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THE

Instrumental Assistant;

VOLUME II.

CONTAINING A SELECTION OF

MINUETS, AIRS, DUETTOS, RONDOS AND MARCHES:

with Instructions for the

FRENCH-HORN AND BASSOON.

COMPILED BY SAMUEL HOLYOKE, A. M.

EXETER, NEWHAMPSHIRE,

PRINTED AND SOLD BY RANLET AND NORRIS, BY THE HUNDRED, DOZEN, OR SINGLE.....SOLD ALSO, BY THOMAS AND ANDREWS, DAVID AND JOHN WEST, WILLIAM ANDREWS, ETHERIDGE AND BLISS, E. AND J. LARKIN, CALEB BINGHAM, MANNING AND LORING, Boston.....CUSHING AND APPLETON, B. B. MACANULTY, Salem.....EBENEZER STEDMAN, THOMAS AND WHIPPLE, Newburyport.....THOMAS AND TAPPAN, CHARLES PEIRCE, Portsmouth.....ISAAC ADAMS, THOMAS CLARK, T. B. WAIT AND Co. Portland.....Price, 175 cents single.

1807.

Published & sold by
Norris and Sawyer
EXETER.

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Instrumental Assistant;

VOLUME II.

E. S. Coffin
1824

ESCoffin.

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District of New-Hampshire.....to wit.....

BE IT REMEMBERED that on this eleventh day of February, in the thirty first year of the Independence of the United States of America, HENRY RANLET and CHARLES NORRIS, of said Diſtrict, Printers, have deposited in this Office the title of a Book, whereof they claim to be Proprietors, in the following words....*to wit*...." The Instrumental Assistant....Volume II....containing a Selection of Minuets, Airs, Duettos, Rondos and Marches: with Inſtructions for the French-Horn and Bassoon....Compiled by SAMUEL HOLYOKE, A. M." In conformity to an Act of Congreſs of the United States, entitled, "An Act for the encouragement of Learning, by securing copies of Maps, Charts, and other Books, to the Authors and Proprietors therein mentioned"....and also, "An Act for the encouragement of Learning, by securing copies of Maps, Charts, and other Books, to the Authors and Proprietors of such copies therein mentioned, and extending the benefit thereof to the arts of Designing, Engraving and Etching Historical and other prints."

R. CUTTS SHANNON, *Clerk of Newhampshire District.*

A true Copy of Record.....Attest, R. CUTTS SHANNON, *Clerk.*

PROMPTED by the approbation with which the First Volume of "The INSTRUMENTAL ASSISTANT" *has been received, the Compiler has ventured a second, which, it is hoped, will be as convenient for Instrumental Clubs, as that has been for learners.*

It may be proper here to remark that it was thought unnecessary to insert the rules for learning Music in this Volume, as the First contains what is necessary for that purpose.

Instructions for the French-Horn and Bassoon being prefixed to this Volume, those who may possess both, will have a complete set of Scales for the Instruments, which are at present used in this Country.

M. 285 - J.O. 2.
Schoff
Feb. 6, 1917
2

THE

Instrumental Assistant.

Instructions for the French Horn.

THE Horn ſhould be of a proper pitch, and ſound eaſy, the key note of which ſhould be D or E^b.

On the Mouth Piece.

The mouth piece is commonly made of braſs, but ſilver is preferable.

The ſize of the *firſt horn* ſhould be about this ſize, ... and for the *ſecond horn* about this ſize, . .

The reaſon mouth pieces of different diameters are uſed for the firſt and ſecond horn, is becauſe the compaſs of the inſtrument is extenſive.

A perſon, who practiſes on the firſt horn, ſhould not attempt to blow the ſecond horn, neither ſhould the perſon, who blows the ſecond, blow the firſt horn, becauſe it will in either caſe injure the embouchure.

On the Poſition of Holding the Horn.

The common method of holding the horn is with the right hand nearly in the middle of the hoop, the bell hanging over the ſame arm: But it may ſometimes be held in the left hand, the bell hanging over the ſame arm; and ſometimes the bell perpendicular.

When two horns are blown with equal ſtrength, the two bells of the horns ſhould be in one direction, that the tones may more equally unite.

To make the chromatic tones, let the bell bear againſt your ſide, and let one hand be within the edge of the bell, ready to put into the pavilion, or bell of the horn as occaſion may require. Practiſe in this caſe will give the beſt direction.

Of Fixing the Mouth Piece.

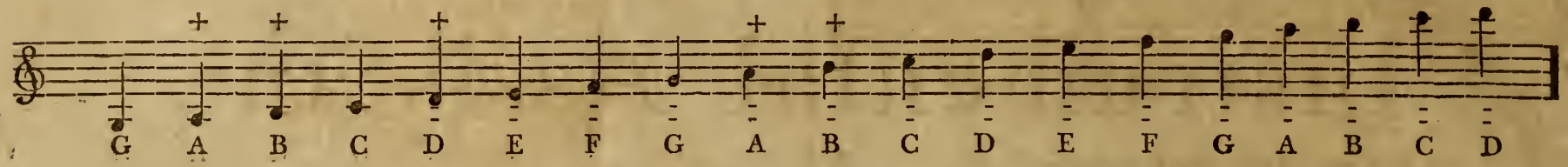
The moſt approved method for fixing the mouth piece, is to take the centre, but convenience will be found perhaps in different methods.

In blowing the firſt horn, it may be beſt for the major part of the mouth piece to reſt upon the upper lip: though ſome performers find it anſwers the ſame purpoſe, that the mouth piece reſt upon the lower lip in the ſame manner.

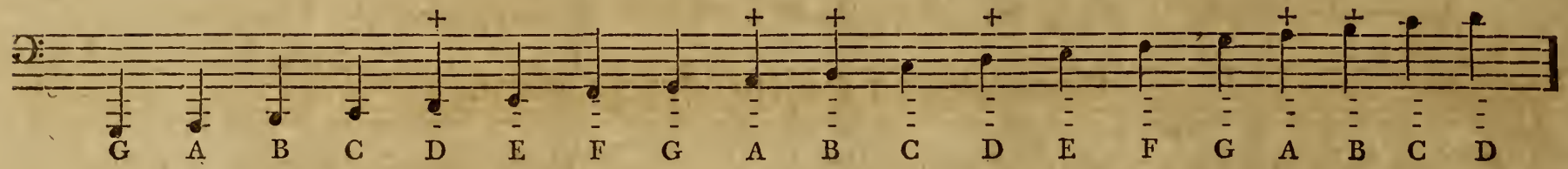
In blowing the ſecond horn, the mouth piece ſhould rather bear equally againſt both lips, the diſtance of the notes of the ſecond horn being ſo great, that a confined embouchure cannot execute them.

A firſt horn generally makes uſe of two octaves and ſometimes more notes. A ſecond horn muſt uſe three octaves, and ſometimes more.

The Names of the Lines and Spaces in the Treble.



The Names of the Lines and Spaces in the Baſs.



The names of the lines and ſpaces, in the above ſcales, are put progreſſively, but thoſe letters with this mark + cannot be played by the horn in its proper tone.

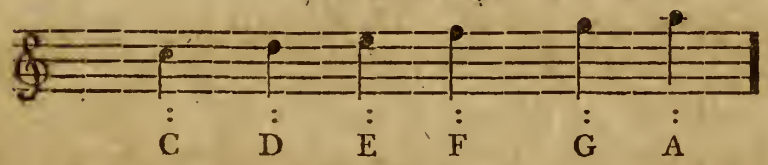
Of Blowing.

When you blow the horn let not your cheeks be puffed out, as that will deprive you of a juſt execution.

When you attempt the following ſcales, let the firſt notes be blown ſmooth and even. It will require a little more force of breath, and contraction of the lips to make the notes in tune as they riſe higher.

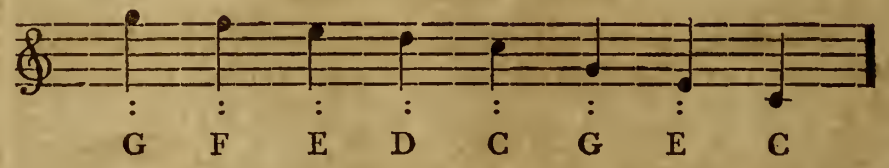
Proper Scale for the Firſt Horn.

Number I.



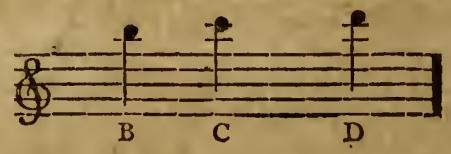
Practiſe on Scale No. I, till you can eaſily and readily command the tones aſcending.

Number II.



If you have learnt Scale No. I, then learn Scale No. II perfectly.

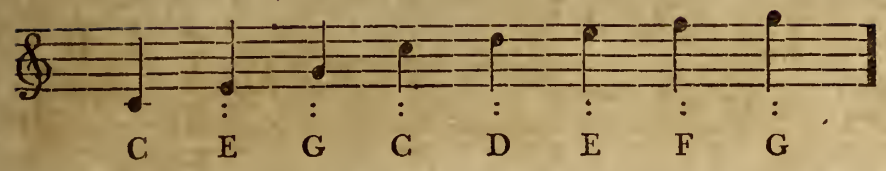
Number III.



Laſt of all learn No. III.

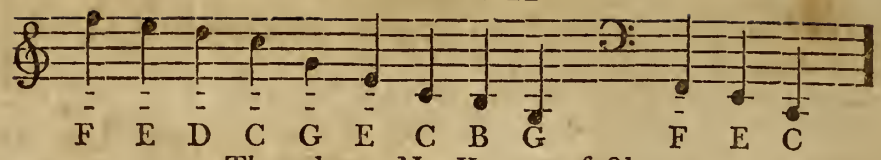
Proper Scale for the Second Horn.

Number I.



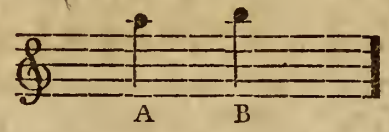
Learn No. I perfectly before you proceed to No. II.

Number II.



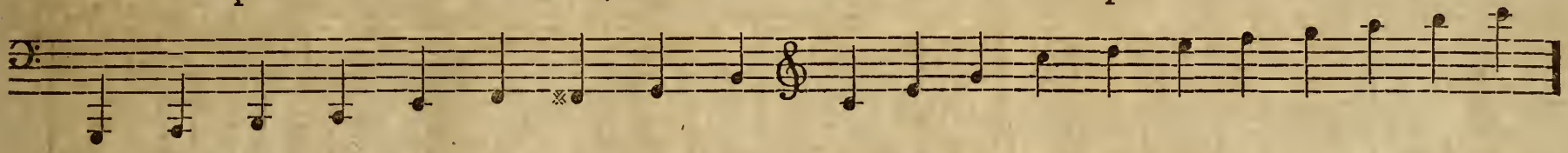
Then learn No. II as perfectly.

Number III.



No. III may be left till you are more advanced.

A complete Scale for the Horn, which ſhows the extent or compaſs of the Inſtrument.

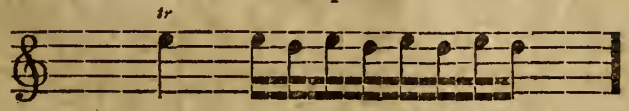


The Horn will go an octave higher than the above ſcale, if required, but that is ſeldom wanted.

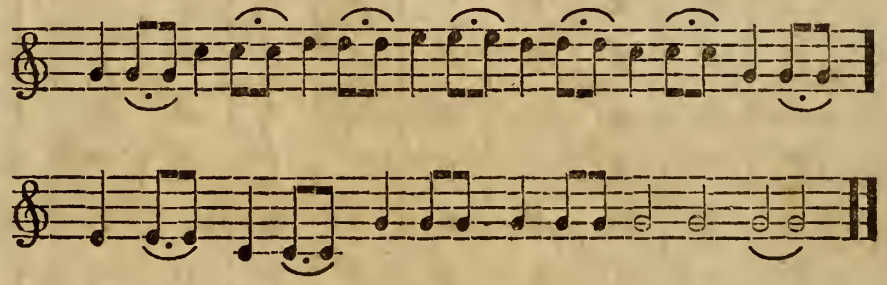
To make a Shake on the Horn.

A Shake is derived from the note above and motion of the lips on the mouth-piece, aſſiſted by the breath, which is difficult to explain.

Example.



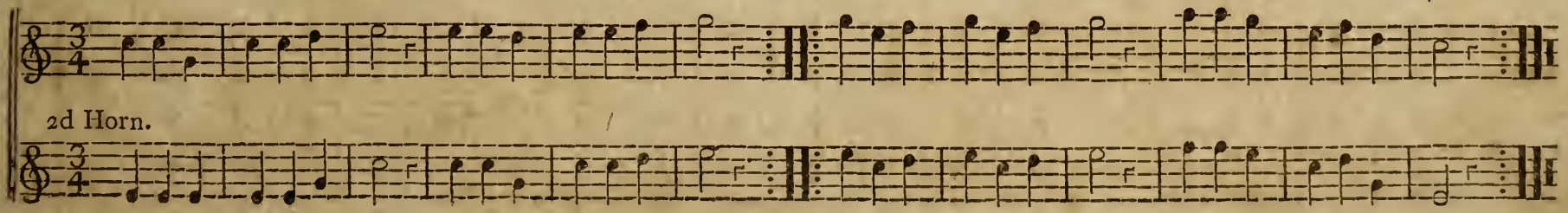
When you meet with ſlurred notes, they muſt be expreſſed by the tongue in a jirking manner.



Example for Practiſing.

1ſt Horn.

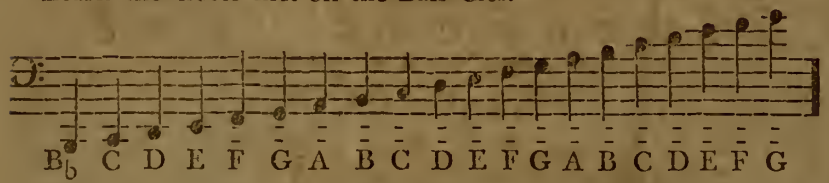
2d Horn.



Instructions for the Bassoon.

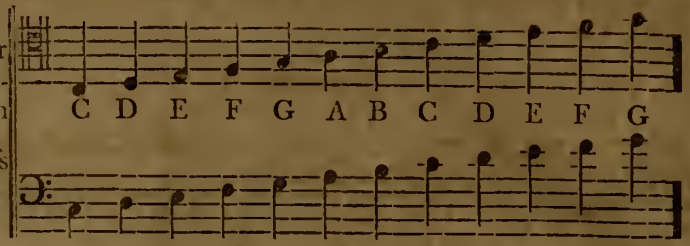
THE Baſſoon is imperfect, and requires the aſſiſtance of a good muſical ear to blow it in tolerable tune.

Learn the notes firſt on the Baſs Clef.



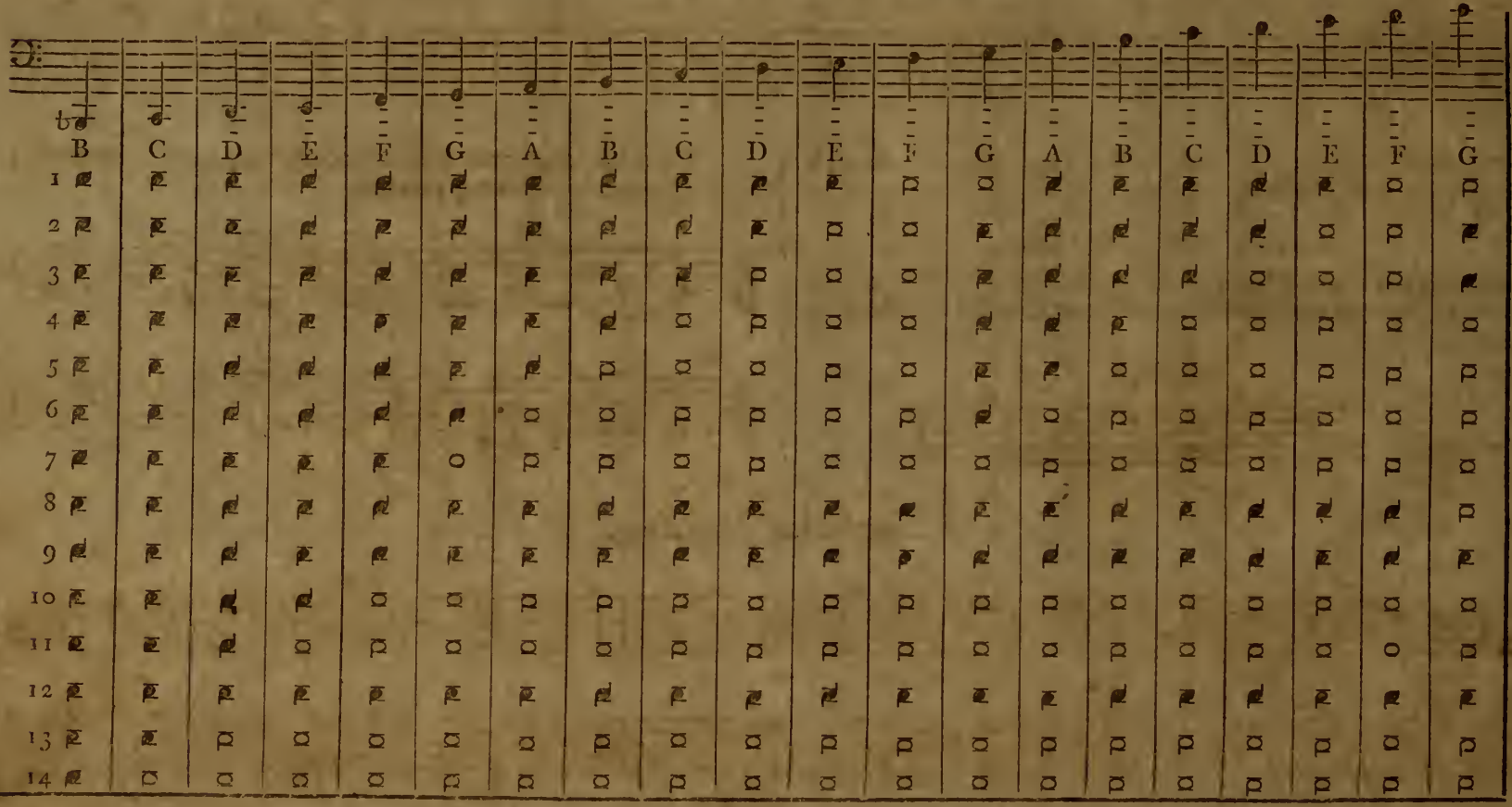
When you have learnt the above Letters, then attend to the C or Tenor Clef. The C Clef, occurring frequently in Baſſoon Muſic, ought to be well underſtood,

C or Tenor Clef in Uniſon with F or Baſs Clef.



When you have a ſufficient knowledge of the Notes, and can readily call them by their names, it will be adviſeable for you to practiſe the following Scale.

Plain Scale of Notes Aſcending.

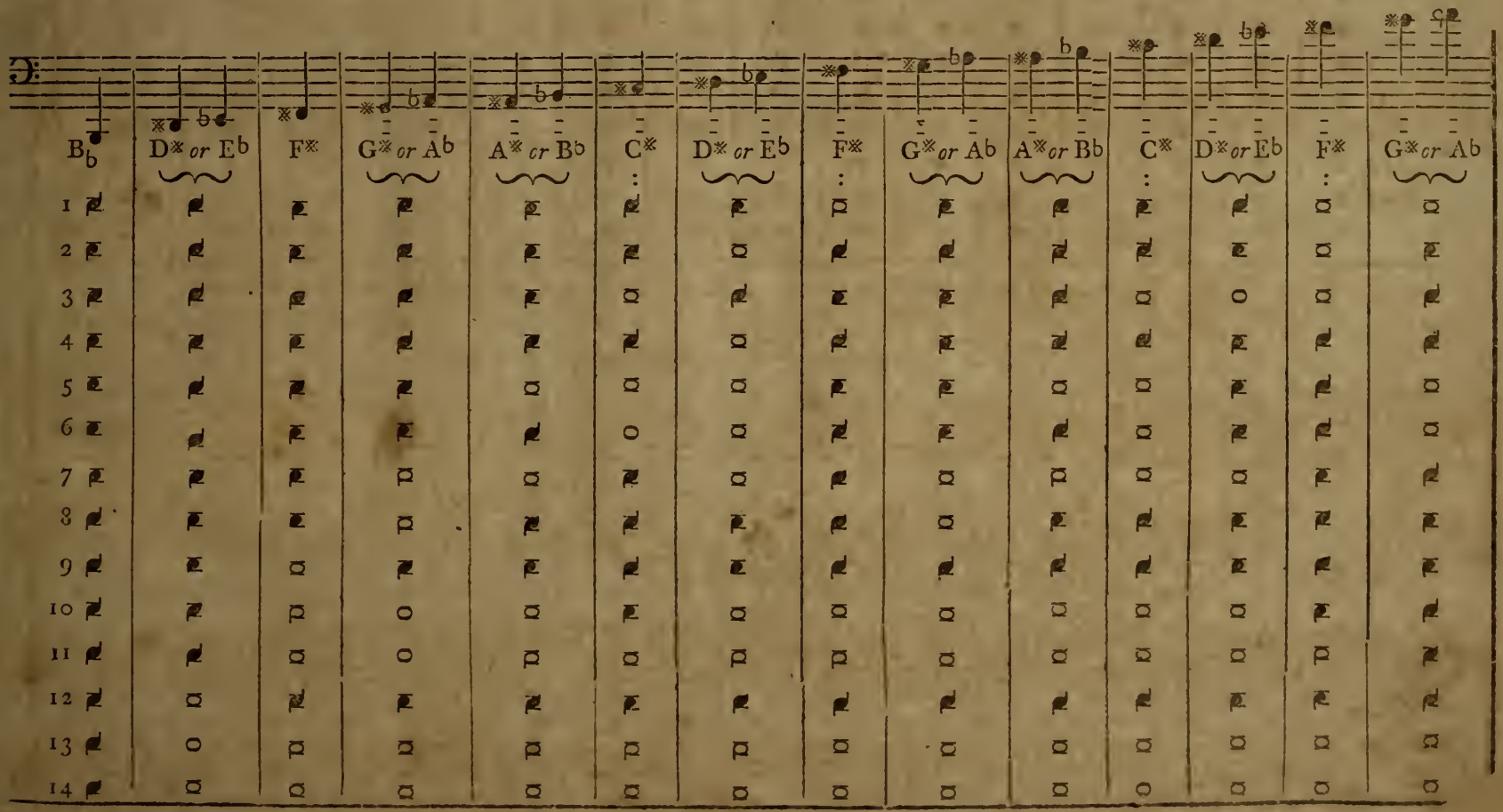


The Baſſoon has 14 holes, as repreſented by the 14 lines in the Scales, 8 of which are ſtopped with the thumbs and fingers, and 6 with the keys.

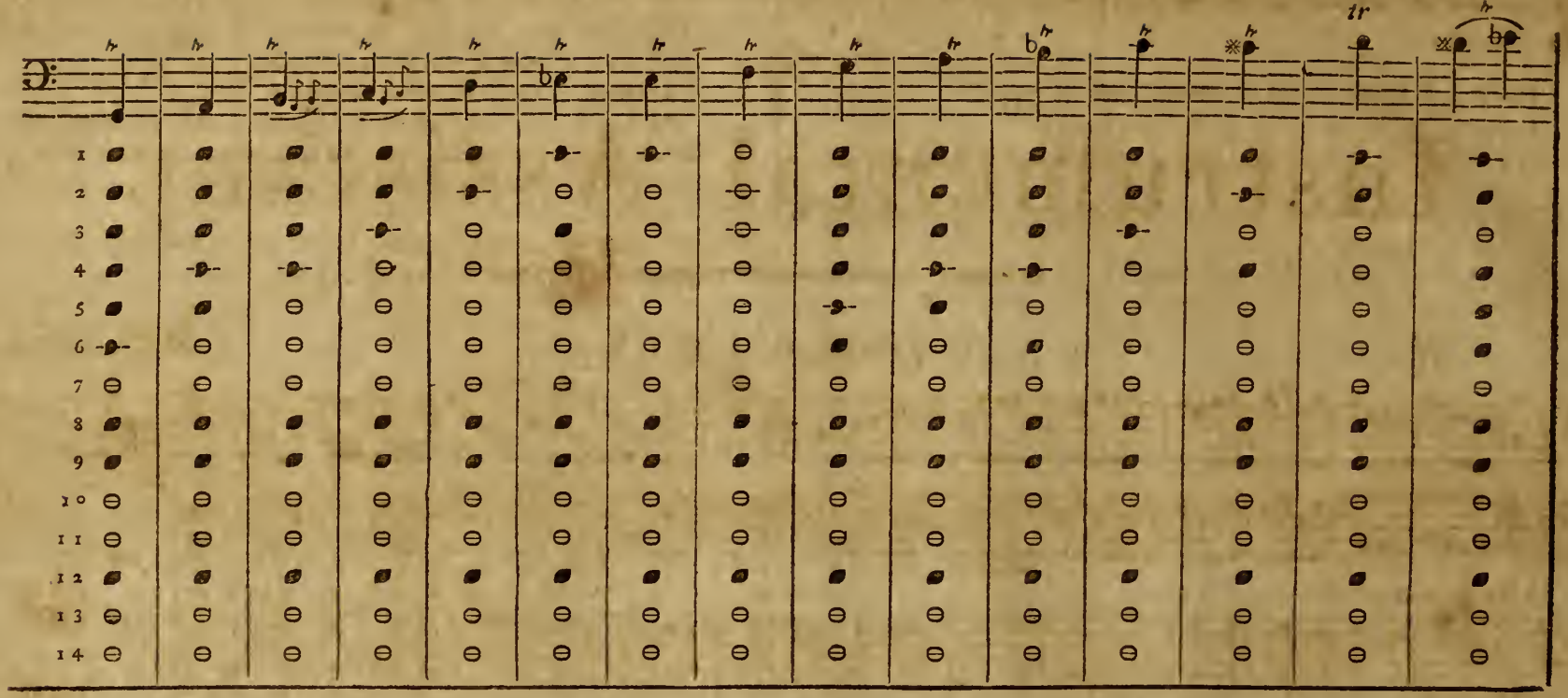
The 6 firſt holes are ſtopped with the fingers.
The 7th, with the F, or great lower key.
The 8th, with the A♭ or G♯ key, which is the ſmall key at the bottom.
The 9th, with the F♯ key, or the key governed with the right hand thumb.
The 10th, is the right hand thumb hole.
The 11th, with the long key above the right hand thumb hole, which is governed with the left hand thumb.
The 12th, with the ſmall key above the right hand thumb hole, which is the E♭ or D♯ key.
The 13th, is the left hand thumb hole.
The 14th, with the upper long, or double B♭ key, which is the loweſt note on the Baſſoon; to make which, you muſt ſtop at once with your left thumb, two keys and one hole, as may be ſeen by the Scales.

The black dots repreſent the holes which are to be ſtopped, and the cyphers thoſe, which are to remain open.

Scale of Flats and Sharps.

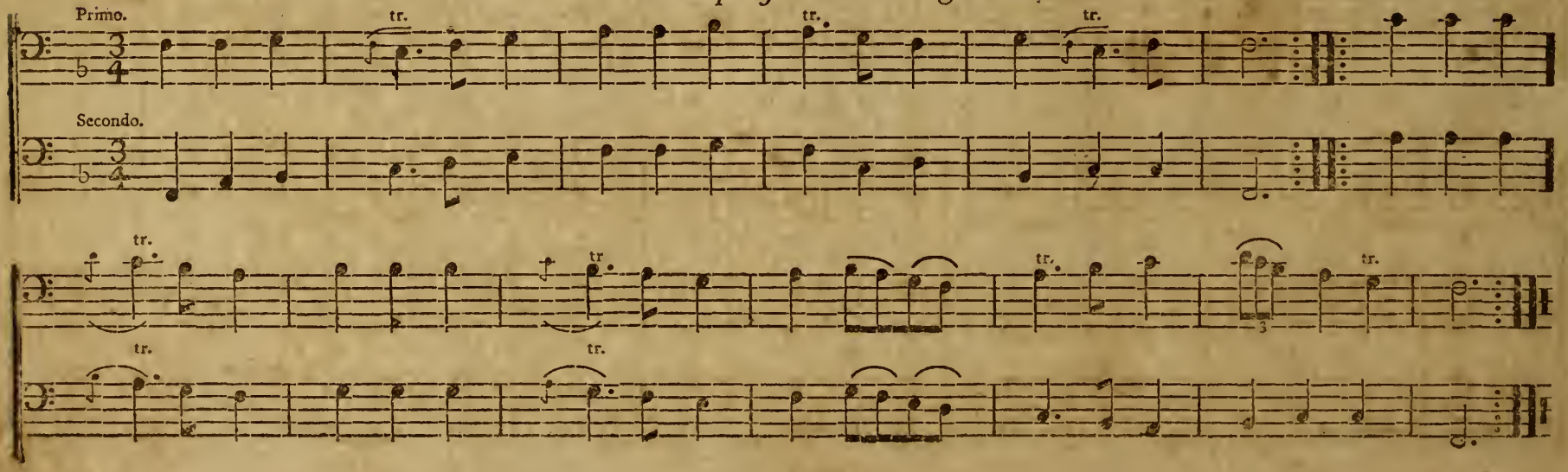


Notes, which admit of Shakes.



Notes thus marked -⊕- muſt be ſhook and kept cloſe ; thoſe thus marked -⊖- muſt be ſhook and left open.

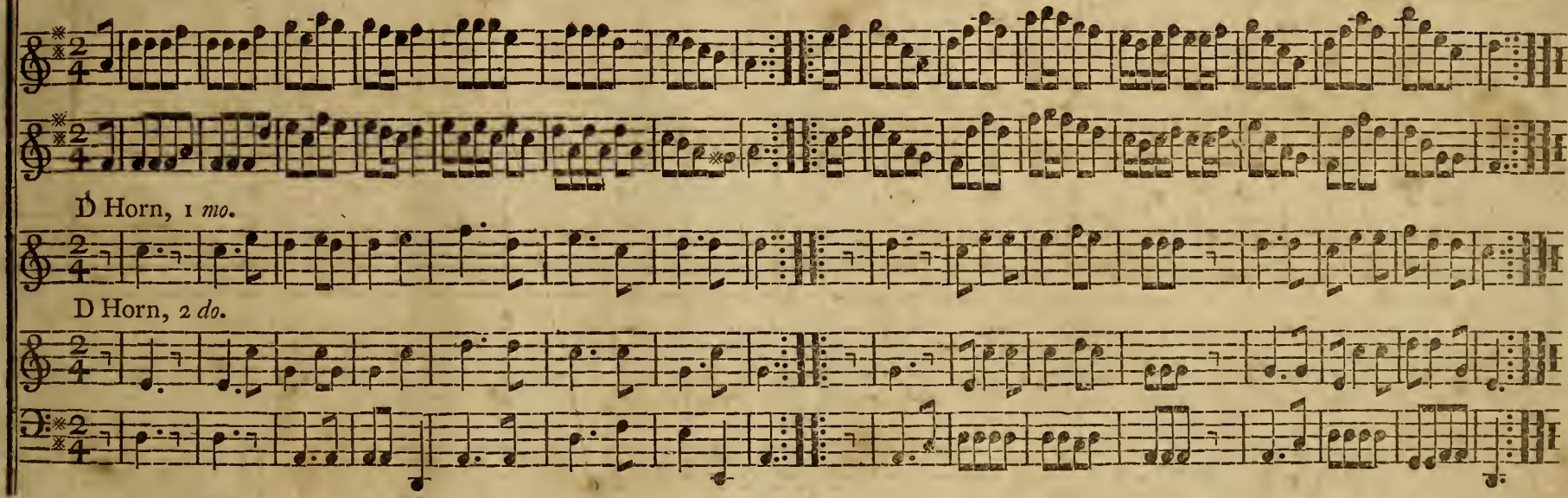
Example for Practising.



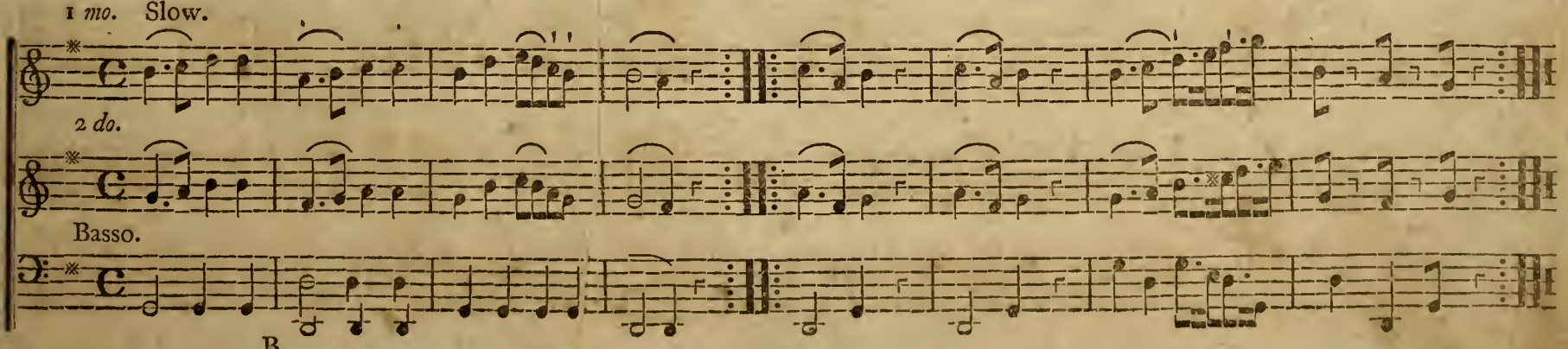
THE

Instrumental Assistant.

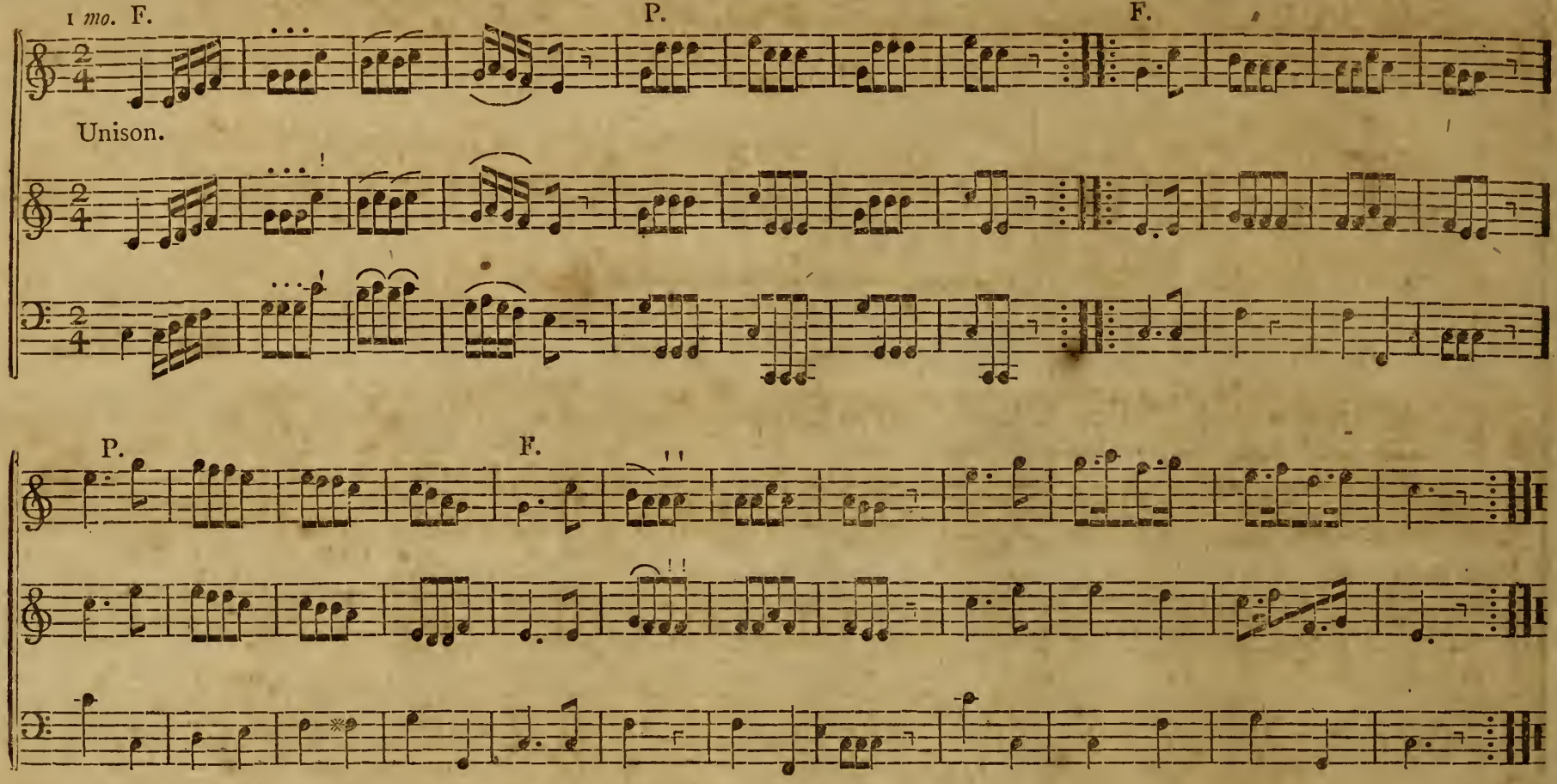
No. 1. First Quick March. **ESCoffin.**



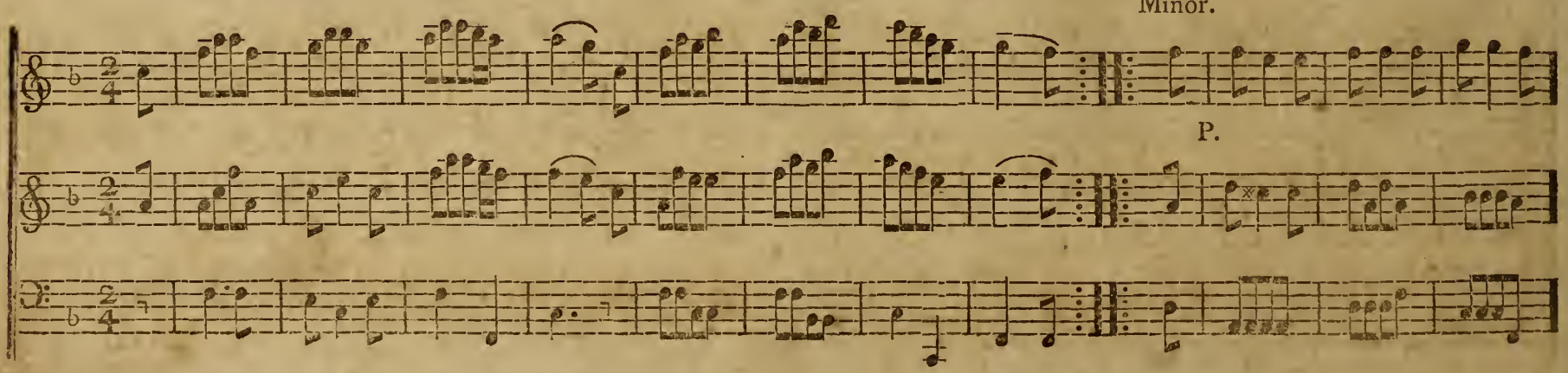
No. 2. French Air.



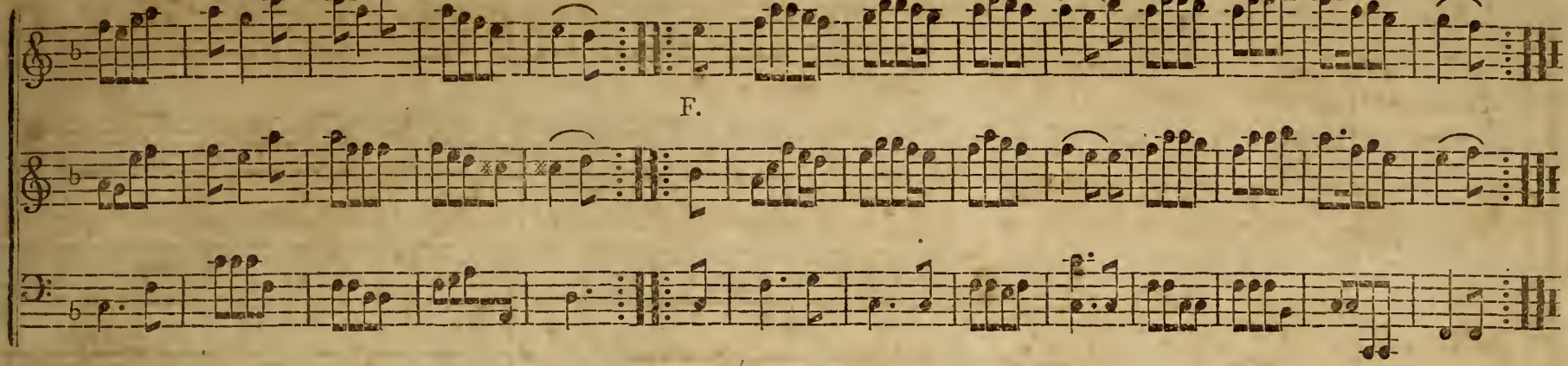
No. 3. Second Quick March.



No. 4. New Serenade.

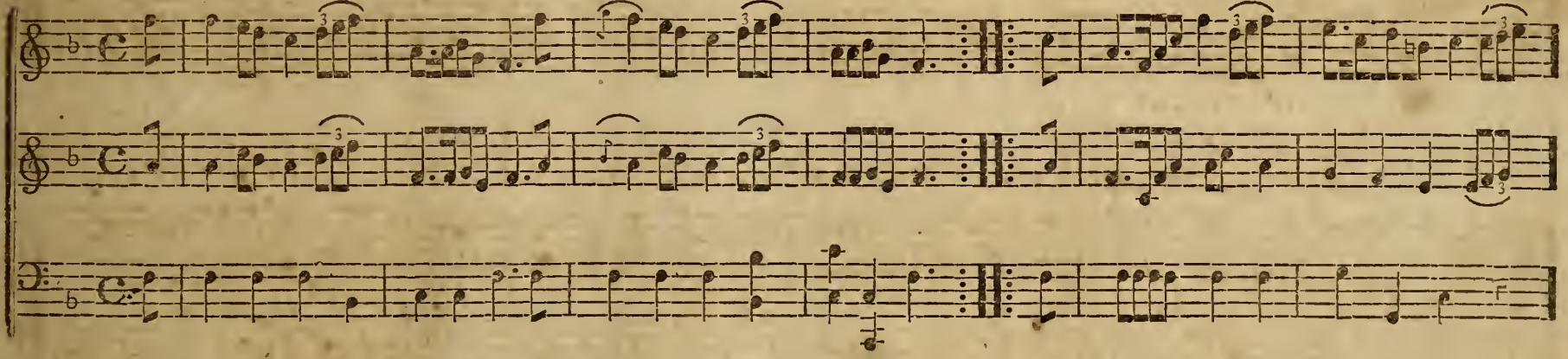


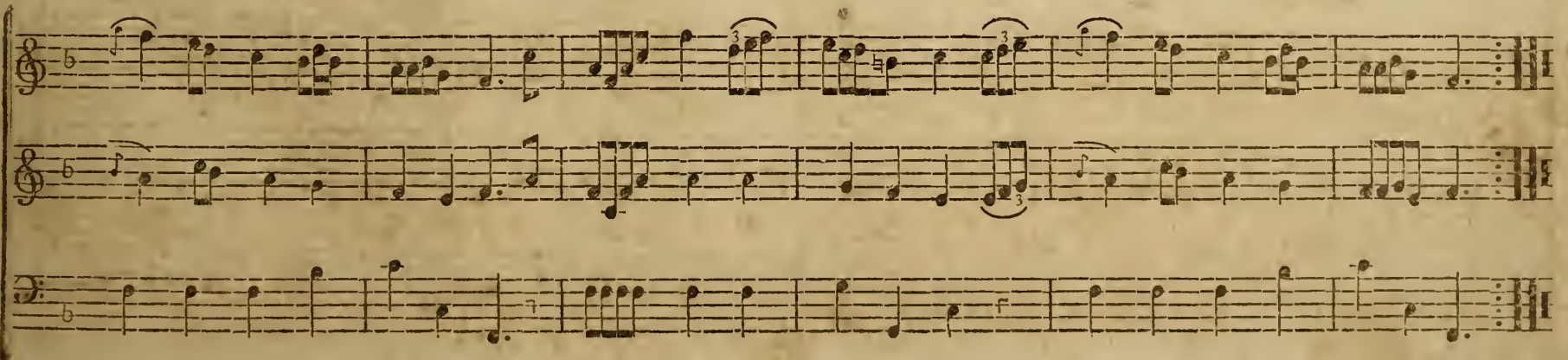
Major.



