sung. or Trill Close. Mark'd Sung.

CANTABILE.

CANTABILE, when put at the beginning of an Air; as Largo Cantabile, or Cantabile alone, is meant that the Air is to be performed in a Singing manner. But here we are to speak of it as a Grace, that is, CANTABILE, is an Extempore Cadence, made by a Singer, when the Instruments make a Pause or Rest, merely for that purpose: to understand a Cantabile see the following method of doing it, in a Sharp and a Flat Key.

	Plain Cadence.	Cantabile Cadence.
Voice.		
Sharp Key.	Fa Sol Fa.	Fa - - - - - Sol Fa.
Bass.		
	Plain Cadence.	Cantabile Cadence.
Voice.		
Flat Key.	Fa mi re.	Fa - - - - - mi re.
Bass.		

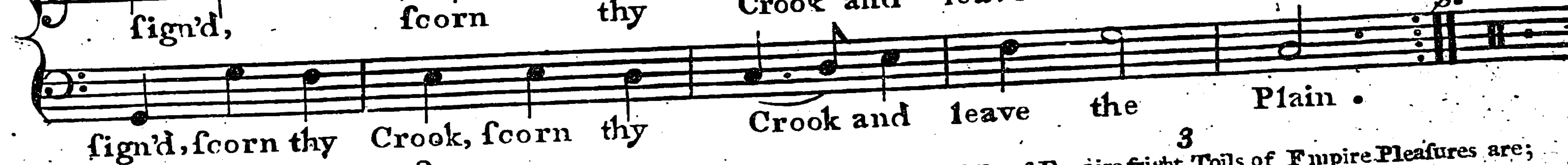
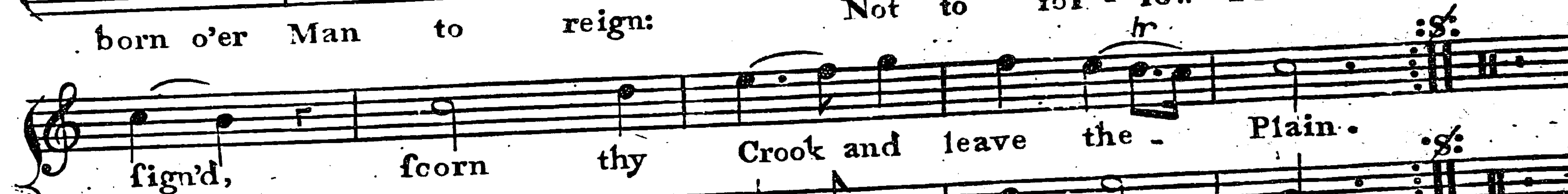
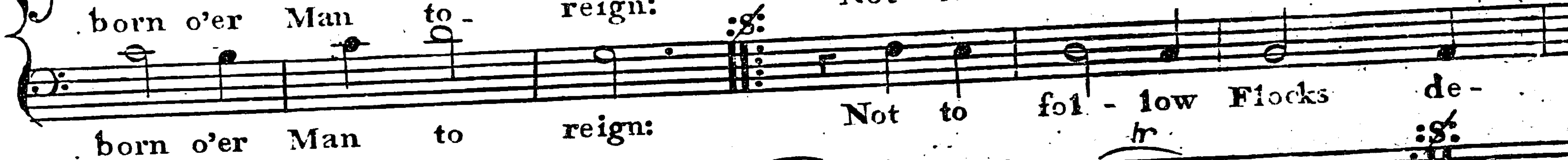
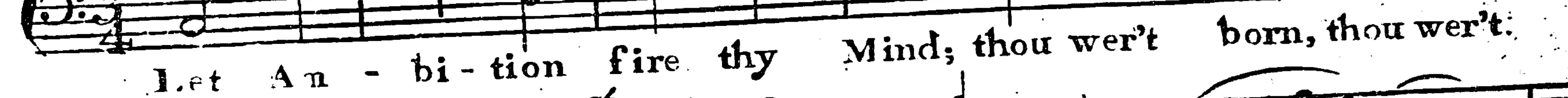
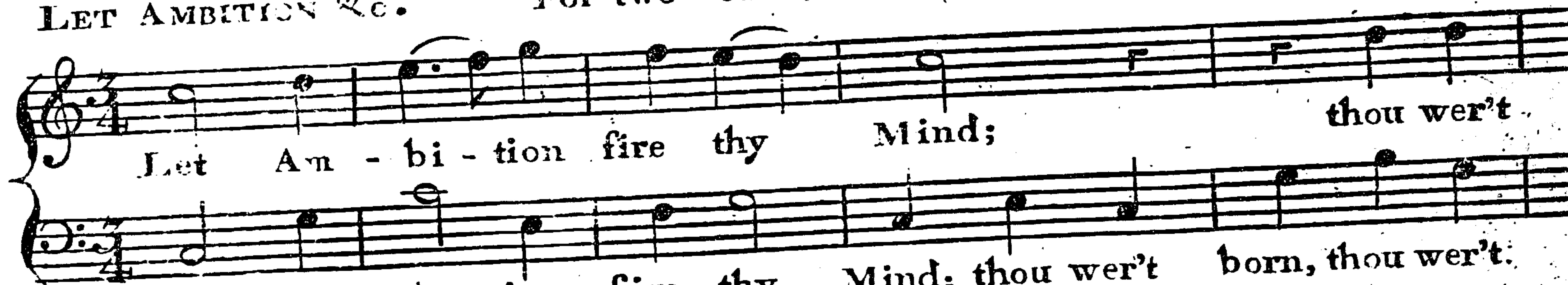
The above is given as an Example, but when Singers make Cantabiles, they must avoid (in case they are Encored,) repeating the same Cantabile that they used the first time of Singing: the Air, as it will then appear (to the least Musical Ear) to have been studied before they ventured to Sing it in Public, which ought carefully to be guarded against. The Singer likewise, must make his Cantabile have some resemblance to y^e Air he has been Singing. To an Air of Fire & Spirit, his Cantabile must be very Animated; to an Air of Tendernefs, the Cantabile must be sustained with Delicacy and Feeling.

