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I Smith Sculp

Instructions

UPON THE

HAUTBOY,

In a more Familiar Method

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Together with

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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 ye 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 distanctly hear C faut which is the lowest Note on the Hautboy. ———

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

For E lami or the third Note take up the third finger of your right hand. ———

For F faut 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 G solreut or the fifth Note, take up the little finger with the second and first finger of your right hand. ———

For A lamire 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 Gsolfaut or the eighth Note, stop only the second finger of your left hand and ỹ third finger of your right.——

For Dsolre or the ninth Note, stop all your fingers only 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 a sound the compass of a Note above the former. but it ought to be observed that in all the following Notes which are above this. Gsaut 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 Ela 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 Ffaut in alt or the eleventh Note, take up the second finger of your right hand and set down ỹ third finger of the same hand placing the little finger on the small brass key.———

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

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

Bfabemi

Haultboy.

B fabemi in alt or the fourteenth Note is sounded by stoping the second finger of your left hand.———

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

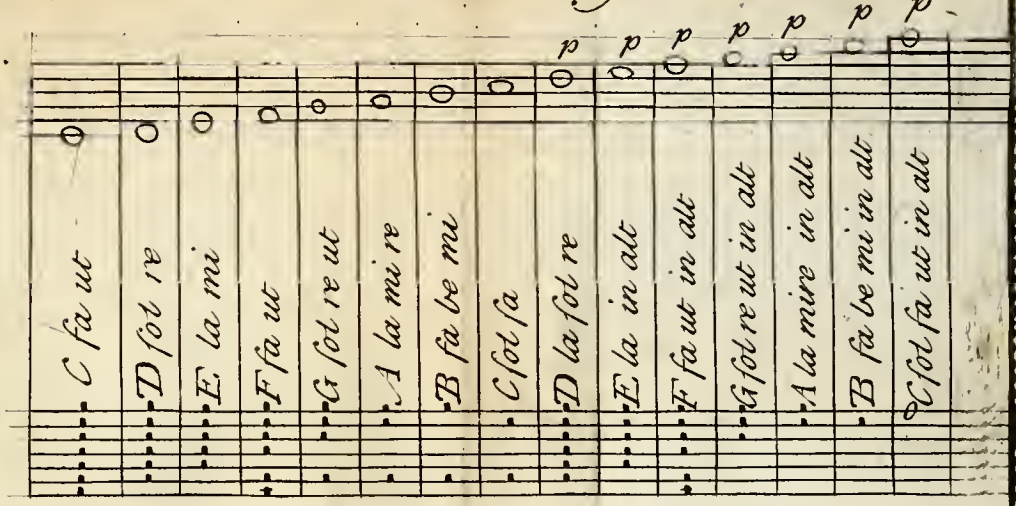
Under the Scale of Notes here subjoyned I have described seven lines, signifying the seven fingers, and the Dots marked on them are to shew which fingers must be stopt, and which not. But on the lowest line you will sometimes find a Cross denoting that your little finger must be set on the lesser brass 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.

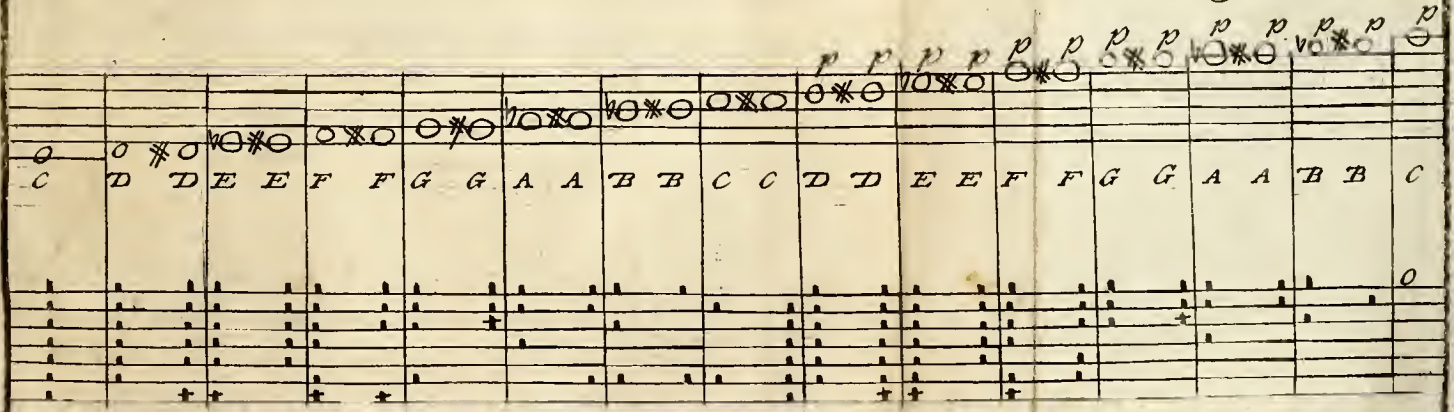
A Scale

A Scale of the plain Notes on the Hoboy



Having perus'd this Scale, and taken particular notice of every Note and of the line or space on or betwen 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 ye 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.



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

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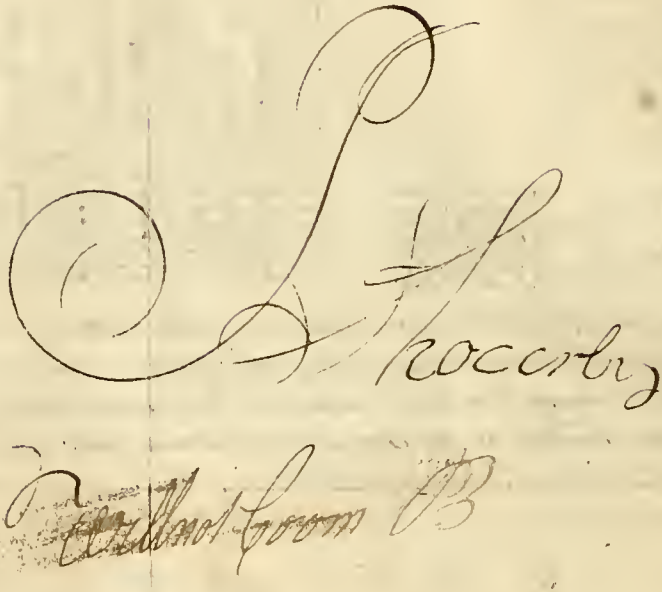
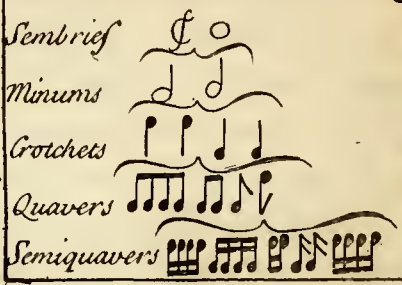
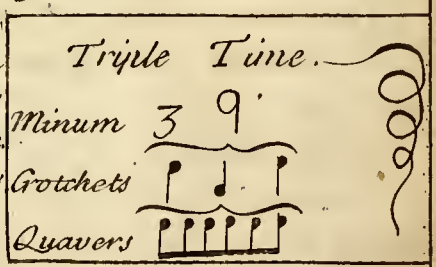


Example of the Time or length of the Notes

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 ¢ or this 𝅗𝅥 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 Sembrief 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 Minums as long as one Sembrief; four Crotchets as long as 2 Minums; 8 Quavers as long as 4 Crotchets; 16 Semiquavers as long as 8 Quavers.

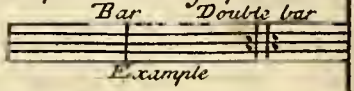


Triple time consists of either three or six Crotchets in a Bar: and is to be known by this $\frac{3}{2}$ this $\frac{3}{1}$ this 3 or this $\frac{6}{4}$ mark: to the first there is three Minums in a bar and is commonly played very slow: the second has three Crotchets in a bar and they are to be playd 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 Jiggs & Passys. 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 Sembrief, Minum Crotchet or Quaver. When you see a Sembrief 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 following Example. Sembrief Rest Minum Rest Crotchet Rest Quaver Rest Semiquaver Rest



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

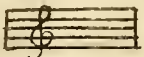
Now a Bar is a line drawn cross the five lines of y^e Scale as you may observe in the Example.



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 Sembrief, Minum, Crotchet or Quaver.

As for the tails of the Notes they may be turned upward or downward at plesure, 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

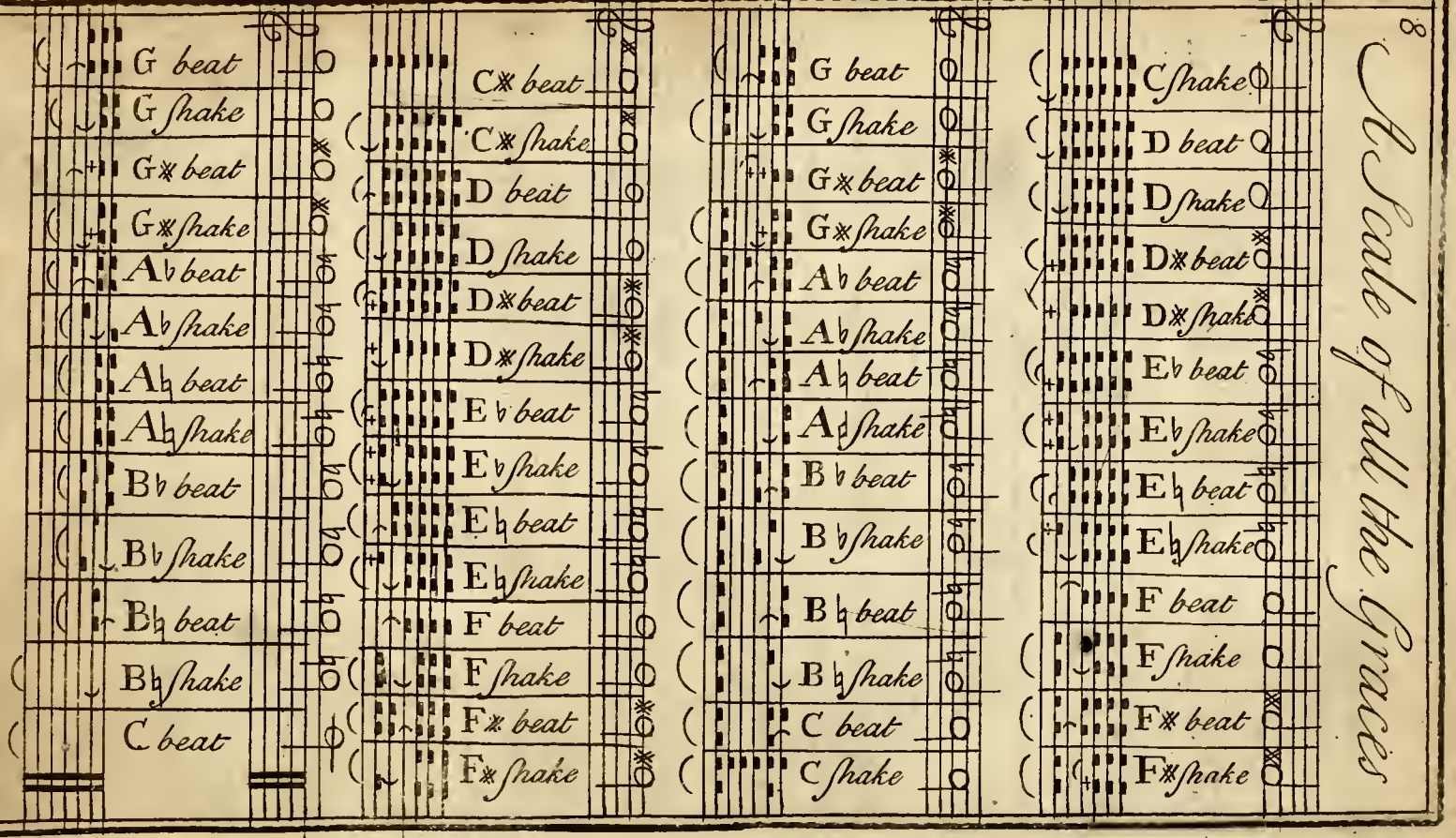
particular

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.

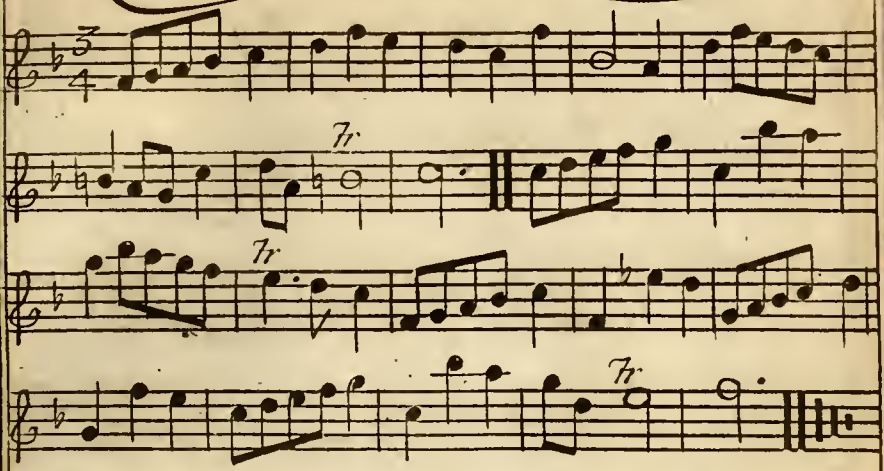
An Example of the Graces.

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 wheresoever 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 Dotts 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 signifie 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



Minuet.



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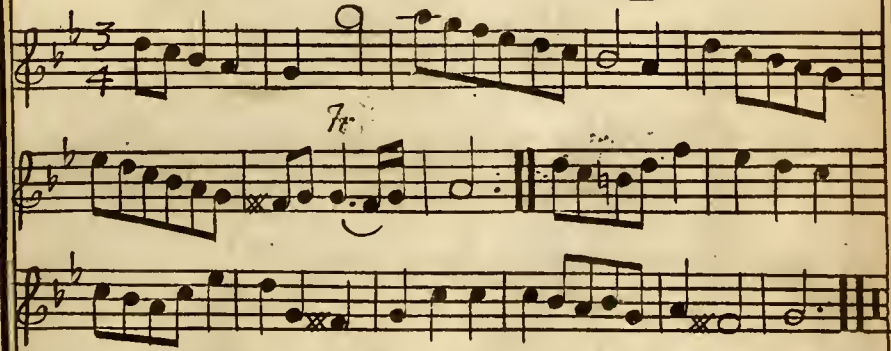
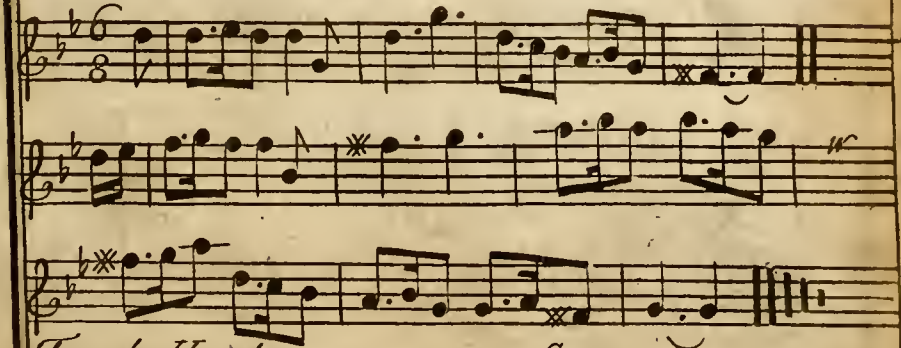
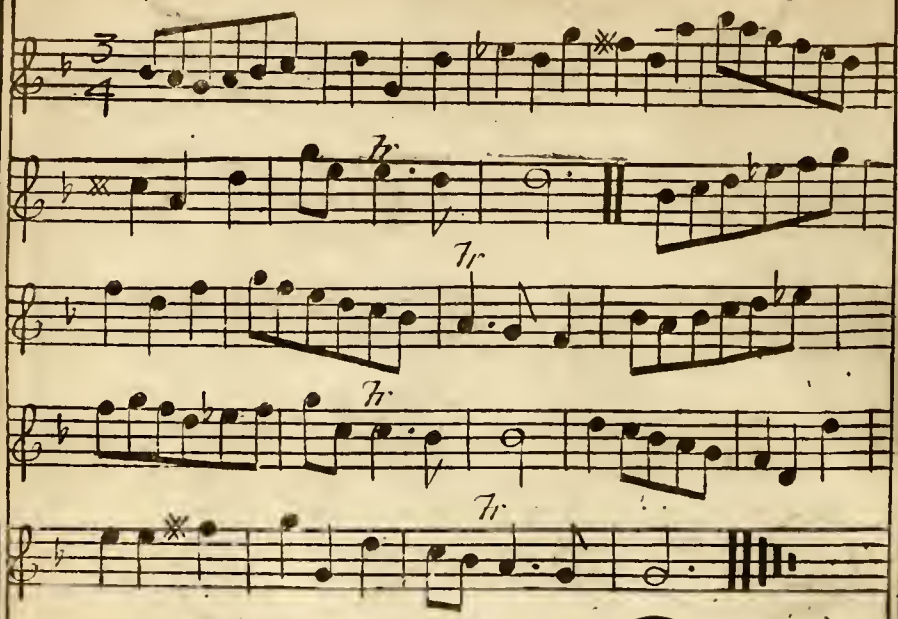


