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 Easie *Instructions* for Beginners, and the several *Graces* proper to this *Instrument*.

The Second Edition, Corrected.

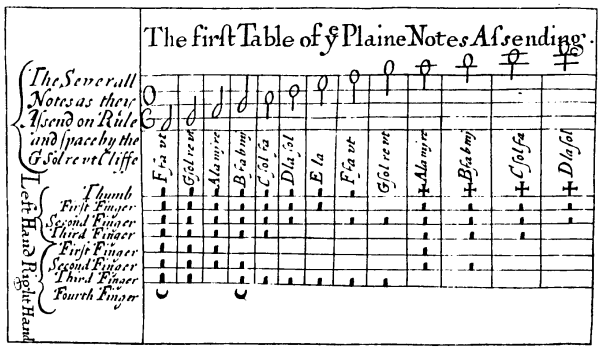
LONDON, Printed for *John Playford*, at his Shop near the *Temple* Church; and *Henry Carr*, at his Shop at the *Middle-Temple* Gate, [illegible]

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 Conſort of two and three Parts. I have therefore with the Aſſiſtance of ſeveral 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 fift 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-ut*, next take off your little finger, keeping all the reſt cloſe, then you will ſound or ſtop *G-ſol-re-ut*, 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 *Gamut*, the ſeveral 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.

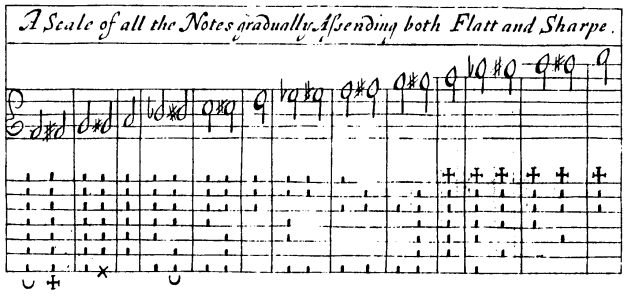


Secondly, In this Table obſerve, That the lower ſeven Lines repreſent the ſeveral holes, and the Dots upon thoſe lines what holes are to be ſtopt.

The little finger or eighth hole hath no peculiar line, but is placed below the other ſeven lines, and is expreſſed by this Signature or Circumflex marked thus ⌣; next obſerve, that for *G-ſol-re-ut*, above which we call *in Alt*, you are to keep on your ſecond finger on the third hole (as you find underneath it a Dot on the third line) and not to blow the *Pipe* open as on the *Flageler*, for ſo the *Pipe* will be out of Tune.

Next

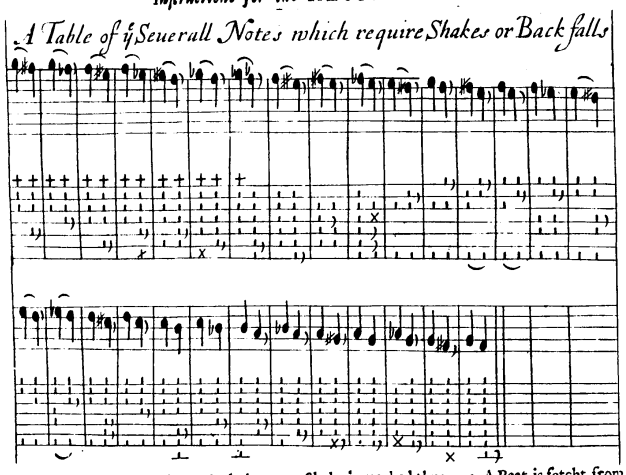
Next you are to obſerve, That the ſeven Lines and Dots are not intended for a method or conſtant Rule to play by, for it is not a commendable way, neither do I adviſe any to uſe it any other ways than to attain to the right knowledge of the Stops for every Note, that ſo you may the readier know them when you come to play any Tunes prickt in the right Muſical way upon five Lines, as all the following Tunes are.



This Table directs, and is a Guide, to know all the Stops upon the *Recorder* or *Flute*, both Flat and Sharp, or the half Notes aſcending and deſcending, according to the Scale of Muſick.

Of

A Table of the Seuerall Notes which require Shakes or Back falls

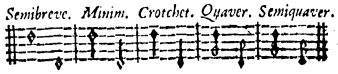


Of theſe Graces, a Beat is marked thus ⌣, a Shake is marked thus *m*: A Beat is fetcht from the half Note below the Note it ſtands over; and a Shake is fetcht from, or ſhaked in the proper Note above it; a Slur is thus marked ⁀, when it is over or under two Notes tied together, and is a ſliding from 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 ſeveral Notes that are to be ſo Graced.