LET AMBITION &c.

For two Voices.

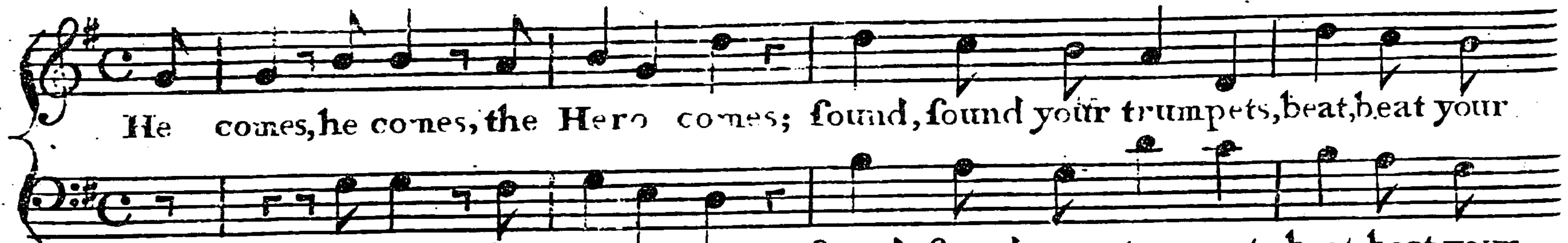
By MF Weldon.

Maestoso.



Crowns I'll lay beneath thy Feet, Thou on Necks of Kings shalt tread; | Let not Toils of Empire fright, Toils of Empire Pleasures are;
 Joys incircling Joys shall meet Which way e'er thy Fancy lead. | Thou shalt only know Delight, All the Joy and not the Care.
 Shepherd, if thou yeild'st the Prize, For the Blessings I bestow;
 Joyful I'll attend the Skies, Happy shall thou reign below.

HE COMES &c. For two Voices .

By M^r Carey .**Moderato**

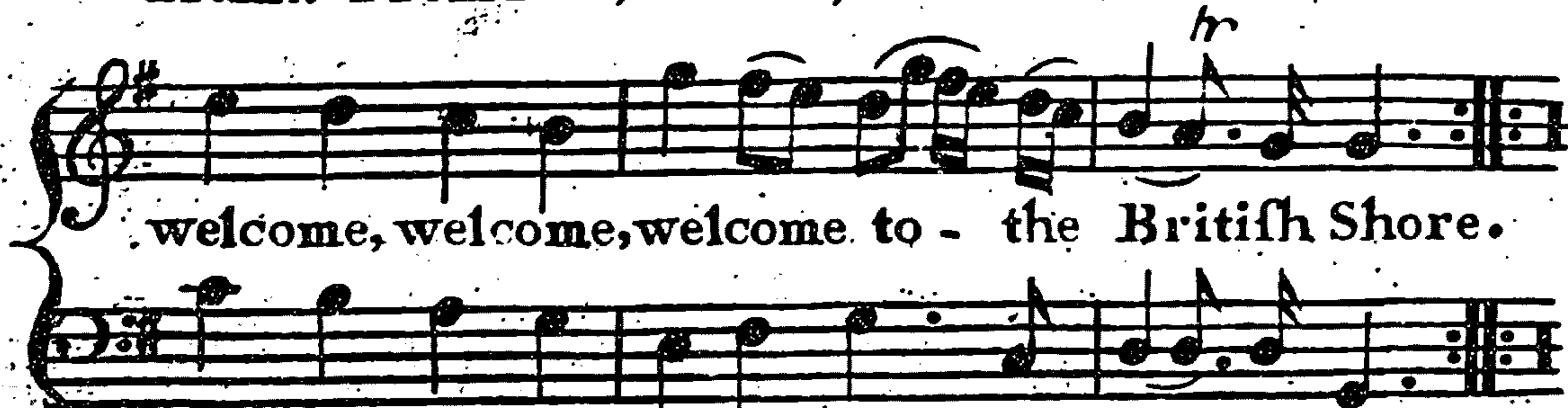
He comes, he comes, the Hero comes; found, found your trumpets, beat, beat your

