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Inglis 76

A faint, large watermark of a classical building, possibly a temple or church, is centered in the background of the page. It features a prominent pediment and columns.

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John Smith



I Smith Sculp

Instructions
UPON THE
HARPSICHORD,
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.

Engrav'd. Printed and Sold at the Printing-Office in Bow
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any Single Instrument may be had. Price, 1^o. 6^d.

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 y^e 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 stopt, blow somewhat strong and you will distinctly hear Gfaut which is the lowest Note on the Hautboy.

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

For Elami or the third Note take up the third finger of your right hand.

For Ffaut 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 Alainure 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 stopt.

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

For Gofaut or the eighth Note, stop only the second finger of your left hand and y^e third finger of your right.

For D'sotre or the ninth Note, stop all your fingers, by 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 asound the compass of a Note above the former. but it ought to be observed that in all the following Notes which are above this. Gfaut the Reed must be kept press'd 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 E faut in alt or the eleventh Note, take up the second finger of your right hand and set down y^e third finger of the same hand placing the little finger on the small brass key.

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

A lamure in alt or the thirteenth Note is founded only by stopping the first and second fingers of your left hand.

Bfabemi

Hautboy.

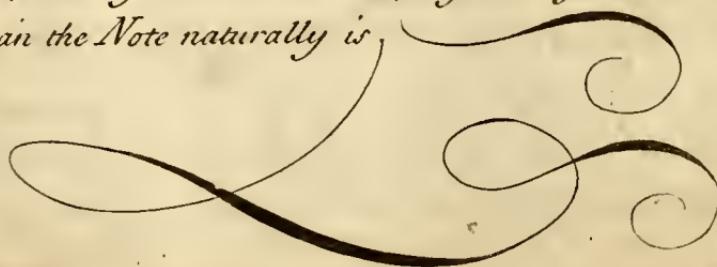
B flat in alt or the fourteenth Note is sounded by stopping the second finger of your left hand.

C flat in alt which is the fifteenth or highest Note, must be sounded by keeping all your fingers open.

Under the Scale of Notes here subjoined I have described seven lines, signifying the seven fingers, and the Dots marked 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 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 likewise when you see this mark (p) 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 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 Hoboy

Left Hand {First Finger
Second Finger
Third Finger
Right Hand {First Finger
Second Finger
Third Finger
Little Finger.

The diagram shows a staff with seven notes: C, D, E, F, G, A, B. The left hand (top five lines) has fingerings: C (1), D (1), E (1), F (1), G (1), A (2), B (2). The right hand (bottom three lines) has fingerings: C (1), D (1), E (1), F (1), G (1), A (2), B (2). The notes are labeled with their names and some with additional syllables like 'fa ut' or 'la mi'.

Having perus'd 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 if 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 Hautboy.

The diagram shows a staff with notes: C, D, D, E, E, F, F, G, G, A, A, B, B, C. The left hand (top five lines) has fingerings: C (1), D (1), D (1), E (1), E (1), F (1), F (1), G (1), G (1), A (2), A (2), B (2), B (2). The right hand (bottom three lines) has fingerings: C (1), D (1), D (1), E (1), E (1), F (1), F (1), G (1), G (1), A (2), A (2), B (2), B (2). The notes are marked with various symbols: open circles, crosses, asterisks, and dots.

Where you meet with a Cross plac'd on the third line it shew's that you must stop but one of those holes that are cover'd with y^e third finger of your left hand but let that be y^e hole which is next your hand; observe where you see this mark (p) over y^e heads of y^e Notes in y^e scale which begins at D la foltre and so on all y^e Notes in alt. you must press y^e read almost close between y^e lips and blow stronger than you did before, & y^e higher you go still continue blowing stronger.

10/13/6

P. L. Shoberly

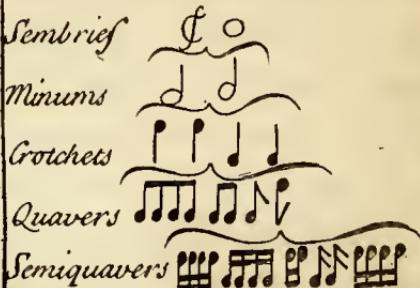
~~Replies from B~~

Example of the Time or length of the Notes

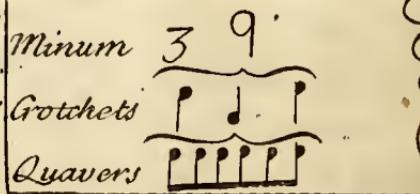
There being nothing more difficult in Musick than playing of true time 'tis therefore necessary to be observ'd by all Practitioners that there are two sorts, Common, and Triple time: and is distinguish't by this C this F or this J mark, the first is a very slow movement, the next a little faster, and the last a brisk and airy 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 $\frac{3}{2}$ this $\frac{3}{4}$ this 3 or this $\frac{6}{4}$ mark. to the first there is three Minims in a bar and is commonly play ed very slow: the second has three Crotchets in a bar and they are to be play'd slow, the third has the same as the former but is play'd faster, the last has six Crotchets in a bar & is commonly to brisk tunes as Tiggs & Pasphys. When there is a prick or dot following any Note it is to be held half as long again as the Note it self is, let it be Semibreve, Minum Crotchet or Quaver. When you see a Semibreve rest you are to leave off playing as ^{long as} you can be in counting four a Minum 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 mark'd by y^e following Exam ple. Semibreve Rest Minum Rest Crotchet Rest Quaver Rest Semiquaver Rest

Common Time

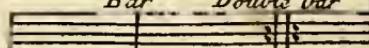


Triple Time



Triple Time is multiplied by three and consists of 1 prick't Minum, or 3 Gotchets, or 6 Quavers or 12 Semiquavers included within one Bar. Whereas in Common Time 1 Semibrief or 2 Minums or 4 Gotchets, or 8 Quavers or 16 Semiquavers may in like manner be contain'd within 1 Bar.

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



Example

A double Bar is set as Occasion serves to shew 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 whereto this dot is fix'd must be held half as long again as the time of the Note it self requires whether it be Semibrief, Minum, Gotchet or Quaver.

As for the tails of the Notes they may be turned upward 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 described before; therefore I shall only add here that the Flats are used for Ela, Bfabemi and Alamire. and that if one or more of these Flats are 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 played flat throughout the whole Lesson, unless you meet with a sharp prefixt to any one of them, shewing that that

particular

7

particular Note must be play'd sharp; the sharps are applied to G-solfaut, F-fa-ut, and G-sol-re-ut, 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 subjoyn'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 (tr) 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 (S) 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 (+).

⁸ A Scale of all the Graces

Handshake chart for the first section of the piece.

Section 1:

- Handshake:** C, D, E, F, G, A, B, C
- Beat:** C*, D*, E*, F*, G*, A*, B*
- Shake:** C shake, D shake, E shake, F shake, G shake, A shake, B shake
- Notes:** C, D, E, F, G, A, B, C

Section 2:

- Handshake:** C, D, E, F, G, A, B, C
- Beat:** C*, D*, E*, F*, G*, A*, B*
- Shake:** C shake, D shake, E shake, F shake, G shake, A shake, B shake
- Notes:** C, D, E, F, G, A, B, C

Section 3:

- Handshake:** C, D, E, F, G, A, B, C
- Beat:** C*, D*, E*, F*, G*, A*, B*
- Shake:** C shake, D shake, E shake, F shake, G shake, A shake, B shake
- Notes:** C, D, E, F, G, A, B, C

Section 4:

- Handshake:** C, D, E, F, G, A, B, C
- Beat:** C*, D*, E*, F*, G*, A*, B*
- Shake:** C shake, D shake, E shake, F shake, G shake, A shake, B shake
- Notes:** C, D, E, F, G, A, B, C

Section 5:

- Handshake:** C, D, E, F, G, A, B, C
- Beat:** C*, D*, E*, F*, G*, A*, B*
- Shake:** C shake, D shake, E shake, F shake, G shake, A shake, B shake
- Notes:** C, D, E, F, G, A, B, C

C Minuet.

9



C Minuet.



C Rigadoon



For the Hautboy.

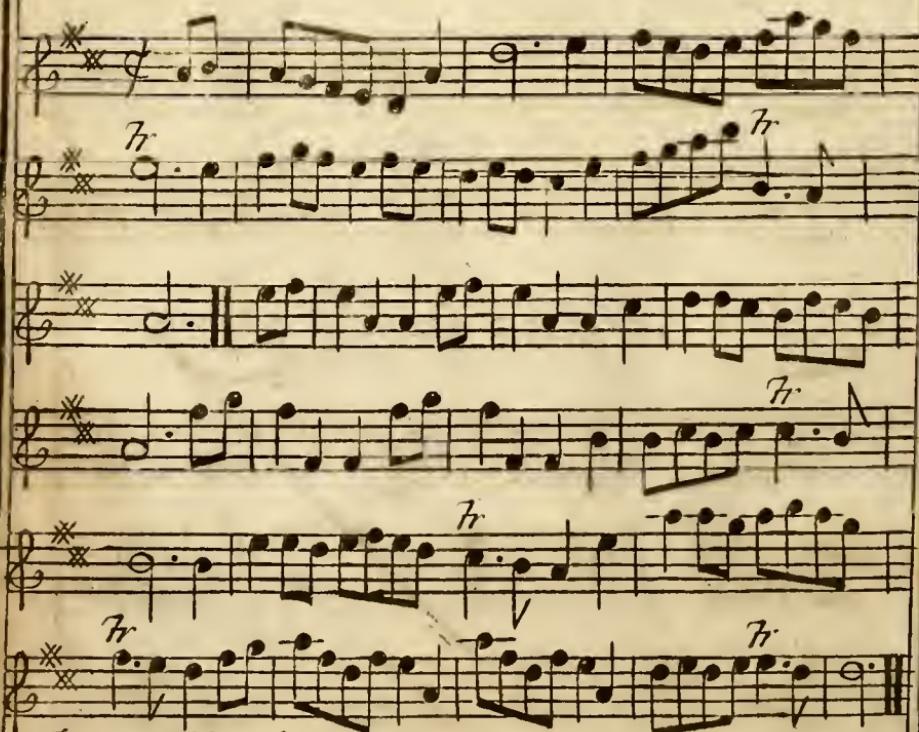
C

13

Minuet



March



For the Hautboy.

March 11

II

A handwritten musical score consisting of five staves, each with a treble clef and a key signature of one sharp (F#). The music is in common time. The first four staves contain six measures of music, while the fifth staff begins with a single measure labeled "Minuet". The score includes various musical markings such as grace notes, slurs, and dynamic instructions like "f" (fortissimo) and "p" (pianissimo). The handwriting is cursive and expressive.

