K. 4. a. 19.

The Compleat TUTOR TO THE HAUTBOY OR THE ART OF PLAYING ON THAT INSTRUMENT

Improved and made Easy to the meanest Capacity by Very Plain Rules and Directions for Learning

ALSO

A Choice Collection of Trumpett Tunes, Ayres, Marches & Minuetts. Composed by the best Masters

Fairly Engraven

London Printed for & sold by I Walsh Musicall Instrument maker in ordinary to his Majesty at the Harp & Hautboy in Katherine Street near Somerset House in the Strand and I: Hare at the Viol and Flute in Cornhill neare the Royal Exchange 171

FIRST *Observe ye manner of holding your hautboy wch you are to do thus, place your left hand uppermost next your mouth and your right hand below for allthough there are eight holes on this Instrument besides two under the Braß keys making ten in all, nevertheleß seven fingers will be sufficient to supply them: as for example: let the fore finger of your left hand cover the first Hole, the second finger the second and ye third finger the next two Holes. In like manner the fore finger of your right hand must stop the next two Holes, then place the second finger of the same hand on the next Hole together with the third finger on ye lowest Hole in view, and your little finger will command the biggest Braß key, so that by setting it down pretty hard it will cover the lowest Hole.*

Thus all the Holes of your Pipe being stopt, blow some what strong and you will distinctly hear C-fa-ut *which is the first or lowest Note on the* Hautboy.

D-ſol-re *is the second Note, and to sound that you must lift up ye little finger of your right hand.*

For E-la-mi *or the third Note, take up the third finger of your right hand.*

For F-fa-ut *or the forth Note, take up the second finger and put down the third of your right hand together with the little finger of the same hand on the small Braß key.*

For G-ſol-re-ut *or the fifth Note, take up the little finger with the second and first finger of your right hand.*

For A-la-mi-re *or the sixth Note you must keep the first and second fingers of your left hand, and the third finger of your right close stopt.*

For B-fa-be-mi or ẏ seventh Note. stop ẏ fore finger of your left hand & ẏ third finger of your right.
For C-sol-fa-ut or the eight Note. stop only ẏ second finger of your left hand & ẏ third finger of your right.
For D-sol-re or the ninth Note. stop all your fingers, only keeping your little finger off from ẏ Braſs keys; then preſs the reed between your lipps almost close together and blow stronger than you did before; whereupon you will hear a sound the compaſs of a Note above the former. But it ought to be observed that in all the following Notes above ---------- C-fa-ut the reed must be kept preſs'd between your lips as you did for the preceeding Note, and the higher you goe still continue blowing some what stronger.

To sound E-la in alt or the tenth Note. take up the third finger of your right hand and forget not to order the reed according to the former direction.

For F-fa-ut in alt or the eleventh Note. take up the second finger of your right hand and set down the third finger of the same hand placing your little finger on the small Braſs key.

For G-sol-re-ut in Alt on the twelfth Note take up all the fingers of your right hand and stop all those of your left.

A-la-mi-re in Alt or the thirteenth Note. is sounded only by stopping the first and second finger of your left hand.

B-fa-be-mi *in Alt or the fourteenth Note. is sounded by stopping the second finger of your left hand .*

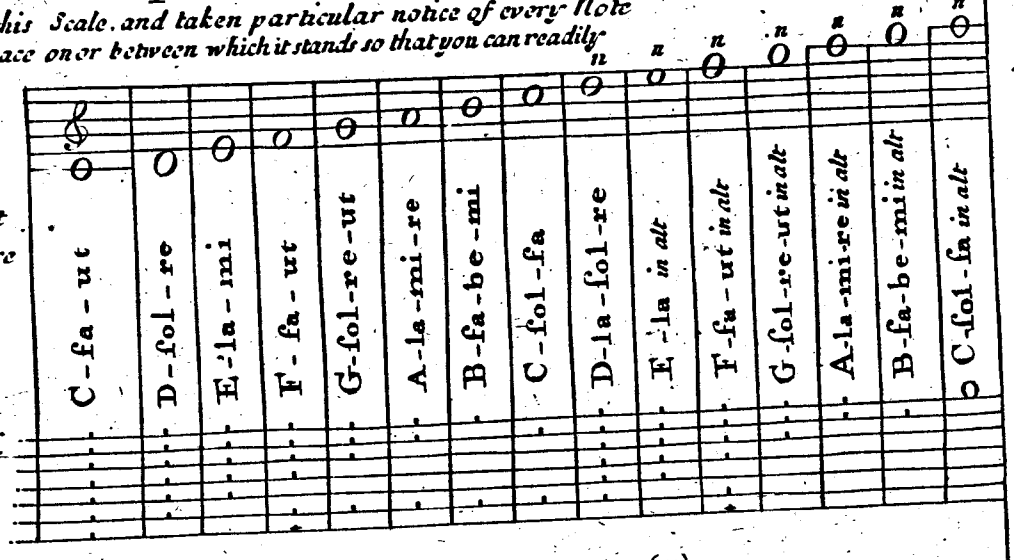
C-fa-ut *in Alt which is the fifteenth and highest Note. must be sounded by keeping all your fingers open .*

UNDER *the scale of Notes here subjoyn'd I have describ'd seven lines signifying the seven fingers, and the Dots mark'd on them are to shew which fingers must be stopt and which not. But on the lowest line you will sometimes find a Croß denoting that your little finger must be set on the leßer Braß key which lifts that off from the hole .*

Again when a Dott is plac'd on the lower line. you must put your little finger on the large key untill it beats that down to cover the hole . Observe likewise when you see this mark (n) above the head of any Note , that the reed must then be press'd close together and blown after such a manner as I have already explain'd . This will appear more evident from the Examples it self .

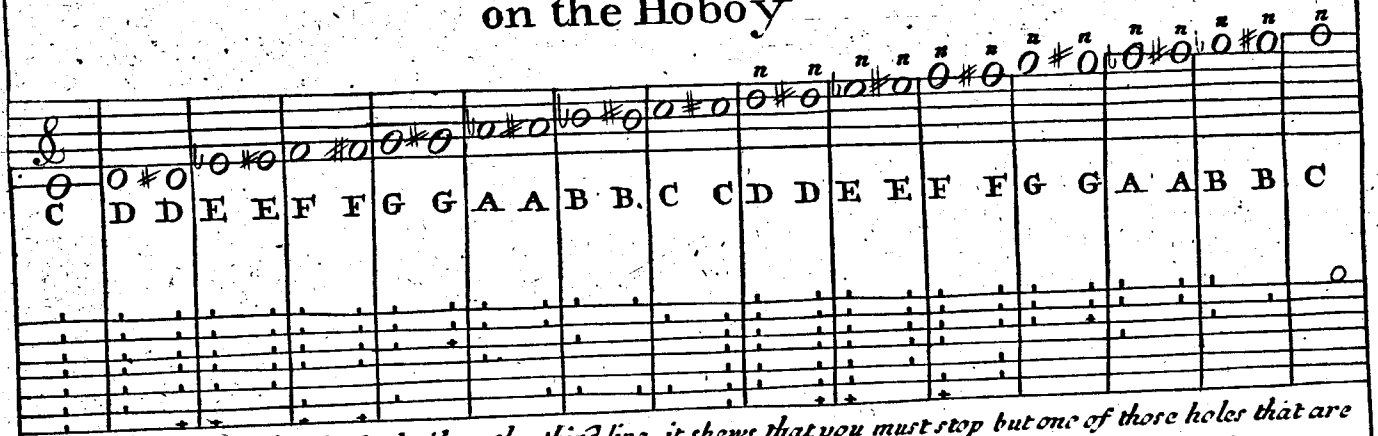
A Scale of the plain Notes on the Hoboy

Having well perus'd this Scale. and taken particular notice of every Note As also of the Line or Space on or between which it stands so that you can readily tell its name and know how to touch it on your Instrument in any other place you may then have recourse to the General Scale of all the Notes both flat and sharp and in taking care to place your fingers as the Dotts direct you may with ease attain to play them



A Flat is mark'd thus (♭) and a Sharp thus (♯)

A Scale of all the Notes both flat and Sharp on the Hoboy

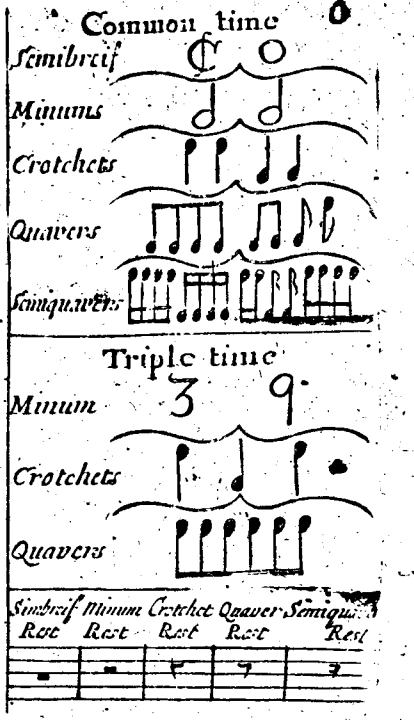


Where you meet with a Cross placid on the third line, it shews that you must stop but one of those holes that are coverd with y^e third finger of your left hand, but let that be the hole which is next your hand, Observe where you see this mark [n] over the heads of the Notes in the Scale which begins at ~~D~~ la sol re *and so on all ye notes in alt you must Press the reed almost close between your lips and blow stronger then you did before and ye higher you goe still continue blowing somewhat Stronger*

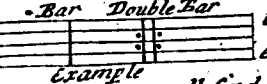
Example of the time or length of Notes

There being nothing more dificult in Musick then playing of true time, is therefore nessesary to be observ'd by all practisioners, of which there are two sorts, Comon time, & Triple time & is distinguish'd by this C this ¢ or this 3 mark, first is a very slow movement, the next a little faster, & the last a brisk & airry time, & each of them has allways to the length of one Semibreif in a barr: which is to be held in playing as long as you can moderately tell four, by saying one two three four, two Minums as long as one Semibreif, four Crotchets as long as two Minums, eight Quavers as long as four Crotchets, Sixteen Semiquavers as long as eight Quavers.

Triple time consists of either three or six Crotchets in a barr, and is to be known by this 3 this 3/1 this 3 or this 3 marke, to the first there is three Minums in a barr, & is commonly play'd very slow, the second has three Crotchets in a barr, & they are to be play'd slow, the third has ye same as the former but is play'd faster, the last has six Crotchets in a barr, & is Commonly to brisk tunes, as Iiggs, and Paspy's. when there is a prick or dott following any Note, it is to be held half as long again as the Note it self is, lett it be Semibreif, Minum, Crotchets, or Quaver, when you see a Semibreif rest you are to leave of playing so long as you can be in counting four, a Minum rest so long as you tell two, and a Crotchet one, and so in pro=portion, a Quaver and Semiquaver, you may know how these rests are marked in the five lines under the example of time.