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.

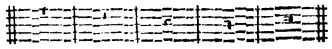
Semibreve. Minim. Crotchet. Quaver. Semiquaver.

The Names of the Notes.



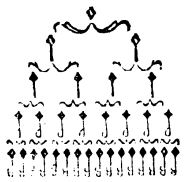
Theſe two laſt are often for conveniency tied together, ſometimes 4 or 6.

The Reſts or Pauſes for each Note is thus marked.

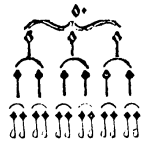


A *Semibreve* is the longeſt Note (being a full Time) for which you muſt keep your Breath on the *Pipe* ſo long as you can leiſurely in imagination tell four, which are to be *Crotchets*, for in the Common Time all Notes are reckoned double in proportion to the *Semibreve*, as two *Minims*, four *Crotchets*,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

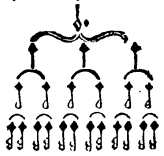
Common Time.



Tripla Time by 3 Minims.



Tripla Time by 3 Crotchets.

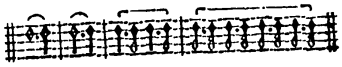


The

Inſtructions for the RECORDER.

The ſecond and third Examples direct the *Triple Time*, which is numbred 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.

Example.



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.

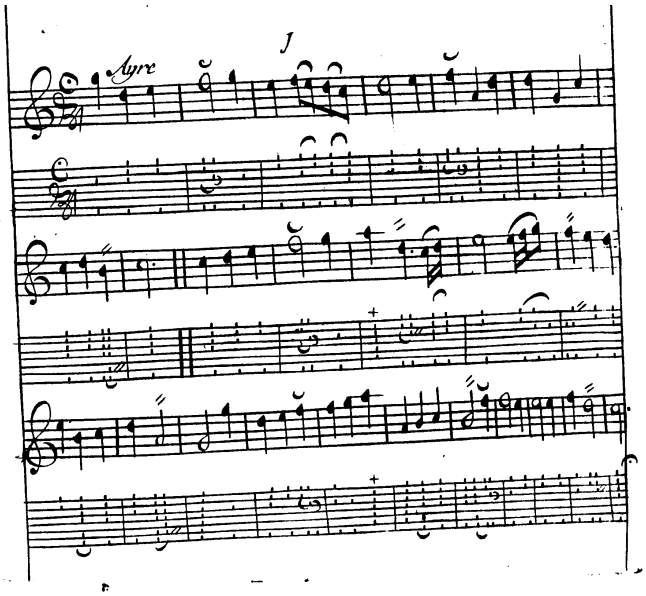
Advertiſement of MUSICK *lately printed, and ſold by* J. Playford *near the* Temple *Church.*

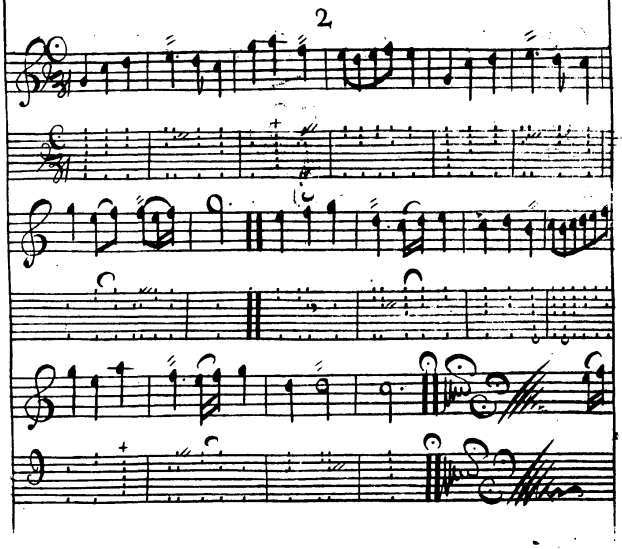
THere is newly publiſhed *Muſick's Recreation*, containing choice new Leſſons and Tunes for the *Tyra-Viol*, with plain and eaſie *Inſtructions* for *Beginners*. Price 1 s. 6 d.

