

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 HAU TBOY;
Yet Proper for the FLUTE, VIOLIN, and other Instruments:
ALSO
Plain and Easy DIRECTIONS for Playing on the HAU TBOY.

The First of this kind Publish'd.

L O N D O N,
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 R E A D E R.

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.

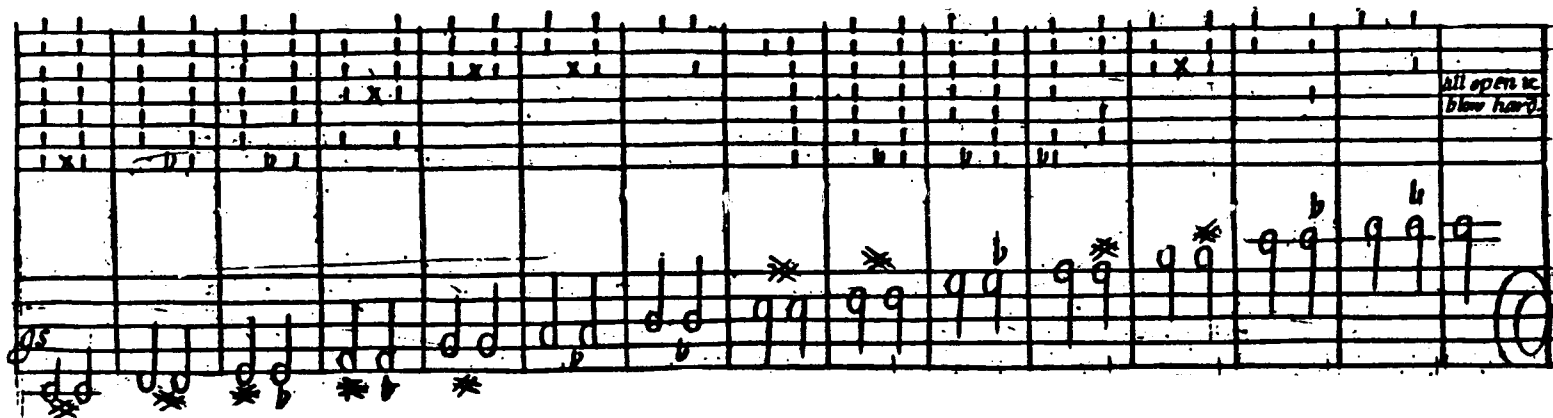
The *Compass* of the *HAUTBOY* is 15 Notes; *VIZ.*



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 lower 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.

The Shakes upon the Hautboy

The musical score consists of ten systems of staves. Each system includes a vocal line with notes and a corresponding line of figured bass. The figured bass line contains letters (A, B, C, E, F) and accidentals (sharps and flats) indicating the notes for the figured bass instrument. Above the first system, the title 'The Shakes upon the Hautboy' is written in a decorative script. The score is divided into measures by vertical bar lines. The notation includes various note values and rests, with some notes marked with a 'v' (shake) symbol.

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

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

C*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 sticht 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.

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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 12th Edition Corrected and Amended, with new Rules for Composing in 2, 3, 4, and 5. Parts by Mr. *H. Purcell*. Price bound 2 s.

I N S T R U M E N T A L.

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The *Division Violin*, in 2 Books, containing Divisions on Grounds, with several *Solo's* for the *Treble Violin*. Price sticht 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*, *Sallabrand's*, *Scotch Tunes*, and *French-Dances*, for the *Treble Violin*, most of which are proper to play on the *Flute*. Price of the first Book sticht, being the 7th Edition, with large Additions 1 s. 6 d. second Book 1 s.

All sorts of *Rul'd Paper*, and *Rul'd 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.