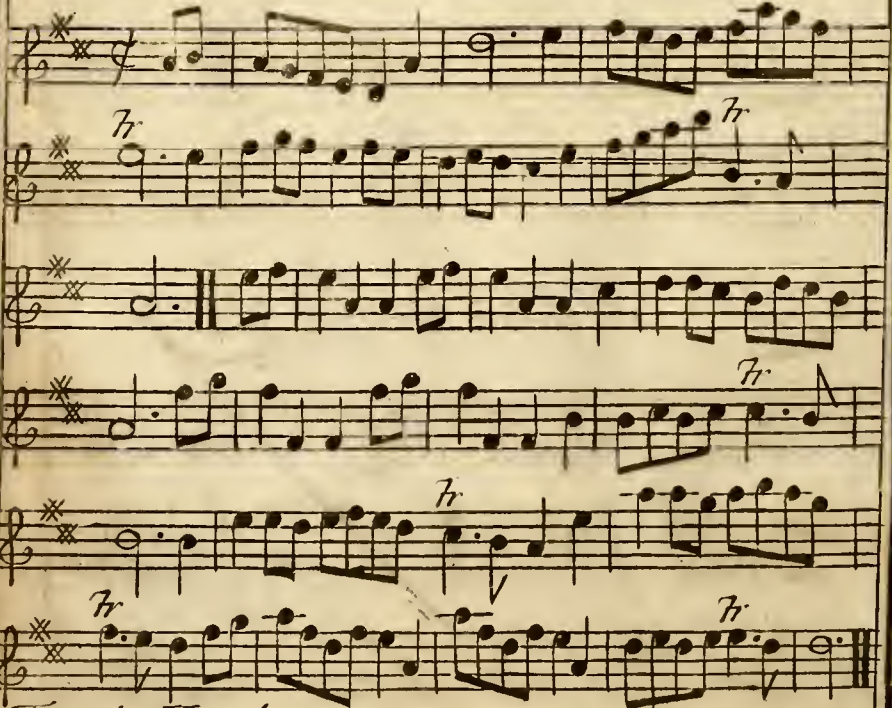
Rigadoon



Minuet



March



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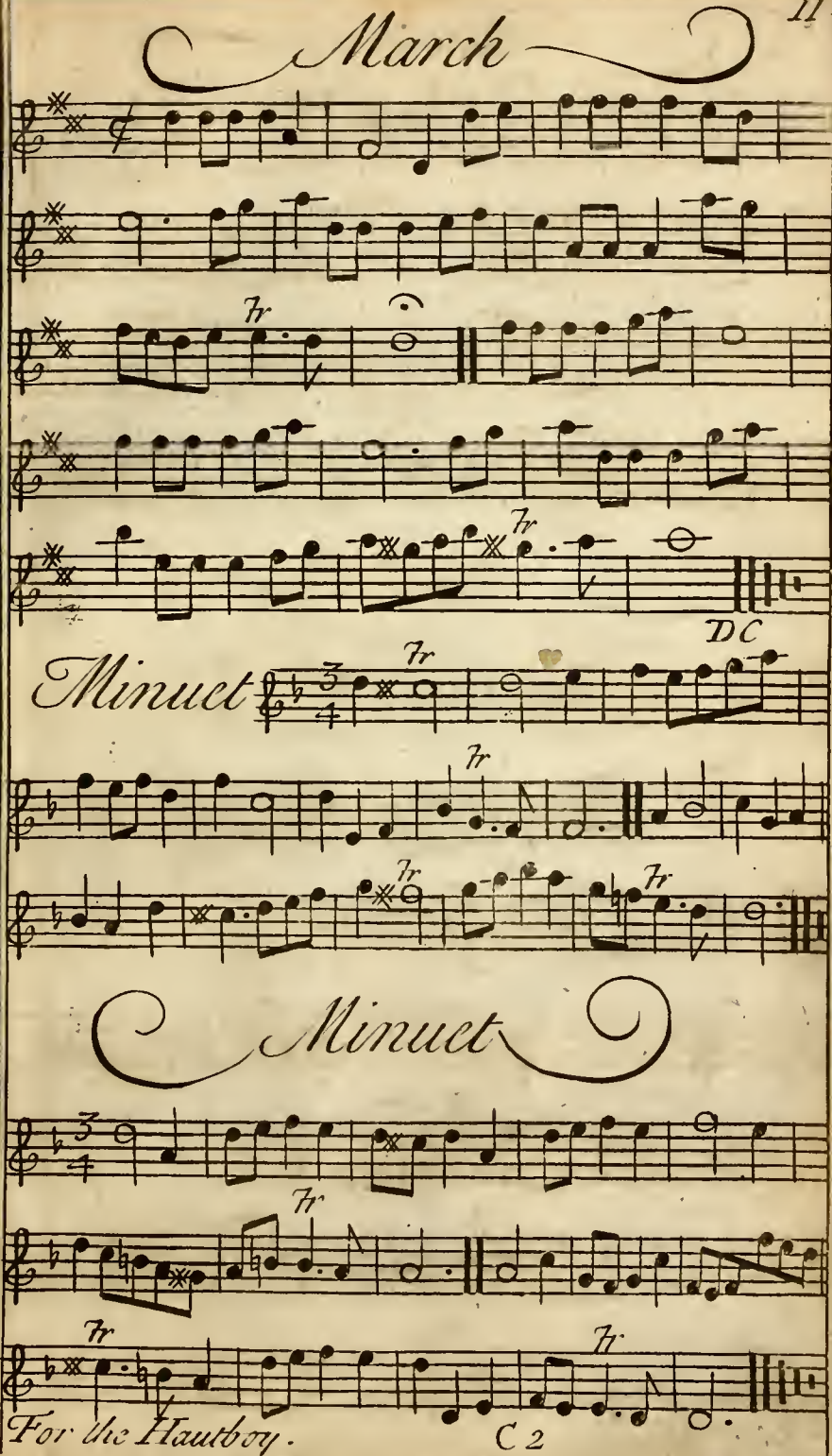
March
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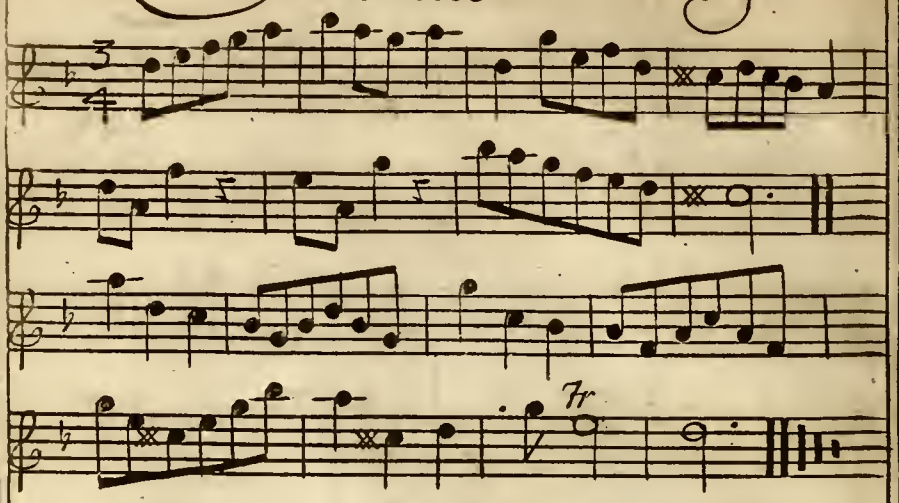
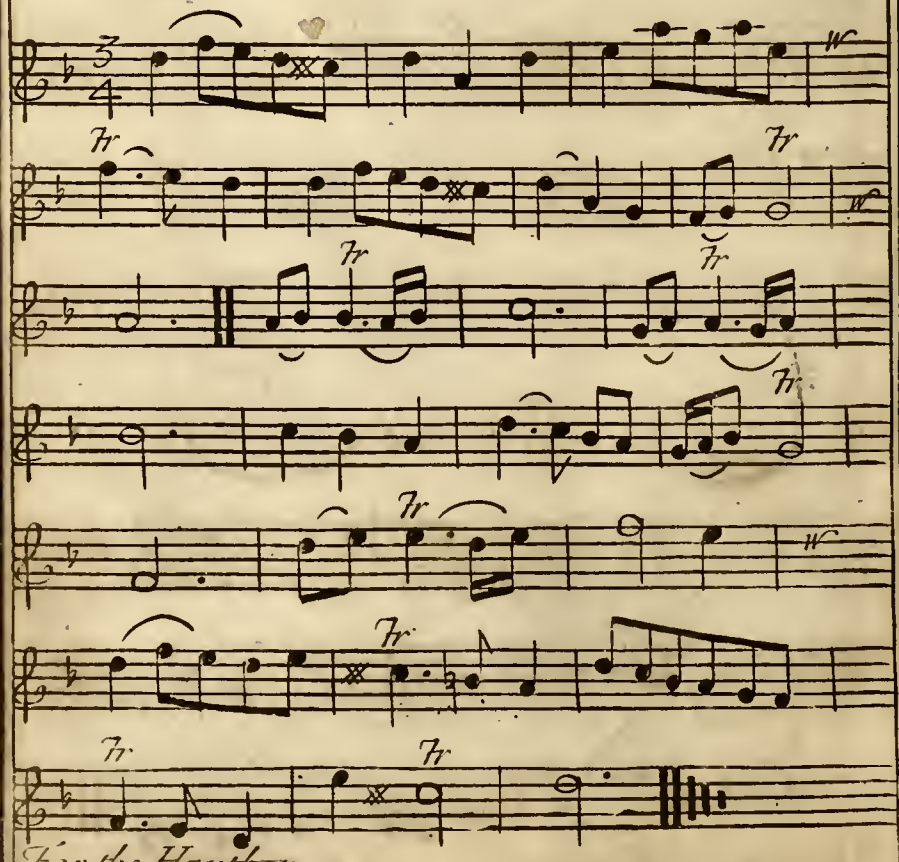
Minuet
Minuet
For the Hautboy.

Minuet

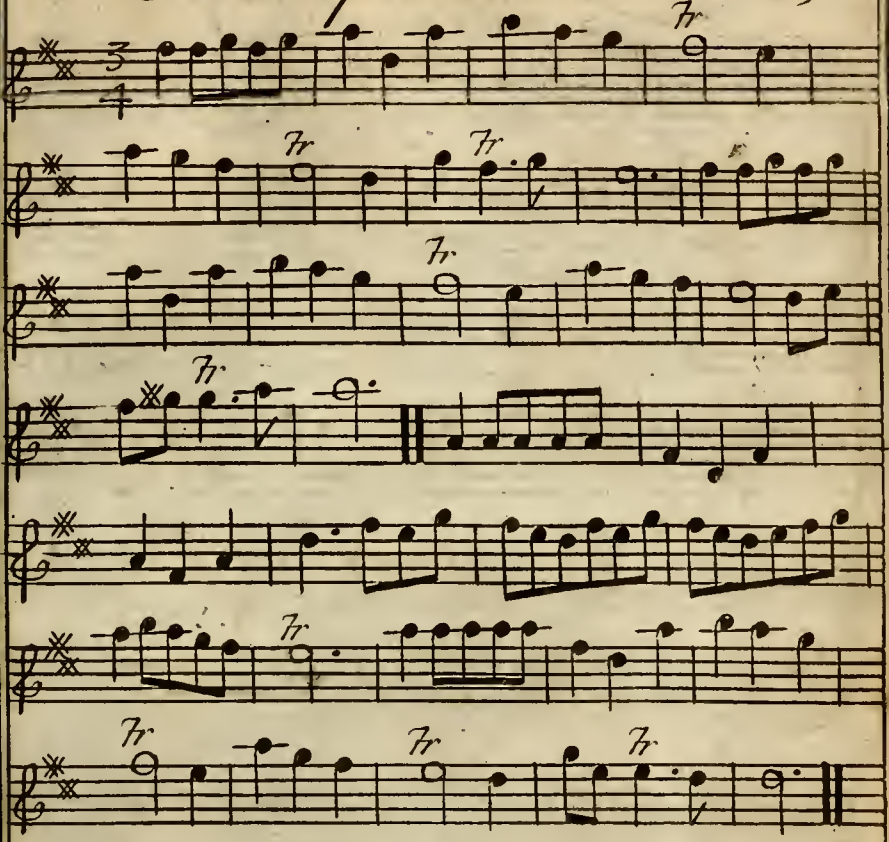


Minuet

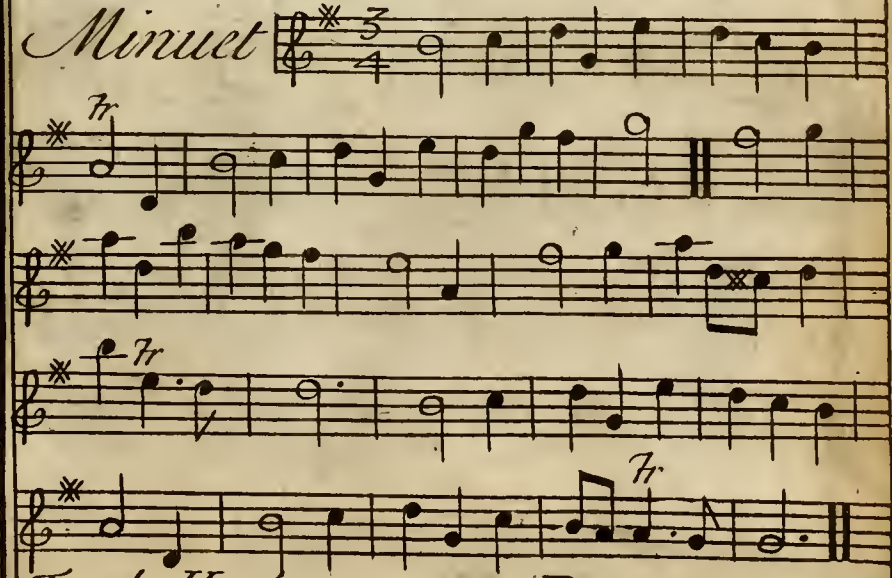


For the Hautboy.

Trumpet Minuet

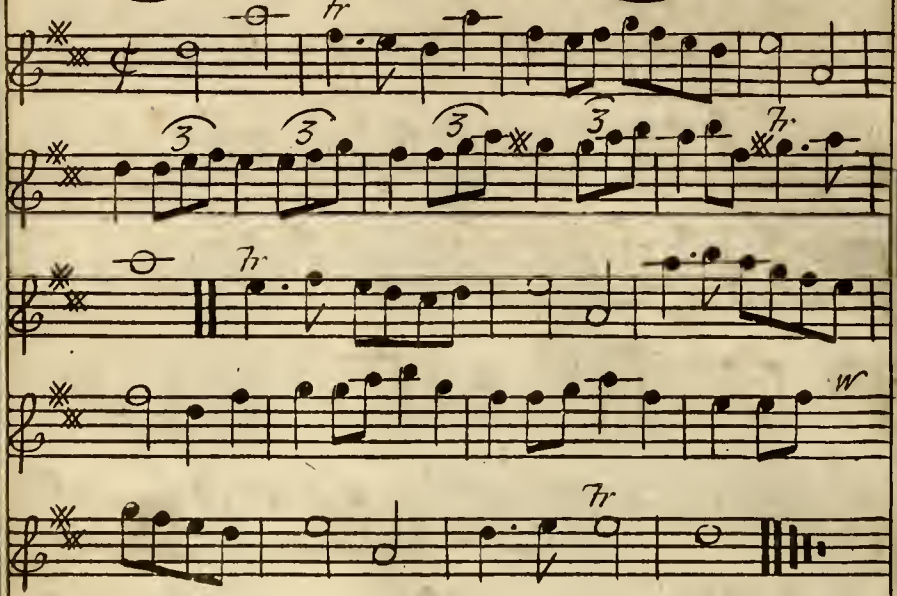


Minuet

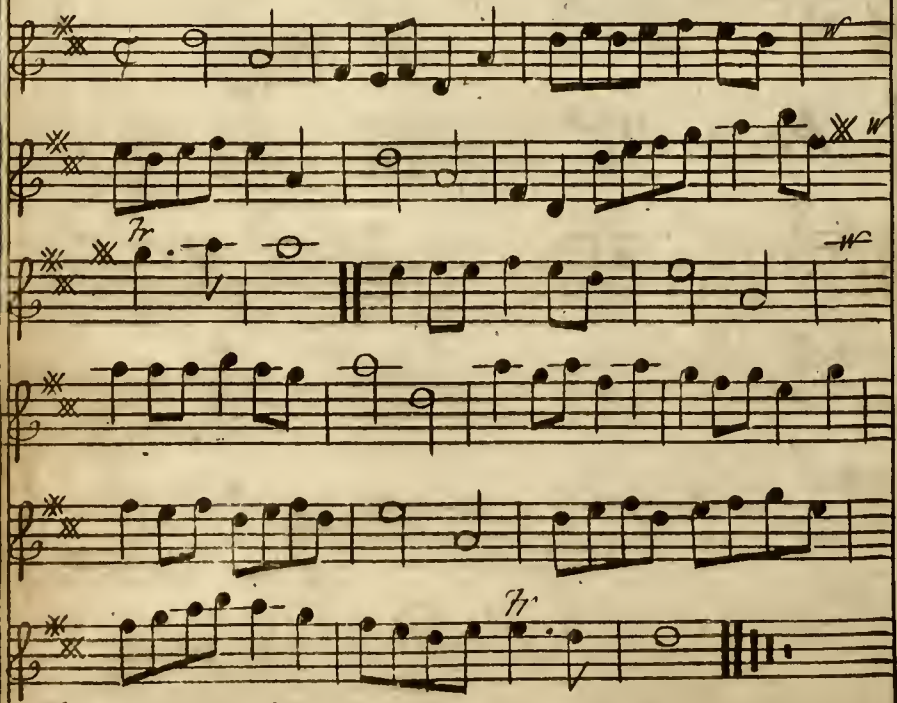


For the Hautboy.

A March

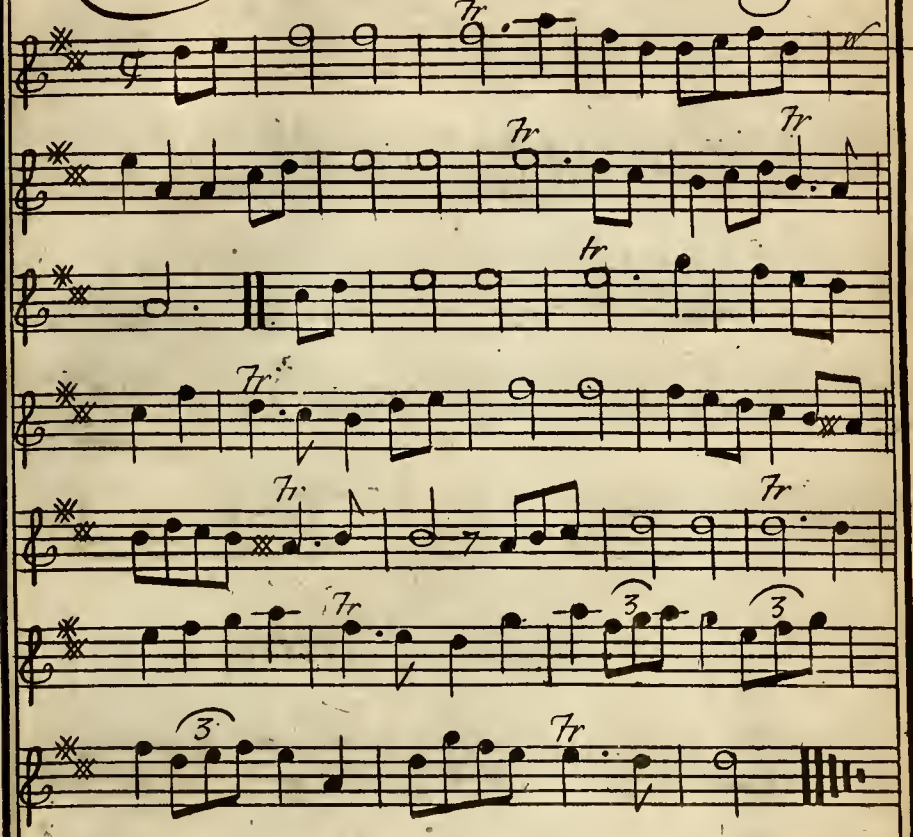


A March



For the Haulboy.

A March



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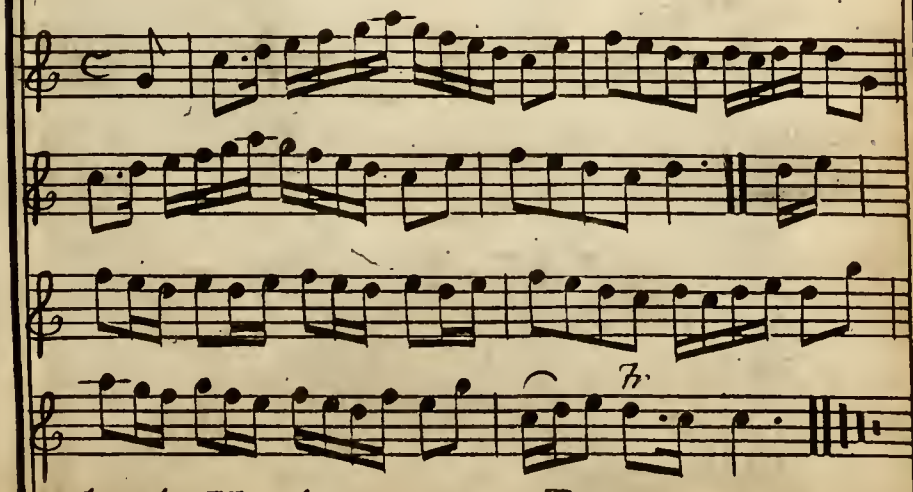
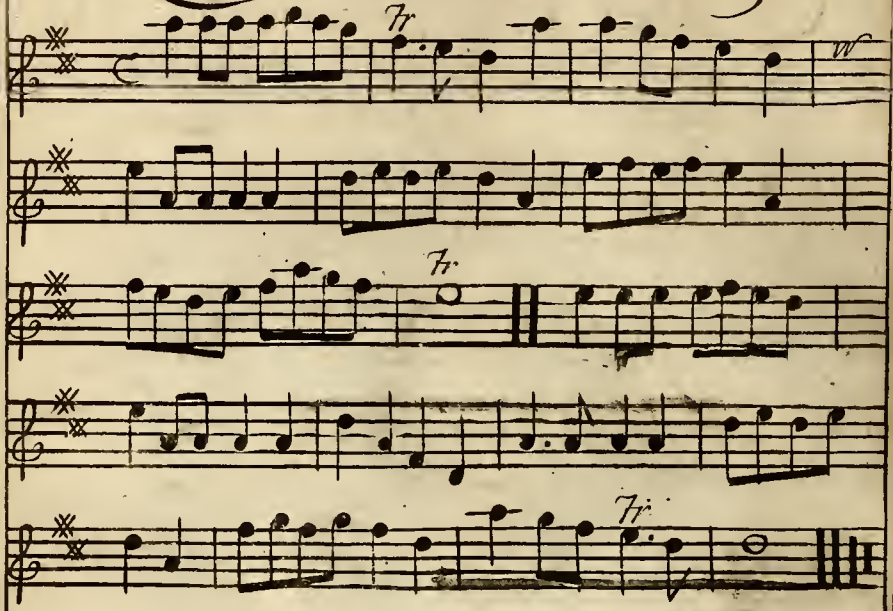
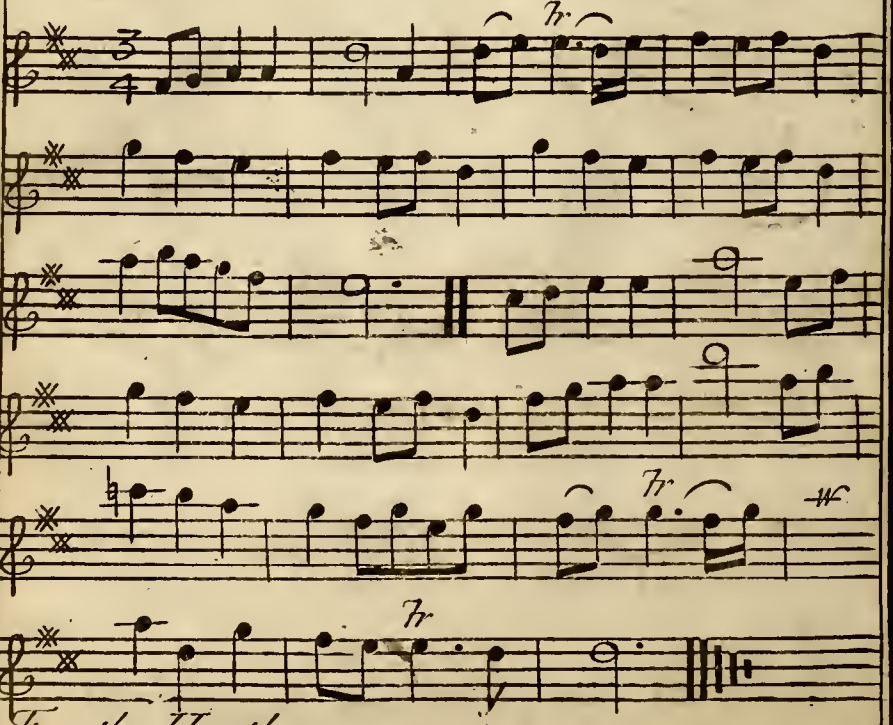