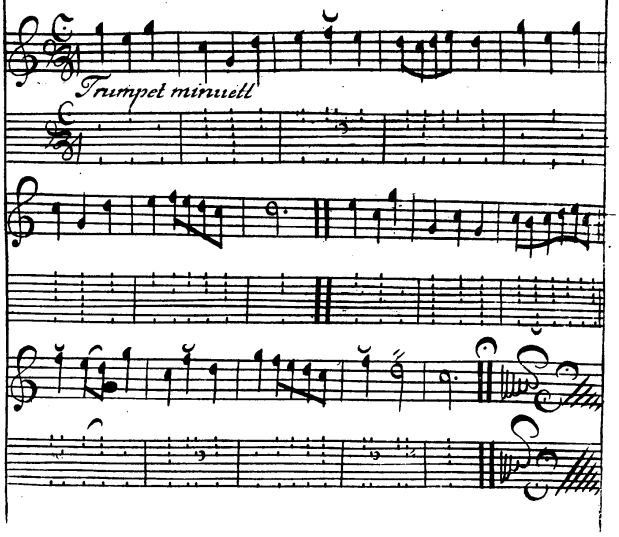
The *Dancing-Maſter*, newly Reprinted with addition of 40 new *Dances* never printed before. Price bound 2 s. 6d.

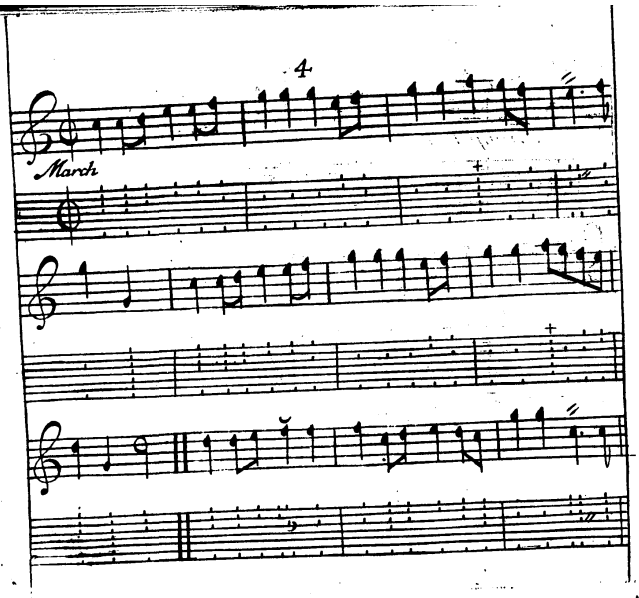
The *Second Part* of the *Muſical Companion*, containing a Collection of new merry *Catches* and *Songs*. Price 1 s. 6d.

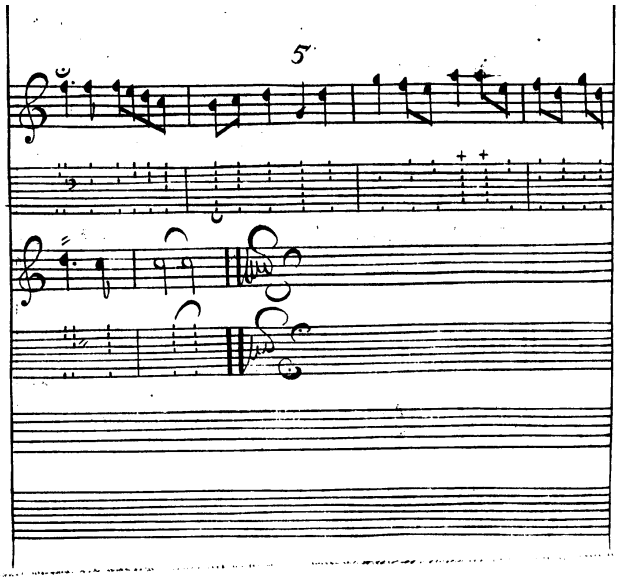
There is newly printed a new Edition of the *Violin* Book, entituled, *Apollo's Banquet*, (firſt Part,) containing new *Ayres*, *Theater Tunes*, *Horn pipes*, *Jiggs*, and *Scotch Tunes*. The ſecond Part of this Book contains a Collection of *French-dancing Tunes*, the Lat *Court* and in *Dancing-Schools*; as, ſeveral new *Brawls*, *Corants*, *Boree's*, *Minuets*, *Gavots*, *Sarabands*, &c. Moſt of which are proper to play on the *Flute* or *Recorder*, as well as on the *Violin*. Price 1 s. 6d.