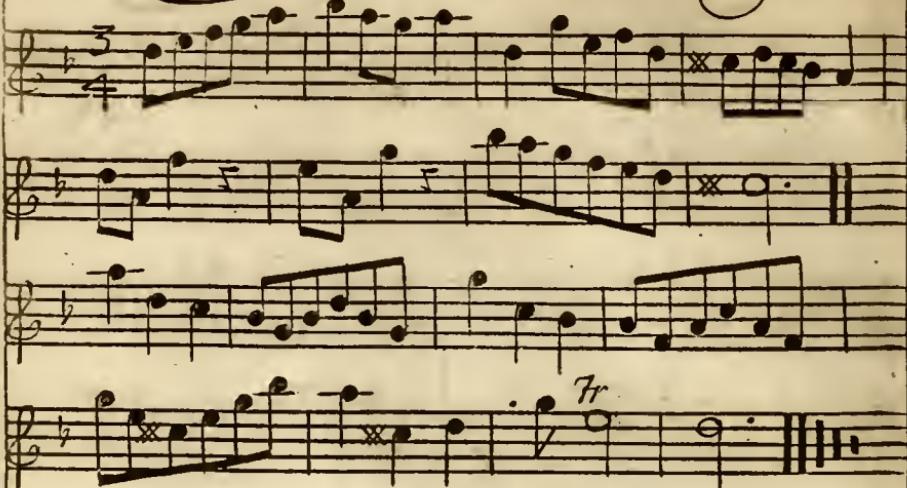
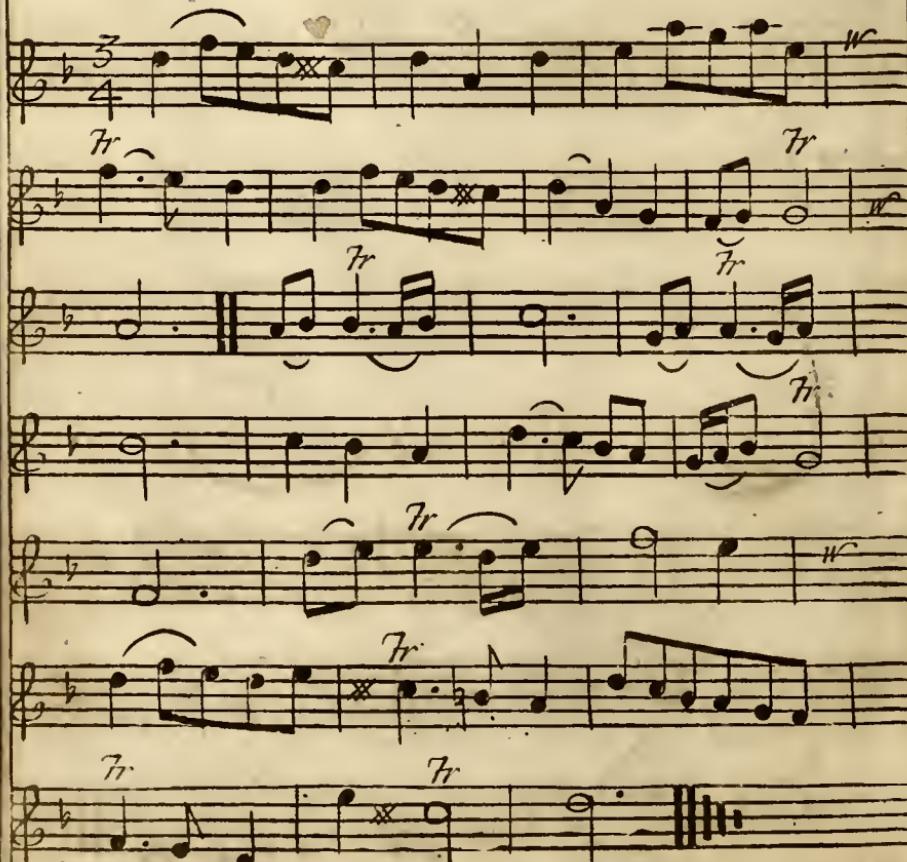
Minuet

DC

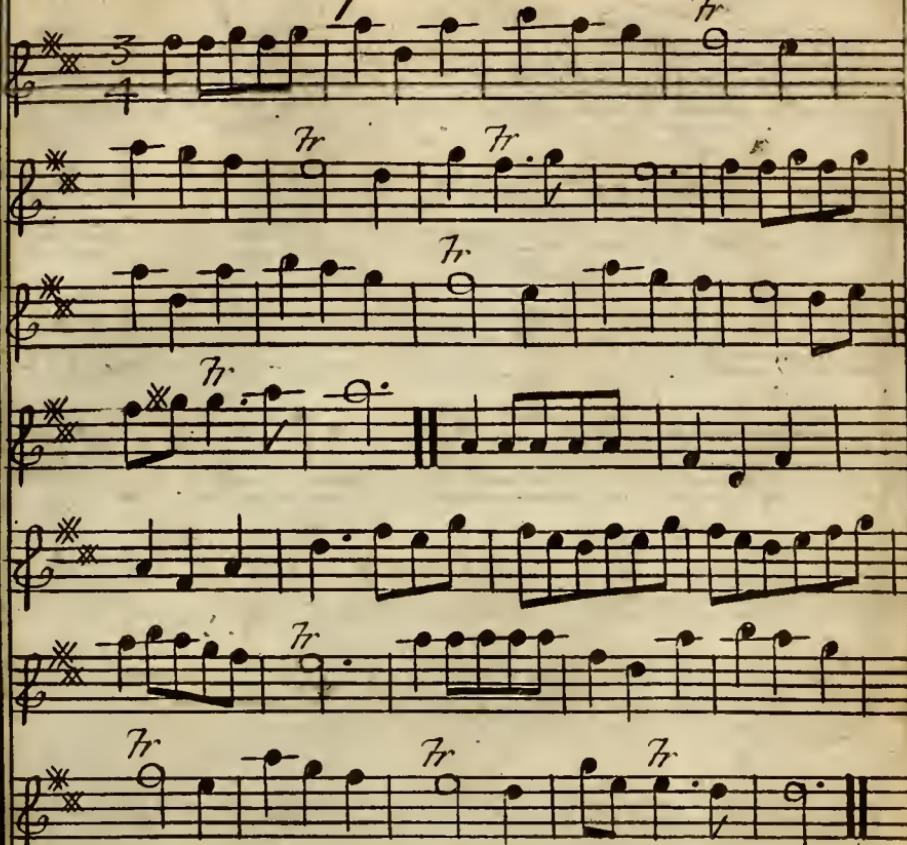
A handwritten musical score for two voices. The top staff begins with a bass clef, a key signature of one flat, and a tempo marking of 'Tr'. It contains a series of eighth and sixteenth note patterns. The bottom staff begins with a bass clef and a key signature of one flat. It features a mix of eighth and sixteenth notes, with some notes marked with an asterisk (*). A double bar line with repeat dots separates the two staves.

C Minuet 9

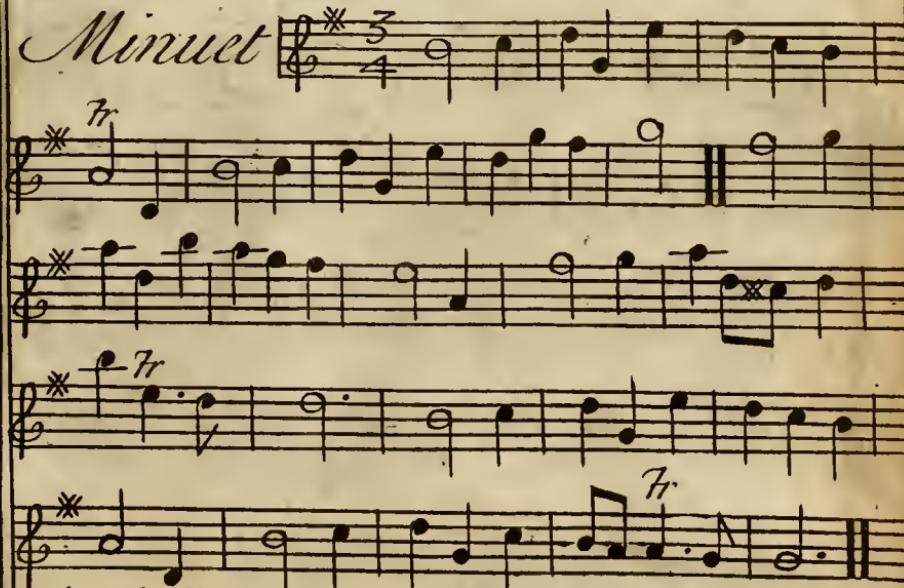
12

Minuet*Minuet**For the Hautboy.*

Trumpet Minuet ¹³



Minuet

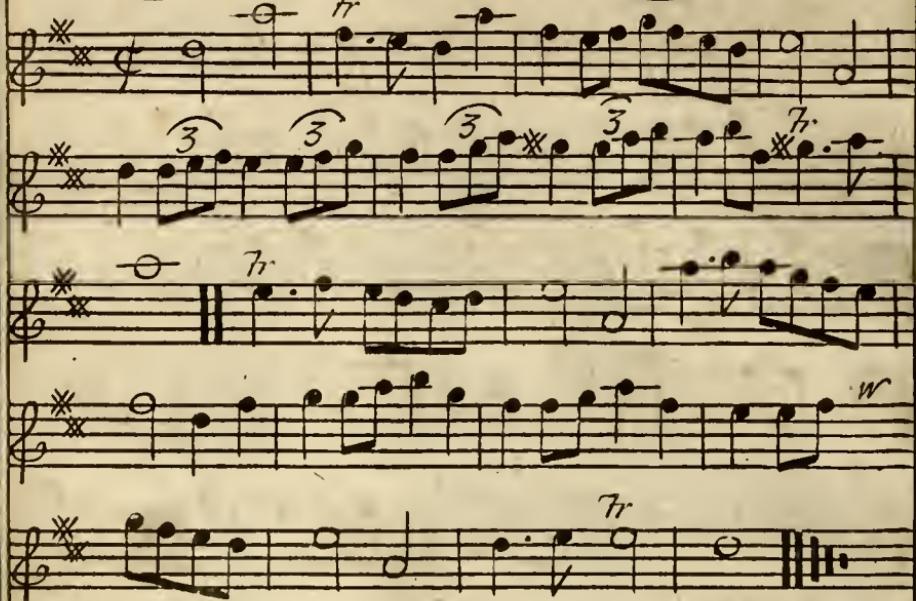


For the Hautboy.