Triple time is multiplied by three and consists of 1 prick'd Minum or 3 Crotchets or 6 Quavers or 12 Semi-quavers included within one Barr: whereas in Common time 1 Sem-brief or 2 Minums or 4 Crotchets or 8 Quavers or 16 Semi-quavers may in like manner be contain'd within one Barr. Now a Bar is a line drawn cross the five lines of the Scale as you may observe in the Example: A double Barr is set as occasion serves to shew that the strain ends there and that every strain must be playd twice over. Furthermore in most Lessons you will find a dott or prick on the side of a Note which signifies that such a Note whereto this dot is set must be held half as long again as the time of the Note it self requires whether it be a sem-brief, Minum, Crotchet or Quaver. As for the tails of the Notes they may be turned upward or downward at pleasure, provided that the heads be made full and set in their proper places



Example

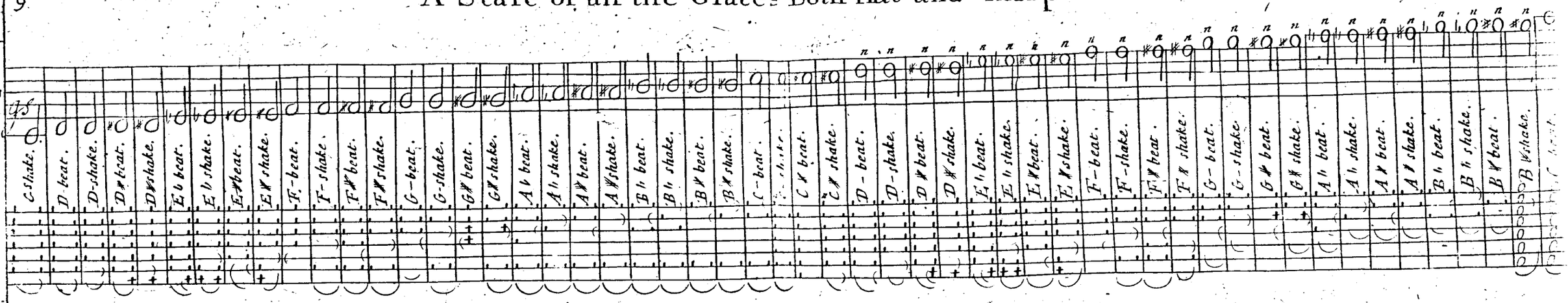
HAVING in the former Examples explained the Scale of the Gam-ut both as it is Naturall and otherwise, it remains only that I give some Directions for the distinguishing of certain marks which are usually set at the beginning of the staves or lines. the first whereof is that of the Cliff, which is formed thus some other Notes are also inserted in most Lessons after the Cliff: viz: the Flats and sharps that have been already describ'd in the preceeding Example Therefore I shall only add here that the Flats are used for E la, B fa be mi & A la mire, and that if one or more of these Flats be placed next the Cliff, it ought to be understood that all the Notes on that line or in those spaces where they stand must be playd flat throughout the whole Lesson unless you meet with a-

a Sharp prefixt to any one of them shewing that that particular Note must be playd Sharp The Sharps are applied to C-sol-fa-ut, F-fa-ut and G-sol-re-ut so that all the Notes found in those places are to be playd Sharp, unless a Flat any where intervenes.

An Example of the Graces

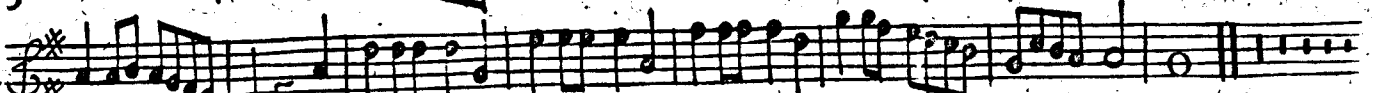
FOR the greater encouragement of Practitioners I have here subjoynd a Scale, wherein are describ'd the usuall Graces, the first of which is a Beat markt thus (+) shewing on whatsoever line it is placd that the finger answering thereto must be just beat down and lifted up again. A Shake markt thus (=) denotes wheresoever it is placd that such a finger must be shook off; alwayes remembring to sound the Note next above it, before you begin to shake and let the proper Note be distinctly heard at last; as it plainly appears from the example: for by observing the directions of the Dotts you may soon learn to beat or shake any Note as occasion serves. A Slur is known by this mark (C) and often drawn under two three or more Notes, to signifye that all those Notes are to be sounded with one breath. Altho the former Characters Direct for the shakes and beats in the following Scale, nevertheless in the lessons a shake is otherwise marked over the heads of those notes that are to be shaken thus (=) and a beat thus (+)

A Scale of all the Graces Both flat and sharp

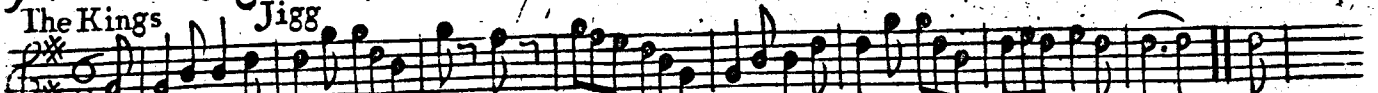


Note that the round ○ placed upon the lines to the two last Notes signifies that you must blow all your fingers open before you make your grace