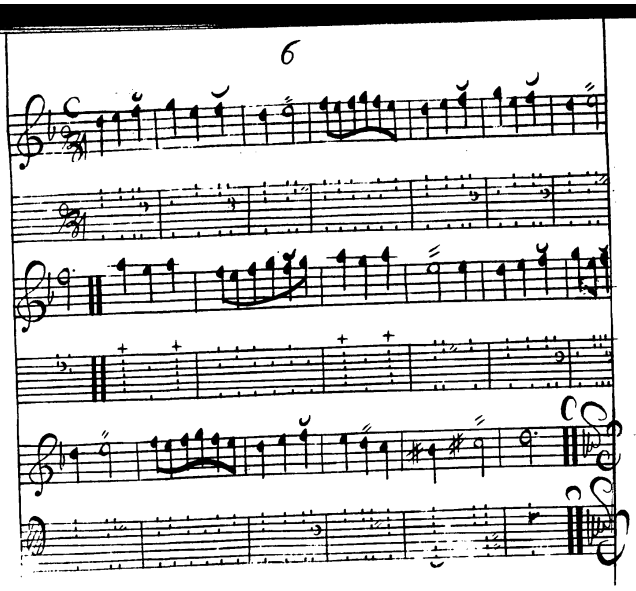


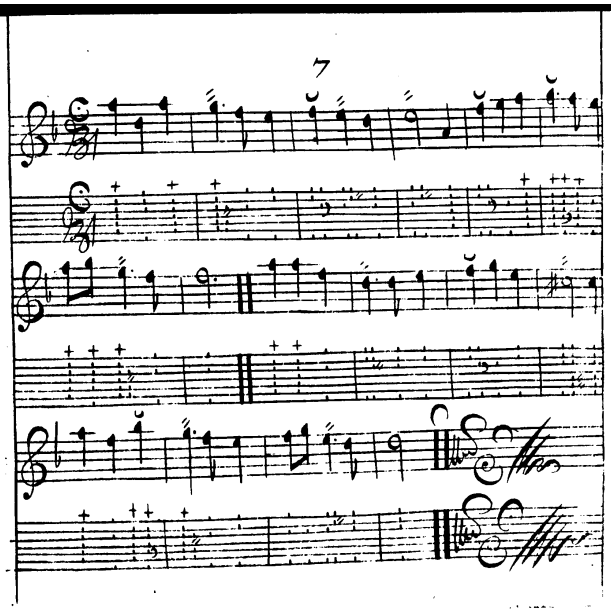


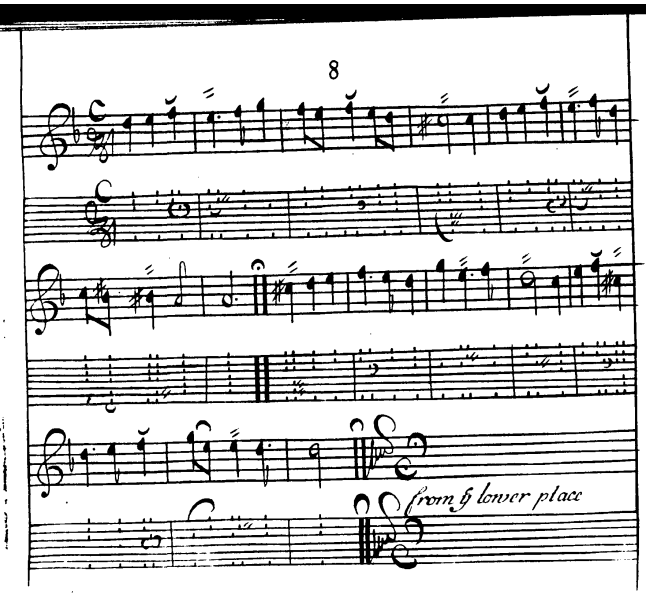

Trumpet minuett

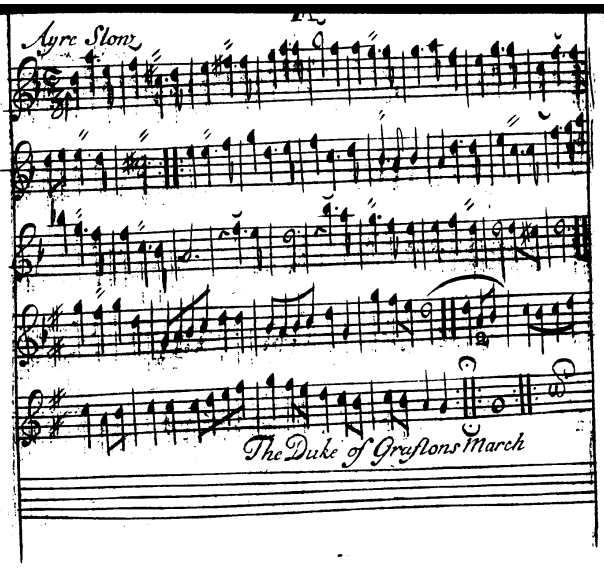

March

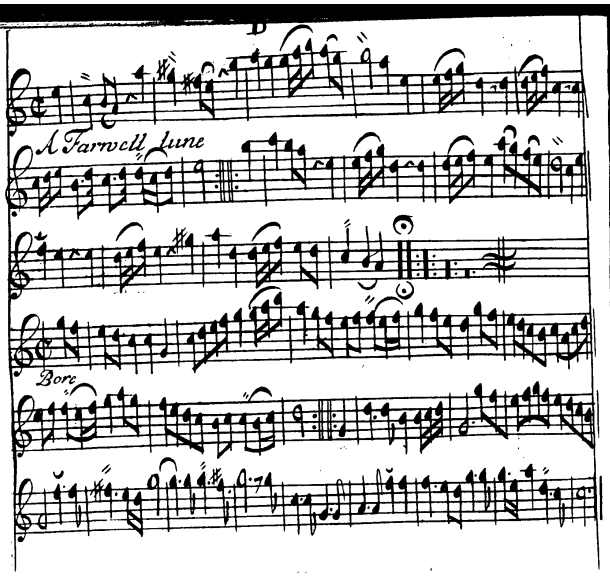


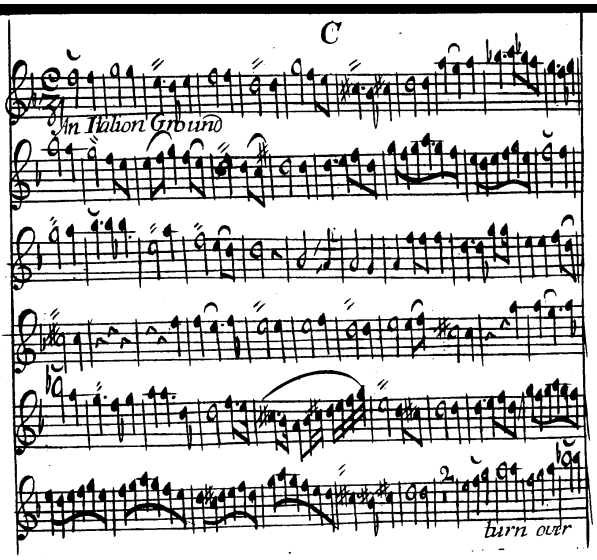


