The Sprightly Companion: 3

BEING A

Collection of the beſt Foreign MARCHES,

Now play'd in all CAMPS.

WITH

Two FAREWELLS at the Funeral of the late QUEEN,

One of Four Parts, by Mr. *Peaſible*; The other of Three Parts, by Mr. *Tollett*; And ſeveral other Tunes.

Deſign'd Chiefly for the *HAUTBOY*;

Yet Proper for the *FLUTE*, *VIOLIN*, and other Inſtruments:

ALSO

Plain and Eaſy *DIRECTIONS* for Playing on the *HAUTBOY*.

The Firſt of this kind Publiſh'd.

LONDON,

Printed by *J. Heptinſtall*, for *Henry Playford*, at his Shop near the *Temple*-Church, or at his Houſe in *Arundel-ſtreet* in the *Strand*. 1695.

Price Sixpence.

To the READER.

ONE would wonder the French Hautboy *ſhould obtain ſo great an Eſteem in all the Courts of Chriſtendom, as to have the Preference to any other ſingle Inſtrument. Indeed it looks ſtrange at firſt ſight: But on the other hand, if a Man conſiders the Excellency and Uſe of it, this Wonder will ſoon vaniſh: Of whom a great Lover of Muſick gives this Encomium;*

MUSICK will give our hardeſt Labours Eaſe;
The *Hautboy* charms in War, the *Flute* in Peace.
Where Love or Honour calls, theſe Sounds inſpire;
This charms with Love, *That* Courage ſets on fire.

For beſides its Inimitable charming Sweetneſs of Sound (when well play'd upon) it is alſo Majeſtical and Stately, and not much Inferiour to the Trumpet; *and for that reaſon the greateſt Heroes of the Age (who ſometimes deſpiſe* Strung-Inſtruments*) are infinitely pleaſed with This for its brave and ſprightly Tone.*

And whereas moſt other ſingle Wind-Inſtruments (*eſpecially the* Flute) *go ſo very high, for want of the lower Notes, that it is impoſſible to play upon them in Conſort with the* Violin, *&c. The* Hautboy *is free from this defect, and may be play'd upon in Conſort, without tranſpoſing or advancing the Key.*

To the READER.

Some Men, I muſt confeſs, endeavour to Decry the Hautboy, *pretending the Learners muſt blow ſo hard, that it is apt to bloat their Faces, and prejudice their Lungs: But this is a meer Miſtake, as will be found on Experience; For all that play upon this Inſtrument, to a reaſonable perfection, know, That with a good Reed it goes as eaſie and as ſoft as the* Flute.

Now ſince the Hautboy *is ſo fine and uſefull an Inſtrument, and ſo portable a Companion; pity it is, no* Introduction *for playing upon it was ever extant in Print. 'Tis for that Reaſon alone I have now publiſht this ſmall Piece, which contains ſuch exact Rules and Methods for that purpoſe, that there is nothing wanting, only the* Time; *for which I referr you to the* Apollo's Banquet; *in which is not only the beſt Inſtruction for* Time, *but above a Hundred Tunes proper for this Inſtrument; ſo that any Man, without the Trouble or Charge of a Maſter, may, in a little time, arrive to a Perfection therein: Which is the only Aim and Deſign of*

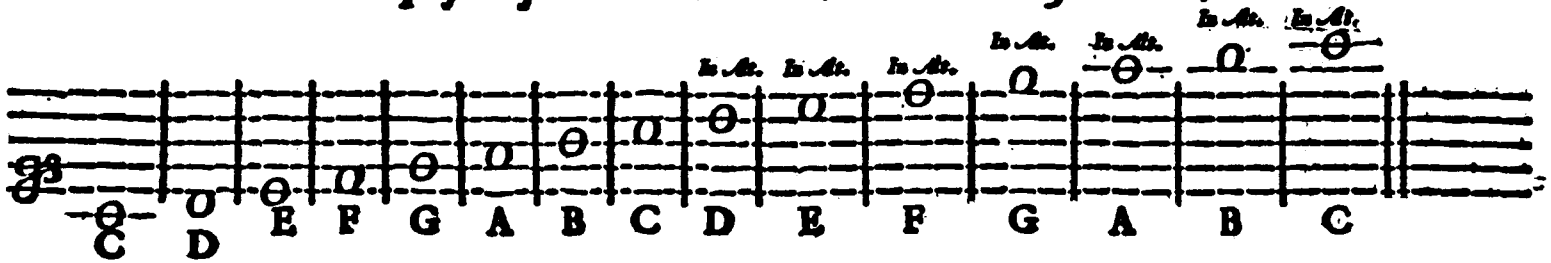
Yours,

J. B.

Directions for Playing on the *HAUTBOY.*

HOld the *Hautboy* with your Left-hand uppermoſt, your little Finger of the Right-hand mannageth the two Braſs *Keys*, and the reſt of the Holes are ſtopt by the other Six Fingers.

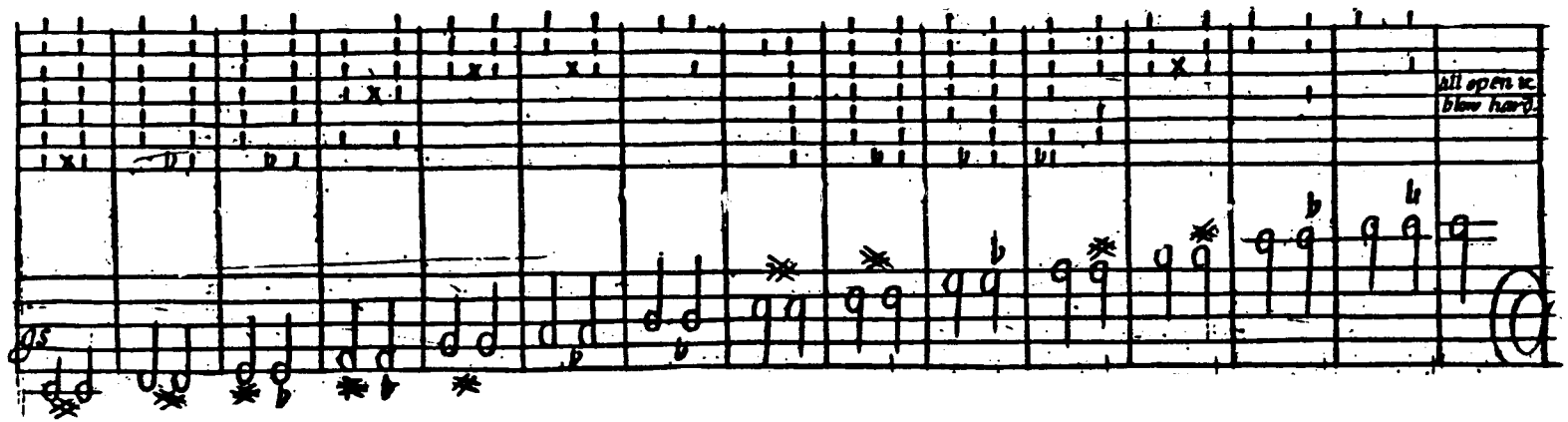
The Compaſs of the HAUTBOY *is* 15 *Notes*; Viz.



Note when you come up to *D ſol re* in *Alt*, you muſt then Blow harder, and by that means you make the Note an *Octave* higher without removing your Fingers. As for Example, when you ſtop *D ſol re* below, Blow harder and it will be Eight Notes higher, and ſo for the reſt of the Notes in *Alt.*

Now how to ſtop theſe Notes upon the *Hautboy* in each Capacity, *Viz.* as they are *Flatt* or *Sharp*, you may know by the Scheme following, which doth exactly demonſtrate the ſame by Dotts, and there under the Muſical Notes Barred together.

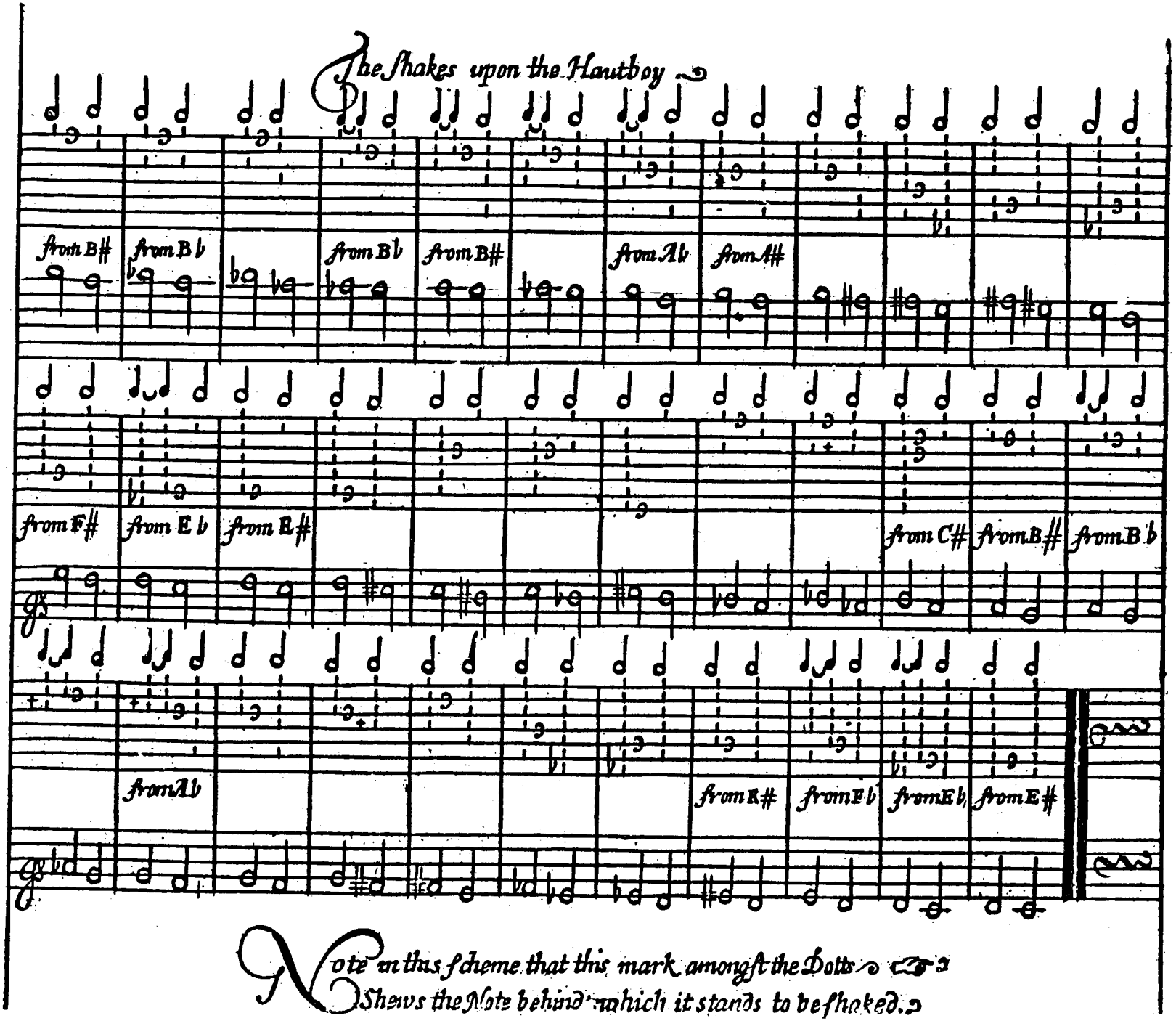
Example of Dotts and Notes.