F.

No. 5. Blue Bells of Scotland.





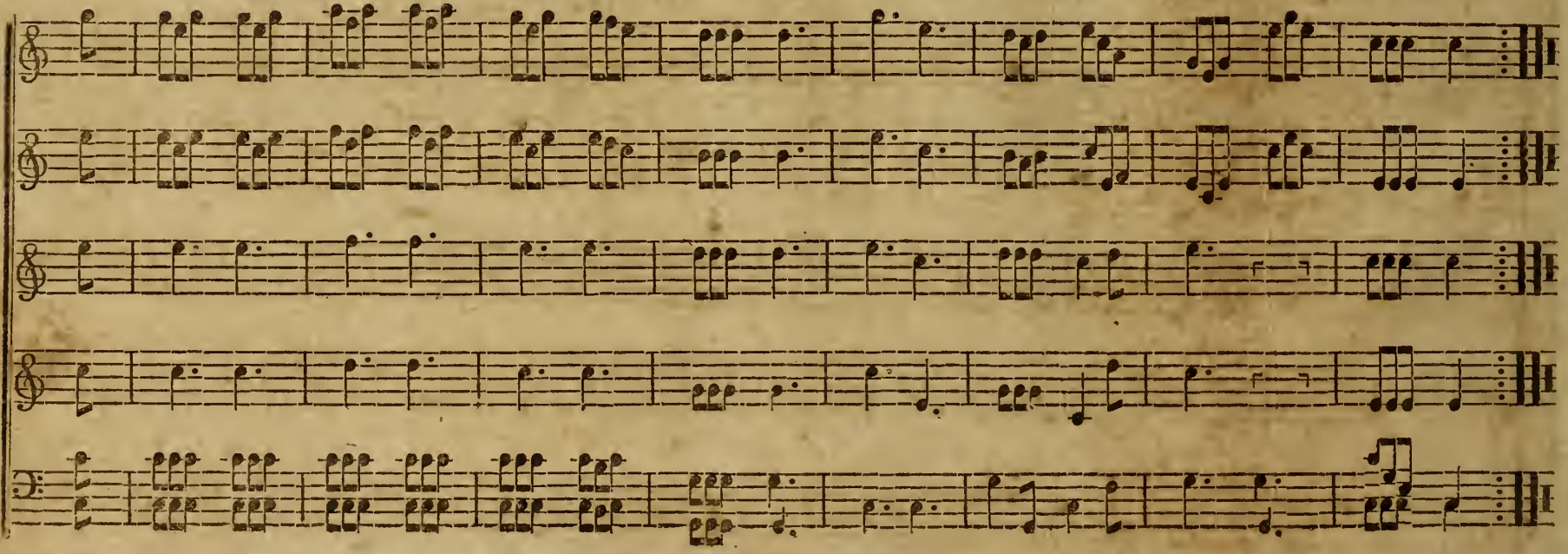
Clarionett, 1 *mo.*

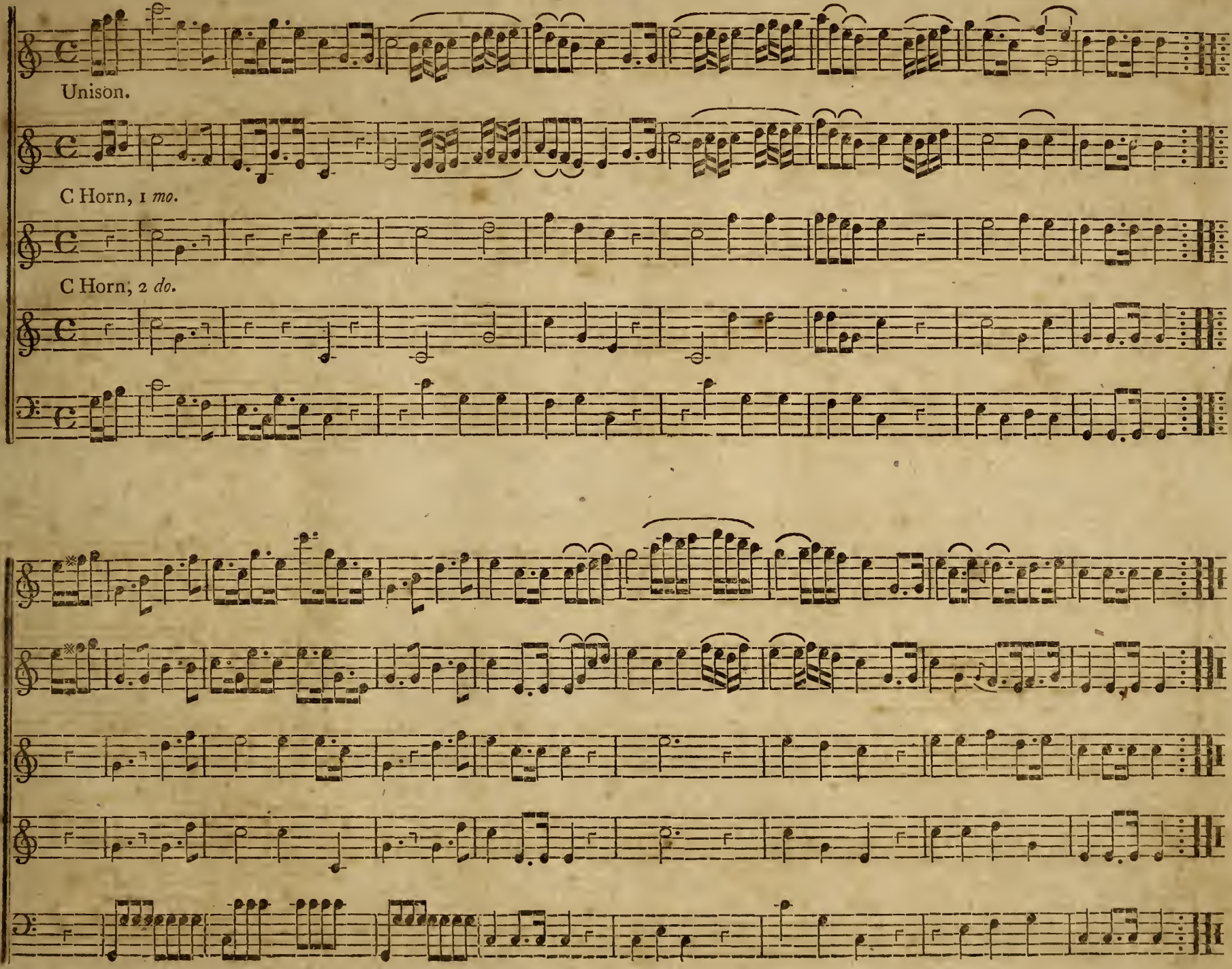
Clarionett, 2 *do.*

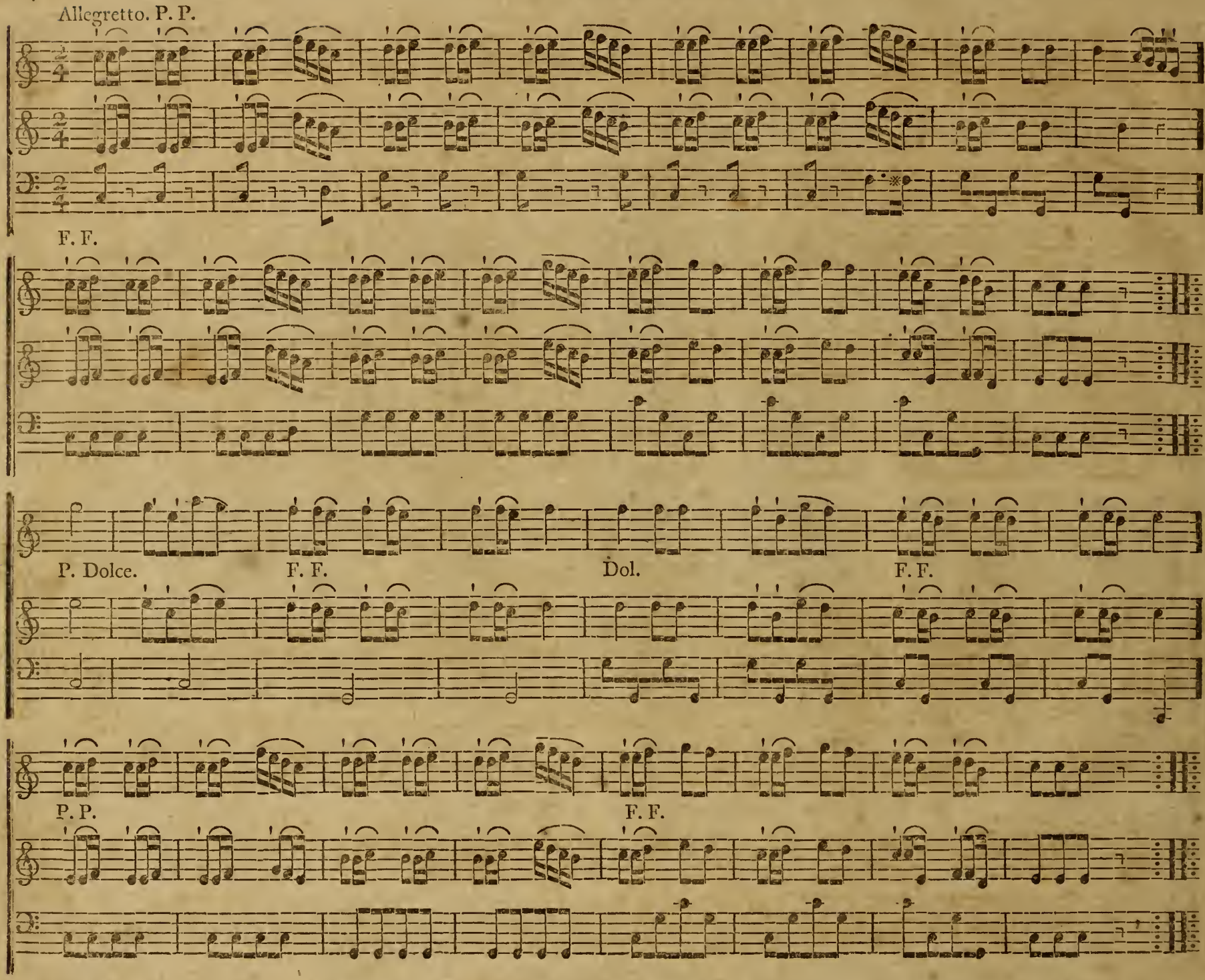
C Horn, 1 *mo.*

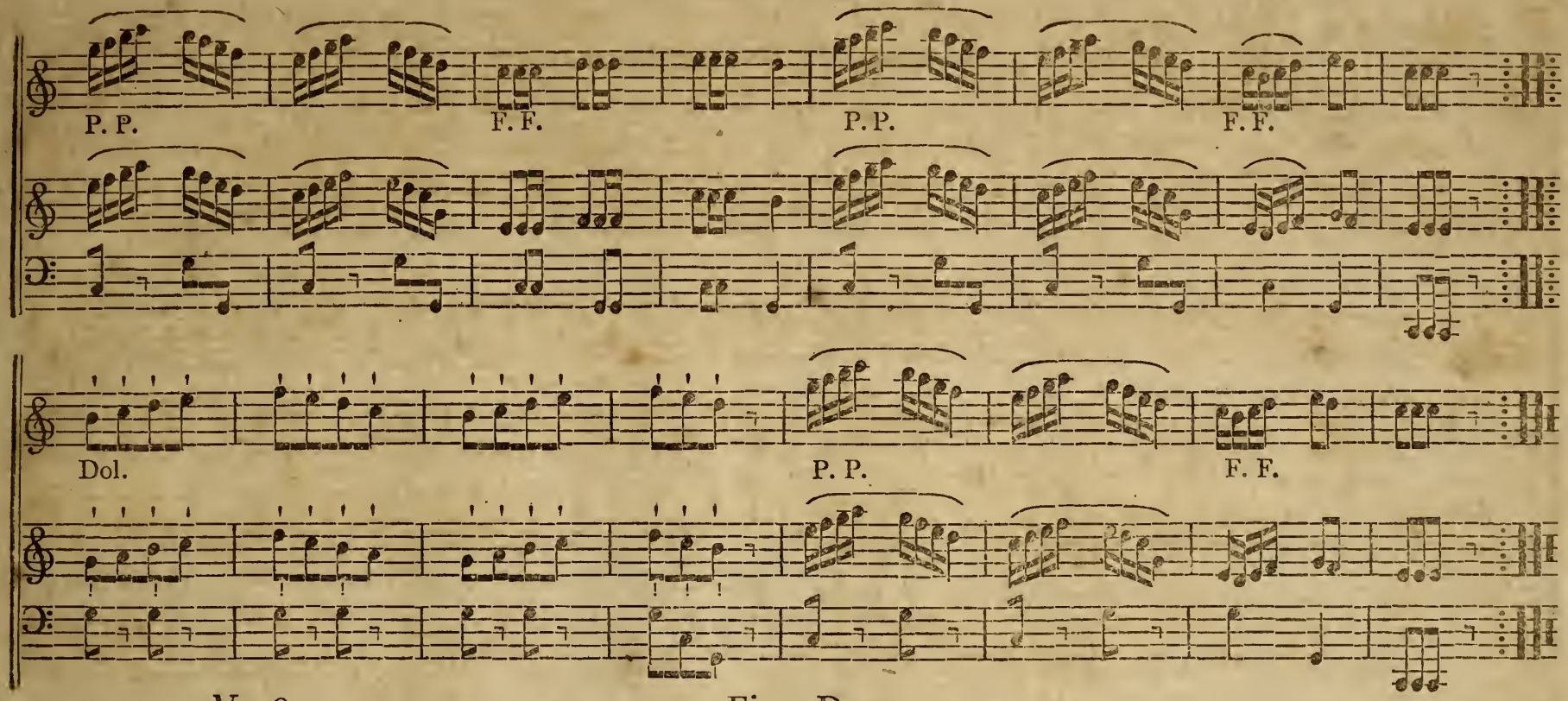
C Horn, 2 *do.*

Basso.

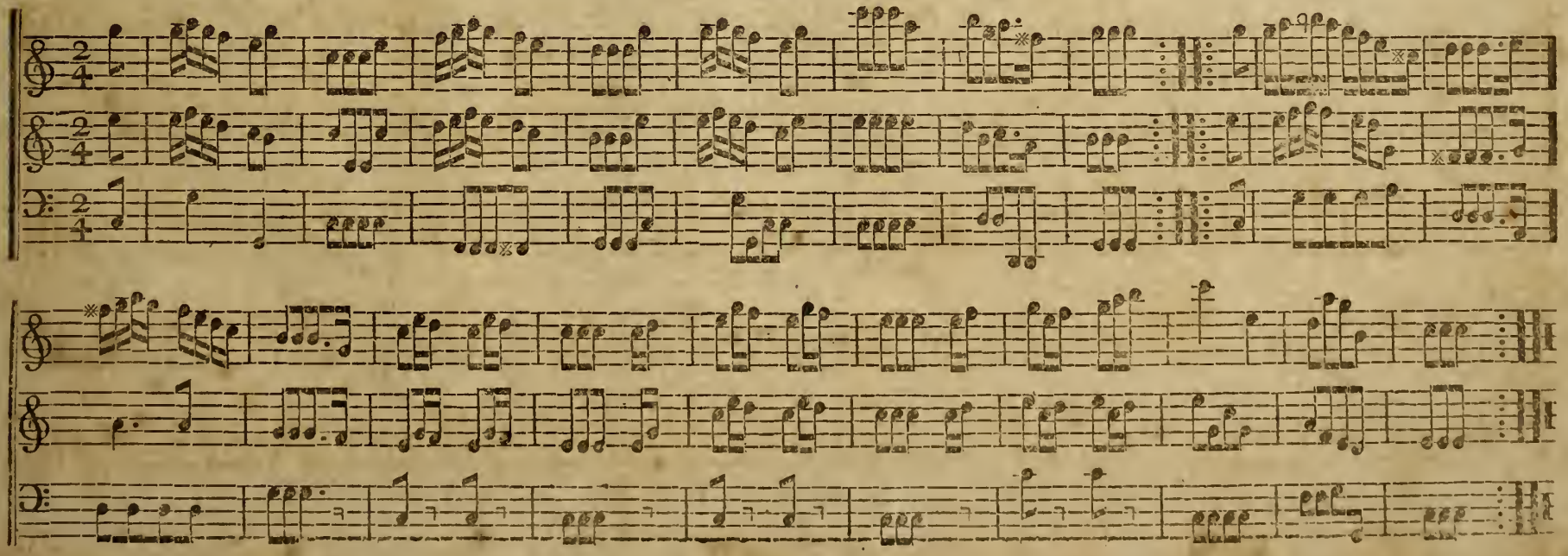



Unison.
C Horn, 1 *mo.*
C Horn, 2 *do.*


Allegretto. P. P.
F. F.
P. Dolce.
F. F.
Dol.
F. F.
P. P.
F. F.



No. 9. First Duetto.



No. 10. Hull-Dock Company's March.

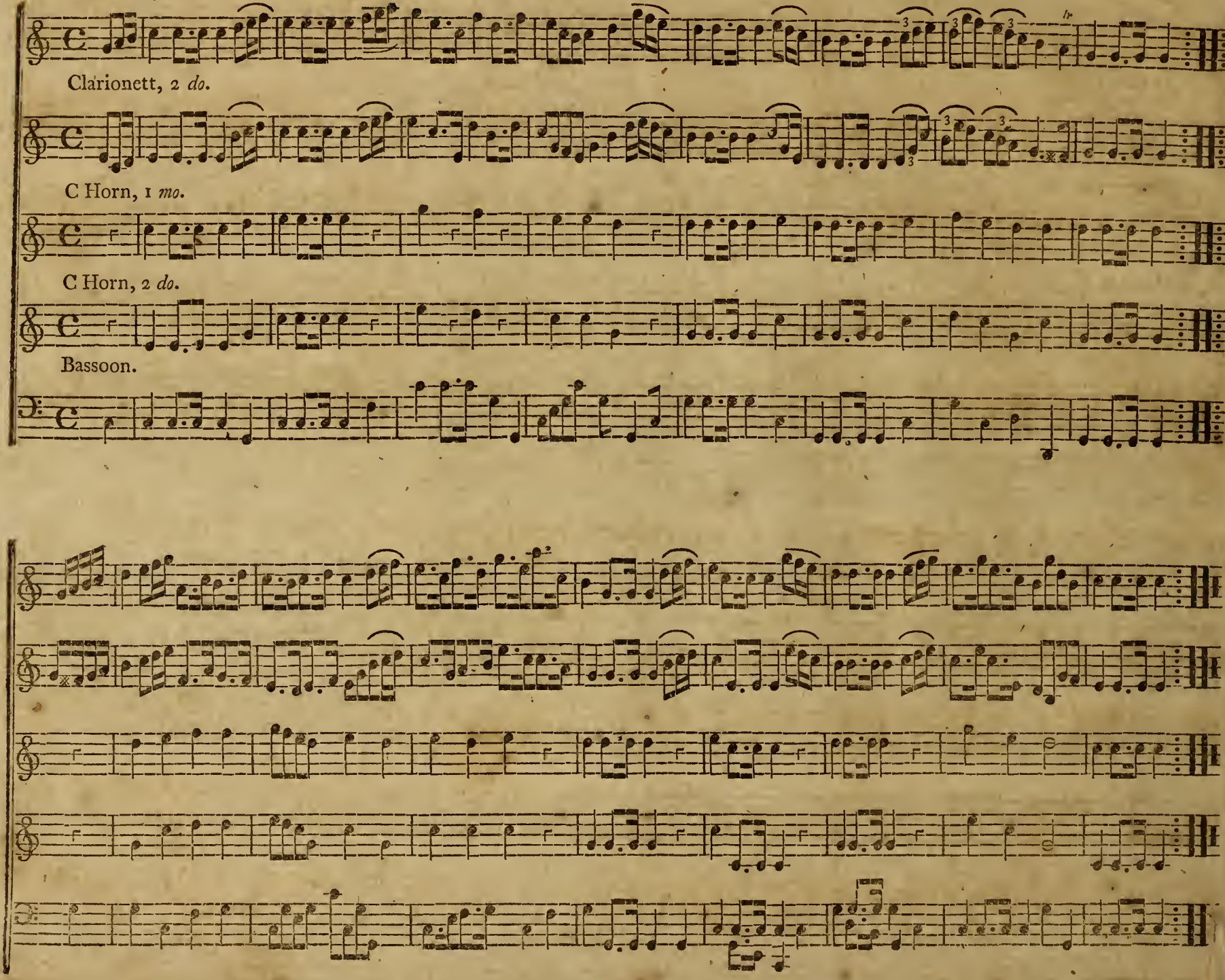
Clarionett, 1 *mo.*

Clarionett, 2 *do.*

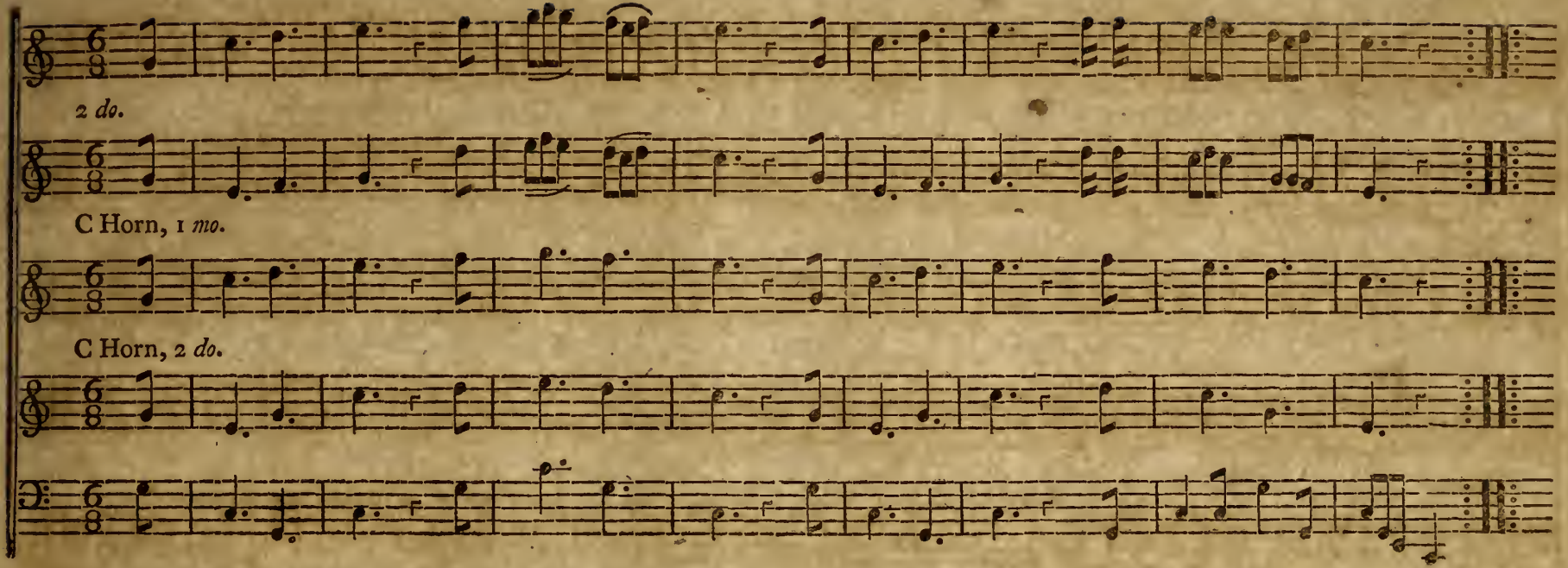
C Horn, 1 *mo.*

C Horn, 2 *do.*

Bassoon.



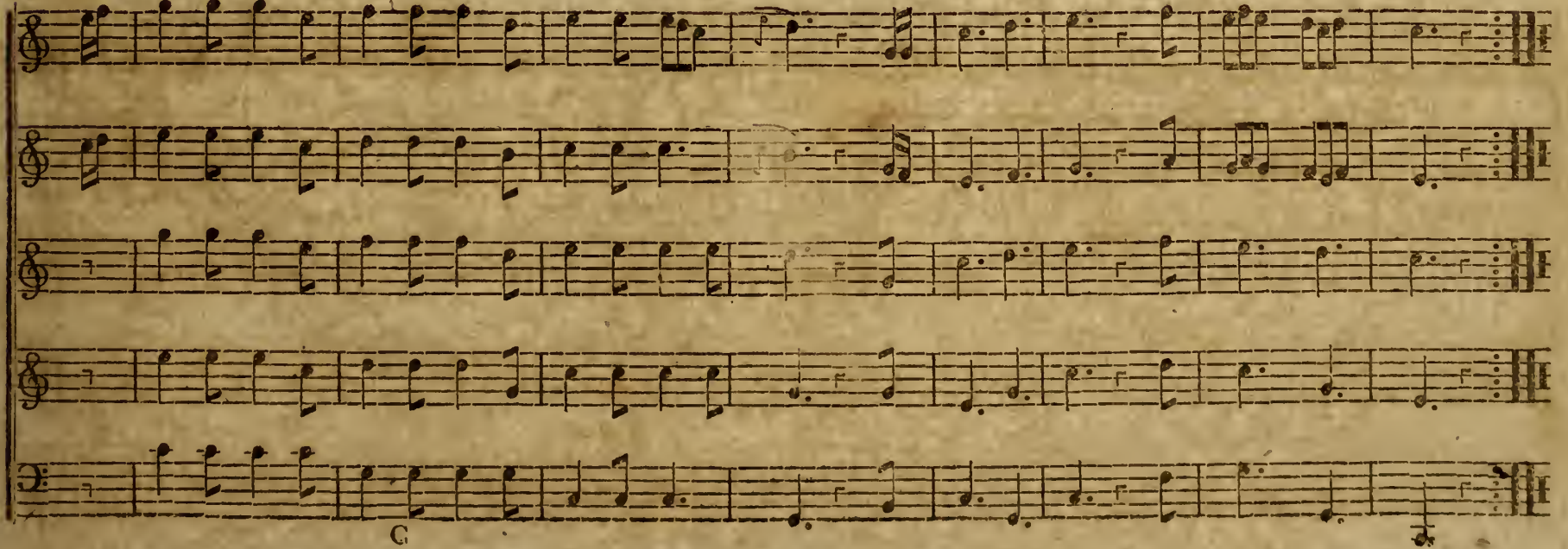
1 *mo.*



2 *do.*

C Horn, 1 *mo.*

C Horn, 2 *do.*



C

No. 12. Birmingham March.

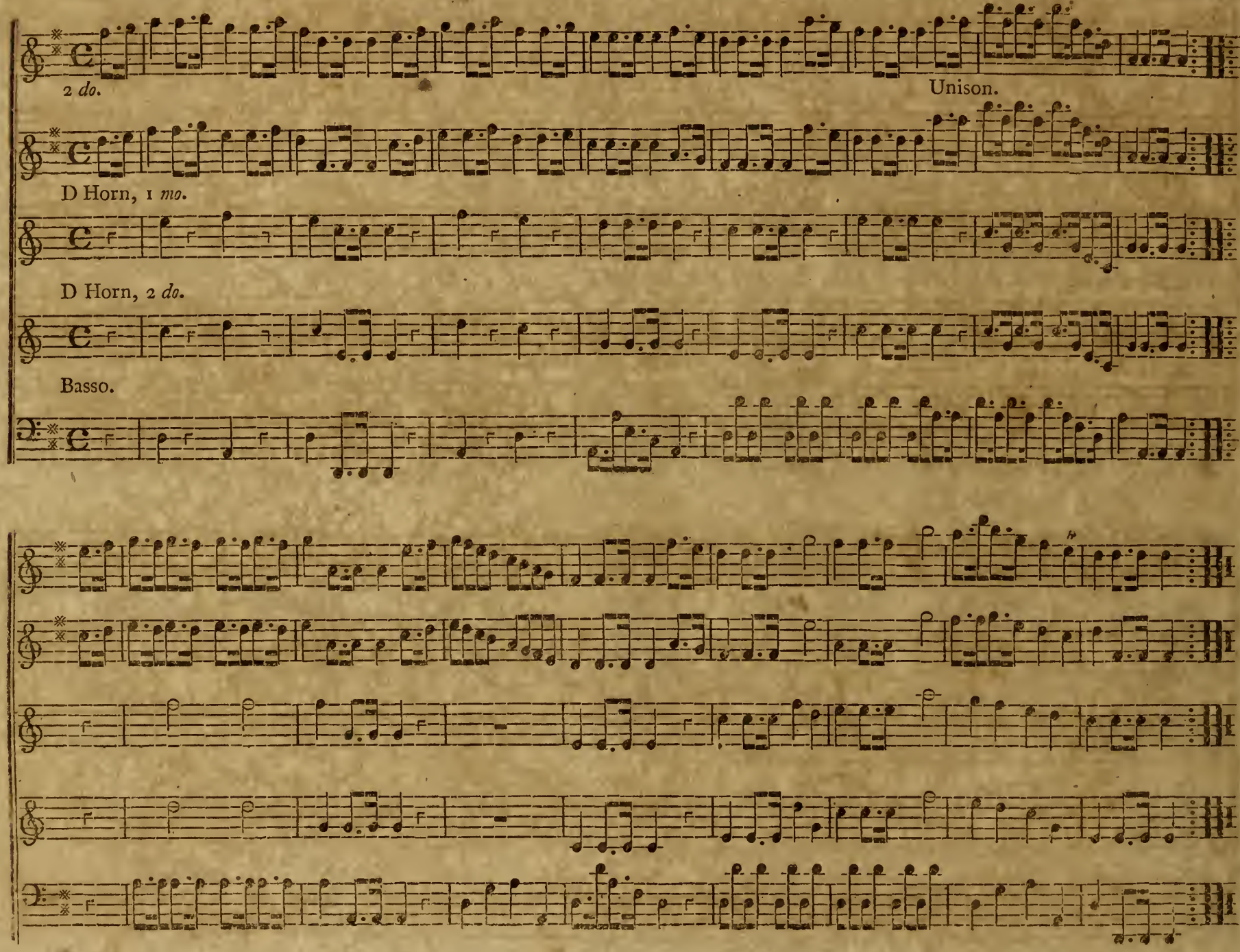
1 *mo.*

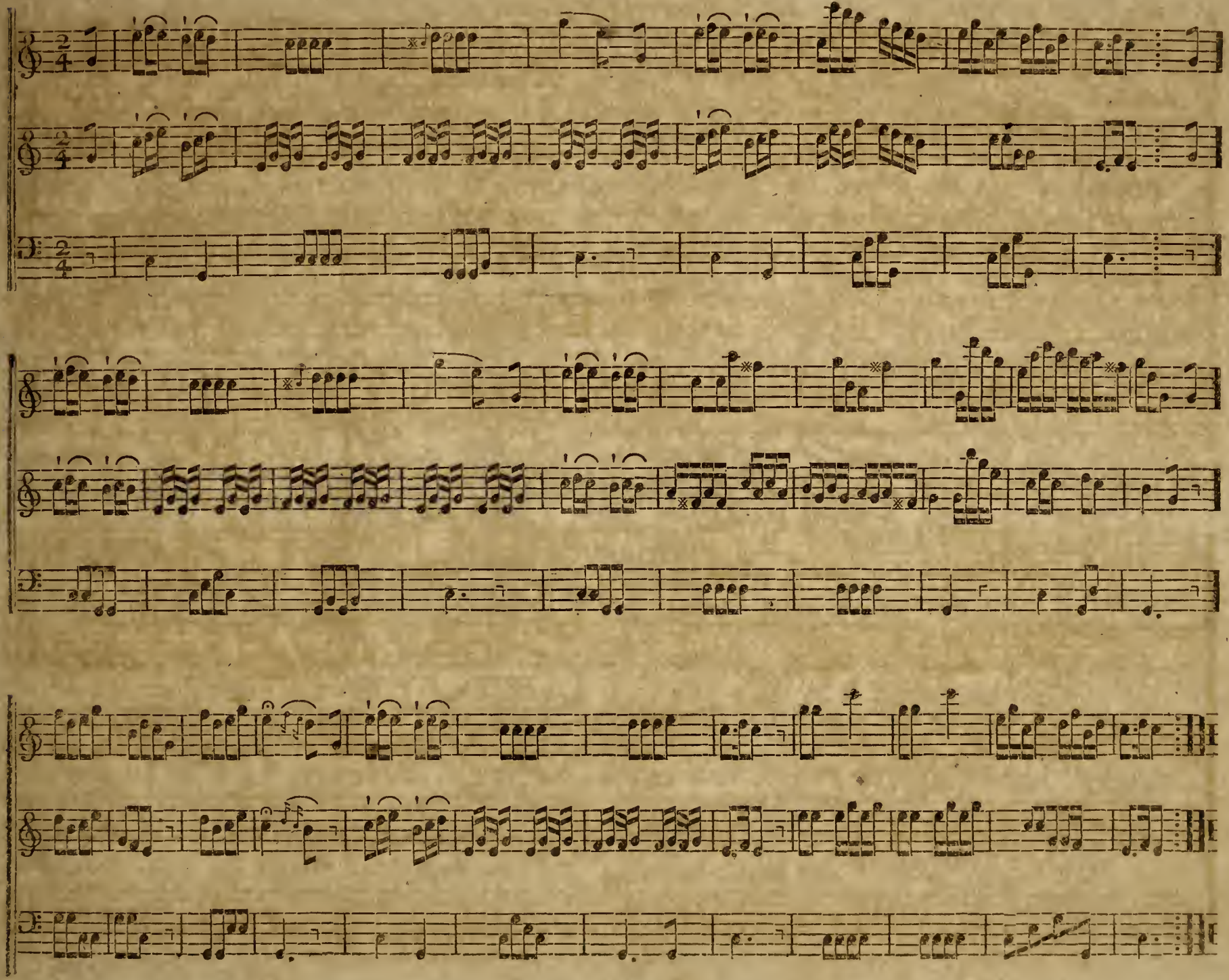
2 *do.* Unison.

D Horn, 1 *mo.*

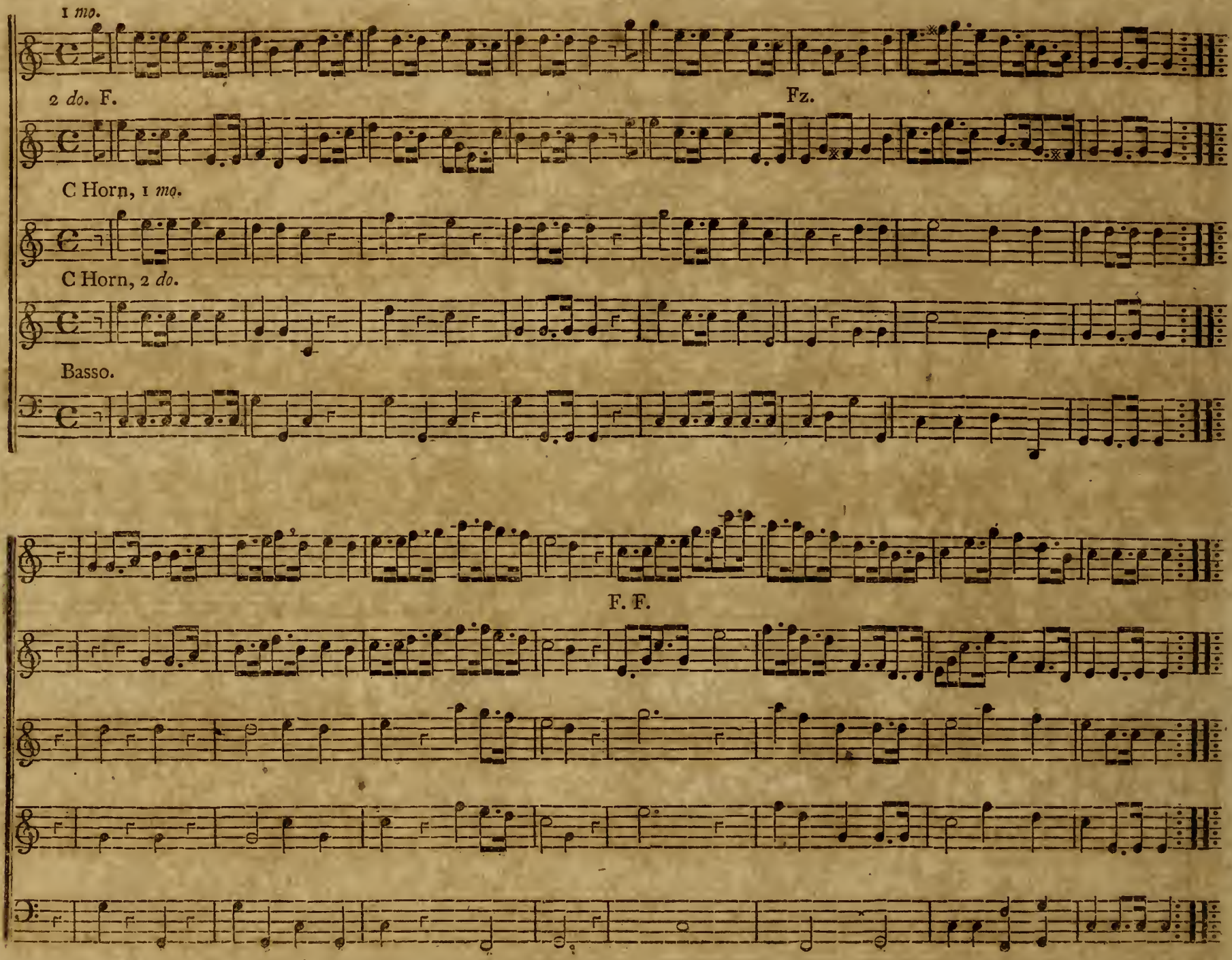
D Horn, 2 *do.*

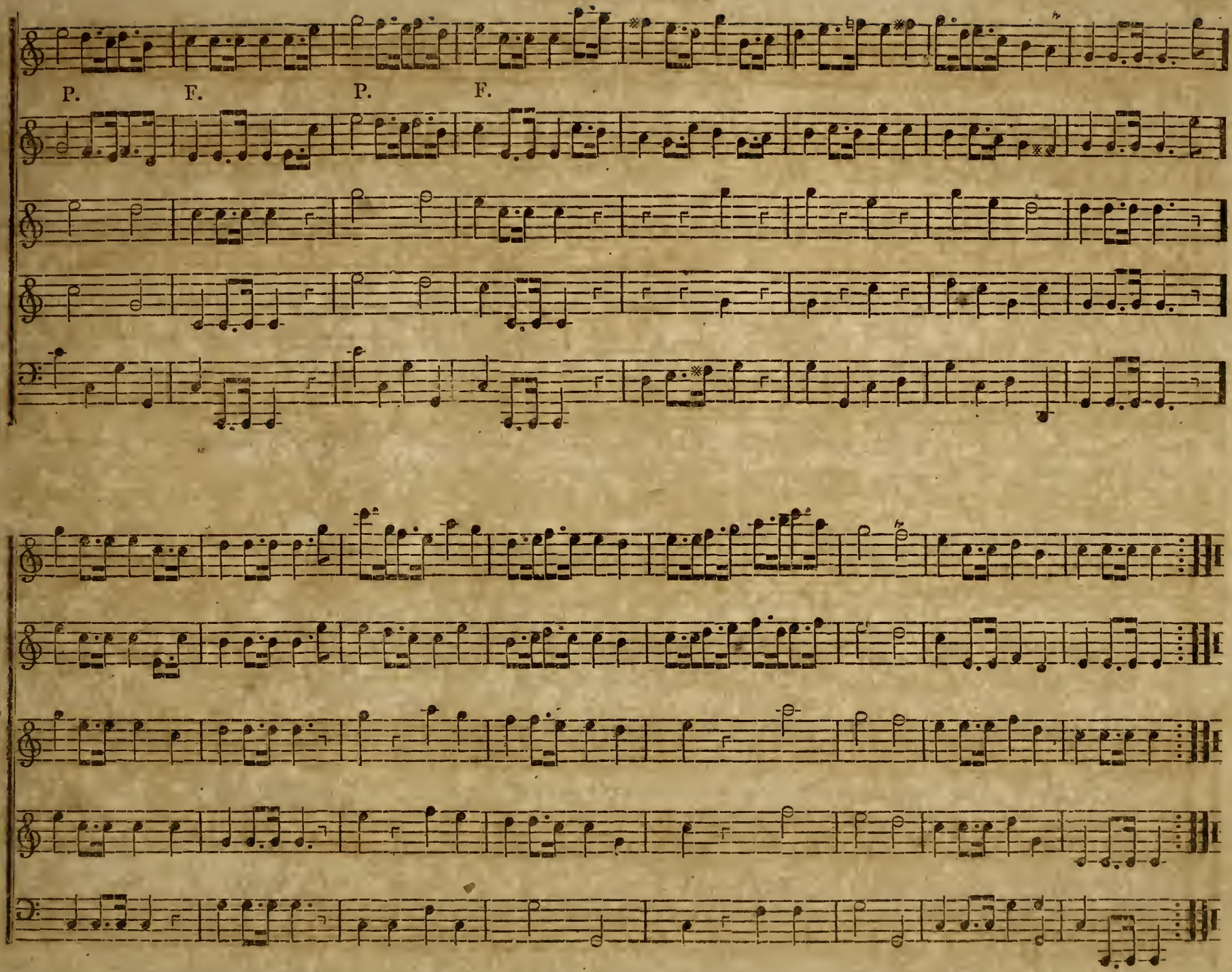
Basso.