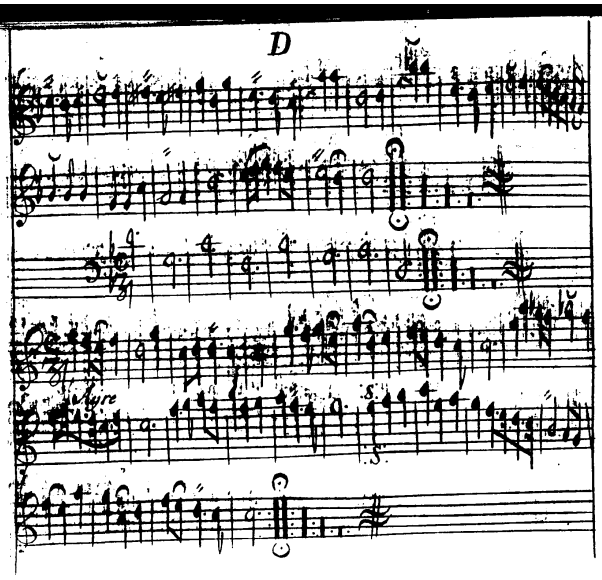


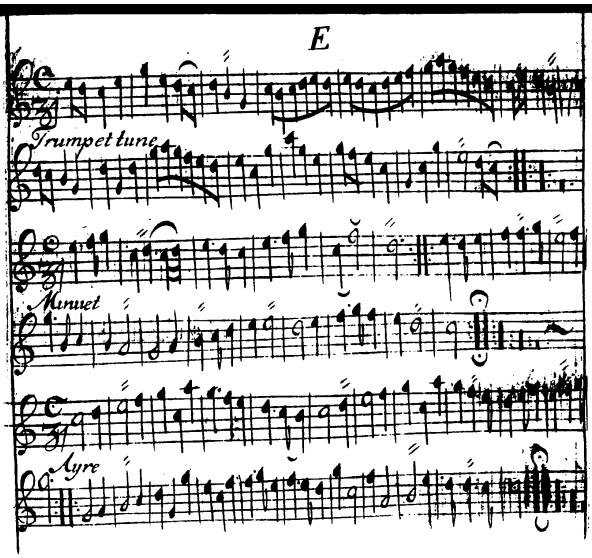

from ye lower place

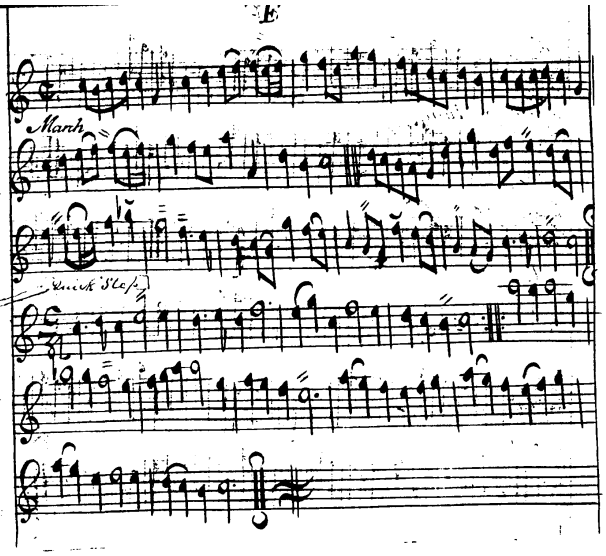

Ayre Slow
The Duke of Grastons March

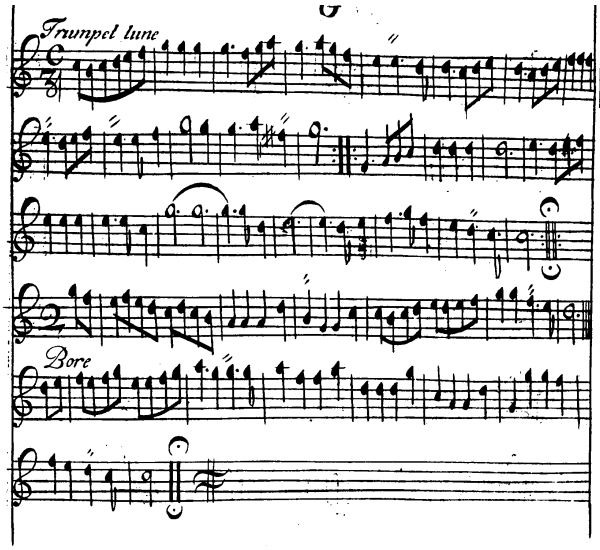

B
A Farwell June
Bore

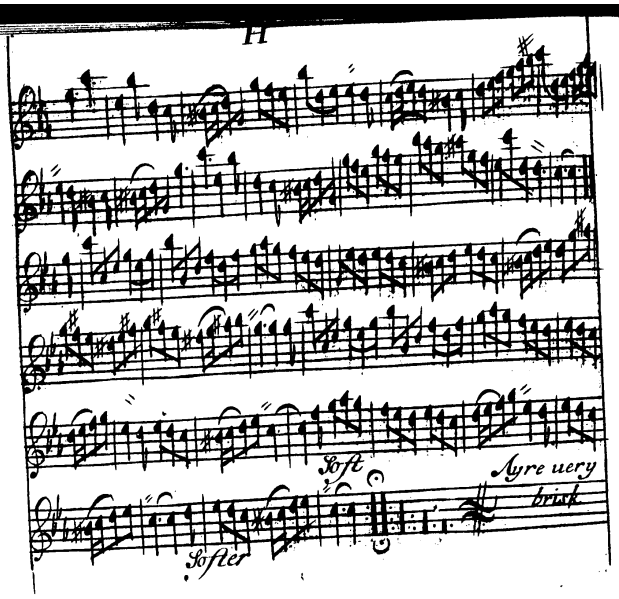

C