Note this mark * means that you muſt ſtop but half the Hole or Dott before which it ſtands.

This mark *b* among the Dotts in the lowest Line, intimates that you muſt put your little Finger on the little Braſs *Key*.

Note alſo, that the loweſt line among the Dotts ſerves for one of the Braſs *Keys*; Viz. if this mark *b* is before the Dott it is the little *Key*, otherwiſe it is the great one.



Note in this scheme that this mark amongst the Dotts
Shews the Note behind which it stands to be shaked.

Vocal and Inſtrumental Muſick *lately Printed and Reprinted with large Additions, for* Henry Playford *at his Shop near the* Temple-Church.

Antica Sacra, the firſt Set in Latin, the ſecond Set in Engliſh and Latin, containing *Hymns* for 2 and 3 Voices to the *Organ*. Price of each 3 *s.*

Harmonia Sacra, in 2 Books, containing Divine *Hymns* and *Dialogues* lately ſet to Muſick by Dr. *John Blow*, and Mr. *Henry Purcell*, and ſeveral Eminent Maſters. Price Sticht of the firſt Book 8 *s.* the ſecond Book 4 *s.*

The *Pſalms* in 4 Parts in Folio. Price ſtitcht 2 *s.* 6 *d.*

The whole Book of *Pſalms* in 3 Parts, by *John Playford*, as they are Sung in Churches, Printed for the uſe of ſeveral Maſters in moſt Countries, who teach the ſame. The 2 Edition in 8°. Price Bound 3. *s.* 6 *d.*

The new *Treaſury of Muſick*, being the beſt Collection of Song-Books for this 20 years laſt paſt. Price Bound 25 *s.*

The *Dancing-Maſter*, with Directions for Country Dances, with Tunes to each Dance. The 9*th.* Edition, with 36 new Dances never printed before. Price bound 2 *s.* 6 *d.*

Deliciæ Muſicæ, being the Neweſt and beſt Collection of Songs. The firſt Book.

The firſt Part of the *Muſical Companion*, containing Variety of *Catches* and *Songs* for 3 and 4 Voices: to which is added ſeveral Dialogues for 2, 3, and 4 Voices, in one Volume in Quarto Price. bound 3 *s.* 6 *d.*

The Introduction to the Skill of Muſick, both Vocal and Inſtrumental, by *J. Playford*; the 12*th* Edition Corrected and Amended, with new Rules for Compoſing in 2, 3, 4, and 5. Parts by Mr. *H. Purcell.* Price bound 2 *s.*

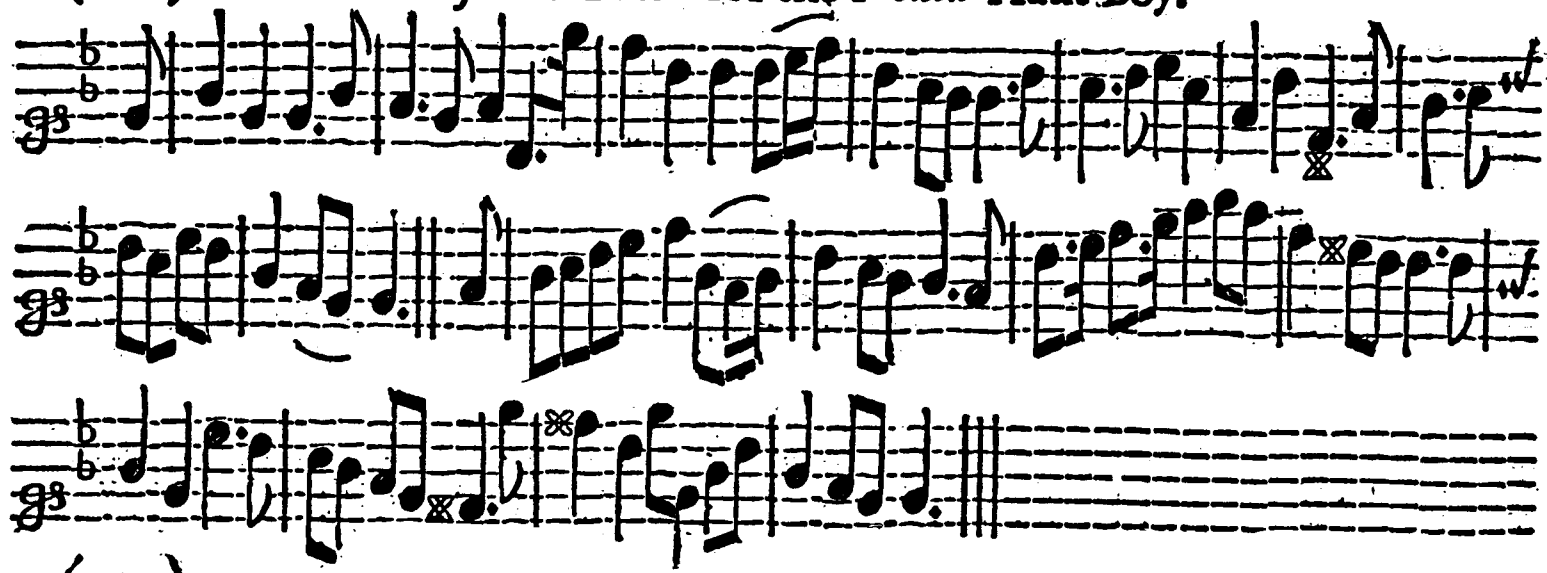
INSTRUMENTAL.

Muſick's Hand-Maid, in 2 Books, containing Leſſons and Inſtructions for the *Harpſichord*, or *Spinet.* Price ſtitcht of each 2 *s.* 6 *d.*

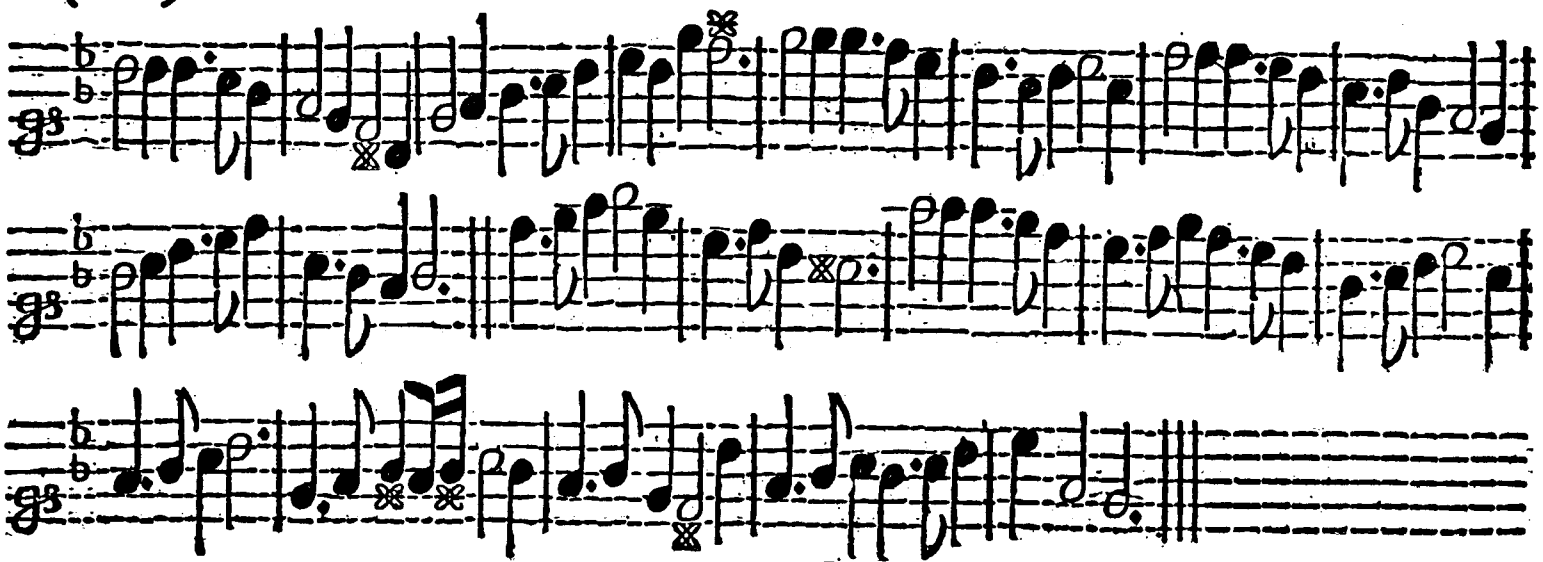
The *Diviſion Violin*, in 2 Books, containing Diviſions on Grounds, with ſeveral *Solo's* for the *Treble Violin.* Price ſtitcht of the firſt Part 2 *s.* 6 *d.* the ſecond Part 1 *s.* 6 *d.*