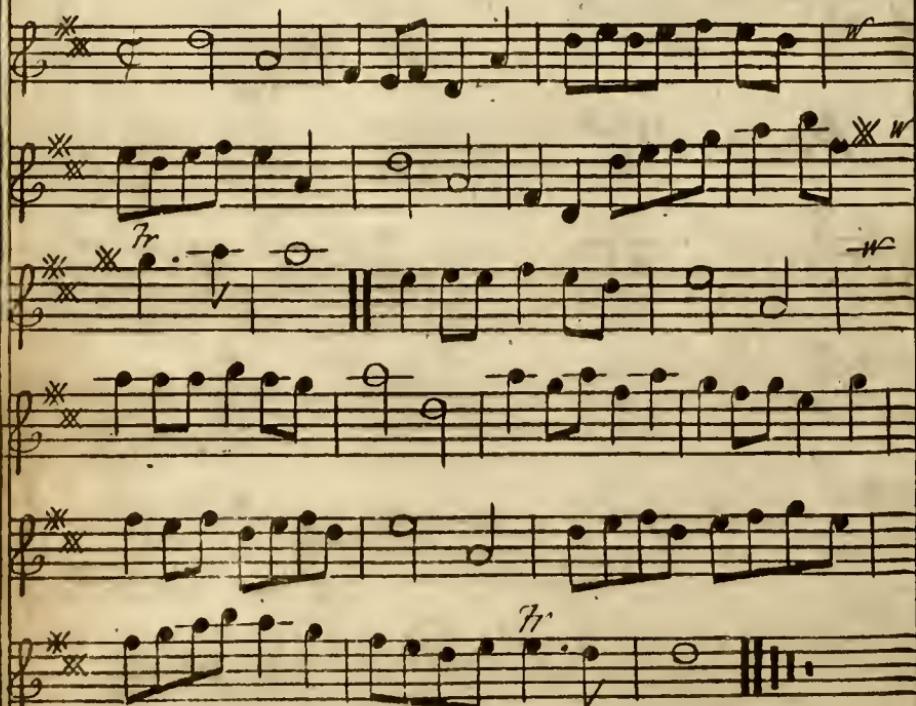
D

14

A March

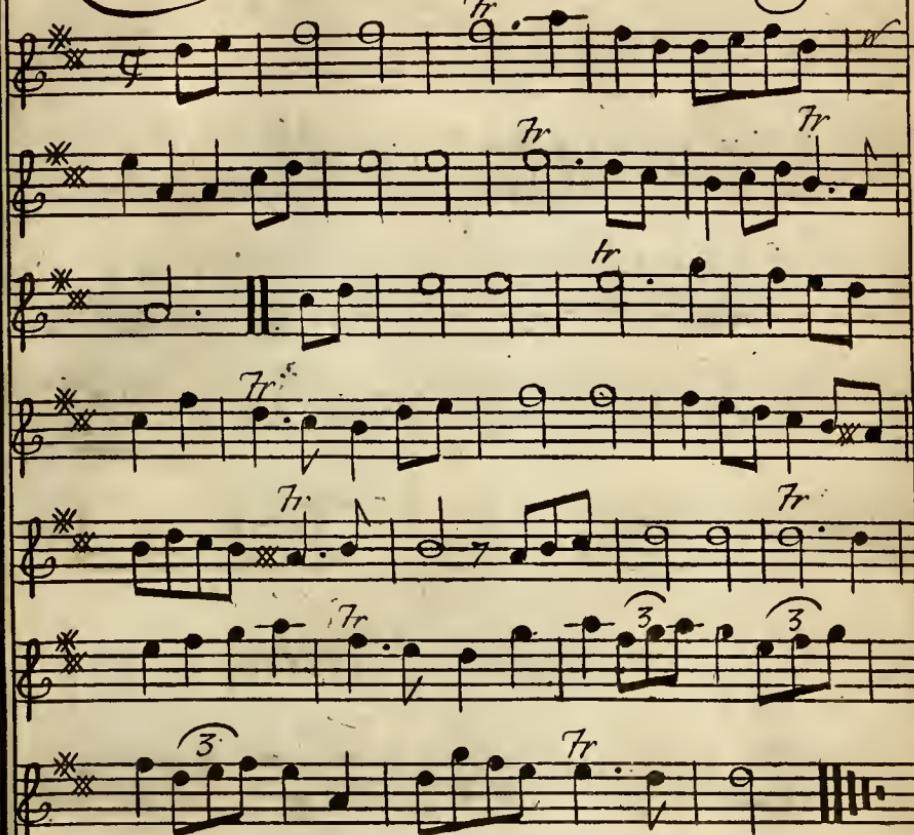


A March



For the Haulboy.

A March



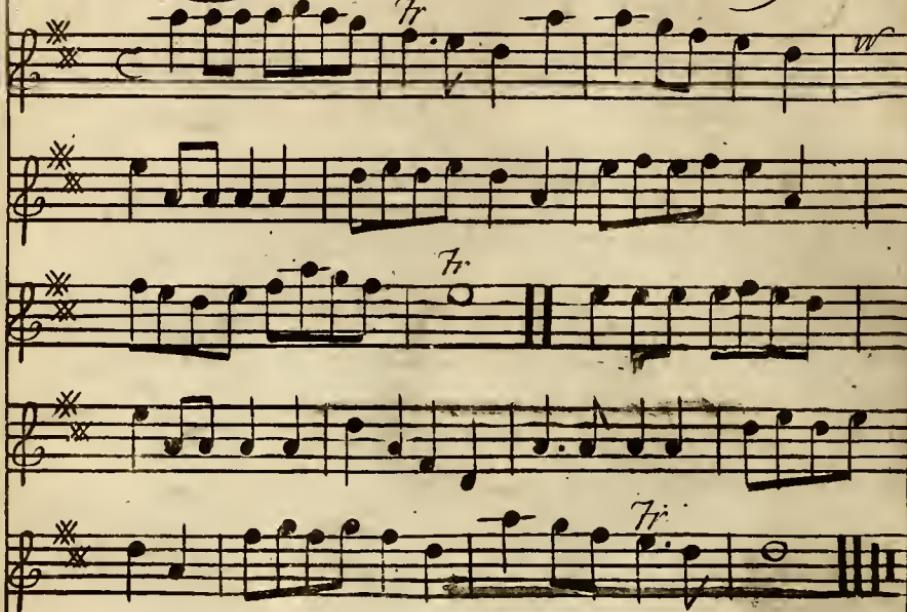
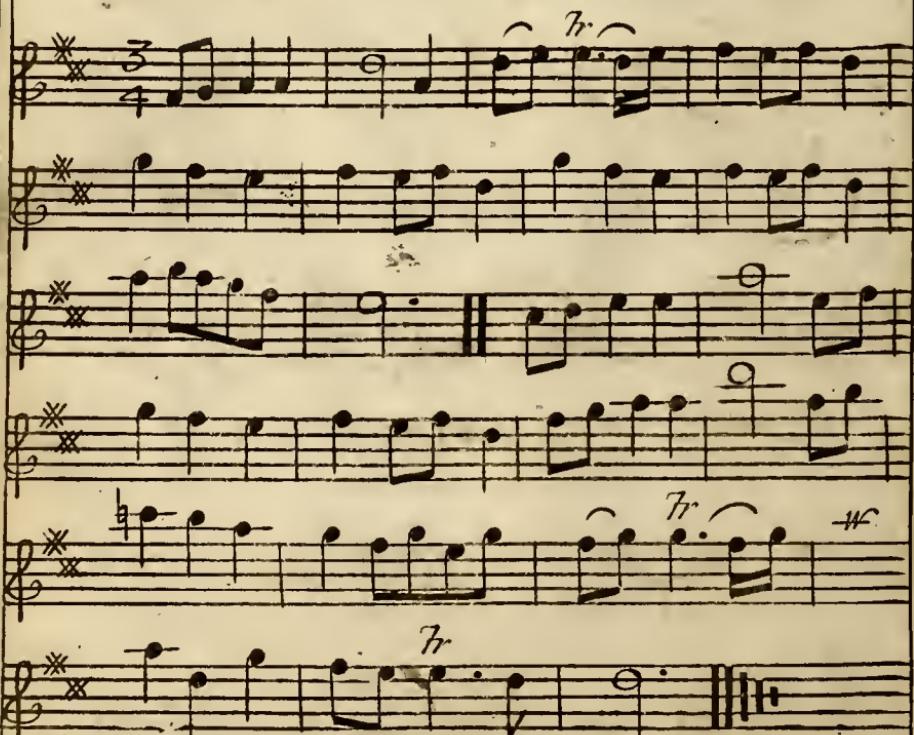
A March



For the Hautboy.

D 2

16

March*Trumpet Minuet**For the Haulboy.*

Minuet

Handwritten musical score for a Minuet. The score consists of three staves of music for bassoon. The key signature is F major (one sharp). The time signature is common time (indicated by a '3'). The bassoon part features various rhythmic patterns, including eighth-note groups and sixteenth-note figures. The score is written on five-line staff paper.

Rigadoon

Handwritten musical score for a Rigadoon. The score consists of three staves of music for bassoon. The key signature is F major (one sharp). The time signature is common time (indicated by a '6'). The bassoon part features eighth-note groups and sixteenth-note figures. The score is written on five-line staff paper.

Minuet

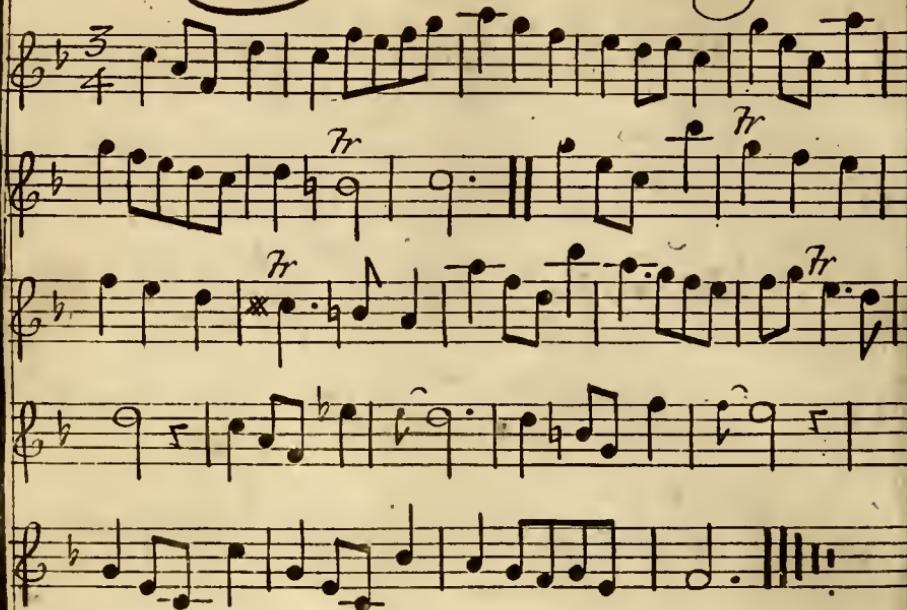
Handwritten musical score for a Minuet. The score consists of three staves of music for bassoon. The key signature is F major (one sharp). The time signature is common time (indicated by a '3'). The bassoon part features eighth-note groups and sixteenth-note figures. The score is written on five-line staff paper.

For the Hautboy.

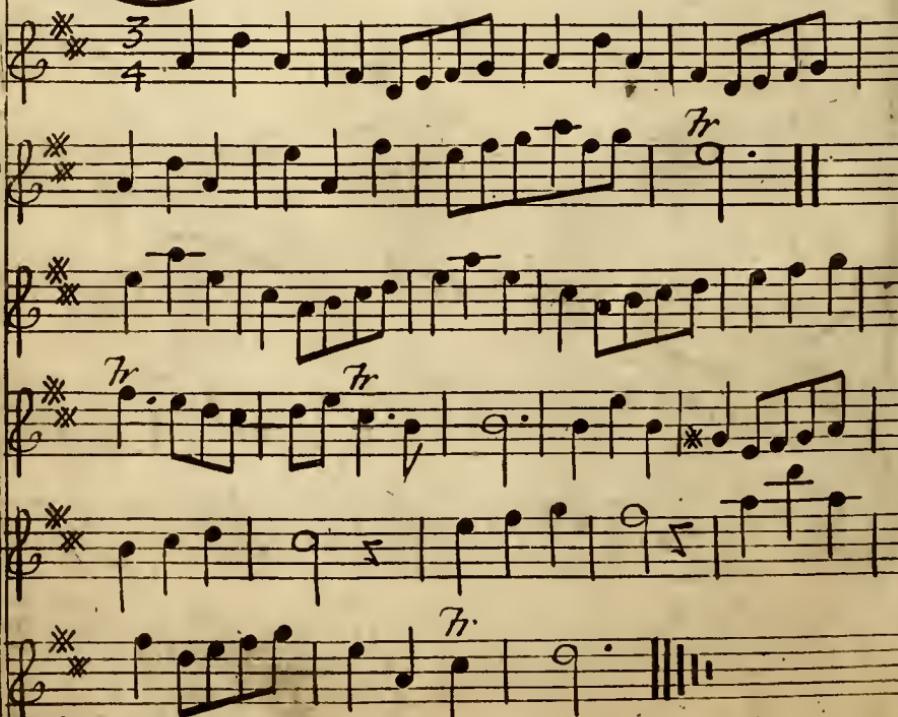
E

18

Minuet



Minuet



For the Hautboy.



For the Hautboy.

E 2

Echo Minuet

A handwritten musical score for a woodwind instrument, likely a Bassoon or Bassoonoon, consisting of six staves of music. The music is in common time and includes various dynamics such as *F* (fortissimo), *P* (pianissimo), *hr.* (half rest), and *Tia* (tempo). The score is written on six staves, each with a bass clef and a key signature of one sharp. The music features a variety of rhythmic patterns, including eighth-note and sixteenth-note figures. The score concludes with the text "For the PHaulboy."