March



Trumpet Minuet



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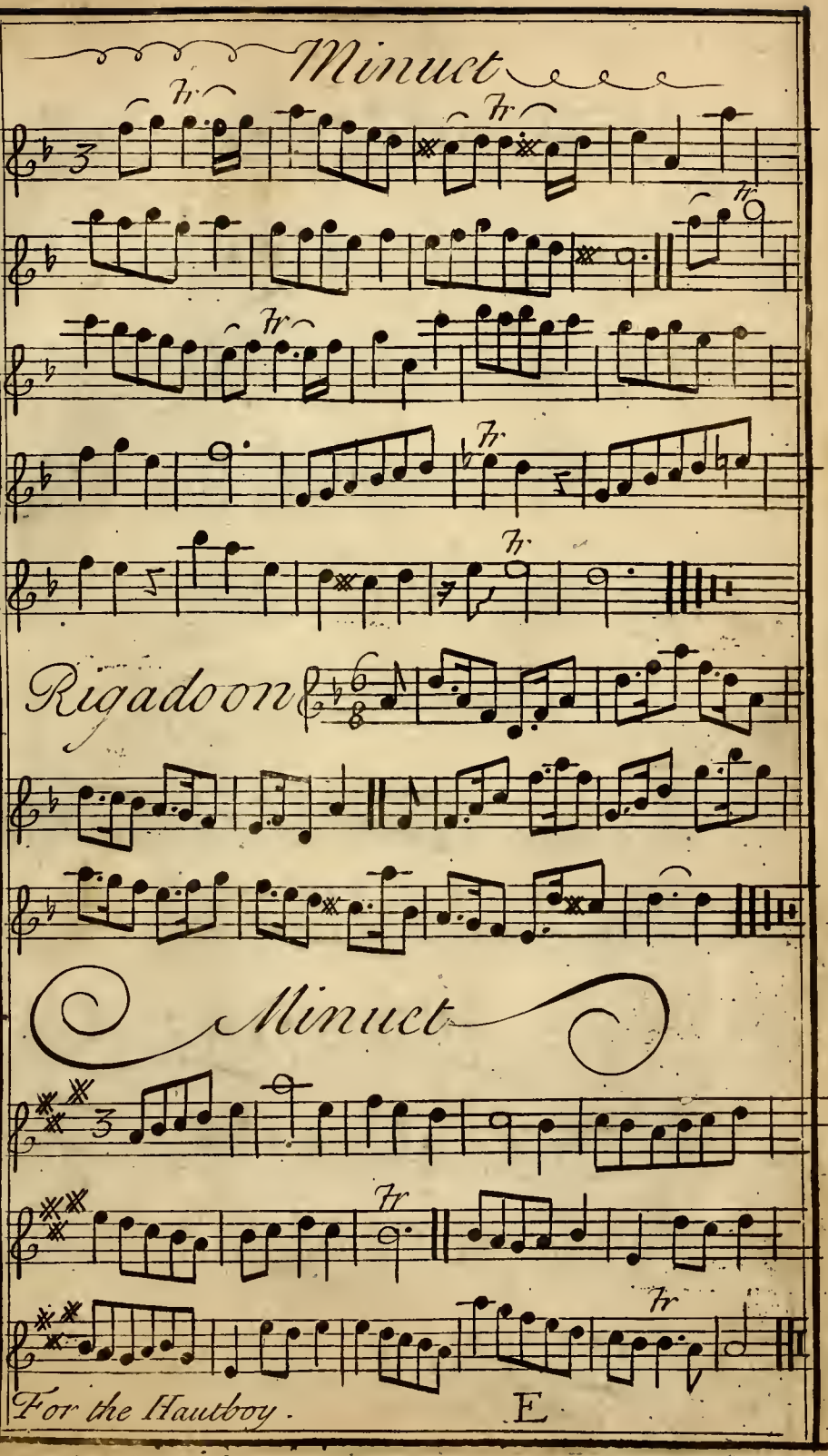
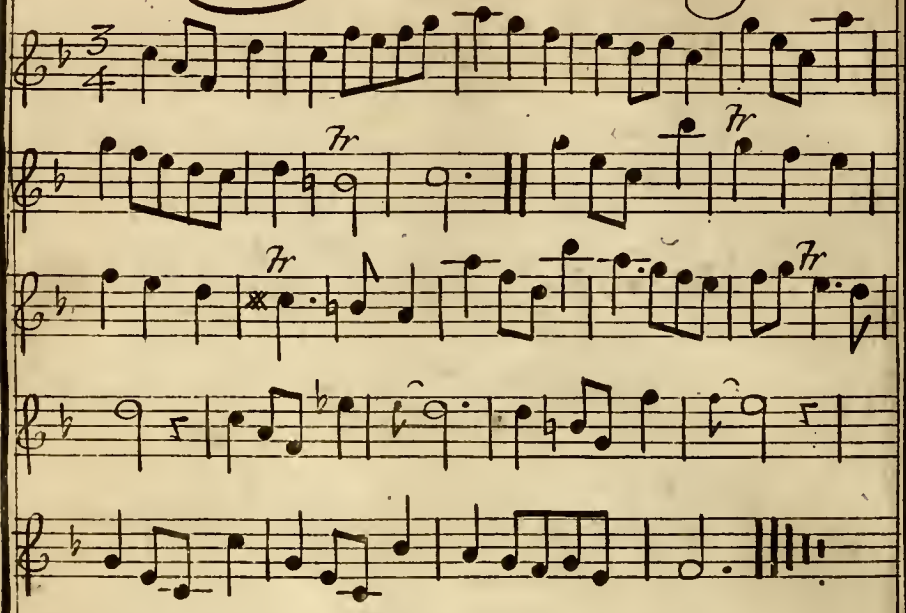

Minuet
Rigadoon
Minuet

Minuet



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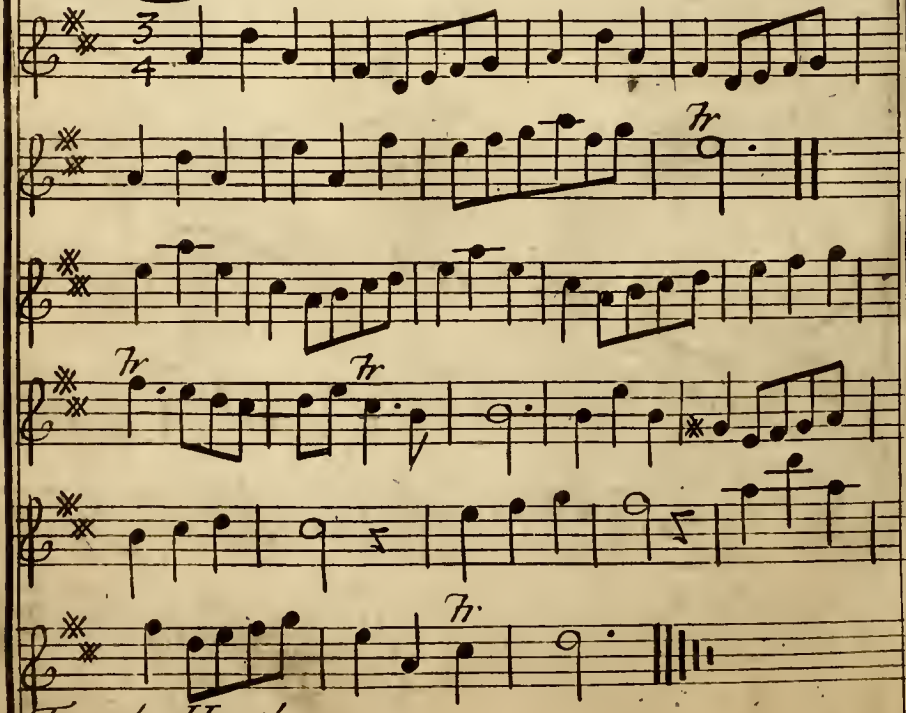
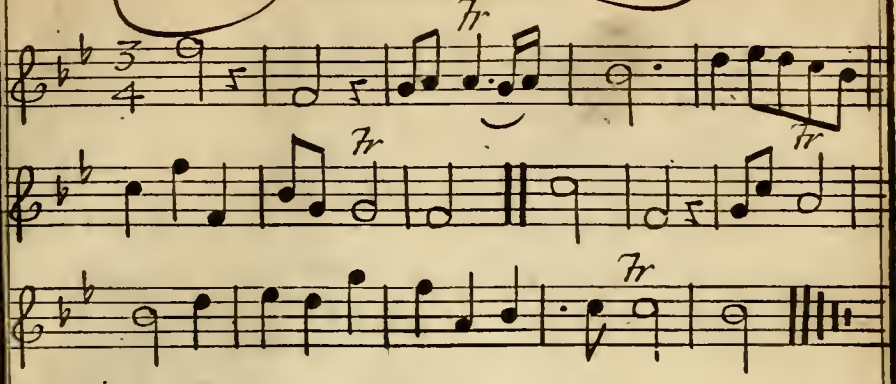


For the Hautboy.

Minuet



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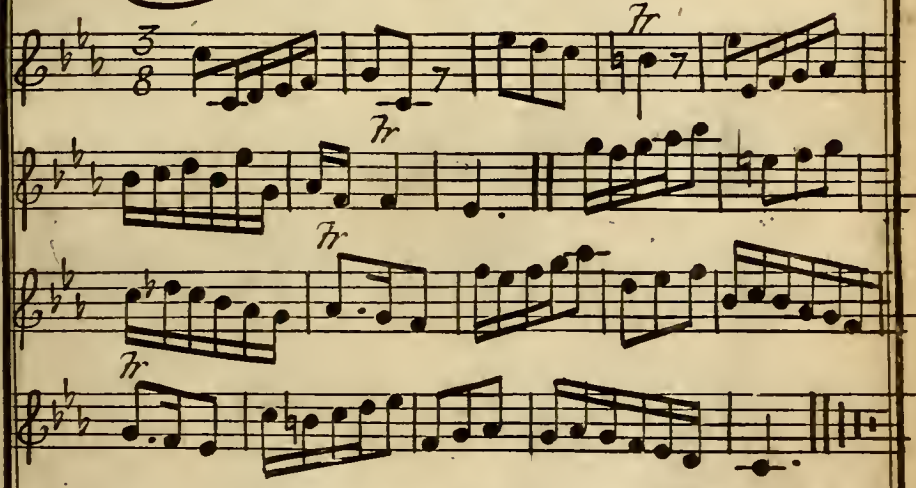

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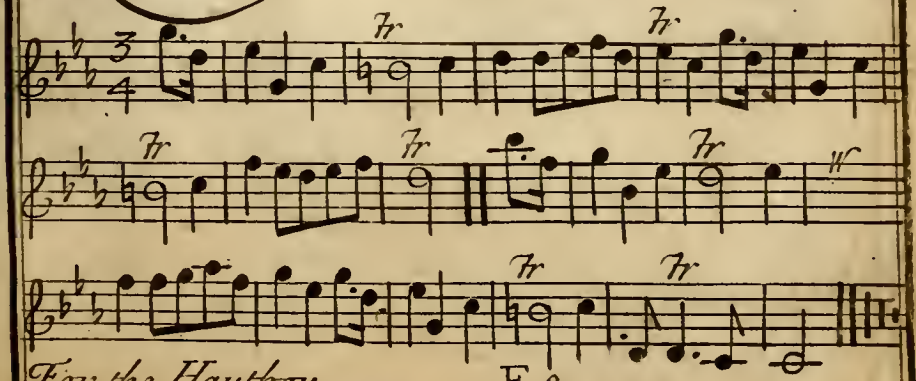
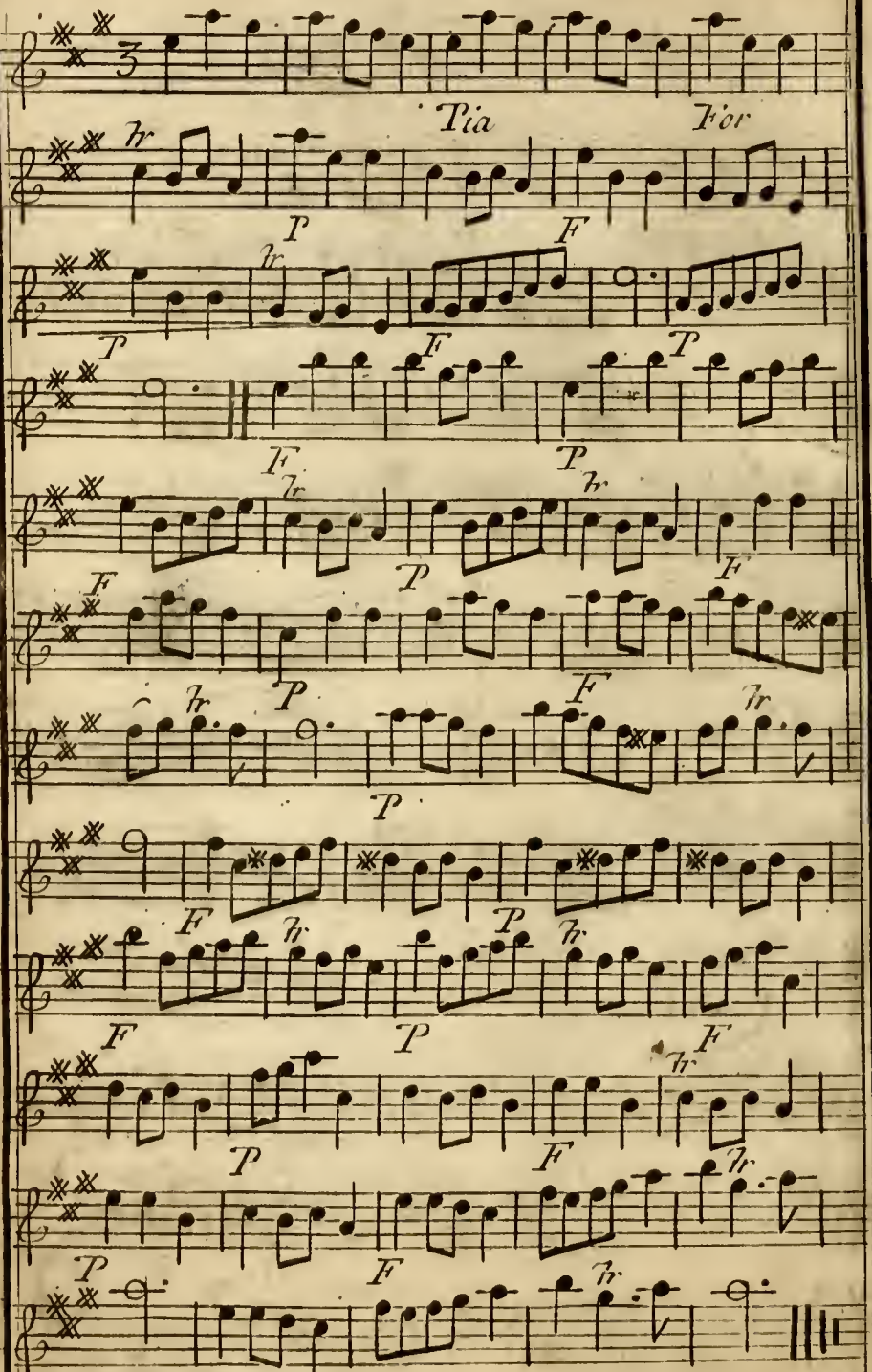