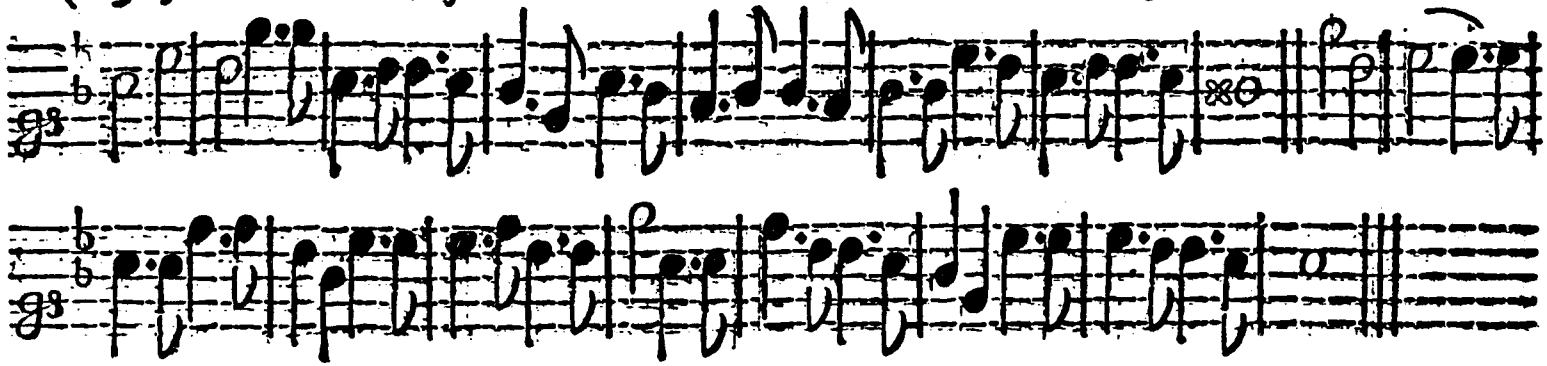
Apollo's Banquet, in 2 Books, containing the neweſt Tunes, *Jiggs*, *Minuets*, *Bore's*, *Sallabrands*, *Scotch Tunes*, and *French-Dances*, for the *Treble Violin*, moſt of which are proper to play on the *Flute.* Price of the firſt Book ſtitcht, being the 7*th.* Edition, with large Additions 1 *s.* 6 *d.* ſecond Book 1 *s.*

☞ All ſorts of *Ruled Paper*, and *Ruled Books* of *MUSICK* of ſeveral ſizes. And alſo Books on all other Subjects, and all *Stationary* Ware are to be ſold at the ſame Shop.

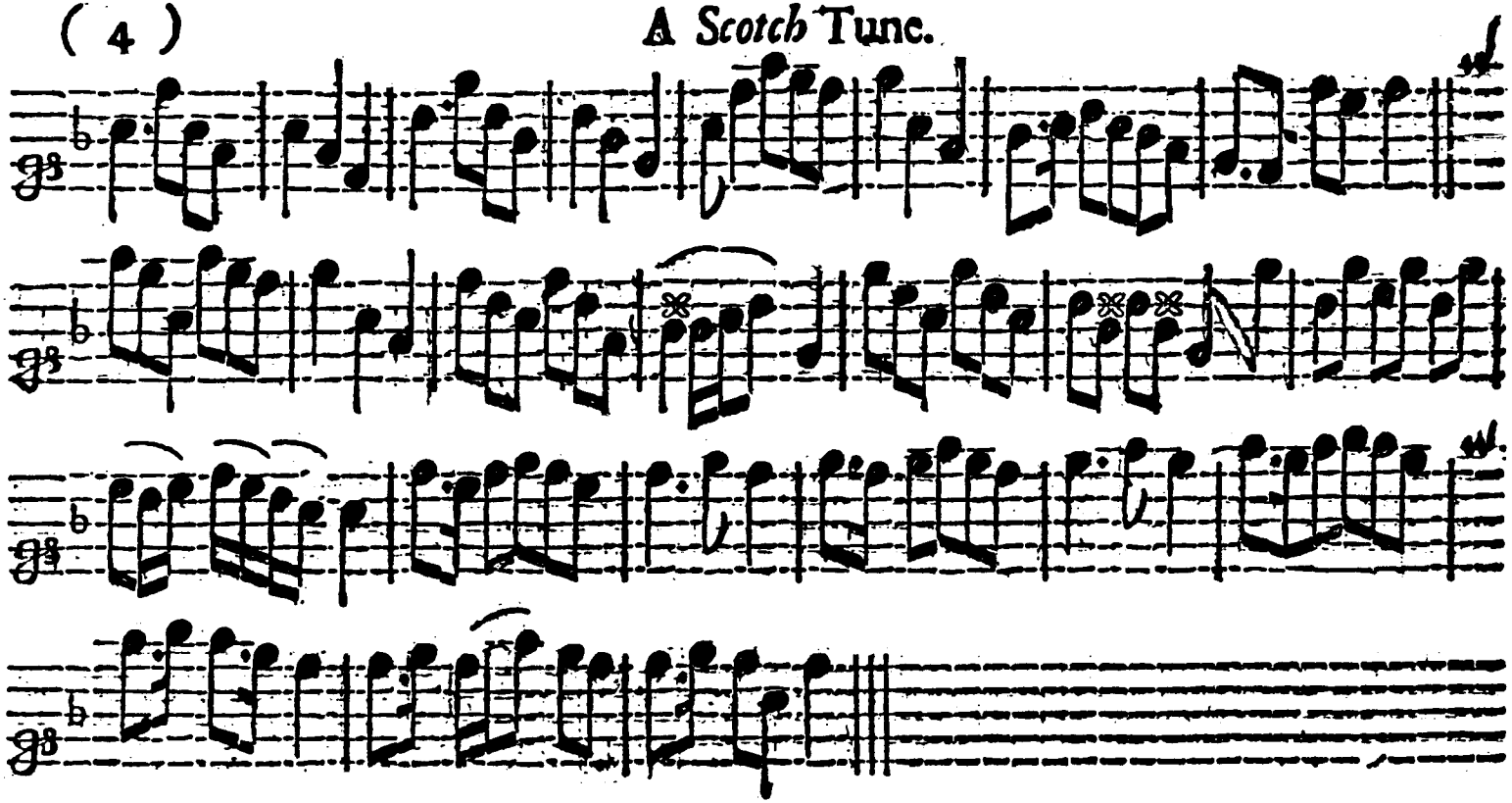


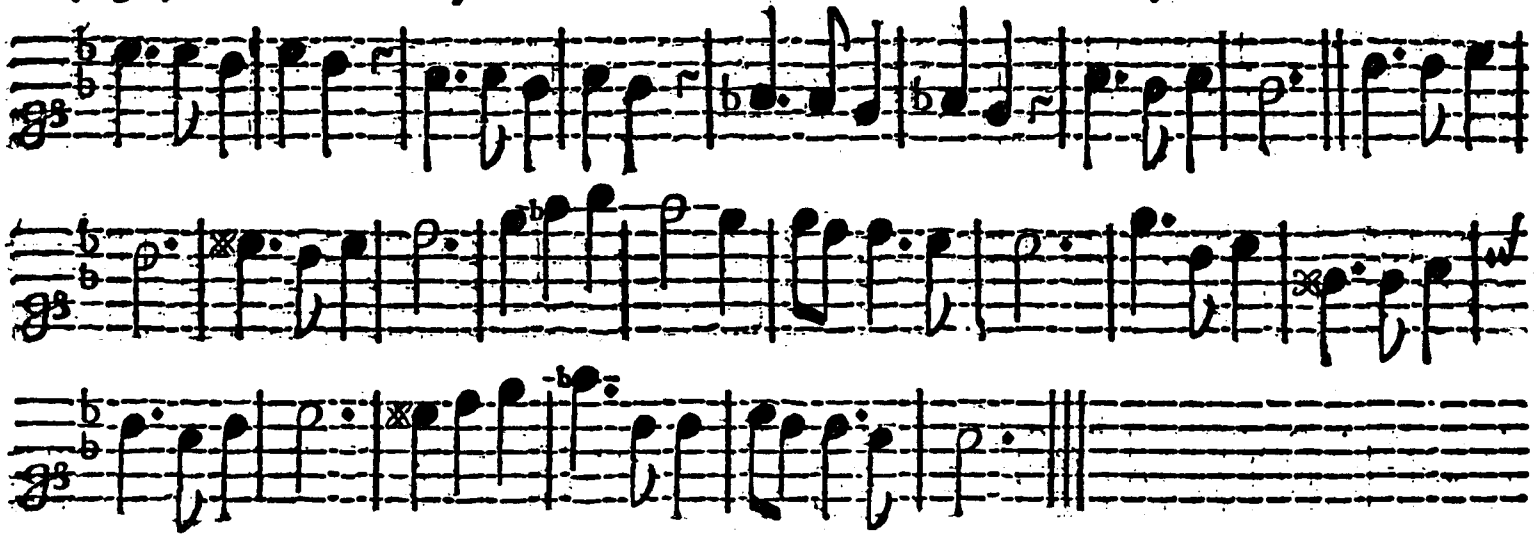
(2)