In Italion Groun
turn over

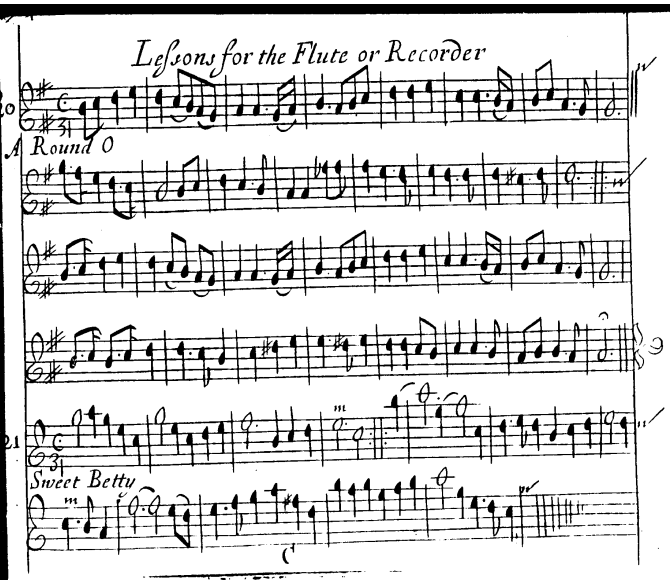

D
Lyre


E
Trumpet tune
Minuet
Lyre


March


Trumpet tune
Bore


Soft
Ayre uery
brisk
Softer


A
Round O
Sweet Betty

22

Minuet

23

Minuet

24

Minuet

25

Prelude

26

Tune

27

28

Ayre

29

Ayre

30

Tune

31

Ayre

32

Ayre

