

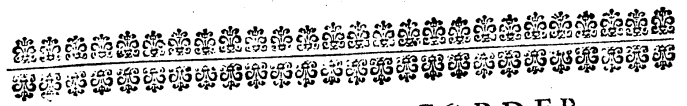
THE
Delightful Companion:
OR,
CHOICE NEW LESSONS
FOR
The Recorder or Flute,

To which is added,
Several Lessons for Two and Three Flutes to play together.

ALSO
Plain and Easy Instructions for Beginners, and the several Graces proper to this Instrument.

The Second Edition, Corrected.

LONDON, Printed for John Blizard, at his Shop near the Temple Church;
and for J. C. Carey, at his Shop at the Middle Temple Gate.



Instructions for the RECORDER.



THIS Delightful Companion, the *Pipe Recorder*, hath been for a long time out of use; but now it's beginning to be in a greater Repute than ever it was before: And indeed there is no Musick so near a natural Voice, it admits of excellent Harmony in Confort of two and three Parts. I have therefore with the Assistance of severall able Masters set down these plain and easie Instructions for Beginners.

The first thing that a Practitioner is to observe, is the true manner of holding the *Pipe*, and placing his Fingers exactly on the holes; for the perfecting of which, observe these Rules following:

First, hold your *Pipe* with your left hand uppermost next your Mouth, then observe there is eight holes upon the *Pipe*, *viz.* seven before and one underneath, which we call the uppermost, and is to be stopt with your Thumb, the next with your fore finger, the third with your second finger, the fourth with your third finger, next stop the next or fifth hole with the fore finger of your right hand, your second finger of the same hand stop on the sixth hole, then stop the seventh hole with your third finger, the last or lowest hole stop with your little finger; having thus placed your fingers, be sure to stop them all close, then begin to blow with a gentle breath, which will sound the first Note or Stop which is called *F-fa-m*, next take off your little finger, keeping all the rest close, then you will sound or stop *G-gol-re-u*, and so you are to proceed in all the Notes ascending, which are prickt upon five lines, and named and placed according to the proper places in Space and on Rule according to the Scale or *Gammus*, the severall Stops are placed under them by Dots on seven Lines, the seven Dots do express all to be stopt by your fingers as is afore-mentioned; where you see no Dots are placed, there the holes are open, as you may plainly see and learn by this following Table.

Instructions for the RECORDER.

A Table of severall Notes which require Shakes or Back falls

The image shows a large musical staff with multiple systems of notes. The notes are decorated with various ornaments such as 'shakes' (small vertical lines) and 'back falls' (curved lines). Below the notes, there are several rows of small symbols, including crosses and slurs, which correspond to the ornaments used in the music above.

Of these Graces, a Beat is marked thus \vee , a Shake is marked thus ||| : A Beat is fetcht from the half Note below the Note it stands over; and a Shake is fetcht from, or shaked in the proper Note above it; a Slur is thus marked — , when it is over or under two Notes tied together, and is a sliding from one Note or more to another in the drawing of one breath. In all the *Ayres* or *Tunes* in this Book, you will meet with these Graces set over the severall Notes that are to be so Graced.

Instructions for the RECORDER.

The last and most chiefly to be understood is the Notes, their Names and Proportions of Time, which are here set in the plainest method I could invent, beginning with the *Semibreve*, which is accounted a whole Measure.

Semibreve. Minim. Crotchet. Quaver. Semiquaver.

The Names of the Notes. *These two last are often for conveniency tied together, sometimes 4. or 6.*

The Rests or Pauses for each Note is thus marked.

A *Semibreve* is the longest Note (being a full Time) for which you must keep your Breath on the Pipe so long as you can leisurely in imagination tell four, which are to be *Crotchets*, for in the Common Time all Notes are reckoned double in proportion to the *Semibreve*, as two *Minims*, four *Crotchets*, eight *Quavers*, sixteen *Semiquavers*, as this first Example directs, which is marked with this Character C or *Mood*, which is set at the beginning of all Lessons.