He comes, the Hero comes; found, found your trumpets, beat, beat your



drums: From Port, to Port, let Cannons roar, he's welcome to the British Shore; Welcome, welcome,

drums: From Port, to Port, let Cannons roar, he's welcome to the British Shore;



welcome, welcome, welcome to - the British Shore.

welcome, welcome, welcome to - the British Shore.

Prepare, prepare your Songs prepare;
 Loud, loudly rend the echoing Air:
 From Pole to Pole, your Joys resound,
 For Virtue is with Glory crown'd,
 Virtue, Virtue, Virtue, Virtue,
 Virtue is with Glory Crown'd.

N.B. The following Song is frequently sung as a Chorus to this, in which case, the verses are to be taken alternately to their own proper music.

FILL THE GLASS &c. For two Voices.

Allegro

Fill, fill, fill the Glass, briskly put it round; joy-ful News at
 Fill, fill, fill the Glass, briskly put it round; joy-ful News at
 last, let the Trumpet sound; Join in lofty Strains, lovely Nymphs, jolly Swains,
 last, let the Trumpet sound; Join in lofty Strains, lovely Nymphs, jolly Swains,
 Peace and Plenty shall again with Wealth be crown'd.
 Peace and Plenty shall again with Wealth be crown'd.

Come, come, come sweet Peace, thou most welcome Guest;

Let all Discord cease, Harmony abound:

Join in lofty Strains, lovely Nymphs, jolly Swains,

Peace and Plenty shall again with Wealth be crown'd.

GOD SAVE THE KING.

For two Voices.

Moderato

God save great George our King, long live our noble King, God save the King; Send him vic-

God save great George our King, long live our noble King, God save the King; Send him vic-

-to-ri-ous, happy and glorious, long to reign over us, God save the King.

-to-ri-ous, happy and glorious, long to reign over us, God save the King.

A GLEE.

For two Voices.

By Mr. Battishill.

Affettuoso.

Amidst the Myrtles as I walk, Love & my self thus en - - ter Talk;

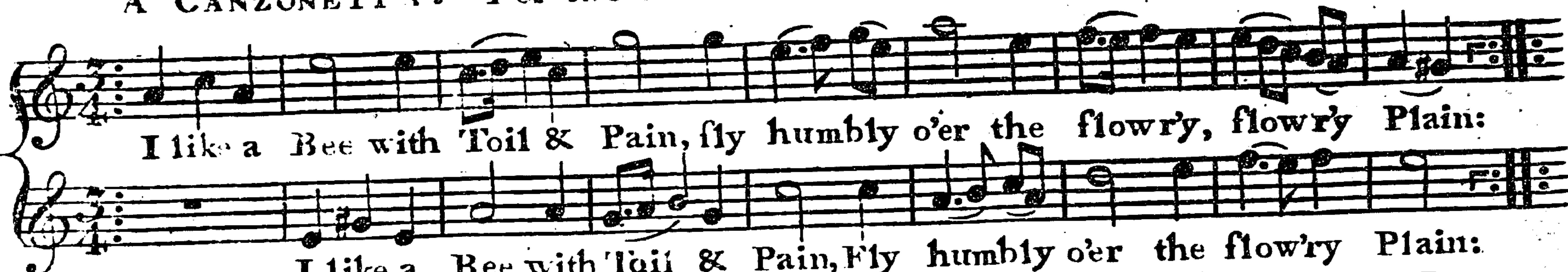
Amidst the Myrtles as I walk, Love & my self thus en - - ter Talk;

Tell me, said I, in deep distress, where I may find my Shepher - defs.

Tell me, said I, in deep distress, where I - may find my Shepher - defs.