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

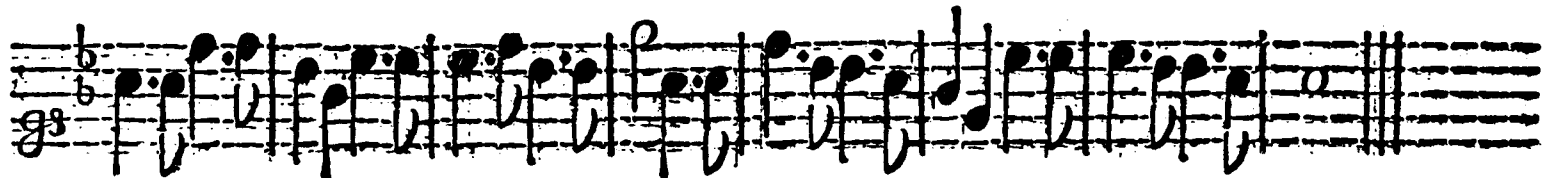
The first tune is written on three staves. The key signature has one flat (F major or D minor), and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings such as *mf* and *ff*. There are also some asterisks and a cross symbol used as performance or fingering indicators.

(2)

The second tune is also written on three staves in the same key and time signature as the first. It features a similar style of notation with various note values and rests. Dynamic markings like *p* and *ff* are present. The piece concludes with a double bar line and a common time signature 'C' below the final staff.

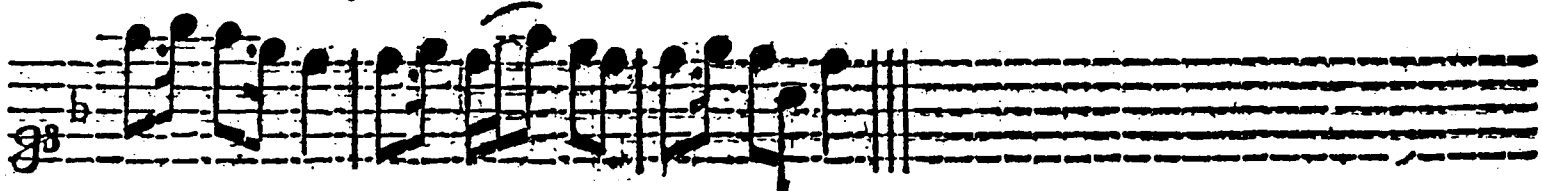
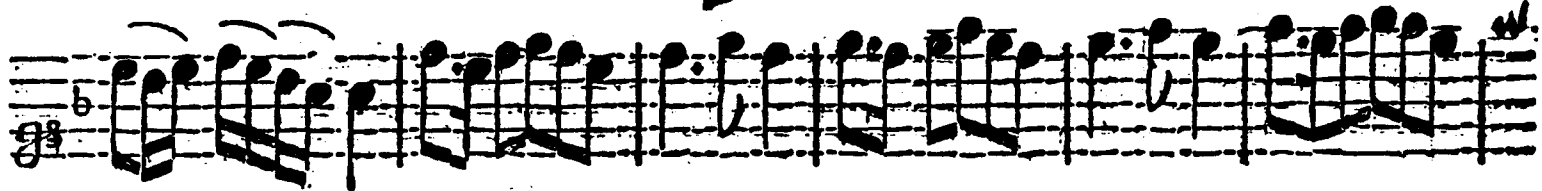
(3)

Mr. Paisible's Tunes for the French Haut-Boy.



(4)

A Scotch Tune.



(5)

Mr. *Paifible's* Tunes for the *French-Haut-Boy*.

Musical notation for piece (5), consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a single line. The second and third staves continue the melody, with the third staff ending with a double bar line. The notation includes various note values, rests, and accidentals.

(6)

Musical notation for piece (6), consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a single line. The second and third staves continue the melody, with the third staff ending with a double bar line. The notation includes various note values, rests, accidentals, and dynamic markings such as 'p' (piano) and 'f' (forte).

(7)

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

Musical notation for the first piece, consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in eighth and sixteenth notes, featuring a repeat sign and a fermata. The second and third staves continue the melody with similar rhythmic patterns and include a fermata at the end of the piece.

(8)

The Duke of *Savoy's* March.

Musical notation for the second piece, consisting of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in eighth and sixteenth notes, featuring a repeat sign and a fermata. The second staff continues the melody with similar rhythmic patterns and includes a fermata at the end of the piece. Below the second staff are three empty staves.

(9)

The King of Poland's March

Musical notation for 'The King of Poland's March' consisting of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic, march-like style with many eighth and sixteenth notes. The second and third staves continue the melody with similar rhythmic patterns. The piece concludes with a double bar line and repeat dots.