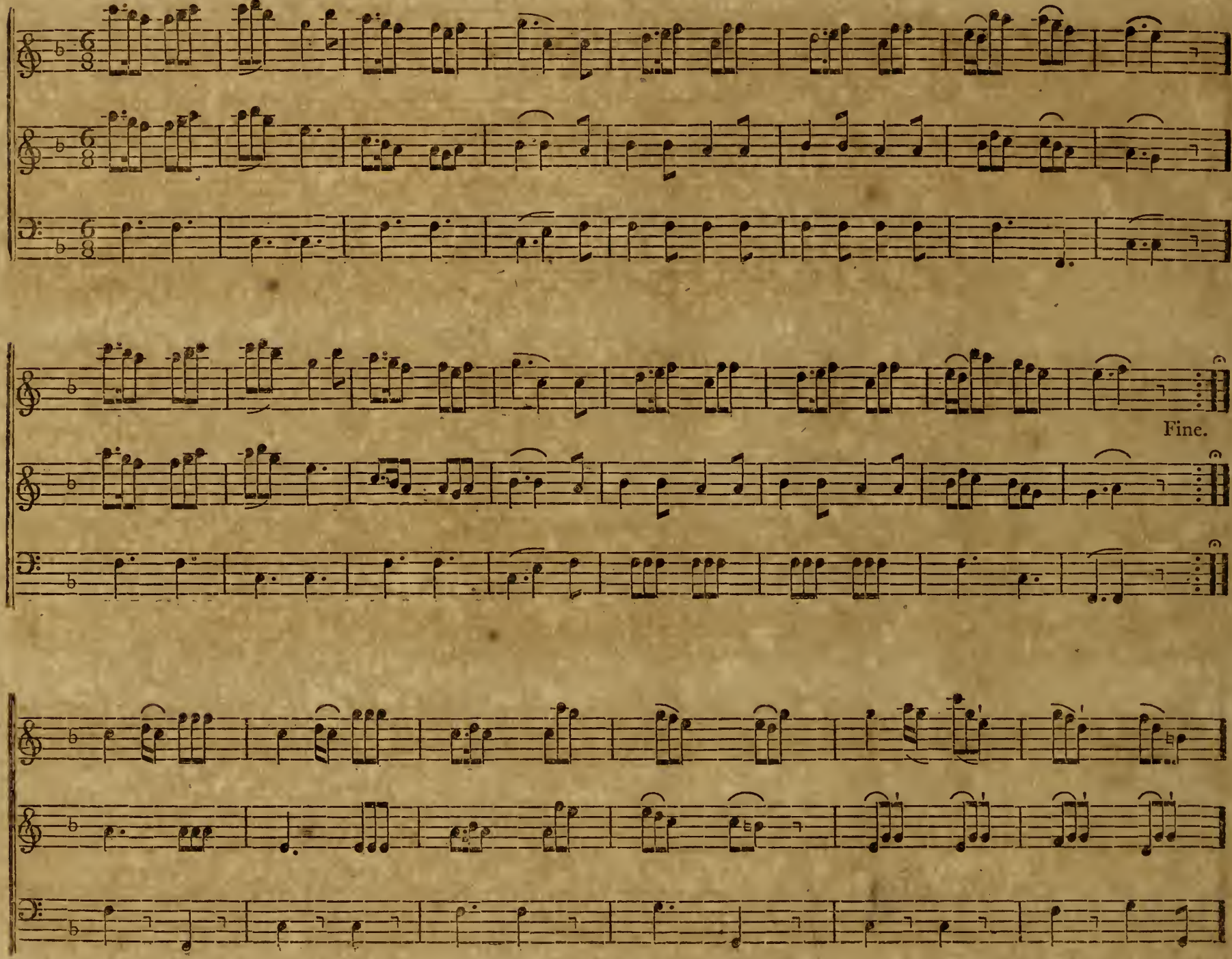


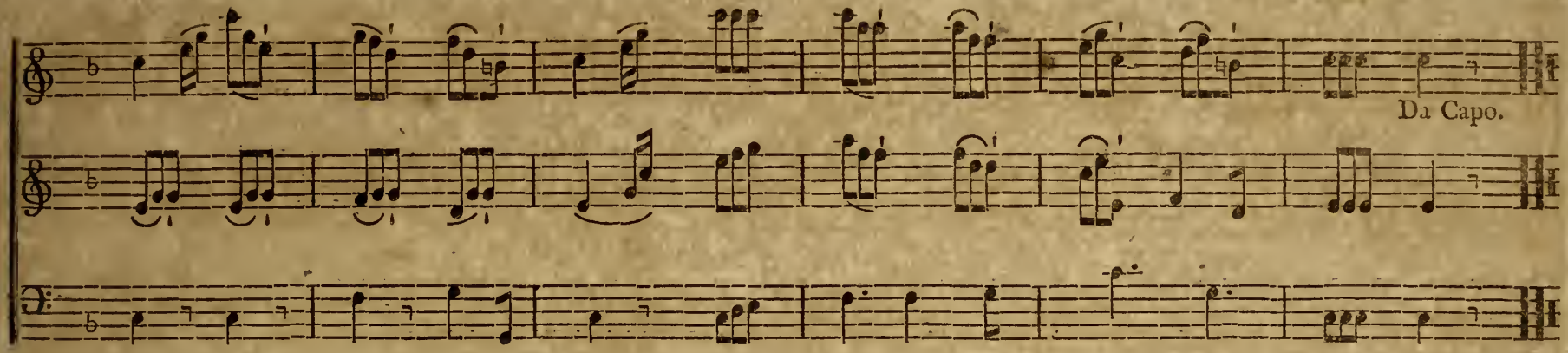
No. 14. General Lovejoy's March.



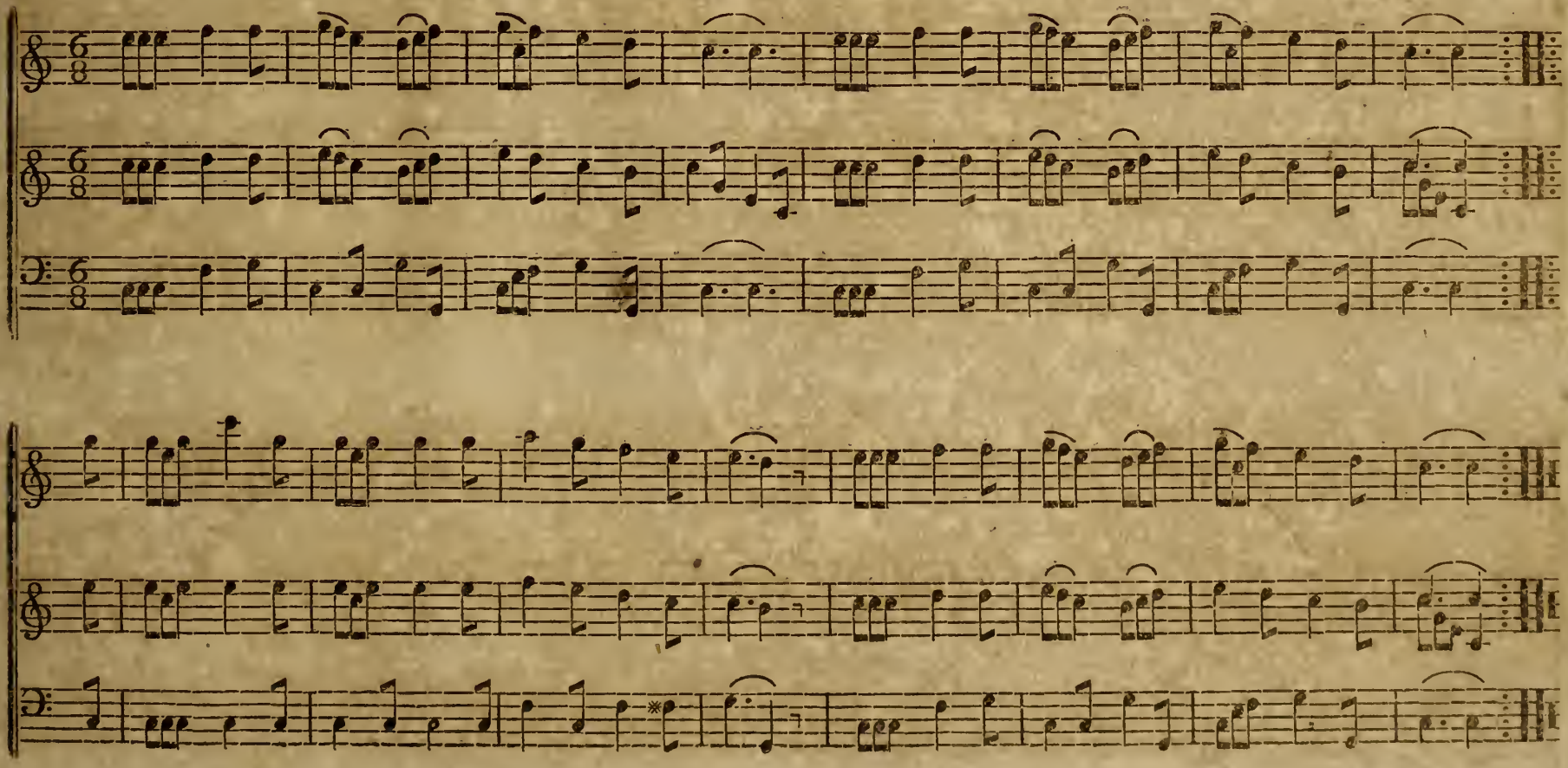

P.
F.
P.
F.

No. 15. Fisher's Rondo.

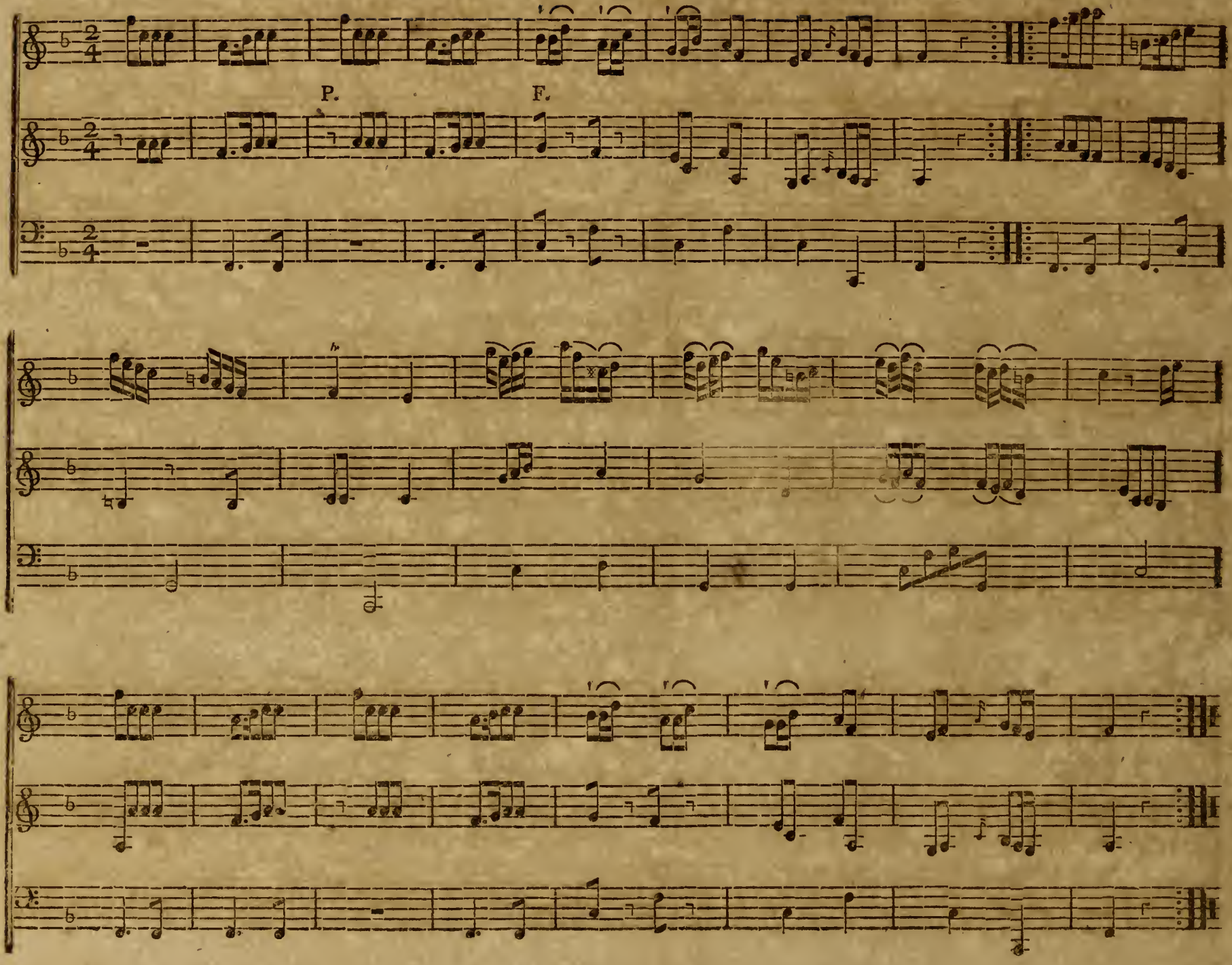


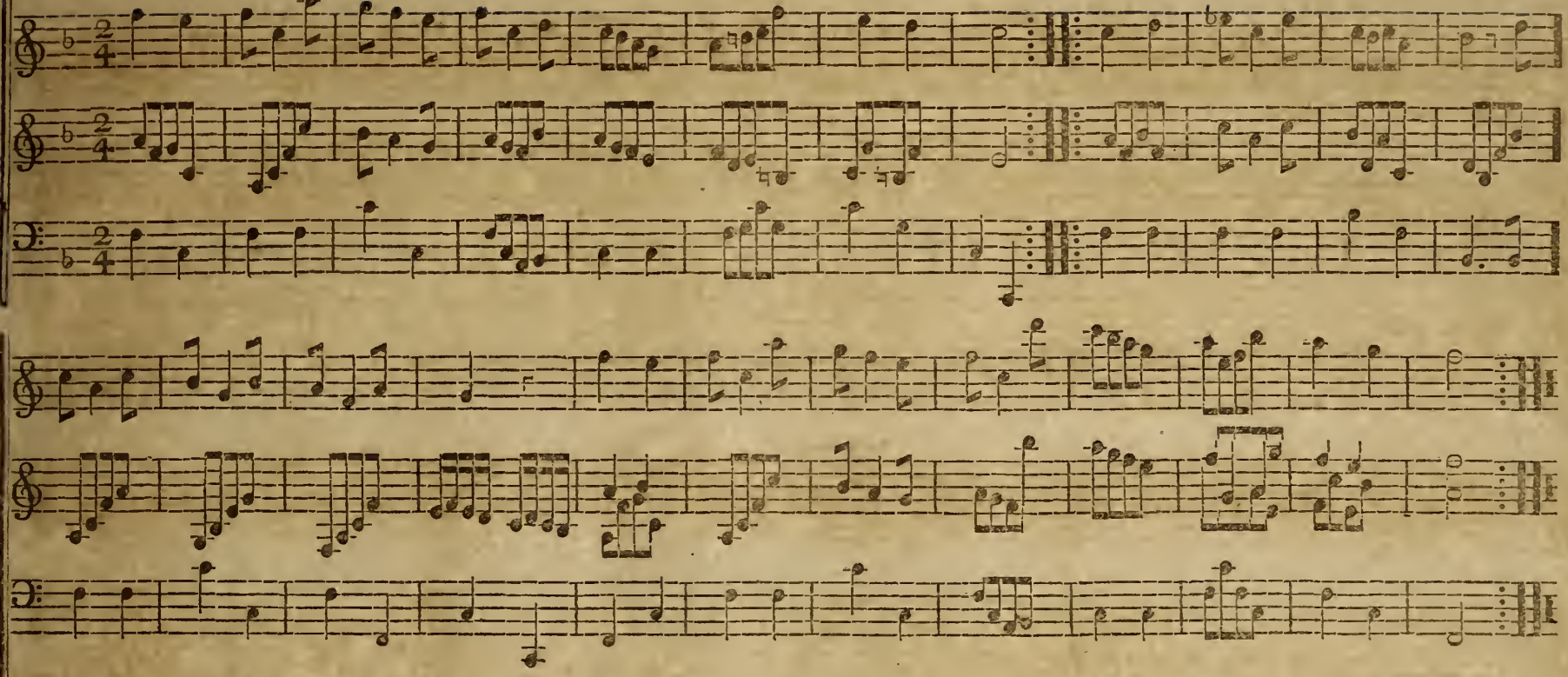


No. 16. Drink to me only.

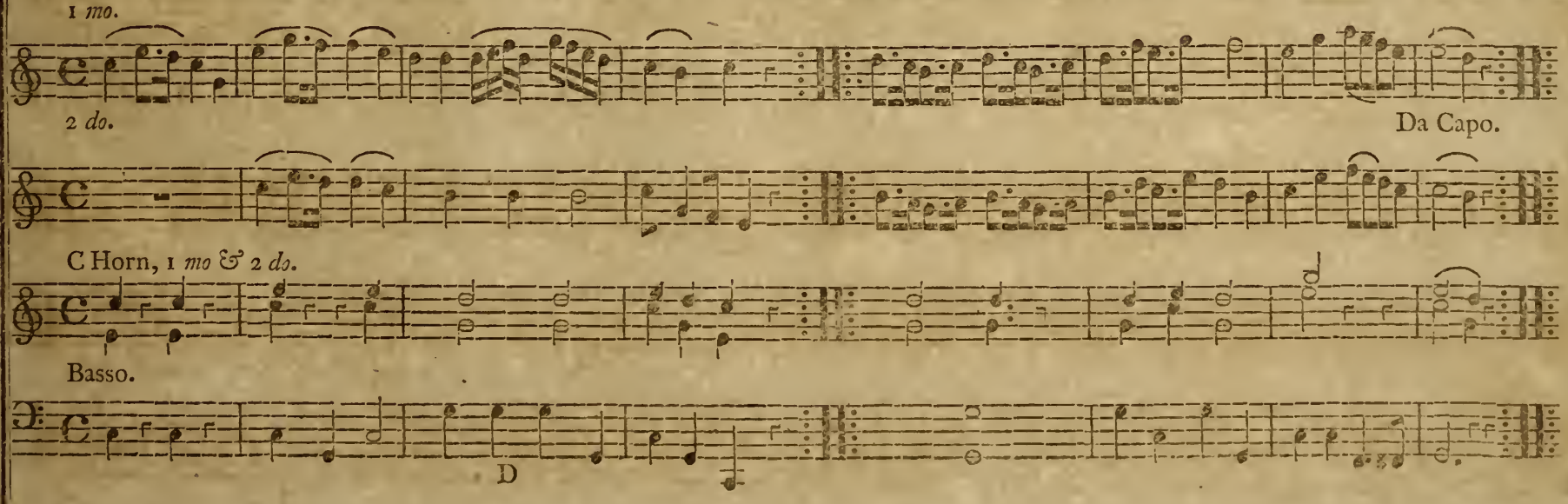


No. 17. Opera Dance.

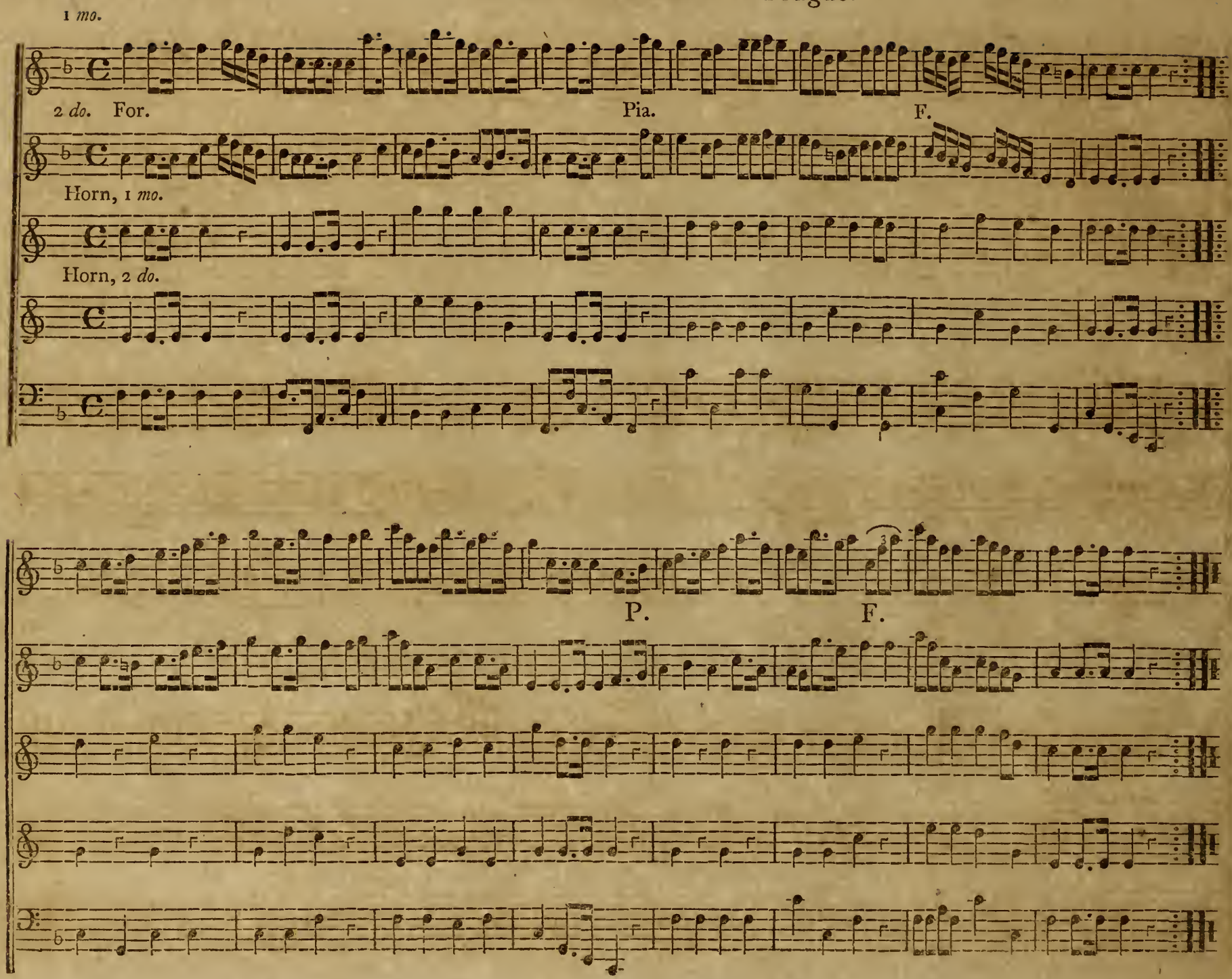


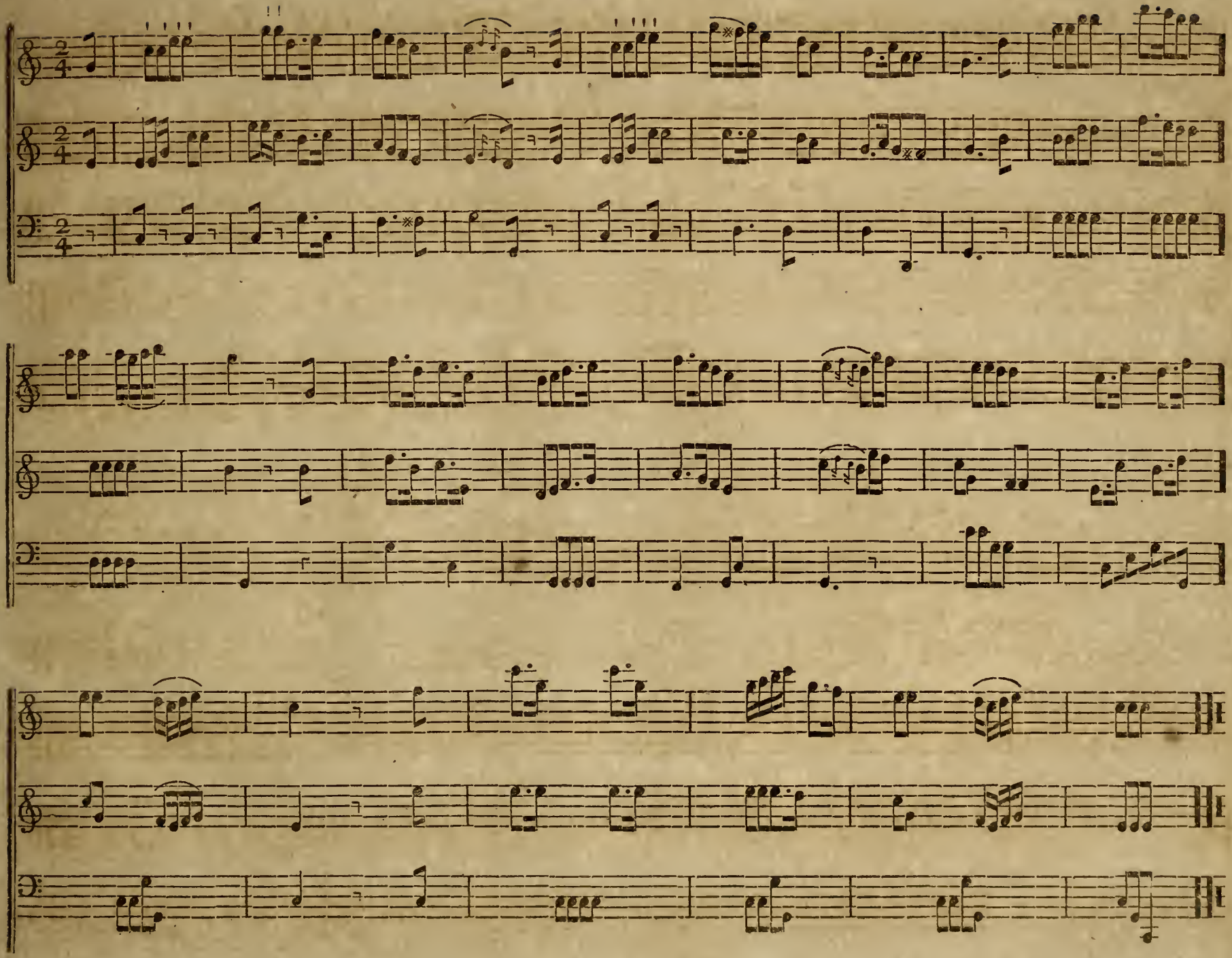


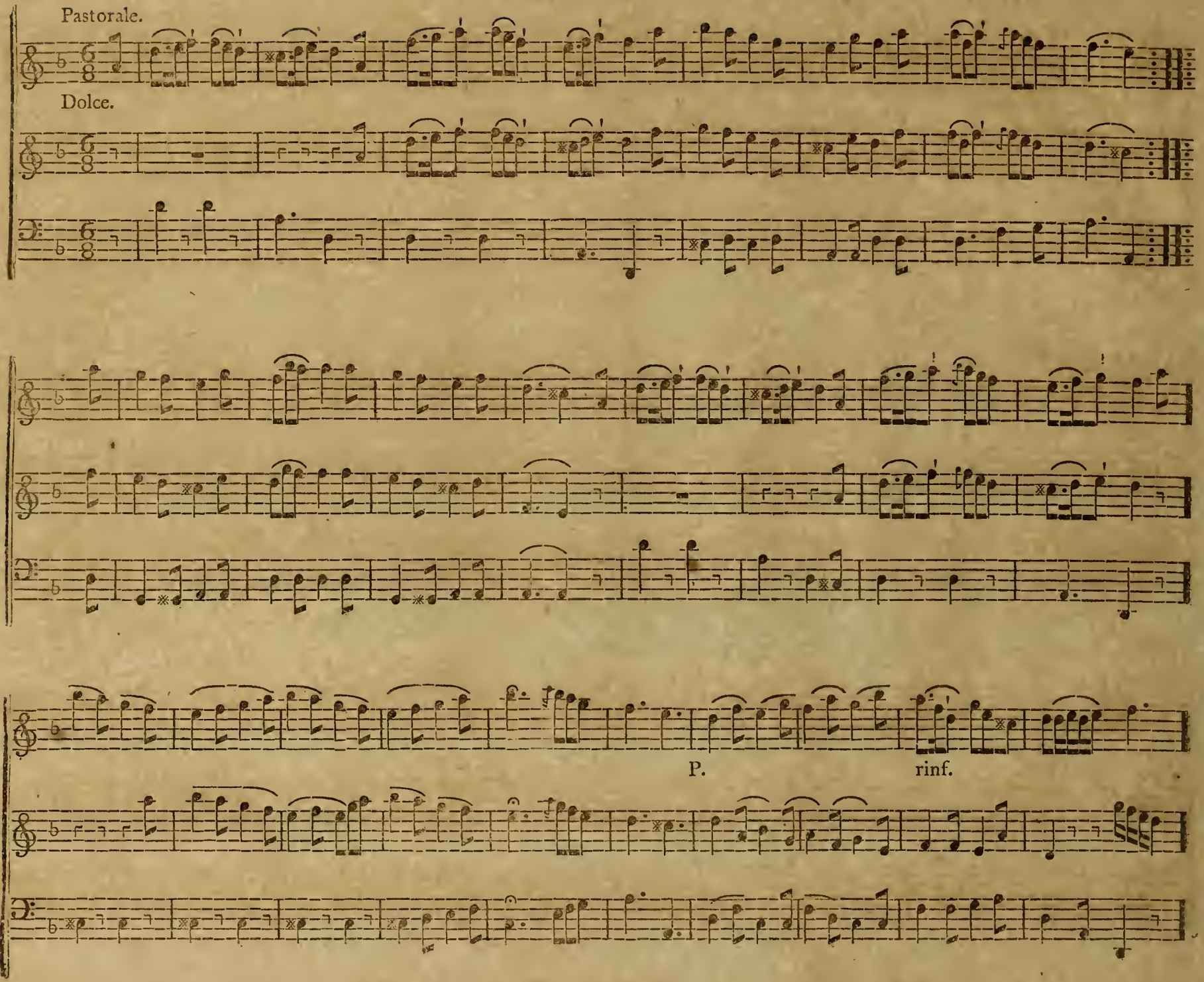
No. 19. German Air.

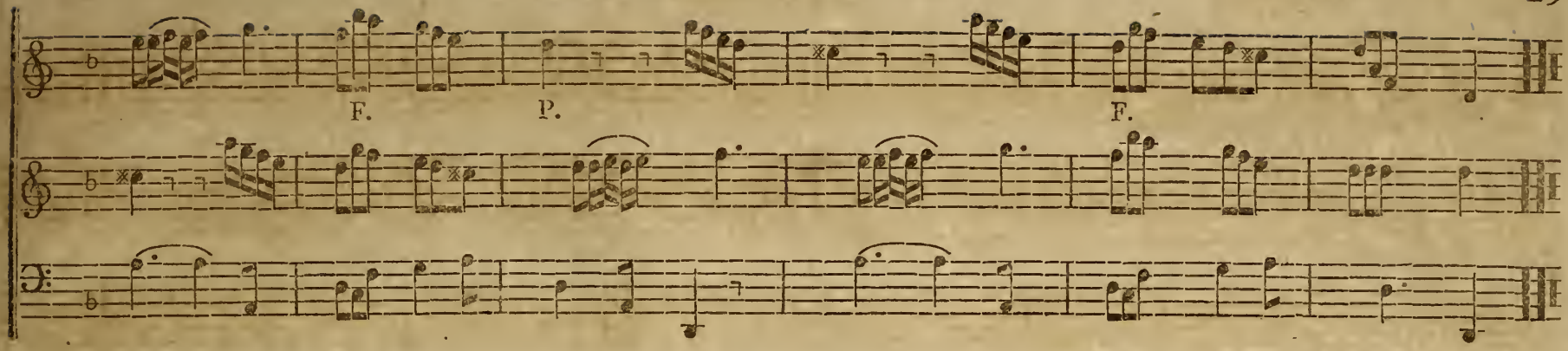


No. 20. March in the Battle of Prague.

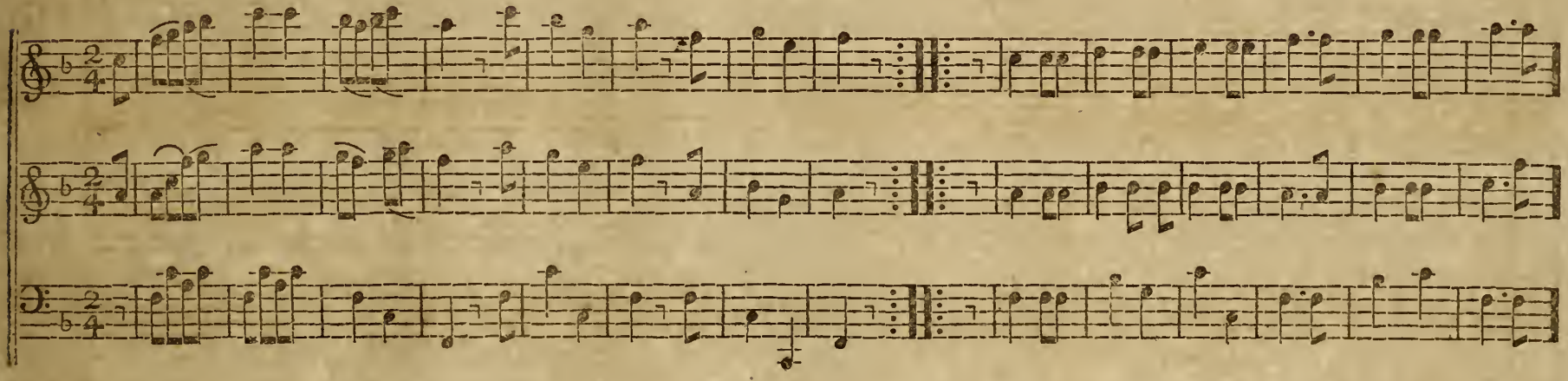


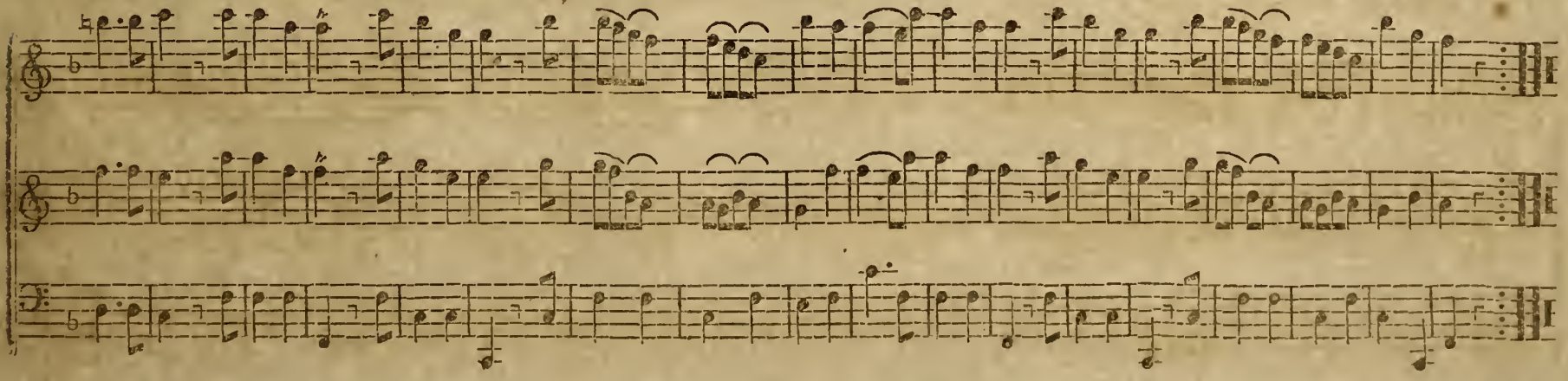


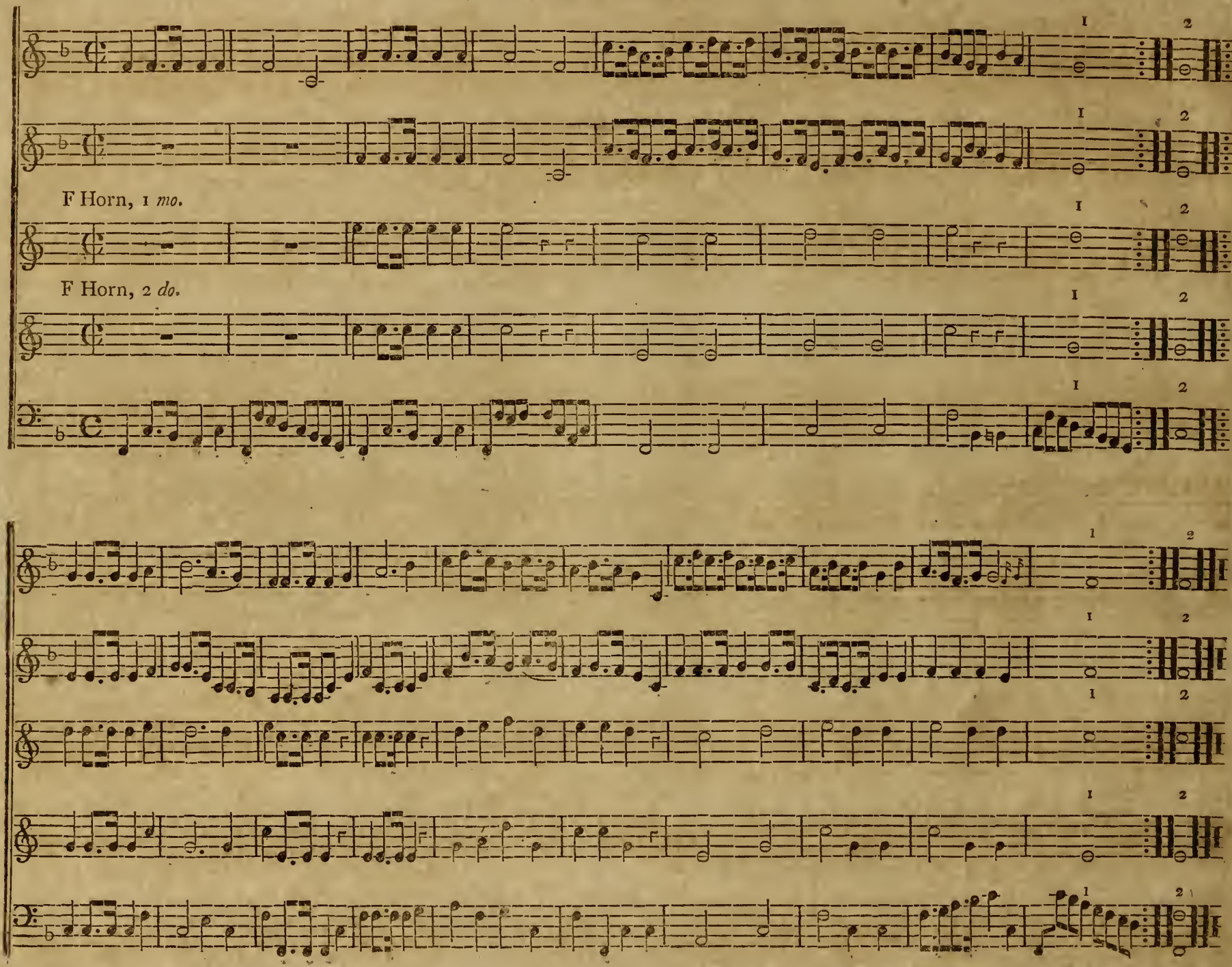

Pastorale.
Dolce.
P.
rinf.



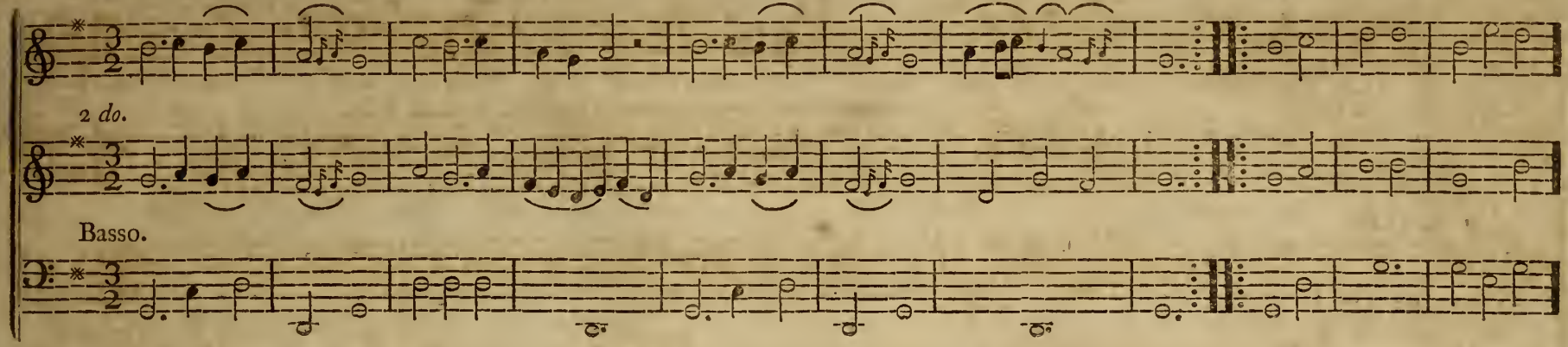
No. 23. Second Duetto.

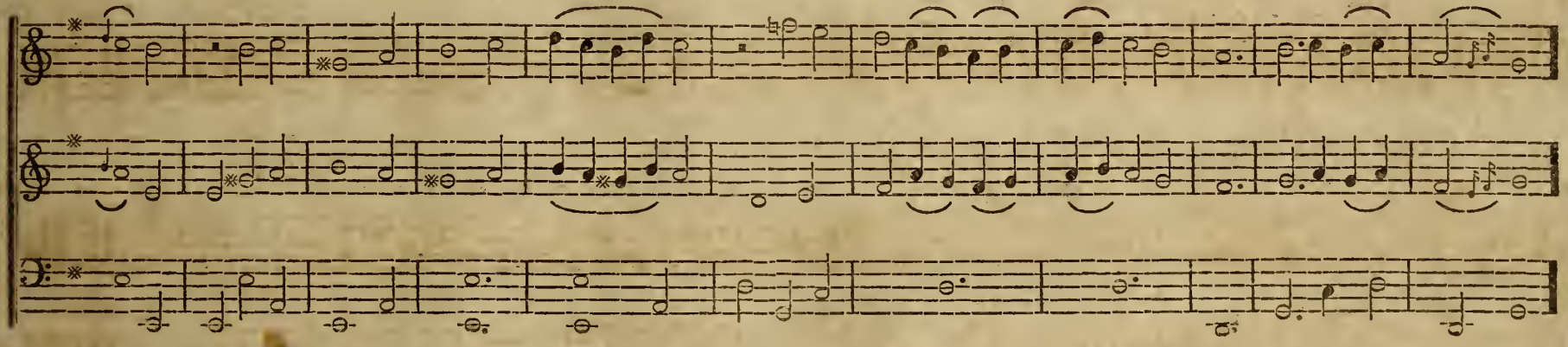


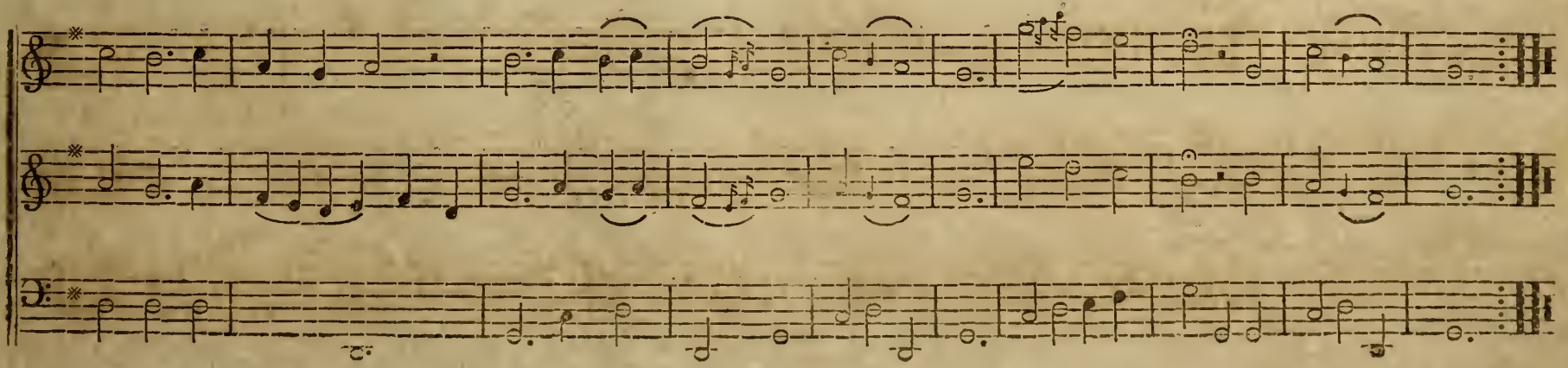



F Horn, 1 *mo.*
F Horn, 2 *do.*

1 *mo.* Affettuoso.