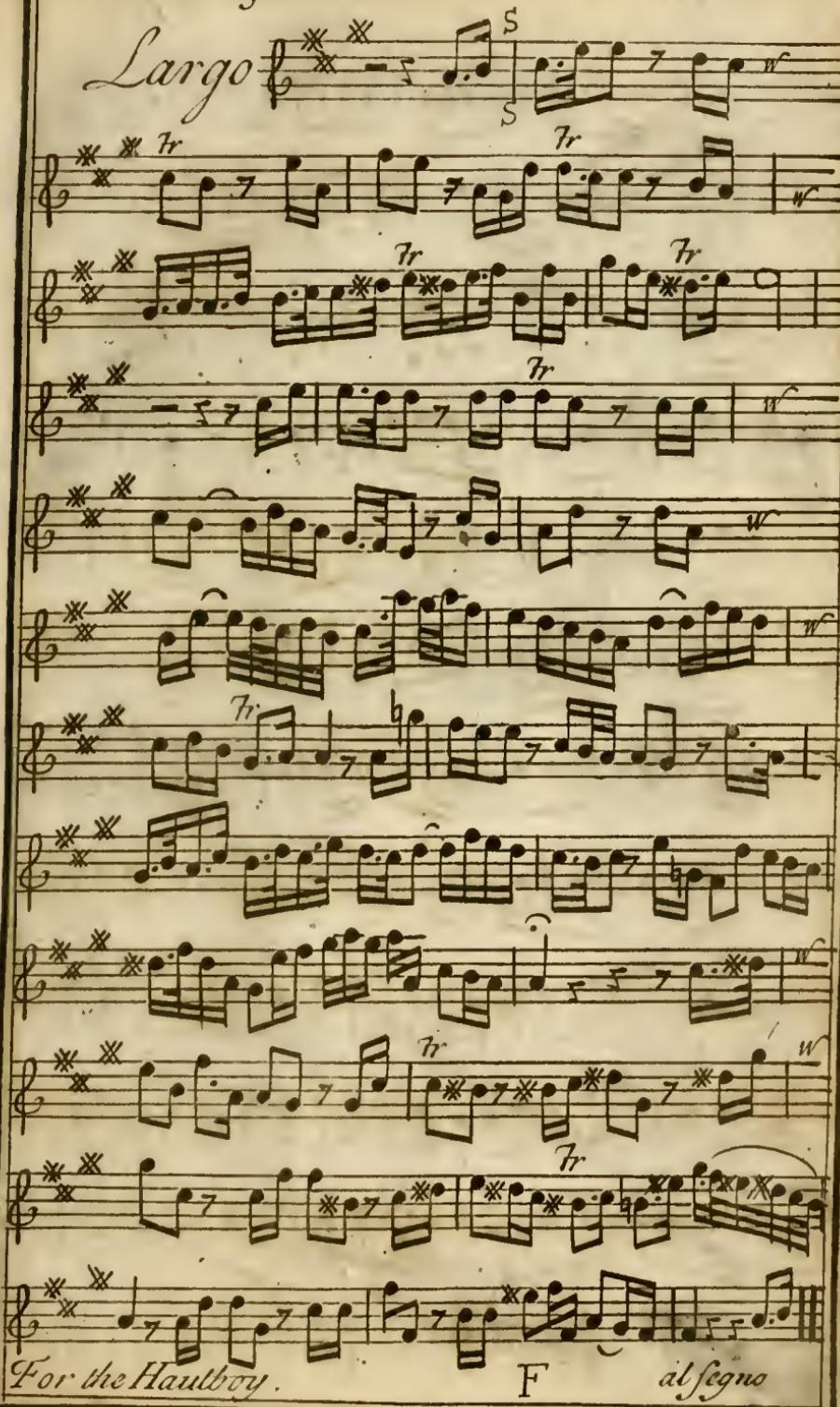
For the PHaulboy.

Fals' imagine

OTHO

21

Largo



For the Haulboy.

F

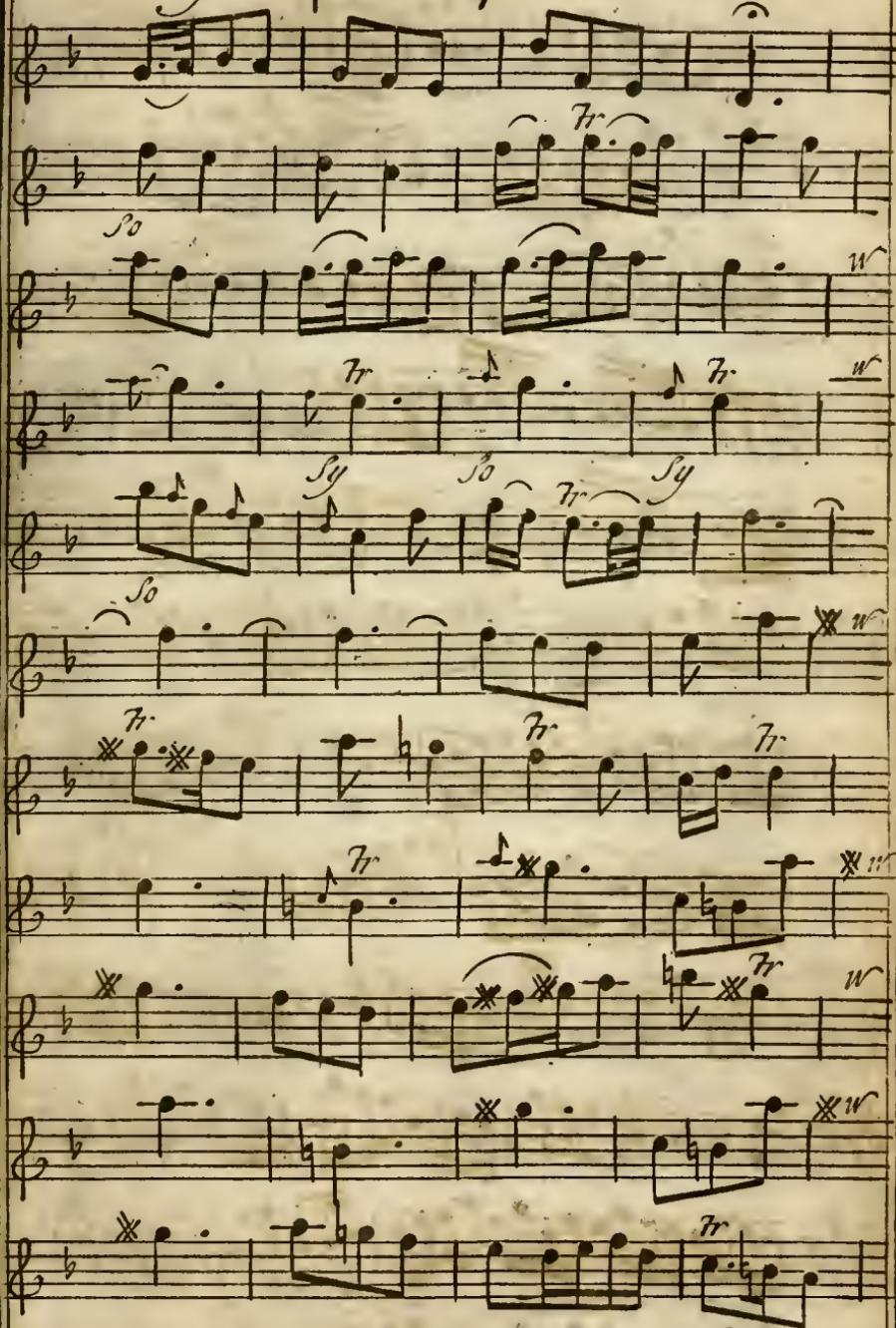
al segno

Benchie povera a Favourite AIR



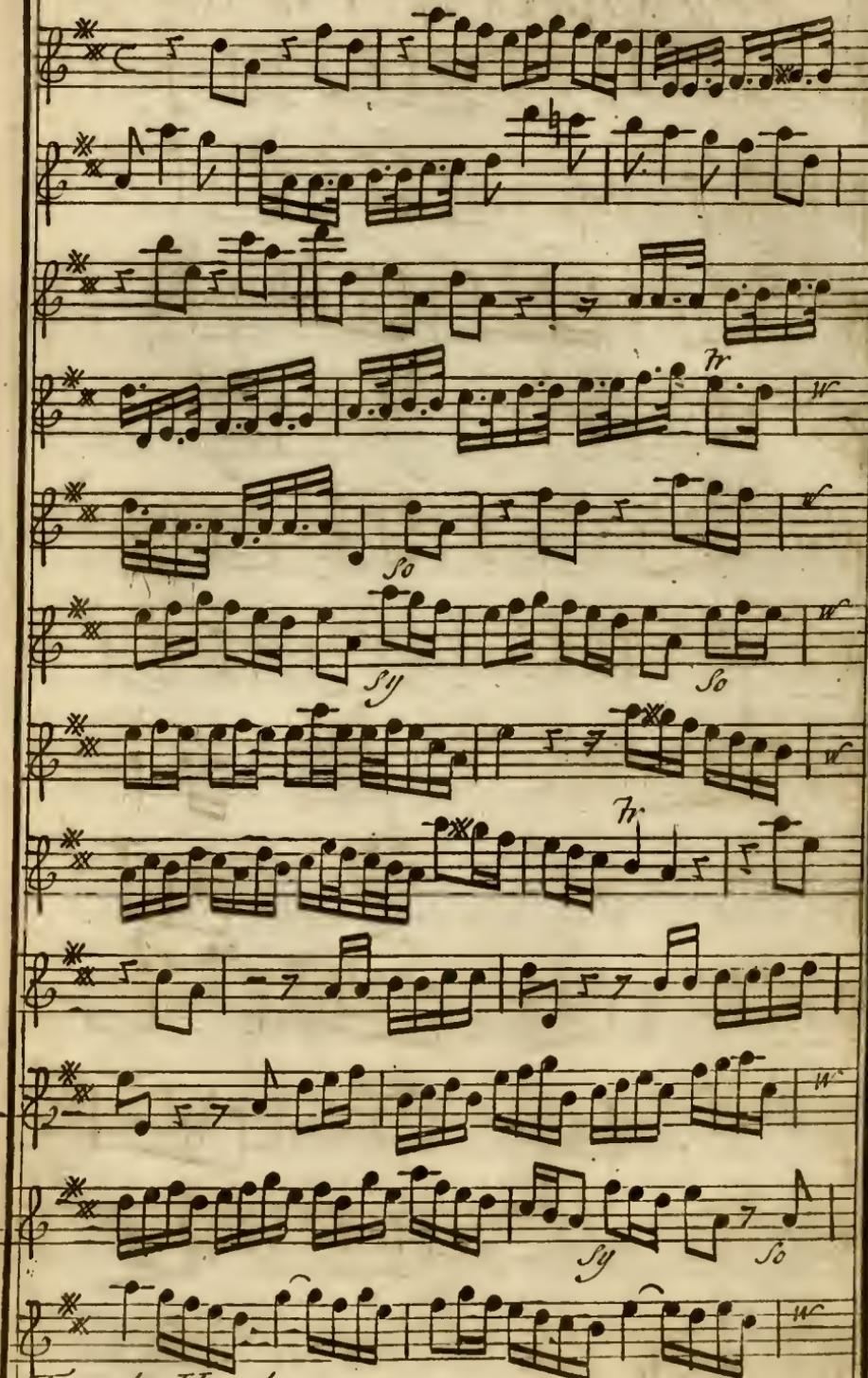
For the Hautboy.

in y Opera of Flavius.