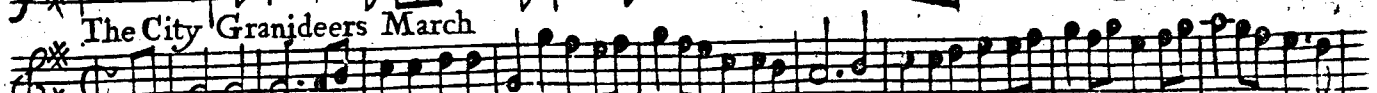
King Georges March

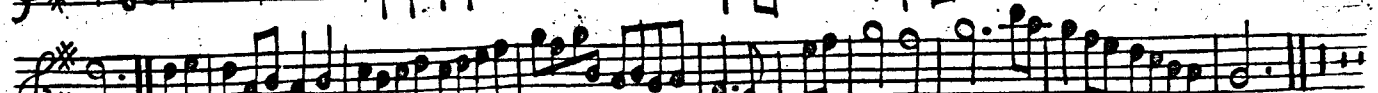


The Kings Jigg

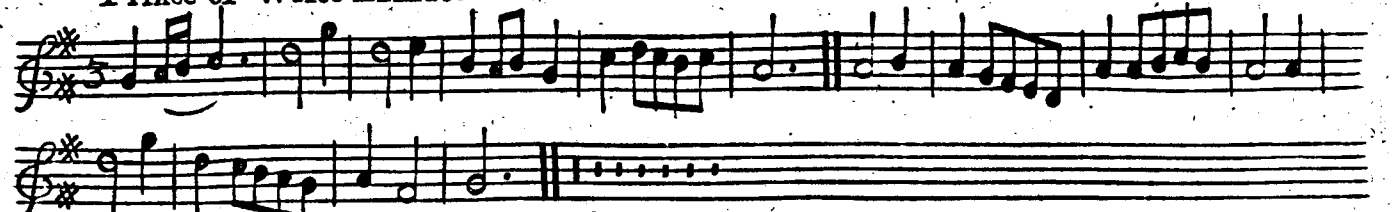


The City Granideers March

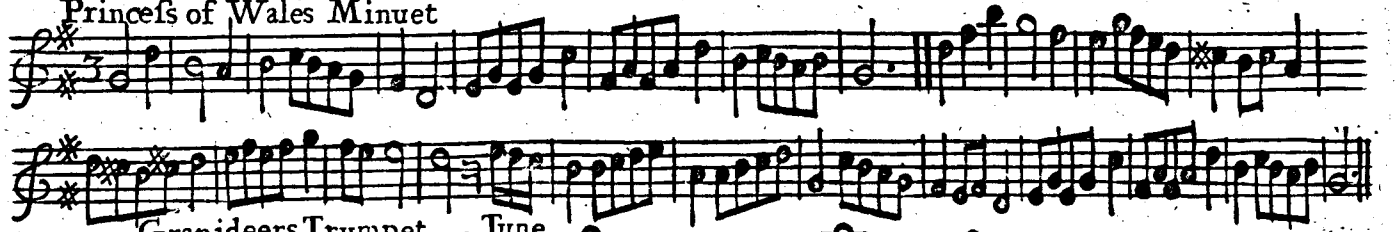




Prince of Wales Minuet

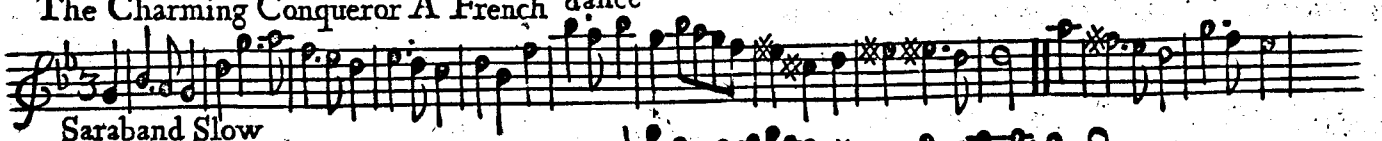


Princeſs of Wales Minuet

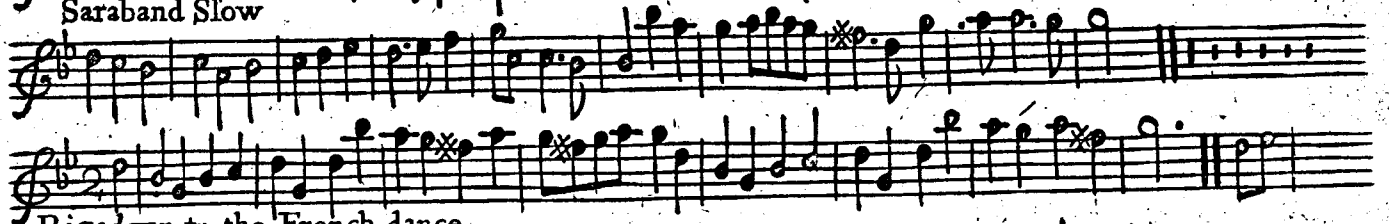


Granideers Trumpet Tune

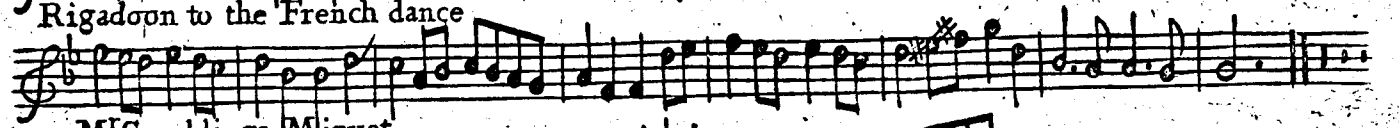