23
A CANZONETTA. For two Treble or two Tenor Voices. By Mr Travers.


Moderato



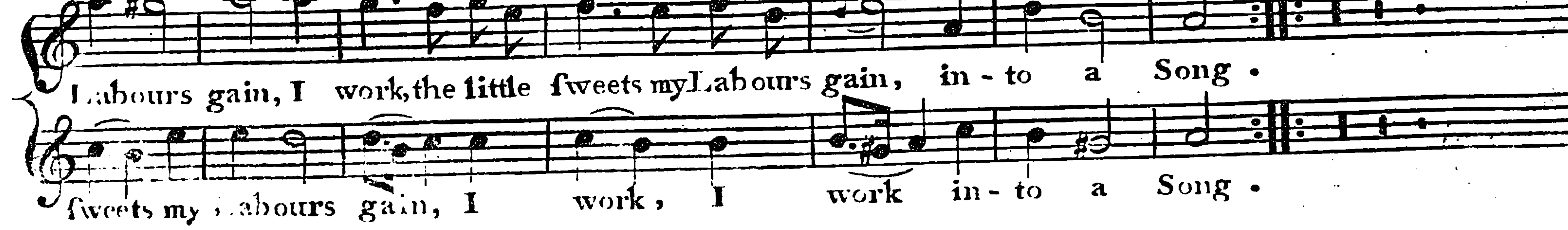
I like a Bee with Toil & Pain, fly humbly o'er the flow'ry, flow'ry Plain:



And with the bu-fy, bu-fy Throng, the little sweets, the lit-tle sweets my Labours gain, I



And with the bu-fy, bu-fy Throng, the lit-tle sweets, the lit-tle sweets my La-bour
work into a Song; the little, little sweets my Labours gain, the lit-tle sweets my



gain, I work into a Song; the little, little sweets my Labours gain, the lit-tle
Labours gain, I work, the little sweets my Labours gain, in-to a Song.
sweets my labours gain, I work, I work in-to a Song.

-ate, what was my Pride is - now my Shame, and must be - turn'd to

-ate, what was my Pride is now my Shame, and must be turn'd to

Hate, then call not to - my way' - ring Mind, the weaknefs of - - my

Hate, then call not to my wav'ring Mind, the weaknefs of my

Heart, which ah. I feel too much inclin'd, to take the 'Trai - - tor's

Heart, which ah! I feel too much inclin'd, to take the 'Trai - tor's

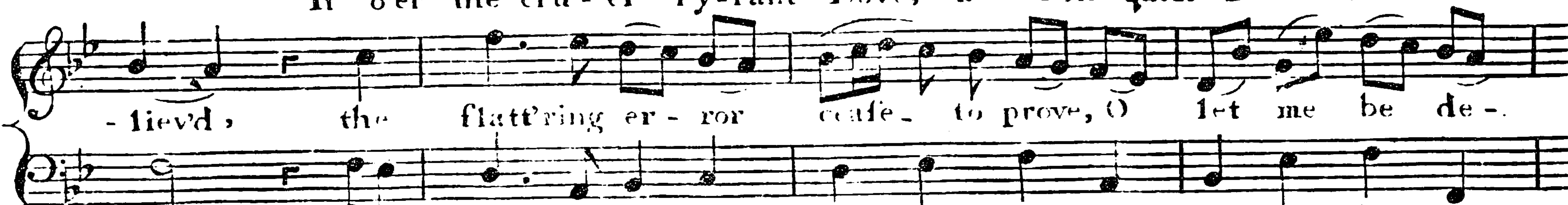
part... part - - - to take the Traitors part.

part. 1st 2^d part - - - to take the Traitors part.

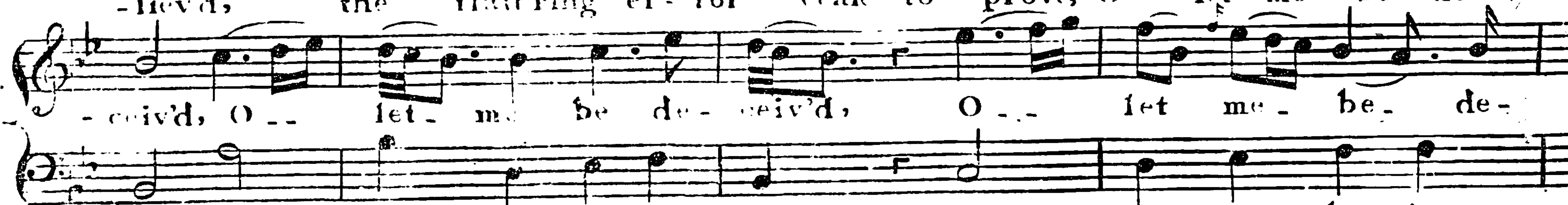
Moderato.