Da Capo al Segno:
For the Hautboy. F 2

24 A Favourite AIR in the



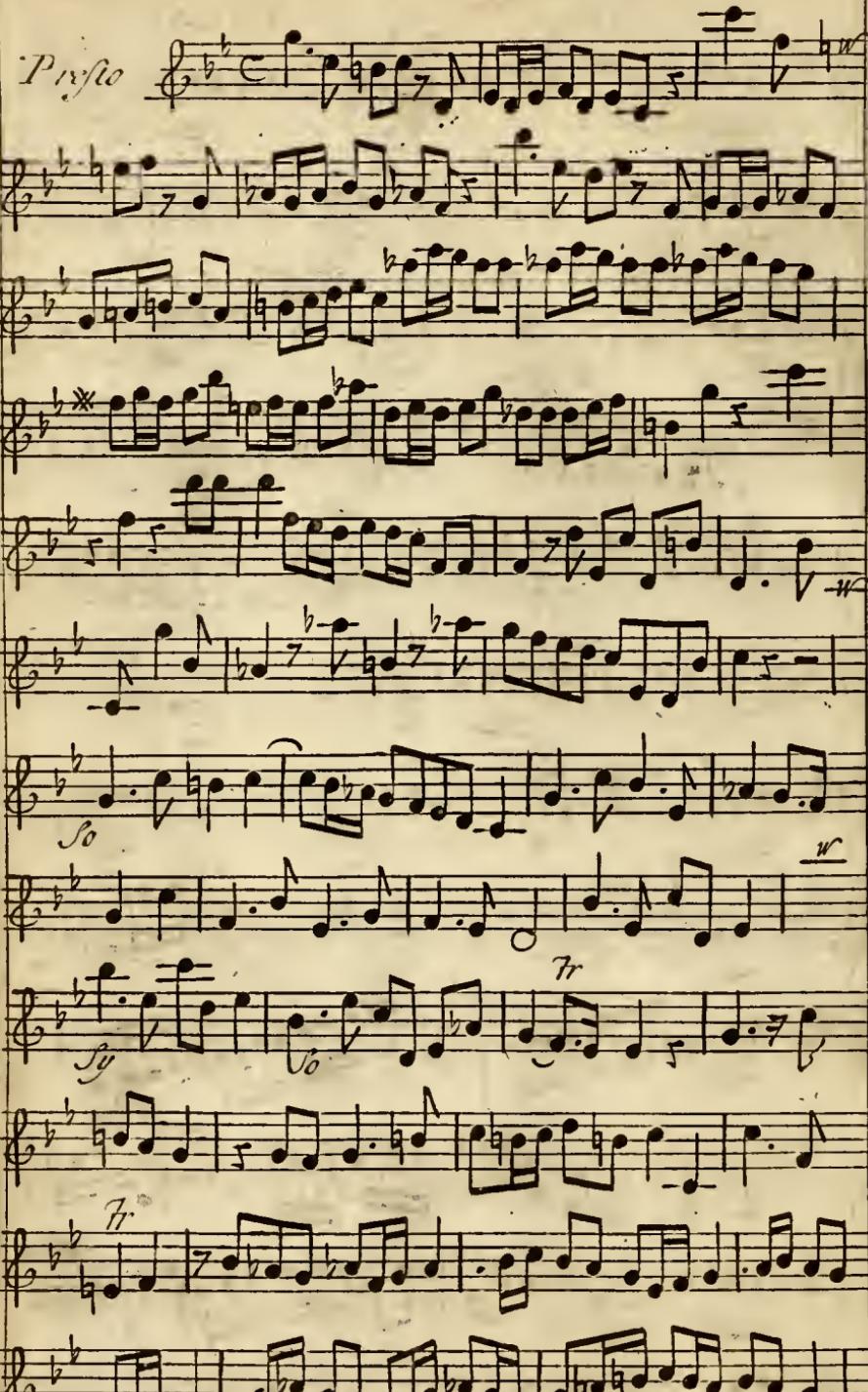
For the Hautboy.

Opera of Radamistus

25

A handwritten musical score for a Hautboy (oboe). The score consists of ten staves, each with a treble clef and a key signature of one sharp. The music is written in common time. Various dynamics and performance instructions are included, such as *tr.* (trill), *so* (soft), *w* (wedge), and *ff* (fortissimo). The score concludes with a repeat sign and the instruction *Da Capo*. The bottom left corner contains the text "For the Hautboy." and the bottom right corner has a small "G".

20 A Favourite AIR in the

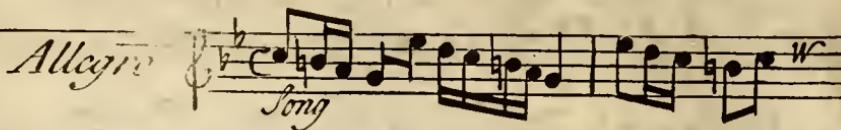
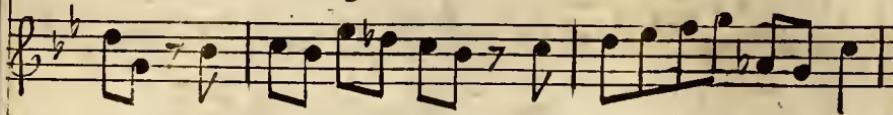


For the Hautboy.

Opera of Radamistus²⁷

A handwritten musical score for 'Opera of Radamistus'. The score consists of ten staves of music, each with a key signature of one flat (B-flat) and a time signature of common time (indicated by a 'C'). The music is written in two systems. The first system ends with a repeat sign and a 'D.C.' (Da Capo) instruction. The second system begins with a 'For the Hautbois.' instruction, followed by a 'G.2' instruction, and ends with a 'Da Capo' instruction.

For the Hautbois.
G.2
Da Capo

*A Favourite AIR in the**Allegro**Song**Sy**so**H.**w**For the Hautboy.*

Opera of Radamistus

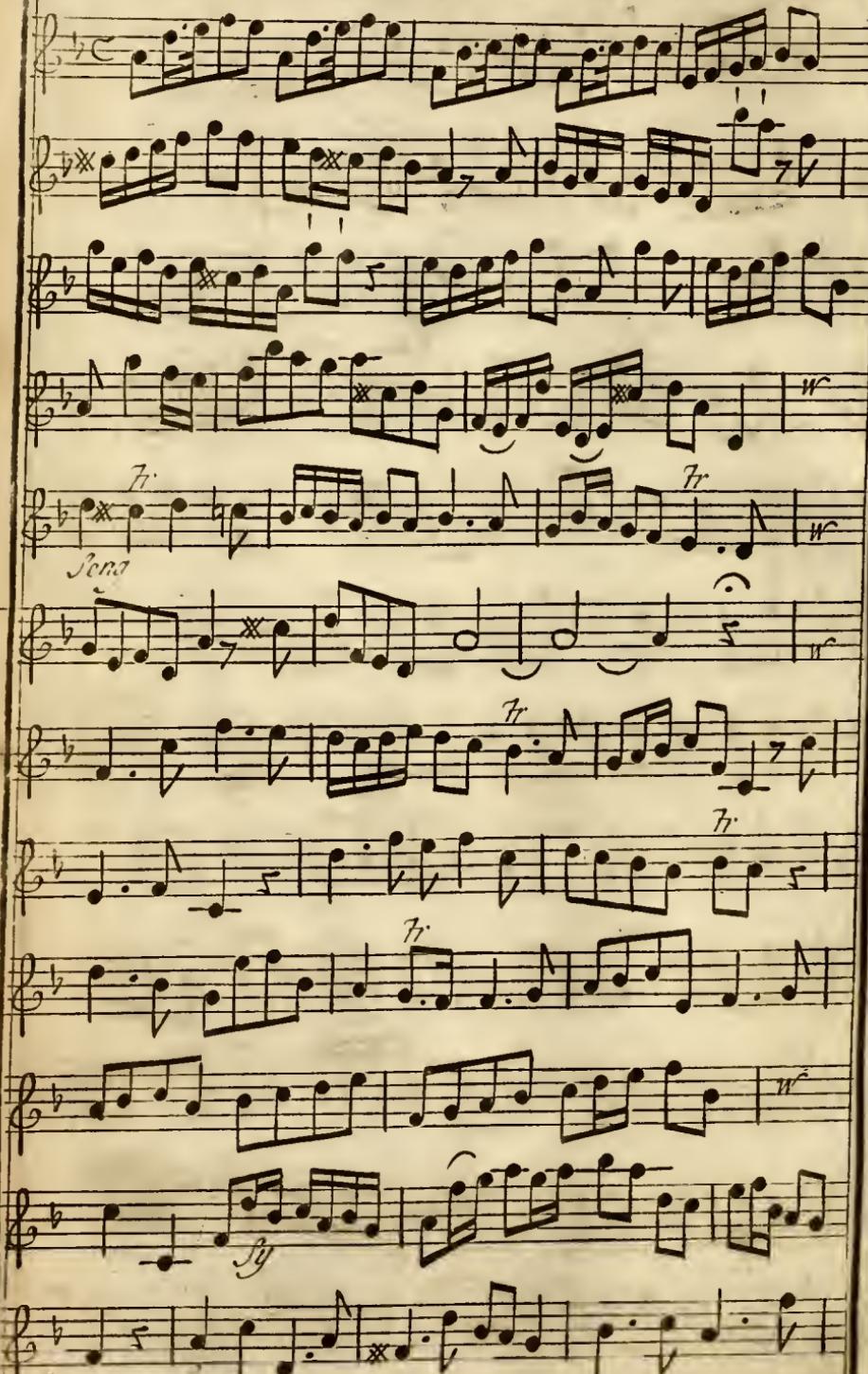
Handwritten musical score for Hautboy, page 29. The score consists of ten staves of music in common time, key signature of one flat, and includes dynamic markings like ff, f, and ffz. The music is for Hautboy and includes a 'Da Capo' instruction.