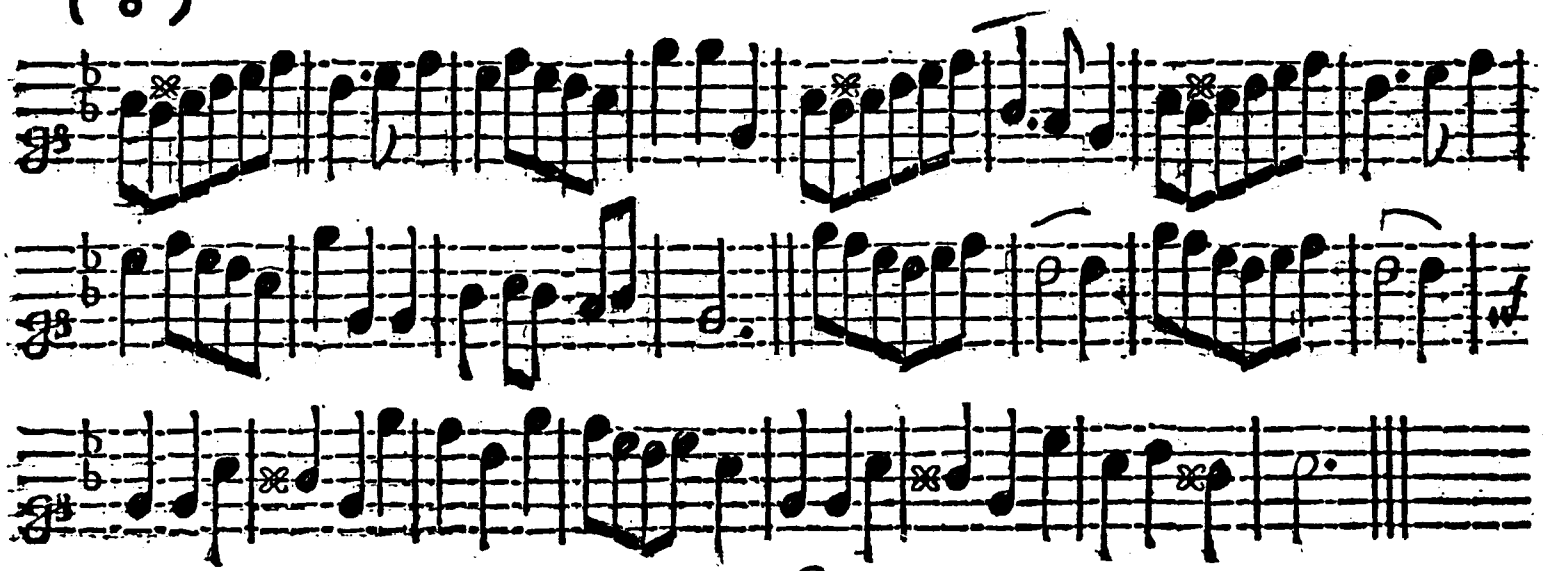


(4) A *Scotch* Tune.

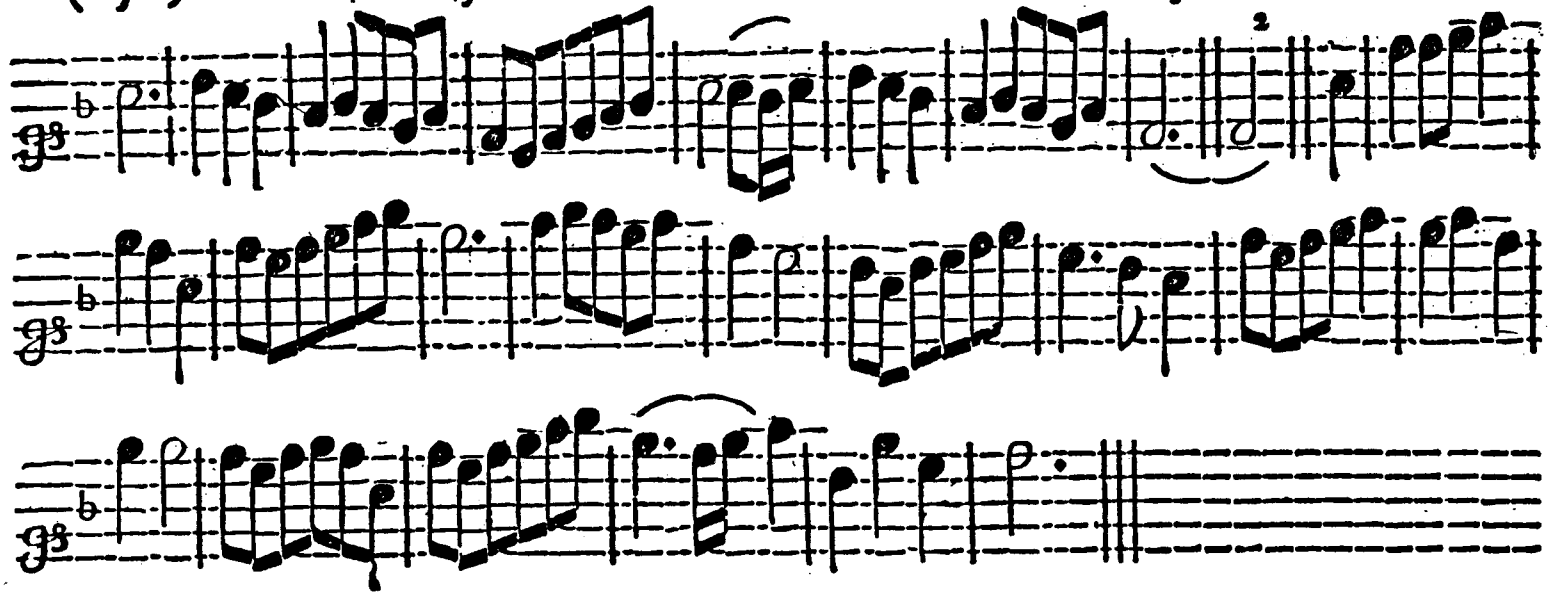




(6)

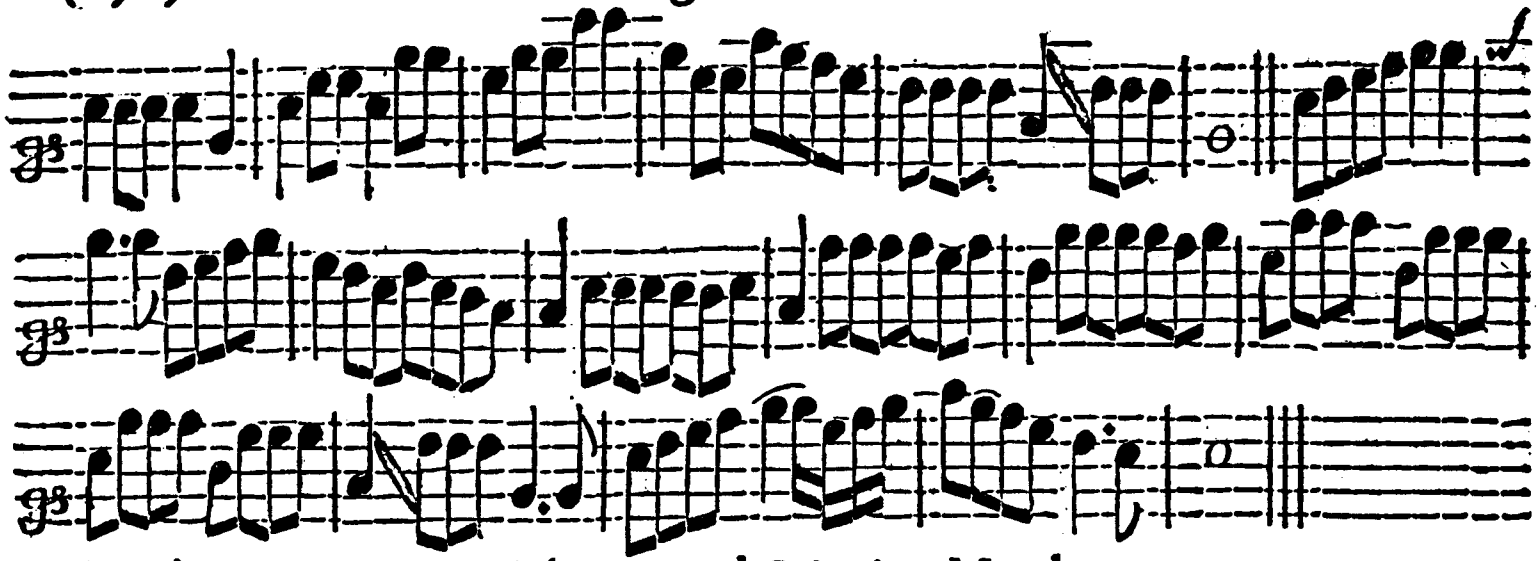


(7) Mr. *Paiſible's* Tunes for the *French* Haut-Boy.