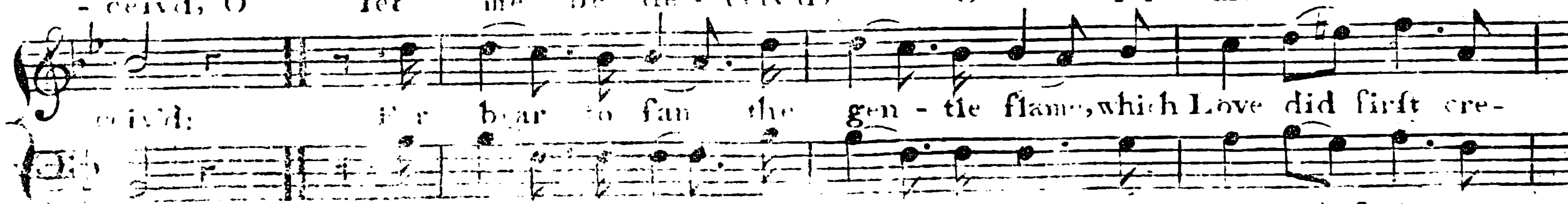
If o'er the cru - el Ty - rant Love, a Con - quest I be -



- liev'd, the flatt'ring er - ror cease to prove, O let me be de -



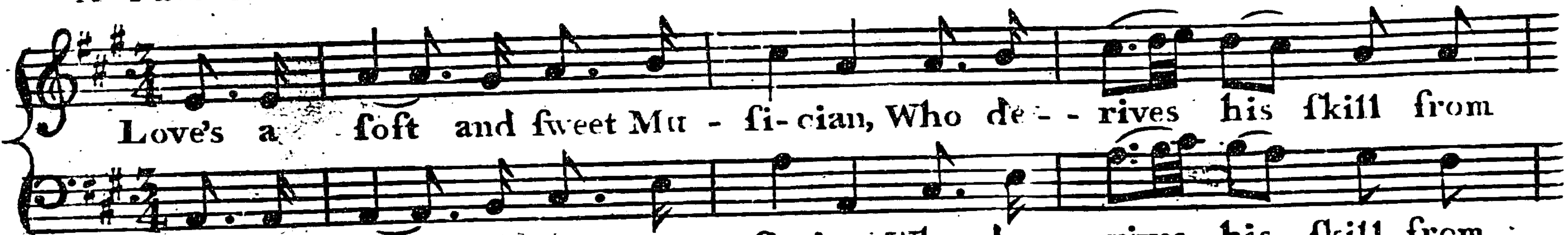
- ceiv'd, O let me be de - ceiv'd, O let me be de -



ceiv'd: For bear to fan the gen - tle flame, which Love did first cre -

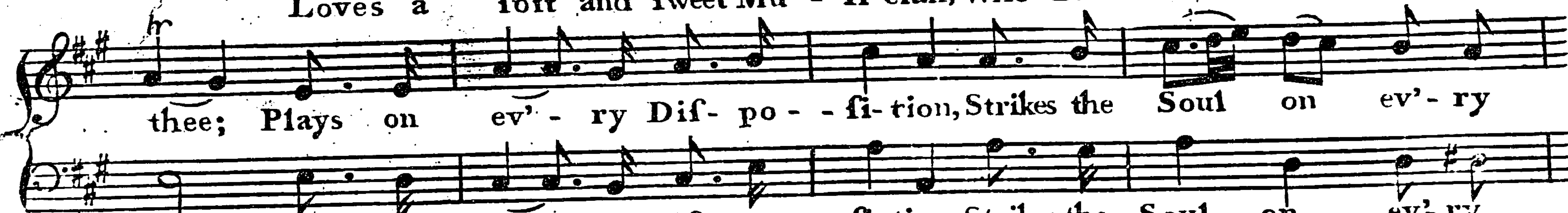
A Favourite SONG in the MUSICAL LADY. Adapted for two Voices.

