Instructions

UPON THE

HAUTBOY.

In a more Familiar Method

than any extant.

Together with

A Curious Collection of
Marches, Minuets, Rigadoons
and Opera Airs;

By Mr. Handel, and other
Eminent Masters.

Engraved, Printed and Sold at the Printing-Office in Bow
Church-Yard LONDON. Where Books of Instructions for
any Single Instrument may be had. Price, 1s. 6d.
First observe the manner of holding your Hautboy — which is thus, place your left hand uppermost next to your mouth and your right hand below; though there are eight holes on this Instrument besides two under its Brass Keys making ten in all, nevertheless seven fingers will be sufficient to supply them, as for Example ——

Let the forefinger of your left hand cover the first hole, the second finger the second, and the third finger the next two holes. In like manner the forefinger 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 the lowest hole in view; 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 stopp'd, blow somewhat strong and you will distinctly hear Gant which is the lowest Note on the Hautboy ——

Dsolvo is the second Note, and to sound that you must lift up the little finger of your right hand ——

For Eلام or the third Note take up the third finger of your right hand ——

For Eflaut or the fourth 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 Gsolreut or the fifth Note, take up the little finger with the second and first finger of your right hand ——

For Aلامor or the sixth Note you must keep the first and
and second fingers of your left hand and the third finger of your right close stop.

For Sfacemi or the seventh Note, stop the forefinger of your left hand & third finger of your right.

For Godfauct or the eighth Note, stop only the second finger of your left hand and third finger of your right.

For Dfaure or the ninth Note, stop all your fingers, only keeping your little finger off from the Brass key, then press the Reed between your lips almost close together, and blow stronger than you did before; whereupon you will hear around the compass of a Note above the former, but it ought to be observed that in all the following Notes which are above this, that the Reed must be kept void between your lips as you did for the preceding Note, and the higher you go still continue blowing somewhat 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 Efaout in alt or the eleventh Note, take up the second finger of your right hand and set down your third finger of the same hand placing the little finger on the small brass key.

For Godreut in alt or the twelfth Note take up all the fingers of your right hand and stop all those of your left.

Alanure in alt or the thirteenth Note is sounded only by stopping the first and second fingers of your left hand.

Bfabemi

Hautboy.
If a Flats in all or the fourteenth Note is found, by
slipping the second finger of your left hand.

A flat in all which is the fifteenth or highest Note, must be
found with keeping all your fingers open.

Under the Scale of Notes here subjoin'd I have de-
scribed seven lines, signifying the seven fingers, and
the Dots marked on them are to shew which fingers must
be stop't, 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 Dot is placed on the lower line, you
must put your little finger on the large key untill it
beats that down to cover the hole. Observe likenijse when
you see this mark (p) above the head of any Note,
that the Reed must then be press'd close together and
bent after such a manner as I have already explained.
This will appear more evident from the Example it
self.

A Flat is mark't thus ♭ and a Sharp thus ♯. If a
Flat be placed before any Note you must play it half a
Note lower than the Note naturally is. If a Sharp be
placed before any Note, it is to be play'd half a Note
higher than the Note naturally is.
A Scale of the plain Notes on the Harpsichord

- Having perused this Scale, and taken particular notice of every Note and 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 Notes both flat & sharp, & in taking care to place your Fingers as the Dots direct, you may with ease attain to play them.

A Scale of all the Notes both flat and sharp on the Harpsichord.

Where you meet with a Cross plac’d on the third line it shews that you must stop but one of those Notes that are over’d with a third finger of your left hand, but let that be the hole which is next your hand: observe where you stop this mark, before each head of Notes in each Scale which begins at D flat tre and so on all Notes in alt, you must press as near almost close between your lips and blow stronger than you did before, if higher you go still continue blowing stronger.
Example of the Time or length of the Notes

There being nothing more difficult in Music than playing of true time, it is therefore necessary to be observed by all Practitioners that there are two sorts of Common, and Triple time: and is distinguished by this (this $ or this 3) mark. The first is a very slow movement; the next a little faster, and the last a brisk and lively time; and each of them has always to the length of one Semibreve in a Bar which is to be held as long in playing as you can moderately tell four by saying one, two, three, four: two Minims as long as one Semibreve; four Crotchets as long as 2 Minims; 8 Quavers as long as 4 Crotchets; 16 Semiquavers as long as 8 Quavers.