For the Hautboy

H

30

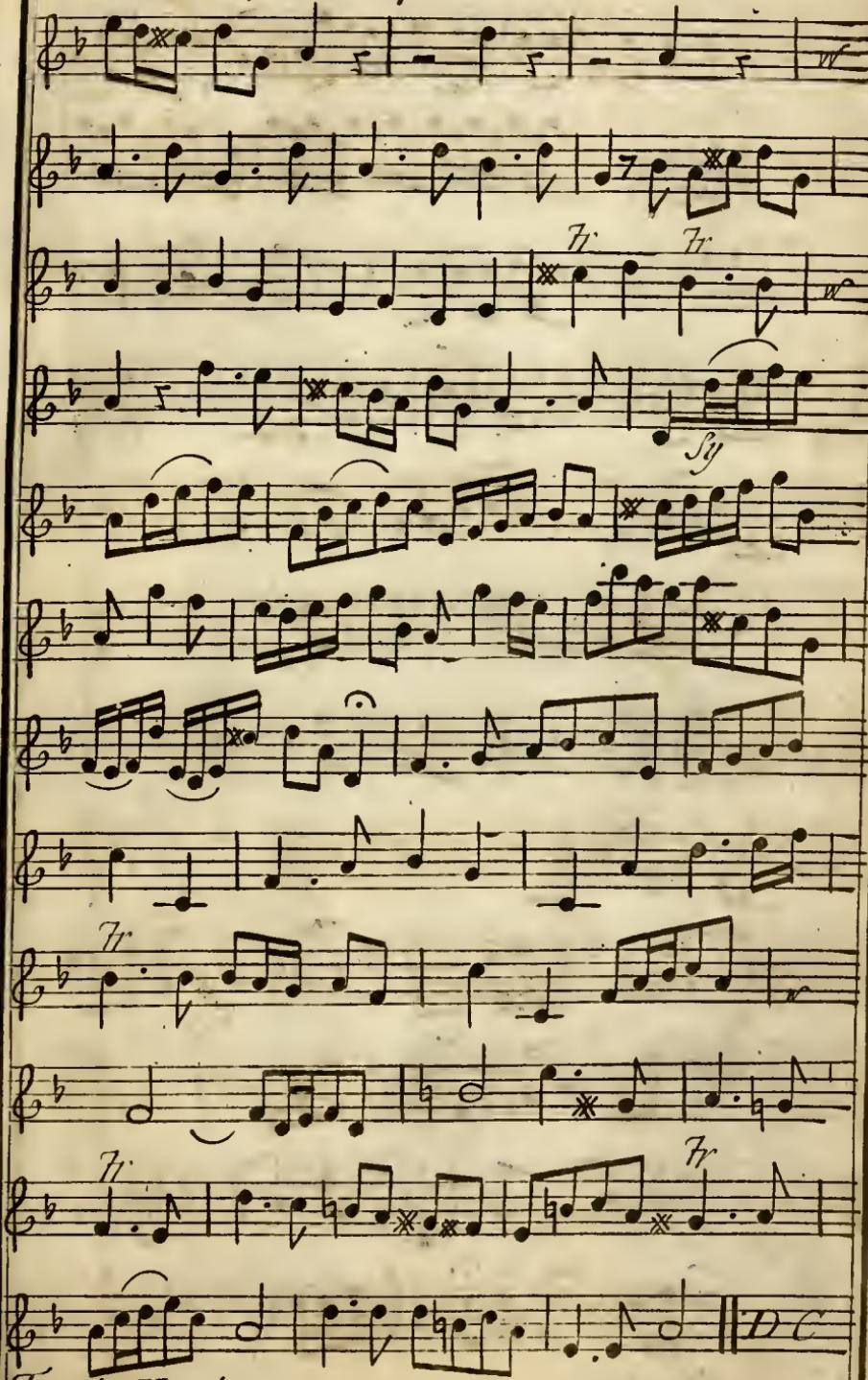
Tu sei il cor a Favourite AIR in



For the Hautboy.

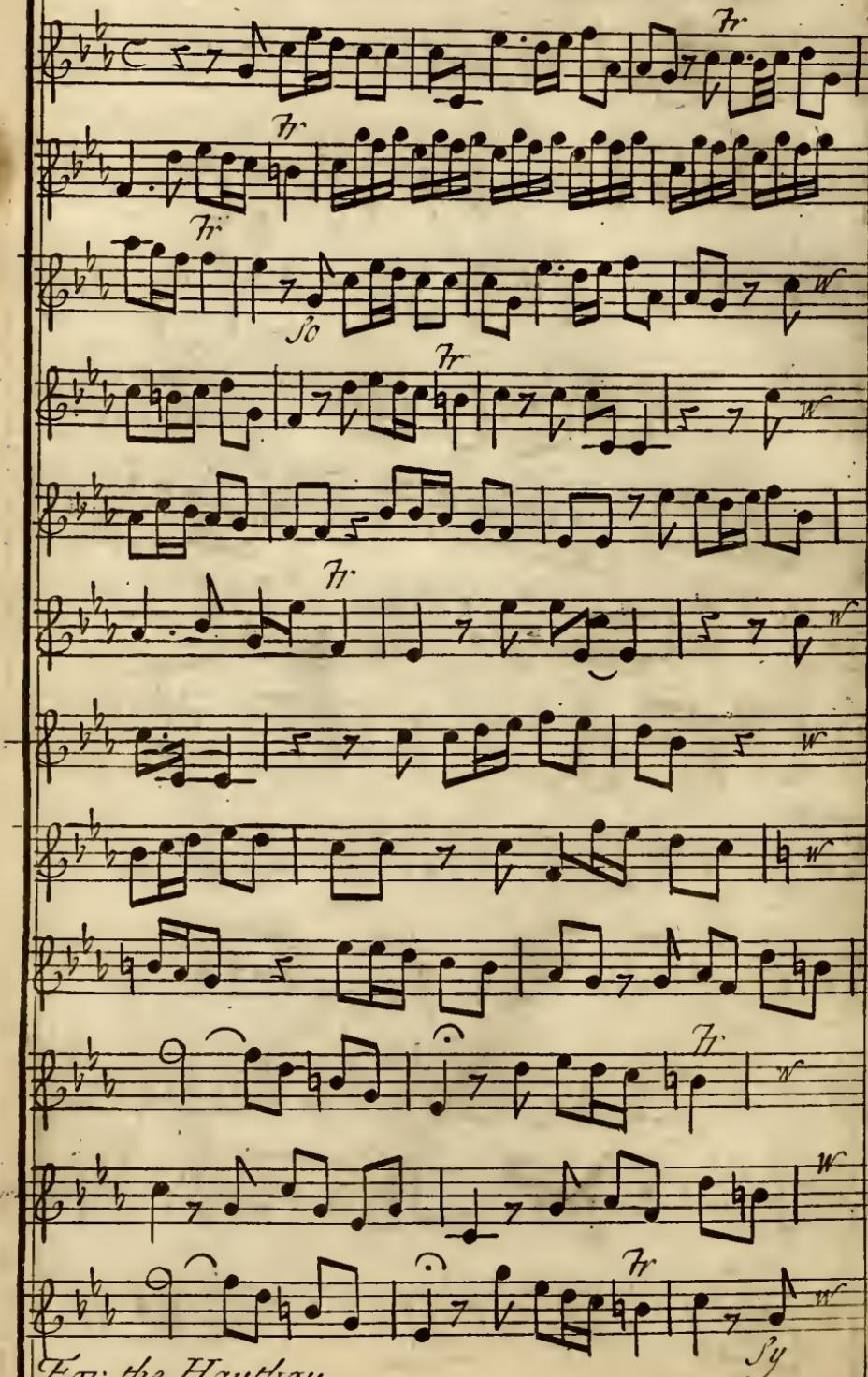
the Opera of Julius Cæsar

31



For the Hautboy.

H2

A Favourite AIR in the

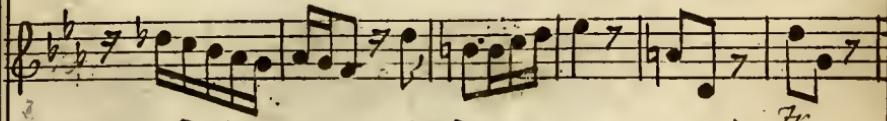
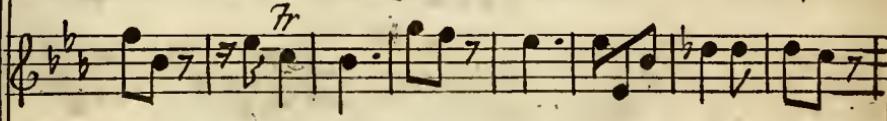
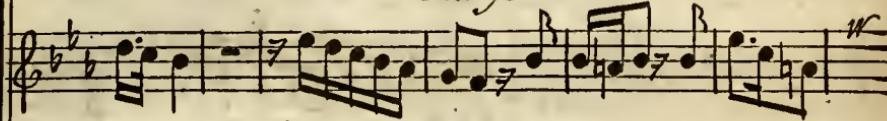
For the Hautboy

Sy

Opera of Julius Cæsar



Largo



D.C.

Deh piange te Julius Cæsar



For the Hautboy.

I

*A Favourite AIR in the
Allegro*

For the Hautboy.

Opera of Tamerlane 35



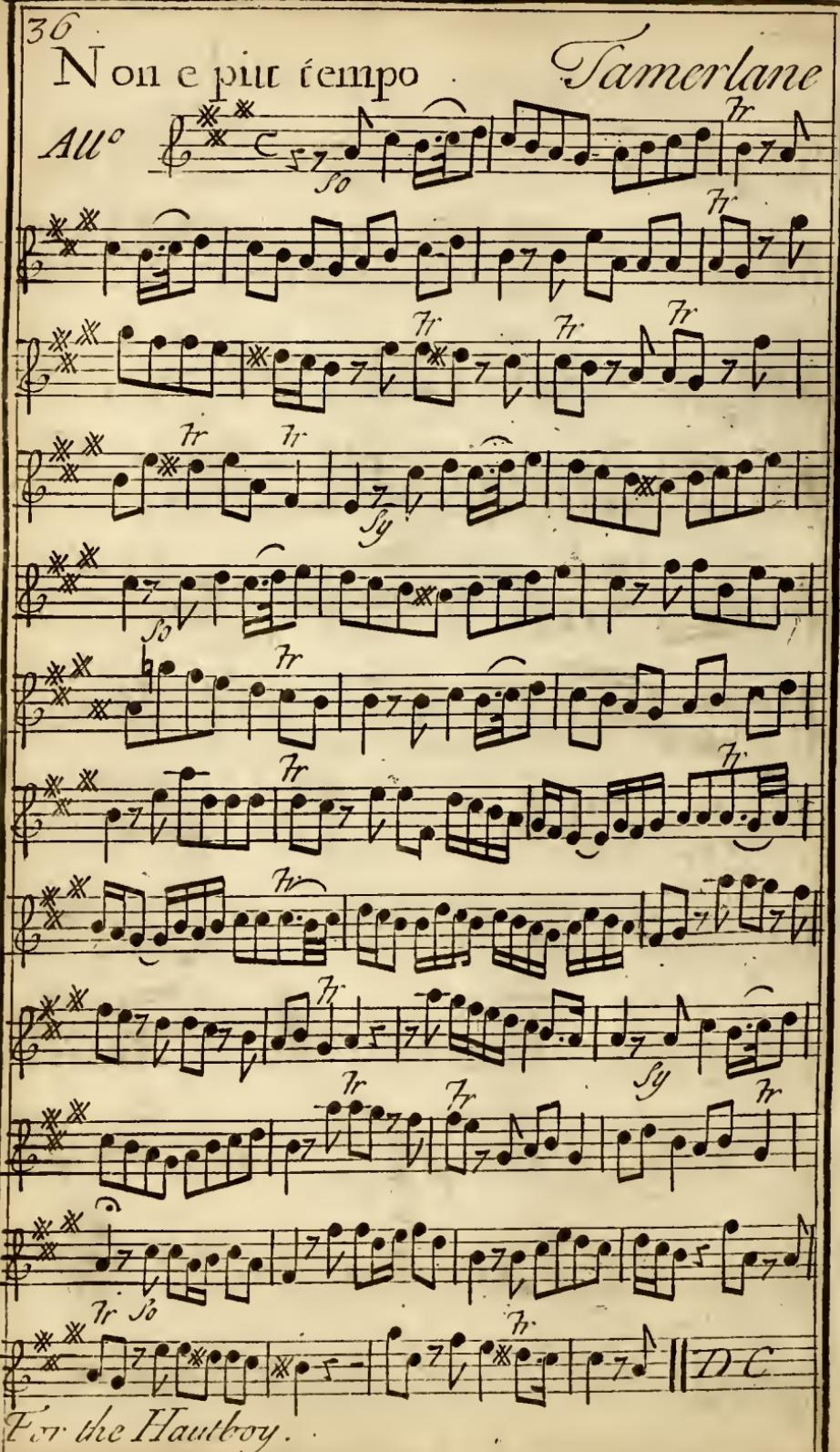
For the Hautboy.

I 2

36

Non e più tempo

Tamerlane

All' 

For the Hautboy.