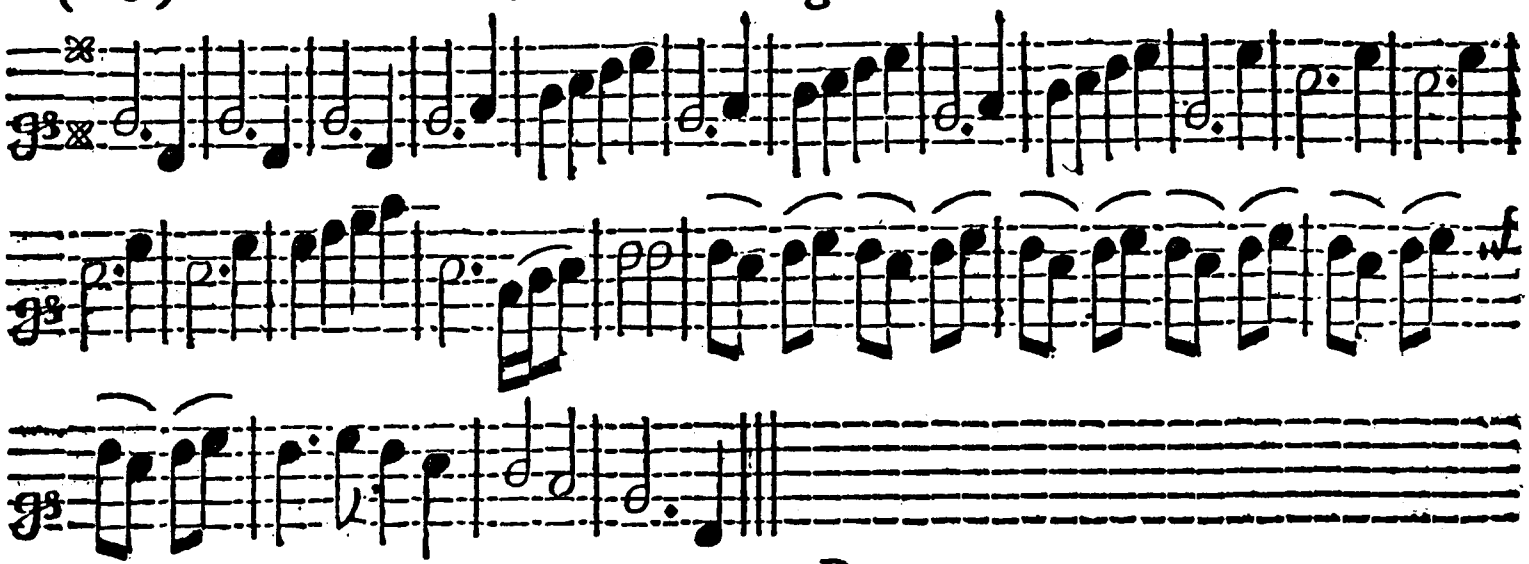


(8) The Duke of *Savoy's* March.

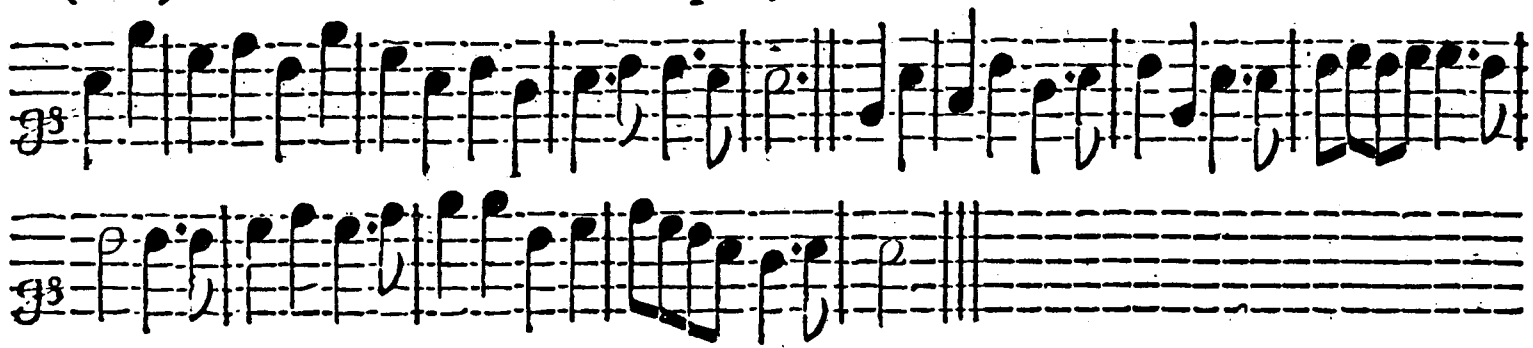
(9) The King of *Poland's* March.



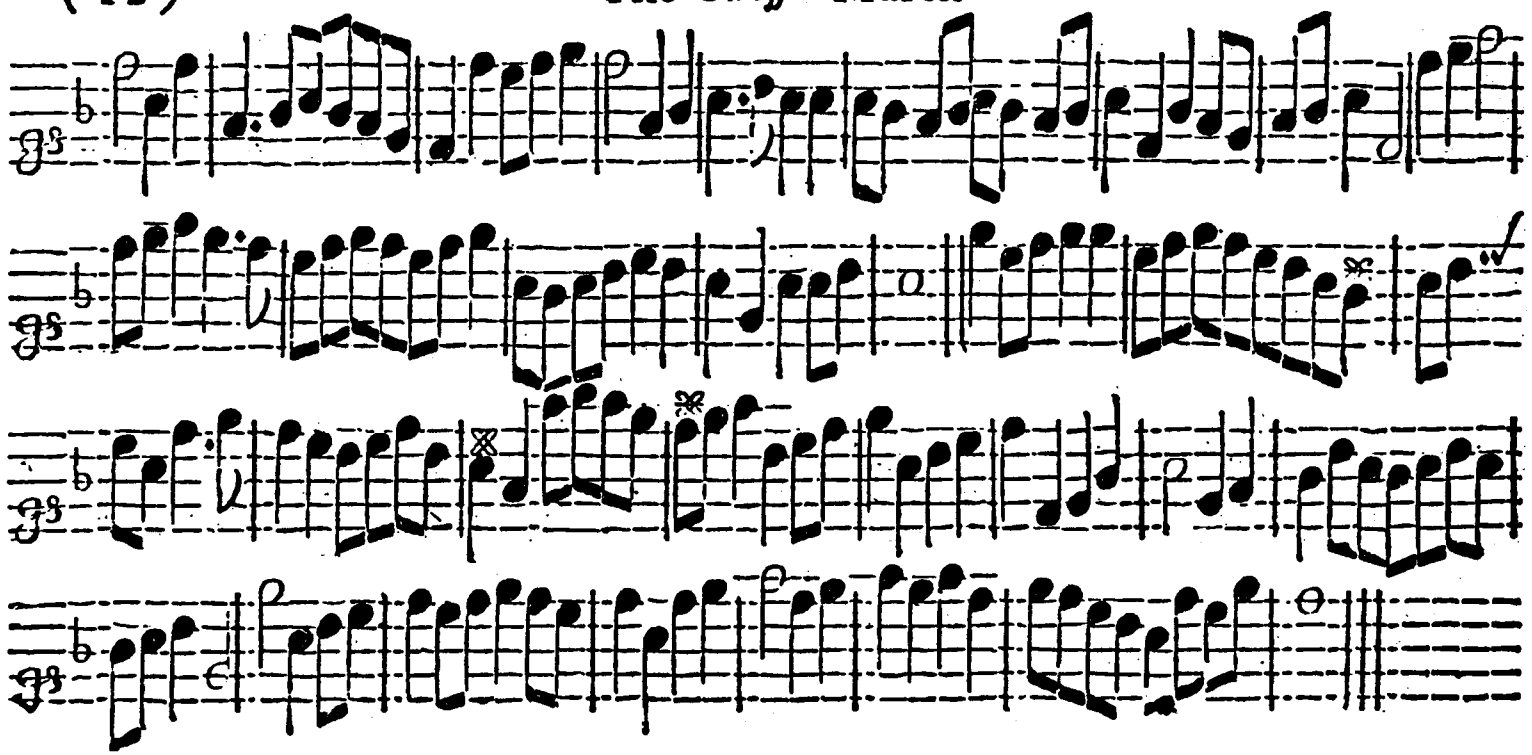
(10) The *Grand Seigniors* March.