Eccho Minuet



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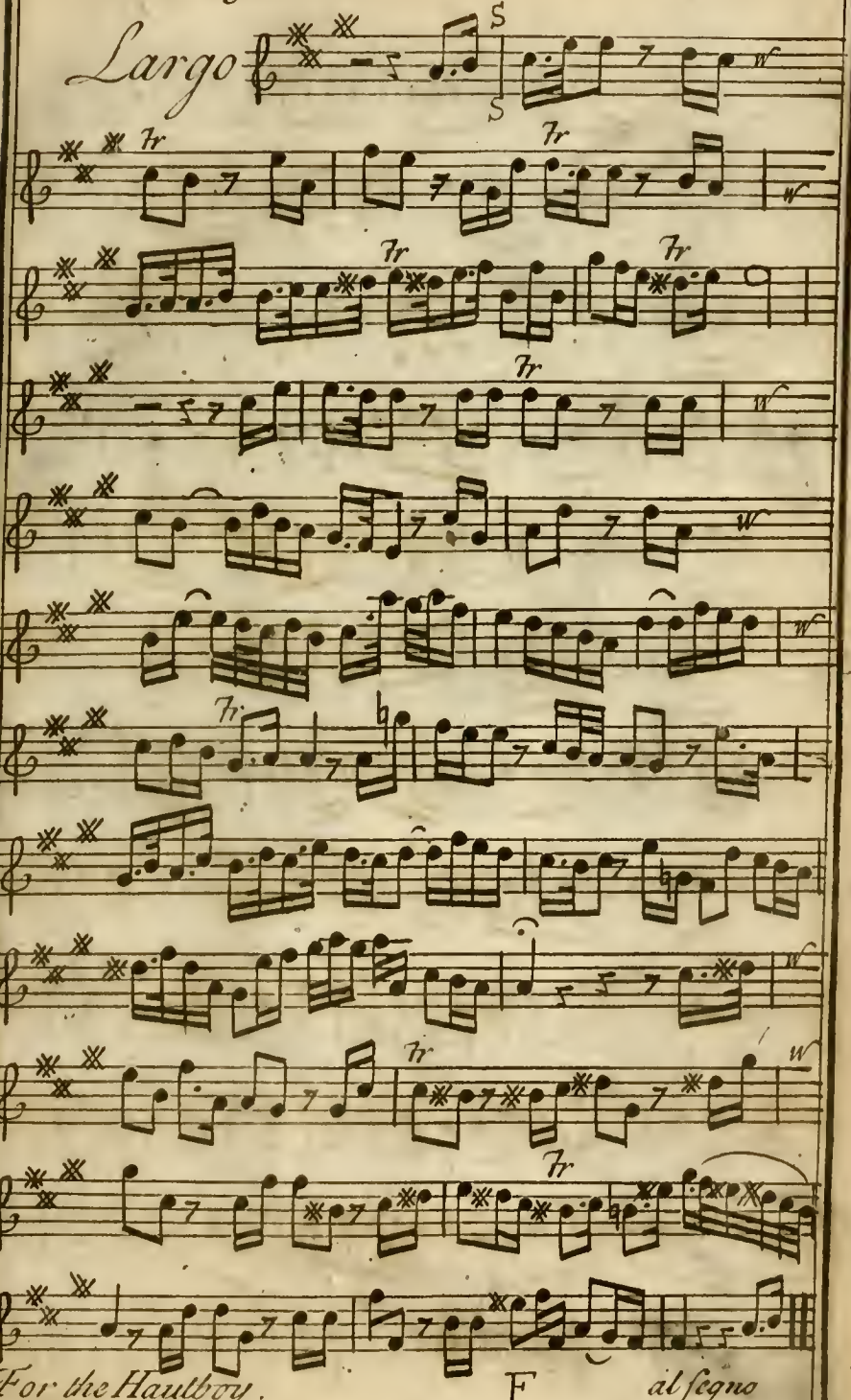
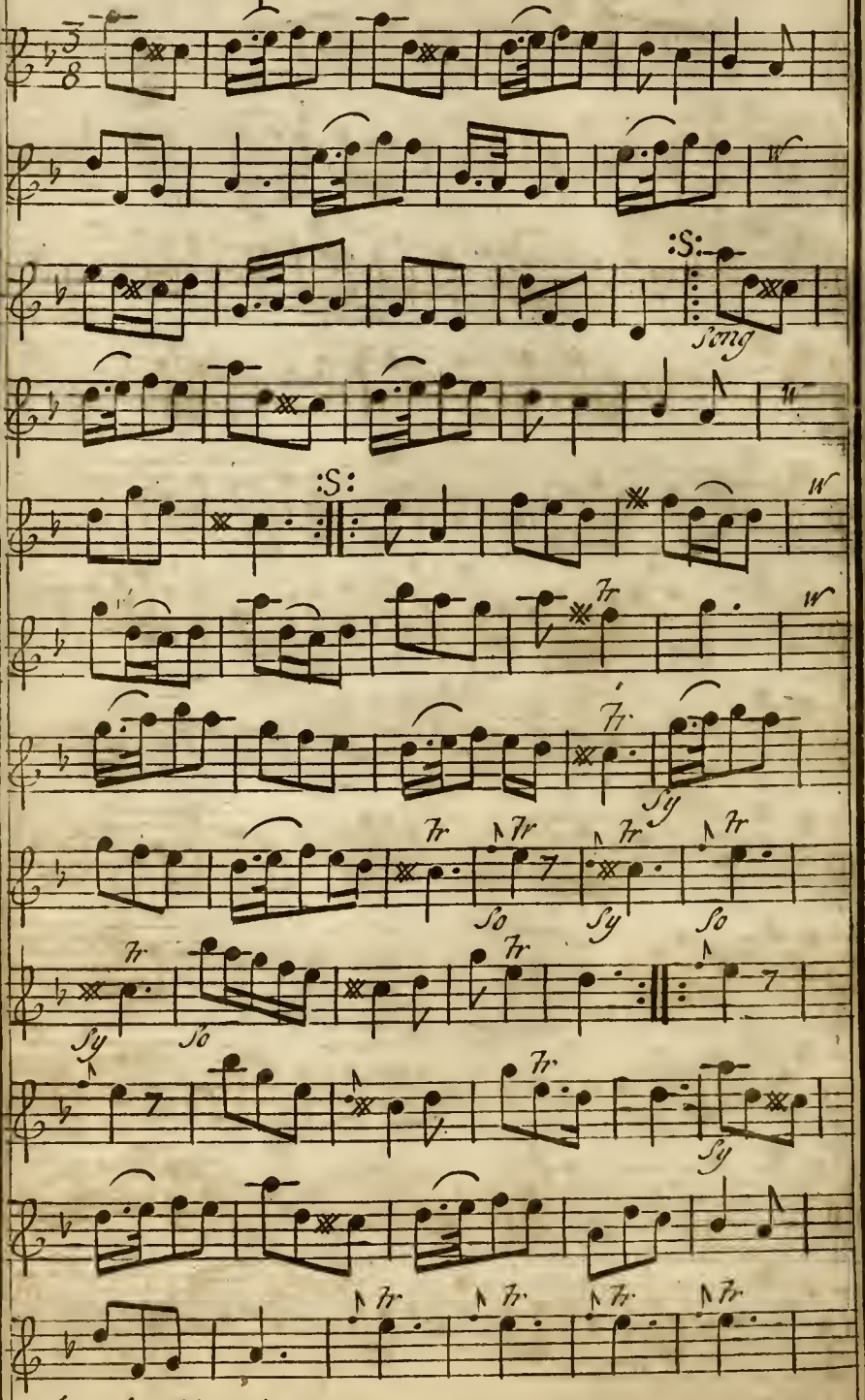
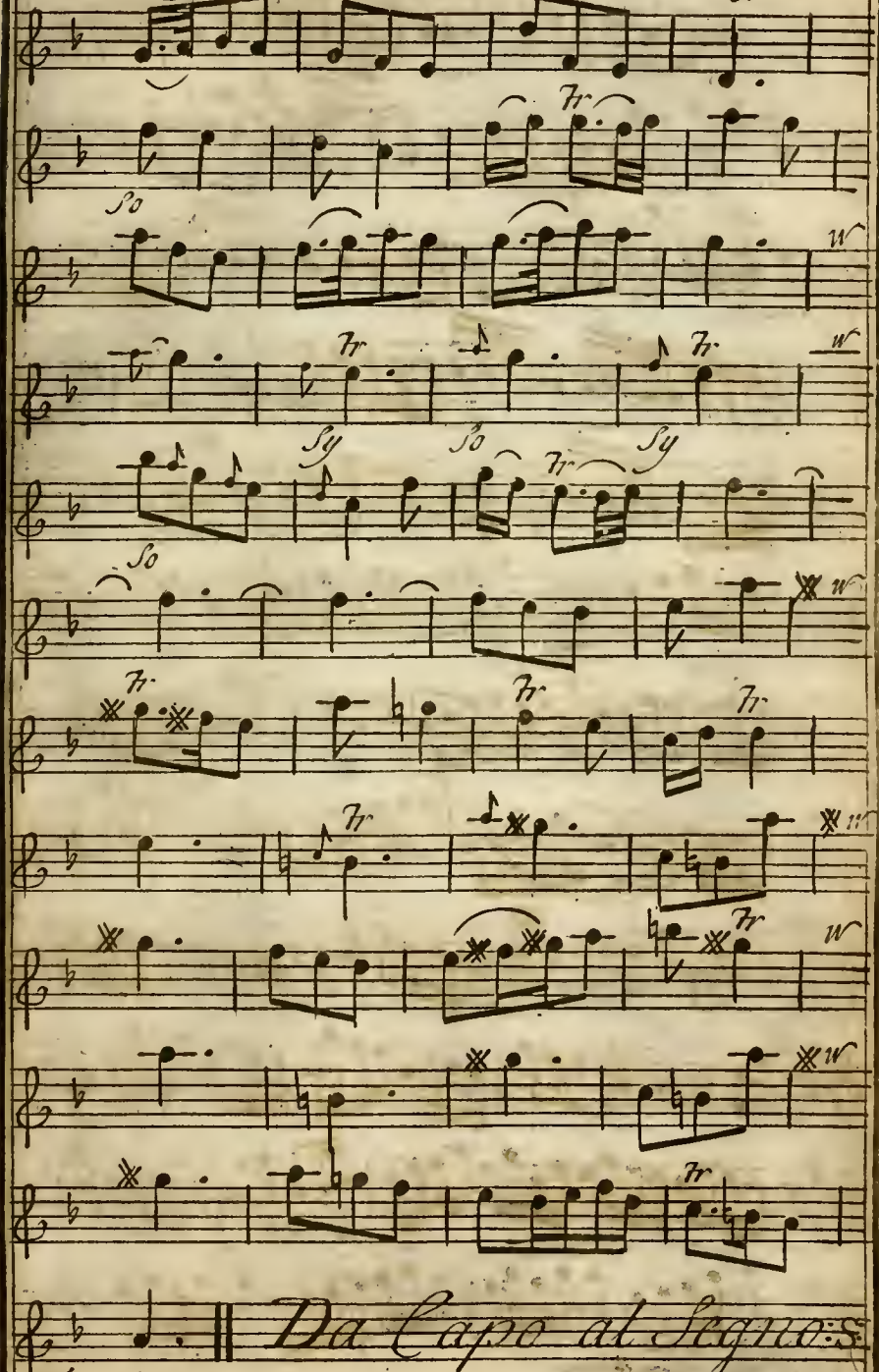


Benche povera a Favourite AIR

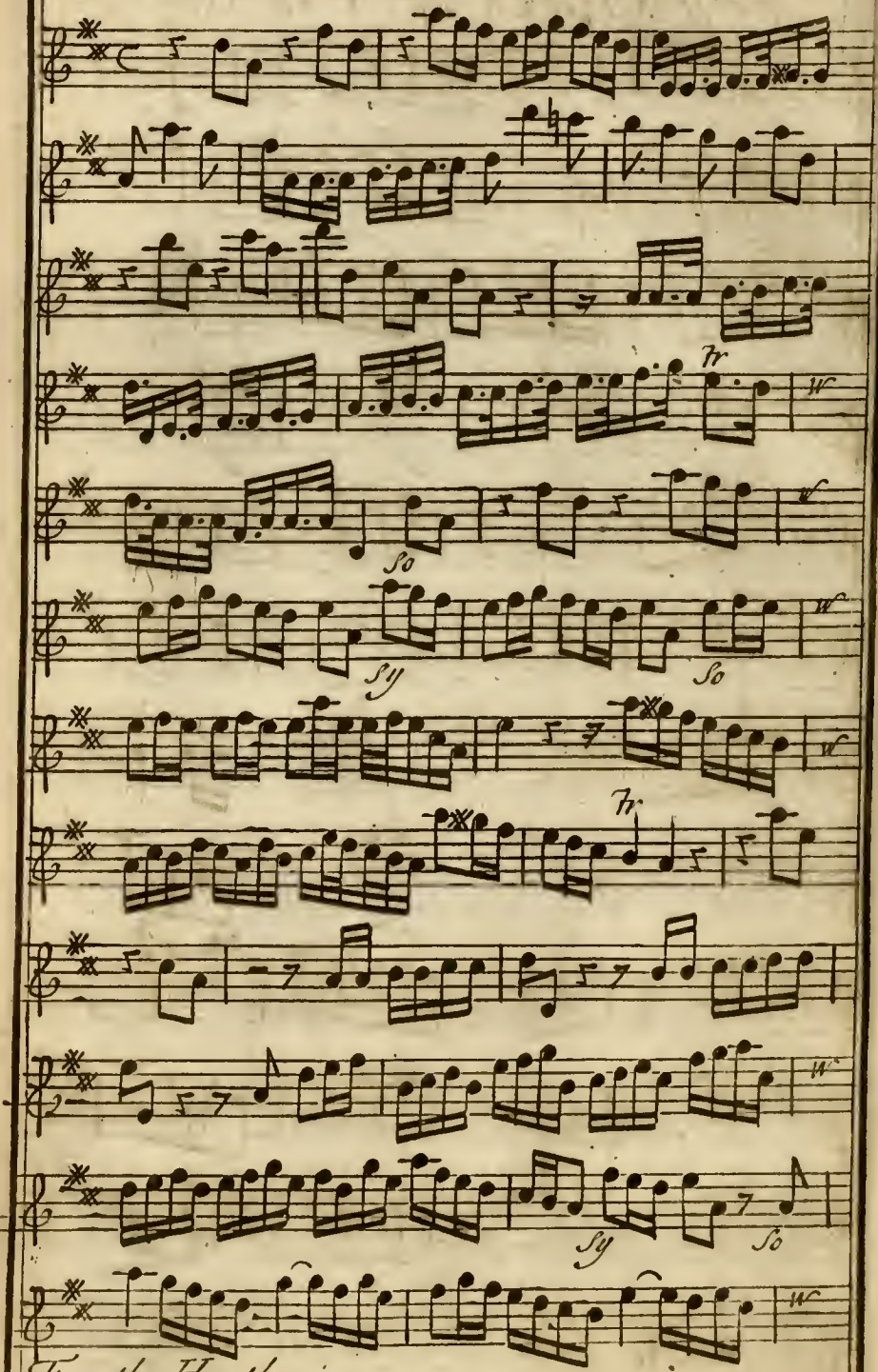


For the Hautboy.

in ij Opera of Flavius.

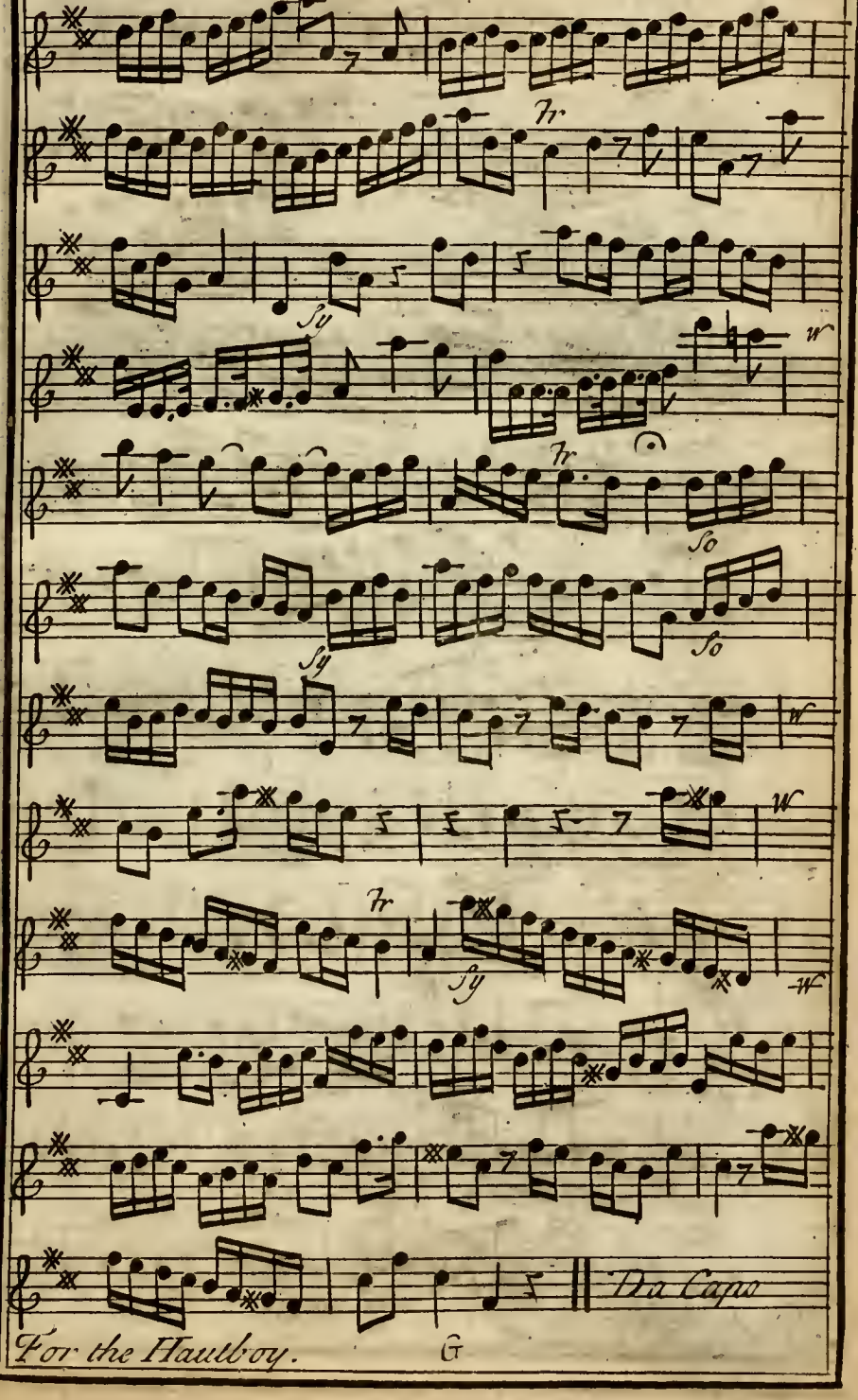


A Favourite AIR in the

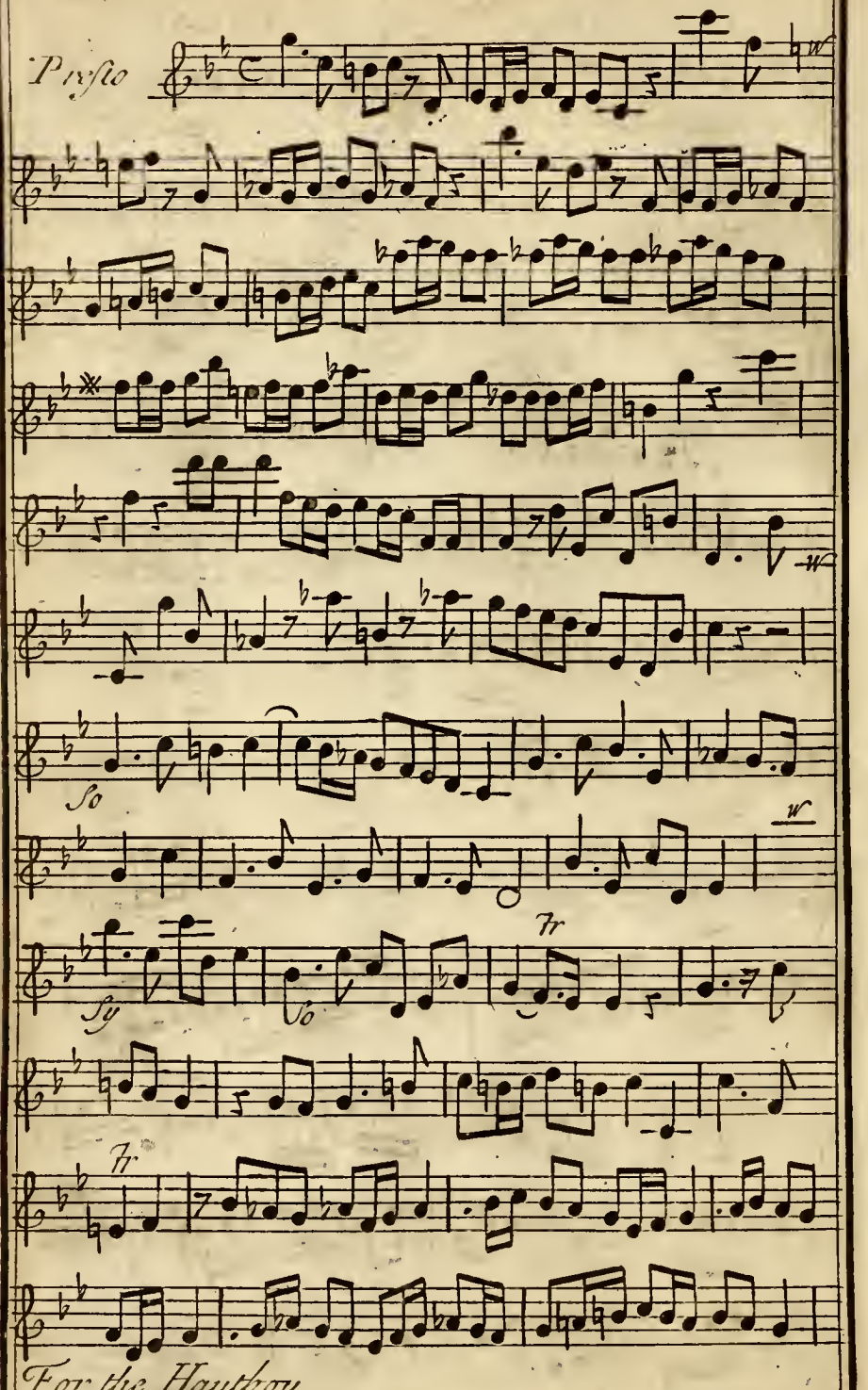


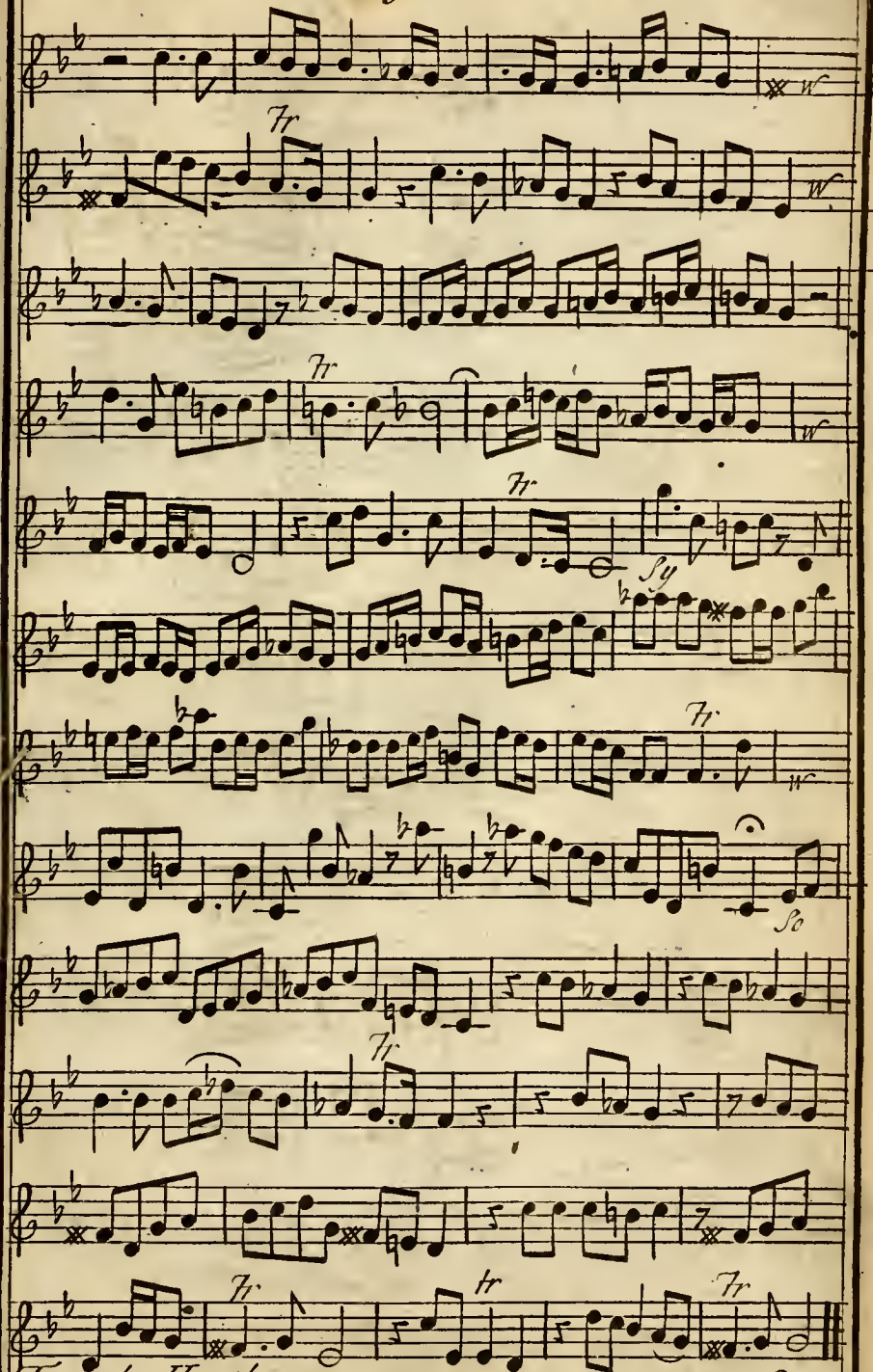
For the Hautboy.