Faro così più bella

ADMETUS⁵⁷

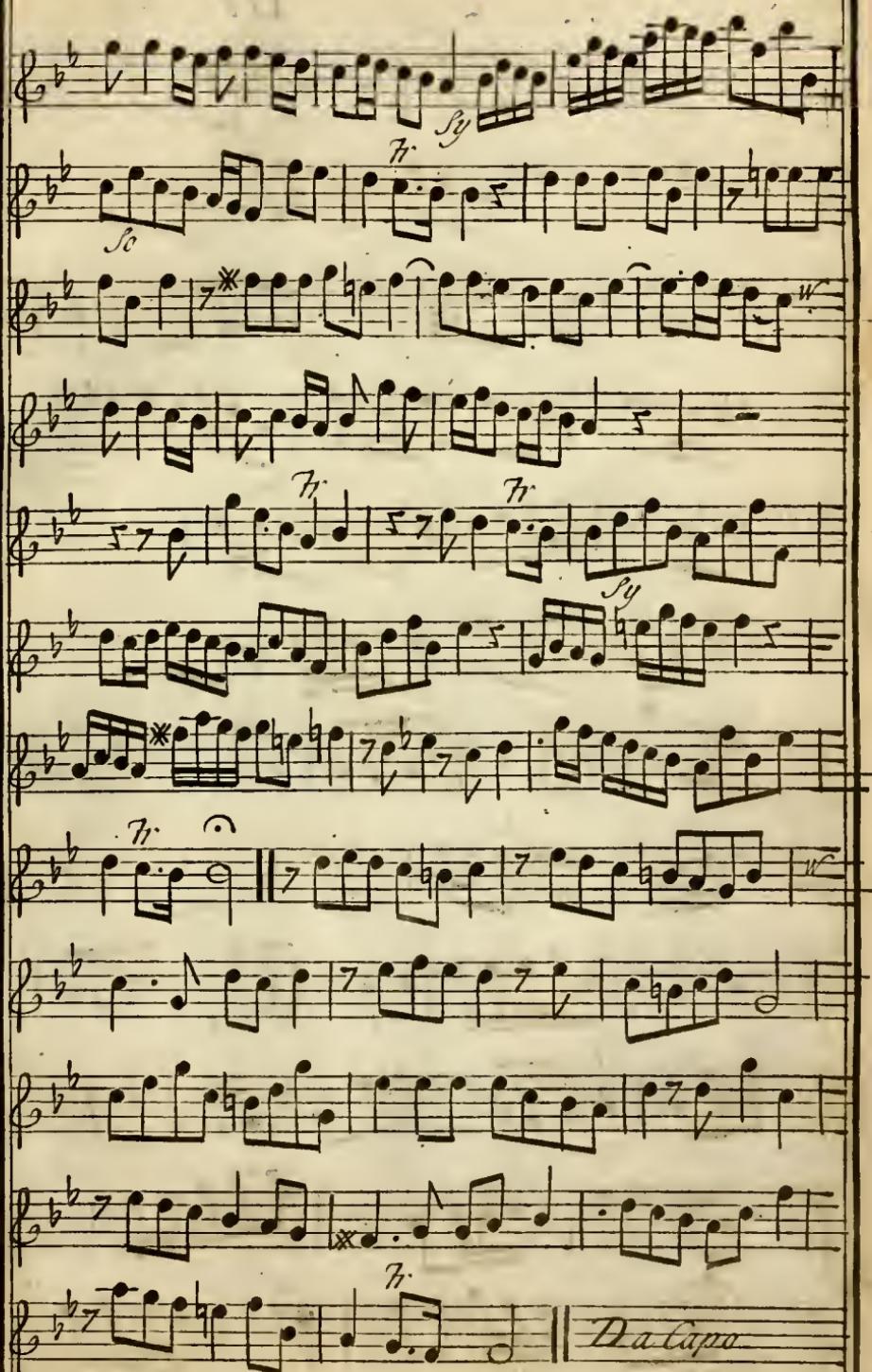
Larghetto

For o Hautboy

K

*Laura non sempre spir'a
in y Opera of SIROE*

For the Hautbois.

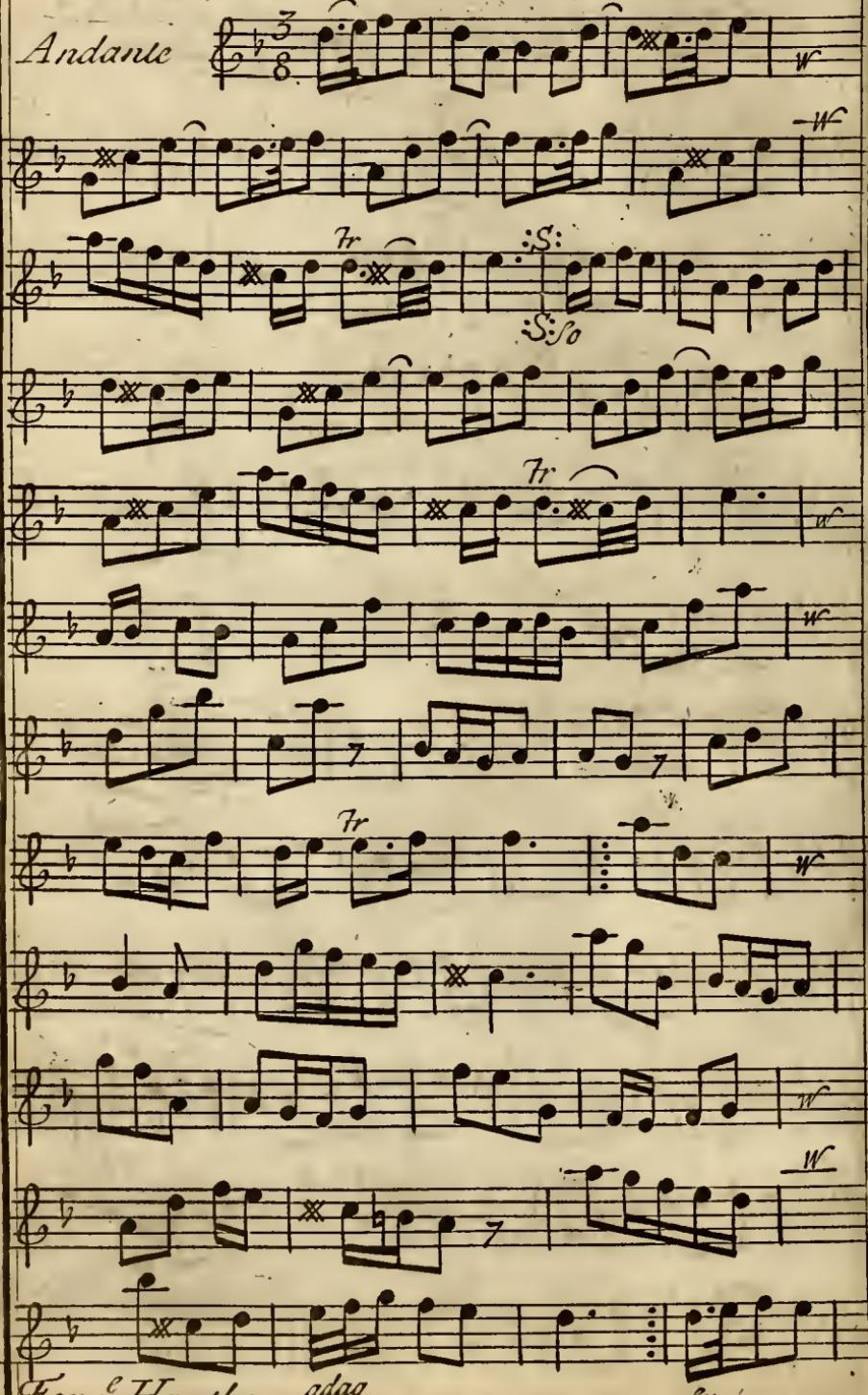


For the Hautboy.

K.2

40 A Favourite AIR in

Andante



For y^e Hautboy adag

Sy

the Opera of Ptolomy.

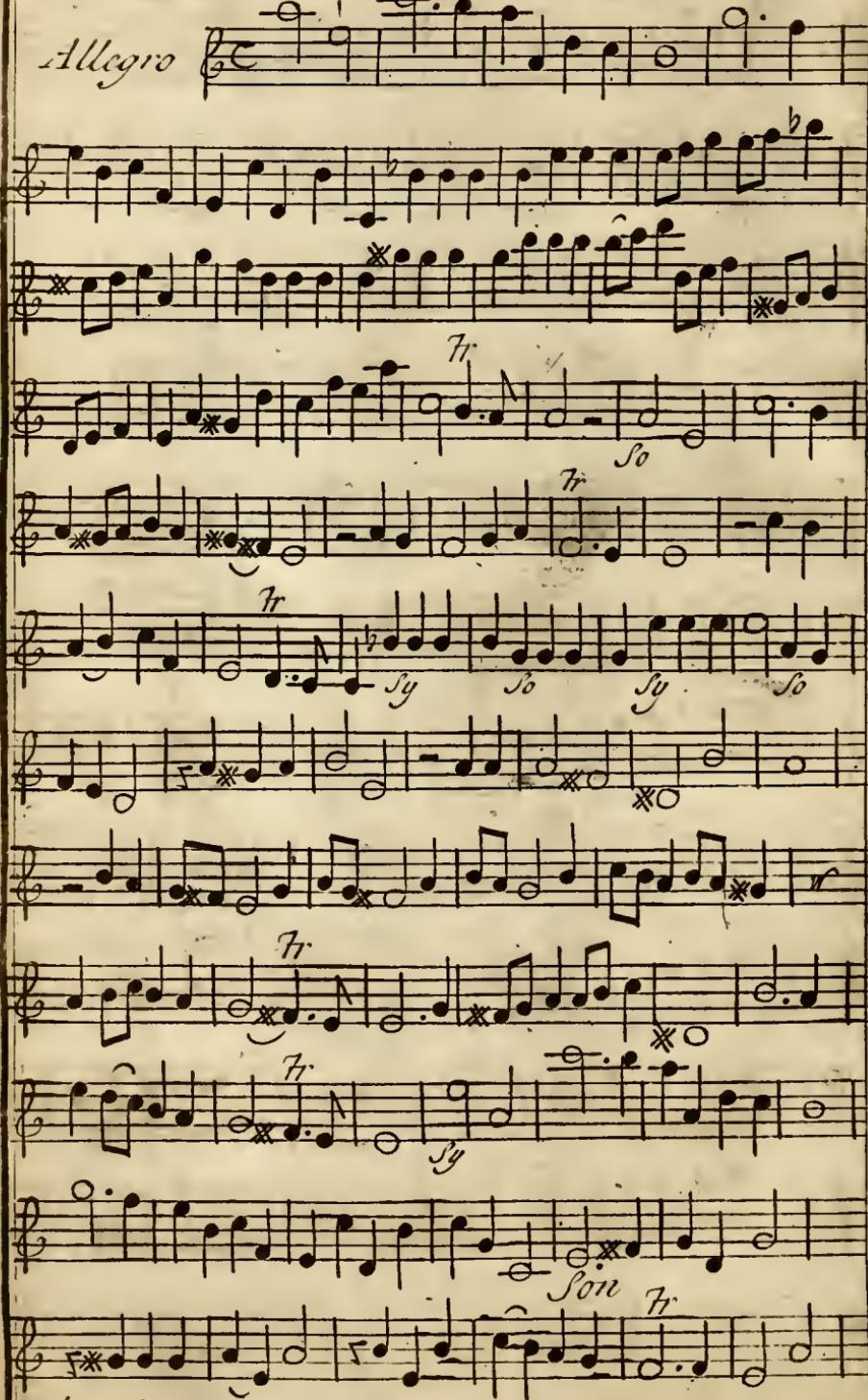
41

The musical score is composed of ten staves of handwritten notation on five-line staff paper. The key signature changes frequently, indicated by 'F' with a sharp sign and a 'B' with a sharp sign. The time signature is mostly common time. Various dynamics are marked with abbreviations like 'f', 'p', 'Tr.', 'adag', and 's.'. Performance instructions include 'Da Capo al Segno' and 'For the Harpsichord'. The score is numbered '41' at the top right.