The Charming Conqueror A French dance



Saraband Slow

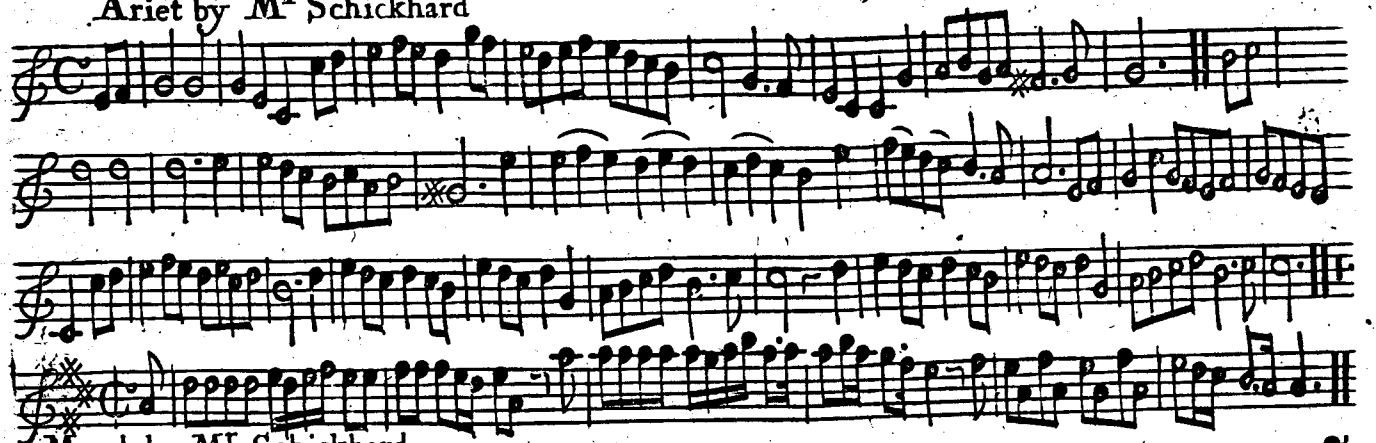


Rigadoon to the French dance

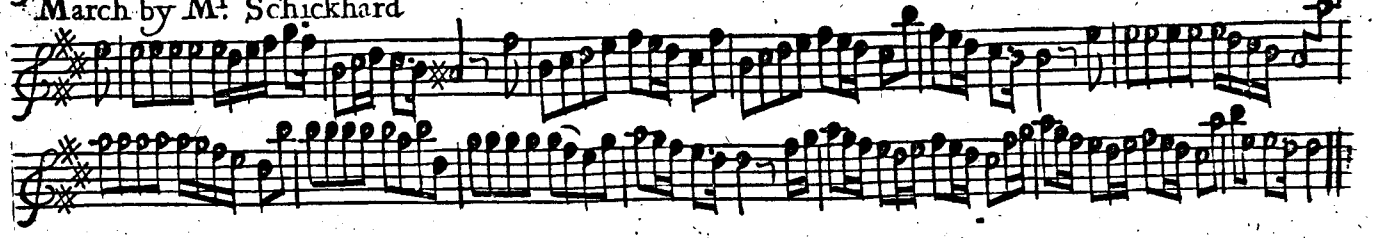


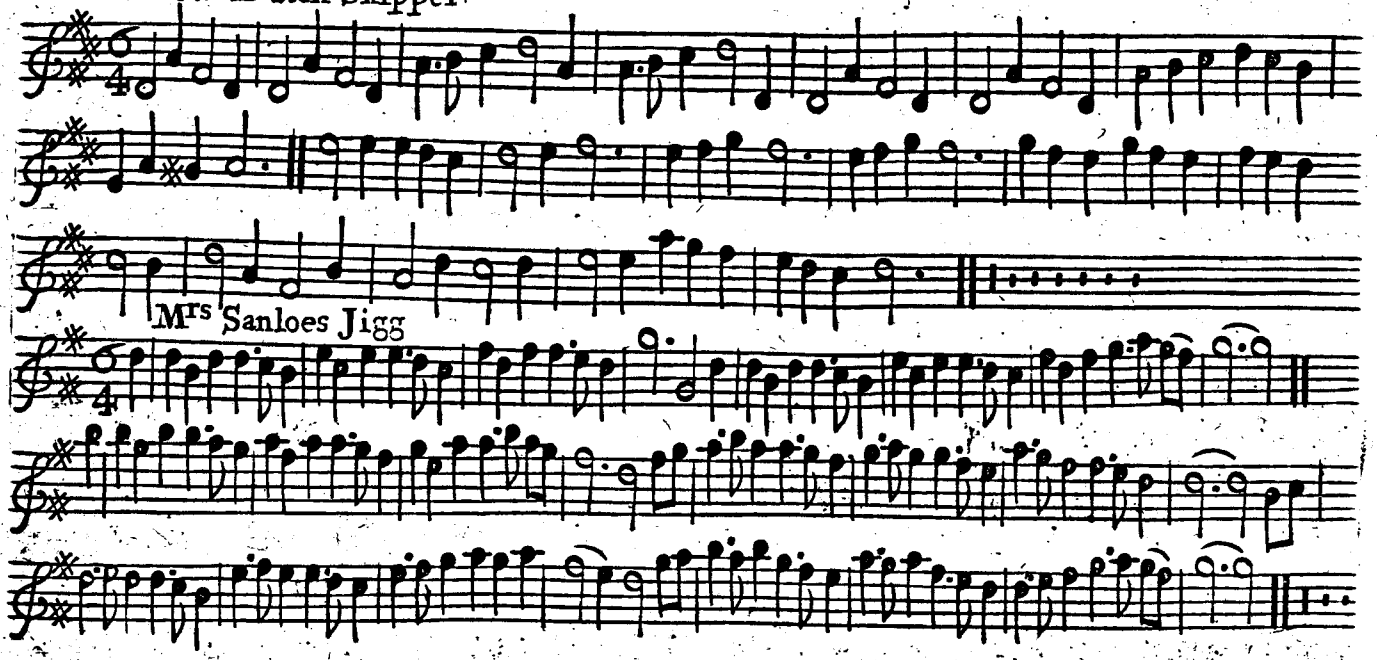
Mr Scooldings Minuet

Ariet by Mr Schickhard



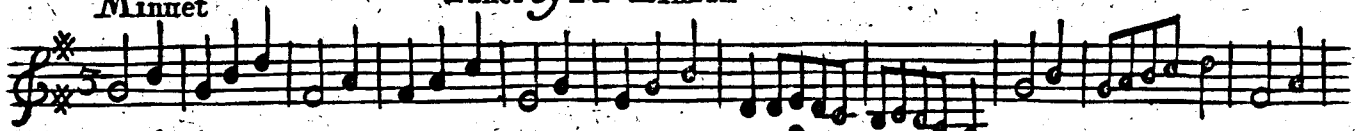
March by Mr. Schickhard

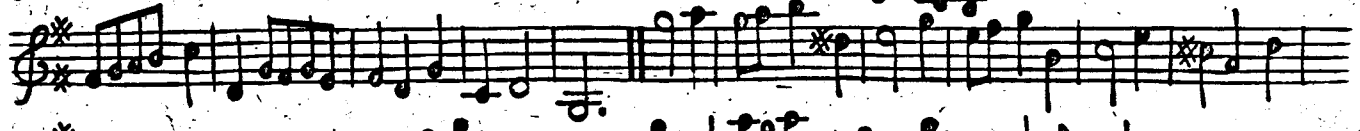


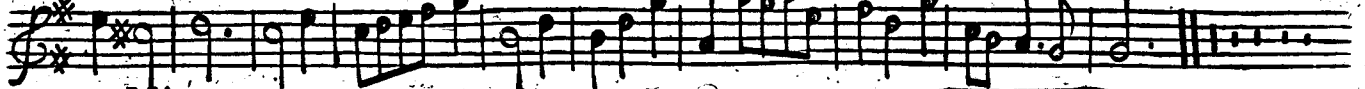

Mrs Sanloes Jigg

Tunes by Mr Zinzan