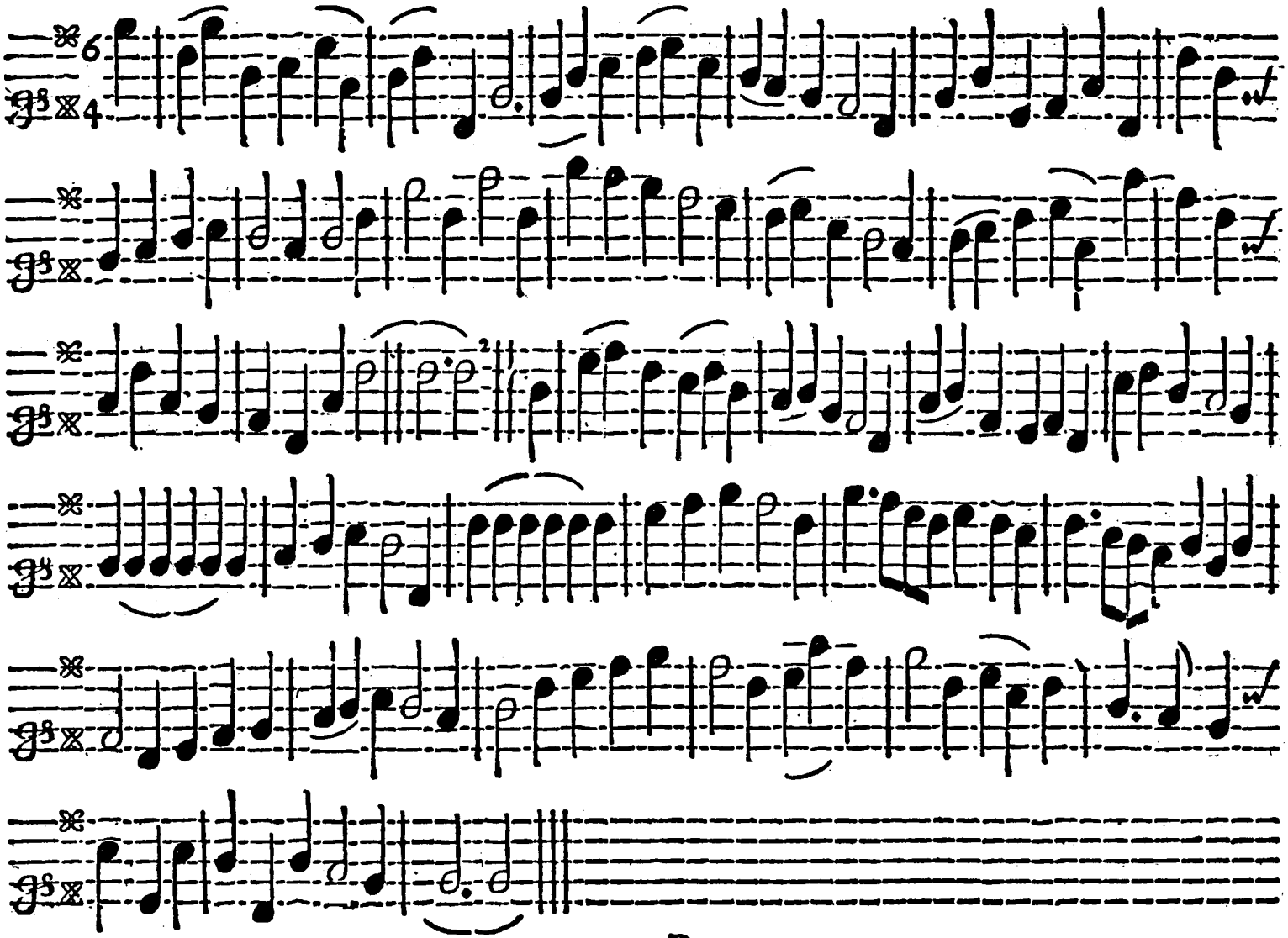
(11) The *Spaniſh* March.



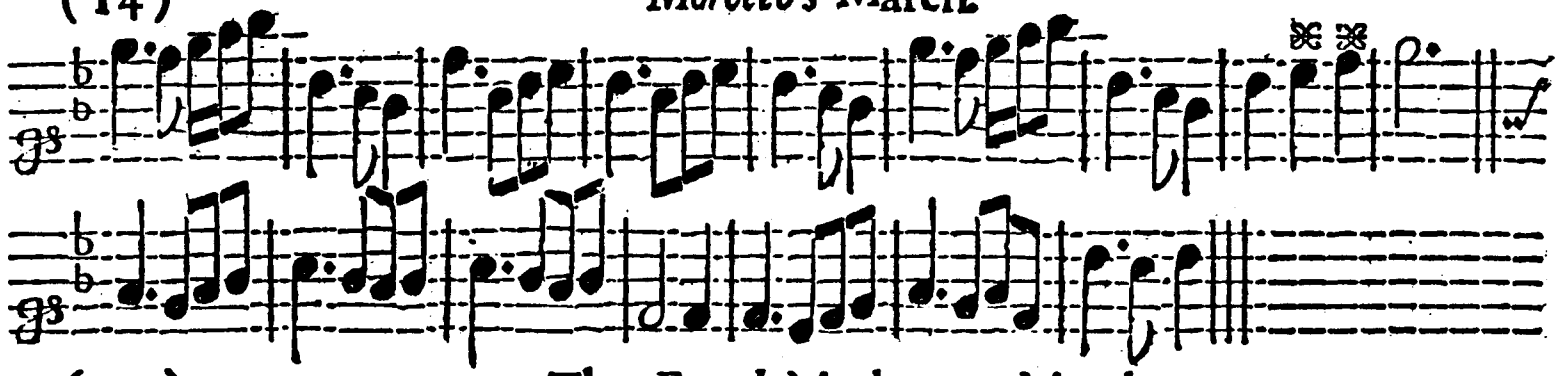
(12) The *Swiſſe* March.



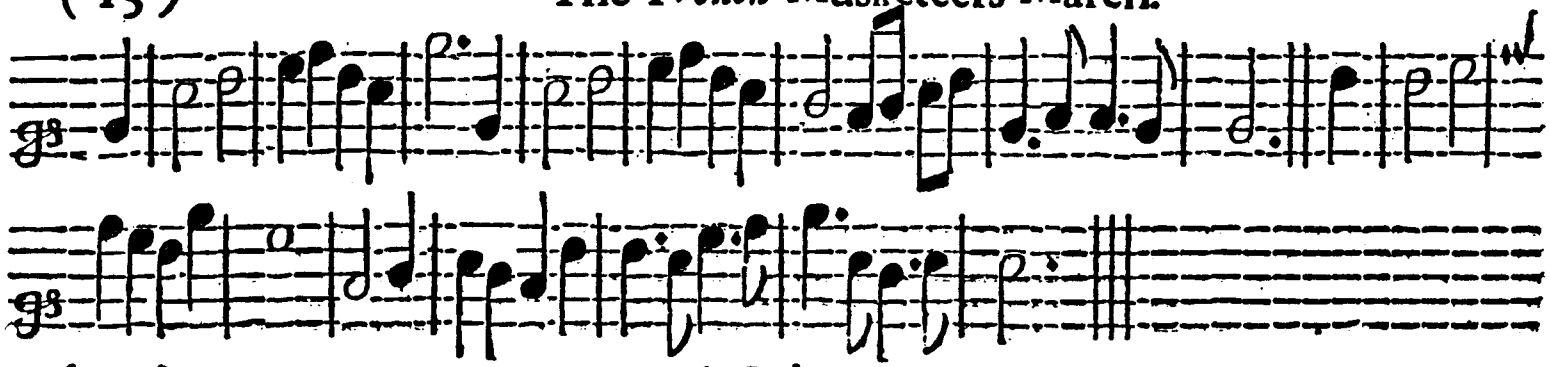
The Great *Mogull*s March.



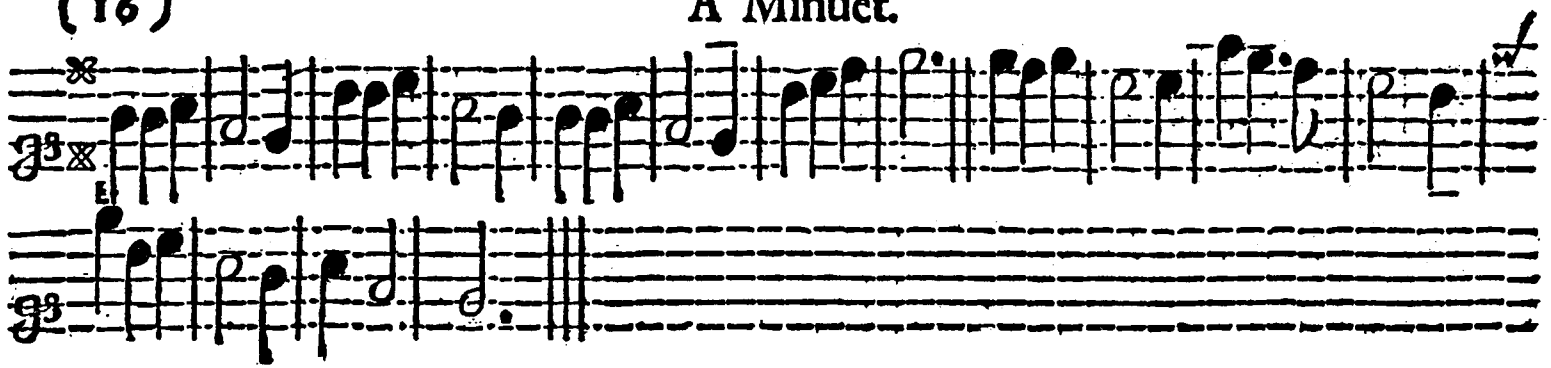
(14) *Morocco's* March.