Moderato



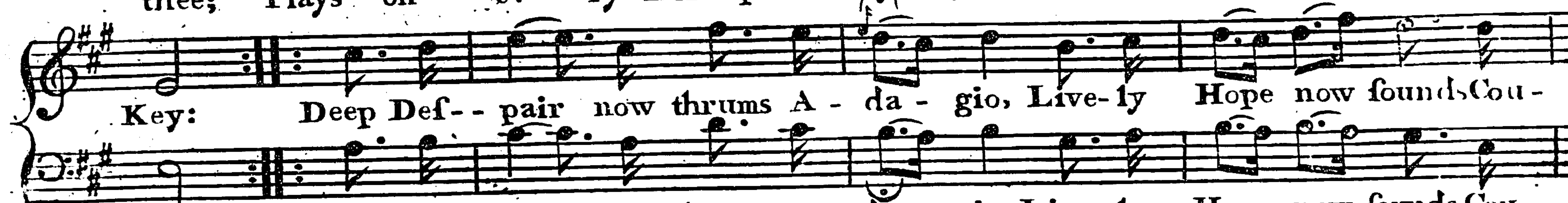
Love's a soft and sweet Mu - si-cian, Who de - - rives his skill from

Loves a soft and sweet Mu - si-cian, Who de - - rives his skill from



thee; Plays on ev' - ry Dif - po - - fi-tion, Strikes the Soul on ev' - ry

thee; Plays on ev' - ry Dif - po - - fi-tion, Strikes the Soul on ev' - ry



Key: Deep Def - - pair now thrums A - da - gio, Live-ly Hope now sounds Cou-

Key: Deep Def - - pair now thrums A - da - gio Live-ly Hope now sounds Cou-



- ra - gio; O the ra - vish-ing Tran - fi-tion, Tweedle dum and tweedle dee.

- ra - gio; O the ra - vish-ing Tran - fi-tion, Tweedle dum and tweedle dee.

A SONG for three Voices.

By Sig.^r Pasquali.

When first I saw thee graceful move, Ah! me what meant my throbbing Breast?

When first I saw, Ah! me what meant my throbbing Breast?

When first I saw thee graceful move, Ah! me what meant my throbbing Breast?

Say soft con - fu - sion art thou Love? If Love thou art - then farewell Rest.

Say soft con - fu - sion art thou Love? If Love thou art - then farewell Rest.

Say soft con - - fu - sion art thou Love? If Love thou art - then farewell Rest.

With gentle smiles assuage the Pain,
Those gentle smiles did first create,

And tho' you cannot Love again,
In Pity ah! forbear to Hate.

A FAVOURITE SONG

For three Voices

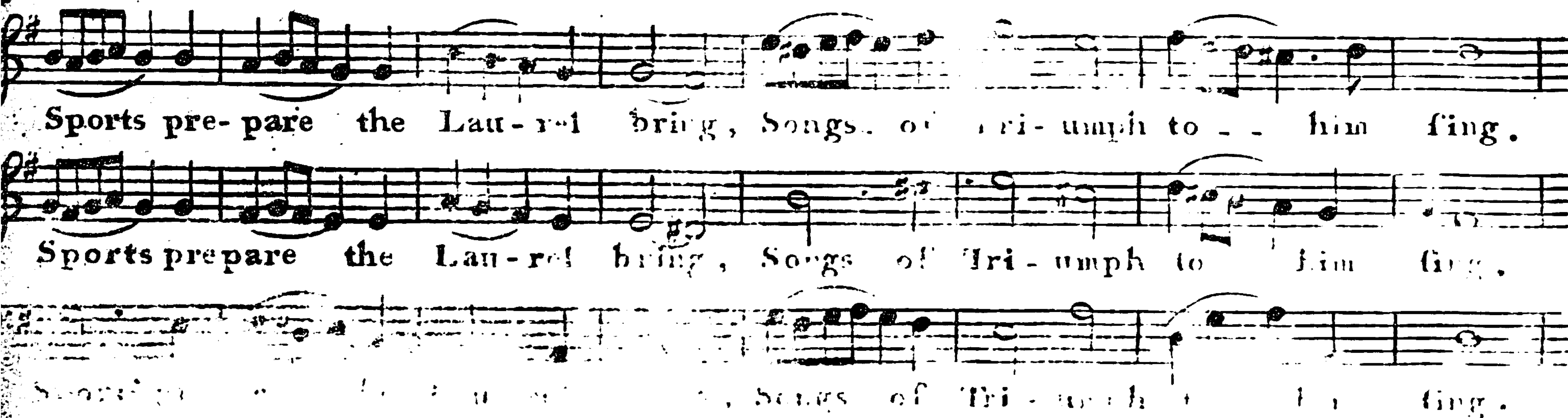
By MR. HAN



See the Conq'ring He - - - ro comes, Sound the Trumpet beat the Drum

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Sports pre-pare the Lau-rel bring, Songs of Tri-umph to - - him sing.

Sports prepare the Lau-rel bring, Songs of Tri-umph to him sing.

Sports prepare the Lau-rel bring, Songs of Tri-umph to him sing.