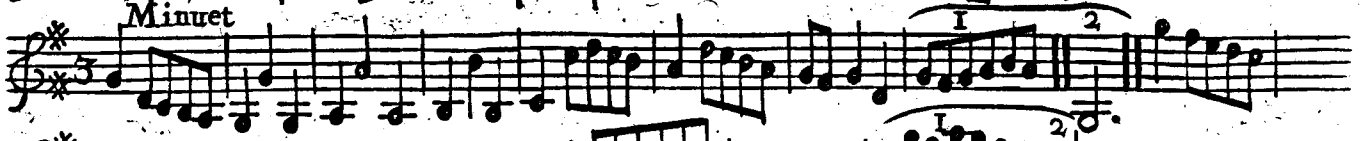
Minnet

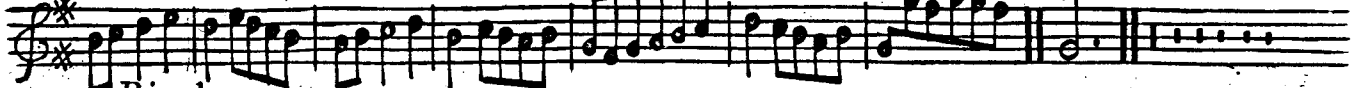




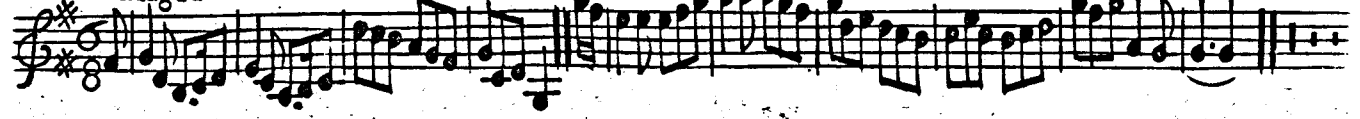


Minuet

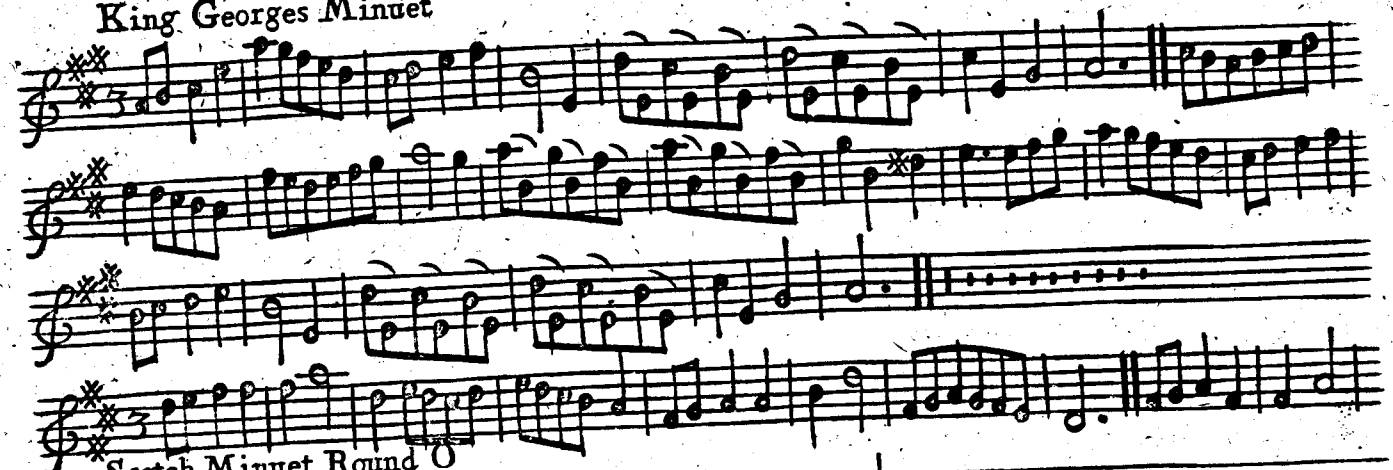




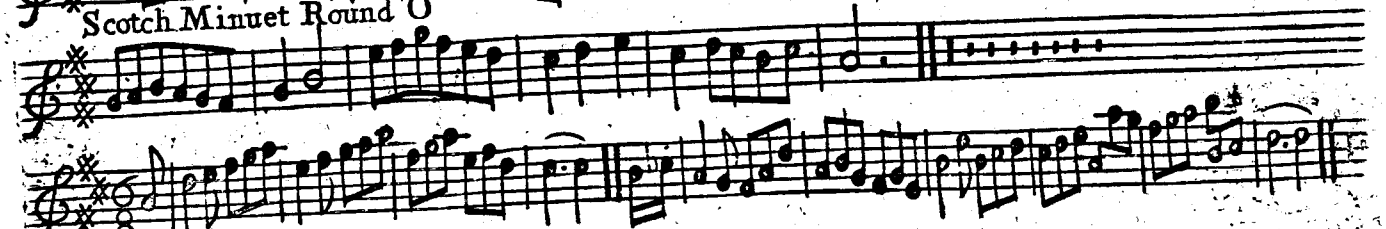
Rigadoon



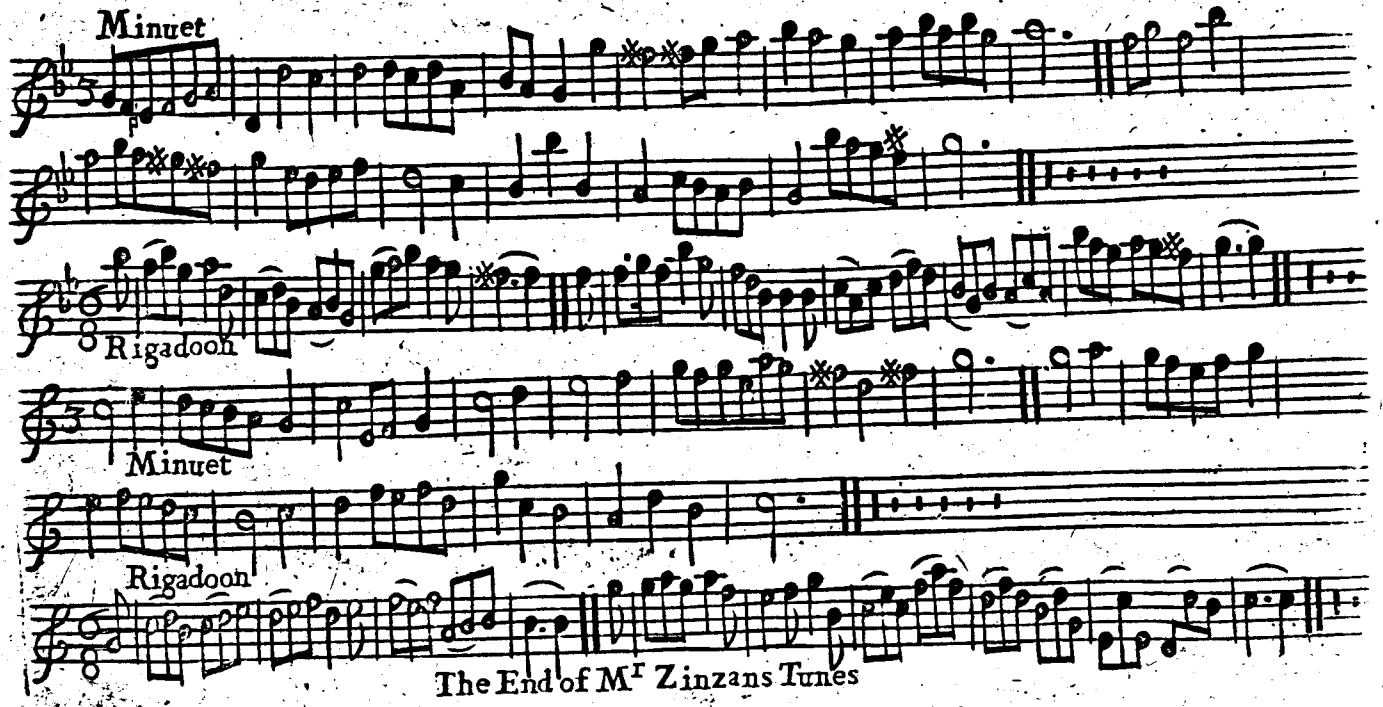
King Georges Minuet



Scotch Minuet Round

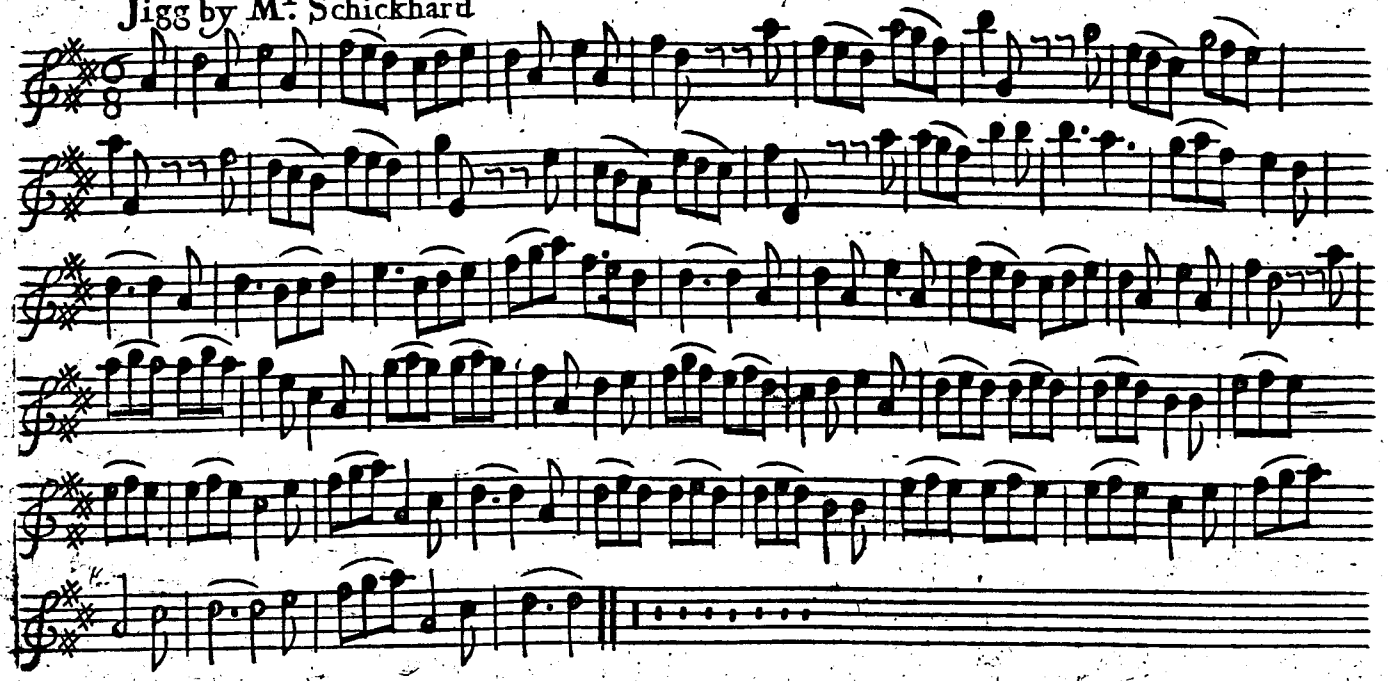


Rigadoon

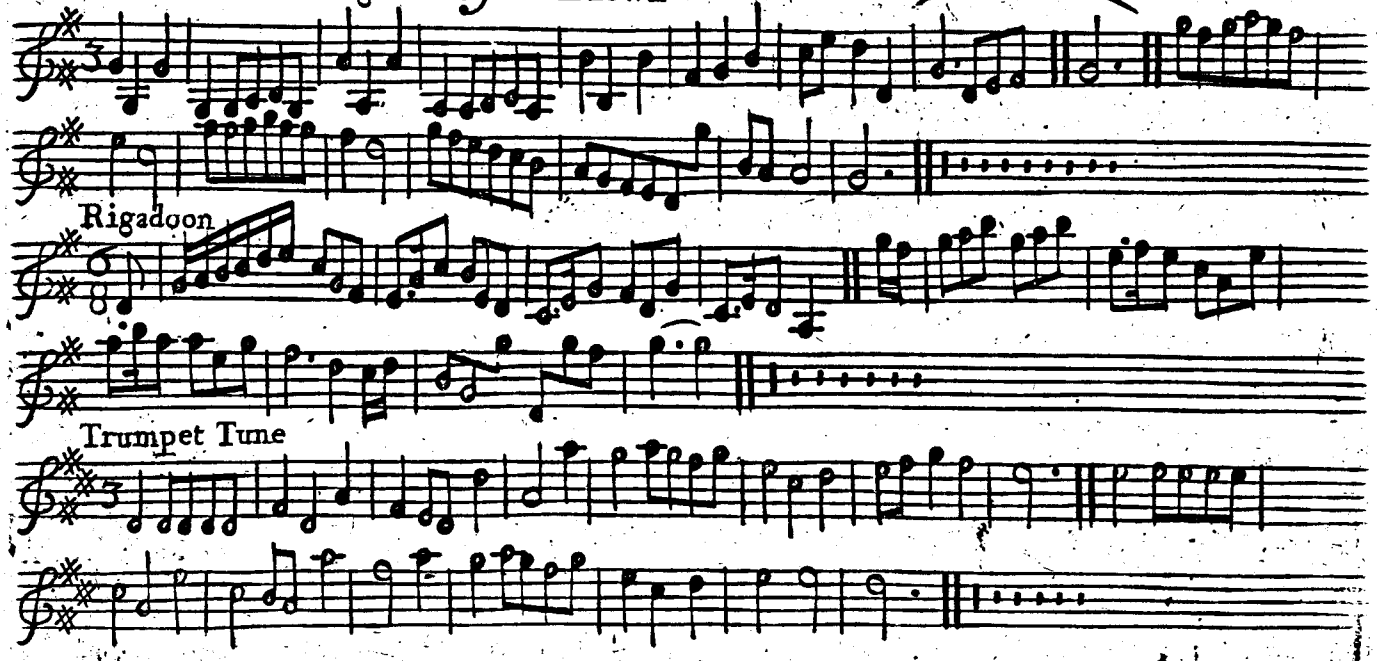


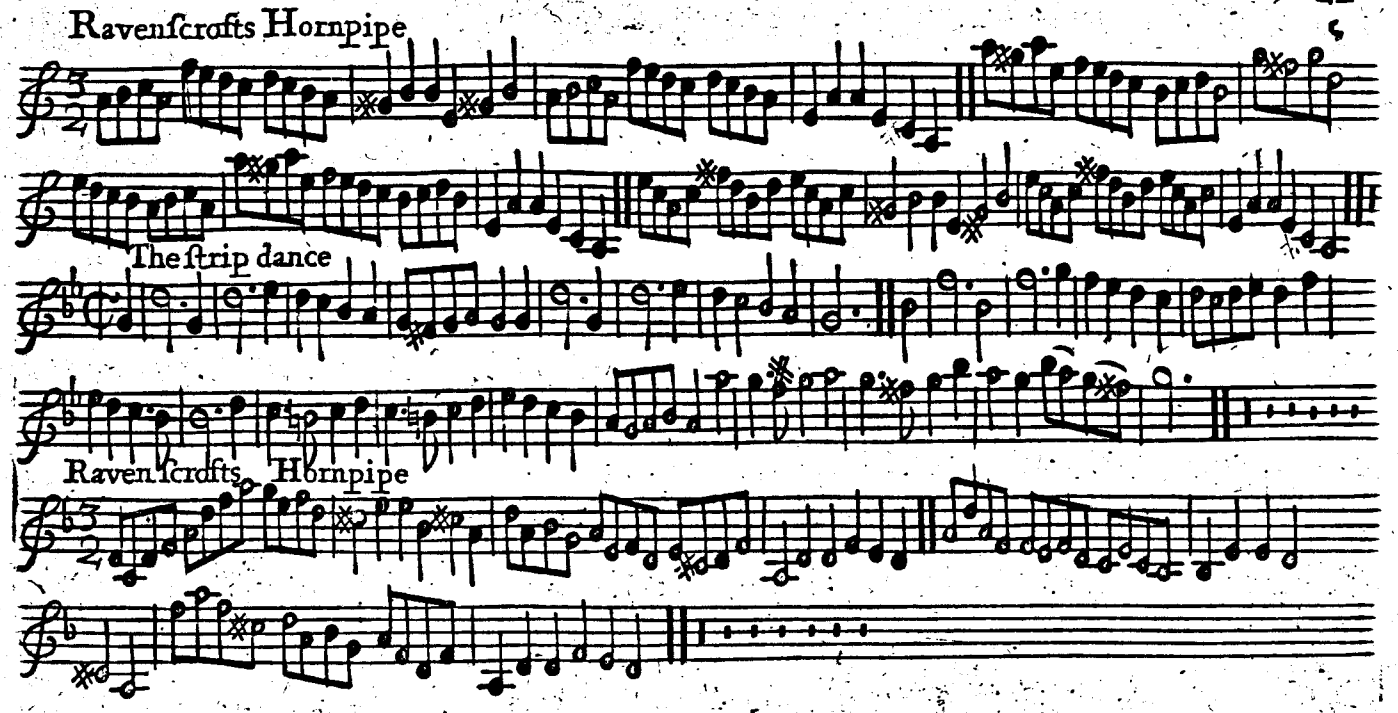