33

Ayre

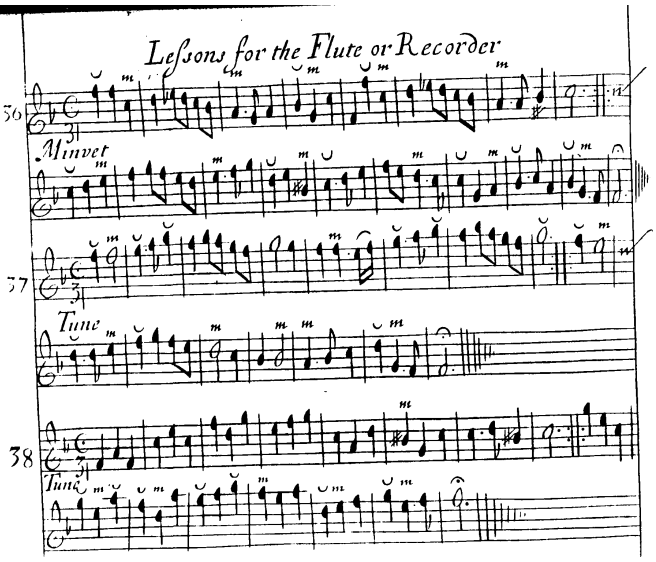
34

Ayre Mons.r Peasable

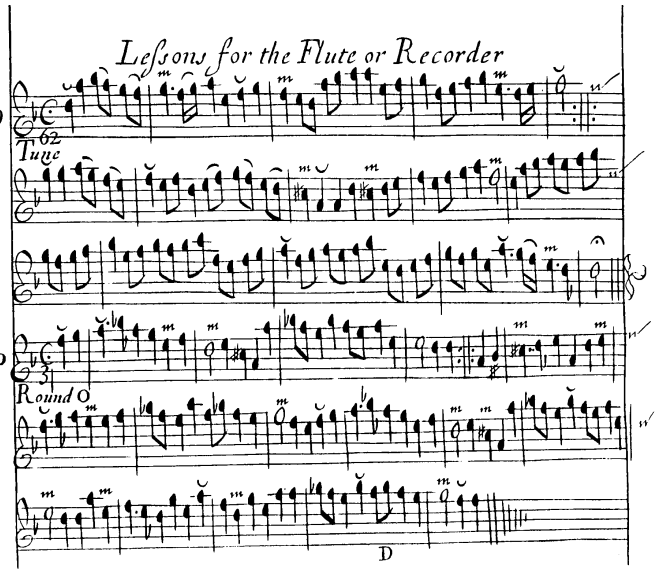
35

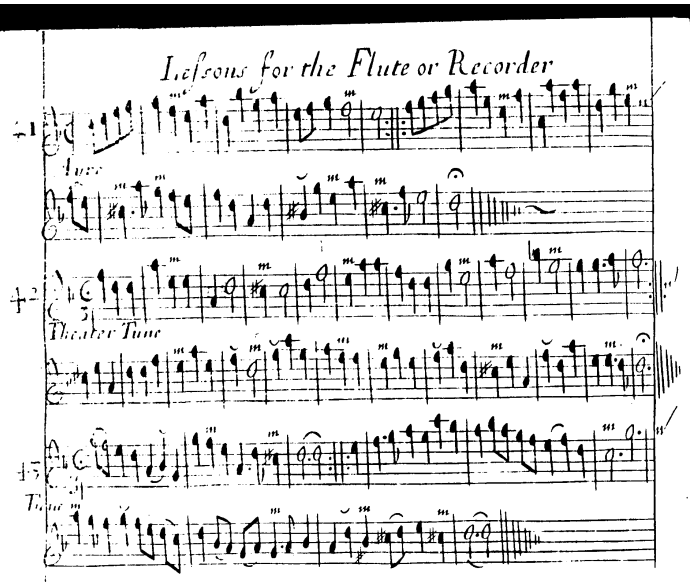
3

Tune

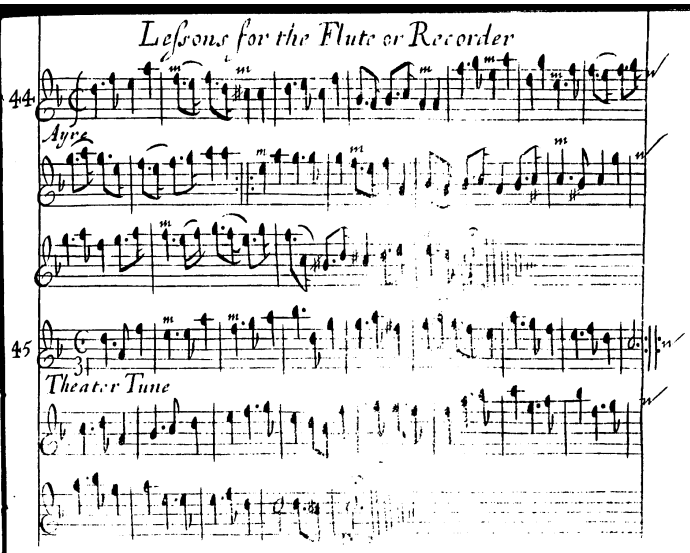


Lessons for the Flute or Recorder





Lessons for the Flute or Recorder