Sports pre-pare the Lau - - rel bring, Songs - - of Triumph to - - him sing.

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Sports pre-pare the Lau - - rel bring, Songs of Triumph to him sing.

See the god-like Youth advance, Myrtle wreaths and Roses twine,
 Breath the Flute and lead the dance. To deck the Hero's Brow divine.

A CANON in Unison.

Selected from Mr Broderip's Glees.

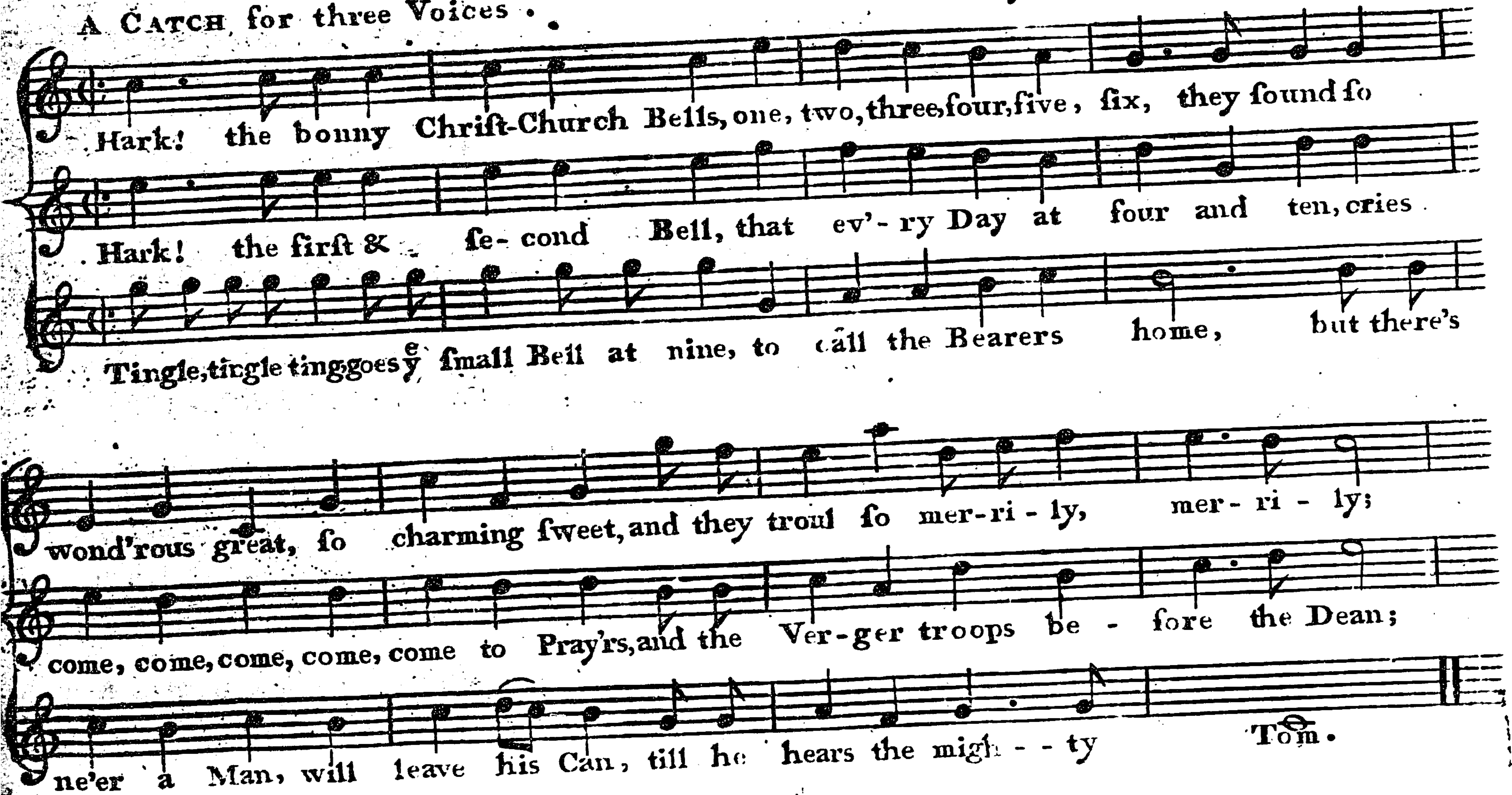


When the full Or - - gan joins the tune-ful Choir, Th'im-mor - - tal pow'rs incline their Ear.

Borne - - - on the swel - - - ling notes our Souls - - -, our Souls a-spire.

While so-lemn airs im - - prove the sa-cred fire, and angels lean from Heav'n to hear.