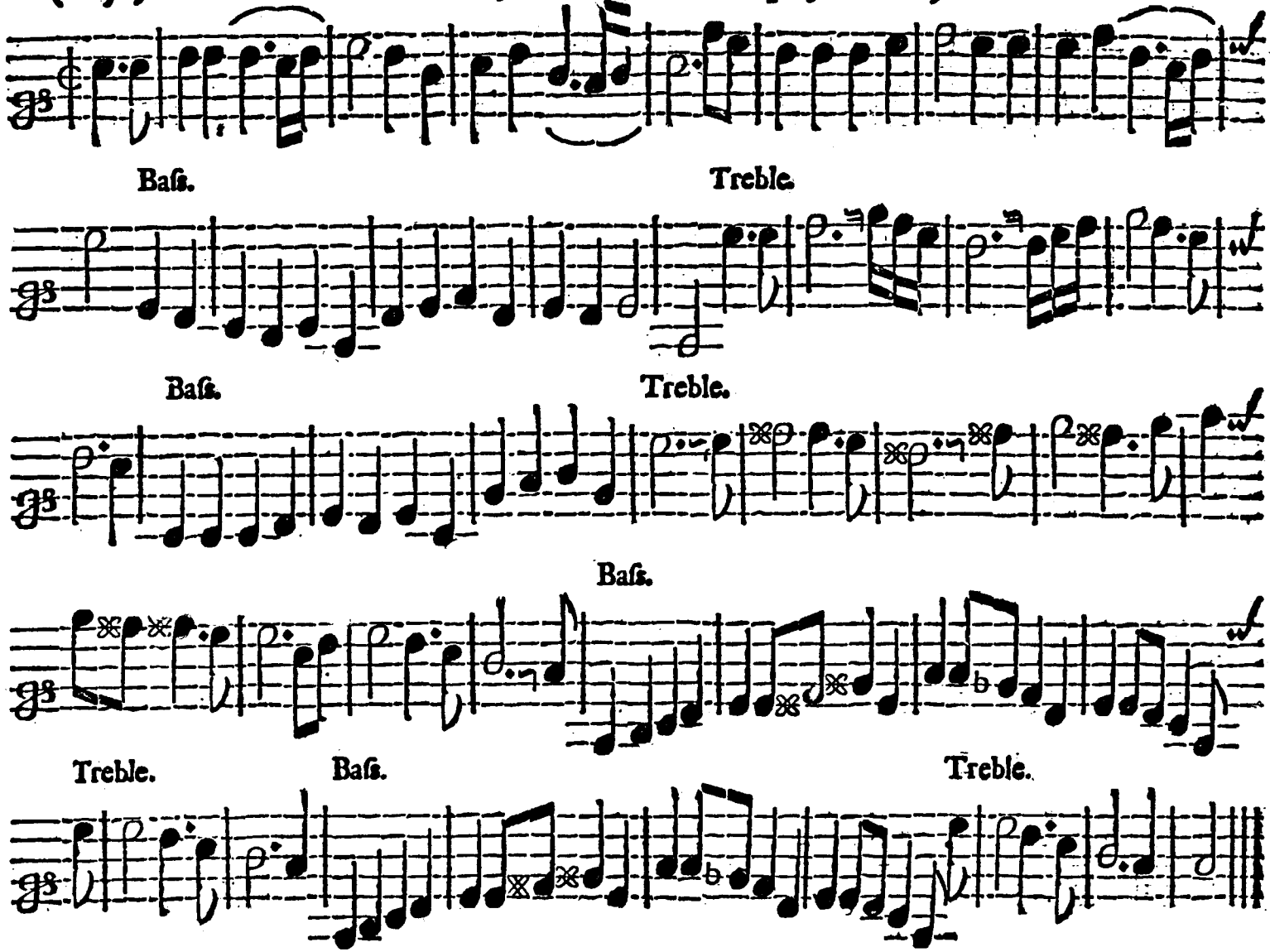


(15) The *French* Musketeers March.

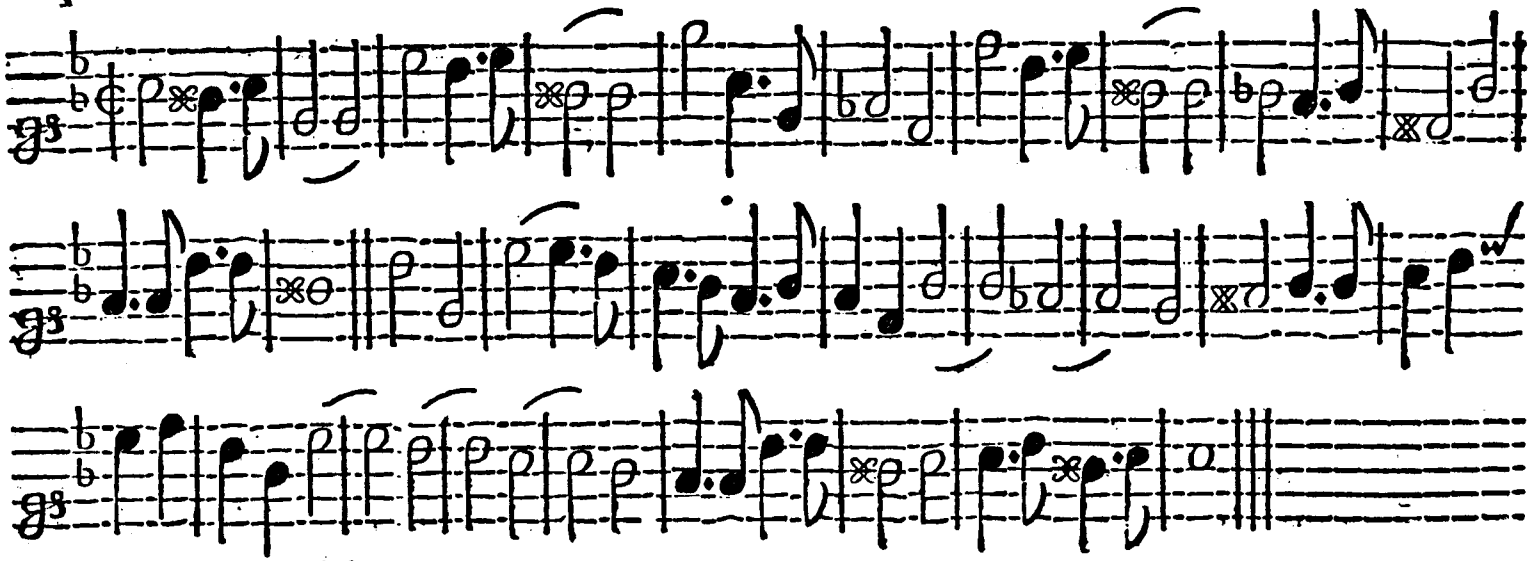


(16) A Minuet.

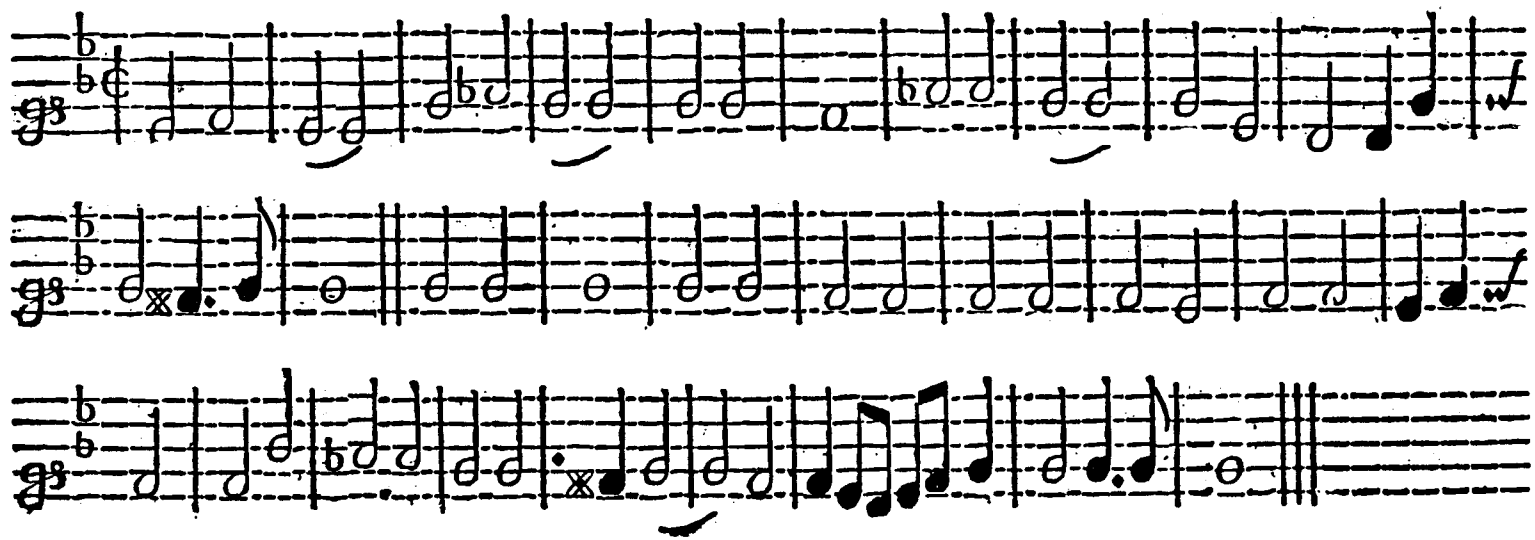



Baſs.
Treble.
Baſs.
Treble.
Baſs.
Treble.
Baſs.
Treble.

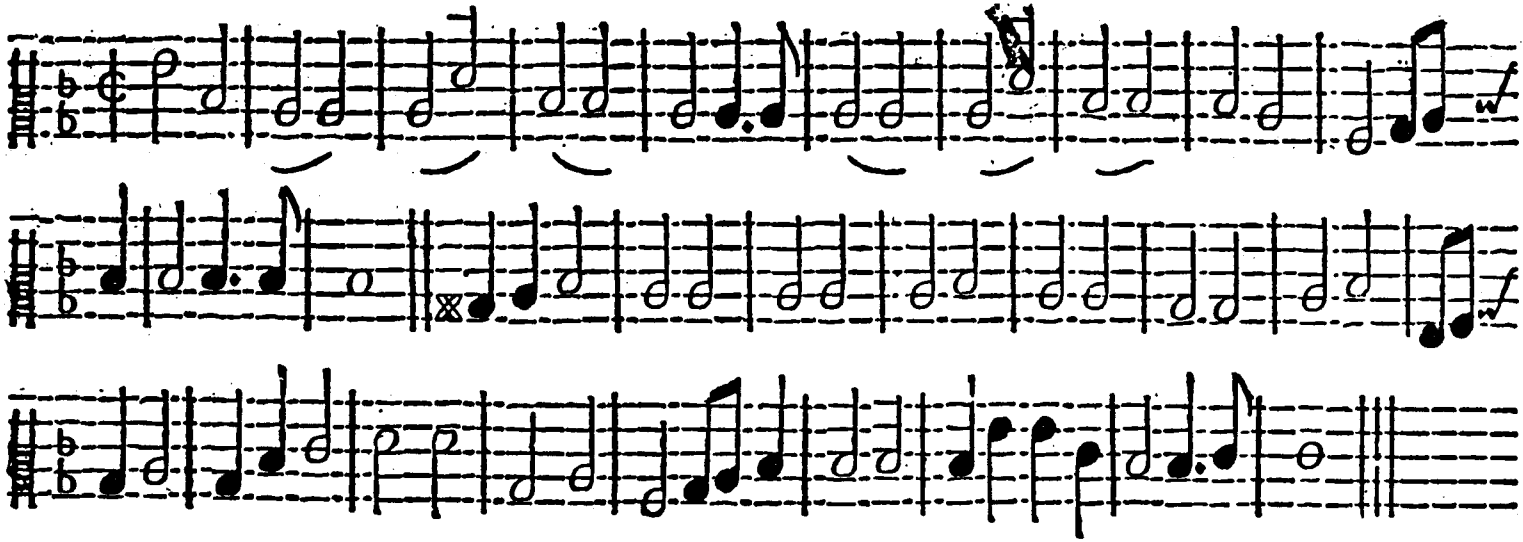
 First Treble. The Queen's Farewell in 4 Parts by Mr. *Paiſeble.*