The End of Mr Zinzans Tunes

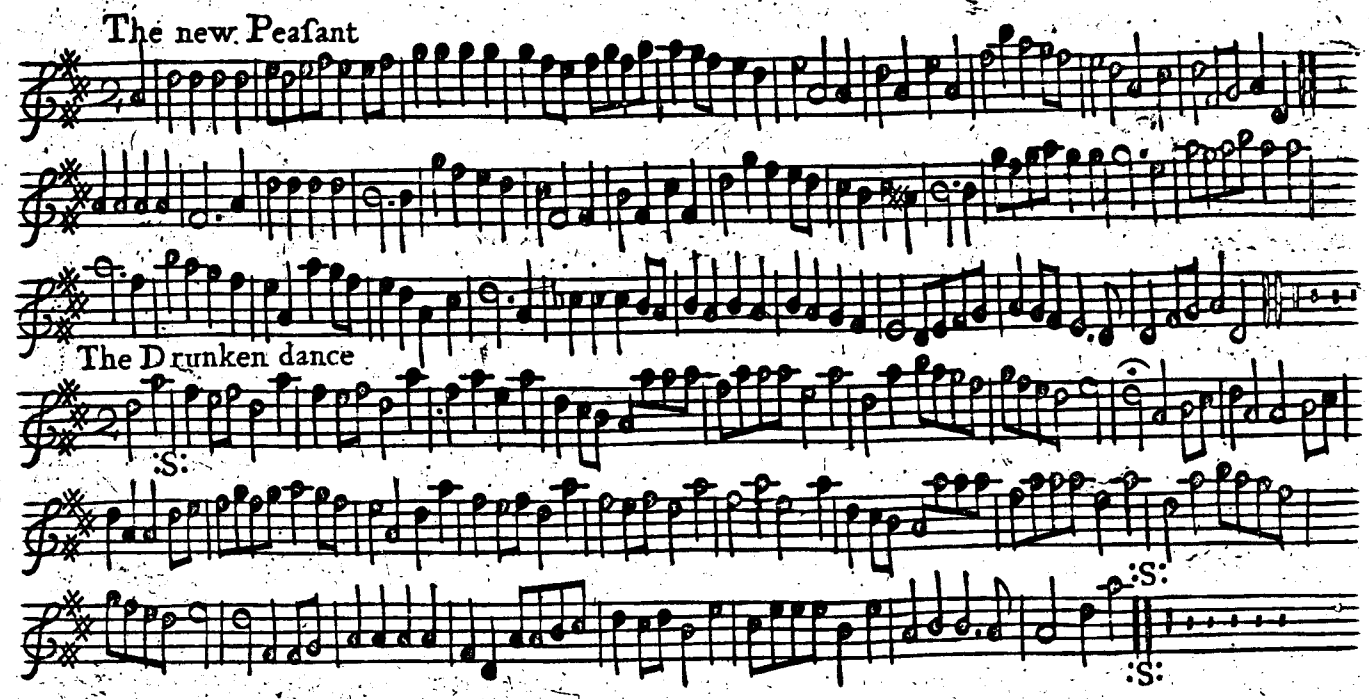
Jigg by Mr. Schickhard



Baſs Minuet and Rigadoon by Mr Brown




Ravenſcrofts Hornpipe
The ſtrip dance
Ravenſcrofts Hornpipe


The new Peasant
The Drunken dance
:S:
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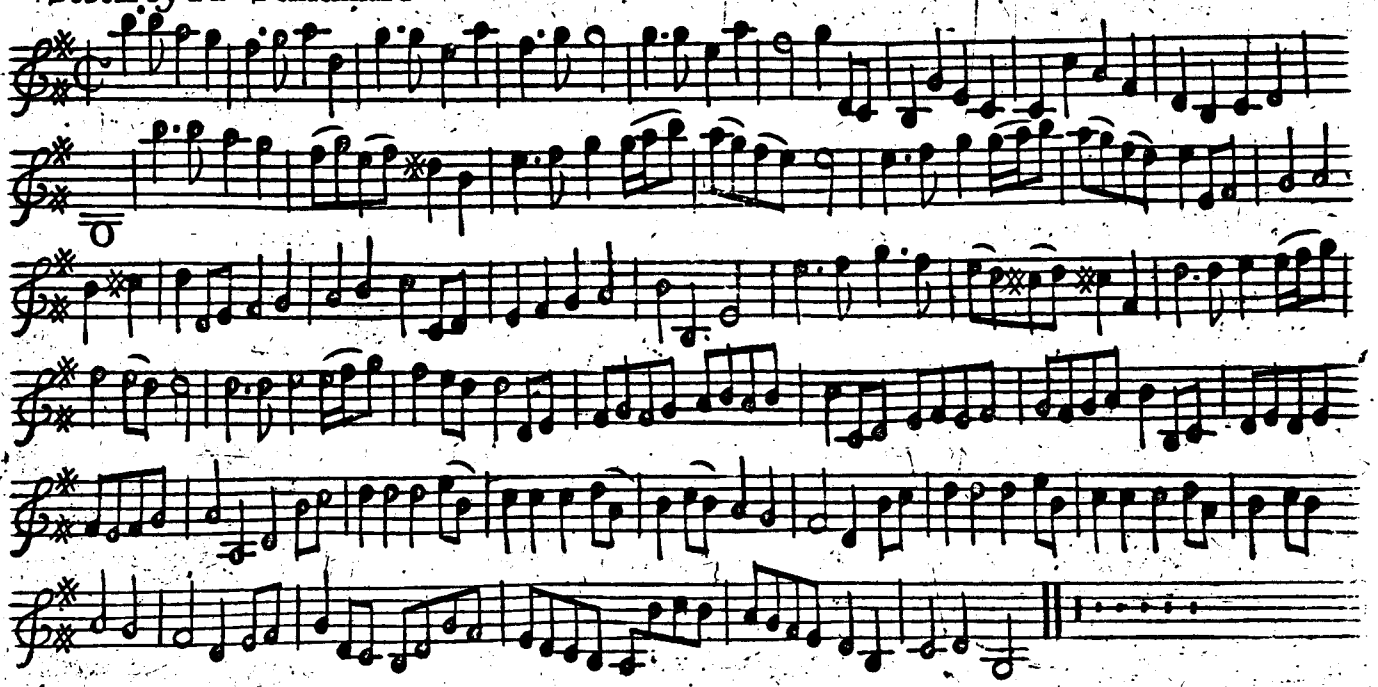
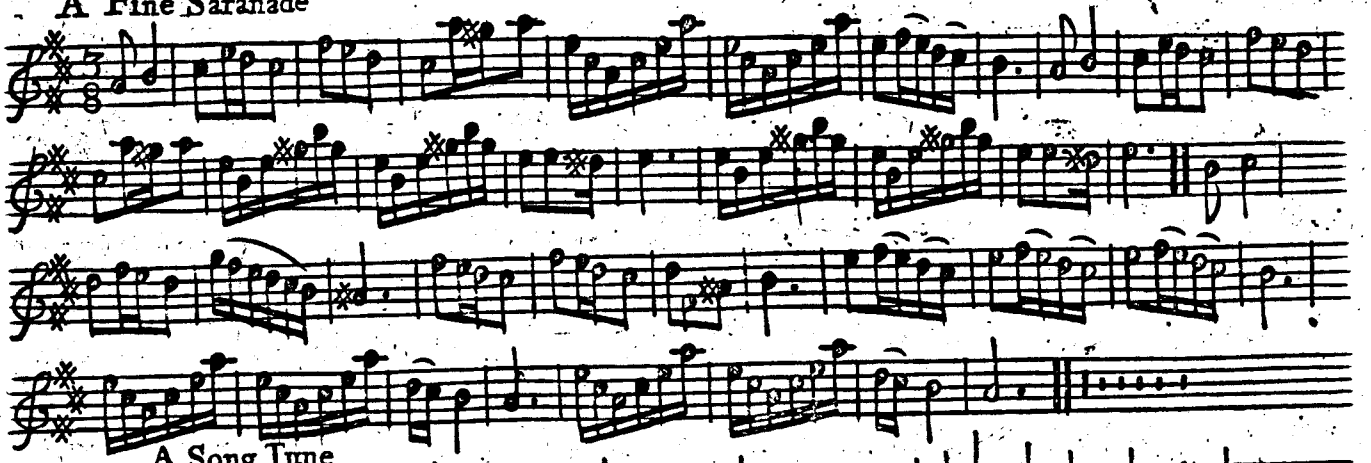
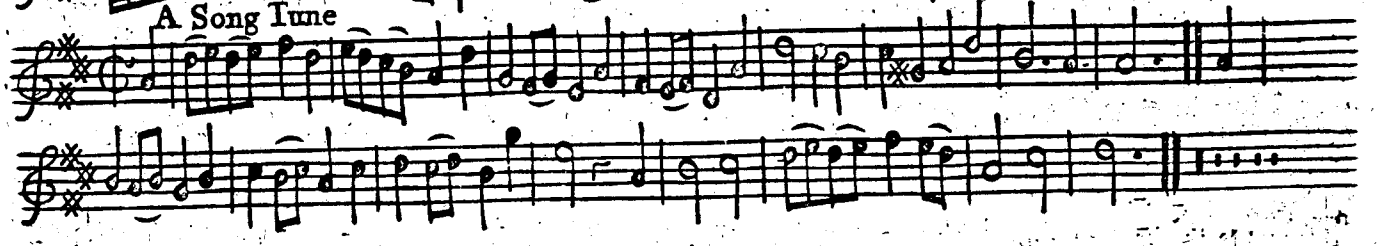
Sebell by Mr Schickhard