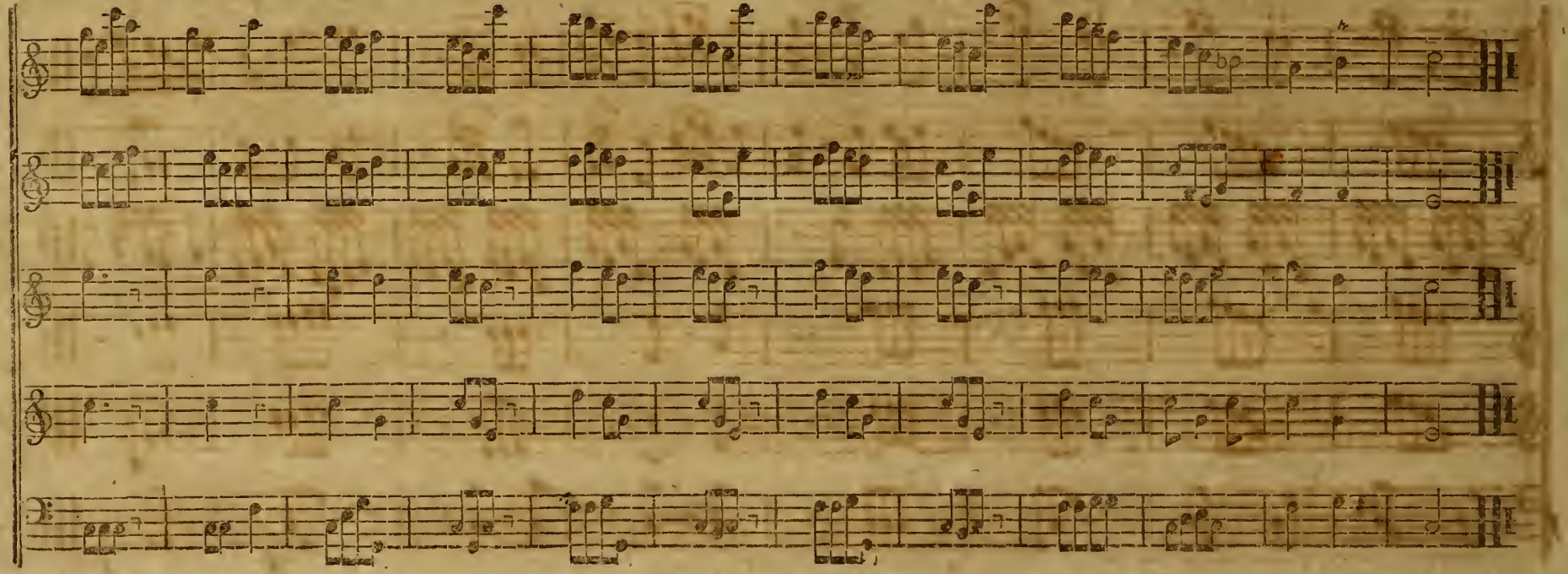


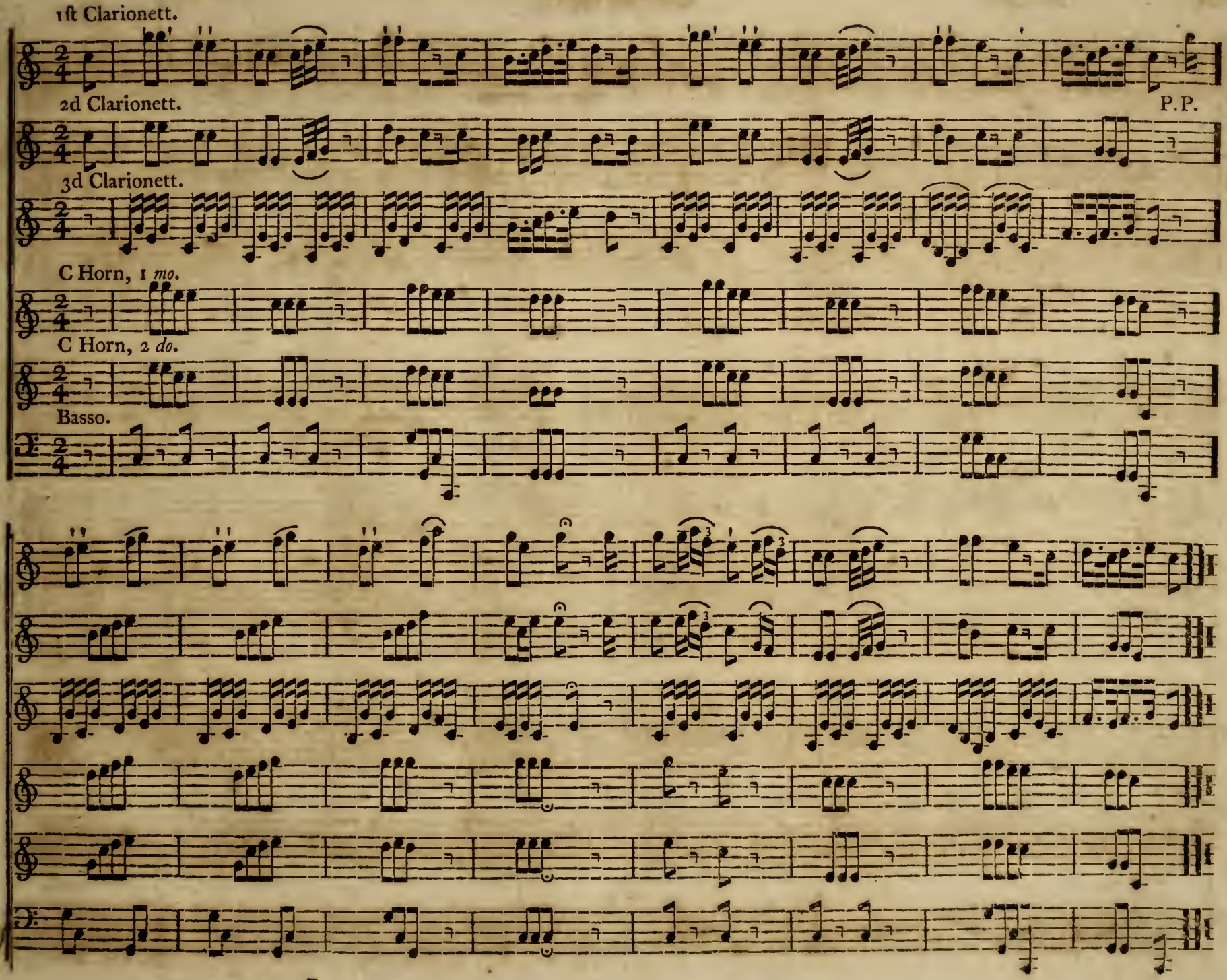
Clarionett, 1 *mo.*

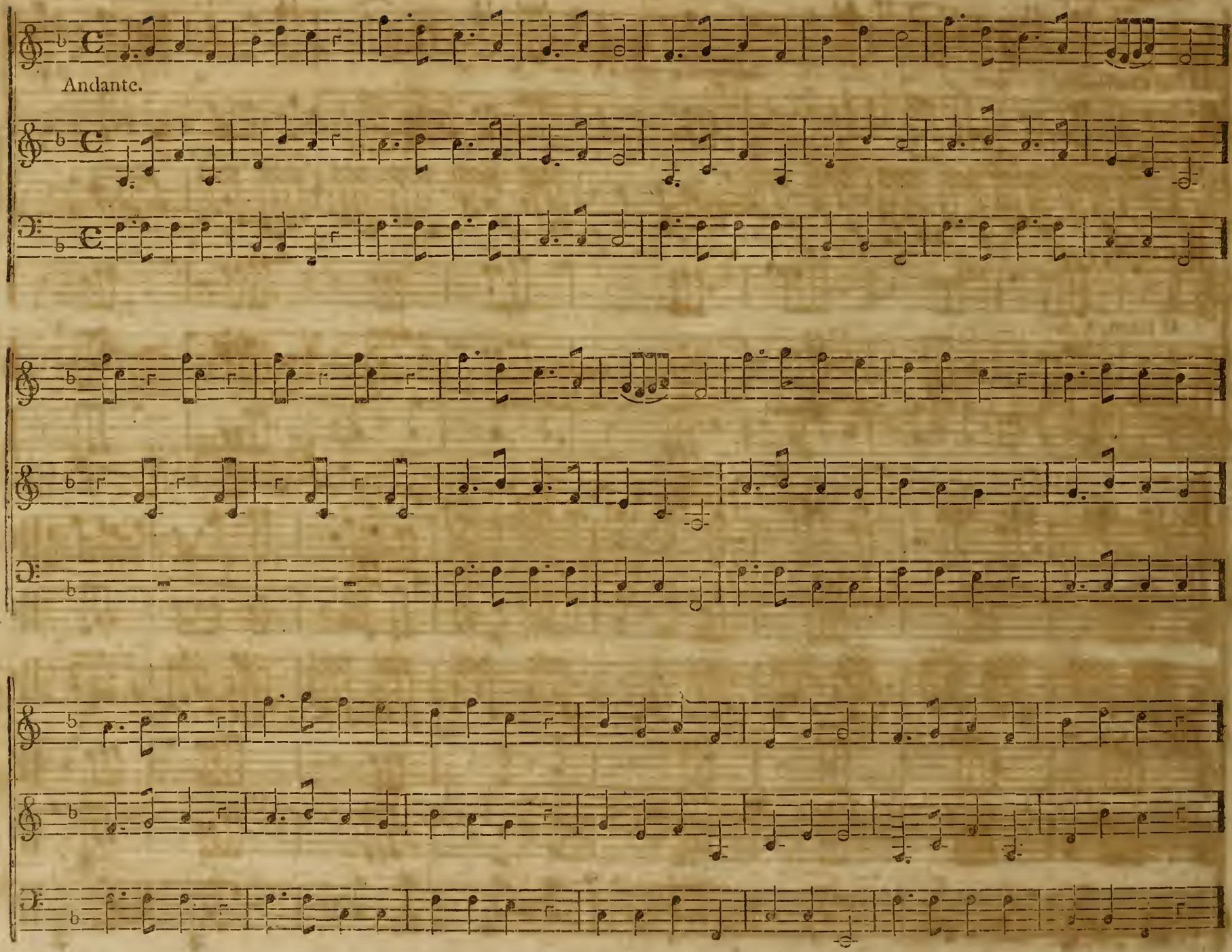
Clarionett, 2 *do.*

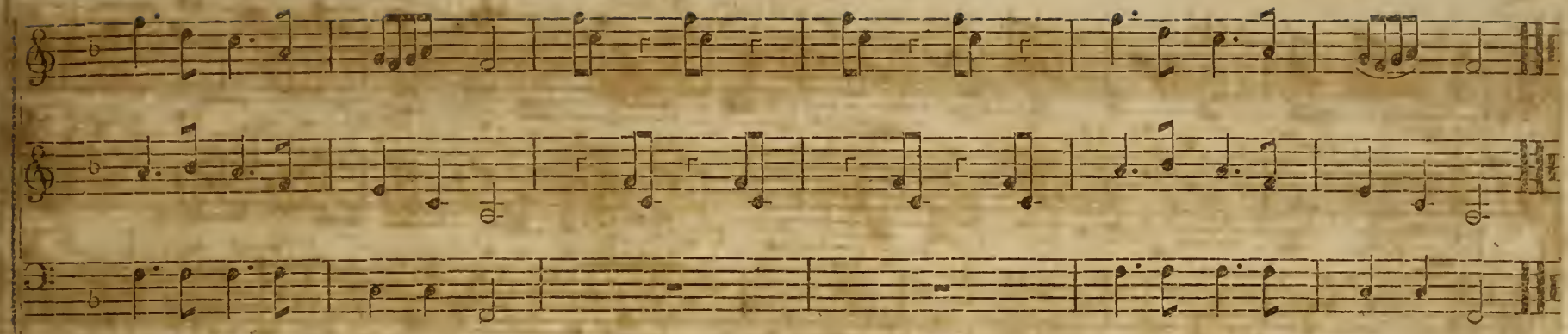
C Horn, 1 *mo.*

C Horn, 2 *do.*

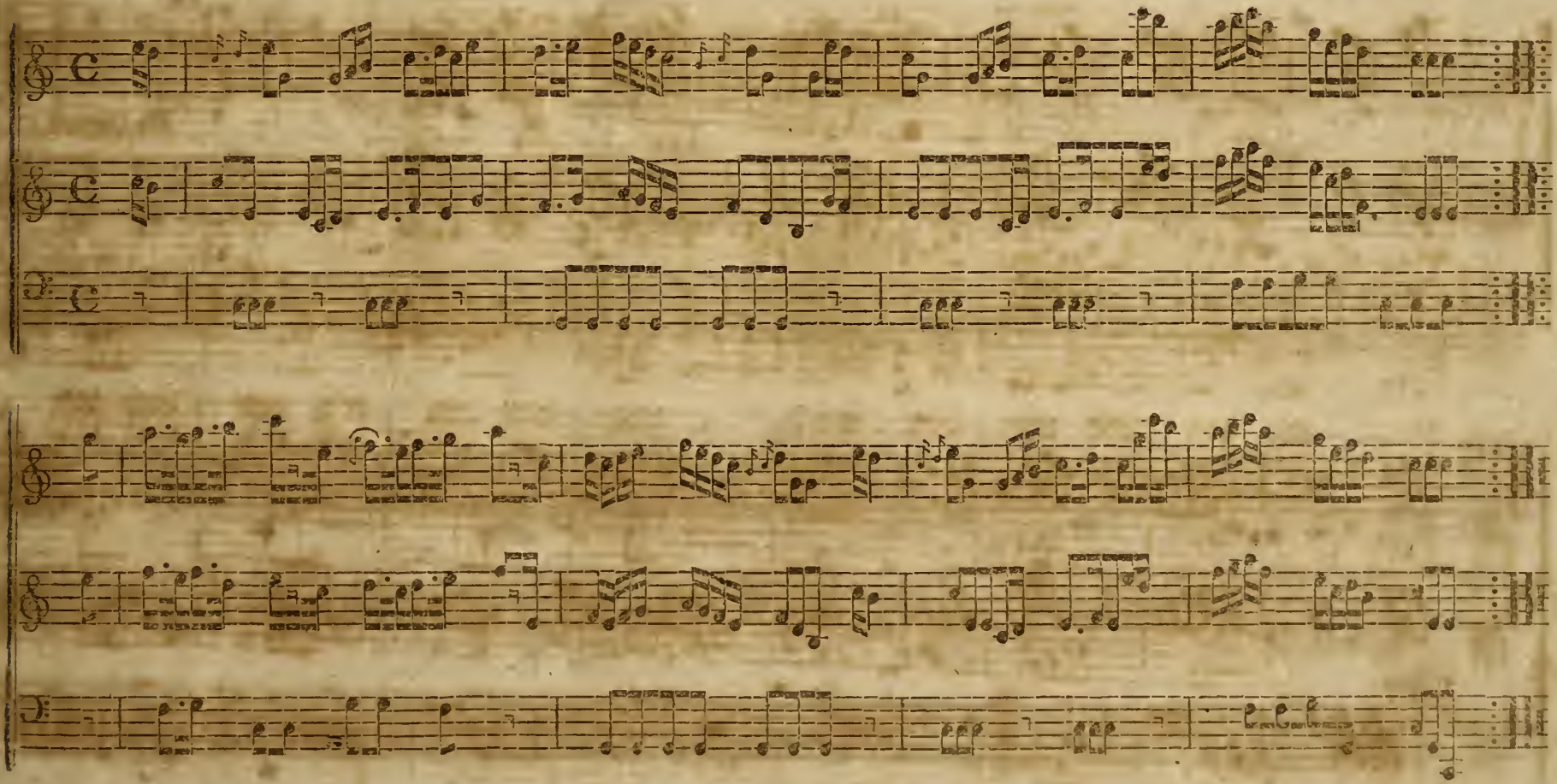


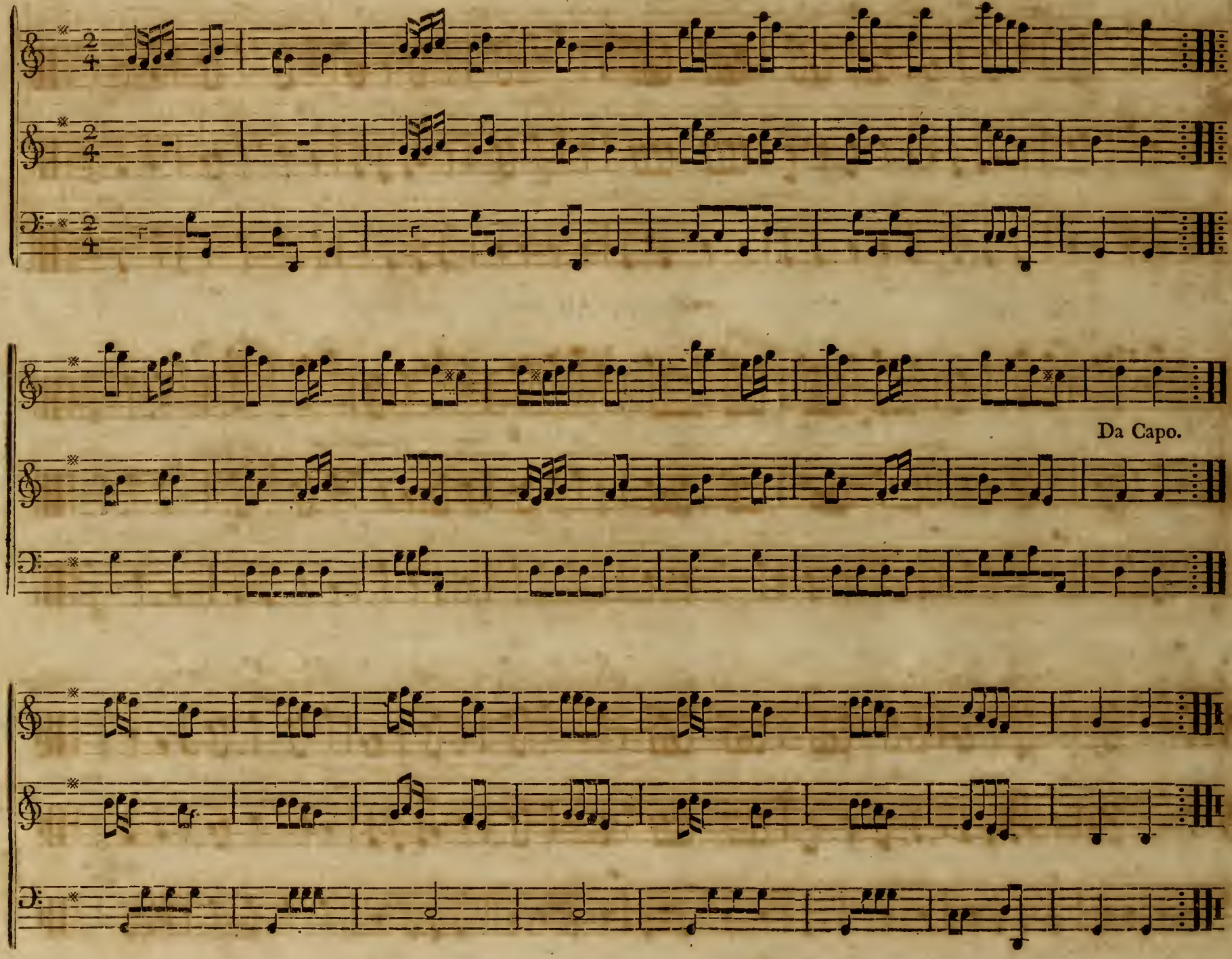

1ſt Clarionett.
2d Clarionett.
P.P.
3d Clarionett.
C Horn, 1 *mo.*
C Horn, 2 *do.*
Basso.

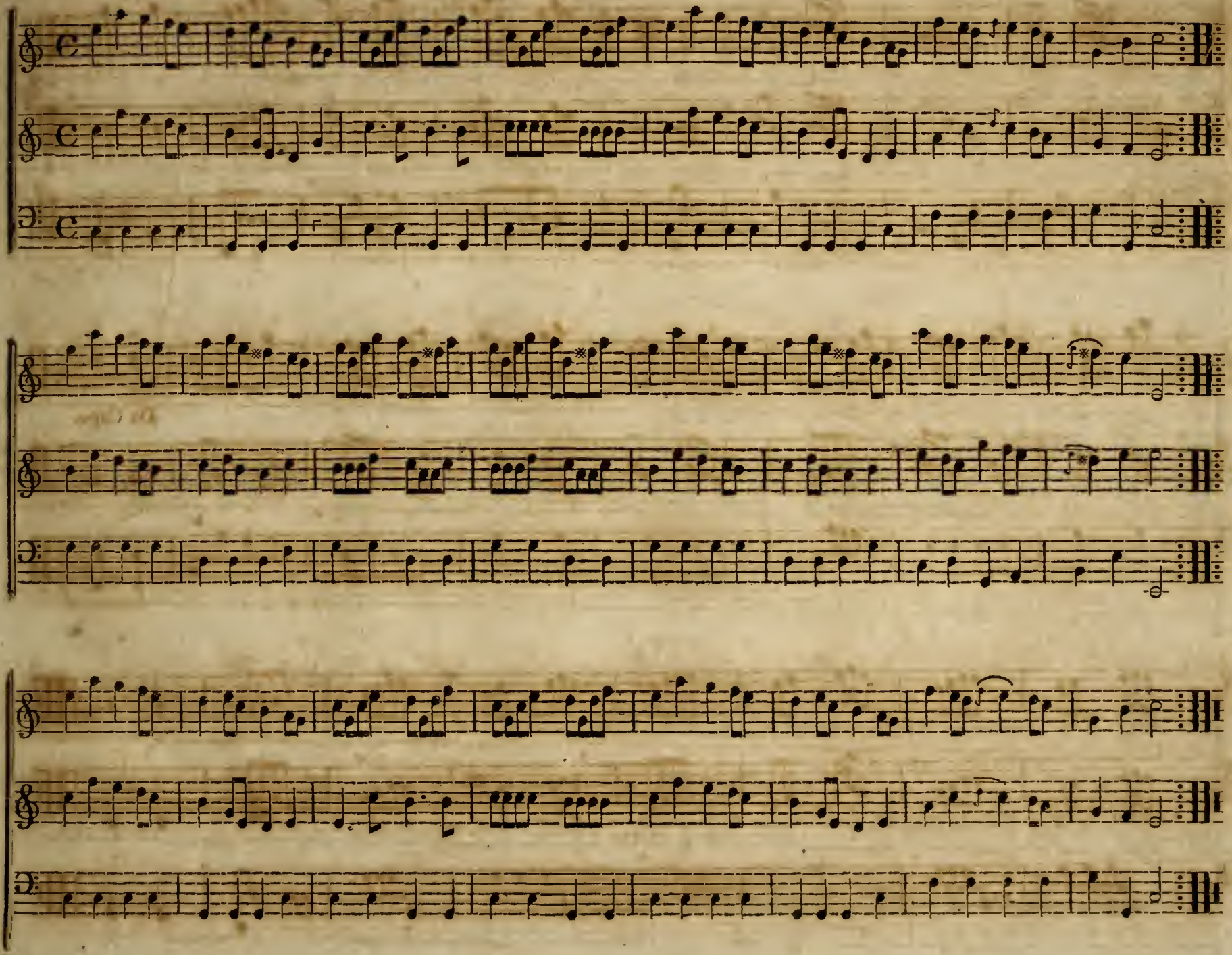

Andante.



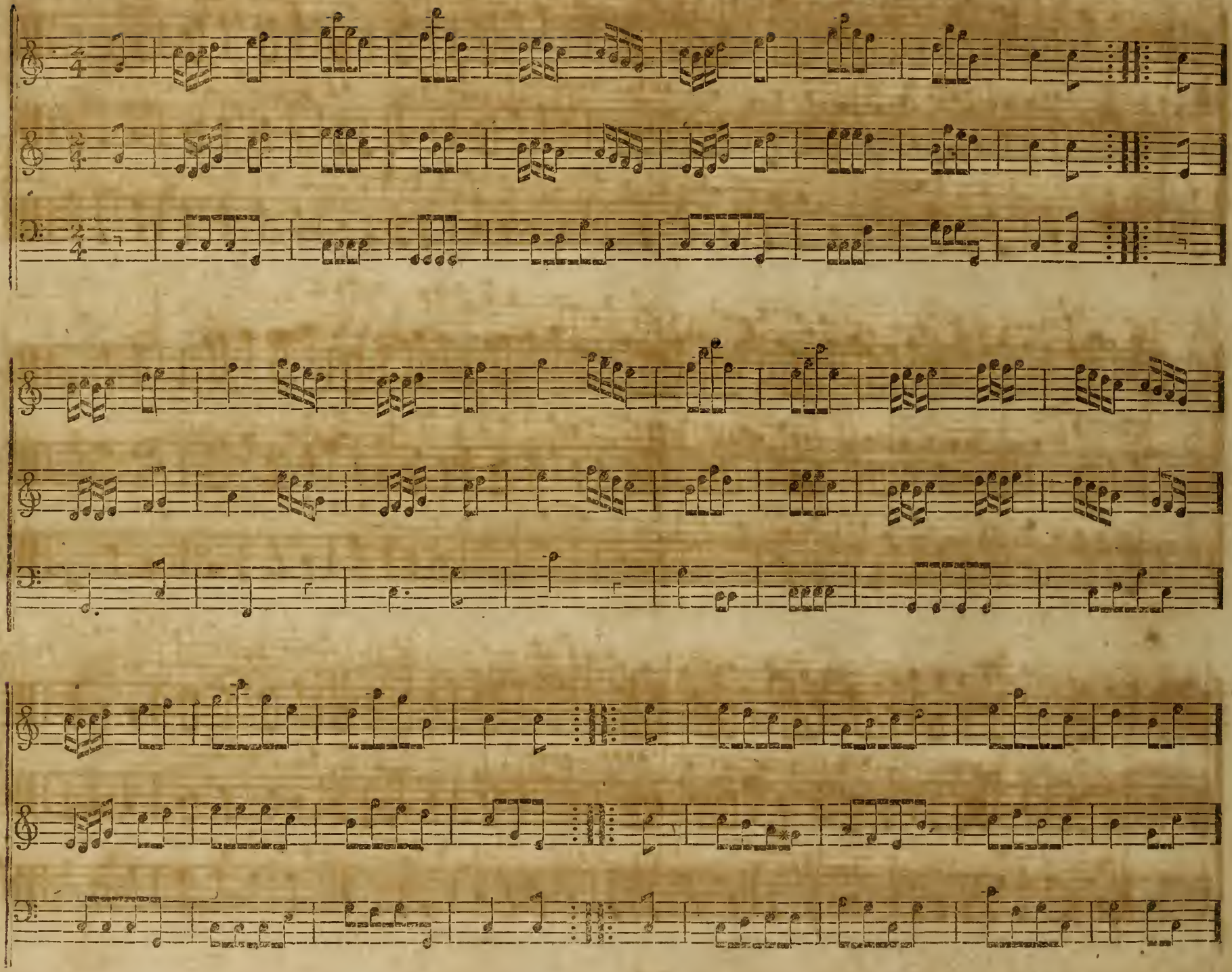
No. 29. Scot's Air.

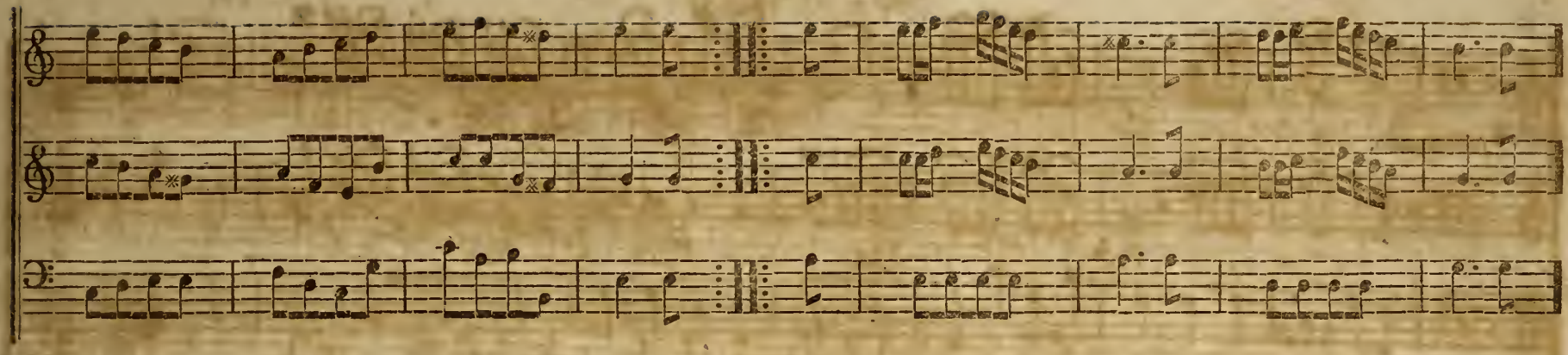


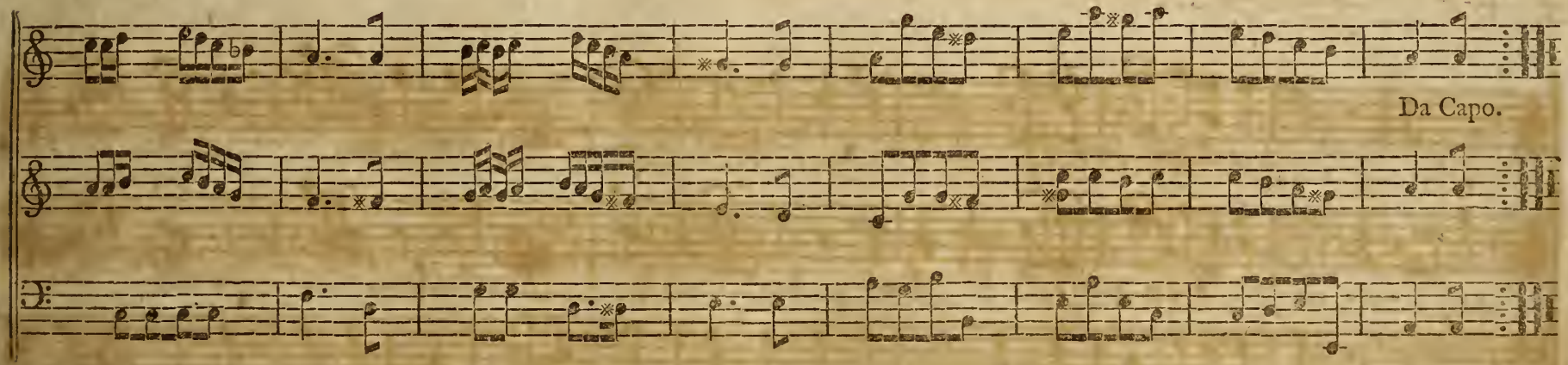

Da Capo.



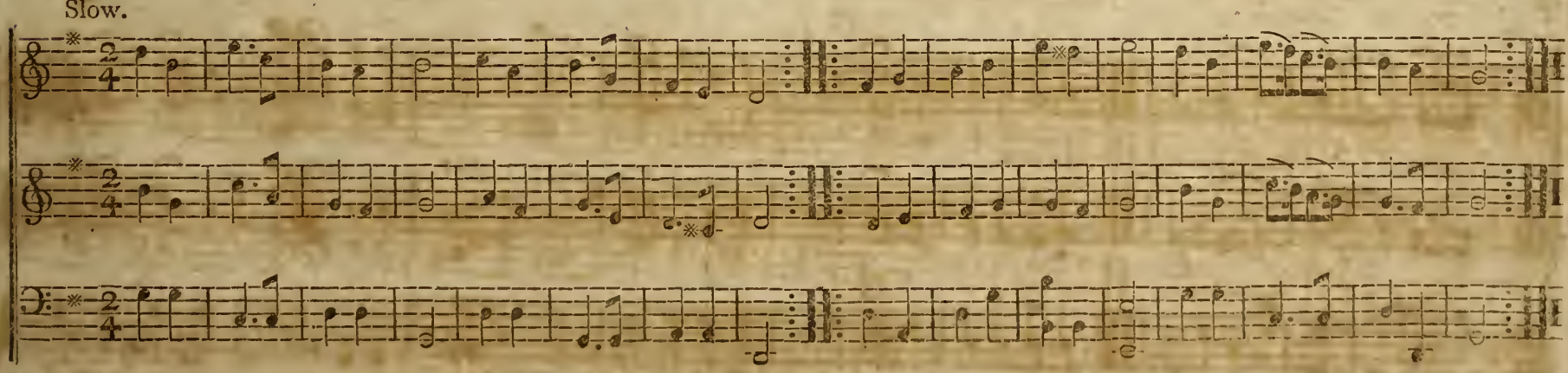
No. 32. Cotillion.



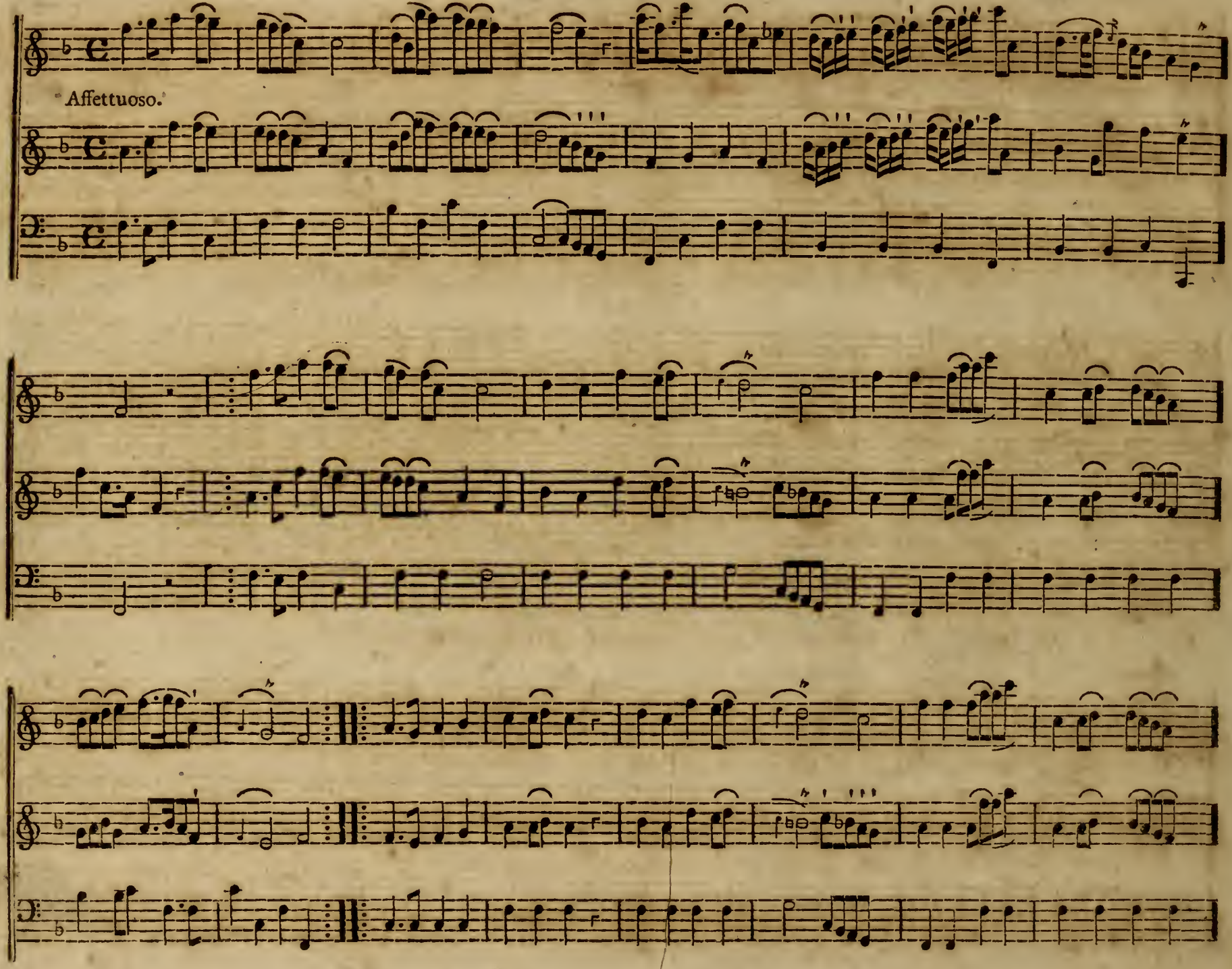


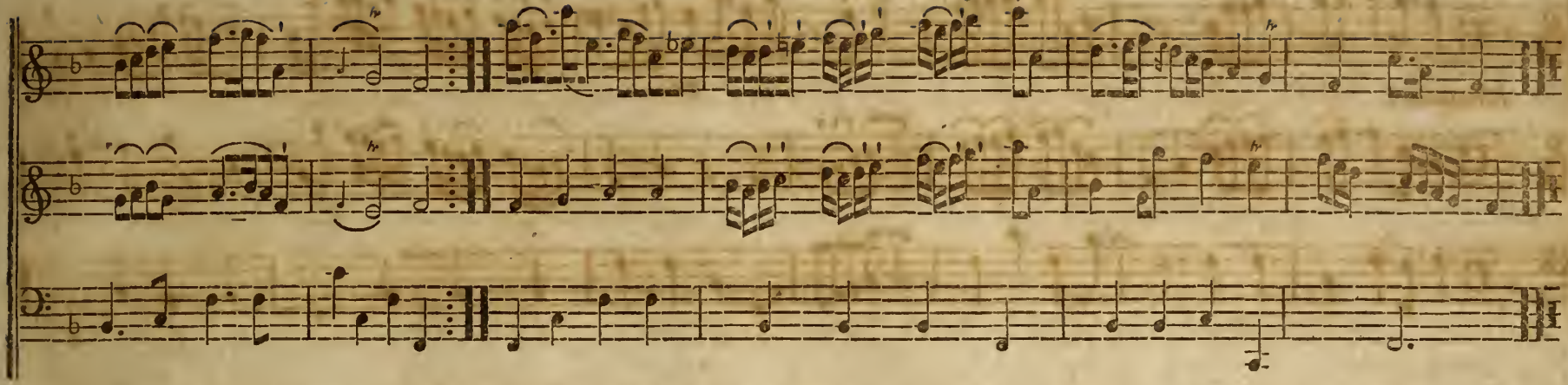


No. 33. Second Air.

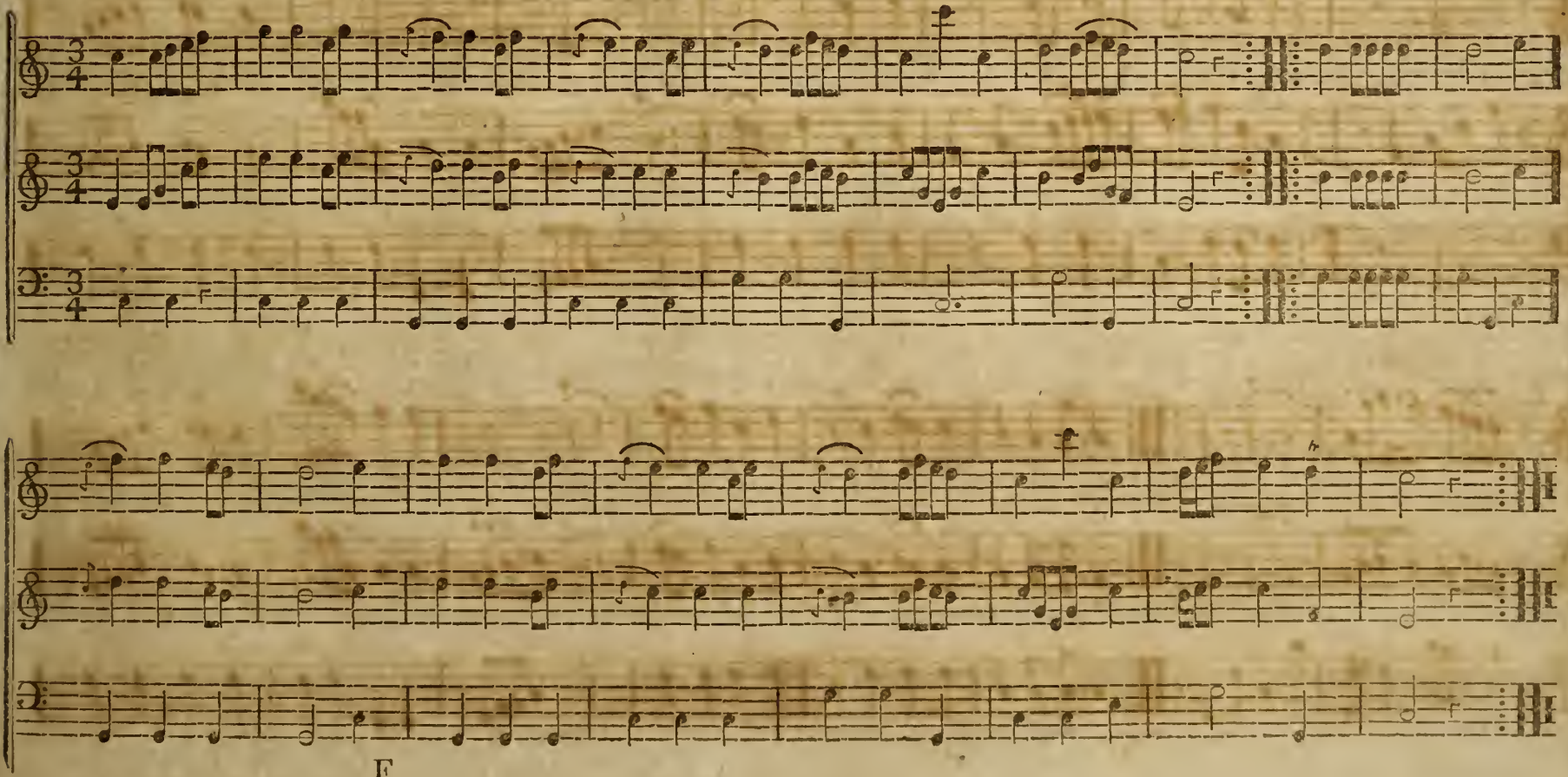


No. 34. Shepards I have lost my Love.





No. 35. First Minuetto.



No. 36. First Masonic March.