Triple time consists of either three or six Crotchets in a Bar: and is to be known by this 3 or this 3 or this 4 mark to the first there are three Minims in a bar and it commonly played very slow: the second has three Crotchets in a bar and they are to be played slow, the third has the same as the former but is played faster, the last has six Crotchets in a bar & is commonly to brisk tunes as Fugato & Passages. When there is a small dot following any Note it is to be held half as long again at the Note itself is, let it be Semibreve, Minim, Crotchet or Quaver. When you see a Semibreve rest you are to leave off playing as you can be in counting four a Minim rest as long as you tell two and a Crotchet one and so in proportion a Quaver and Semiquaver. you may know how these rests are marked by following Examples. Semibreve Minim Crotchet Quaver Semiquaver

Rest Rest Rest Rest Rest Rest

Handtray.
Triple Time is multiplied by three and consists of 1 prick't Minum, or 3 Gotchetts, or 6 Quavers or 12 Semi-quavers included within one Bar. Whereas in Common Time 1 Semi-brief or 2 Minums or 4 Gotchetts, or 8 Quavers or 16 Semi-quavers may in like manner be contained within 1 Bar.

Now a Bar is a line drawn cross the five lines of a Scale as you may observe in the Example.

A double Bar is set at Occasion serves to show that the strain ends there, and that every strain must be play'd twice over. Furthermore in most Lessons you will find a dot or prick on the side of a Note which signifies that such a note where to this dot is fix'd must be held half as long again as the time of the Note itself requires whether it be Semibrief, Minum, Gotchet or Quaver.

As for the tails of the Notes they may be turned up ward or downward at pleasure, so the heads be made full and fix'd in their proper places.

Having explain'd the Scale of the Gamut both as it is natural and otherwise there remains only some Directions for the distinguishing of certain marks which are usually set at the beginning of the staves or lines. The first is that of the Cliff which is made thus . Some other marks are also inserted in most Lessons after the Cliff viz the Flats and Sharps, but they have been defined before; therefore I shall only add here that the Flats are used for Els, Bflatemi and Alamire, and that if one or more of these Flats are placed next the Cliff, it ought to be understand that all the Notes on that line or in those spaces where they stand must be played flat throughout the whole Lesson unless you meet with a sharp prefix to any one of them, shewing that that particular
particular Note must be play'd sharp; the sharps are applied to G, f-a, u, F-sa, u, and G-sol-re-u, so that all the Notes found in those Places are to be play'd sharp unless prevented by a Flat.

**An Example of the Graces.**

For the greater encouragement of Practitioners, I have here subjourn'd a Scale wherein are described the usual Graces, the first of which is a Beat mark'd thus (+) shewing on whatsoever line it is plac'd that the finger answering thereto must be just beat down and lifted up again. A shake is mark'd thus (\(\_\_\)) or thus (\(\_\)) and denotes wherever it is plac'd that such a finger must be shook off, always remembering 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 Dots you may soon learn to beat or shake any Notes as occasion serves. A slur is known by this mark (\(\_\)) and is often drawn under two, three or more Notes, to signify 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 mark'd over the heads of those Notes that are to be shaken thus (\(\_\)) and a beat thus (+).

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A Scale of all the Greces
Minuet

March

For the Flautoboy.
A March

For the Harpsichord.
March

Trumpet Minuet

For the Harpsichord
Echo Minuet

For the Phauhboy.
Benche povera a Favourite AIR

For the Hautboy.
in the Opera of Flavius.

Da Capo al segno.

For the Hautboy.
A Favourite AIR in the
A Favourite AIR in the Allegro

For the Hautboy.
Opera of Radamistus

For the Hautboy
T'eu sei il cor a Favourite AIR in

For the Fluteboy.
the Opera of Julius Cæsar
A Favourite AIR in the

For the Harpsichord
Opera of Julius Cæsar
A Favourite AIR in the Allegro

For the Harpsichord.
Opera of Tamerlane

For the Hautboy
Non e più tempo

Tamerlano

For the Harpsichord.
Faro coli più bella  ADMETUS

Larghetto
Laura non sempre spirà
in g. Opera of SIROE

Allegro

For the Harpsichord.
For the Hautboy. K.2
A Favourite AIR in Allegro

For the Hautboy.
the Opera of Lotharius
A Favourite Air in the Allegro

For the Hautboy.
Air in Parthenope.

Larghetto

Chorus in Parthenope

For the Hautboy.