41

F# B# f p Tr. adag s: Da Capo al Segno :S:
For the Harpsichord L.

^{t²}A Favorite AIR in
Allegro



For the Hautboy.

the Opera of Lotharius

45



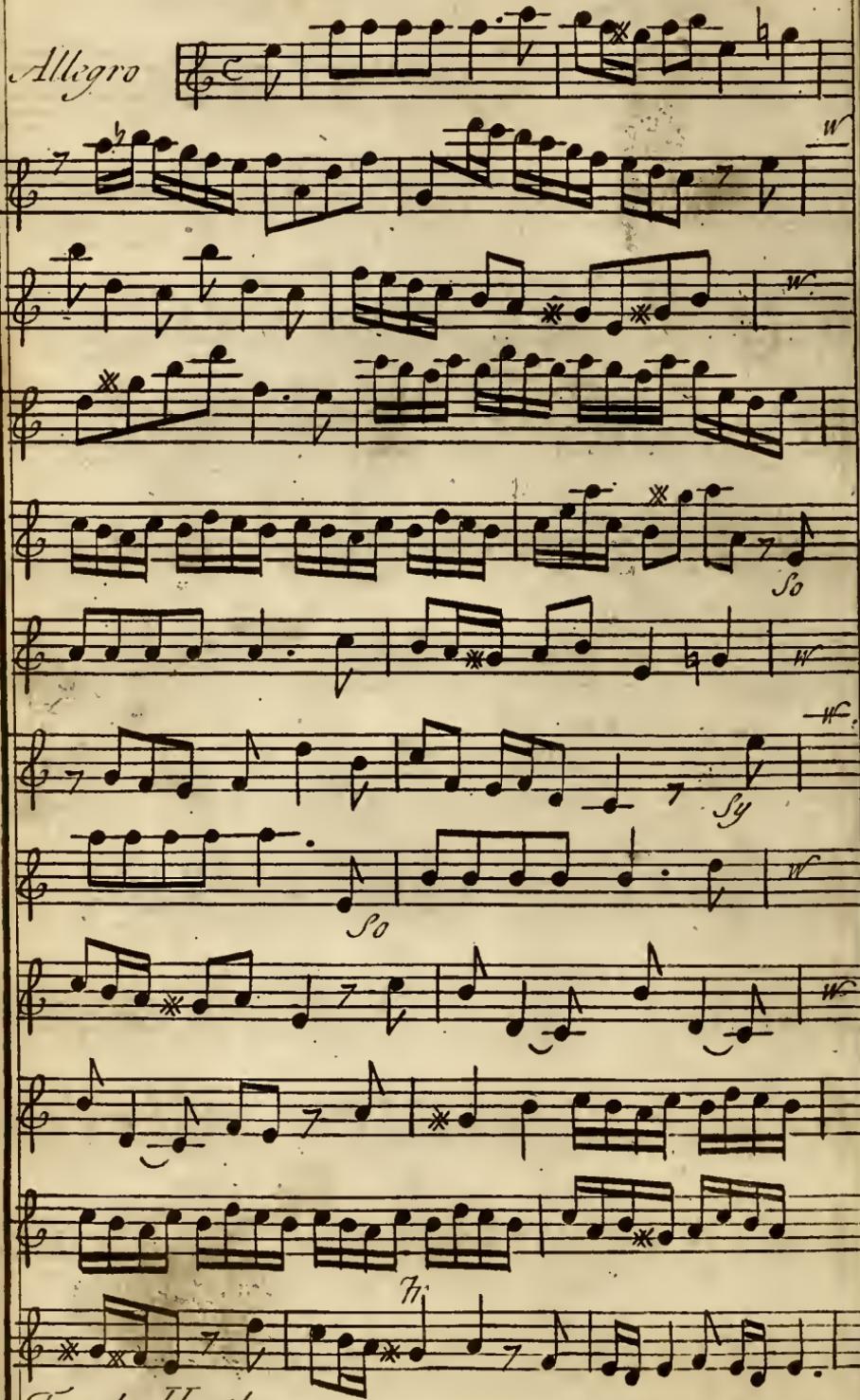
For the Haastry.

L 2

DC

44 A Favourite Air in the

Allegro



For the Hautboy.

Opera of Parthenope

45

A handwritten musical score for the opera "Parthenope". The score consists of ten staves, each representing a part for the Hautboy (Oboe). The music is written in common time and includes various dynamics such as *Adagio*, *Tr* (trill), *Sy* (sforzando), *So* (sustained note), and *W* (acciaccatura). The score is divided into measures by vertical bar lines and includes repeat signs and endings. The final measure of the first staff contains the instruction "Da Capo".

For the Hautboy.

M

70 Si scherzali in the Opera of

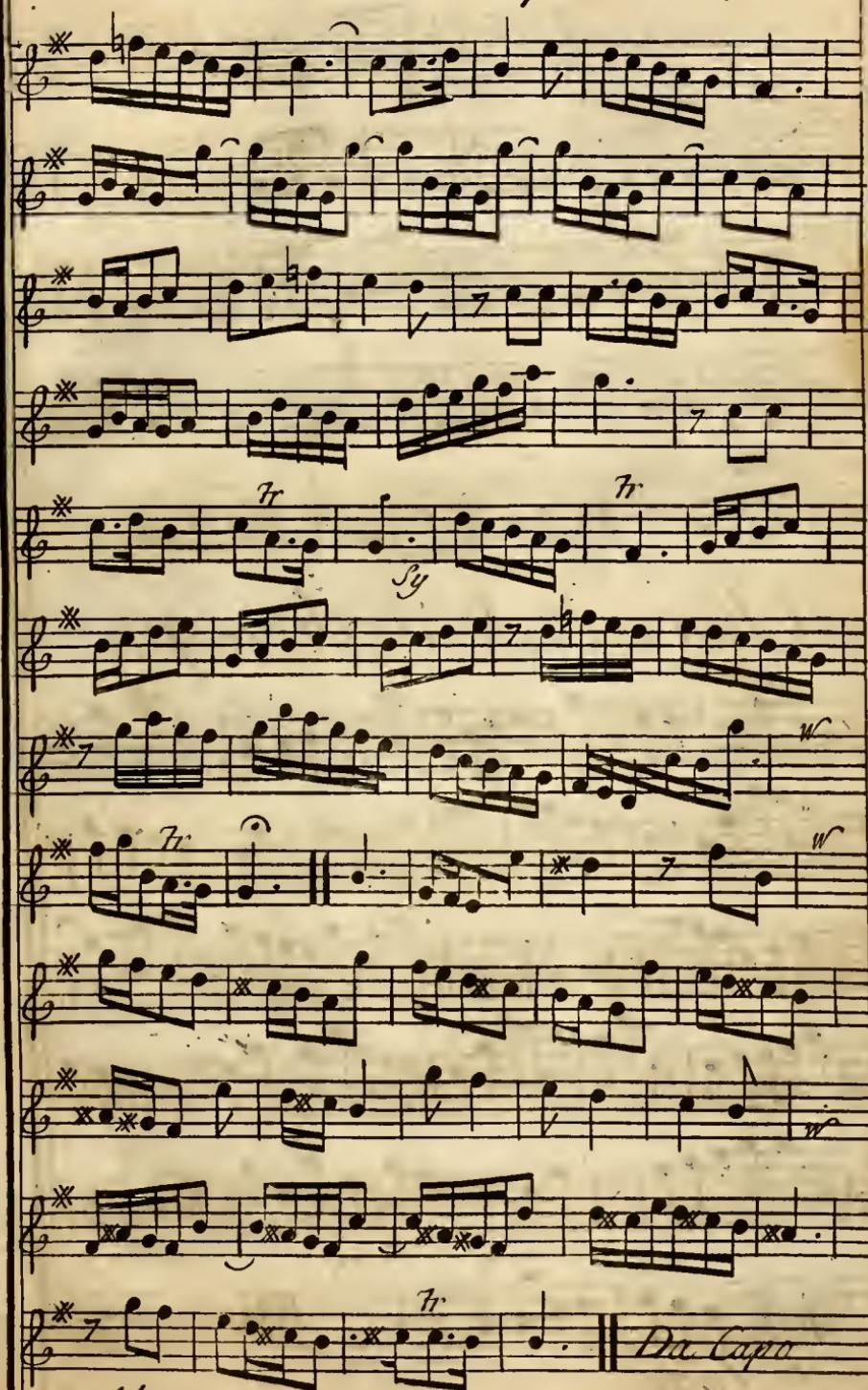
Allegro

The musical score is composed of ten staves of handwritten notation for oboe. The tempo is marked as Allegro. The key signature varies across the staves, indicated by the letter 'F' with a sharp sign and a 'C' with a sharp sign. The time signature is mostly common time (indicated by a 'C'). Dynamic markings include 'Tr' (trill) over various notes, 'so' (soft) at the beginning of some staves, and an 'x' mark over a note in the ninth staff. The music features continuous eighth-note patterns, often with grace notes and slurs.

For the Hautbois.

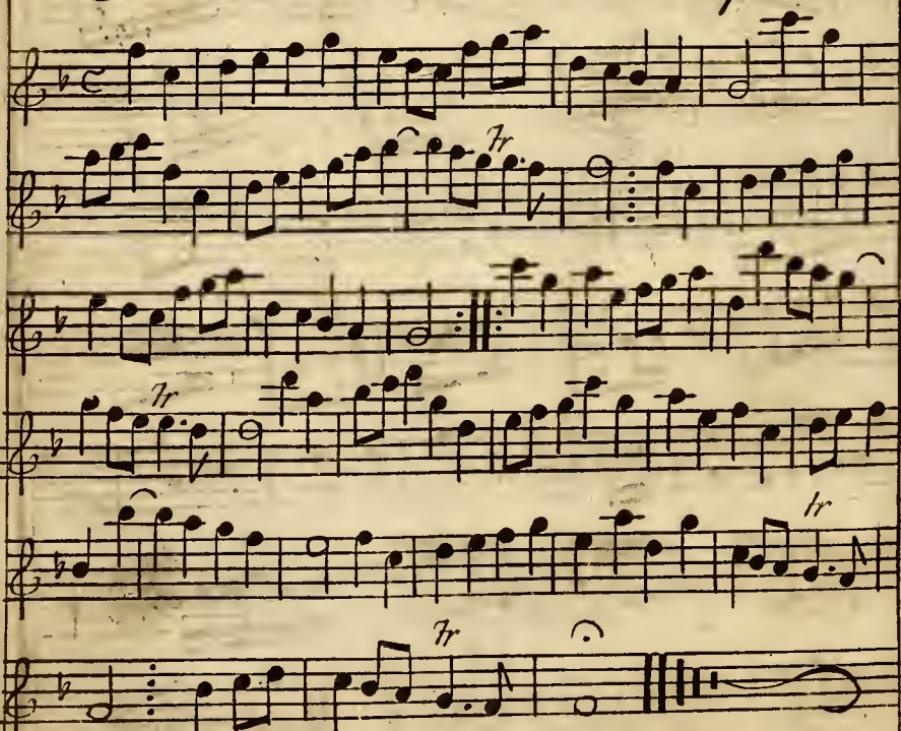
Parthenope

47



For ^{Adag} the Hautboy...

M 2

Air in Parthenope.*Chorus in Parthenope**For the Hautboy.*







x