Opera of Radamistus



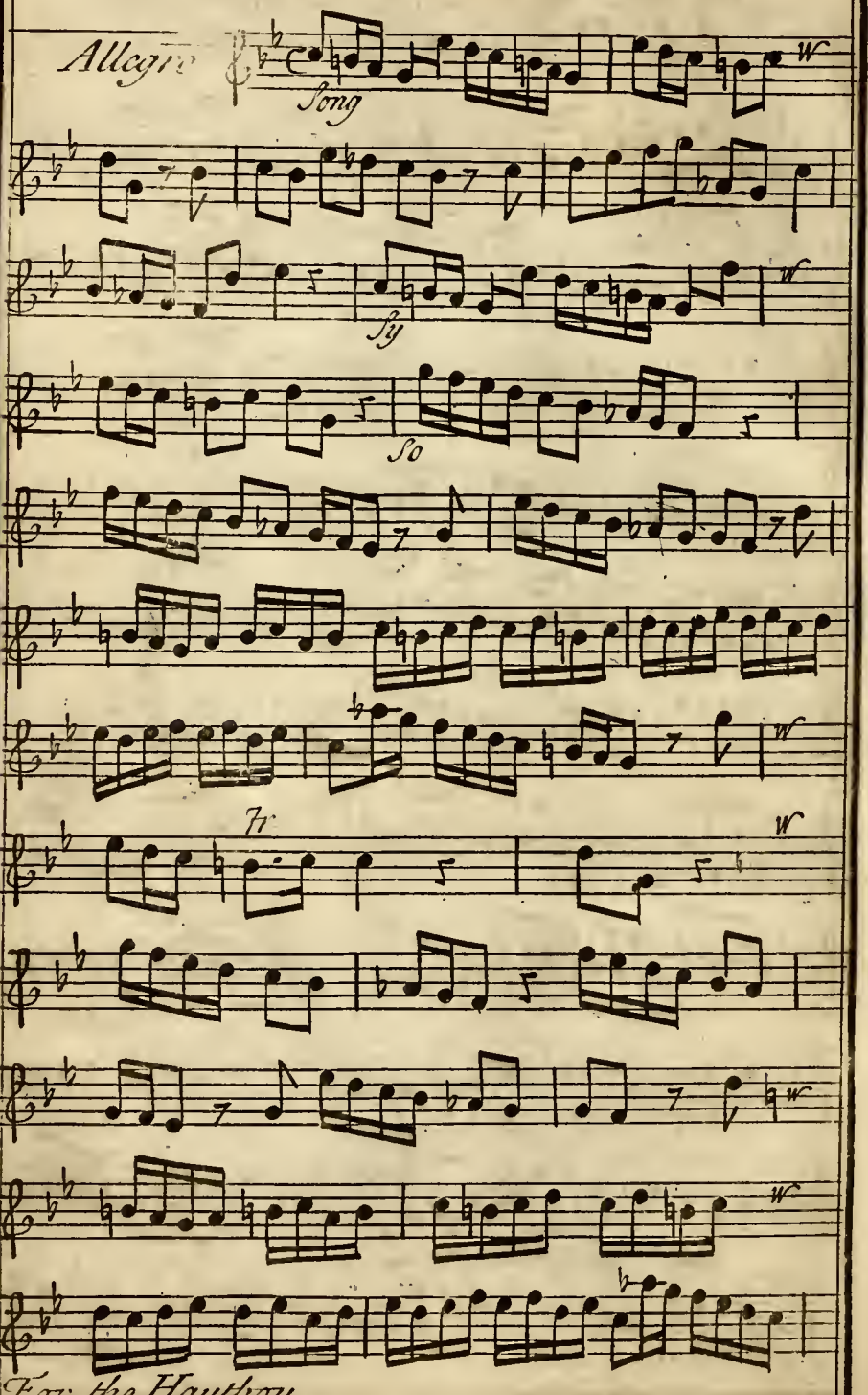
A Favourite AIR in the



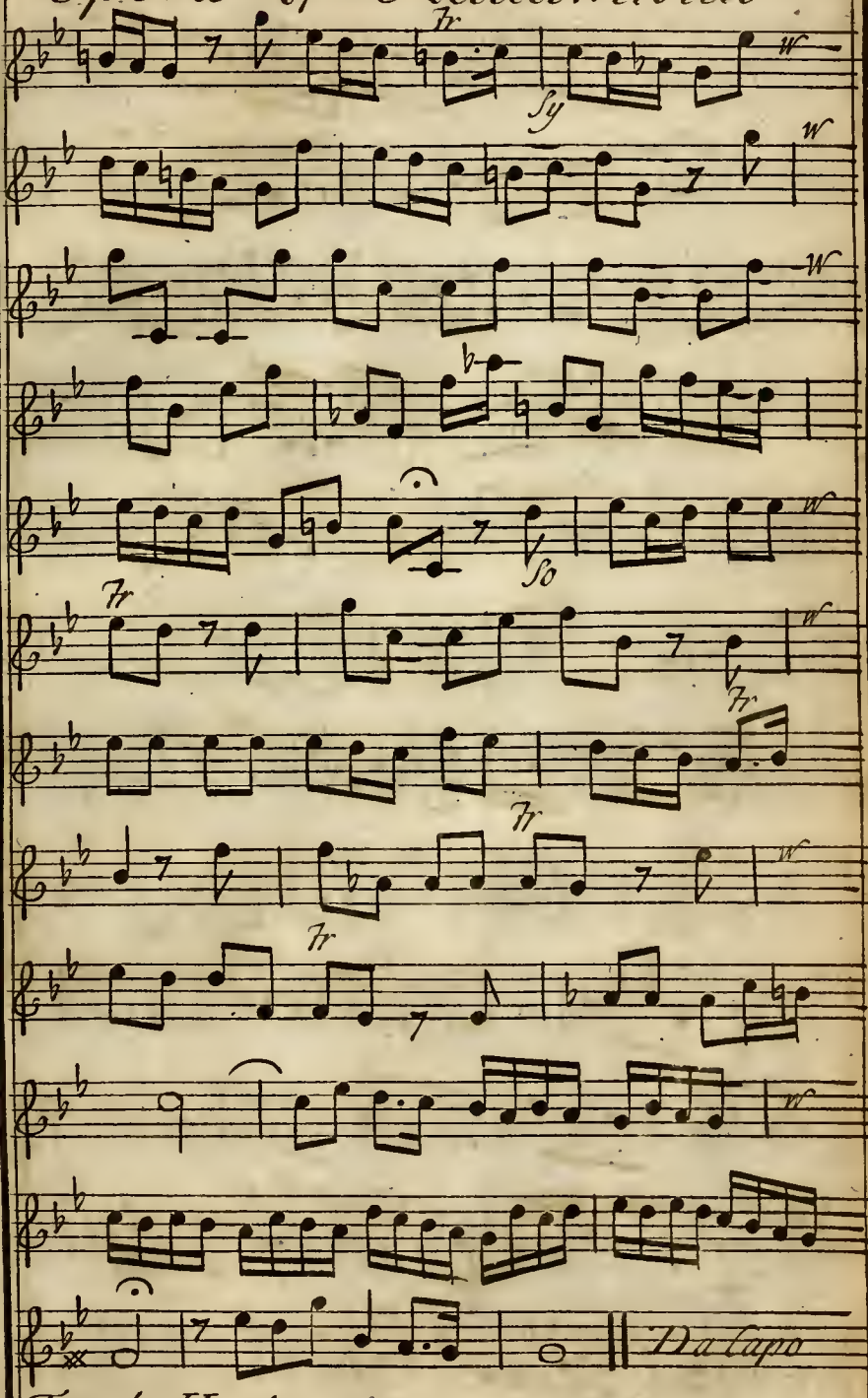


For the Hautboy. G 2 *Da Capo*

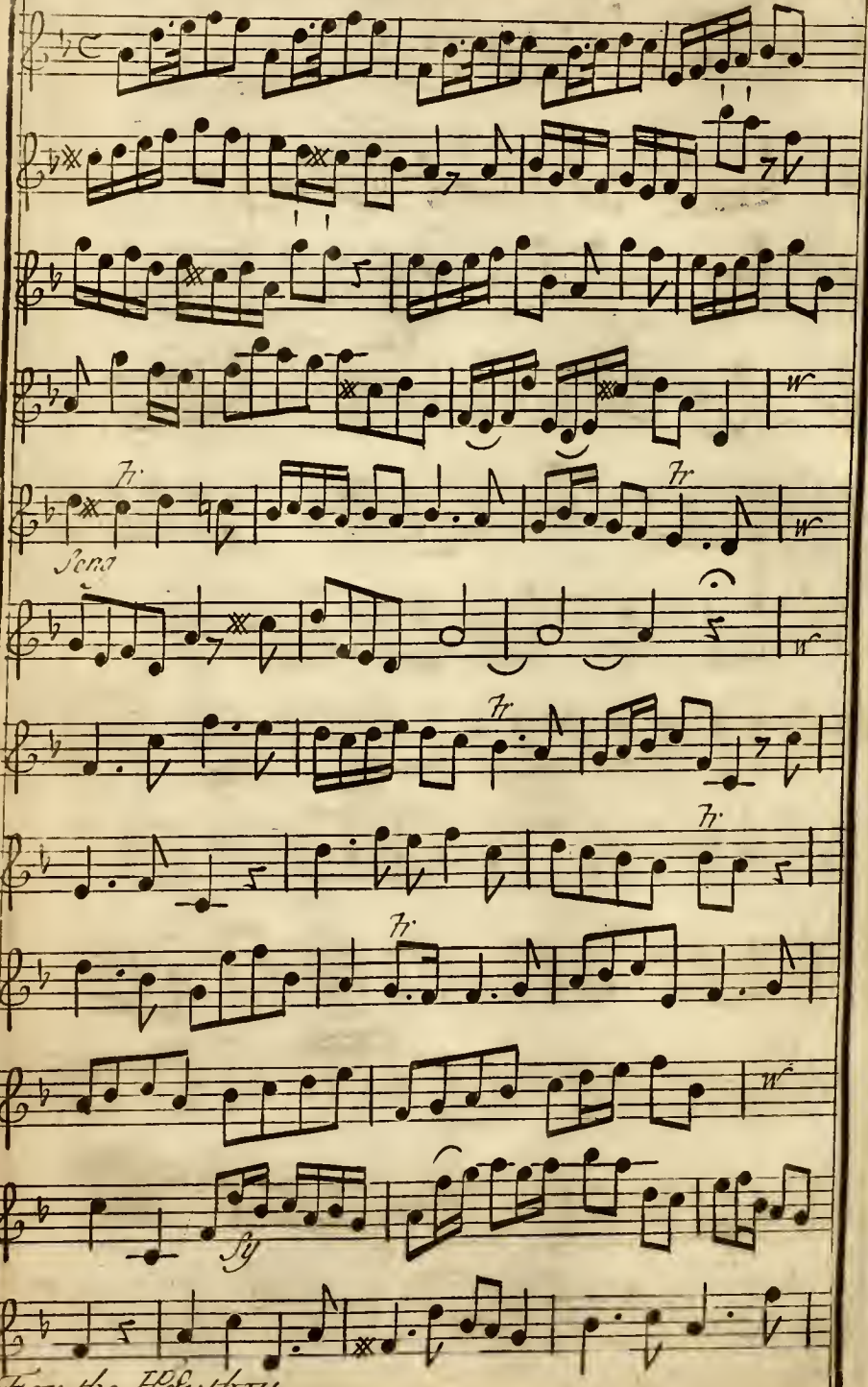
A Favourite AIR in the



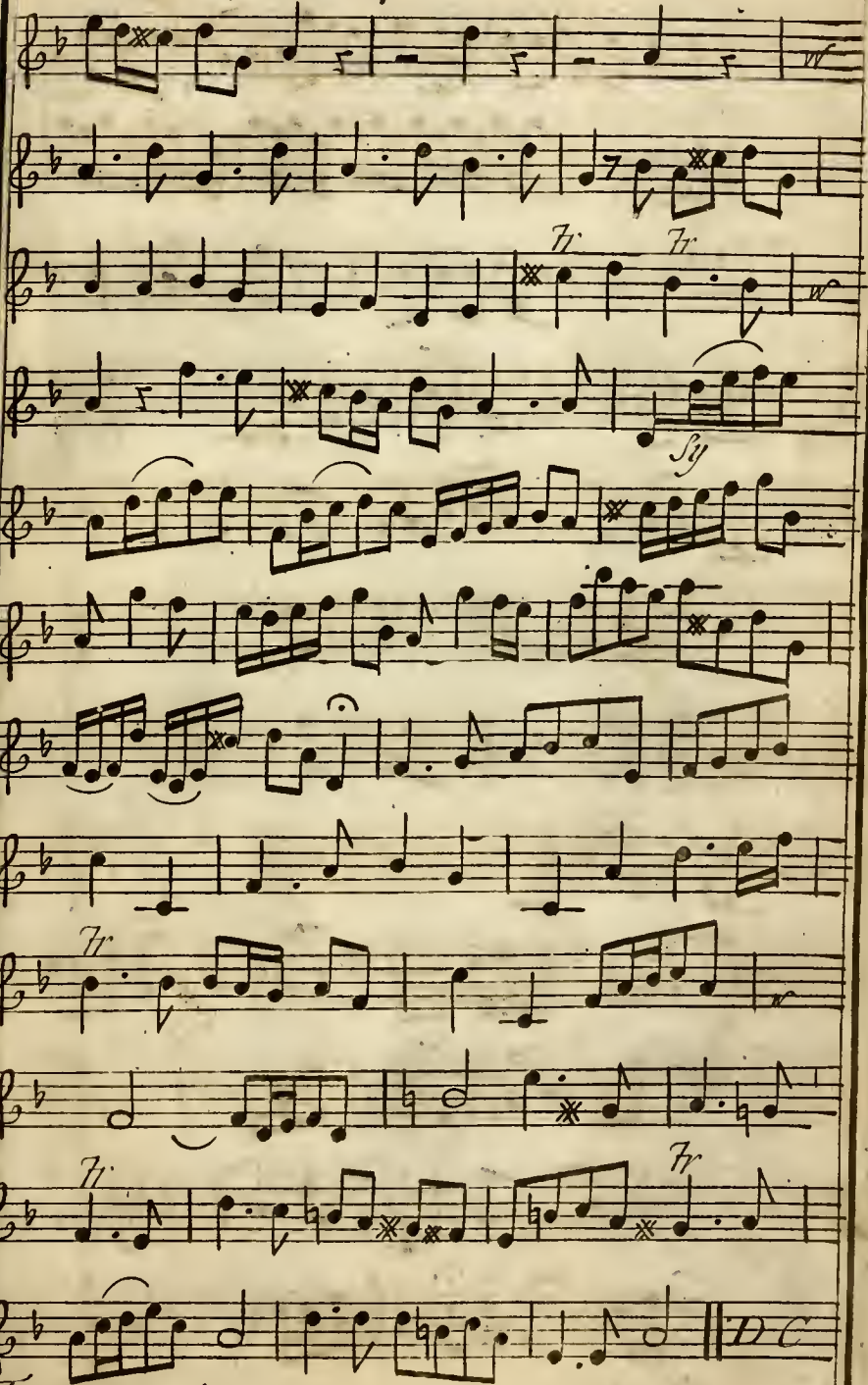
Opera of Radamistus



Tu sei il cor *a Favourite AIR in*



the Opera of Julius Cæsar



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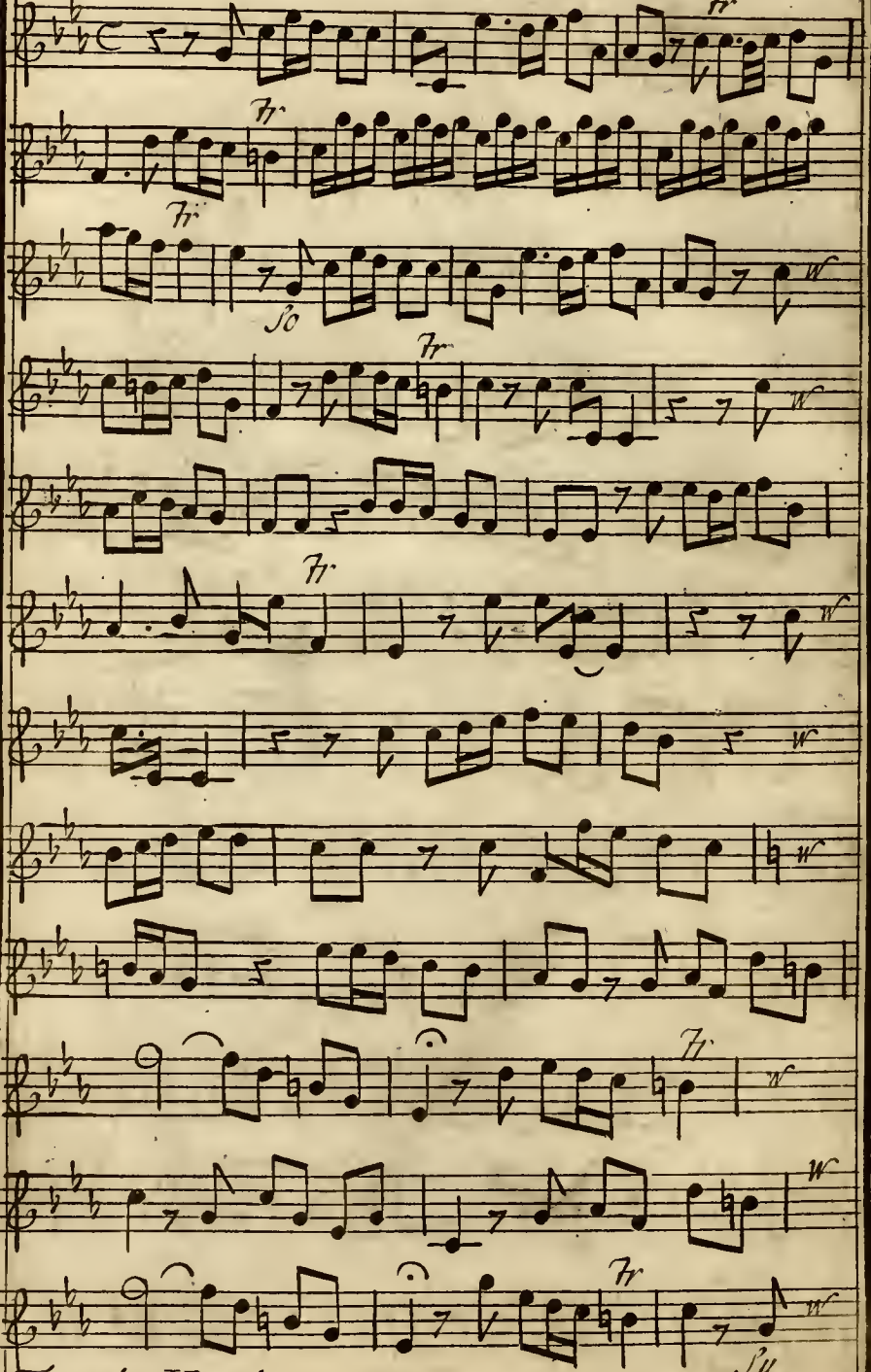