Common Time. *Tripla Time by 3 Minims.* *Tripla Time by 3 Crotchets.*

The diagram illustrates three different time signatures. 'Common Time' shows a single note with a bracket above it that encompasses four smaller notes. 'Tripla Time by 3 Minims' shows a single note with a bracket above it that encompasses three smaller notes. 'Tripla Time by 3 Crotchets' shows a single note with a bracket above it that encompasses three smaller notes.

Instructions for the RECORDER.

The second and third Examples direct the *Tripla Time*, which is numbered by 3, and this Character $\frac{C}{3}$ or Mood is placed at the beginning of all Lessons: In these two Proportions of *Time* you often meet with Pricks added to the Notes, which Pricks are half the measure and proportion of the Notes to which they are added.



Thus I have in the most plain and easiest manner I could, set down the Examples of all Notes and Proportions of *Time*; such as desire to see the same more at large, I refer them to Mr. *John Playford's Introduction to Musick*.

To conclude; By these Rules and Directions, with a little help of some able Master to explain the true meaning and use thereof, you may in a short time become good Proficients on this Instrument. Thus hoping that these my Endeavours will be kindly accepted, it will be an Encouragement for me to present you with a Second Part of this nature in a few Months.

Your Servant, ROBERT CARR.

Advertisement of MUSICK lately printed, and sold by J. Playford near the Temple Church.

There is newly published *Musick's Recreation*, containing choice new Lessons and Tunes for the *Tyra-Pioli*, with plain and easy Instructions for Beginners. Price 1 s. 6 d.

The *Dancing-Master*, newly Reprinted with addition of 40 new *Dances* never printed before. Price bound 2 s. 6 d.

The *Second Part of the Musical Companion*, containing a Collection of new merry *Catches* and *Songs*. Price 1 s. 6 d.

There is newly printed a new Edition of the *Fiddlers Book*, entitled, *Apoll's Banquet*, (first Part,) containing new *Ayres*, *Recess* Tunes, *Horn-pipes*, *Figs*, and *Scotch Tunes*. The second Part of this Book contains a Collection of *French-dancing Tunes*, the late court and in *Dancing-Schools*; as, several new *Drams*, *Coras*, *Boe's*, *Minaets*, *Gavots*, *Sarabands*, &c. Most of which are proper to play on the *Flute* or *Recorder*, as well as on the *Fiddle*. Price 1 s. 6 d.



2

Musical score for system 2, measures 1-4. The system consists of five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is a bass clef with a key signature of one flat and a common time signature, containing a bass line. The third staff is a treble clef with a key signature of one flat and a common time signature, containing a melodic line with eighth and sixteenth notes. The fourth and fifth staves are bass clefs with a key signature of one flat and a common time signature, containing a bass line. The system ends with a double bar line and repeat signs.

3

Trumpet miruell

Musical score for system 3, measures 1-4. The system consists of five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is a bass clef with a key signature of one flat and a common time signature, containing a bass line. The third staff is a treble clef with a key signature of one flat and a common time signature, containing a melodic line with eighth and sixteenth notes. The fourth and fifth staves are bass clefs with a key signature of one flat and a common time signature, containing a bass line. The system ends with a double bar line and repeat signs.

4

March

This system contains five staves of musical notation. The top staff is in treble clef and contains a melodic line with a number '4' above it. The second staff is in bass clef. The third and fourth staves are in treble clef. The fifth staff is in bass clef. The music consists of rhythmic patterns and melodic fragments.

5

This system contains five staves of musical notation. The top staff is in treble clef and contains a melodic line with a number '5' above it. The second staff is in bass clef. The third and fourth staves are in treble clef. The fifth staff is in bass clef. The music continues with rhythmic patterns and melodic fragments.

6

Handwritten musical score for system 6, featuring five staves. The top staff is in treble clef with a common time signature (C). The second staff is in bass clef. The third staff is in treble clef with a double bar line. The fourth staff is in bass clef with a double bar line. The fifth staff is in treble clef and ends with a double bar line and a fermata. The sixth staff is in bass clef and ends with a double bar line and a fermata.