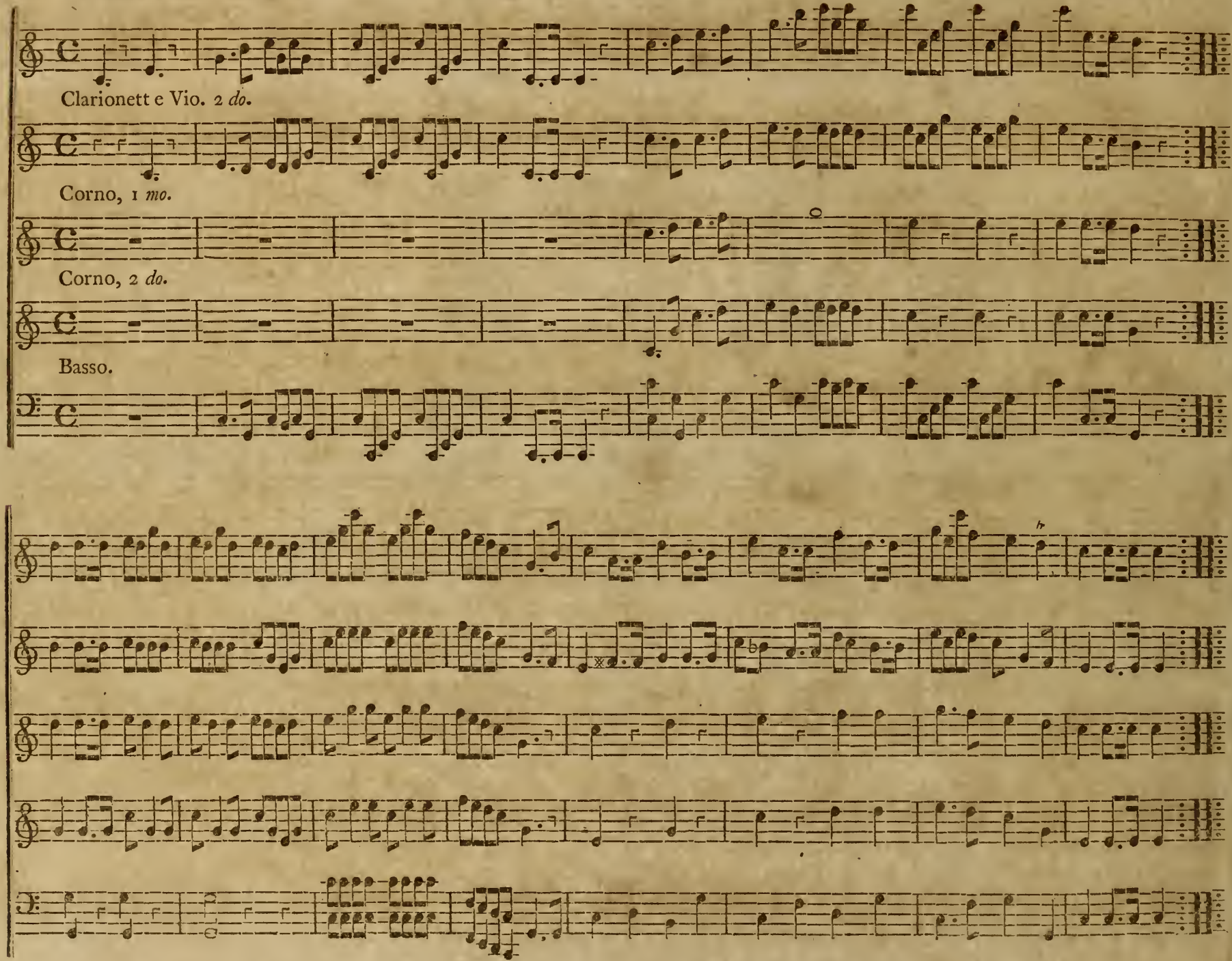
Clarionett e Vio. 1 *mo*

Clarionett e Vio. 2 *do.*

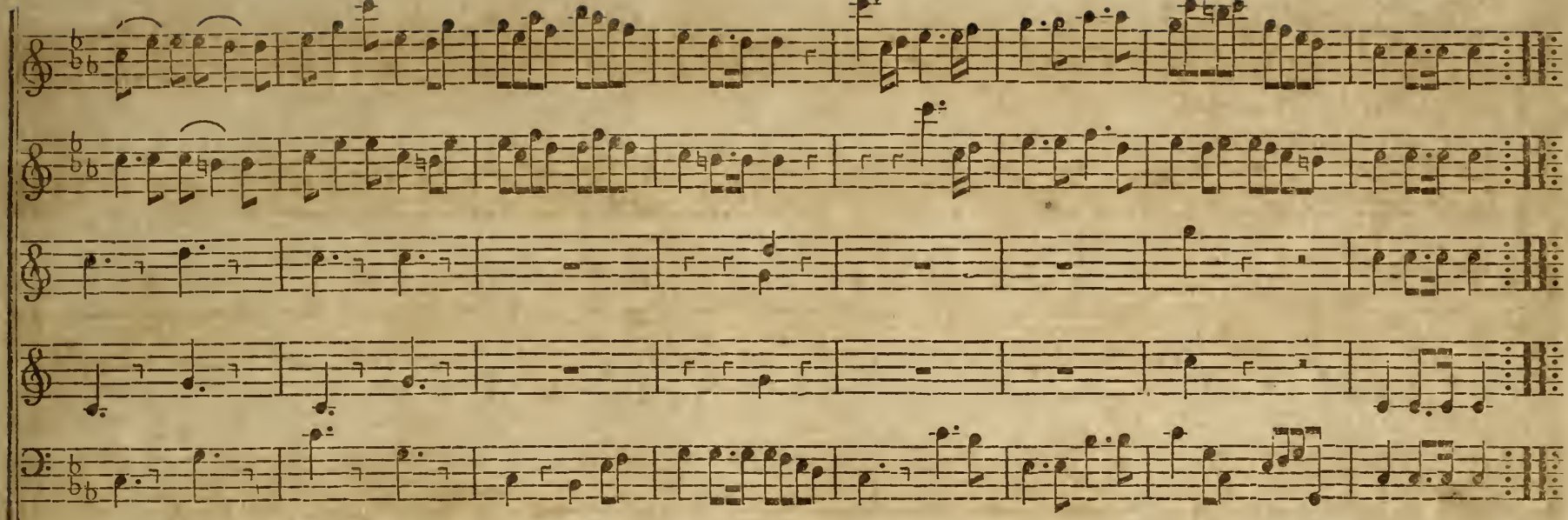
Corno, 1 *mo.*

Corno, 2 *do.*

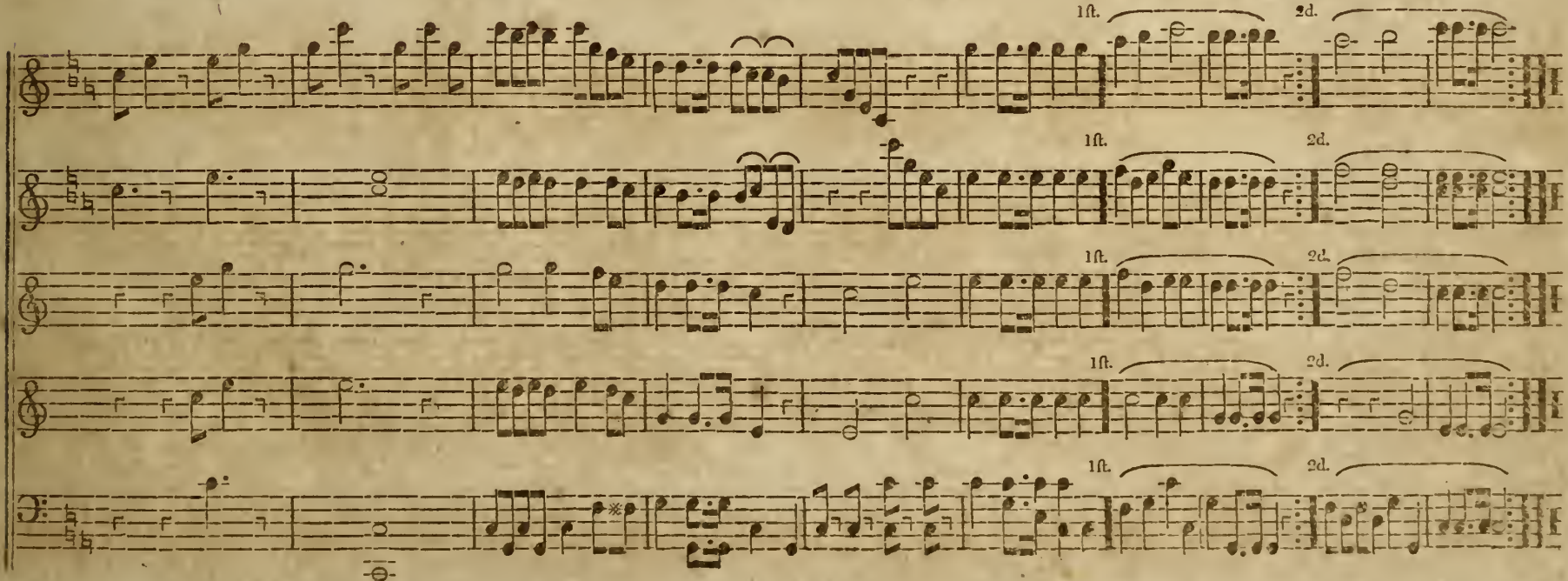
Basso.



Minor.



Major.

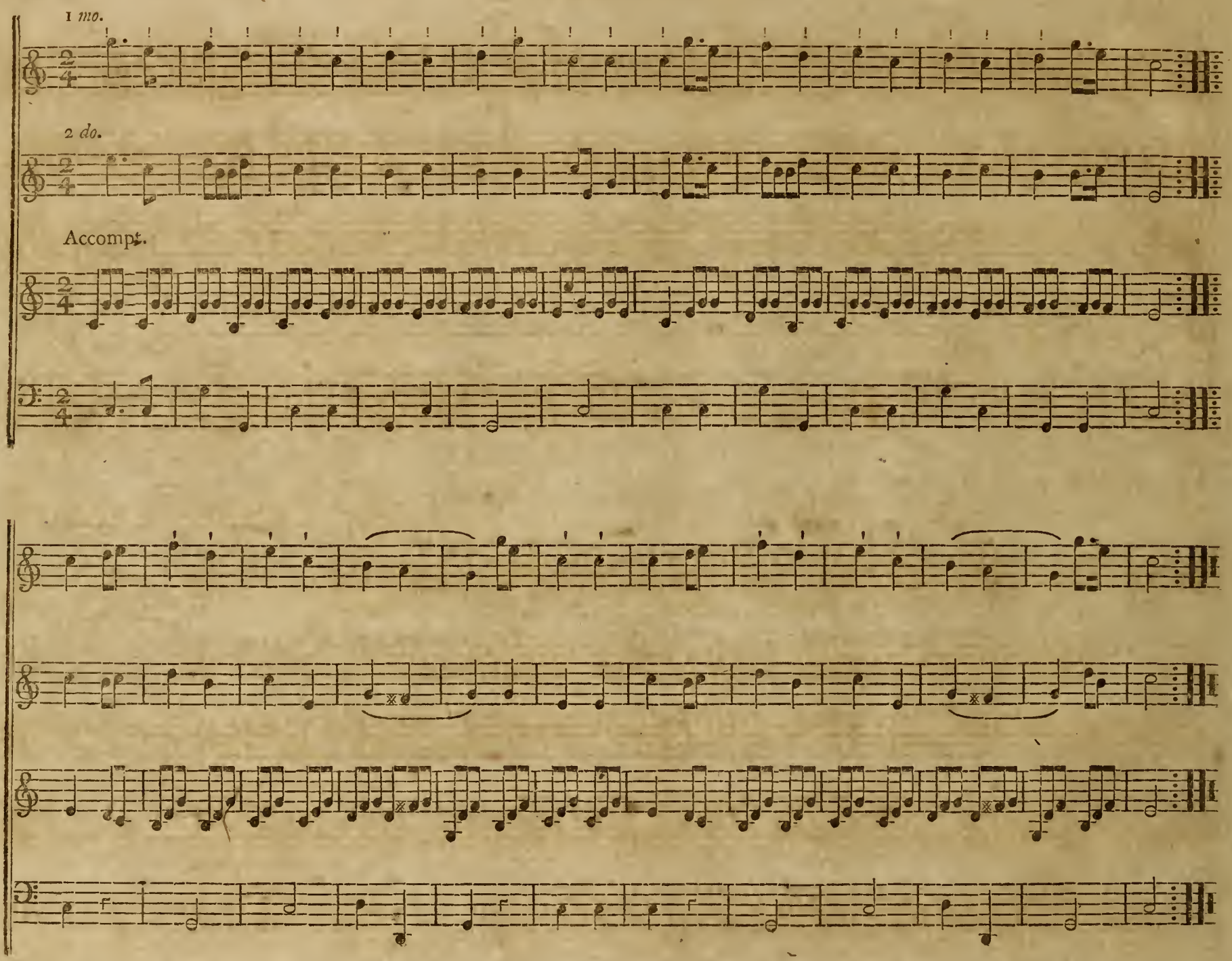


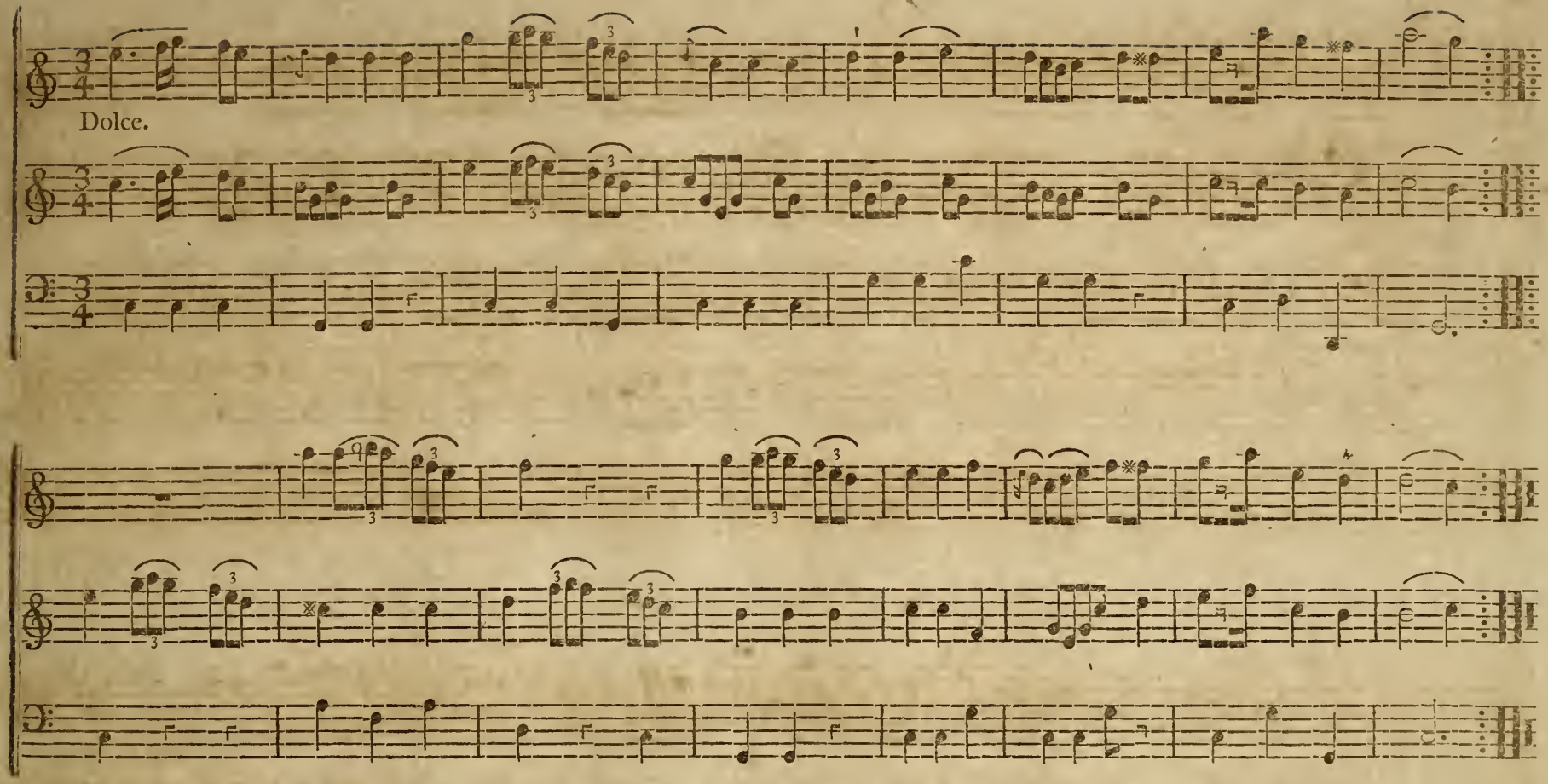
No. 37. Third Duett.

1 *mo.*

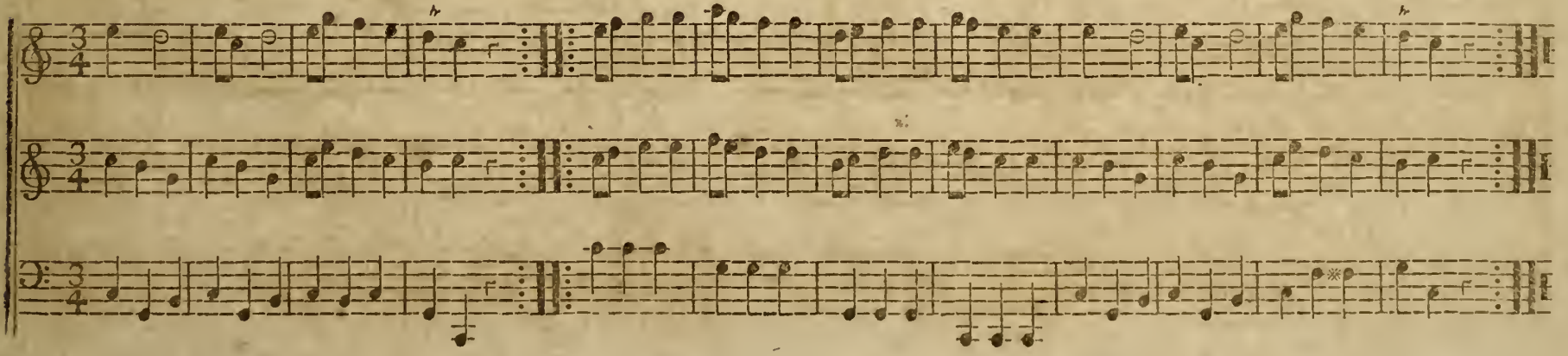
2 *do.*

Accompt.

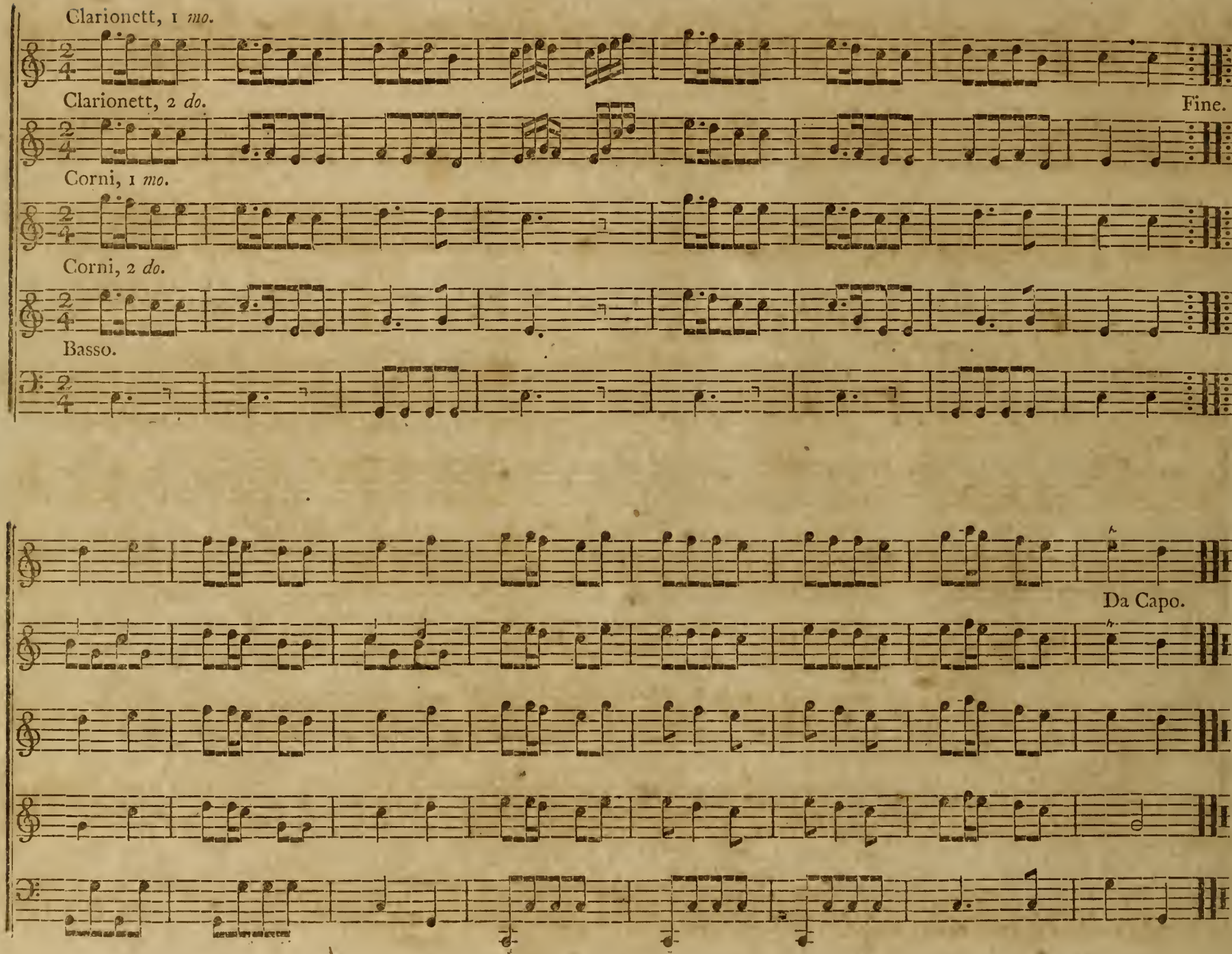


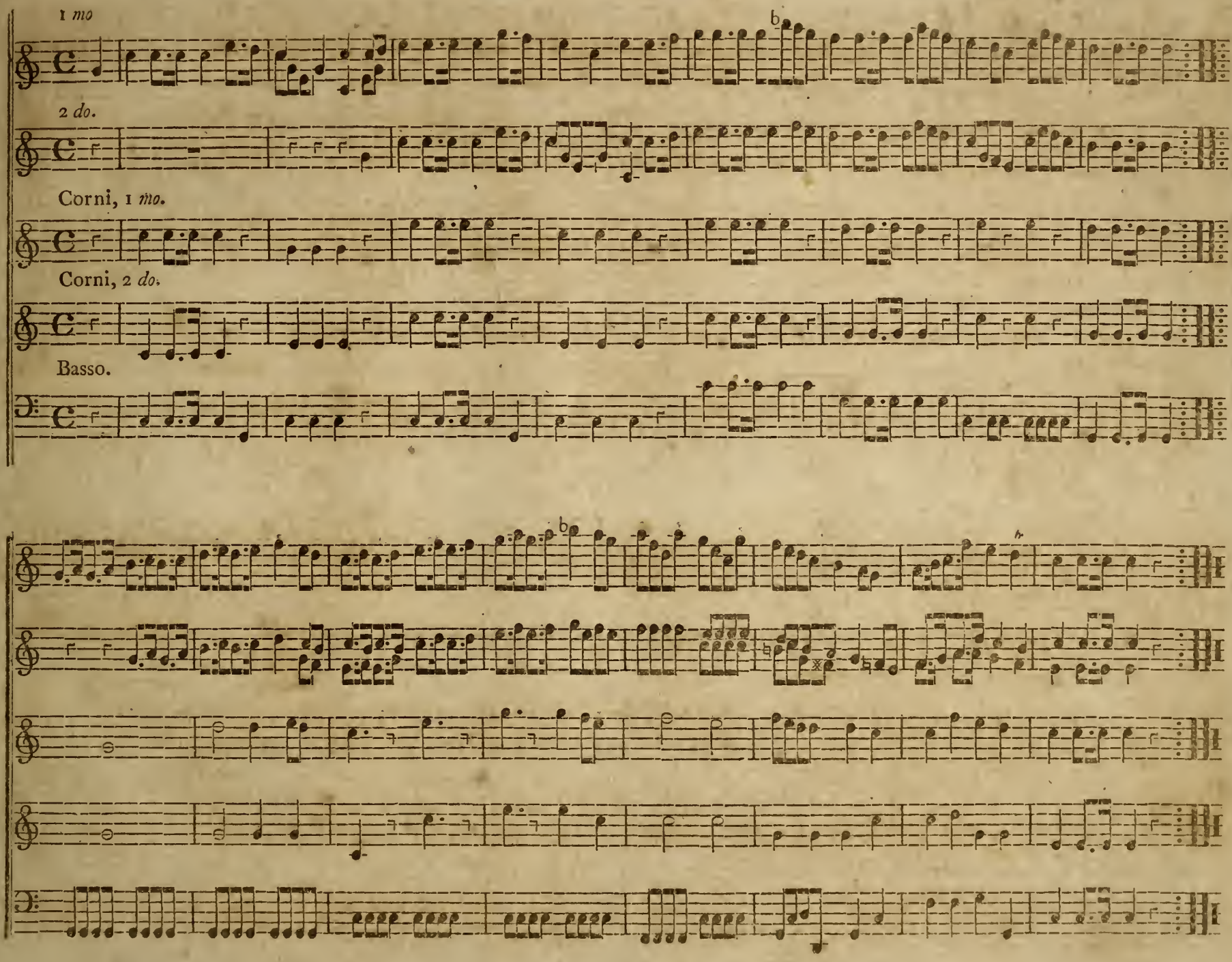


No. 39. Third Minuet.



No. 40. Turkish Quick Step in the Battle of Prague.




1 *mo*
2 *do.*
Corni, 1 *mo.*
Corni, 2 *do.*
Basso.

No. 42. Fourth Quick March.

Clarionett e Vio. 1 *mo.*

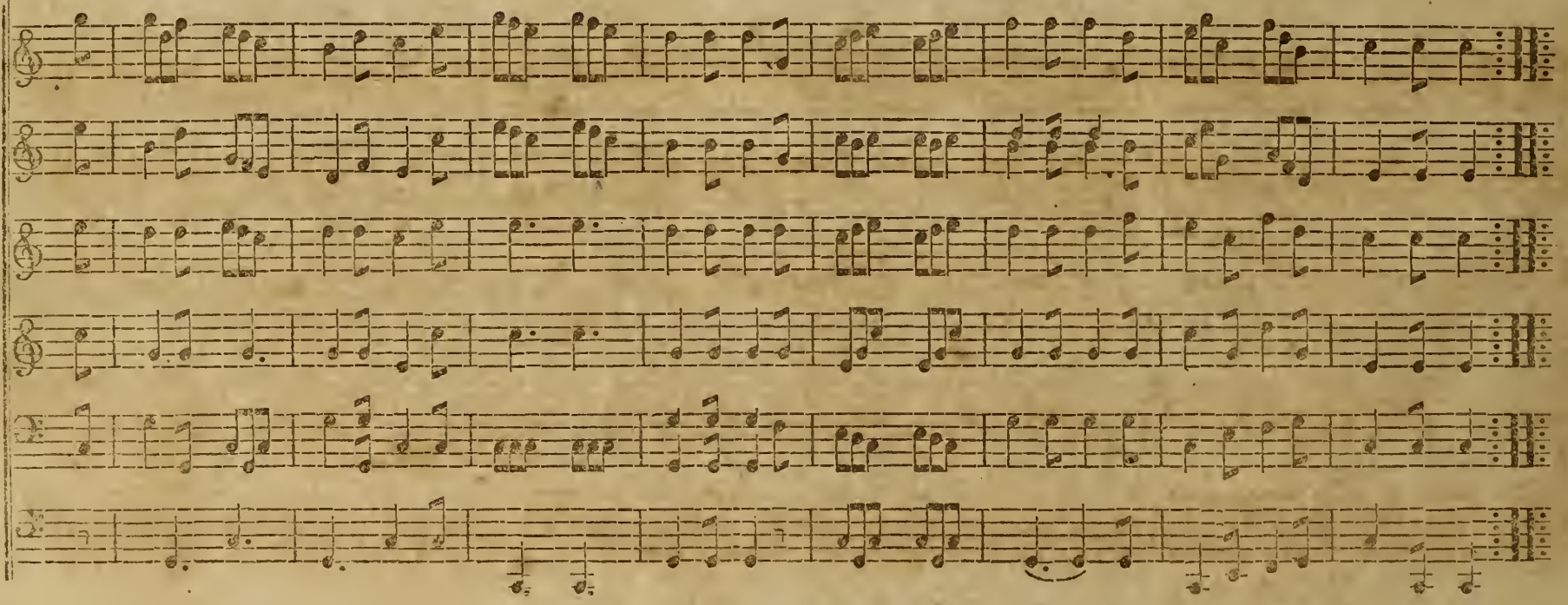
Clarionett e Vio. 2 *do.*

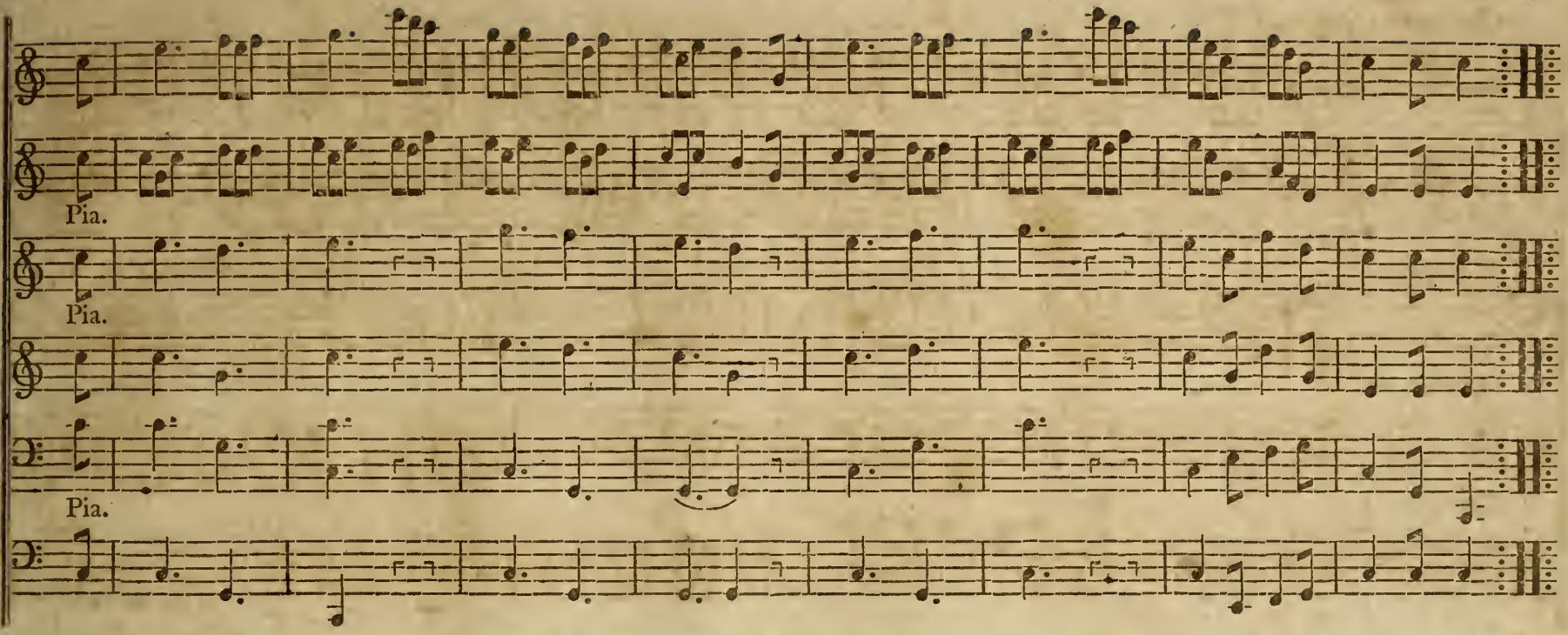
Corni, 1 *mo.*

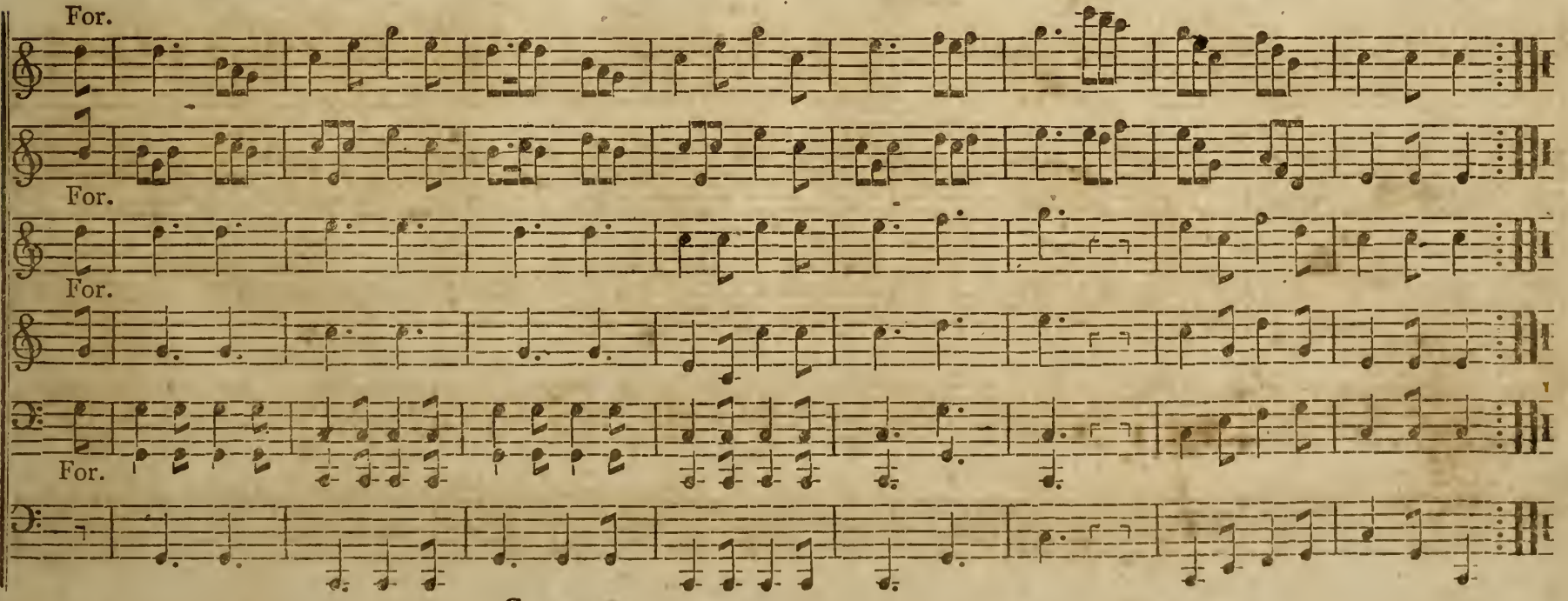
Corni, 2 *do.*

Violoncello.

Bassoon.




Pia.
Pia.
Pia.


For.
For.
For.
For.

No. 43. Second Masonic March.

Clarionett e Vio. 1 *mo.*

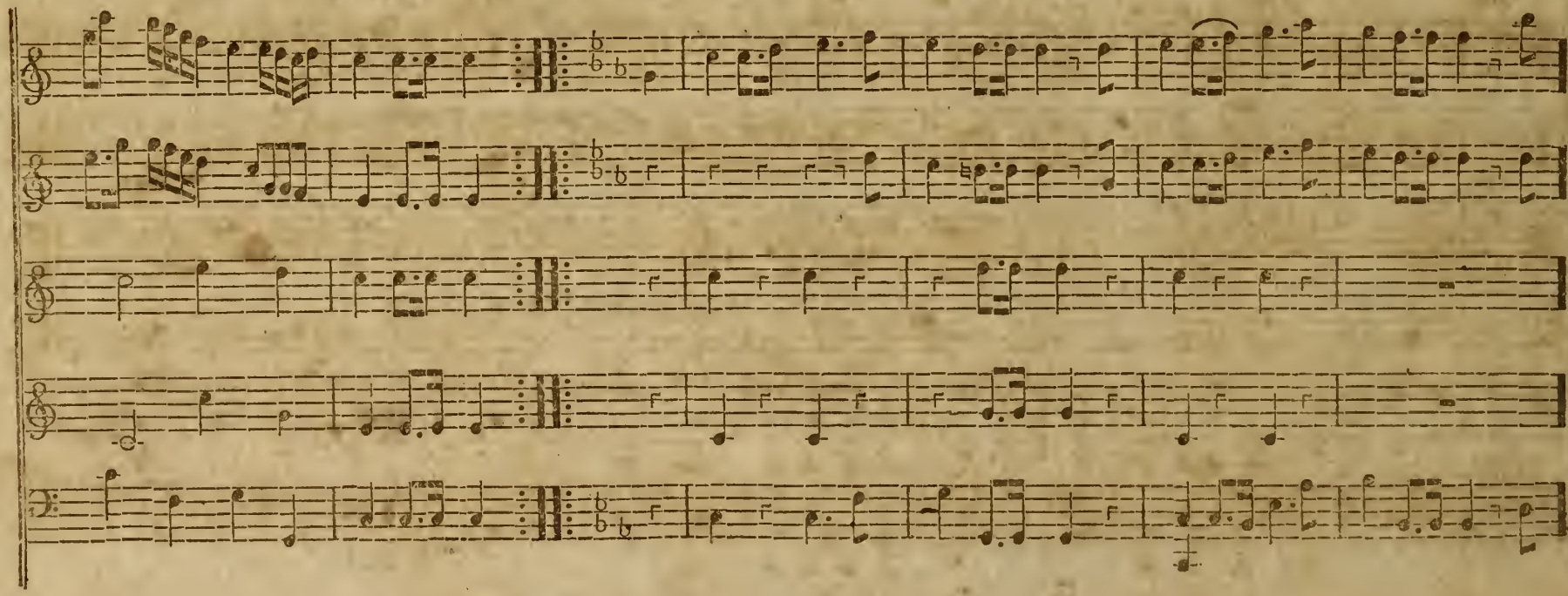
Clarionett e Vio. 2 *do.*

Corni, 1 *mo.*

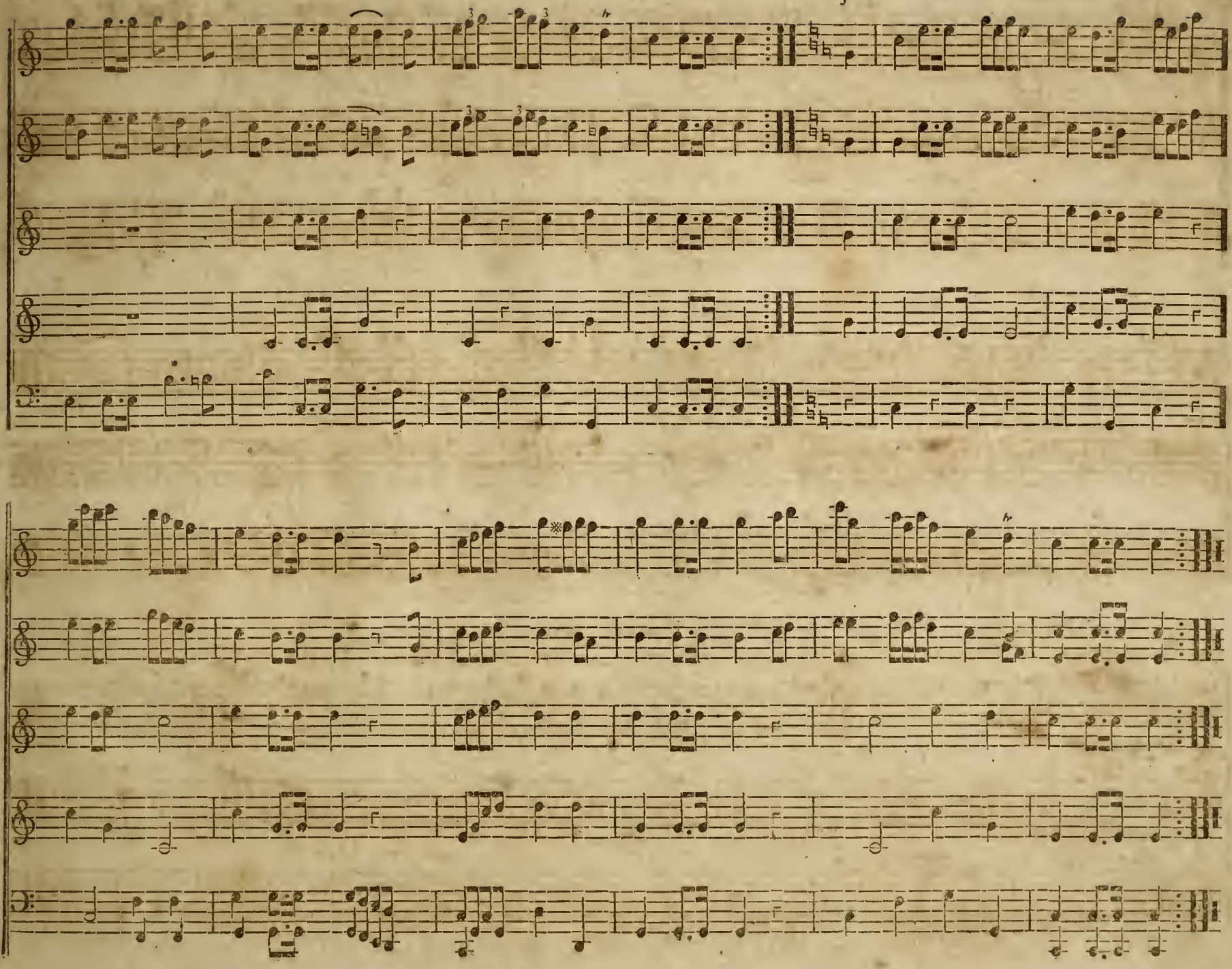
Corni, 2 *do.*

Basso.

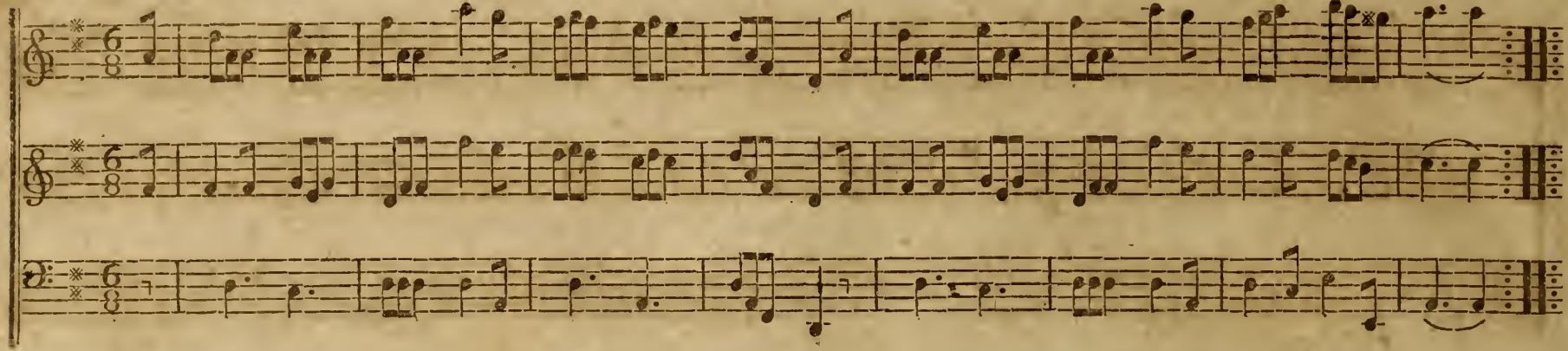
Minor.

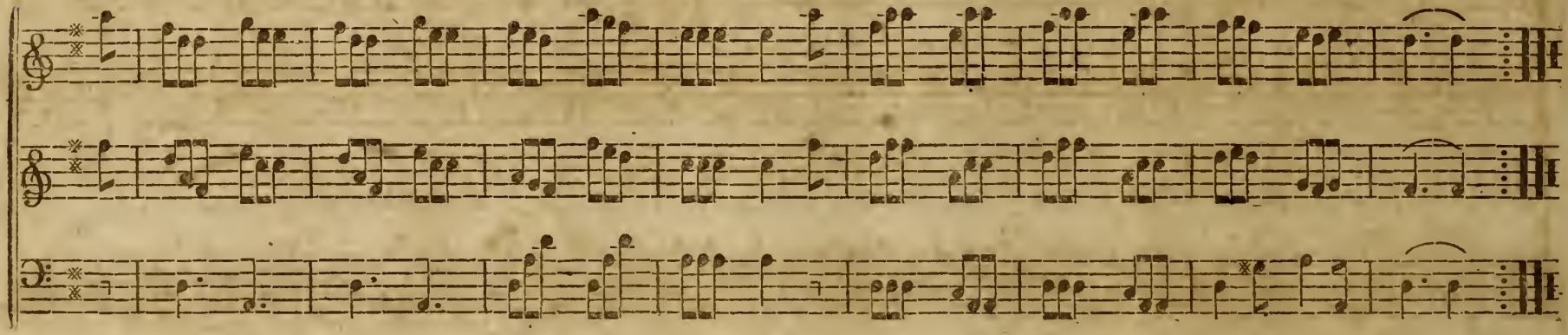


Major.

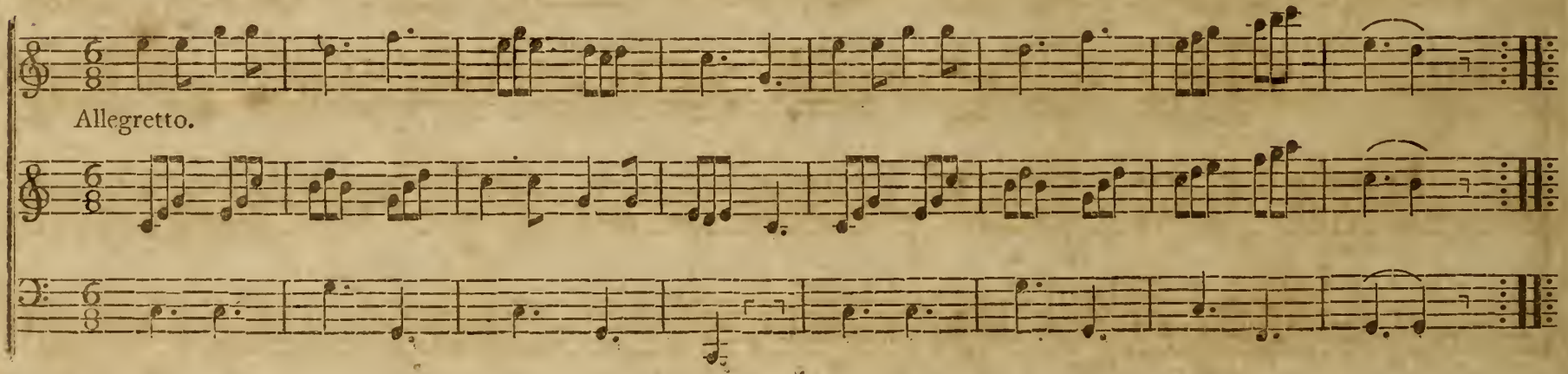


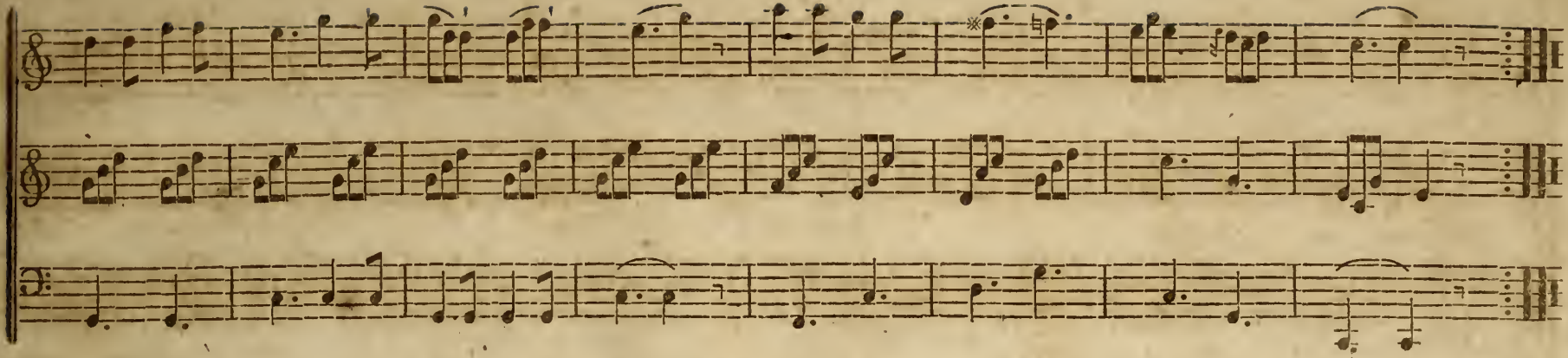
No. 44. Third Air.