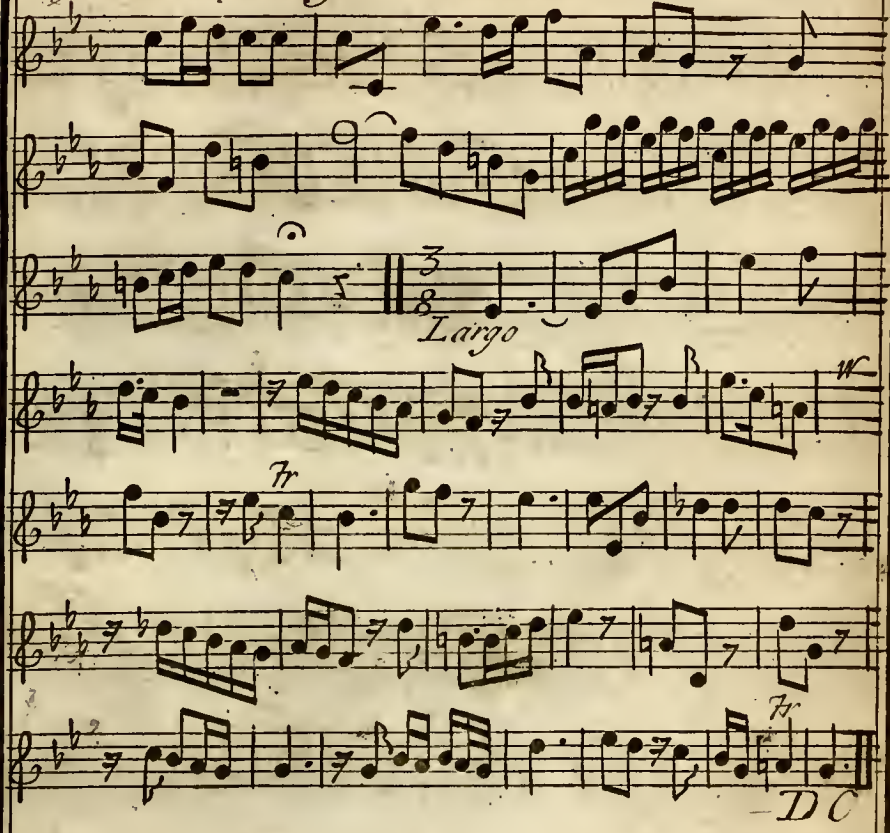
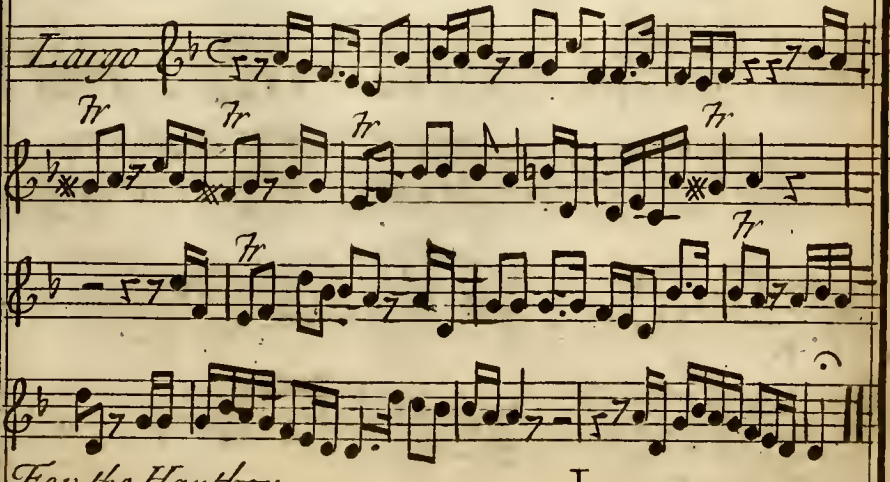


For the Hautboy

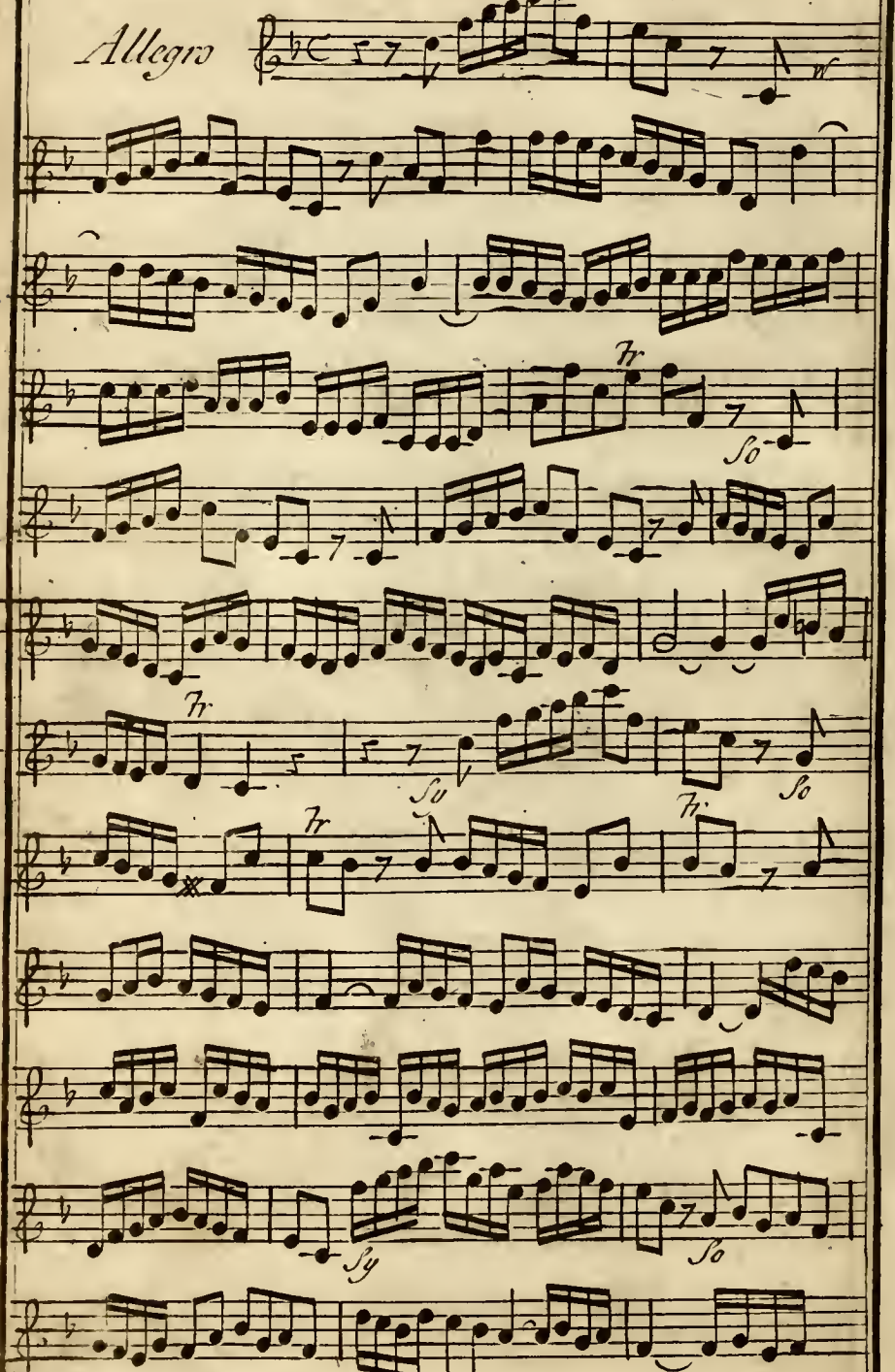


Deh piange te Julius Cæsar



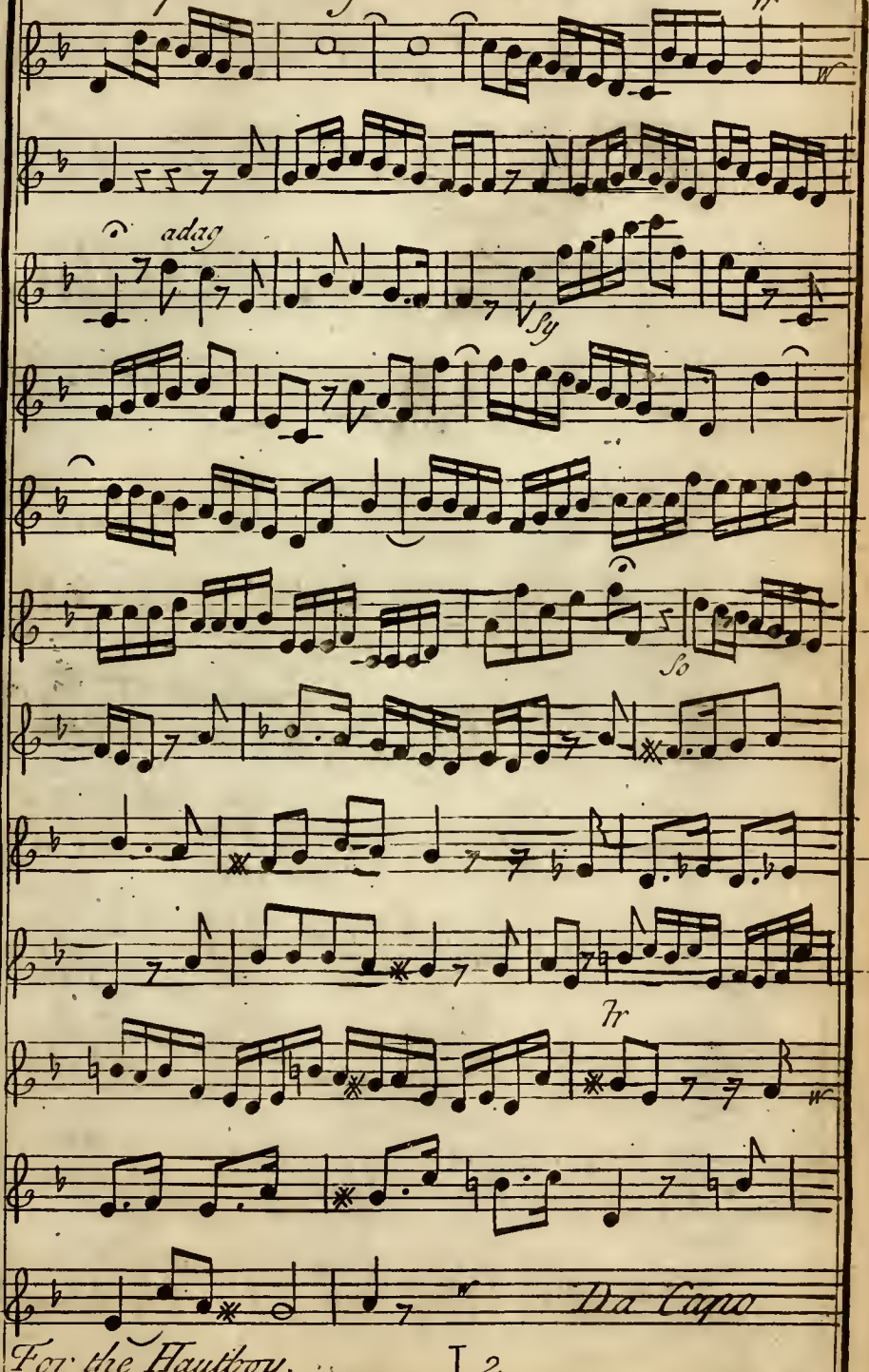
For the Hautboy.

A Favourite AIR in the



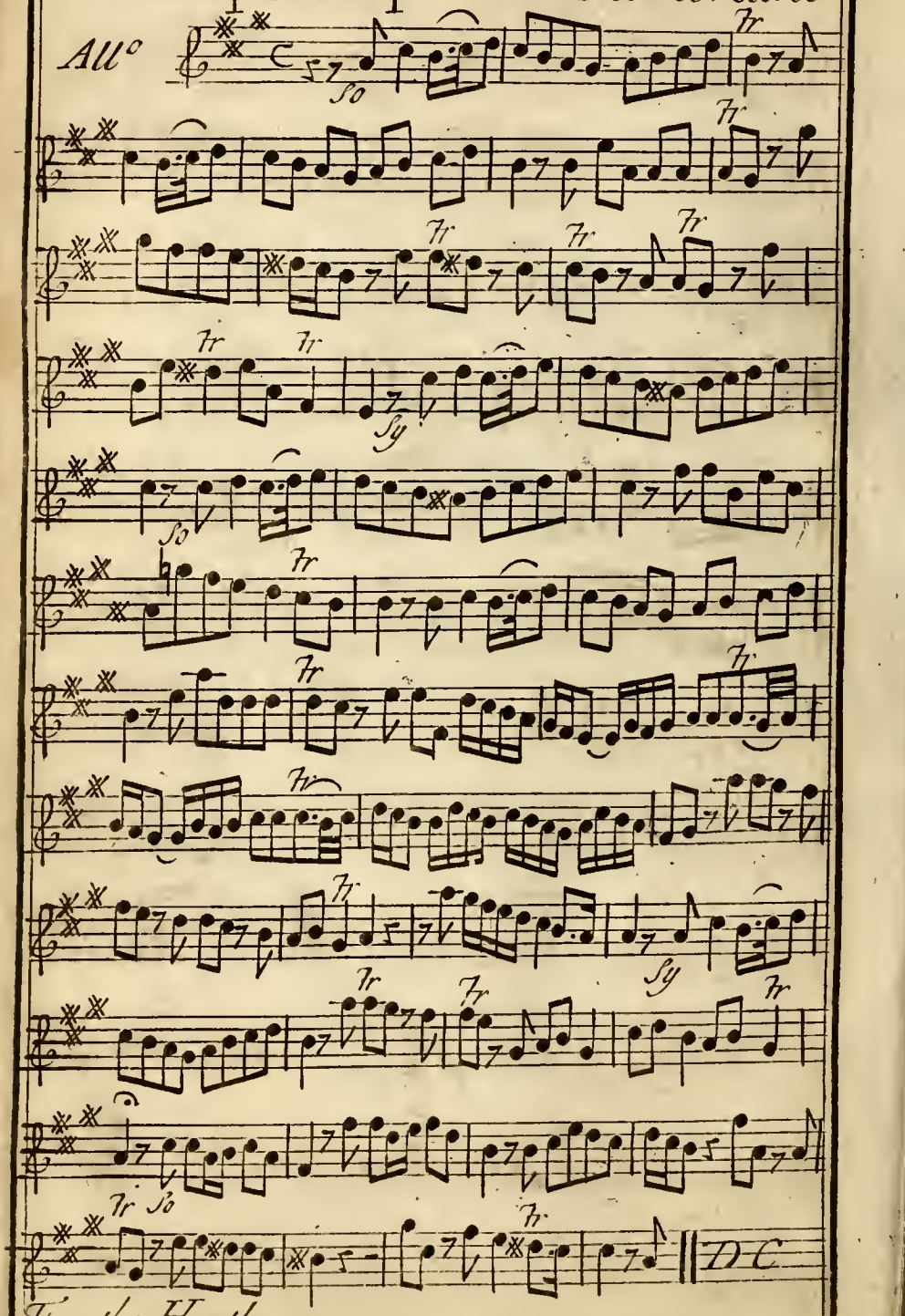
For the Hautboy.

Opera of Tamerlane



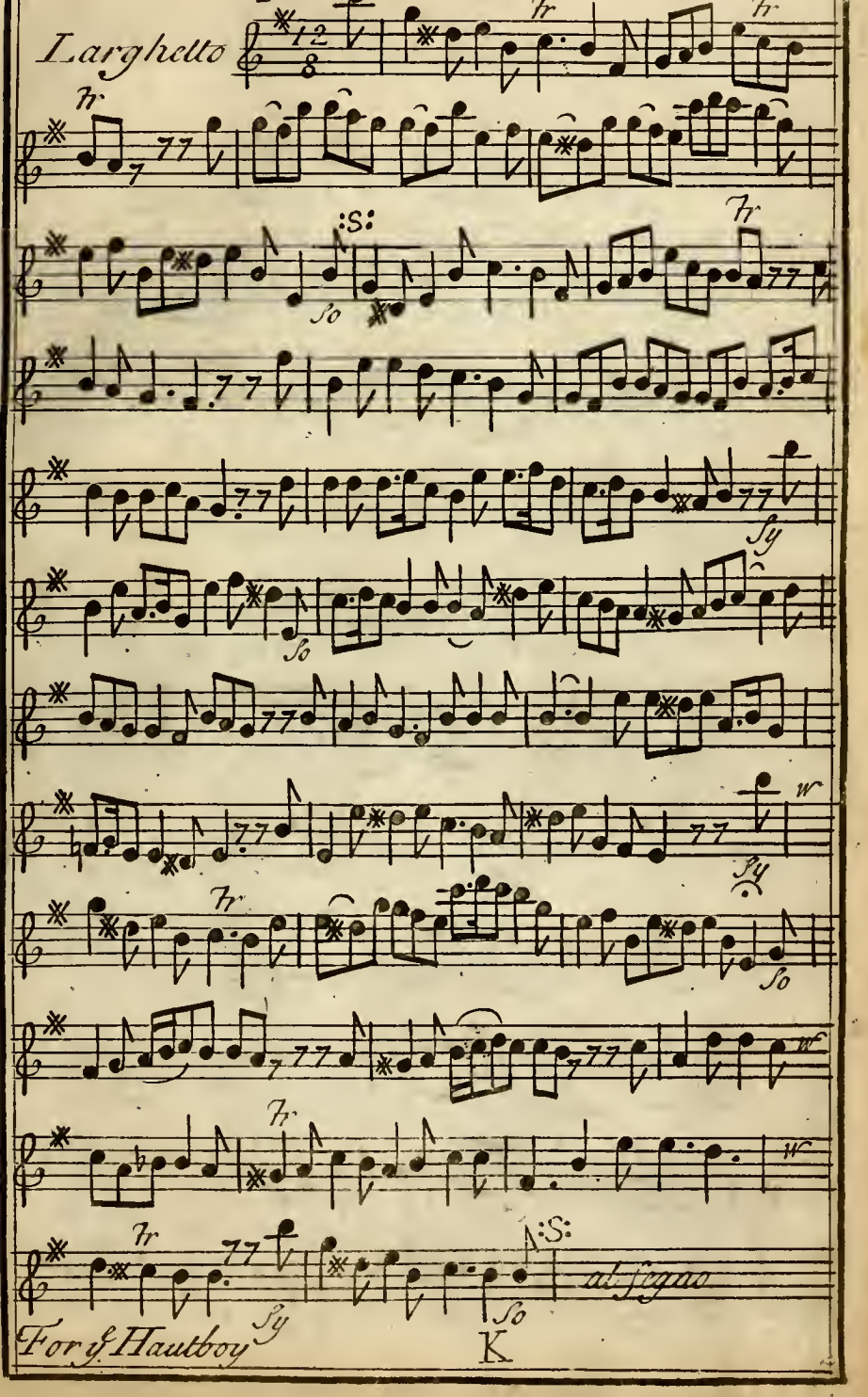
Non e piu tempo

Tamerlane

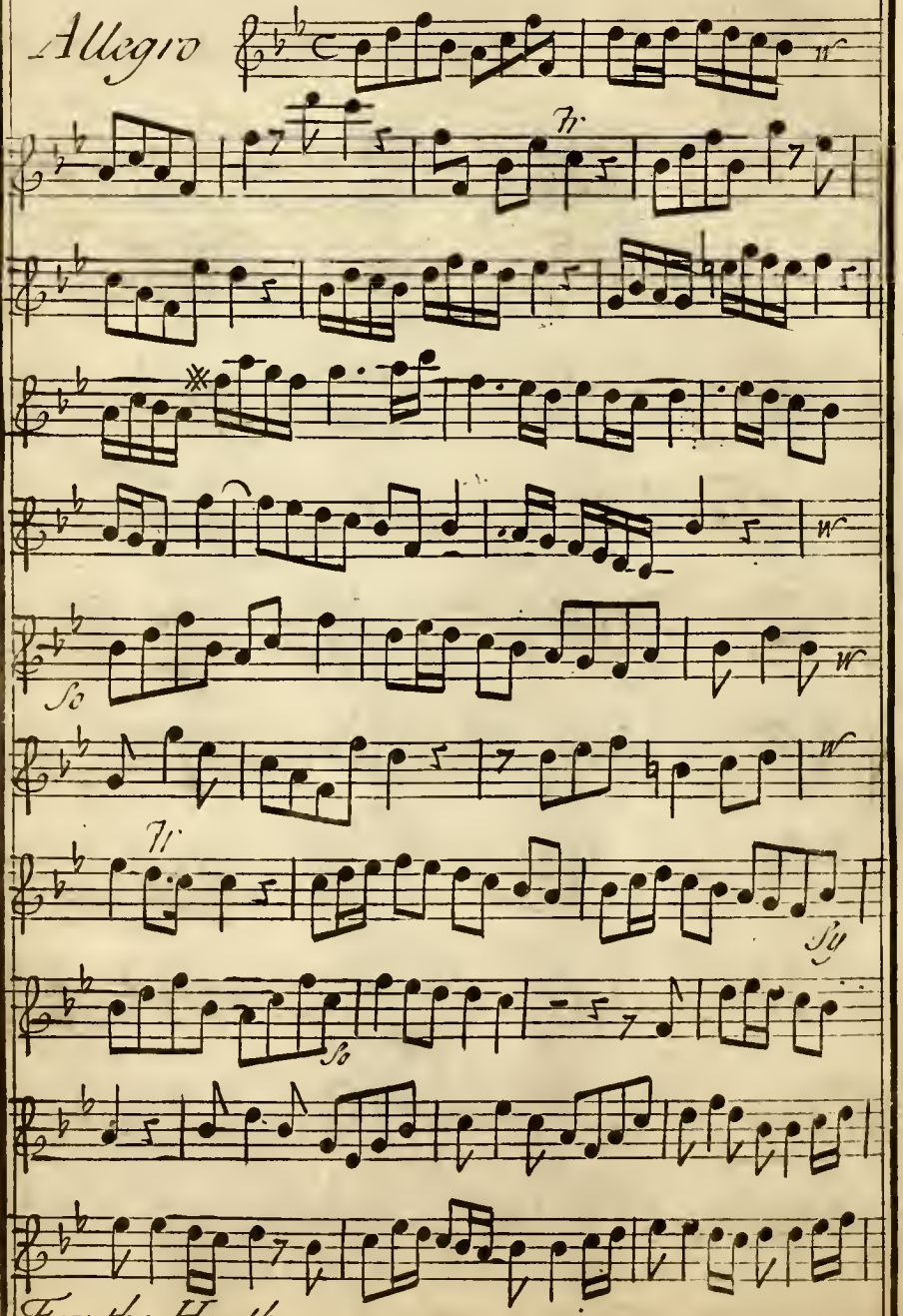


For the Hautboy.