7

Handwritten musical score for system 7, featuring five staves. The top staff is in treble clef with a common time signature (C). The second staff is in bass clef with a double bar line. The third staff is in treble clef with a double bar line. The fourth staff is in bass clef with a double bar line. The fifth staff is in treble clef and ends with a double bar line and a fermata. The sixth staff is in bass clef and ends with a double bar line and a fermata.

8

from a lower place

Ayre Slow

The Duke of Grafton's March

B

A Farnell June

Bore

This section contains six staves of musical notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes. The second staff has the title *A Farnell June* written below it. The fifth staff has the word *Bore* written below it. The section ends with a double bar line and repeat dots.

C

An Honor Giburo

turn over

This section contains six staves of musical notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music continues the complex, rhythmic style from section B. The second staff has the title *An Honor Giburo* written below it. The section concludes with the instruction *turn over* written below the final staff.

D

Musical score for section D, consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The music is written in a standard staff format with a treble clef and a key signature of one flat.

E

Musical score for section E, consisting of four staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The music is written in a standard staff format with a treble clef and a key signature of one flat. The staves are labeled as follows:

- Trumpet
- Horn
- Lyre

Mand

Mark

Mark

The left page of the musical score consists of five staves. The top staff begins with a treble clef and a key signature of one flat. The second staff is marked with the word "Mand" and contains a melodic line with many slurs and ties. The third staff is marked with "Mark" and continues the melodic line. The fourth staff is marked with "Mark" and contains a more rhythmic, possibly accompanimental line. The fifth staff continues the melodic line. The music is dense with notes and rests, typical of a complex instrumental or vocal part.

Trumpet line

Bore

The right page of the musical score consists of four staves. The top staff is marked "Trumpet line" and contains a melodic line with many slurs and ties. The second staff continues the melodic line. The third staff is marked "Bore" and contains a more rhythmic, possibly accompanimental line. The fourth staff continues the melodic line. The music is dense with notes and rests, typical of a complex instrumental or vocal part.

H

Soft
Lure very brisk

Softer

Lessons for the Flute or Recorder

0

31

A Round O

21

31

Sweet Betty

Lessons for the Flute or Recorder

22 *Minnret*

23 *Minnret*

24 *Minnret*

Lessons for the Flute or Recorder

25 *Prelude*

26 *Tune*

27

C. 2.

Lessons for the Flute or Recorder

28

Ayre

29

Ayre

Lessons for the Flute or Recorder

30

Tune

31

Ayre

Lessons for the Flute or Recorder

32

Ayre

33

Ayre

Lessons for the Flute or Recorder

34

Ayre. Mon. Pasable

35

Tunc

Lessons for the Flute or Recorder

56

Minuet

57

Tune

38

Tune

Lessons for the Flute or Recorder

39

Tune

40

Round O

D

Lessons for the Flute or Recorder

41

And

42

Theater Tune

43

T.

Lessons for the Flute or Recorder

44

And

45

Theater Tune

Lessons for the Flute or Recorder

46

Musical score for Lesson 46, featuring two pieces: 'Ayre' and 'Theater Tune'. The score is written for Flute or Recorder in G major and 6/8 time. It consists of two systems of two staves each. The first system is for 'Ayre' and the second for 'Theater Tune'. The notation includes various rhythmic values, accidentals, and articulation marks.

Lessons for the Flute or Recorder

48

Musical score for Lesson 48, featuring the piece 'Tom Jolly'. The score is written for Flute or Recorder in G major and 6/8 time. It consists of two systems of two staves each. The notation includes various rhythmic values, accidentals, and articulation marks.

Lessons for the Flute or Recorder

H. Sweall.

49

Heers that will Chasing all the Faire

See Book 2 of Pleasant Pastime in Company 1687

Lessons for the Flute or Recorder

50

By name preethe John

Theater Tune

Lessons for the Flute or Recorder

52

Theater Tune

53

Tune