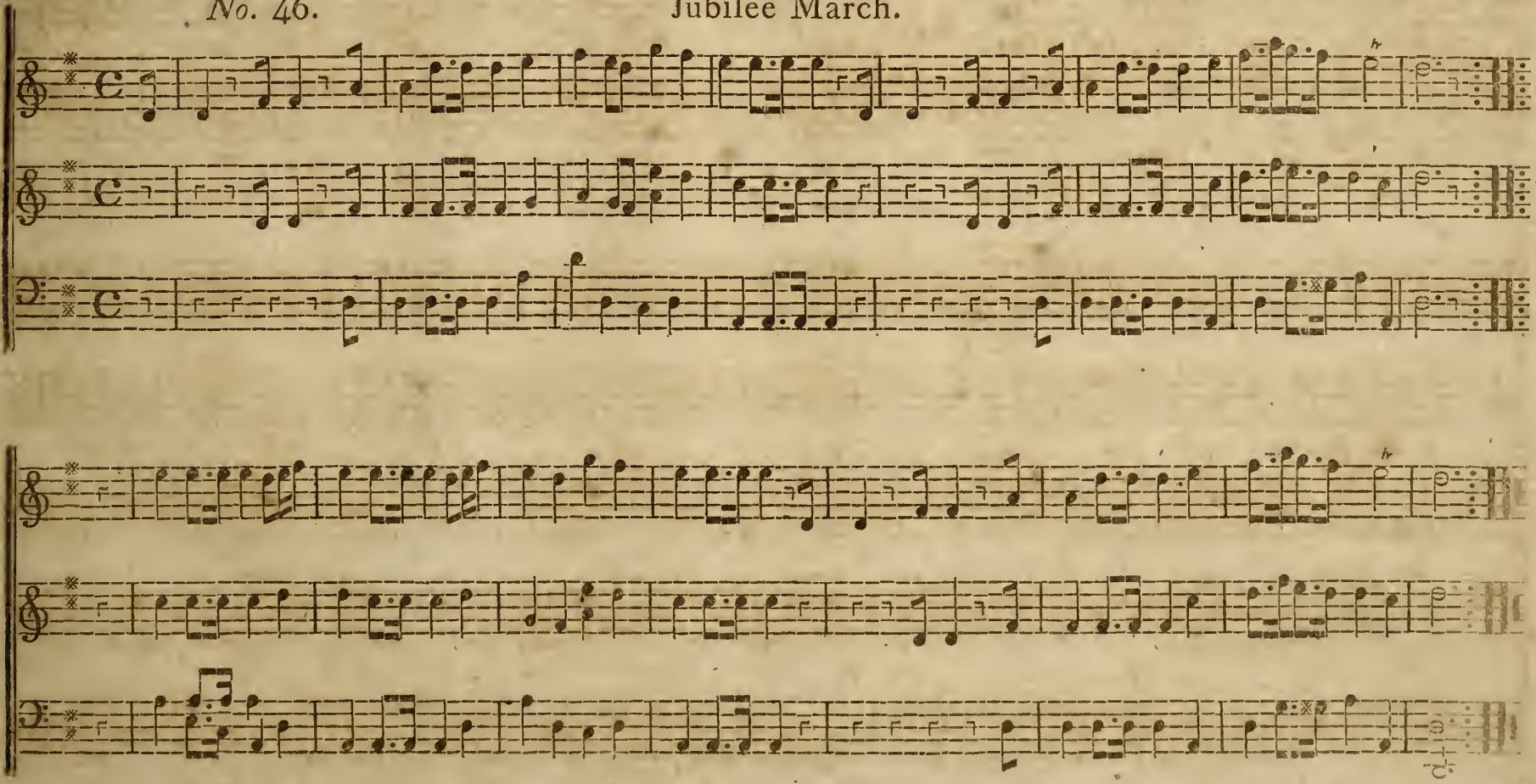


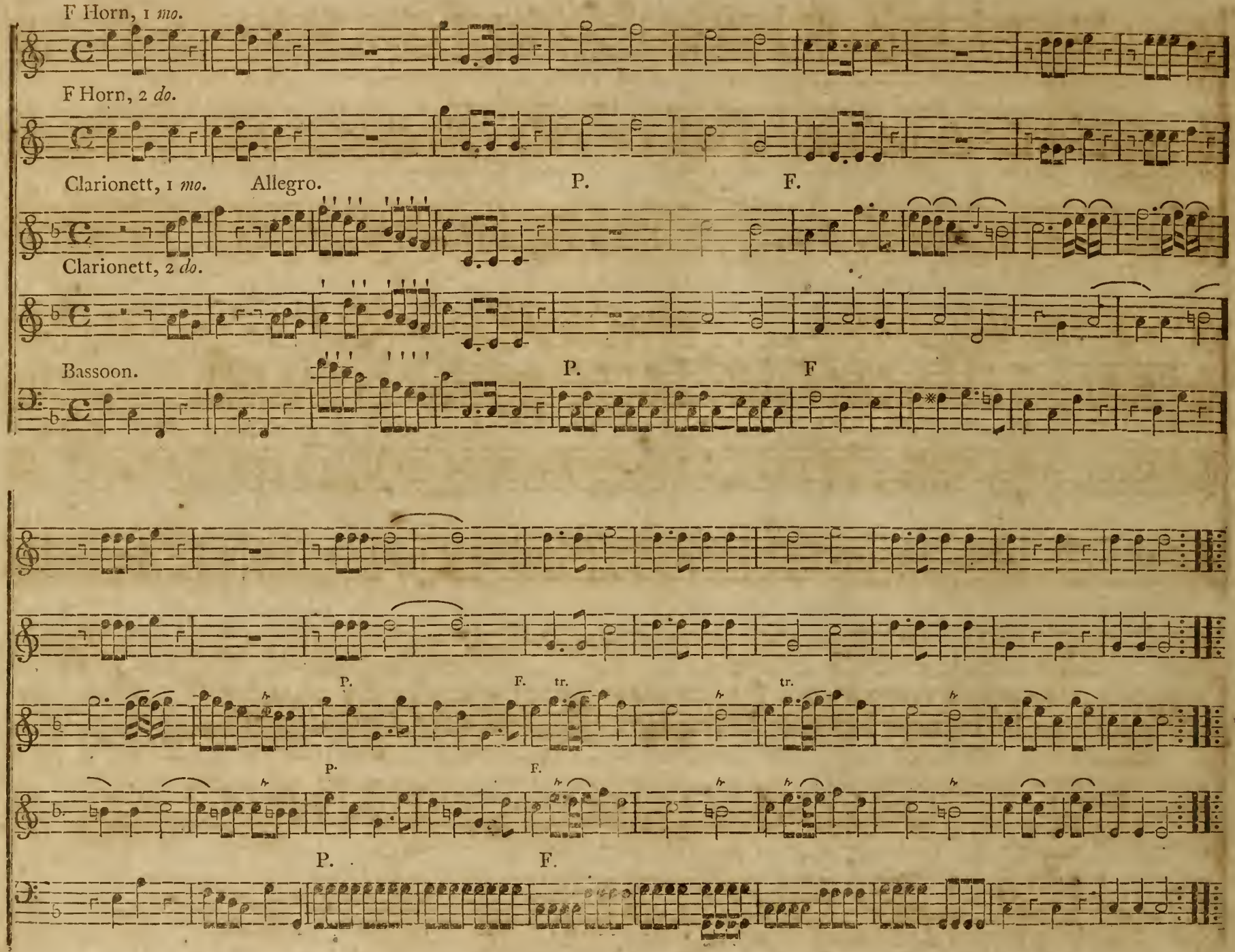
No. 45. Fourth Air.

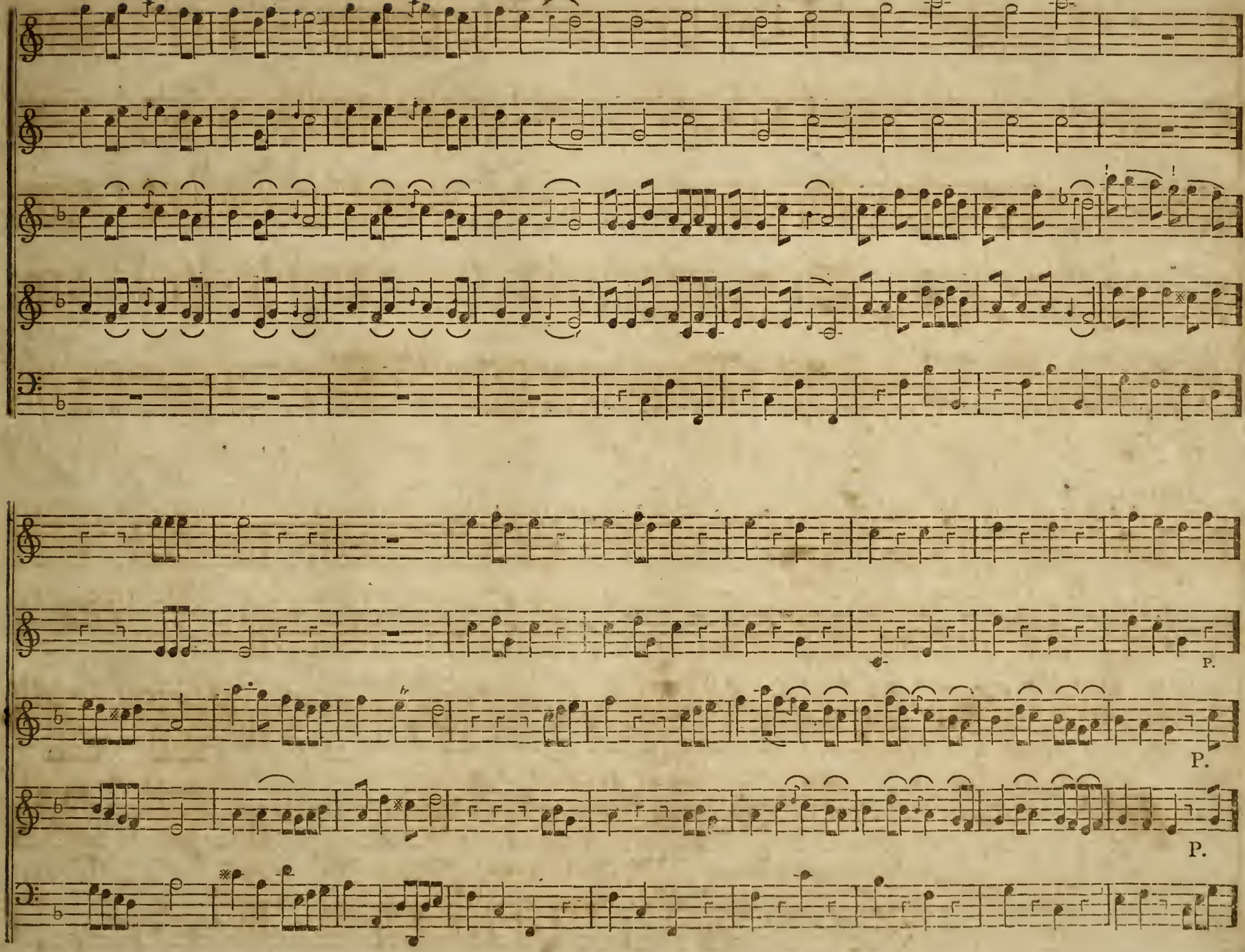


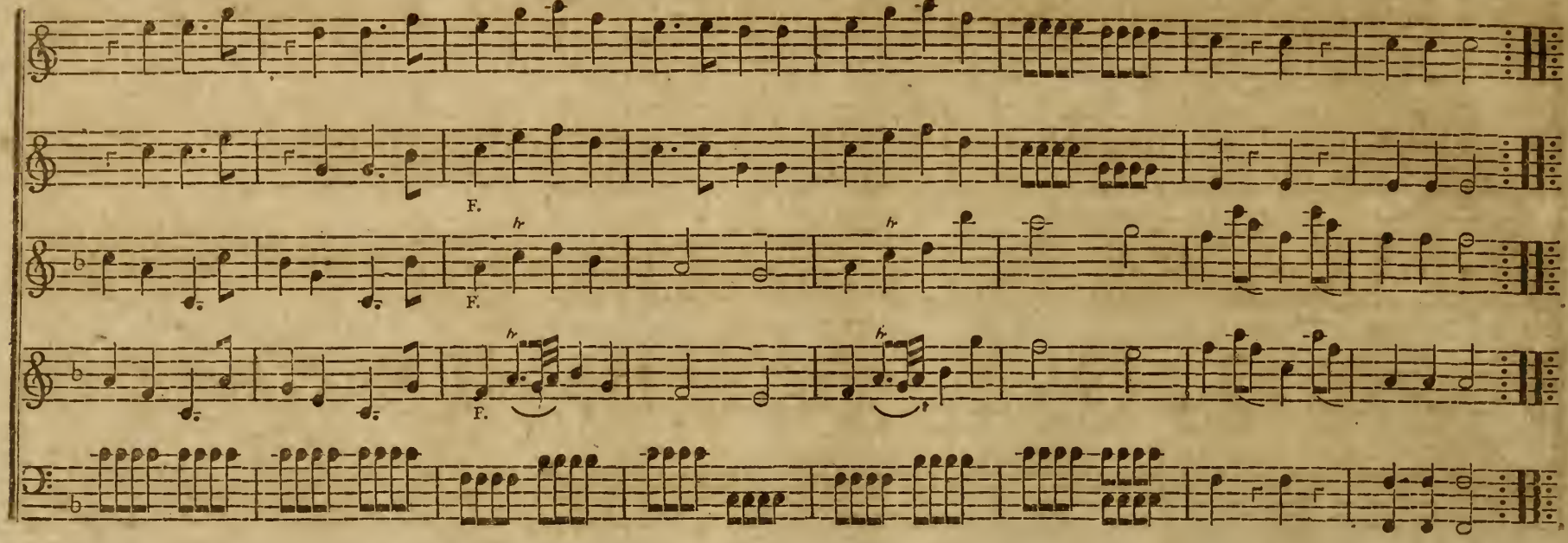


No. 46. Jubilee March.

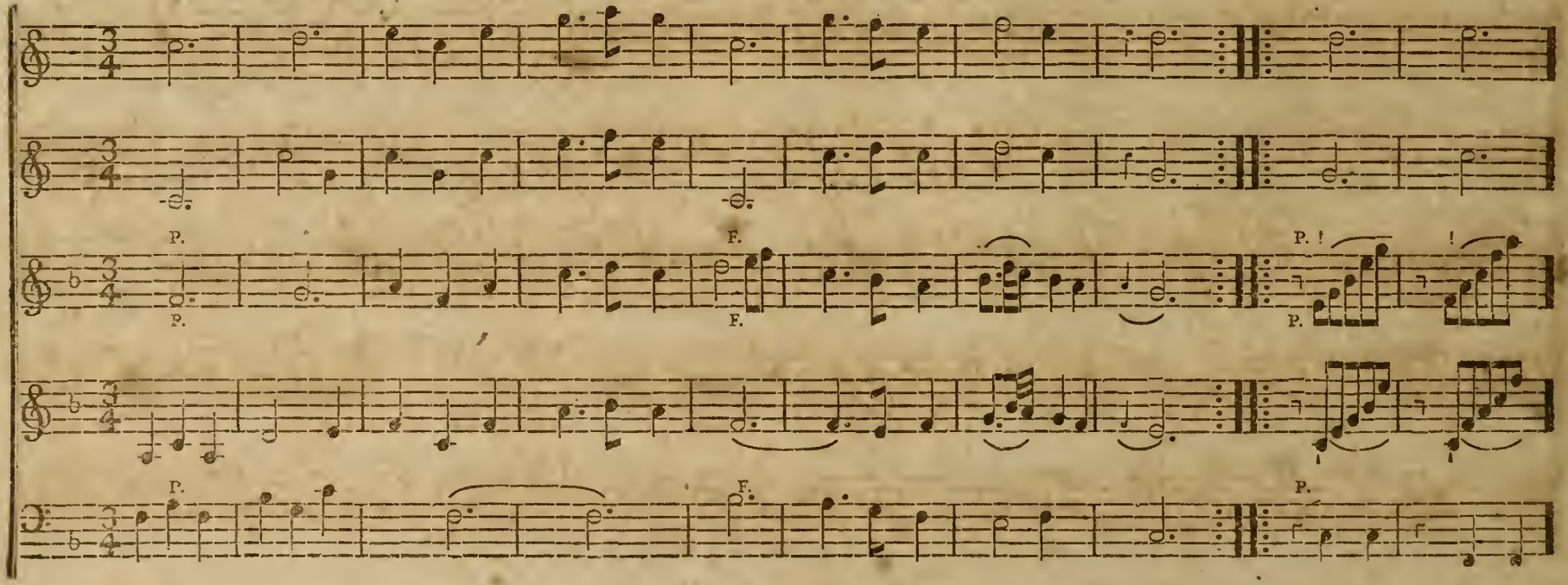


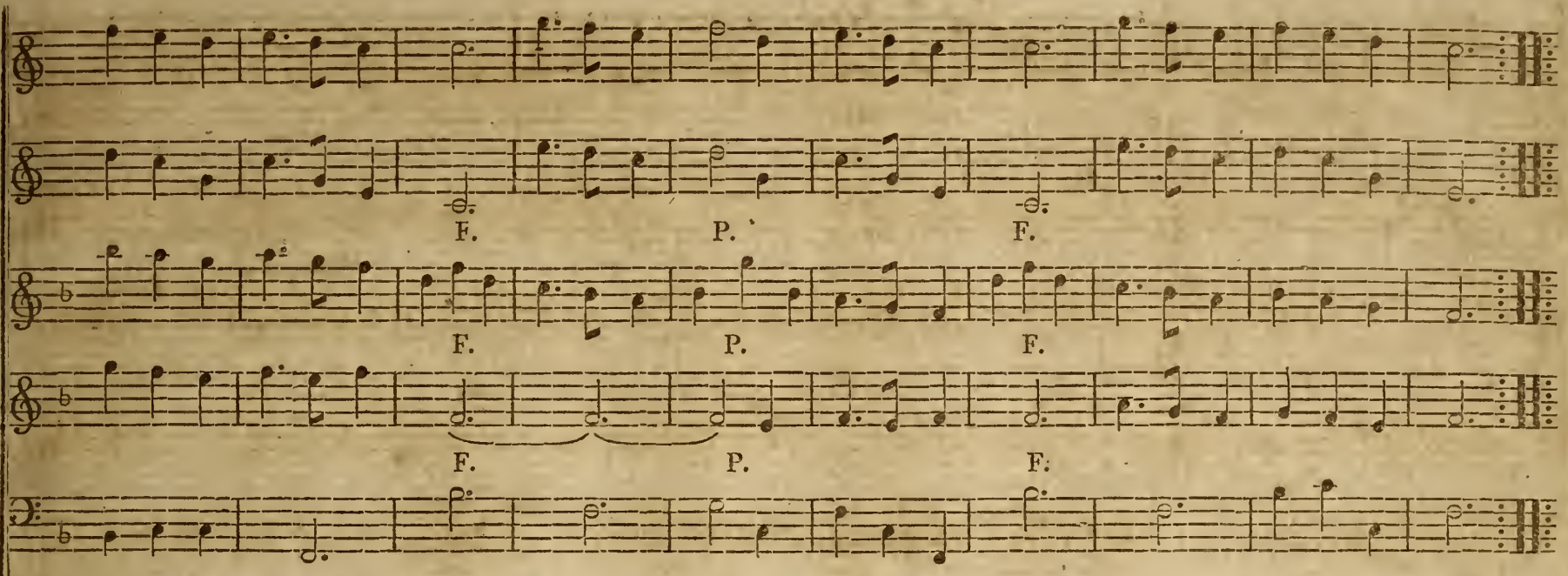

F Horn, 1 *mo.*
F Horn, 2 *do.*
Clarionett, 1 *mo.* Allegro.
P.
F.
Clarionett, 2 *do.*
Bassoon.
P.
F
P.
F. tr.
tr.
P.
F.
P.
F.


P.
P.
P.

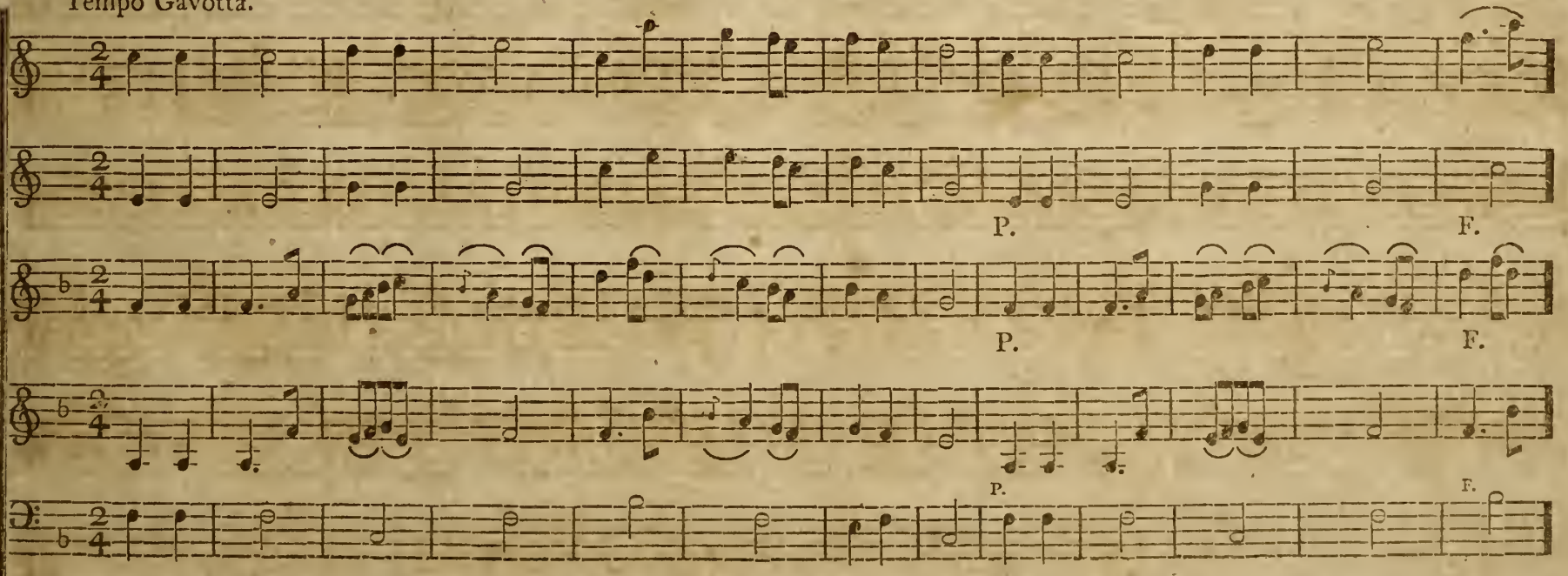


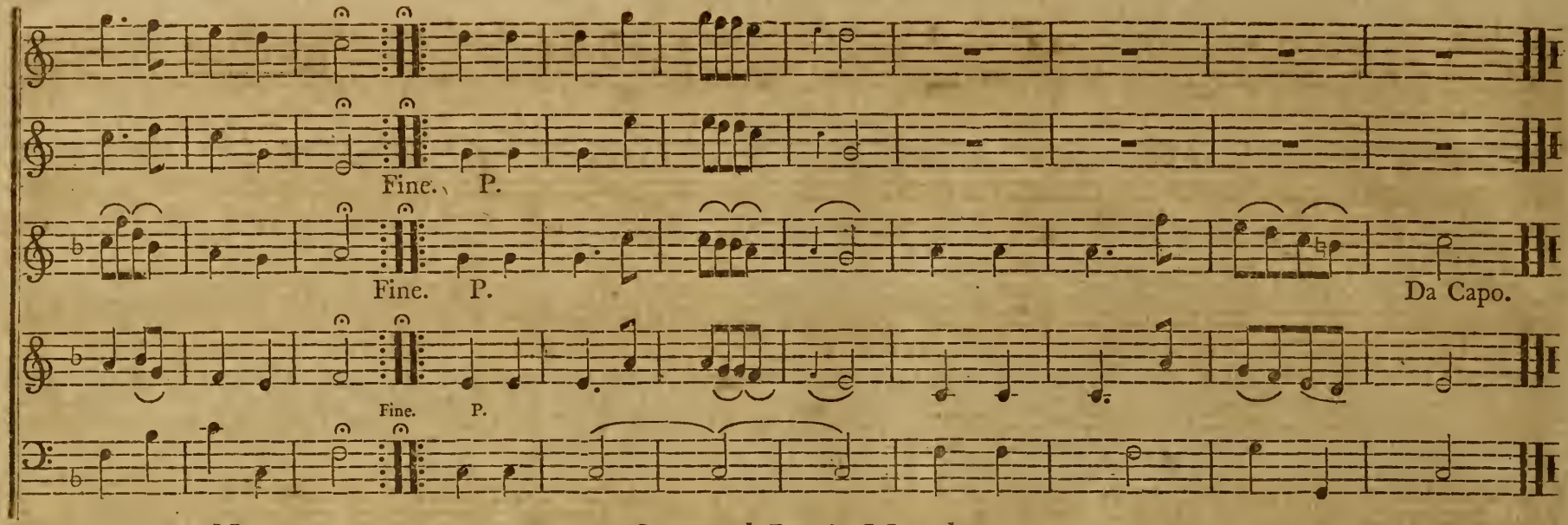
Affettuoso.



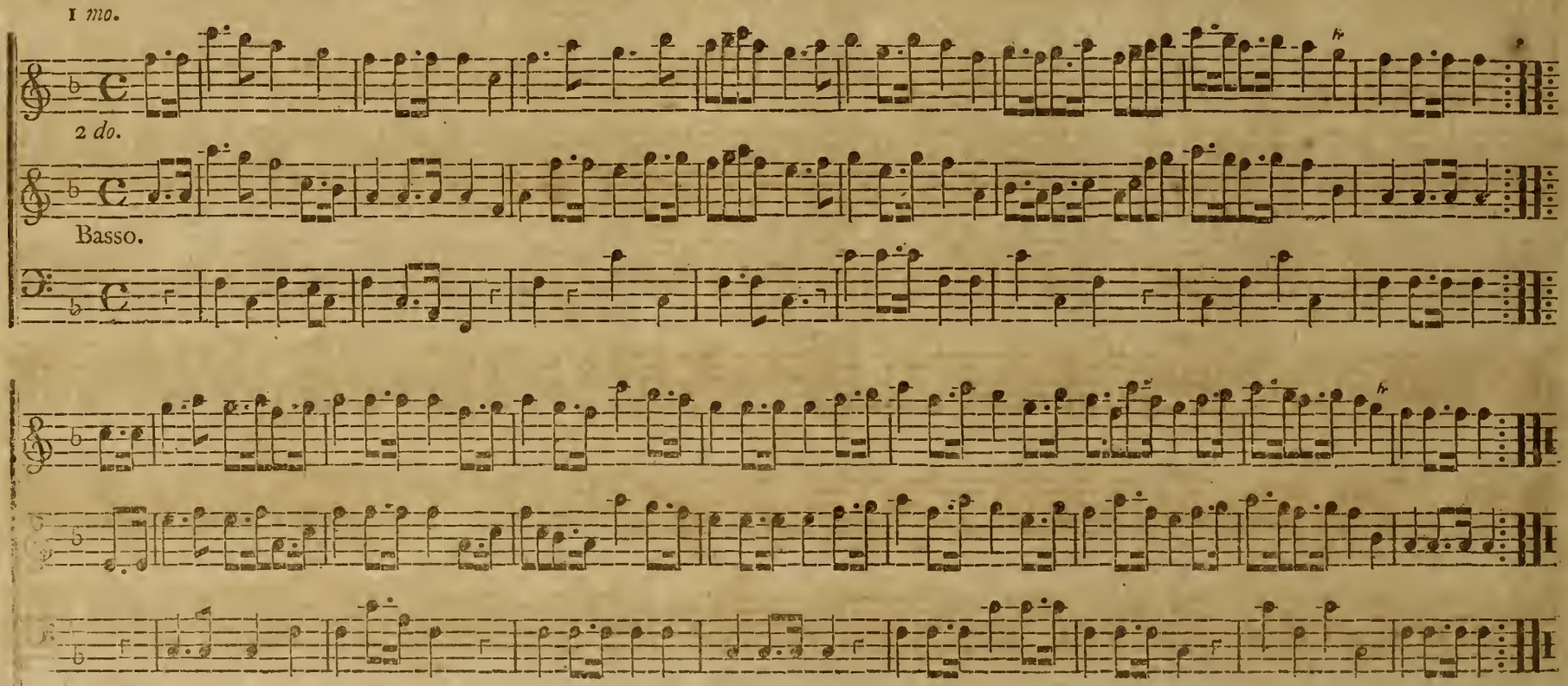


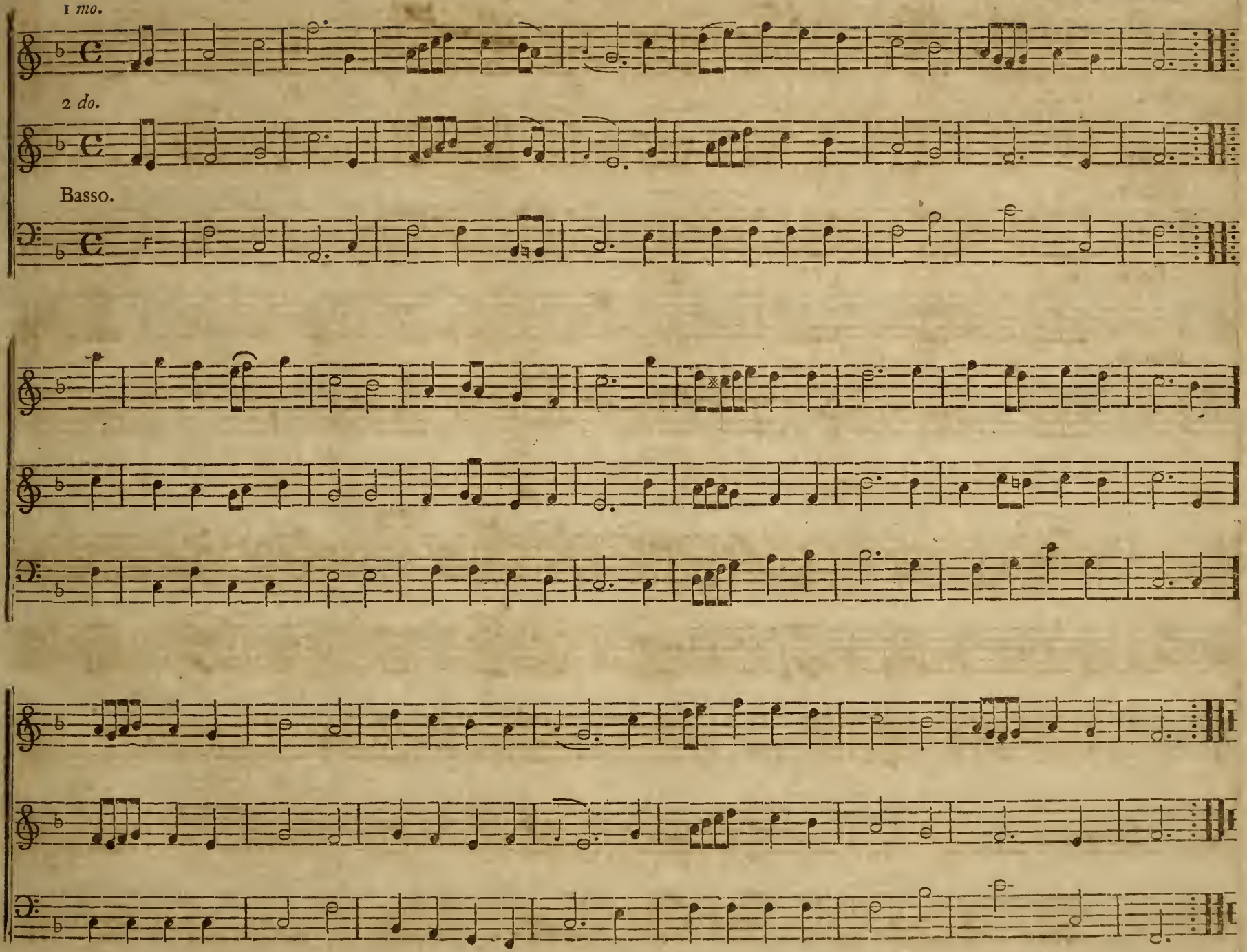
Tempo Gavotta.

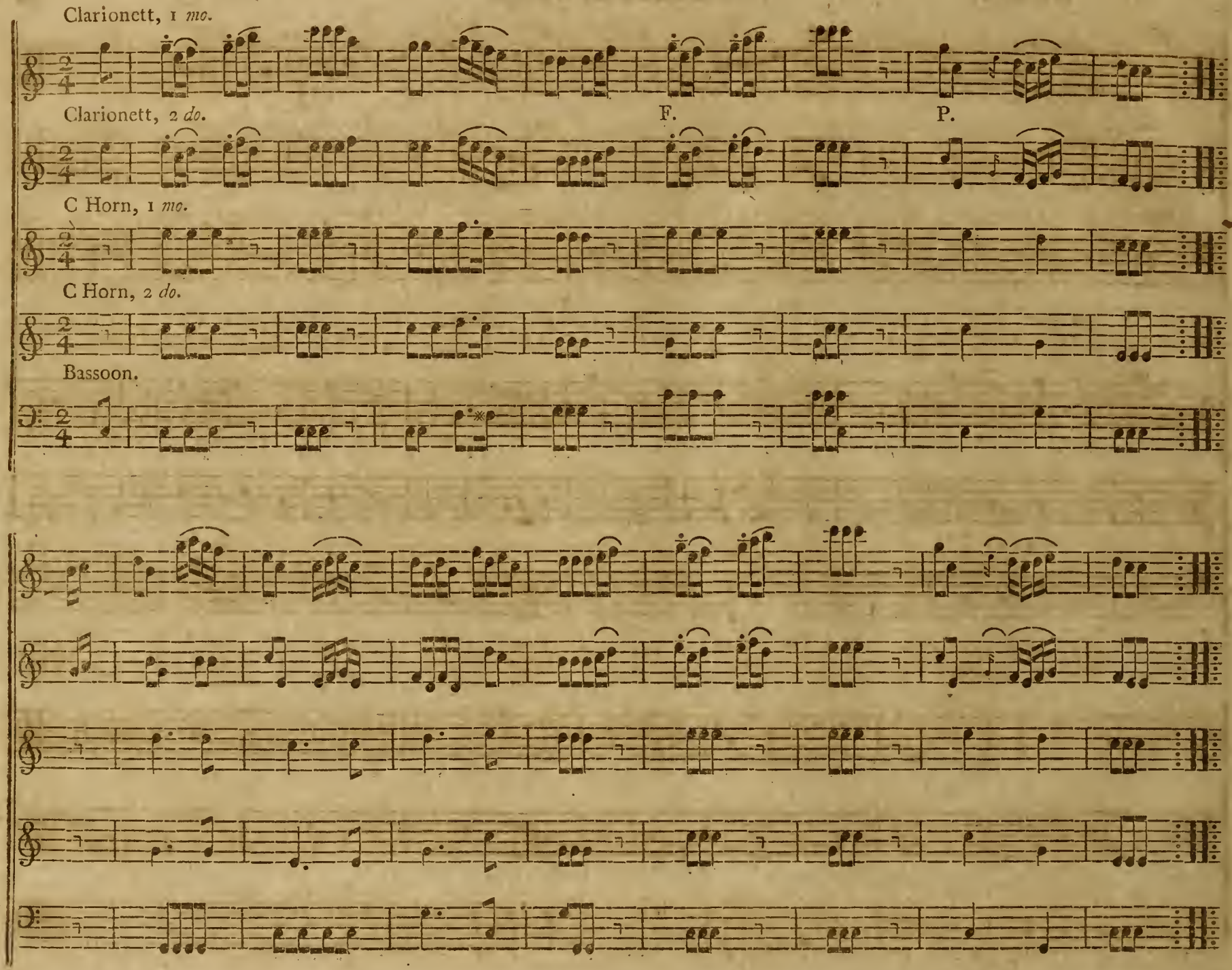


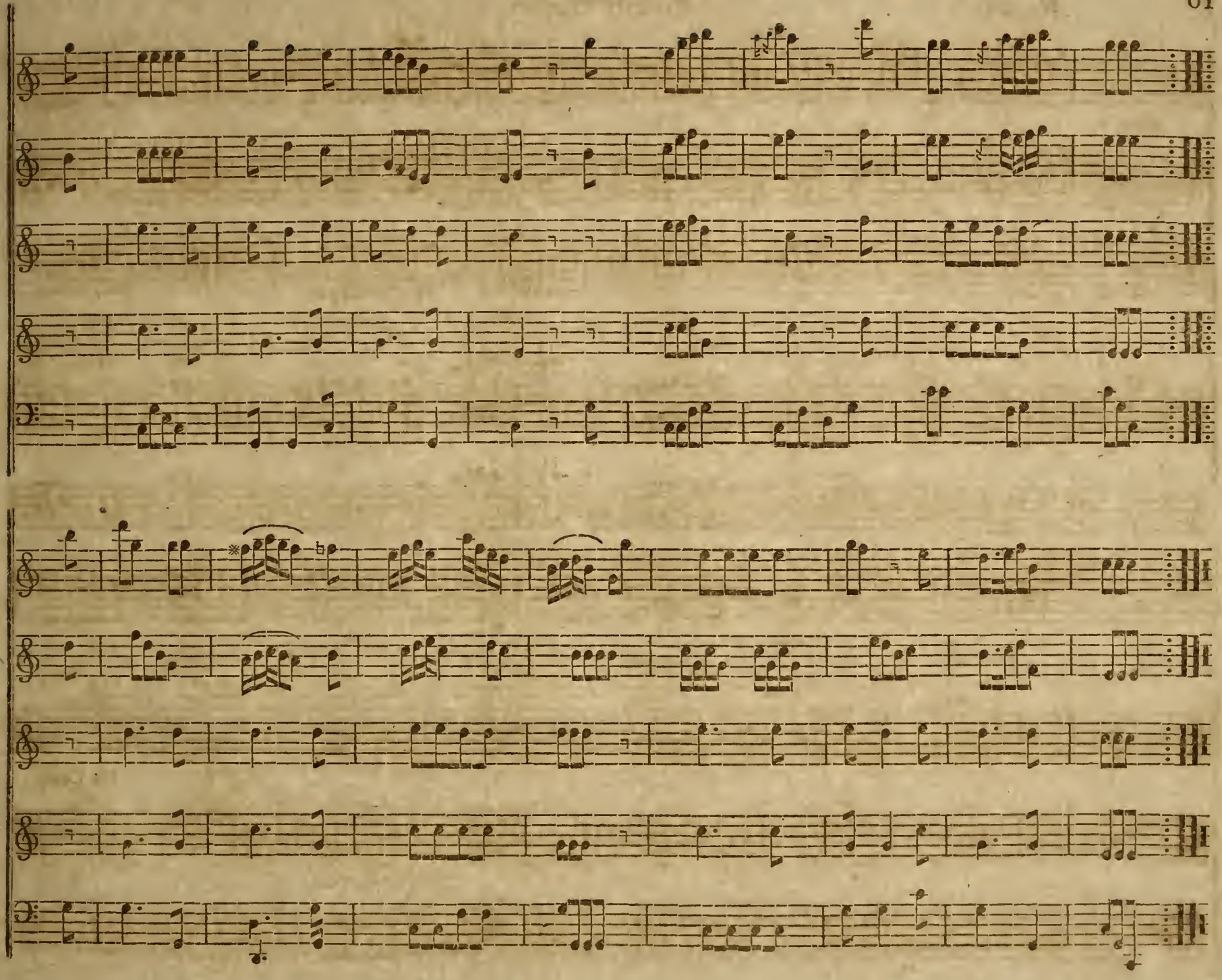


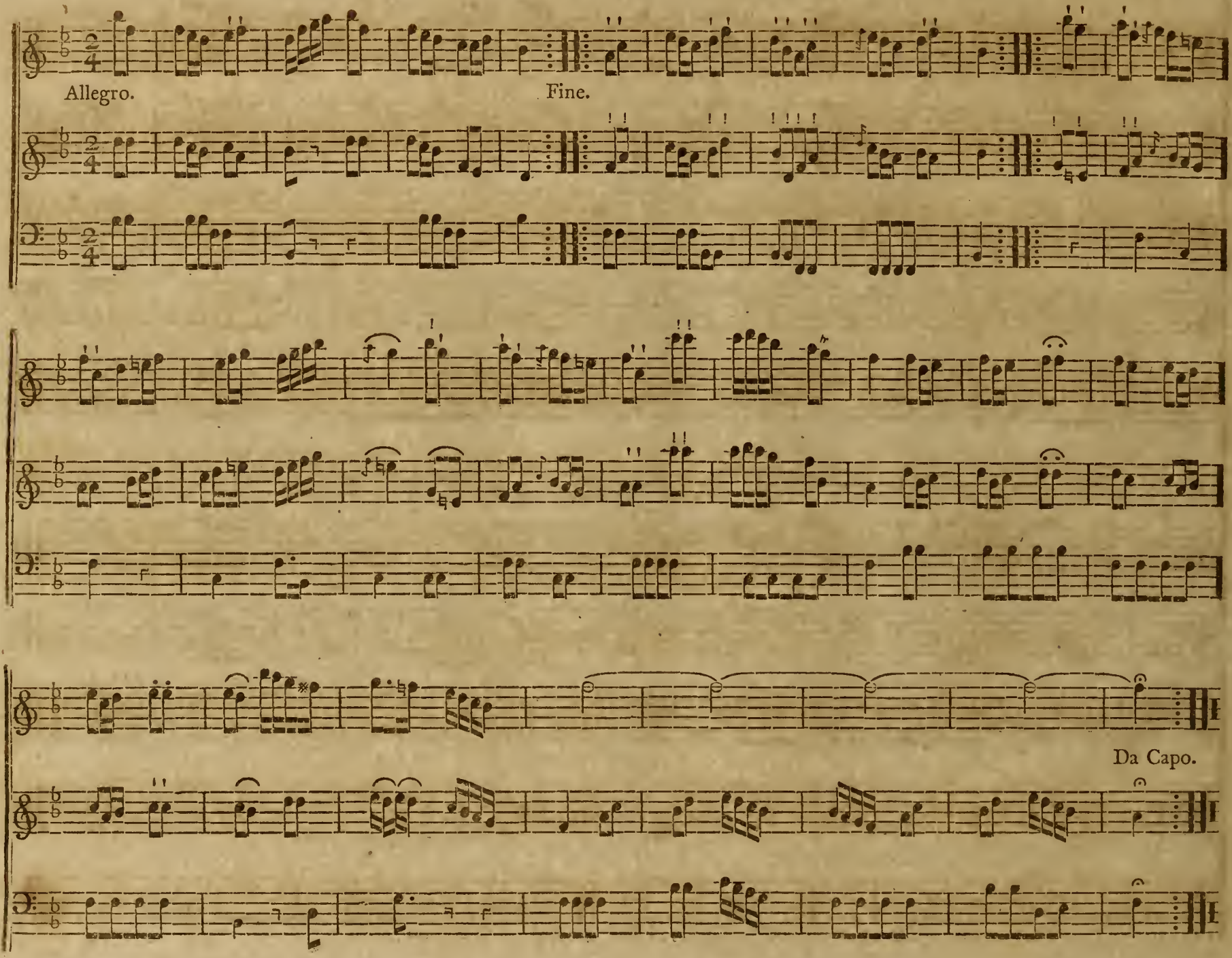
No. 48. General Lee's March.