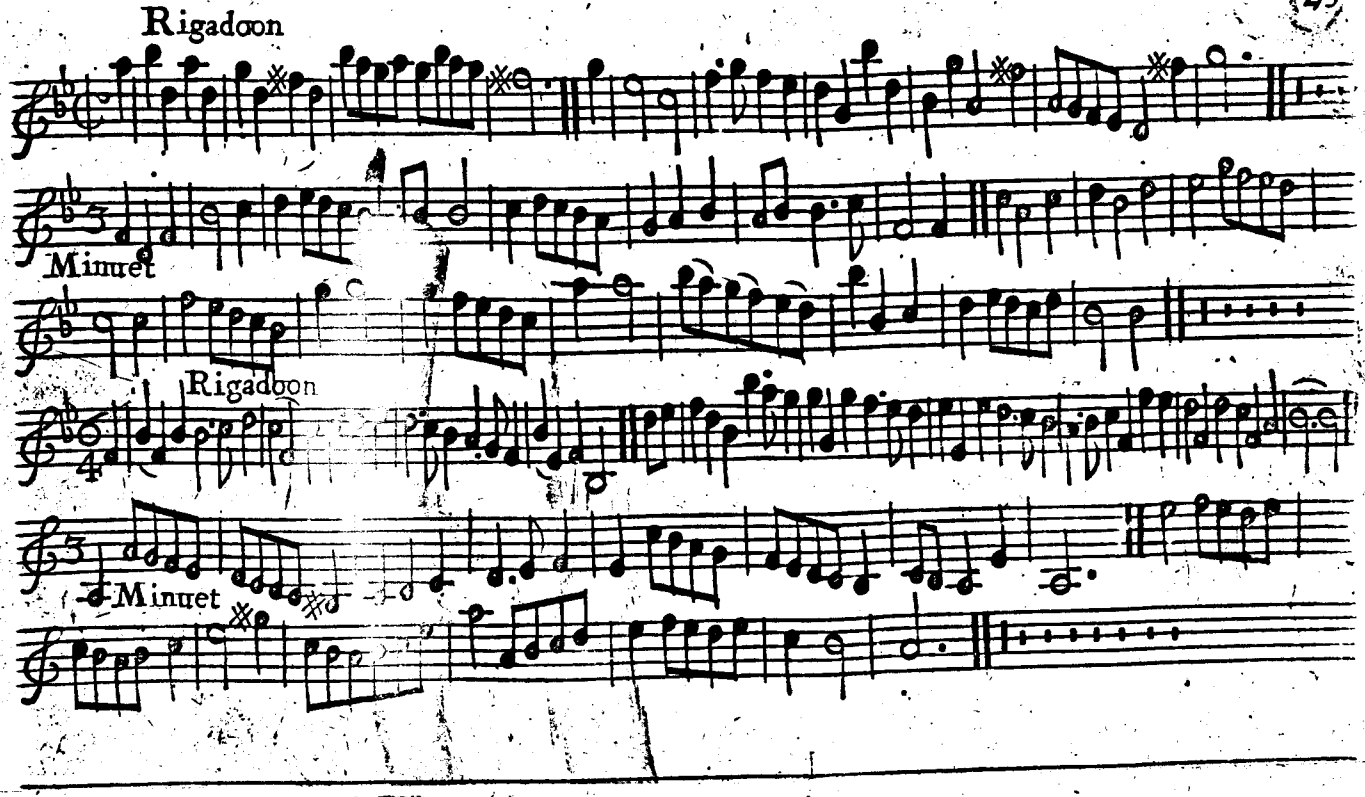


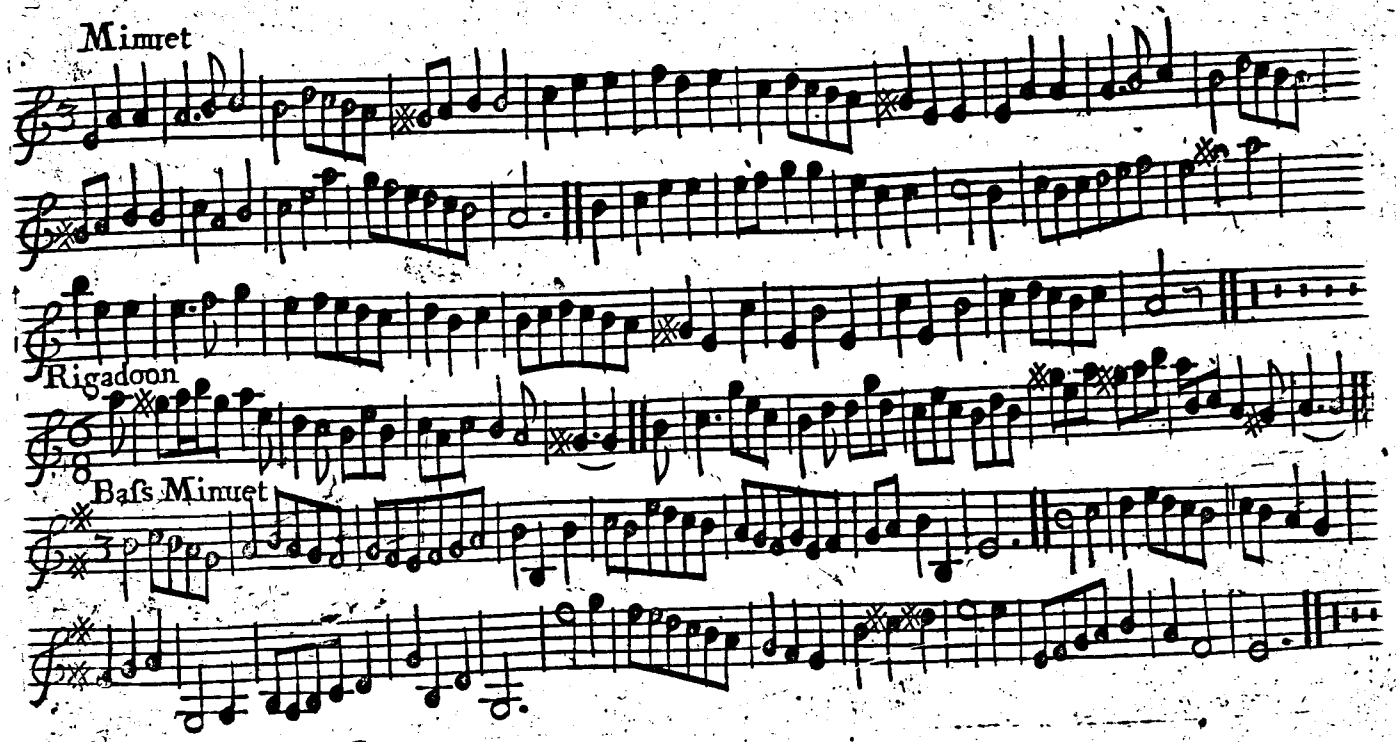
A Fine Saranade

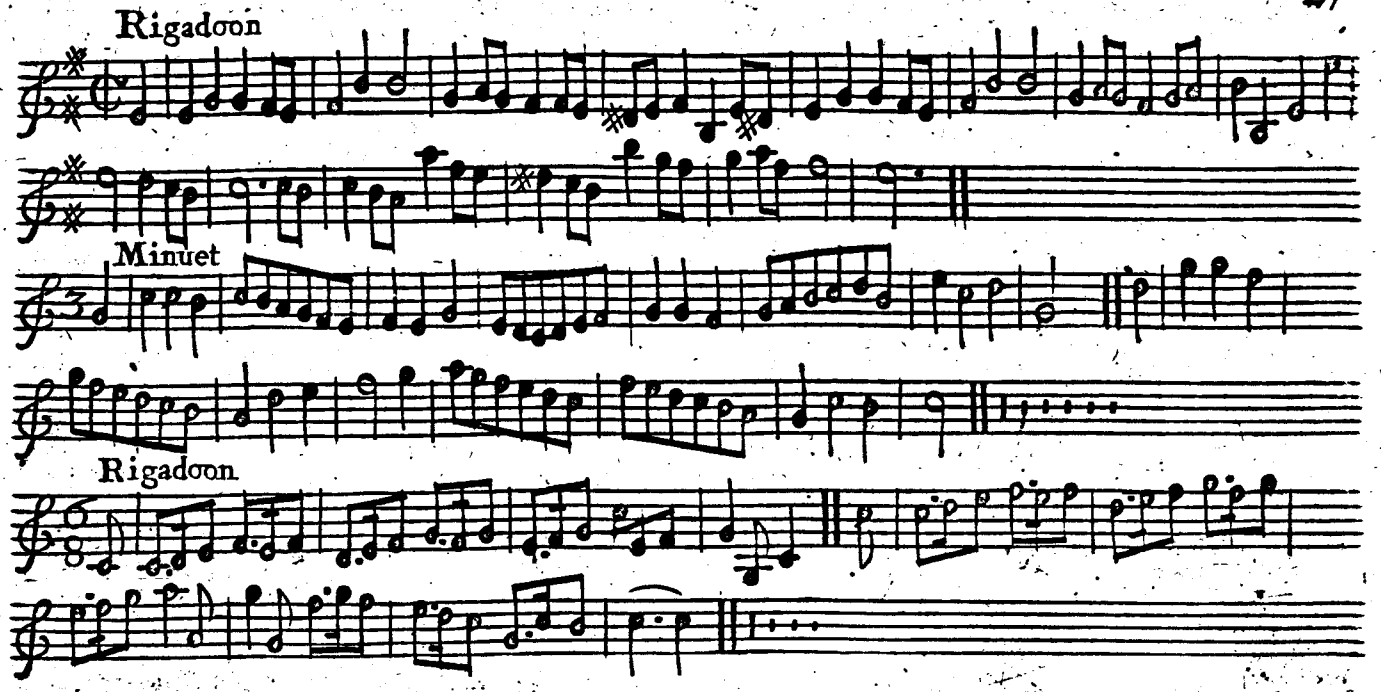


A Song Tune

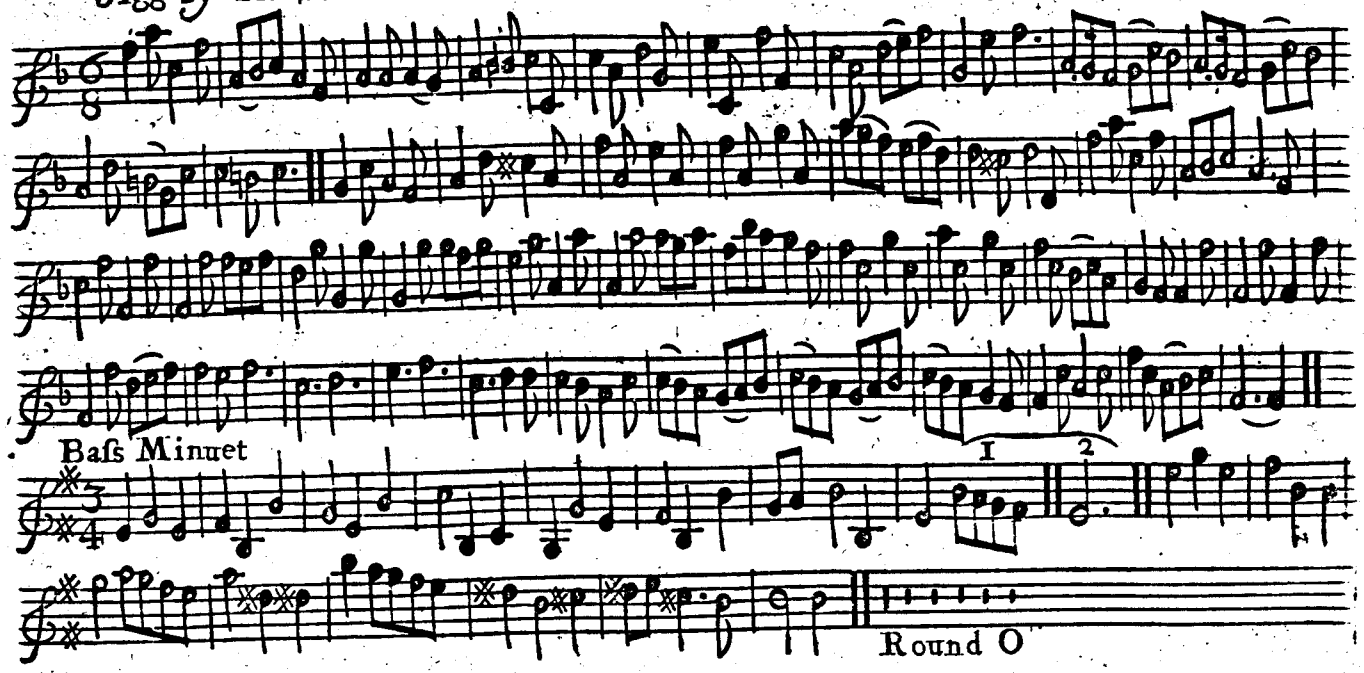



Rigadoon
Minuet
Rigadoon
Minuet

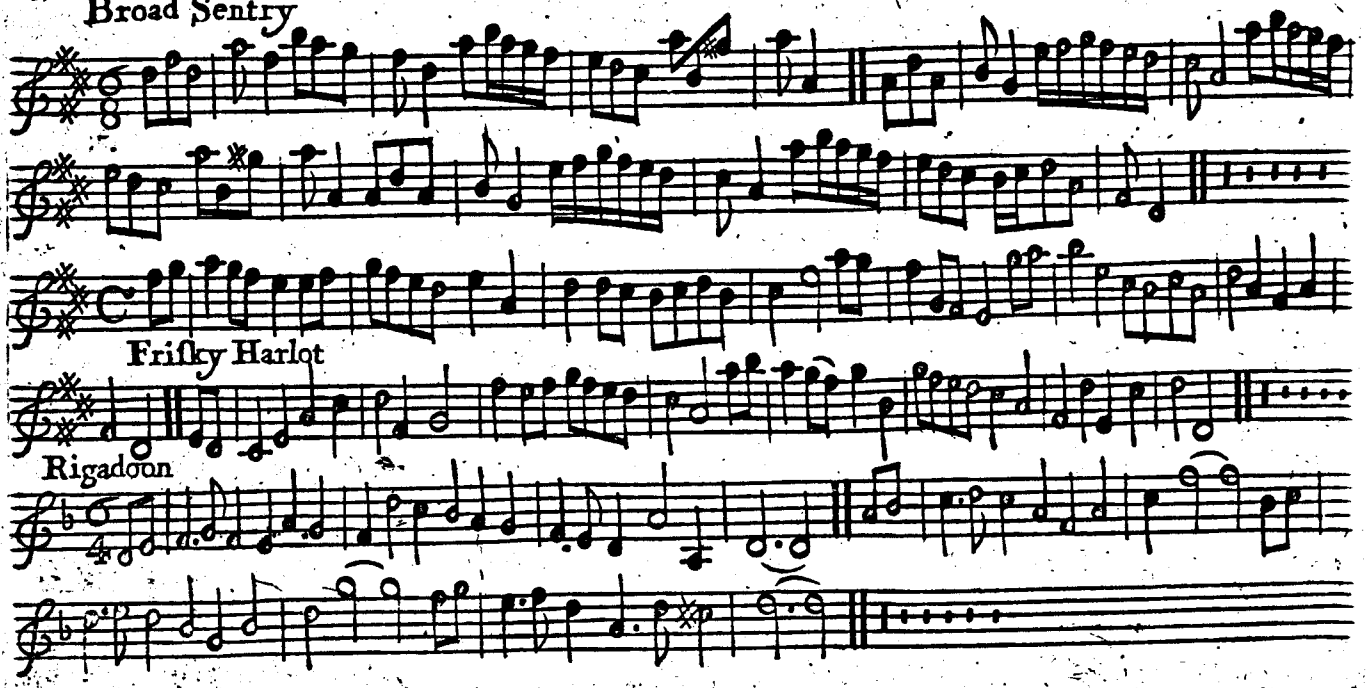

Minuet
Rigadoon
Bass Minuet


Rigadoon
Minuet
Rigadoon

Jigg by Mr Schickhard