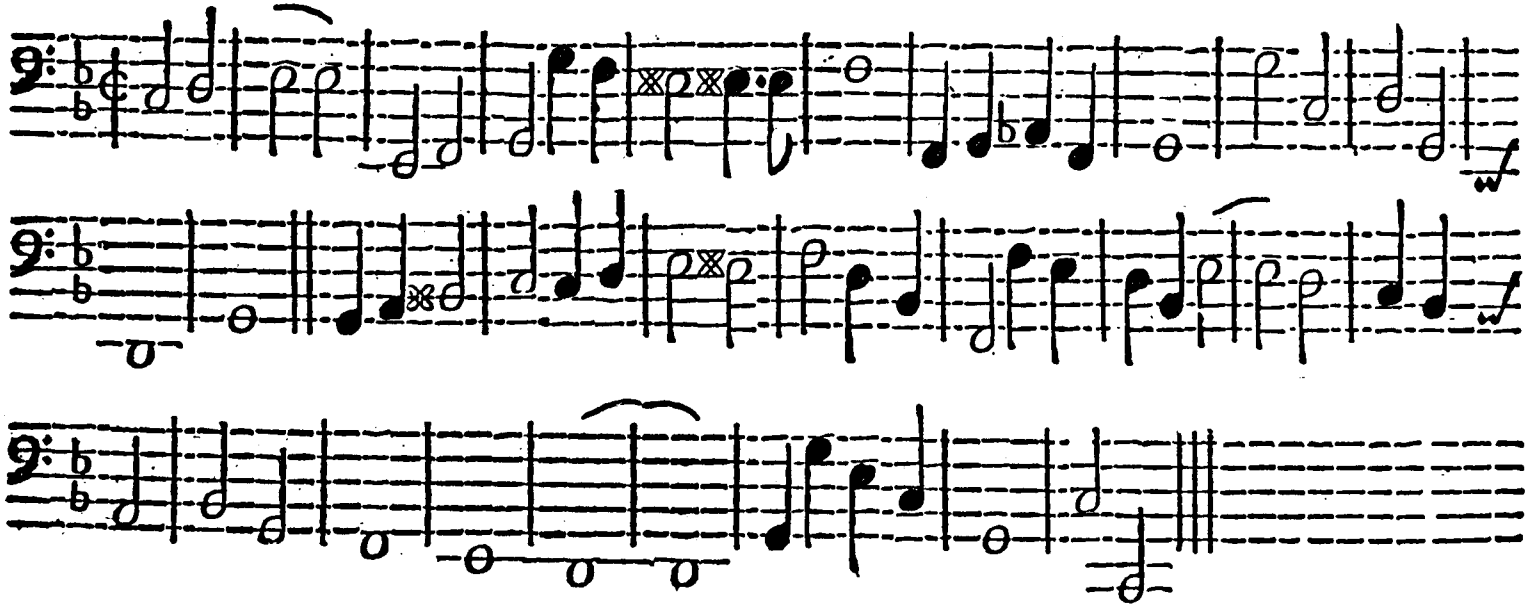
Second Treble.



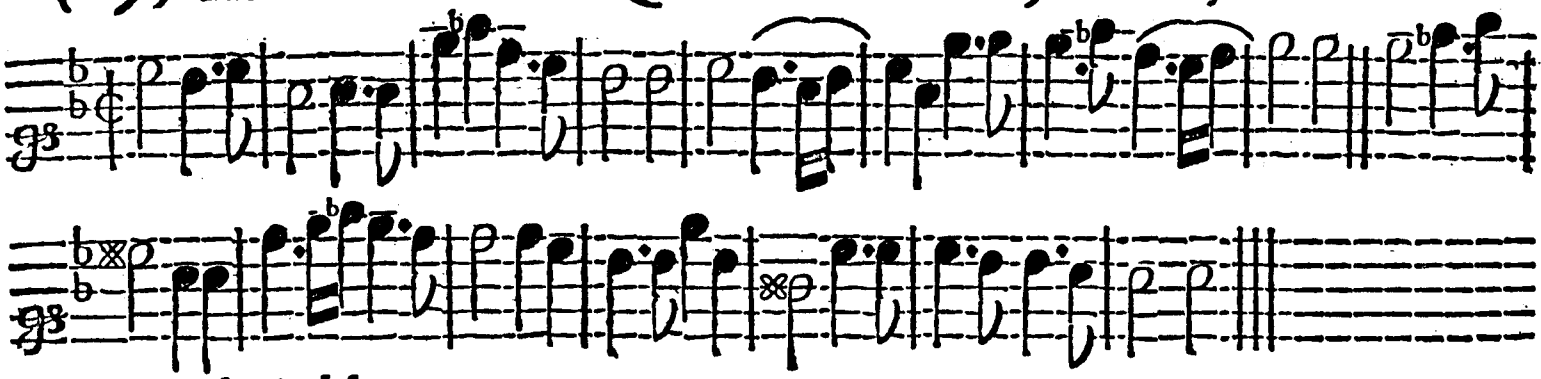
Tenor.



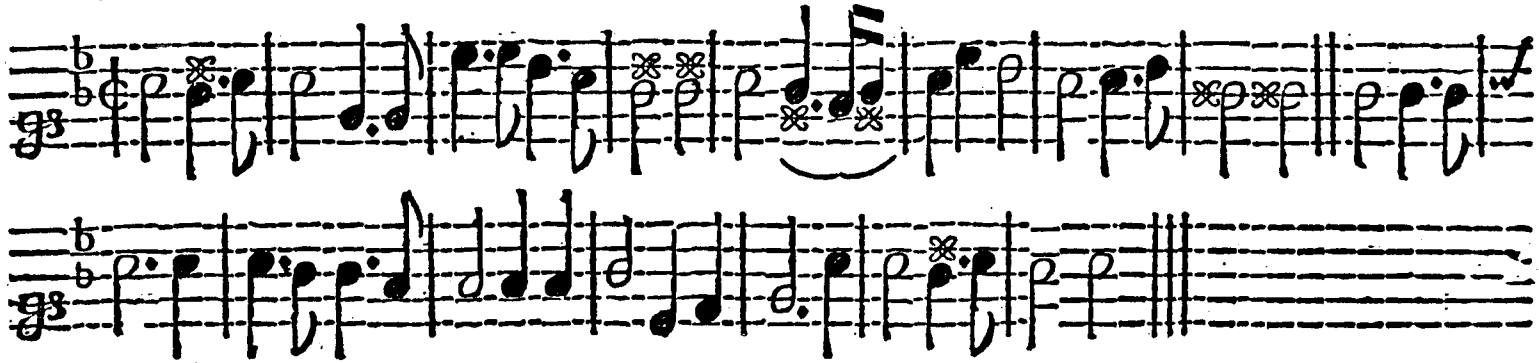
Baſs.



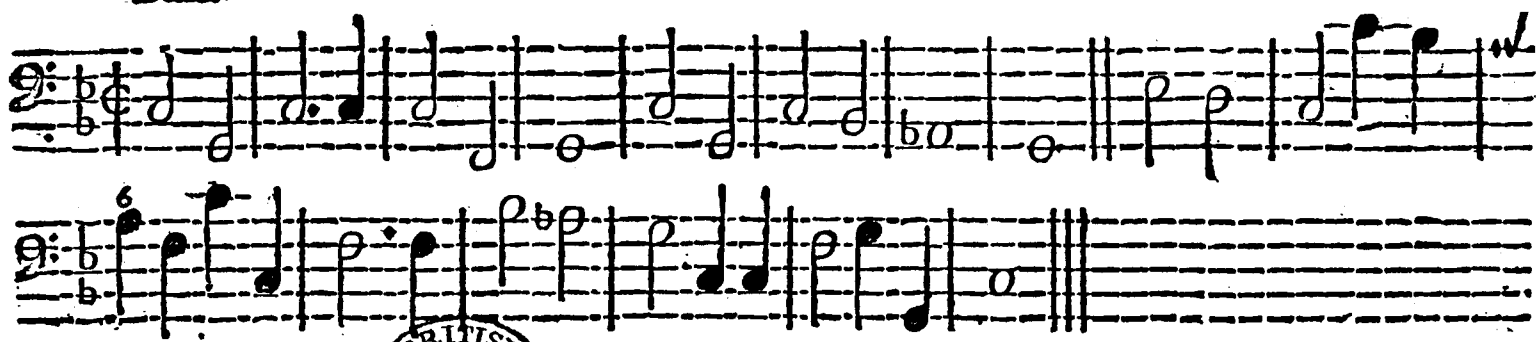
 First Treble. The Queen's Farewell in 3 Parts by Mr. *Tollett.*



Second Treble.



Baſs.



BRITISH
17 FE 1925
MUSEUM

FINIS.