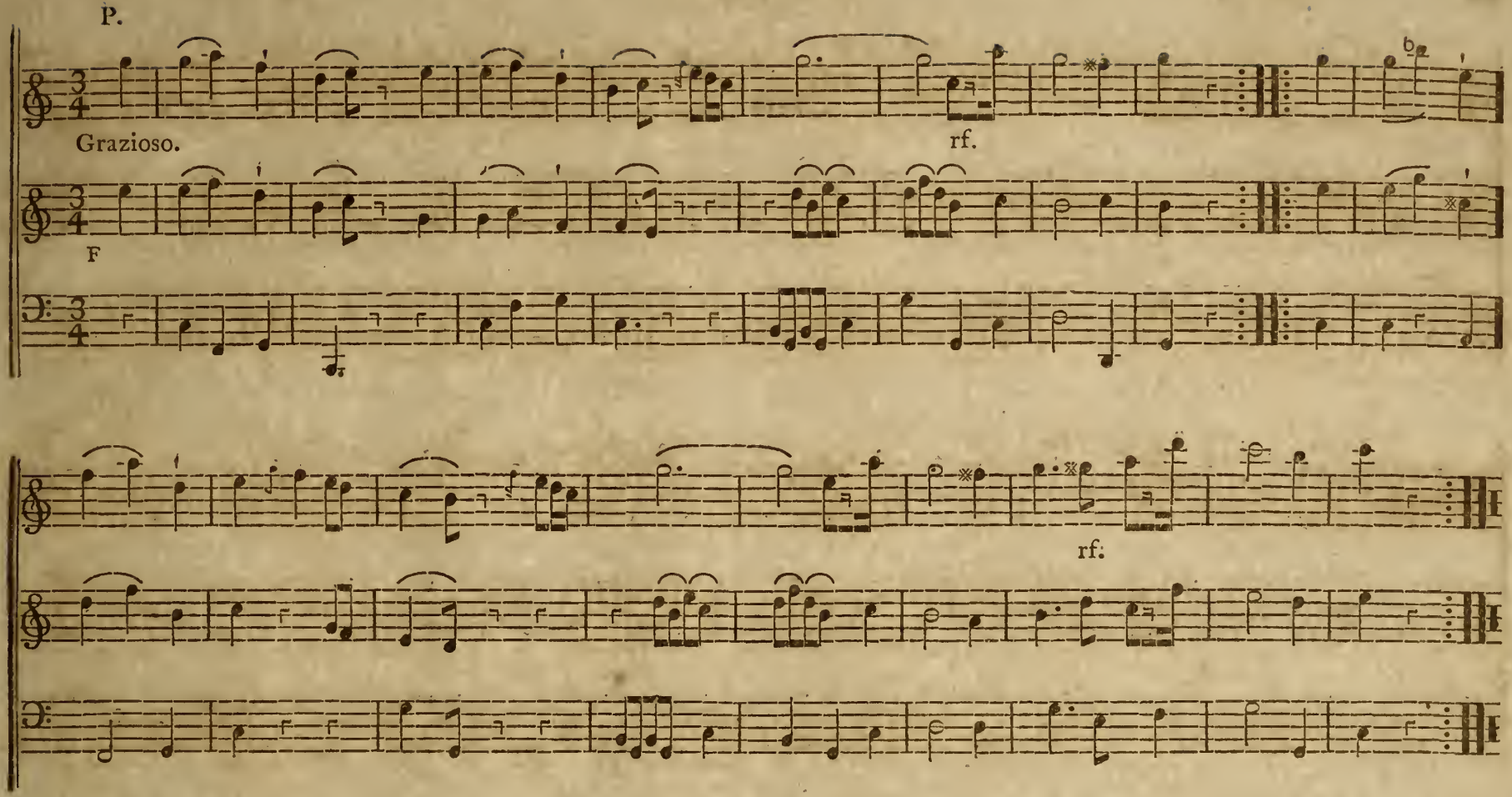



1 *mo.*
2 *do.*
Basso.

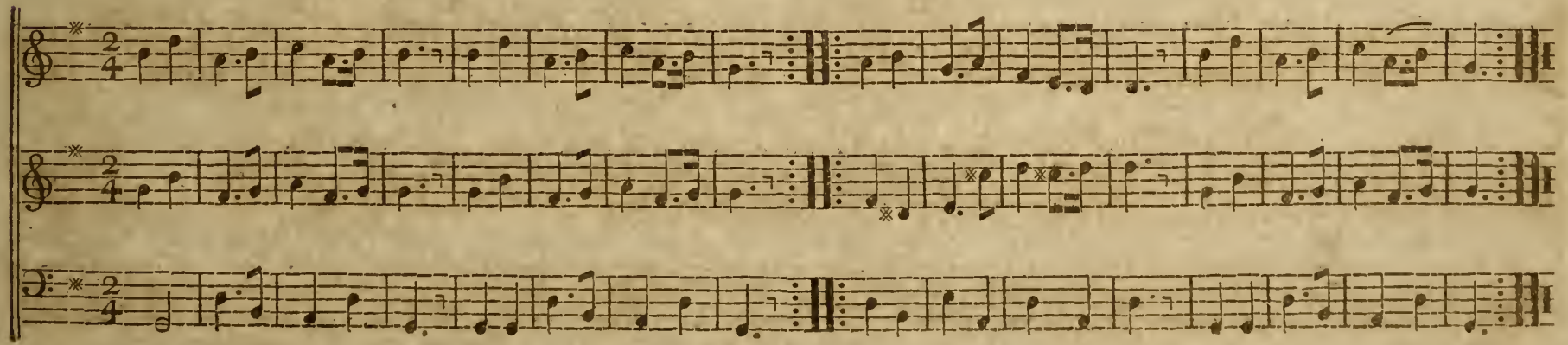

Clarionett, 1 *mo.*
Clarionett, 2 *do.*
F.
P.
C Horn, 1 *mo.*
C Horn, 2 *do.*
Bassoon.

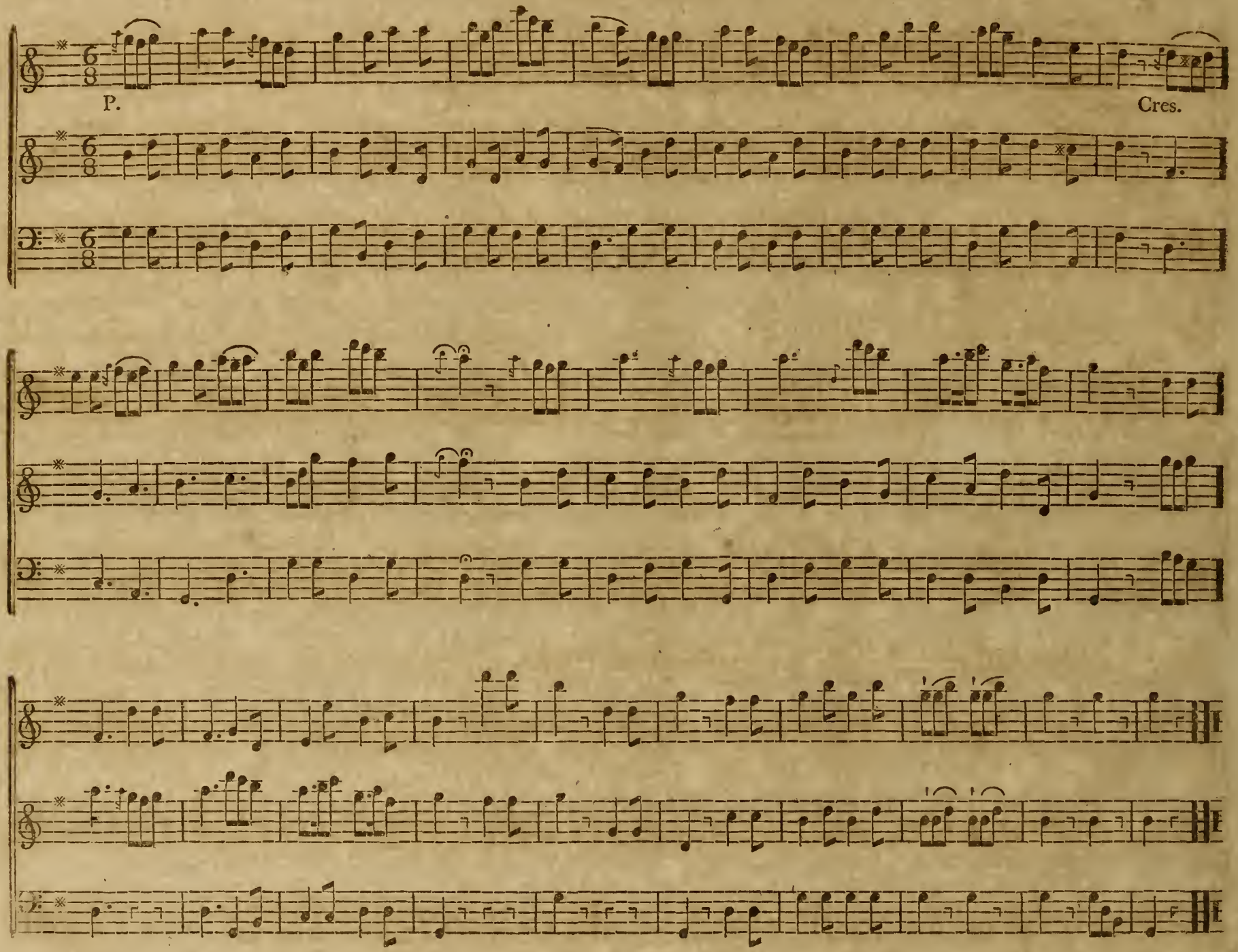


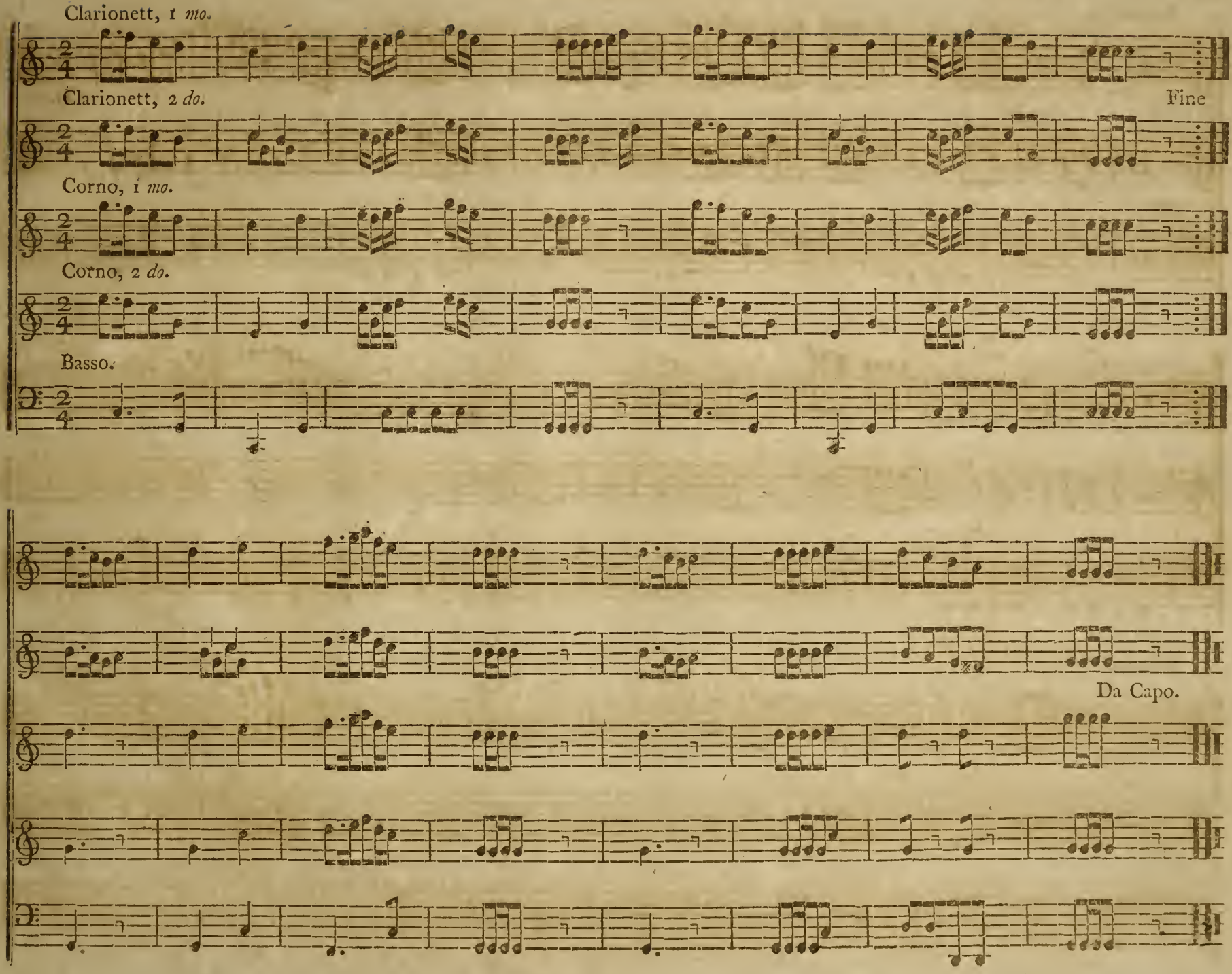

Allegro.
Fine.
Da Capo.



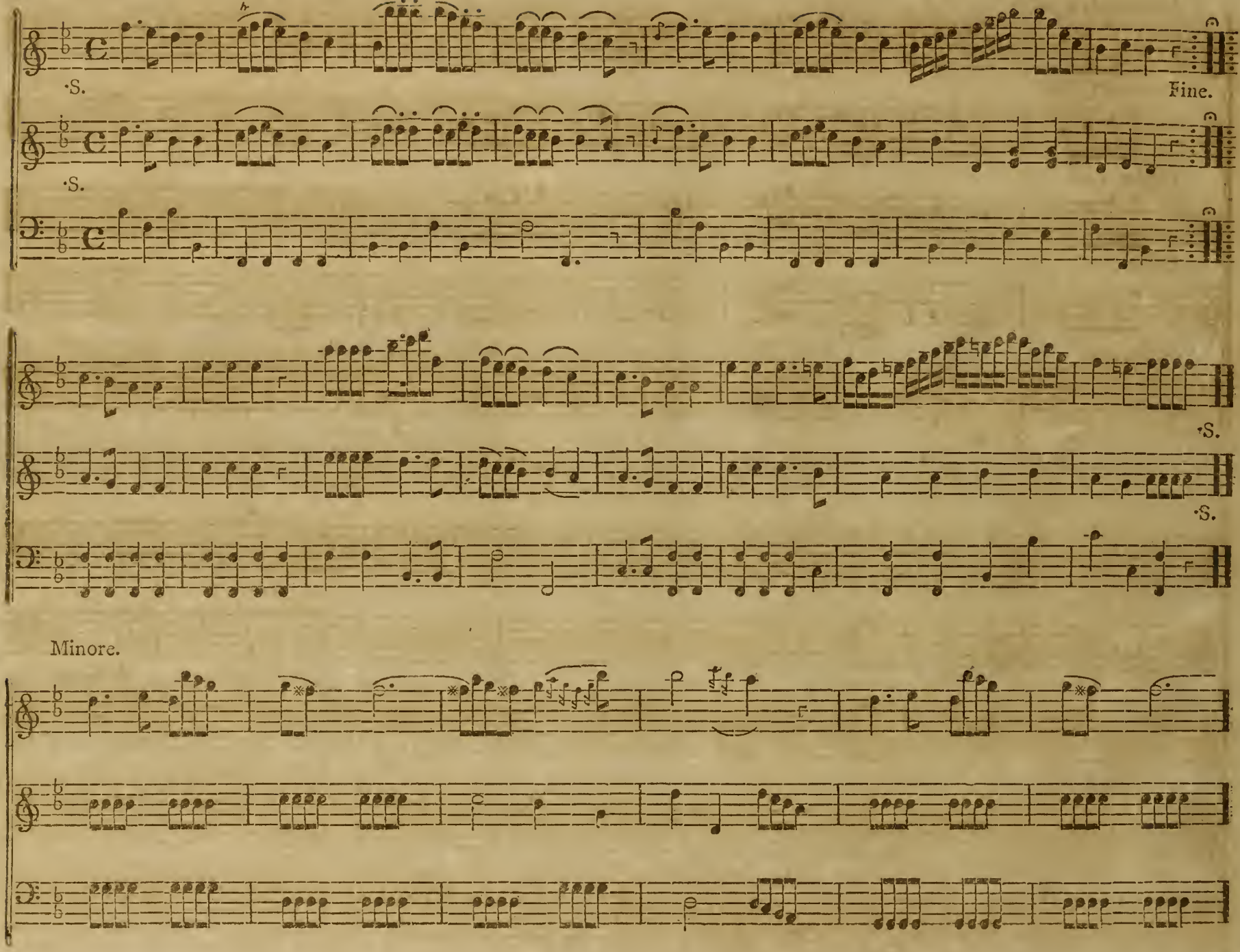
No. 53. German Hymn.



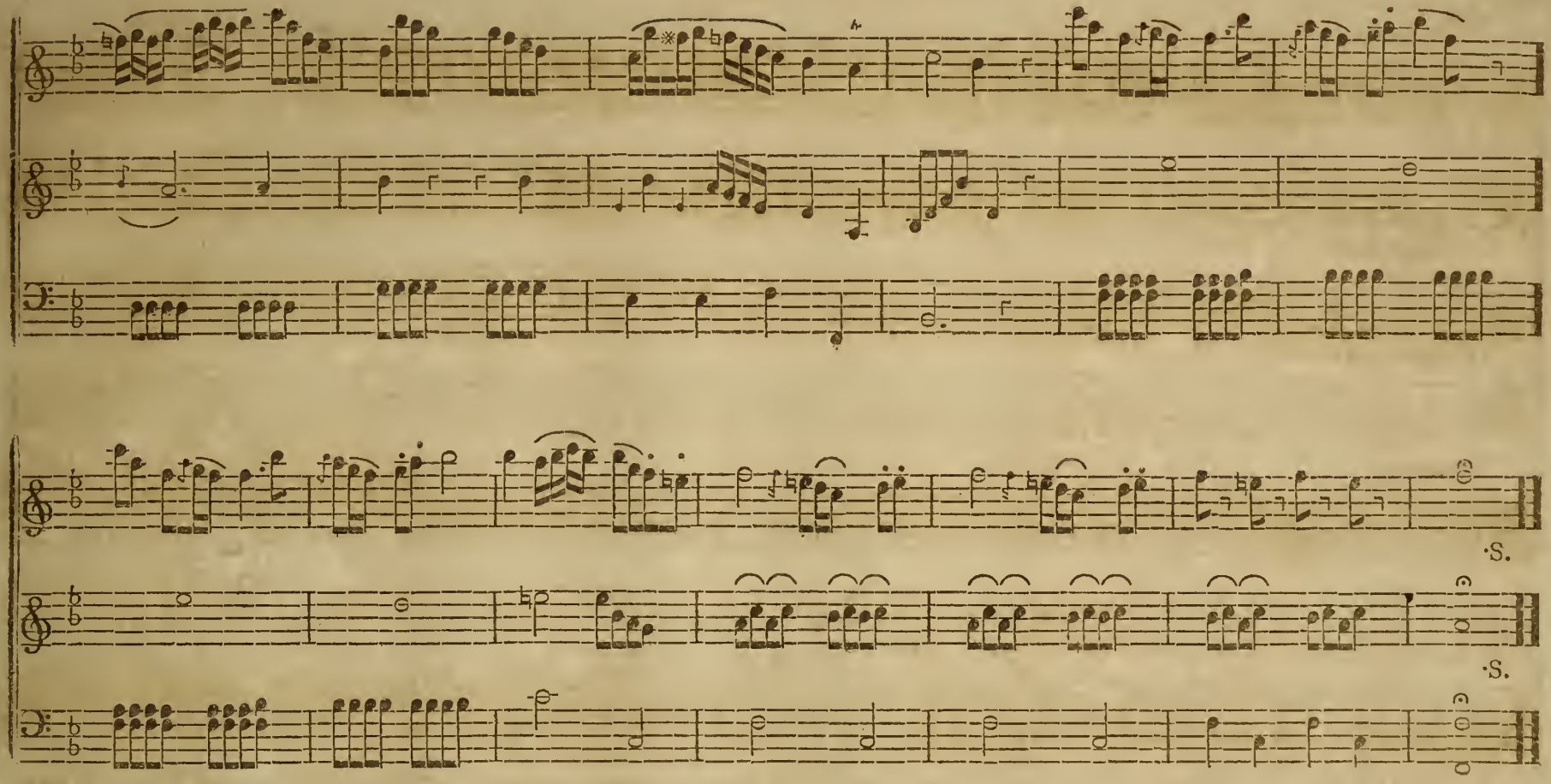

P.
Cres.


Clarionett, 1 *mo.*
Clarionett, 2 *do.*
Fine
Corno, 1 *mo.*
Corno, 2 *do.*
Basso.
Da Capo.

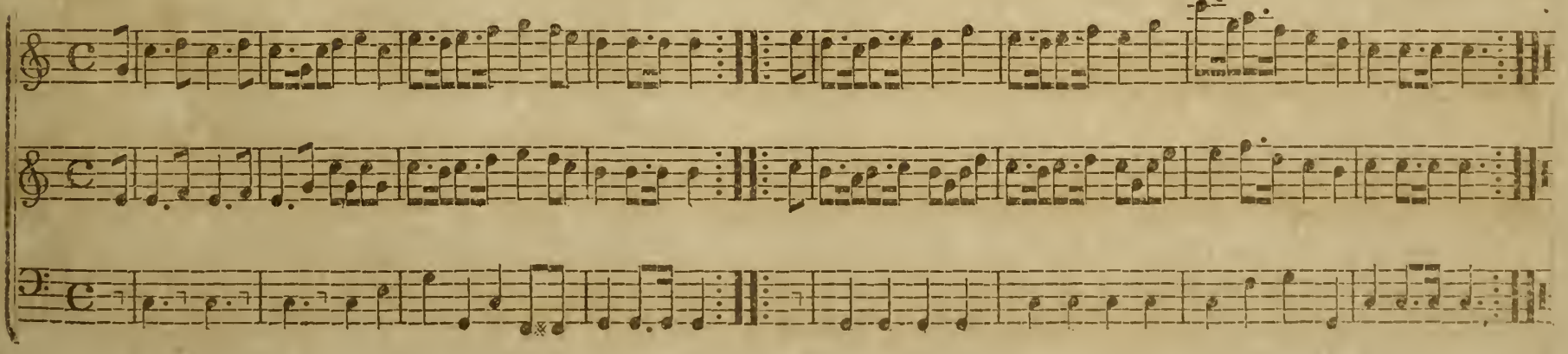
Romanza.

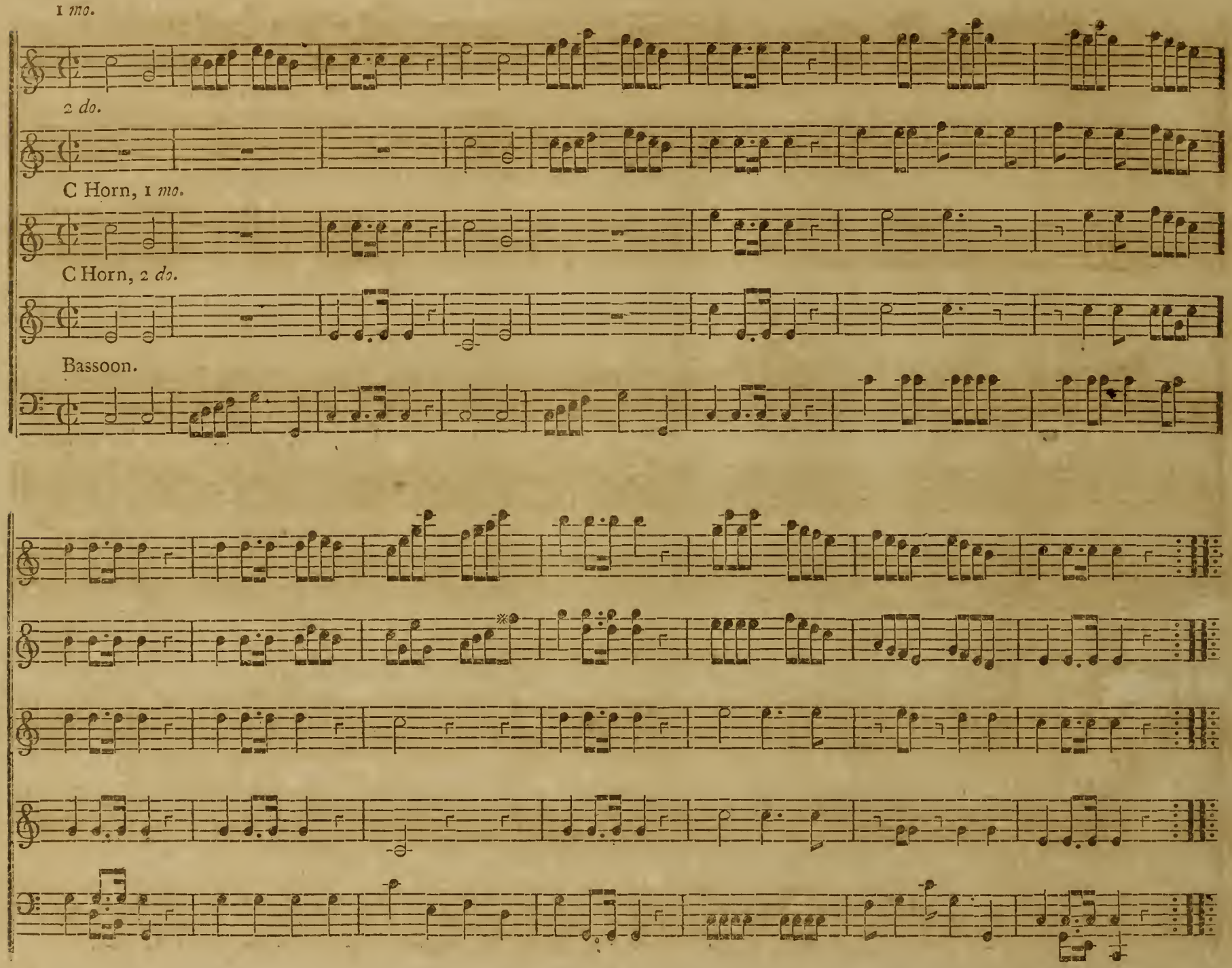


Minore.

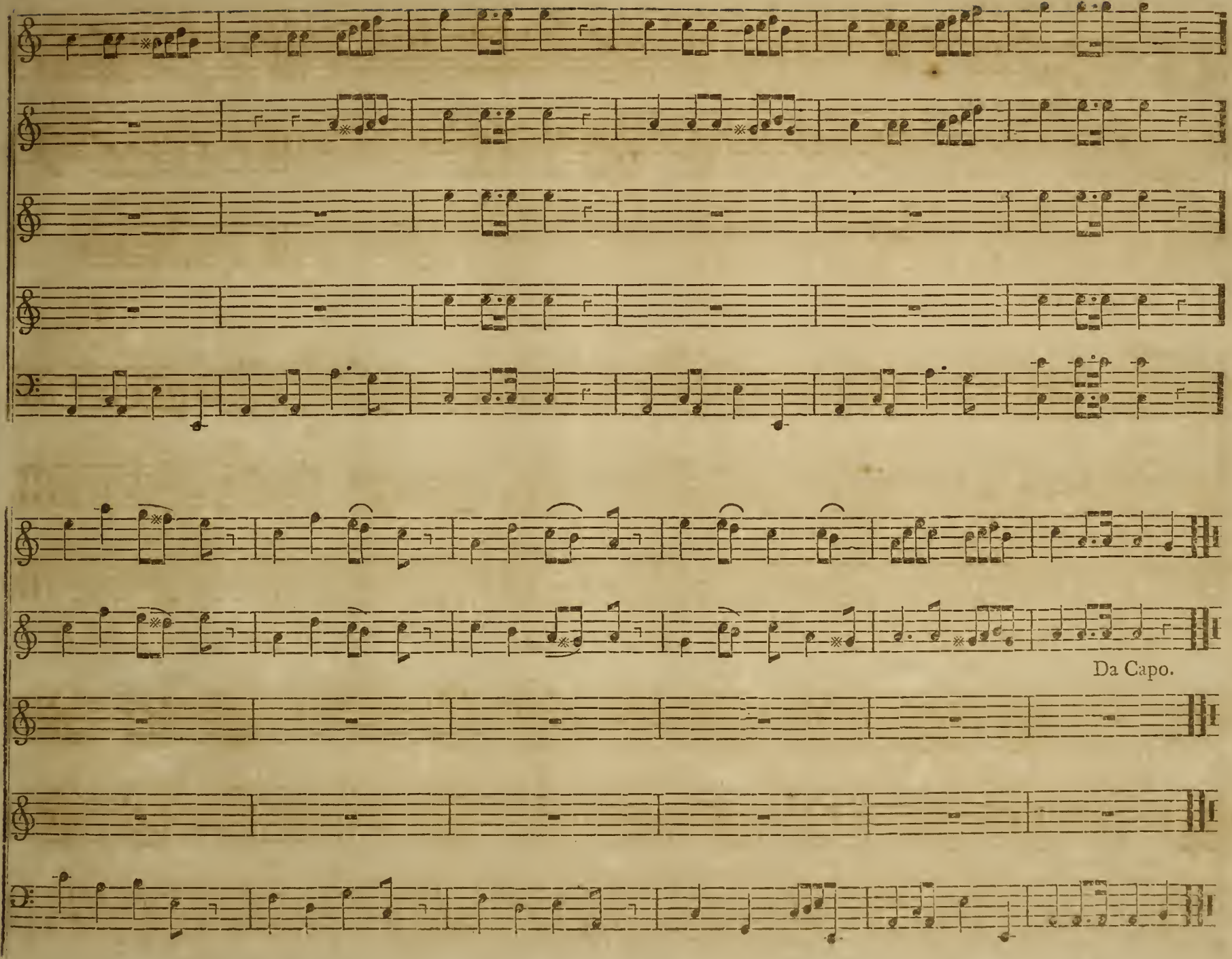


No. 57. Grenadier's March.




1 *mo.*
2 *do.*
C Horn, 1 *mo.*
C Horn, 2 *do.*
Bassoon.

Minor.

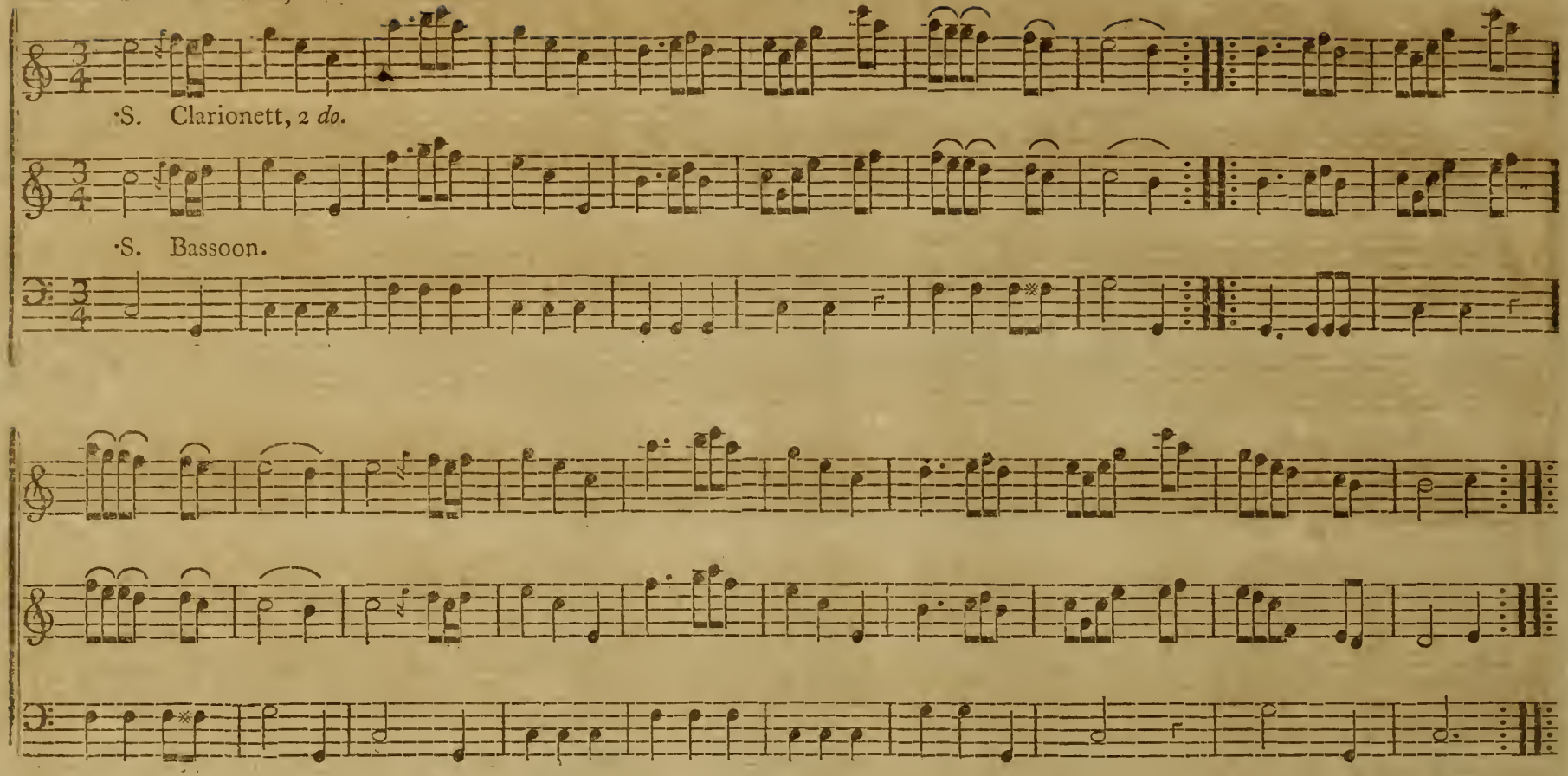


Fourth Minuetto.

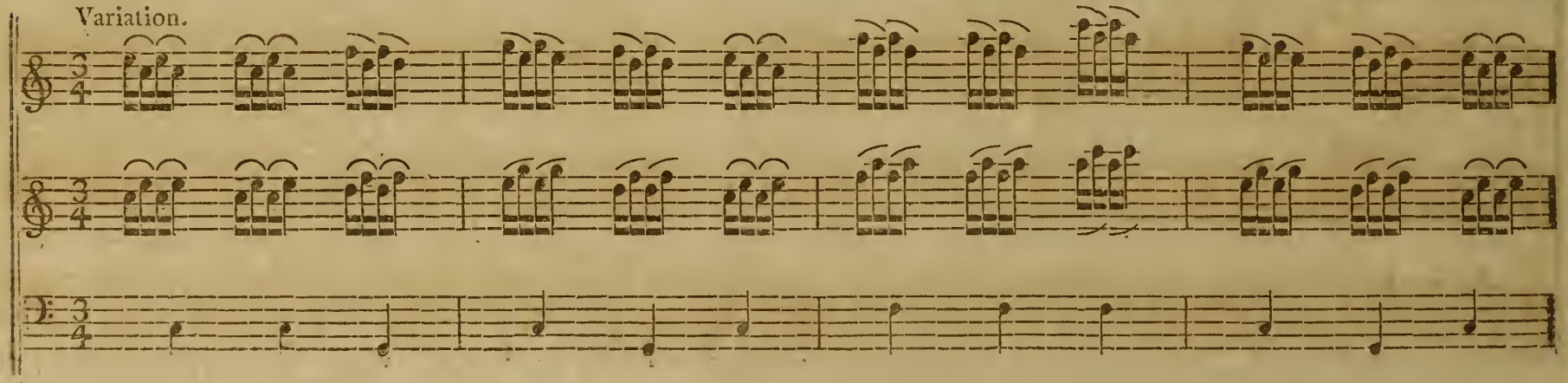
·S. Clari. nett, 1 *mo.*

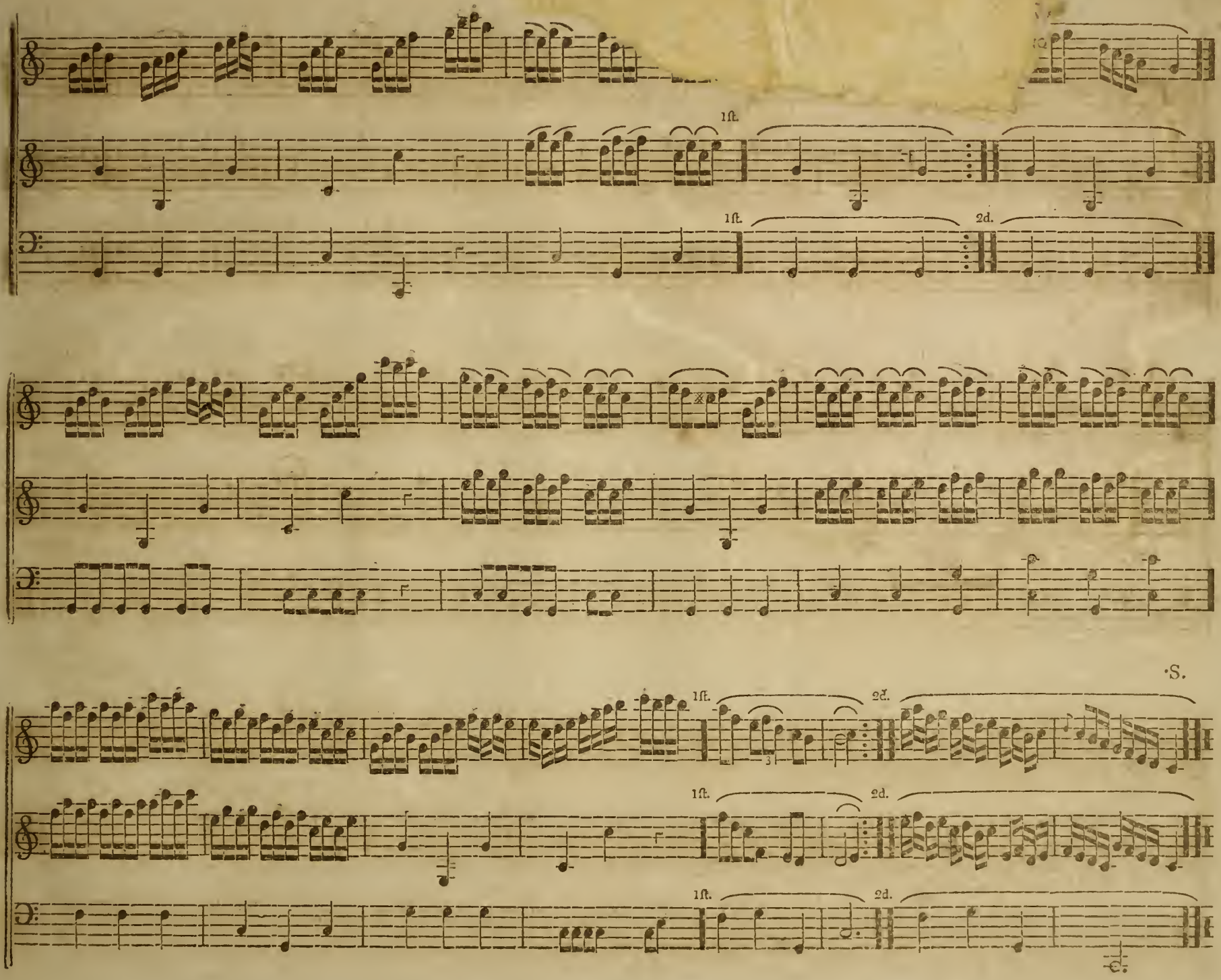
·S. Clarionett, 2 *do.*

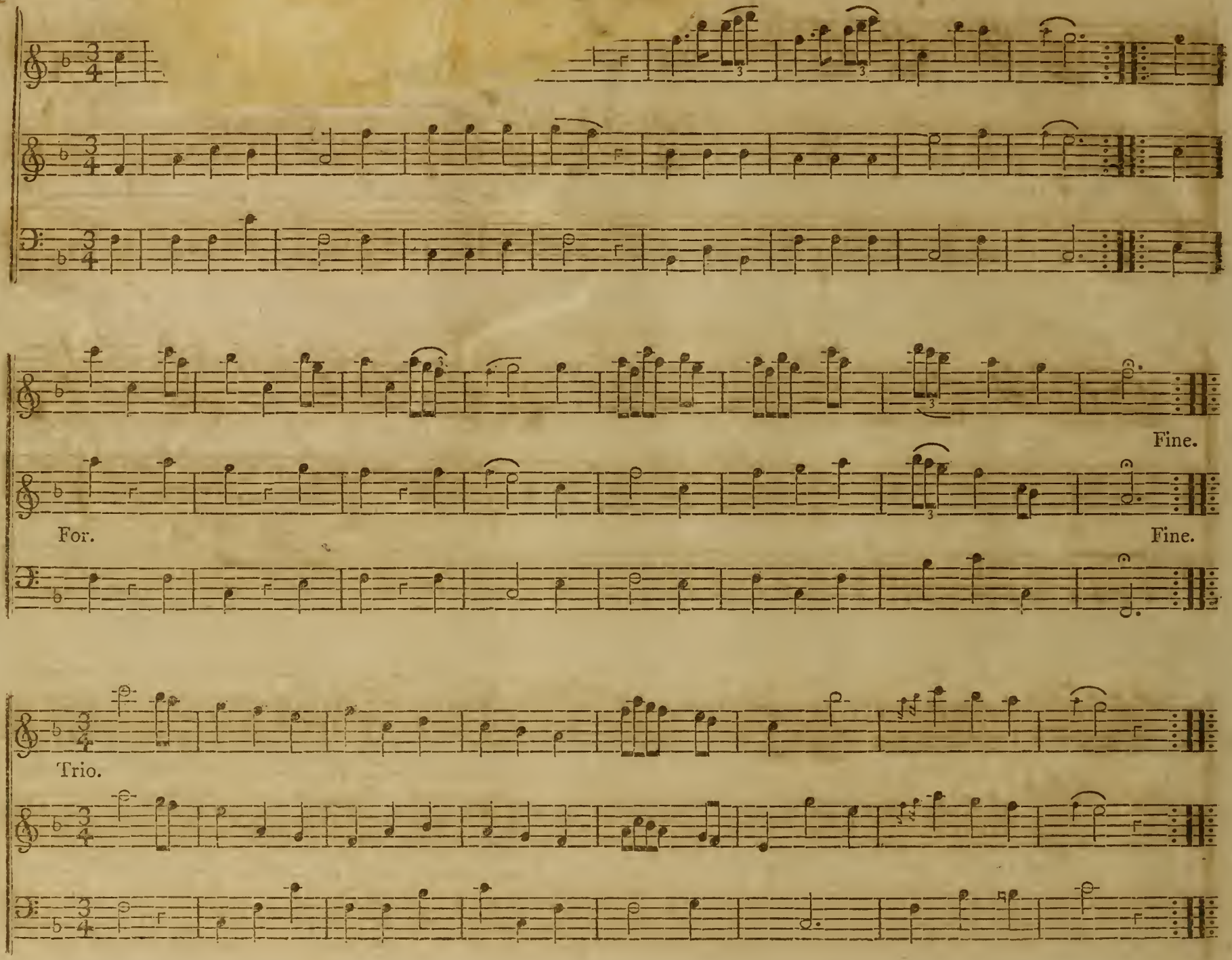
·S. Bassoon.

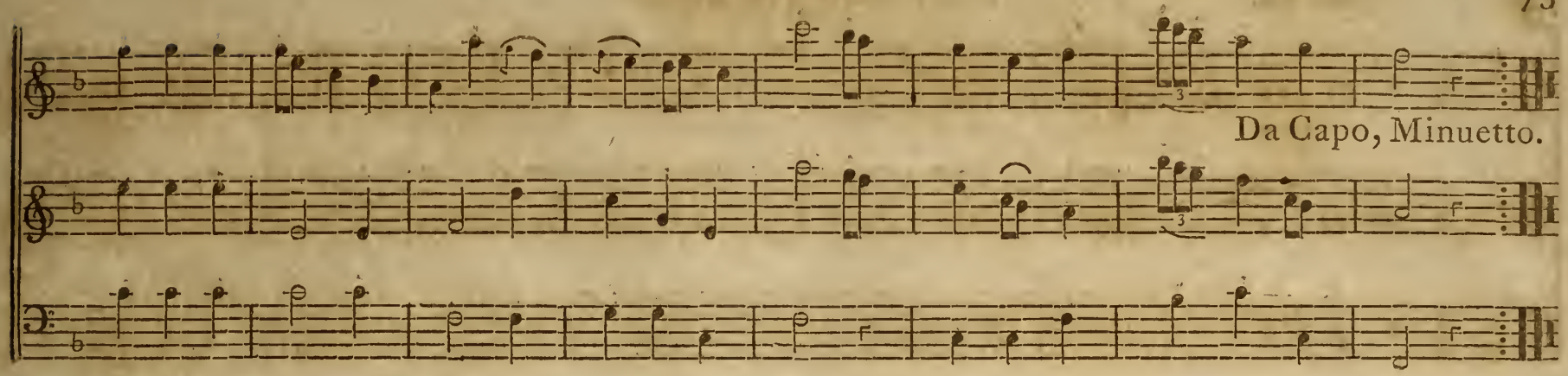


Variation.