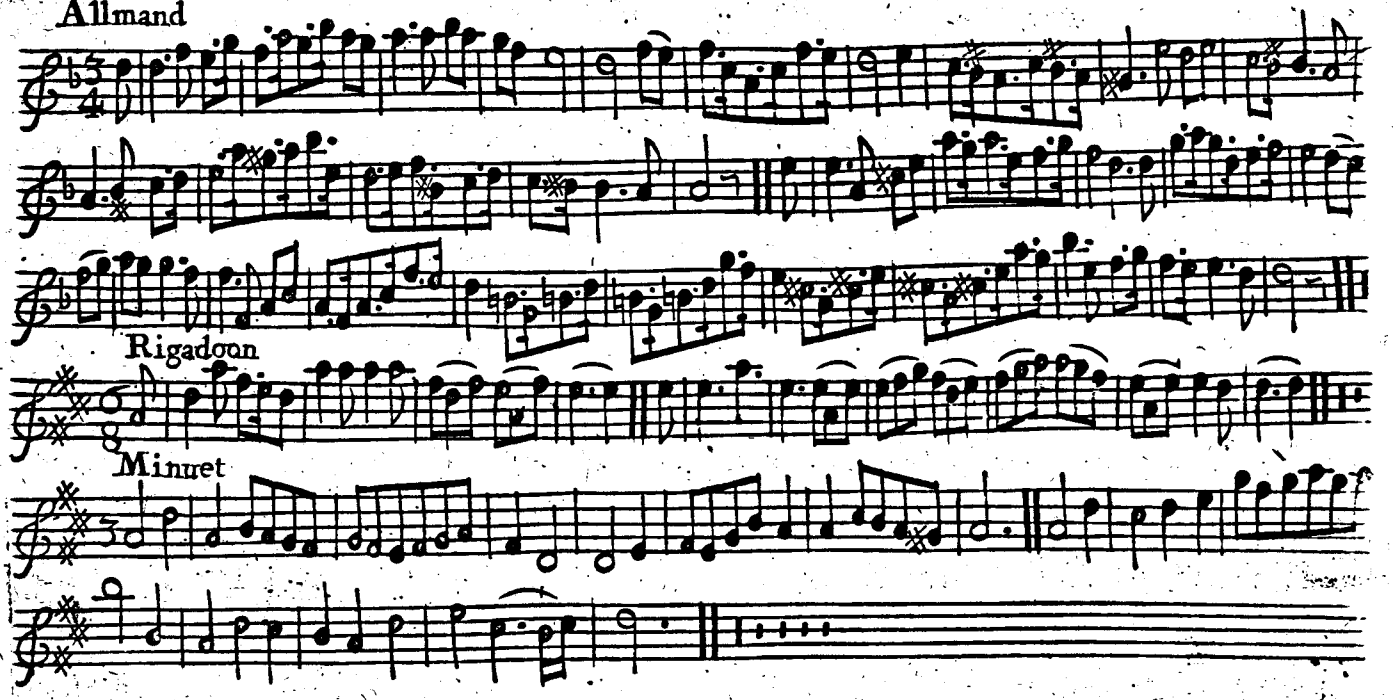
Broad Sentry



Frisky Harlot

Rigadoon

Allmand



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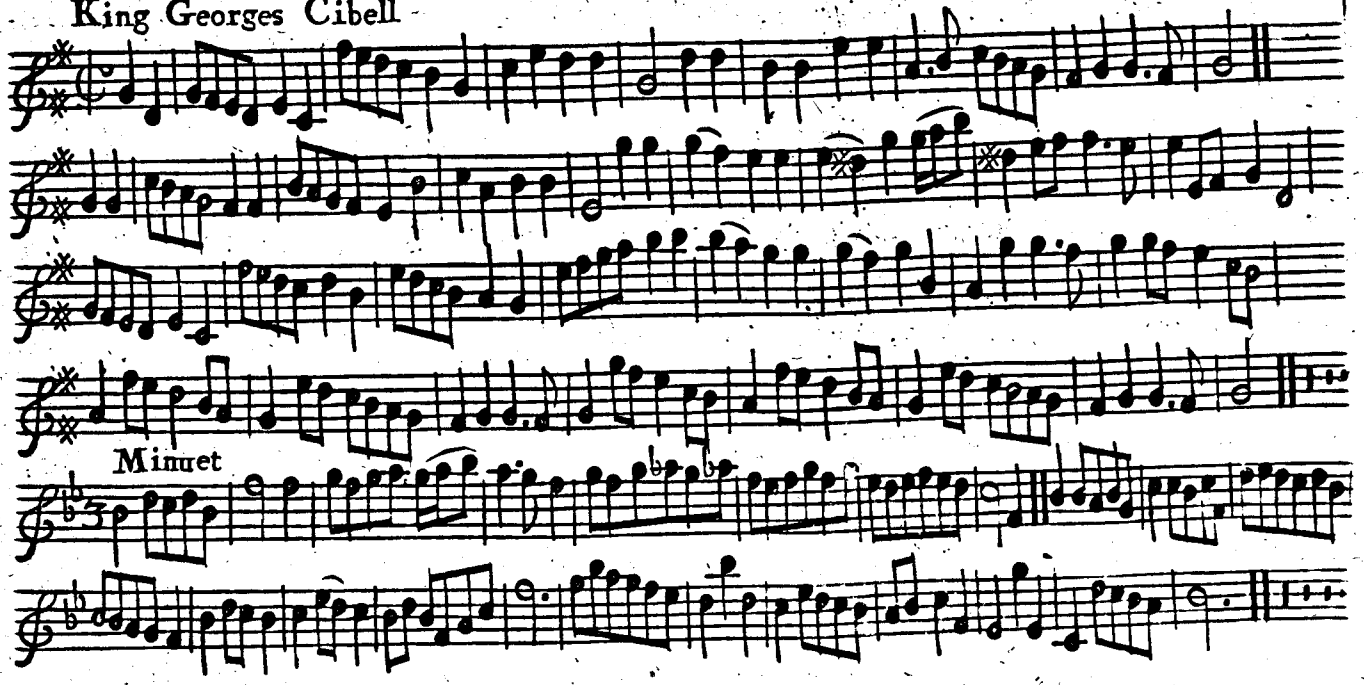
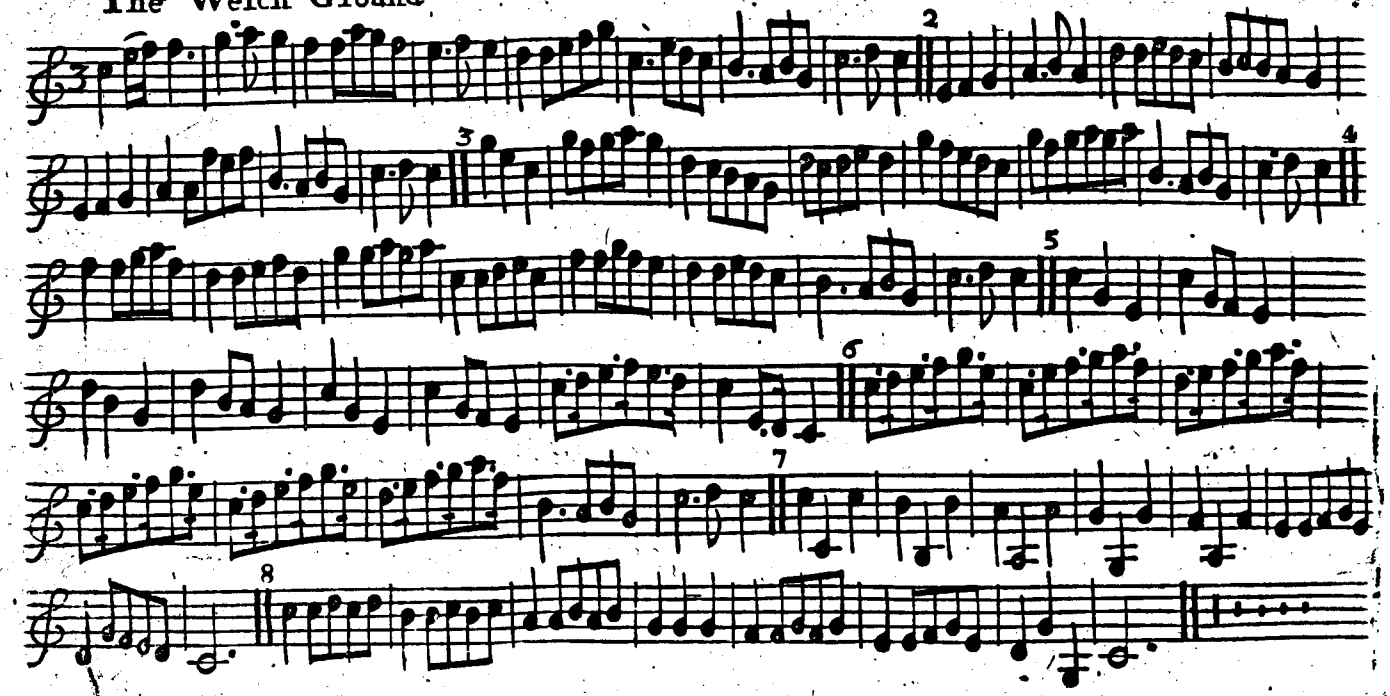
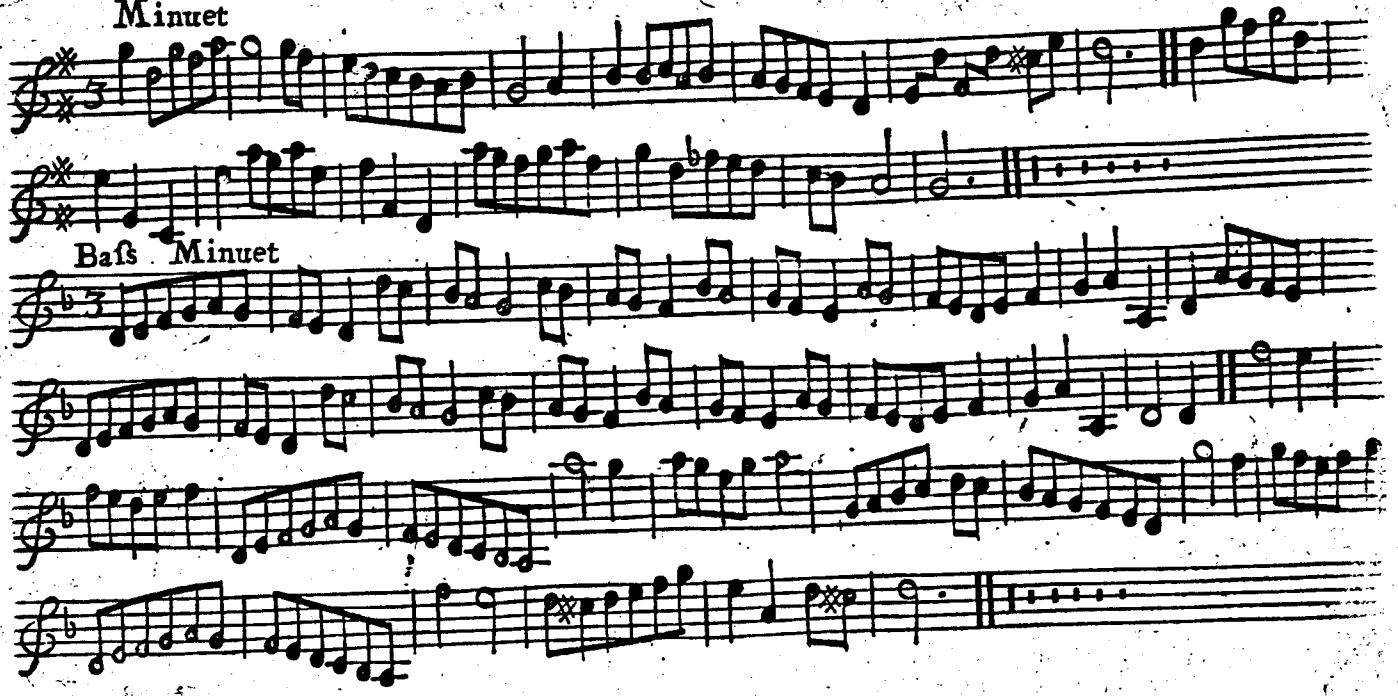


Minuet

The Welch Ground



Minuet



Baſs Minuet

Rigadoon

Gavott

Rigadoon

Finis