(10)

The Grand Seigniors March

Musical notation for 'The Grand Seigniors March' consisting of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a prominent bass line with dotted rhythms and a melody of eighth and sixteenth notes. The second and third staves continue the piece with similar rhythmic and melodic elements. The piece concludes with a double bar line and repeat dots.

D

(11)

The *Spanish* March.

Musical notation for 'The Spanish March' consisting of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a rhythmic, march-like style with various note values and rests. The second staff continues the melody, ending with a double bar line.

(12)

The *Swisse* March.

Musical notation for 'The Swisse March' consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a rhythmic, march-like style with various note values and rests. The second and third staves continue the melody, ending with a double bar line.

(13)

The Great Mogull's March.

The image displays a musical score for 'The Great Mogull's March'. It consists of six systems of music, each with a treble clef and a key signature of one sharp (F#). The first system is marked with a '6' and a '4' below the staff, indicating a 6/4 time signature. The notation includes various note values such as quarter, eighth, and sixteenth notes, along with rests and dynamic markings like 'p' (piano). The score concludes with a double bar line and a fermata over the final notes.

(14)

Morocco's March

Musical notation for *Morocco's March*, consisting of two staves. The top staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/8 time signature. The melody is characterized by eighth-note patterns and includes a repeat sign with first and second endings. The bottom staff continues the accompaniment with similar rhythmic patterns.

(15)

The French Musketeers March

Musical notation for *The French Musketeers March*, consisting of two staves. The top staff begins with a treble clef, a key signature of two flats, and a 3/8 time signature. The melody features a mix of eighth and sixteenth notes. The bottom staff provides a rhythmic accompaniment.

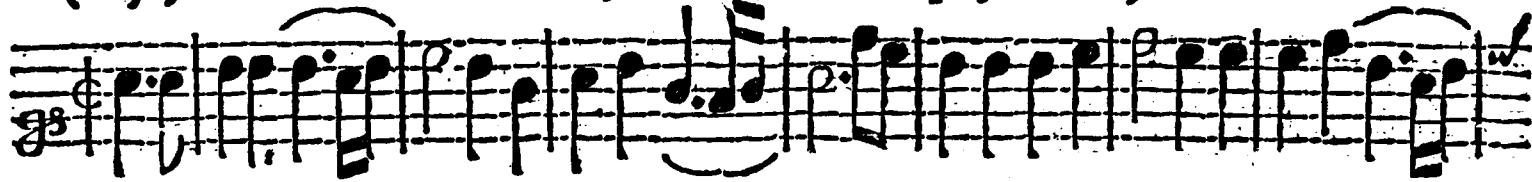
(16)

A Minuet

Musical notation for *A Minuet*, consisting of two staves. The top staff begins with a treble clef, a key signature of two flats, and a 3/8 time signature. The melody is composed of eighth and sixteenth notes. The bottom staff provides a rhythmic accompaniment.

(17) Treble.

Cybelle by Mr. *Baptista Lully.*



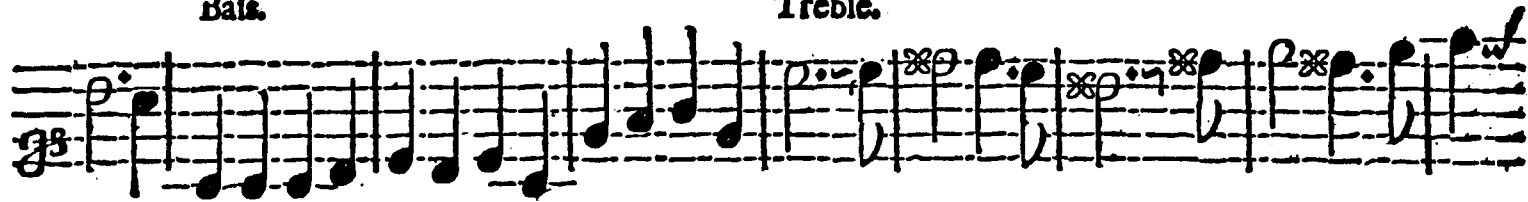
Bass.

Treble.