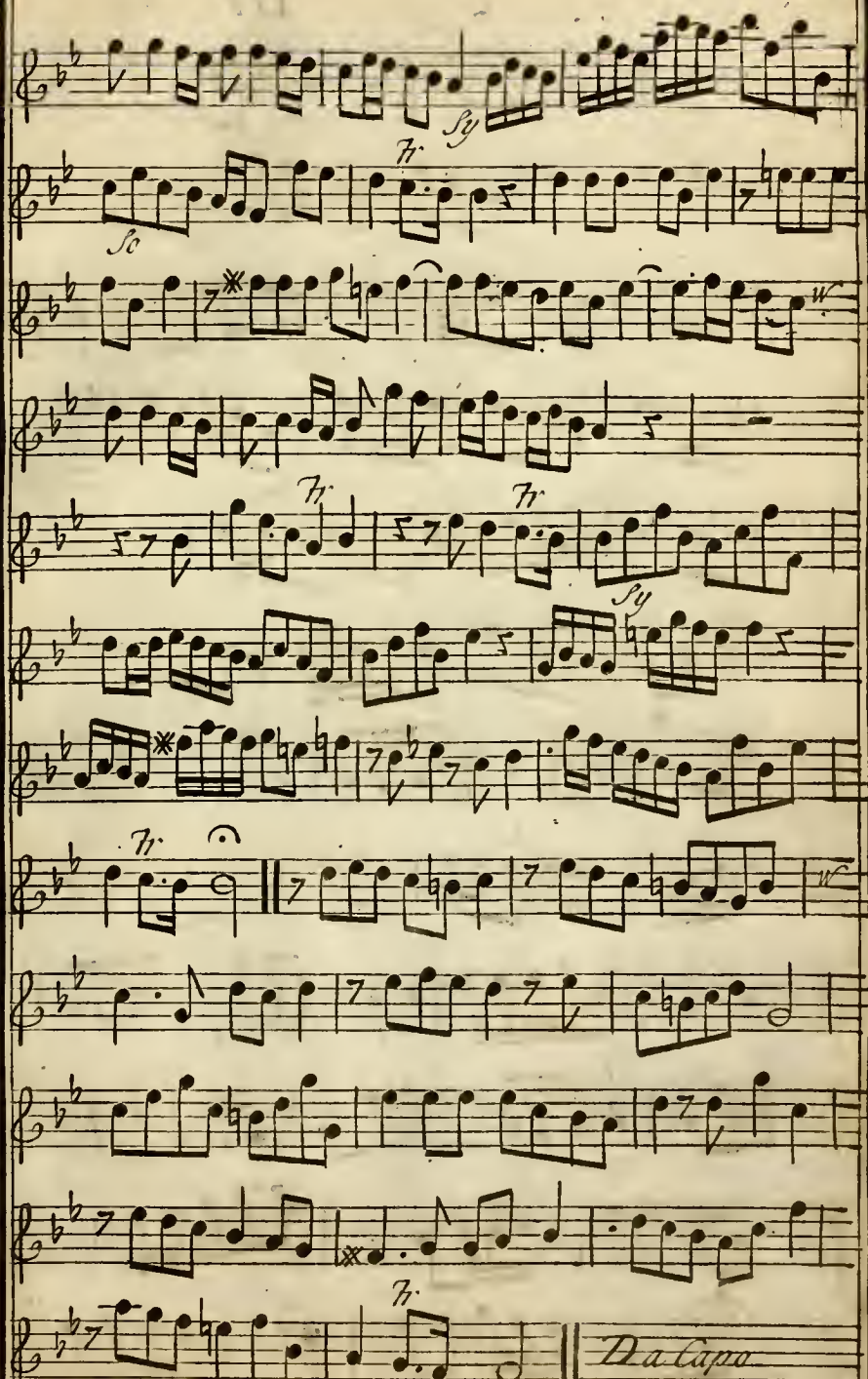
Faro cosi piu bella ADMETUS



Laura non sempre spira in ye Opera of SIROE



For the Hautboy.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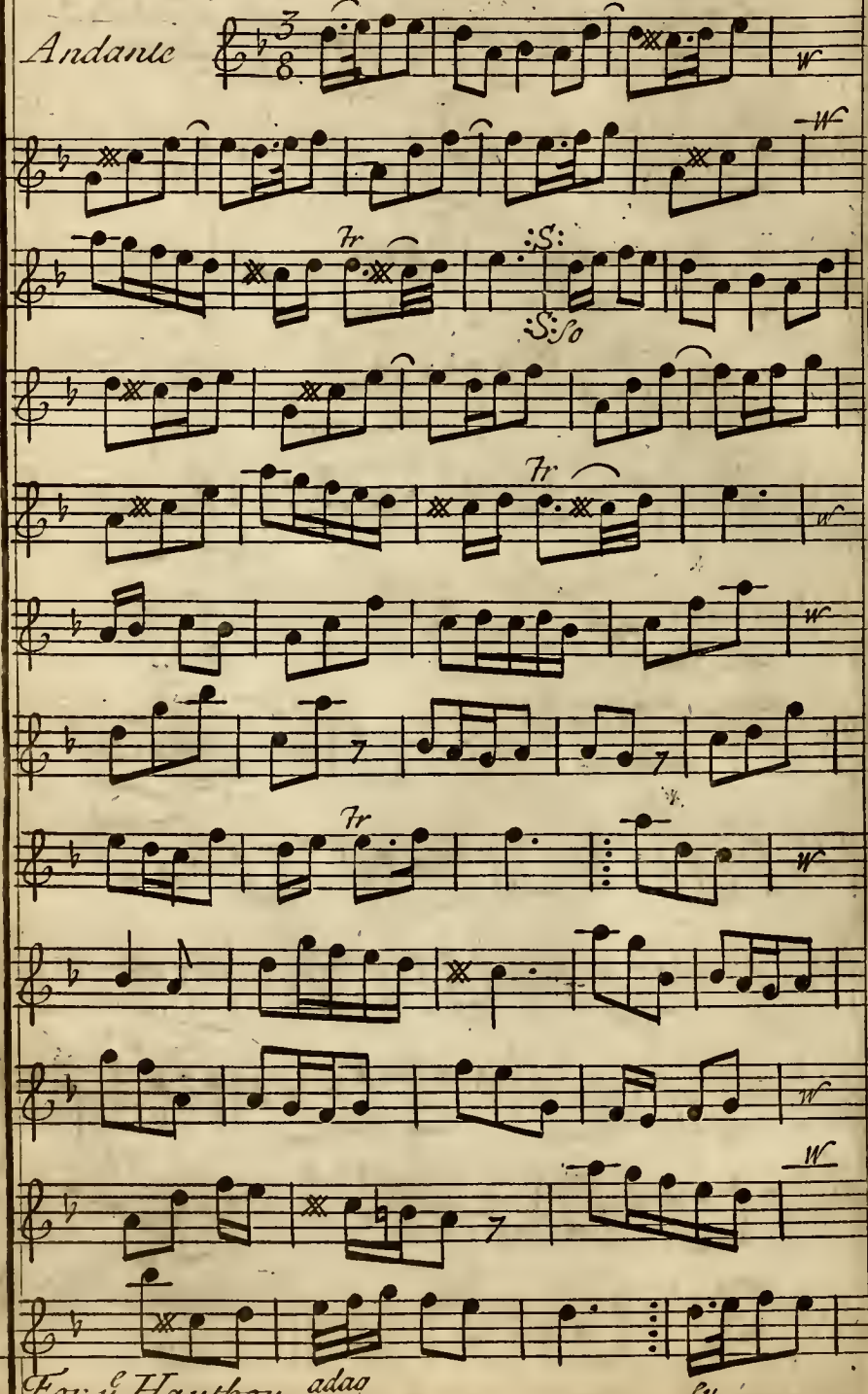
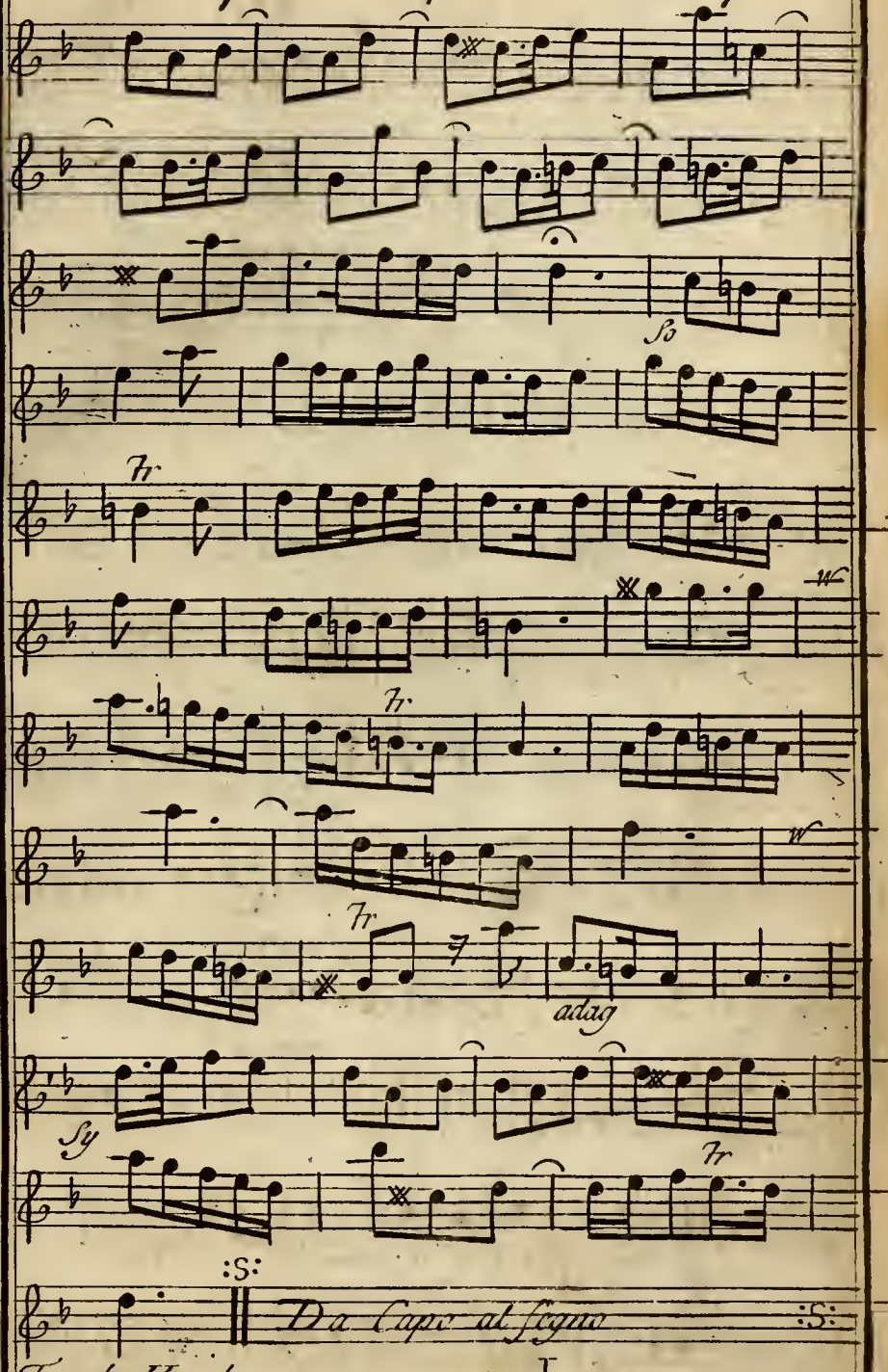
Da Capo

A Favourite AIR in

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Da Capo al Segno
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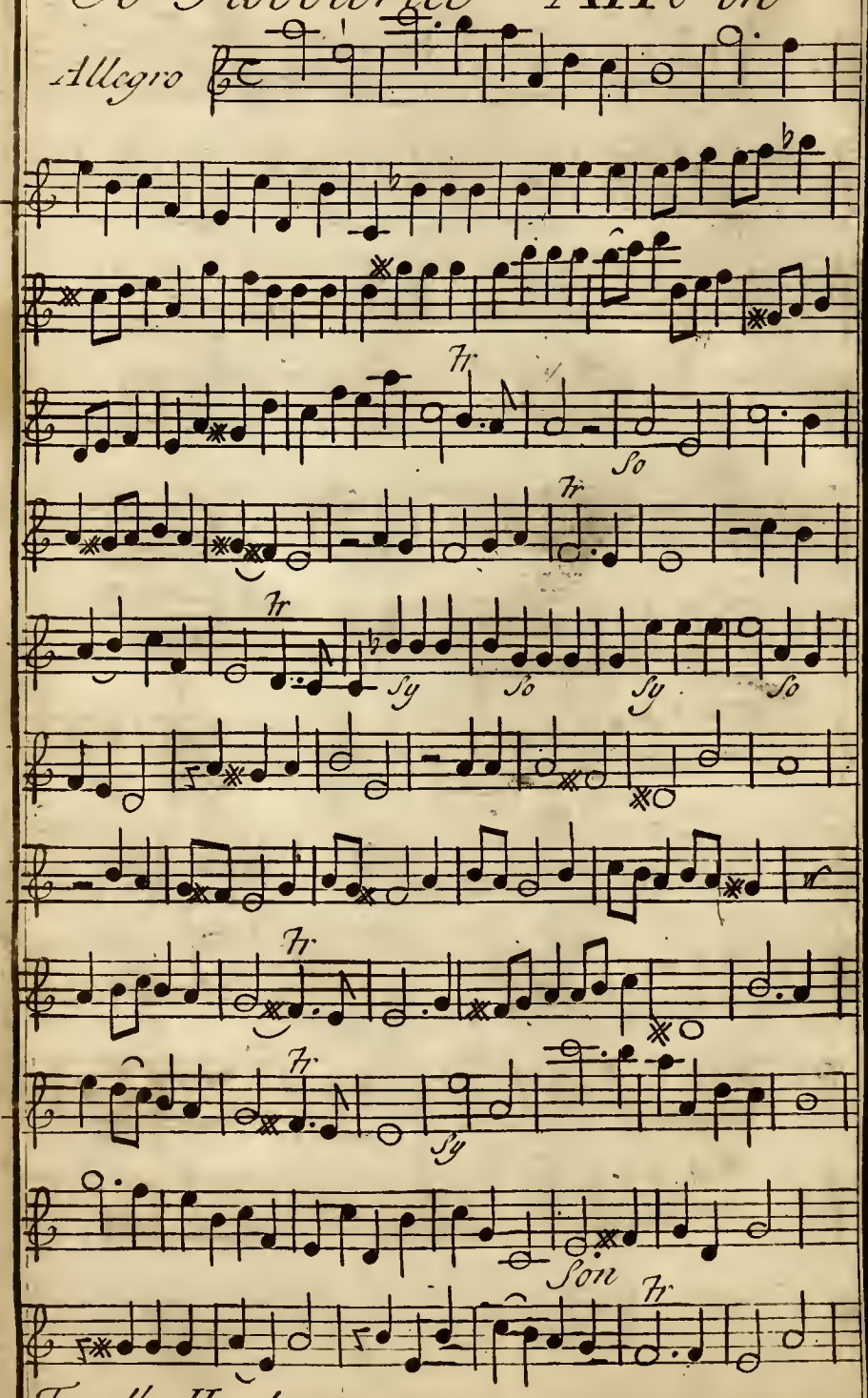
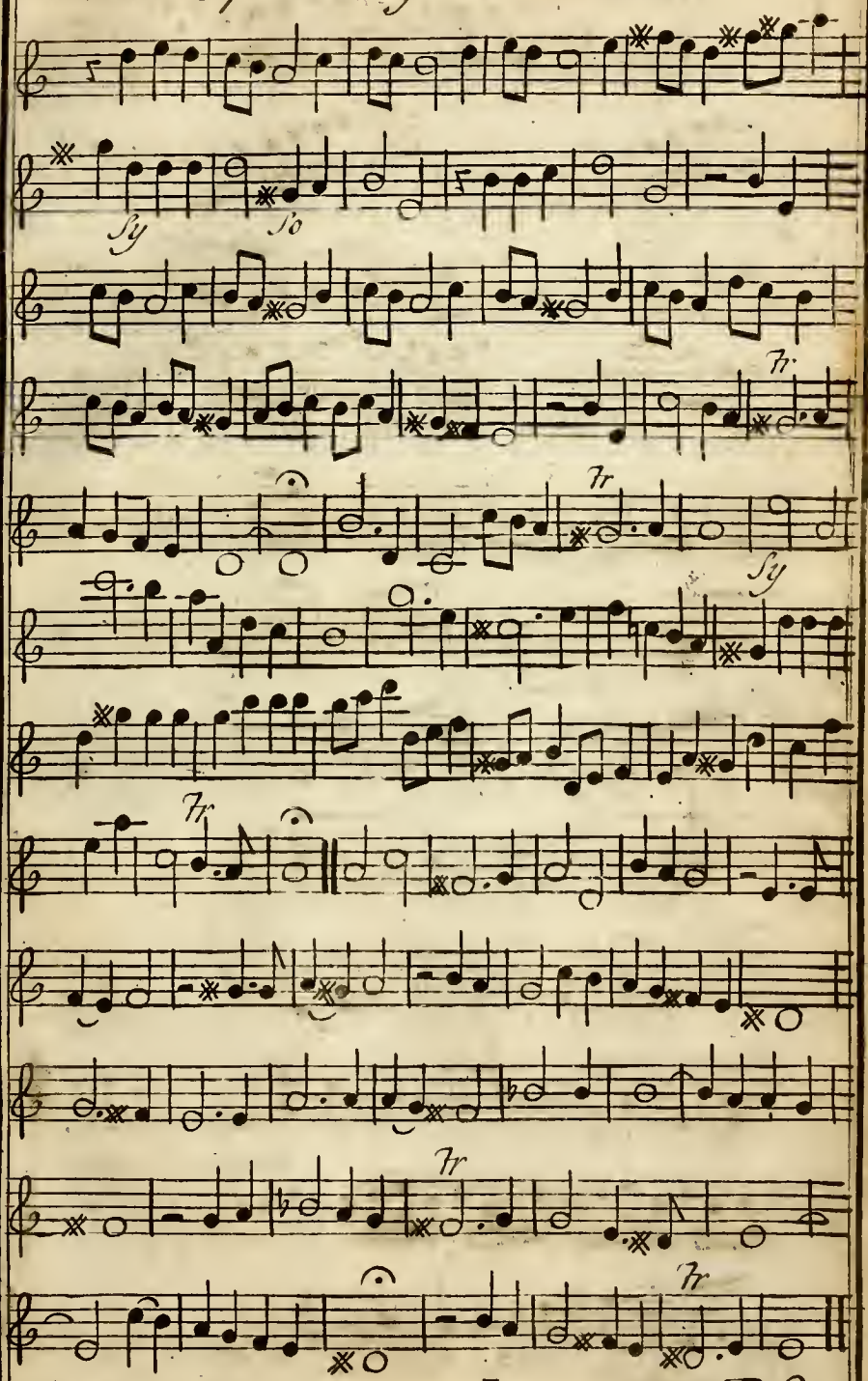
A Favourite AIR in