46

Ayre

47

Theater Tune

48

Tom Iolly

H. Purcell.

49

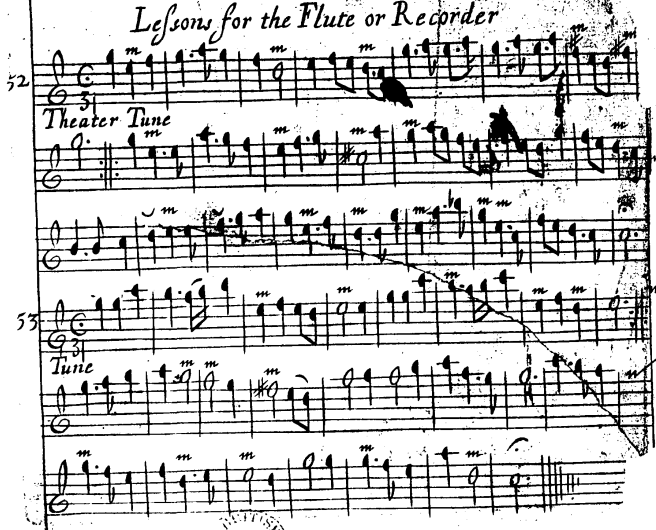
Heers that will Chaling all the Faire [See Book 2 of Pleasant Musick at Compunion] 1687.

50

Fy nay preethe John

51

Theater Tune



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