Bass.

Treble.



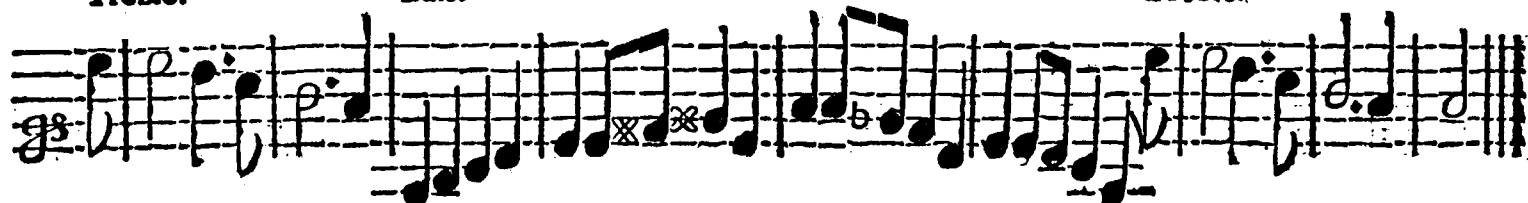
Bass.



Treble.

Bass.

Treble.



B

(18) First Treble. The Queen's Farewell in 4 Parts by Mr. Paisible.

The first treble part consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody features a series of eighth and sixteenth notes, with some notes marked with an asterisk. The second staff continues the melody with similar rhythmic patterns and includes a fermata over a note. The third staff concludes the first treble part with a double bar line and repeat dots.

Second Treble.

The second treble part consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The melody is primarily composed of quarter and eighth notes. The second staff continues the melody with a similar rhythmic structure. The third staff concludes the second treble part with a double bar line and repeat dots.

Tenor.

Three staves of Tenor vocal notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of quarter and eighth notes, with some notes beamed together. The second and third staves continue the melody, with the third staff ending with a double bar line. There are some markings like 'x' and 'p' on the notes.

Bass.

Three staves of Bass vocal notation. The first staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of quarter and eighth notes, with some notes beamed together. The second and third staves continue the melody, with the third staff ending with a double bar line. There are some markings like 'x', 'p', and 'u' on the notes.

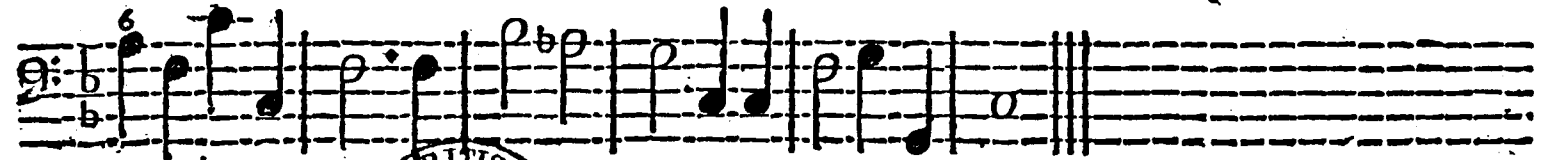
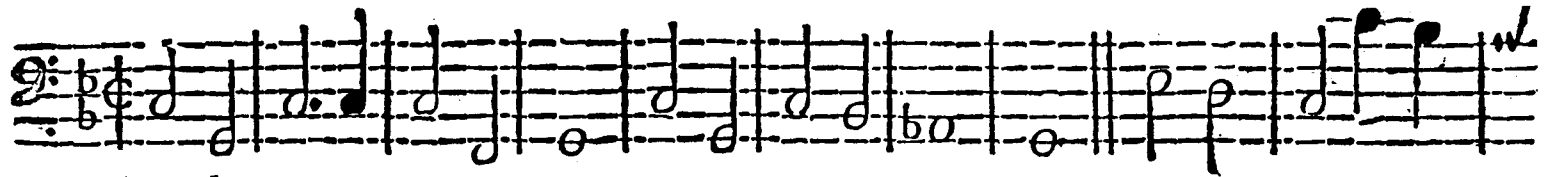
(19) First Treble. The Queen's Farewell in 3 Parts by Mr. Tollett.



Second Treble.



Bass.



F I N I S.