For the Hautboy.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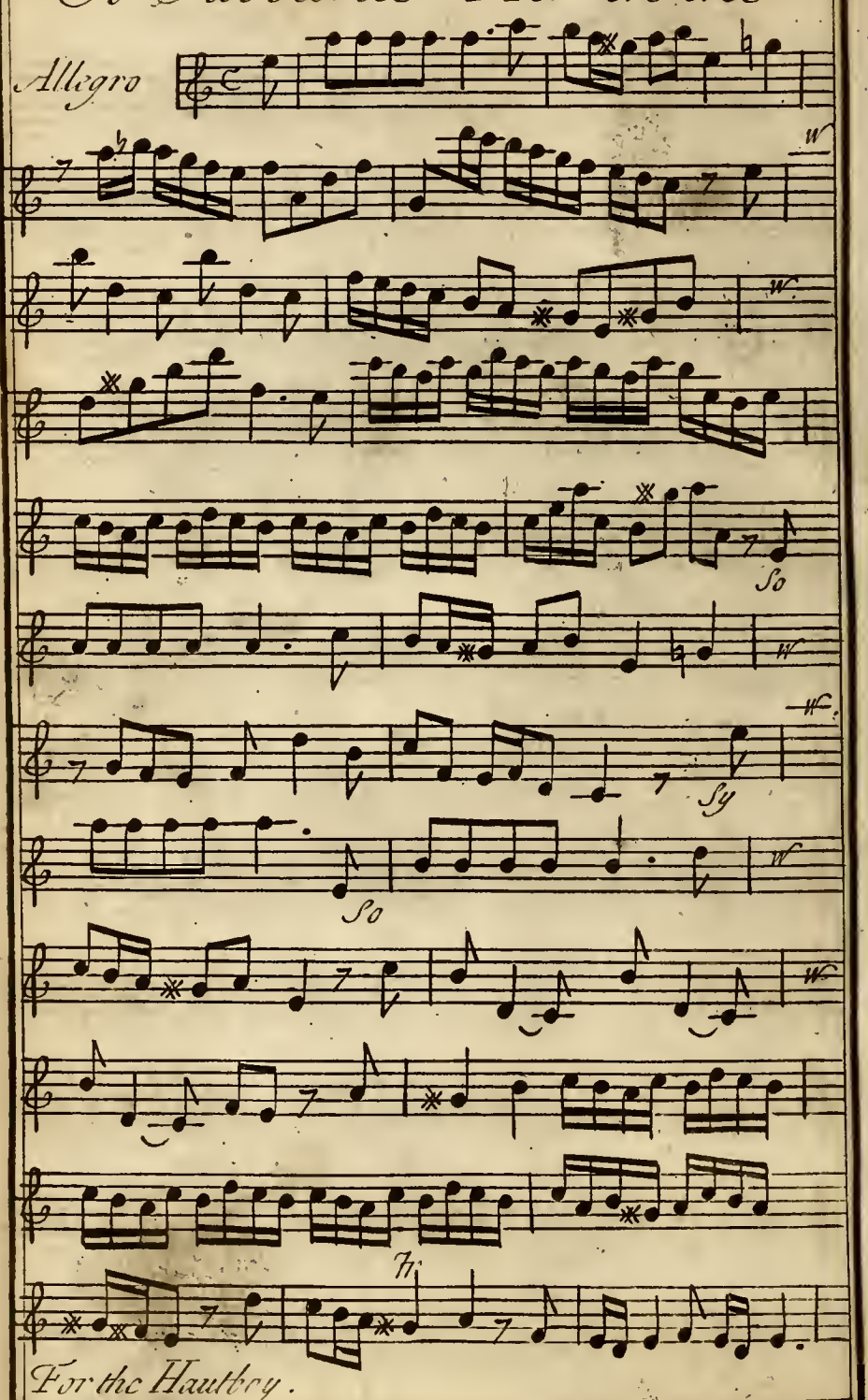
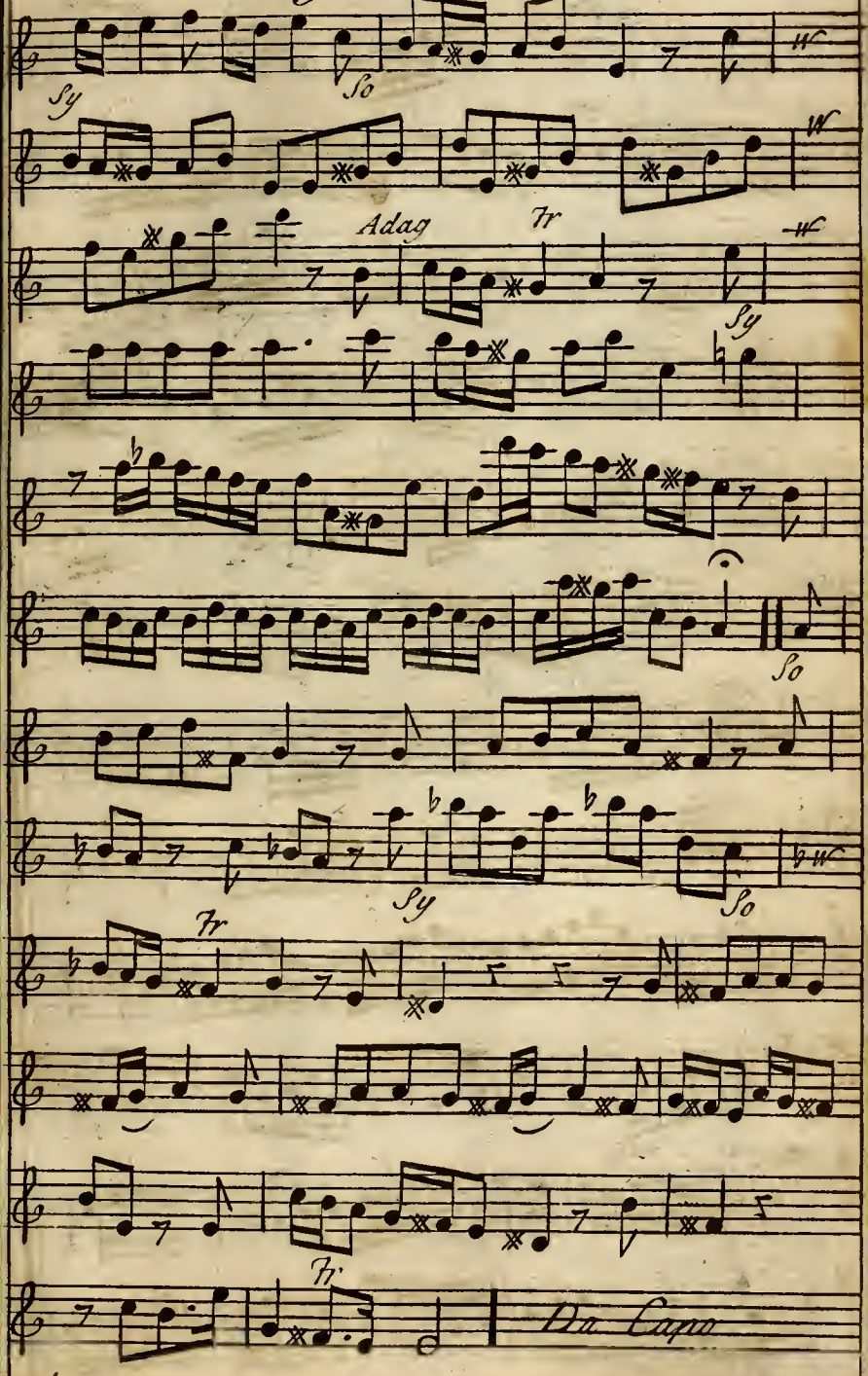
A Favourite Air in the

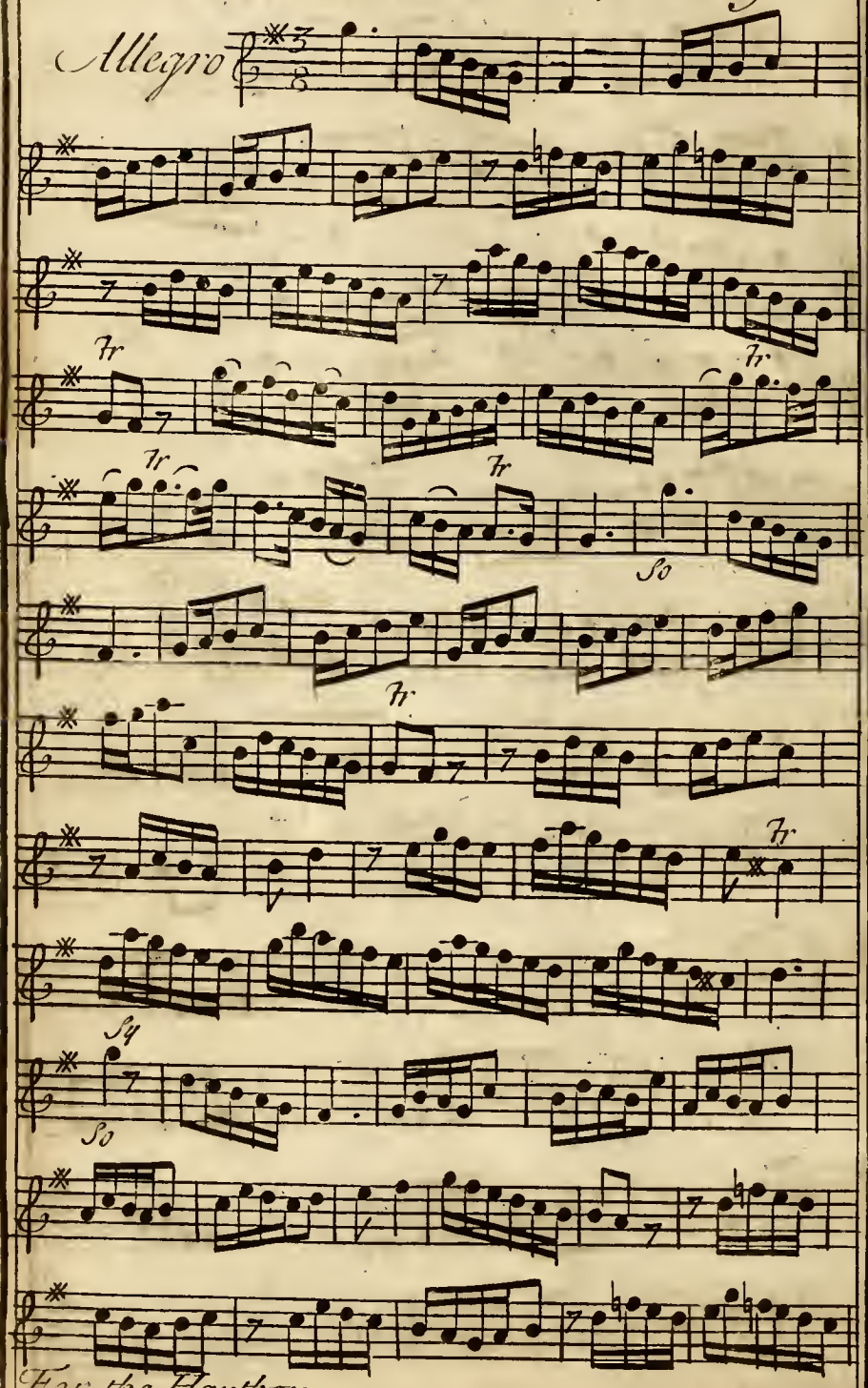


For the Hautboy.

Opera of Parthenope

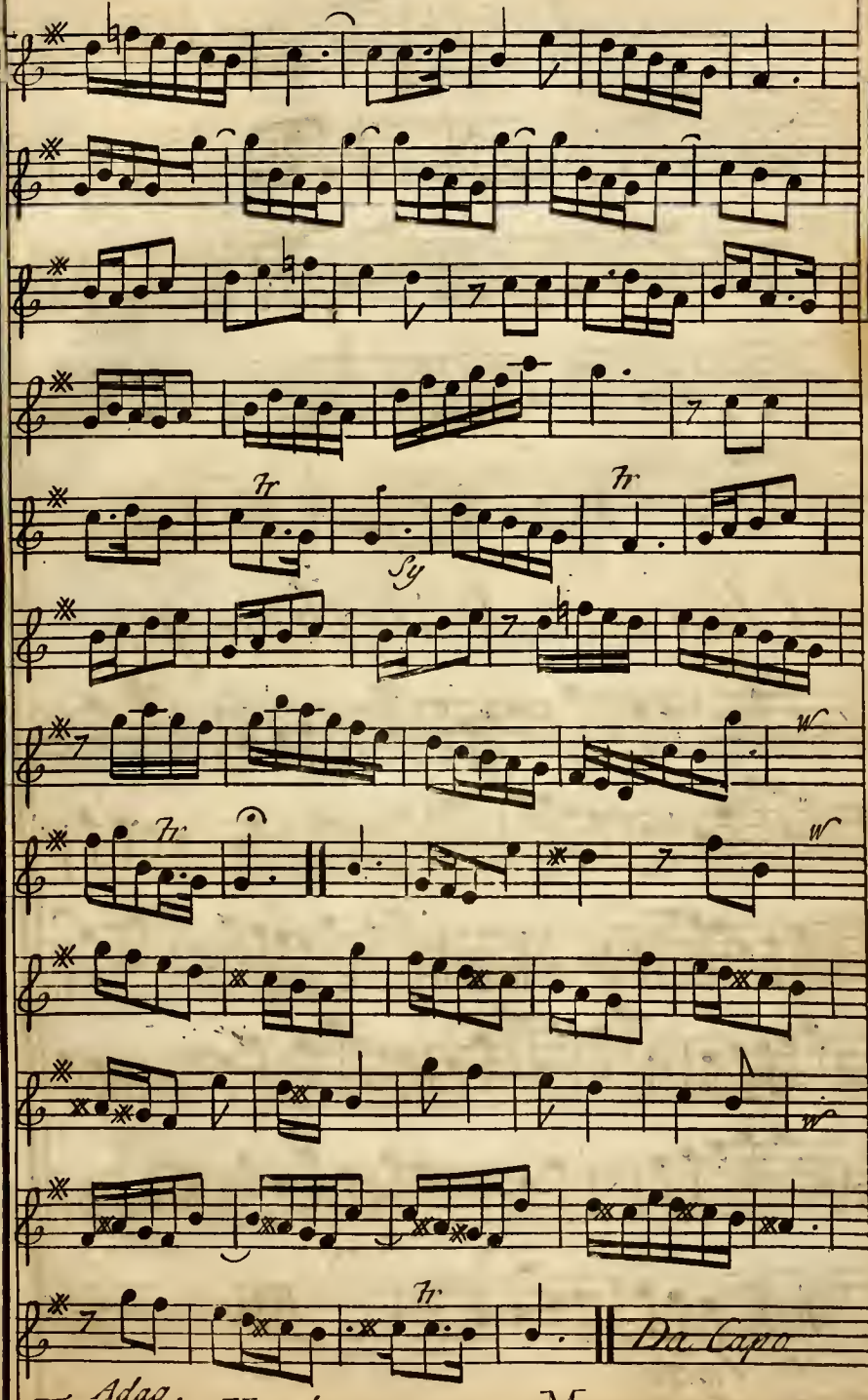


Si scherzasi *in the Opera of*



For the Hautboy.

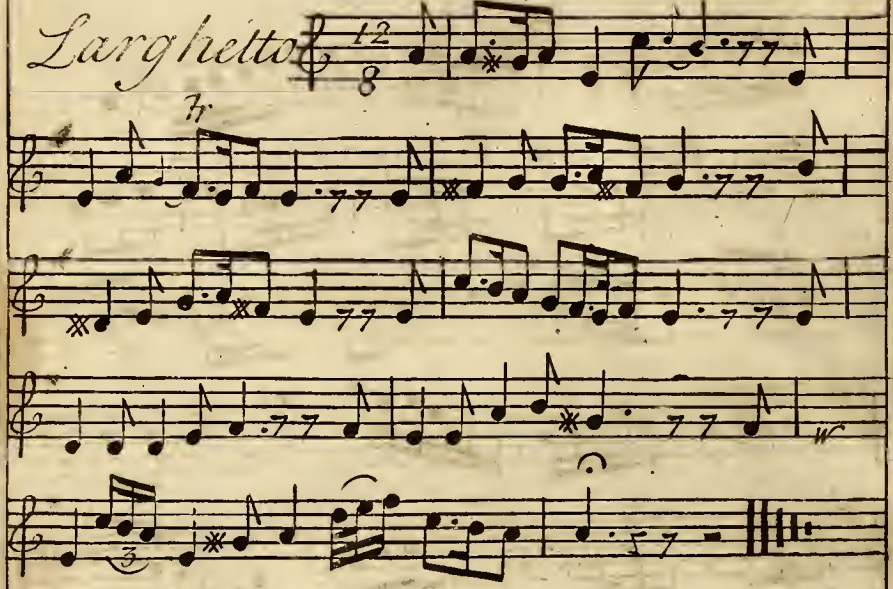
Parthenope



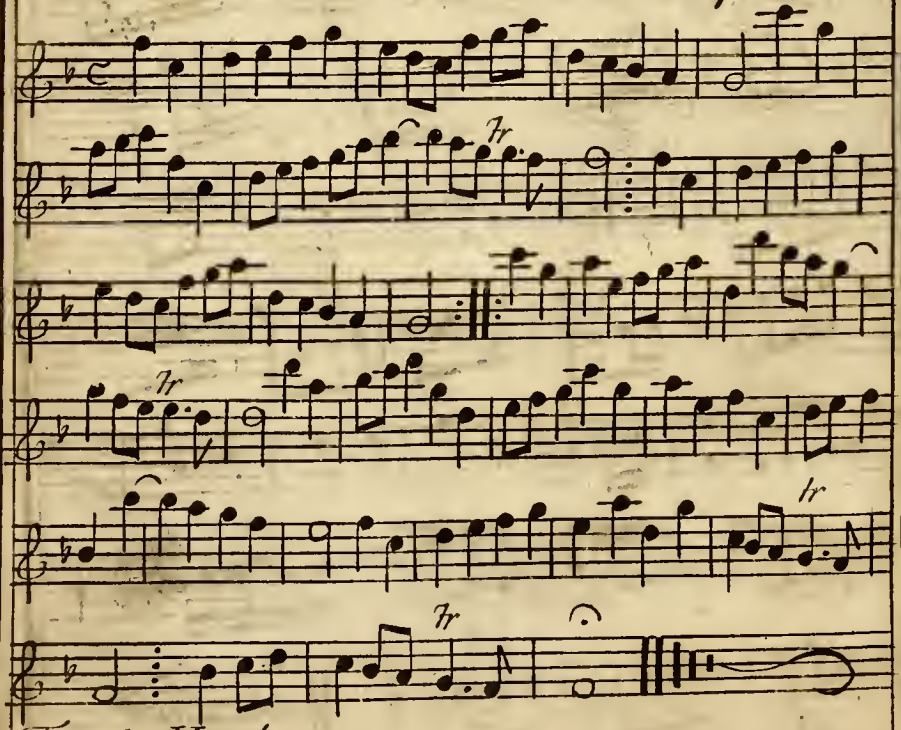
For the Haulboy. Adag

Air in Parthenope.

Larghetto



Chorus in Parthenope



For the Hautboy.