A CATCH for three Voices .



Hark! the bonny Christ-Church Bells, one, two, three, four, five, six, they found so
Hark! the first & se- cond Bell, that ev'- ry Day at four and ten, cries .
Tingle, tingle ting goes y^e small Bell at nine, to call the Bearers home, but there's
wond'rous great, so charming sweet, and they trowl so mer-ri - ly, mer - ri - ly;
come, come, come, come, come to Pray'rs, and the Ver-ger troops be - fore the Dean;
ne'er a Man, will leave his Can, till he hears the migh - - ty Tom .

A Favourite SOLO AIR in COMUS, with the proper Graces, by Dr Arner.
 Also a 'Thoro' Rags for the Harpsicord.

Would you taste the Noon tide Air., to yon fragrant Bowr repair-

where wo - - ven with the Pop-lar bough, the mant - - ling Vine will shel-ter you, the

mantling Vine - - will shel - - ter you : Sym.

Down each side, a Fountain flows, Sym. tinkling, Sym. mur-m'ring, Sym. as - it - goes;

7 — 4 3 6 6 6 6 6

Sym. light-ly o'er the mossy Ground, lightly o'er the mossy Ground, sultry Phæbus

6 5 4 3 2 6 6 4 3 4 2 6 6 4 6 6 6

scorch - ing round, sultry Phæ - bus scorch - - ing round: Sym.

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

round, the languid Herds and Sheep, stretch'd o'er Sun - ny hil - locks sleep, Sym. while on the Hyacinth and

6 6 6 7 4 3 6 6 6 6 6 6 6

Rose the Fair - doth all a - lone - repose, the Fair doth all a - lone repose; Sym.

all - lone, yet in her Arms, your Breast may beat to Loves a

till blest & blessing you shall own, blest & blest - ing you shall own, the joys

Love are joys - alone, the joys of Love are joys - alone. Sym.

A DICTIONARY, Explaining those Italian, French, and other Words used in MUSIC.

ADAGIO, slow Time.
AD LIBITUM, as you please.
AFFETUOSO, tenderly.
ALLA BREVE, a Movement of 2 Semibreves in a Bar.
ALLEGRO, or All^o brisk.
ALLEGRO MA NON PRESTO, lively but not too fast.
ALLEGRETTO, pretty quick.
ALTO, the Tenor.
ALTUS, the Counter Tenor.
AMOROSO, amorously.
ANDANTE, Sing every Note distinct in true Time.
ASSAI, when added to Allegro, Adagio &c. means, that the slowness or quickness must be encreased.
BENE PLACITO, at pleasure.
CADENCE, the close of a Song or strain.

CANNON, a regular Fuge.
CANTATA, Song with Recitatives.
CANTO or **CANTUS**, y^e Treble.
CANZONETTA, a short Song.
CATCH, see Fuge & Cannon.
CHORUS, altogether.
CON, signifies with, as.
CON DOLCE, with a soft sweet manner.
DA CAPO, or D.C. from the beginning.
DUET or **DUO**, for 2 parts.
ECCHO, see Piano.
FORTE, loud.
F.F. or **FORTEFORTE**, louder.
FORTISSIMO, very loud.
FUGE or **FUGA**, is when the parts are made to follow & imitate each other.
GLEE, a short lively Song.
GRATIOSO, gracefully.

GRAVE, very slow.
LARGHETTO, slow.
LARGO, slower than Larghetto.
MAESTOSO, with grandeur.
MEN, less; see Poco.
MODERATO, moderately.
PIANO, P. or Pia. soft.
P. P. PIUPIANO, more soft.
PIANISSIMO, very soft.
PIU, a little more, as,
PIU ALL^o a little quicker.
PIU FORTE, a little louder.
POCO, the reverse of Piu, as,
POCO ALL^o slower than All^o.
PRESTO, fast or quick.
PRESTISSIMO, very quick.
RECITATIVE, a sort of Sing^g near to plain pronunciation, but more elegant.
RONDEAU, Songs that end with the first strain.

SENZA, without, as,
SENZA STUMENTI, without Instruments.
SERENADE, night Music.
SICILIANA, slow.
SOLO, one Voice alone.
SPIRITO, brisk & lively.
SPIRITOSO, more brisk.
SUBITO, quick.
SYMPHONY, or Sy. that which commonly begins or ends a Song, also intervening Notes.
TEMPO GIUSTO, in just Time.
TENDERMENT, soft sweet &c.
THORO' BASS, a Bass figured for Instruments.
TRIO, for 3 parts. (part.
VERSE, one Voice to each.
VIVACE, with life & spirit.
VOLTI, turn over.