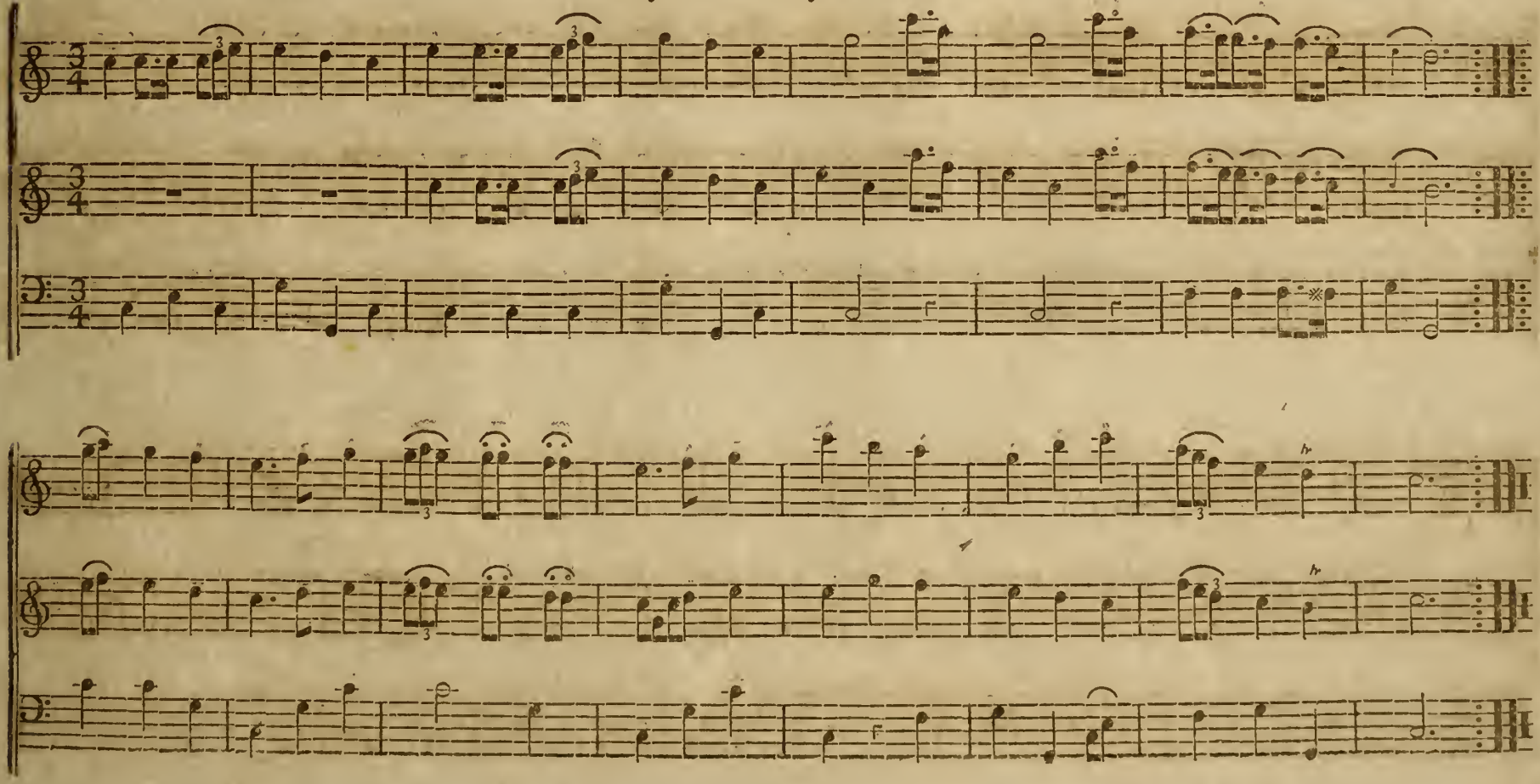

1ſt.
1ſt.
2d.
·S.
1ſt.
2d.
1ſt.
2d.
1ſt.
2d.


Fine.
For.
Fine.
Trio.

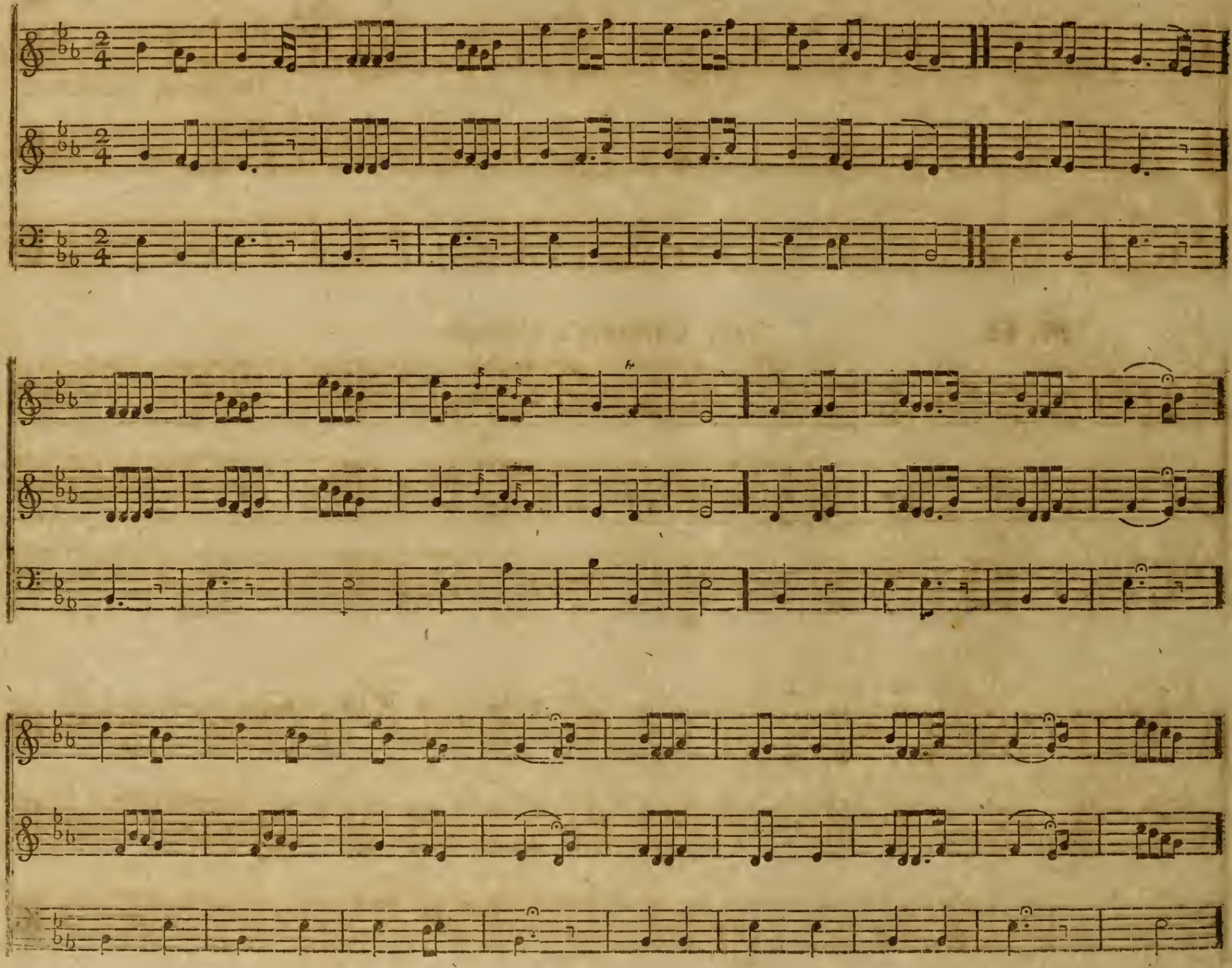


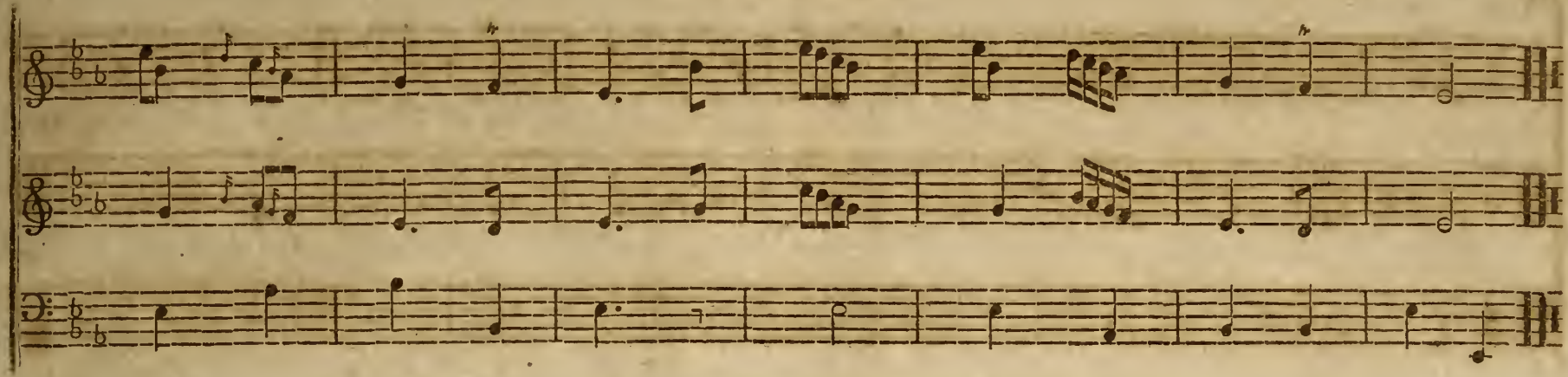
Da Capo, Minuetto.

No. 61. Lady Coventry's Minuet.

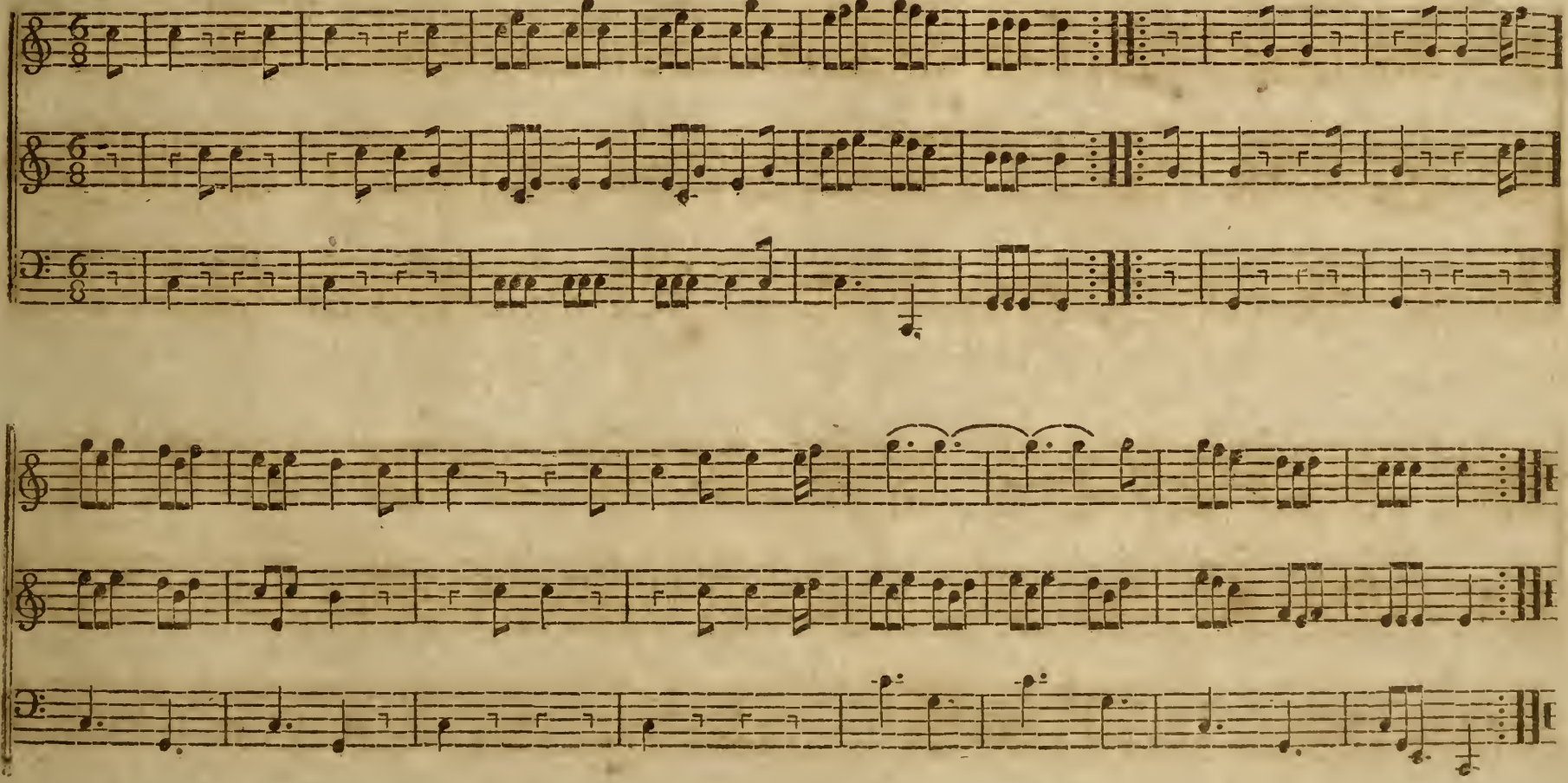


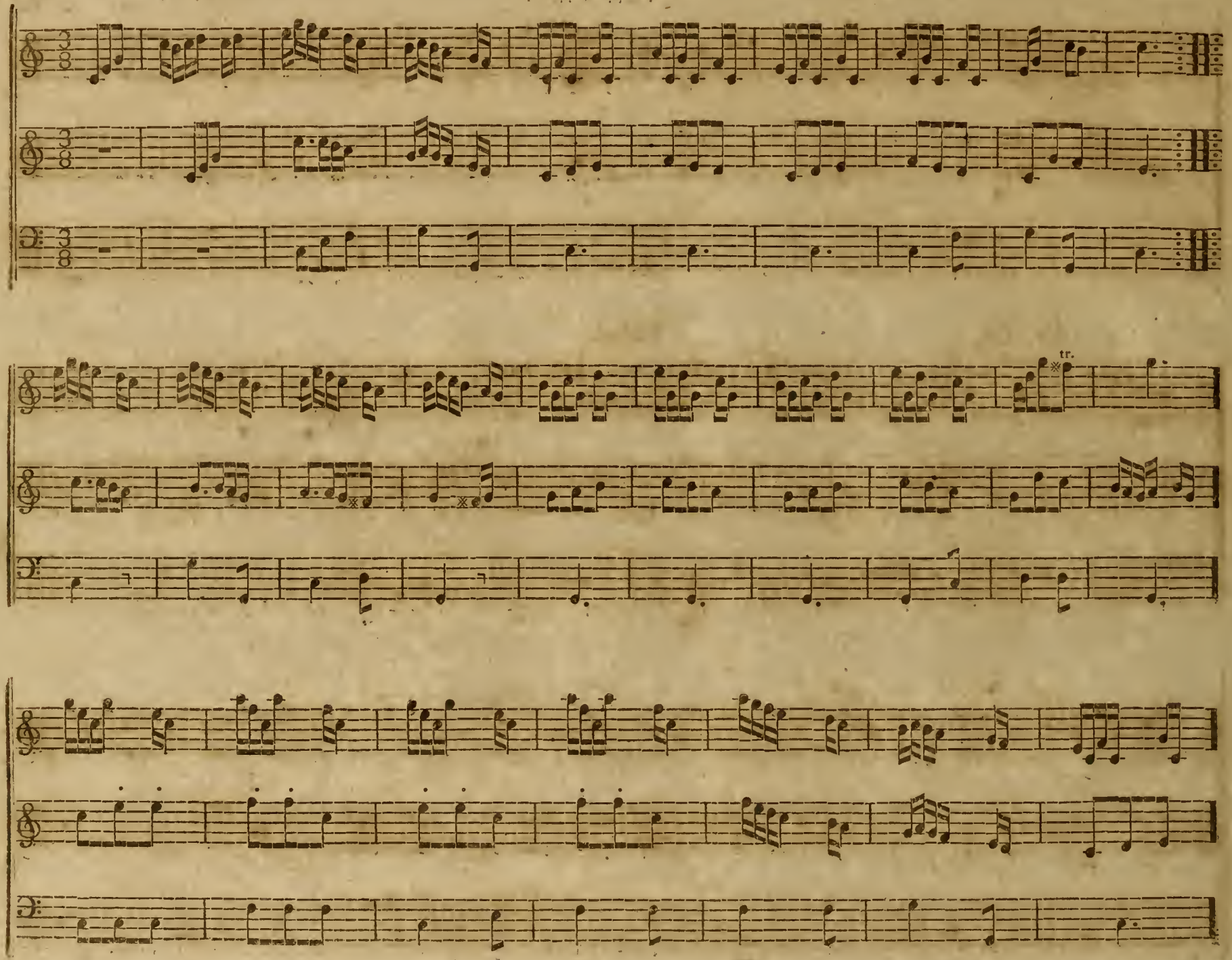
No. 62. Since then I'm doom'd.

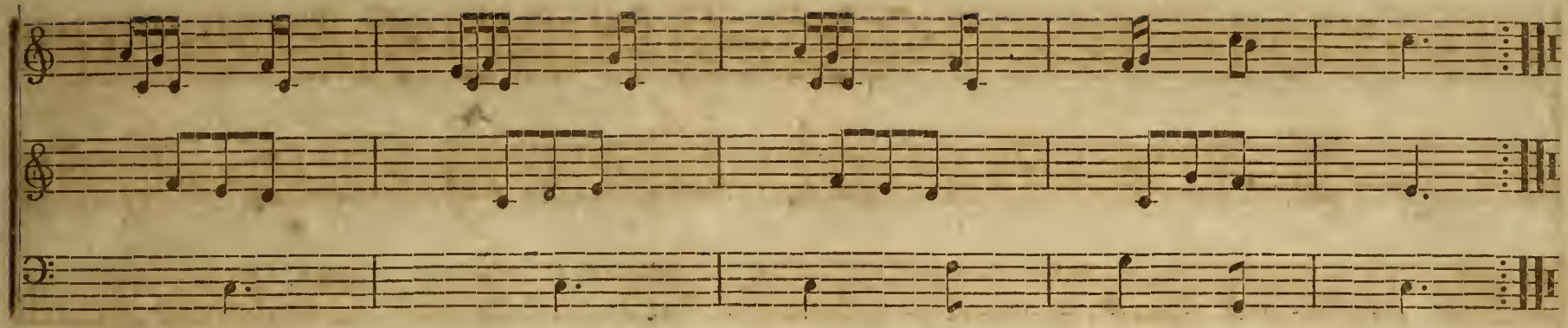




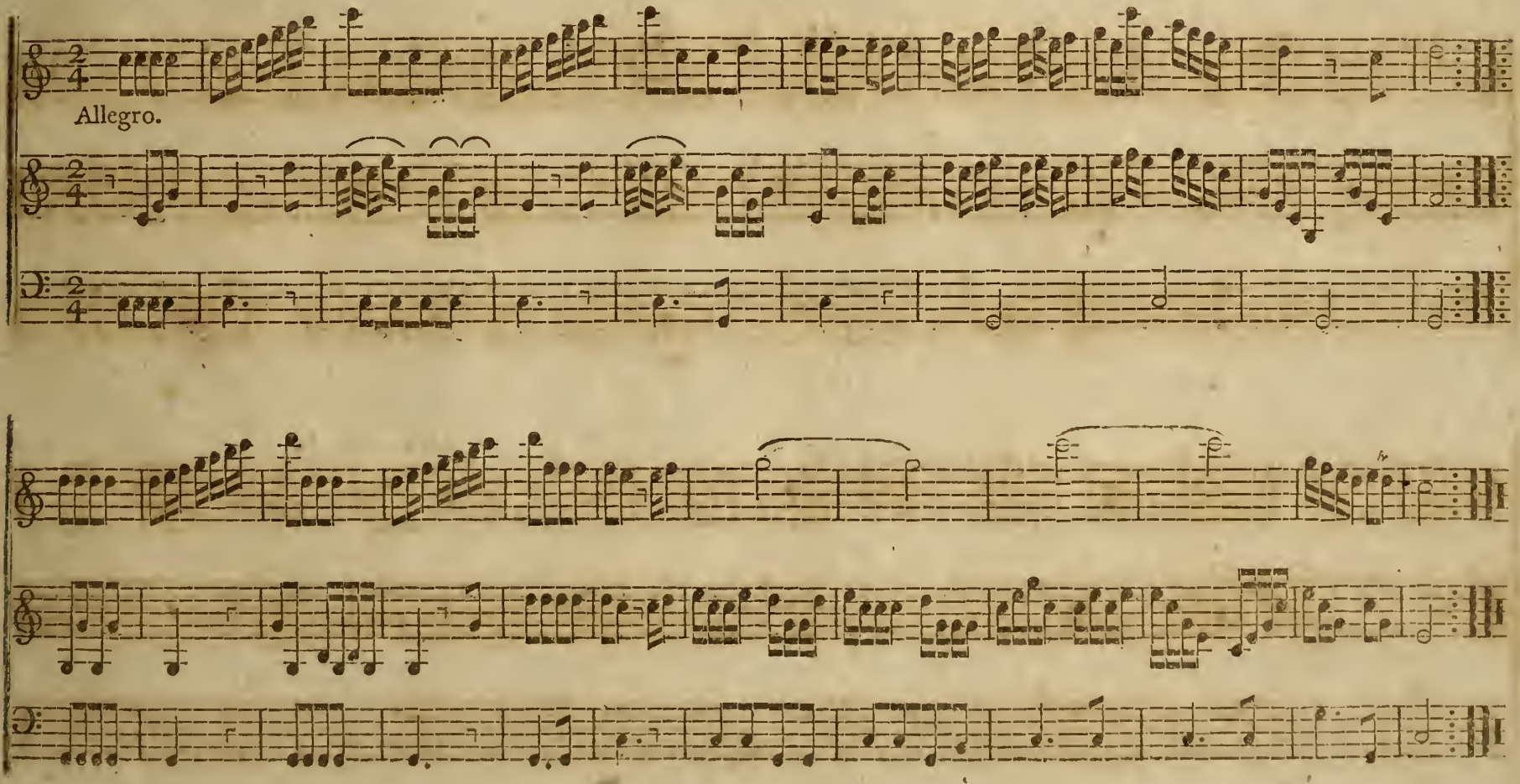
No. 63. Echo.

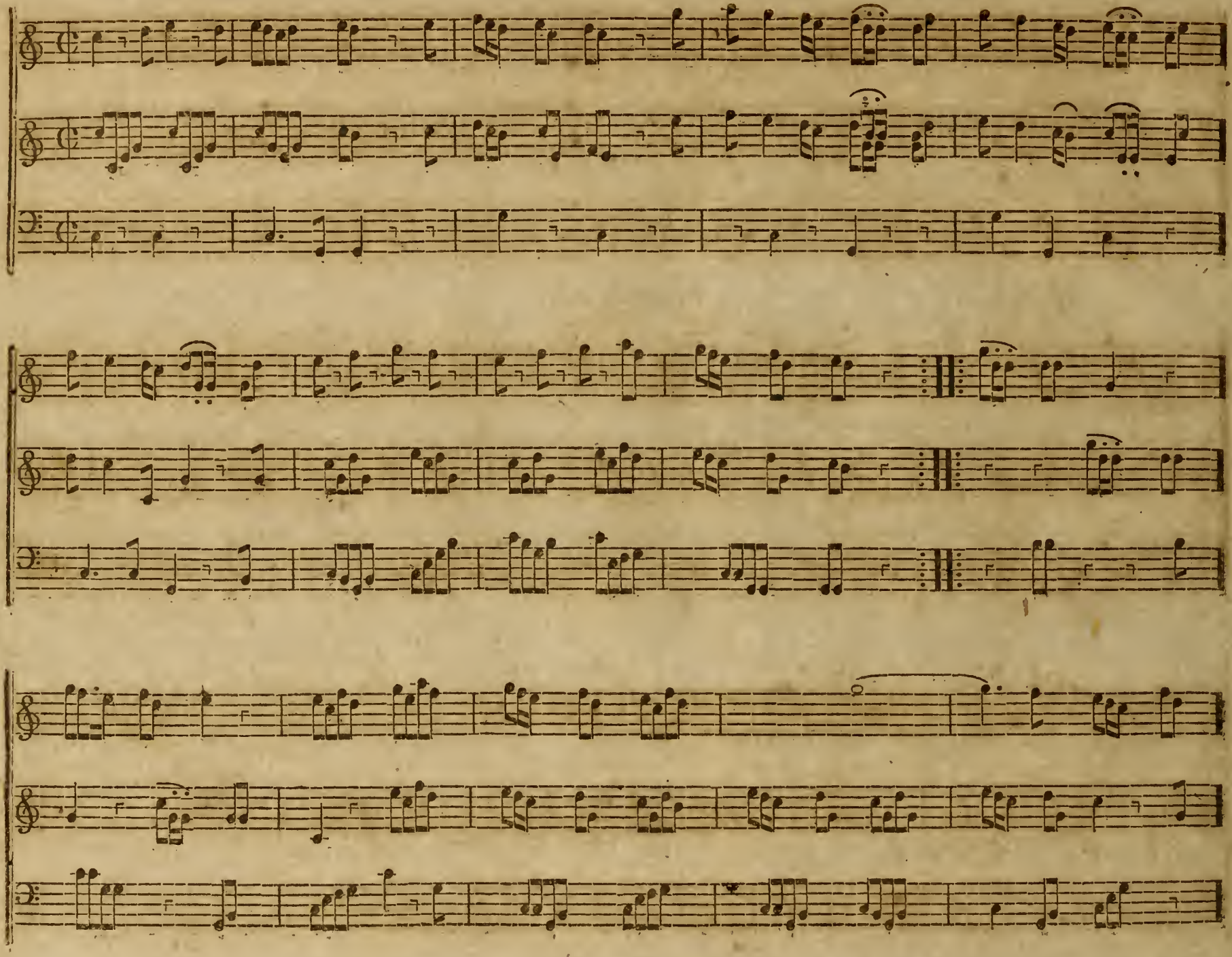


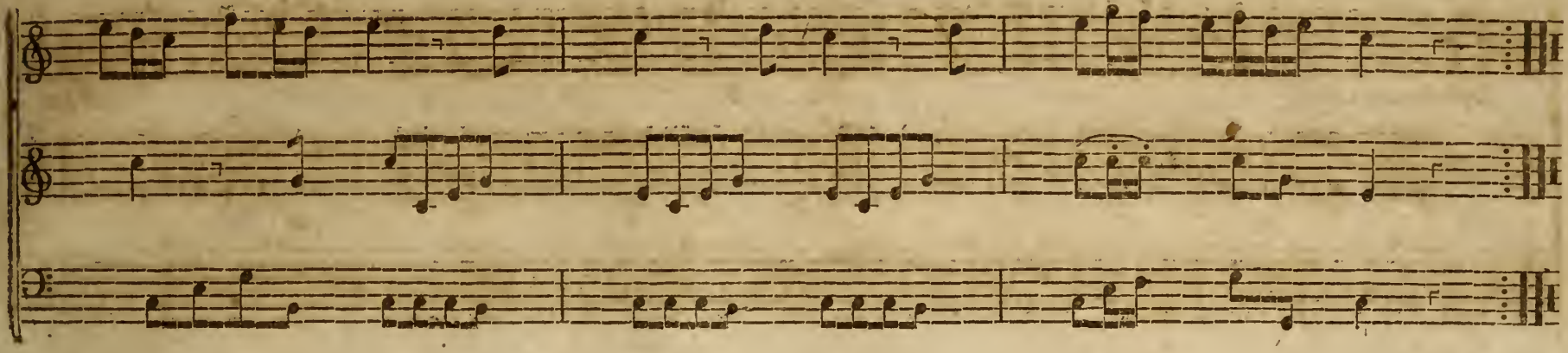

tr.



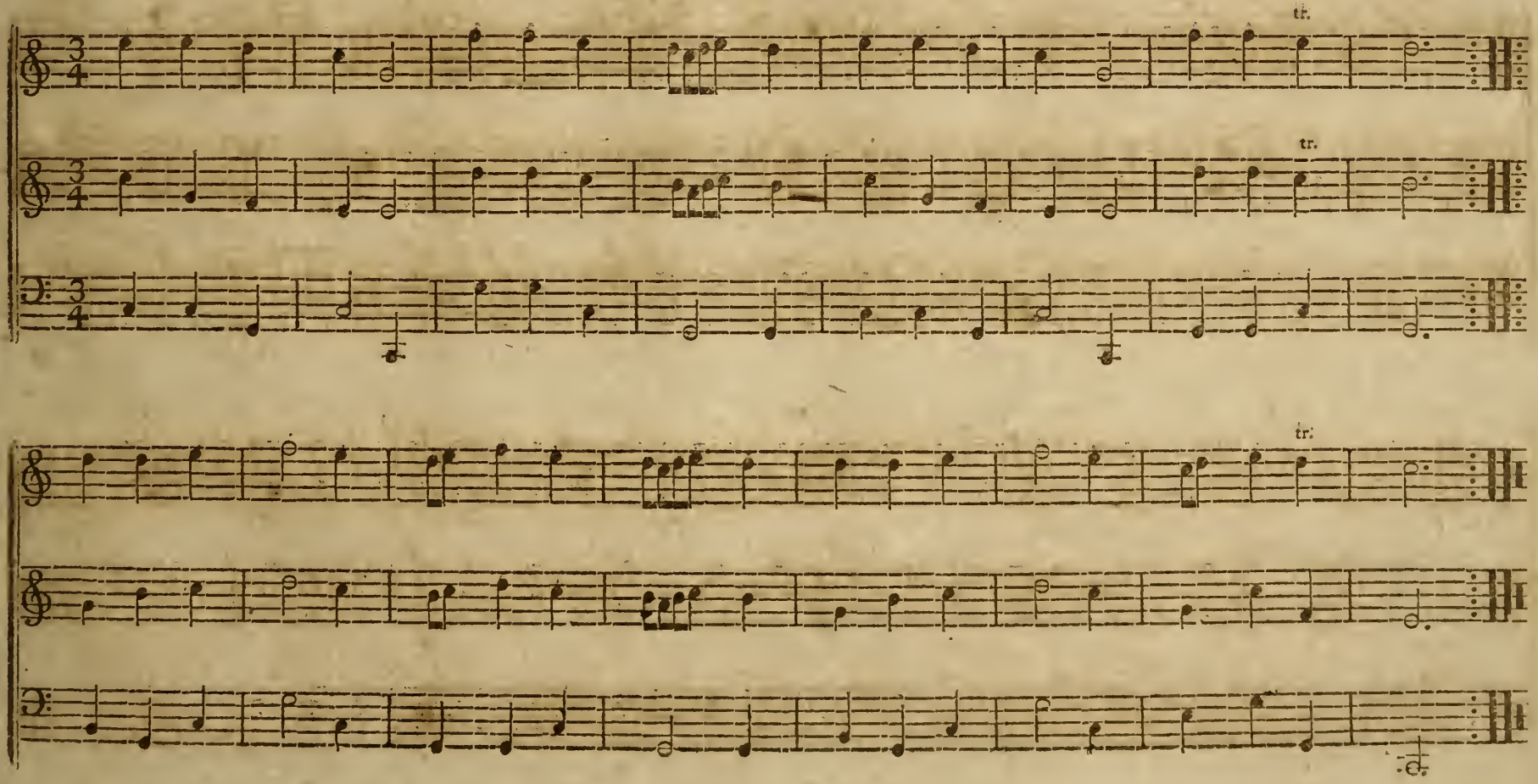
No. 65. Seventh Air.

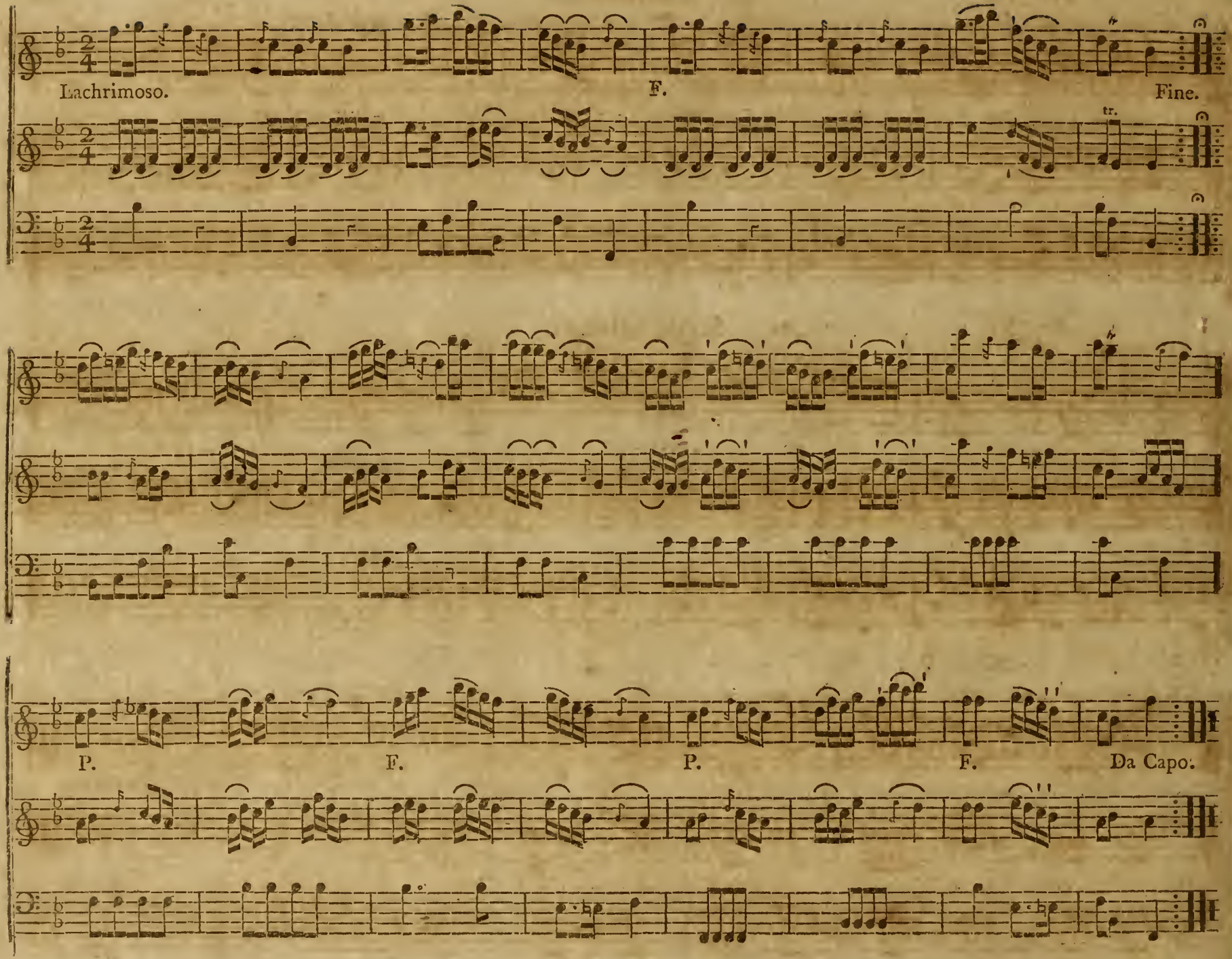


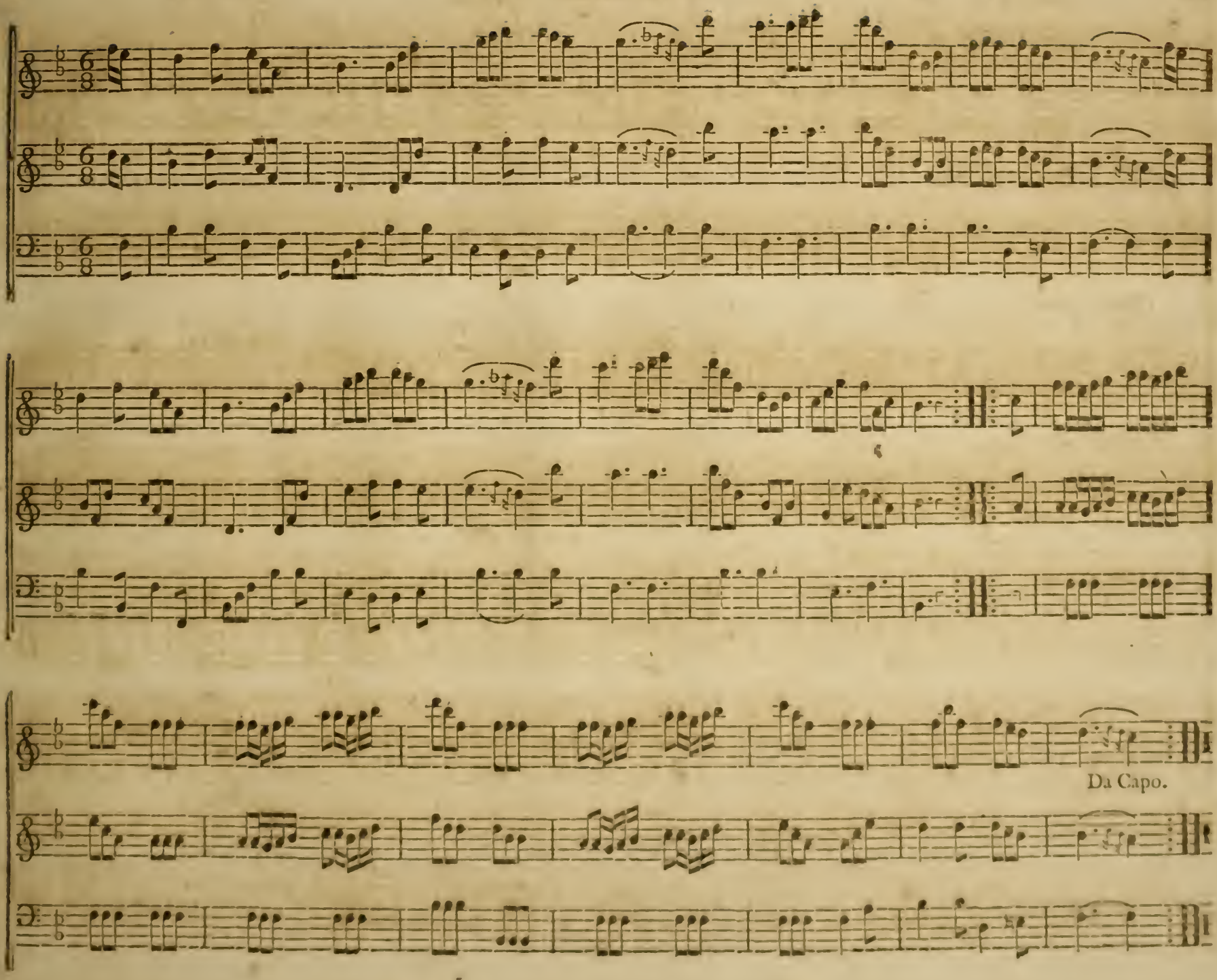




No. 67. Sixth Minuet.

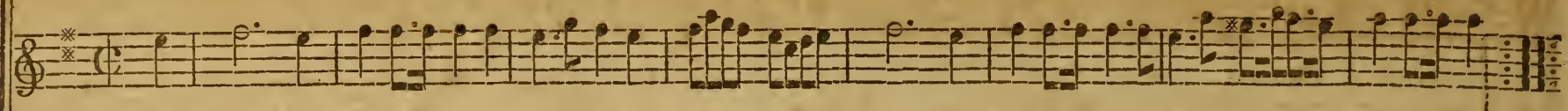



Lachrimoso.
F.
Fine.
tr.
P.
F.
P.
F.
Da Capo.

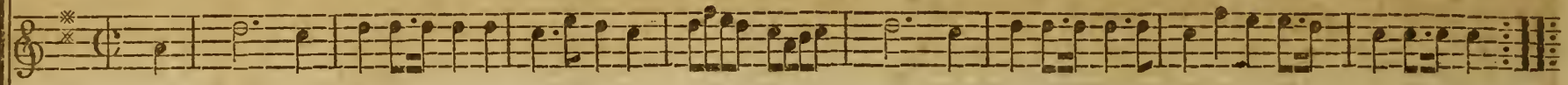

Da Capo.

No. 70. First Grand March.

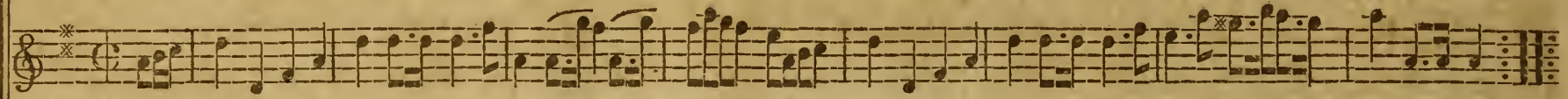
Oboe, or Clarionett, 1 *mo.* P. F.



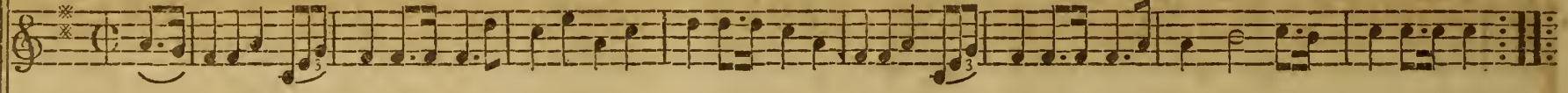
Oboe, or Clarionett, 2 *do.*



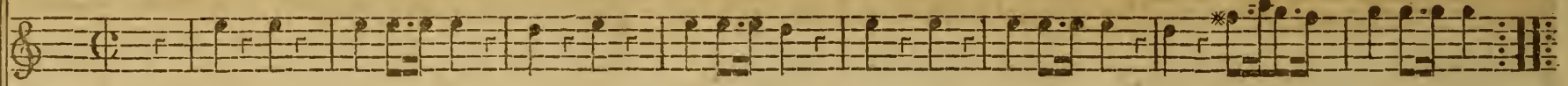
Violino, 1 *mo.*



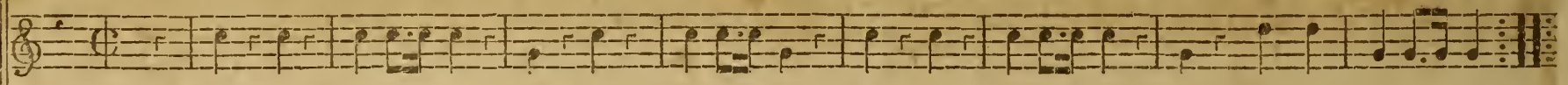
Violino, 2 *do.*



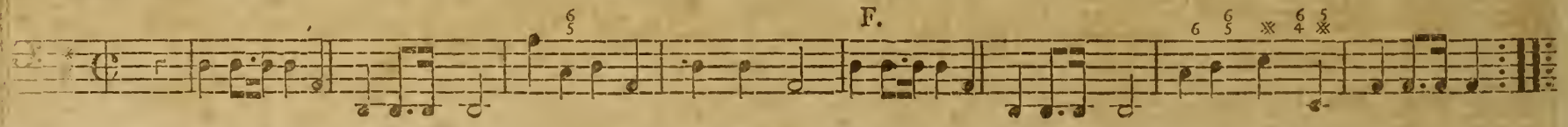
D Horn, 1 *mo.* P. F.



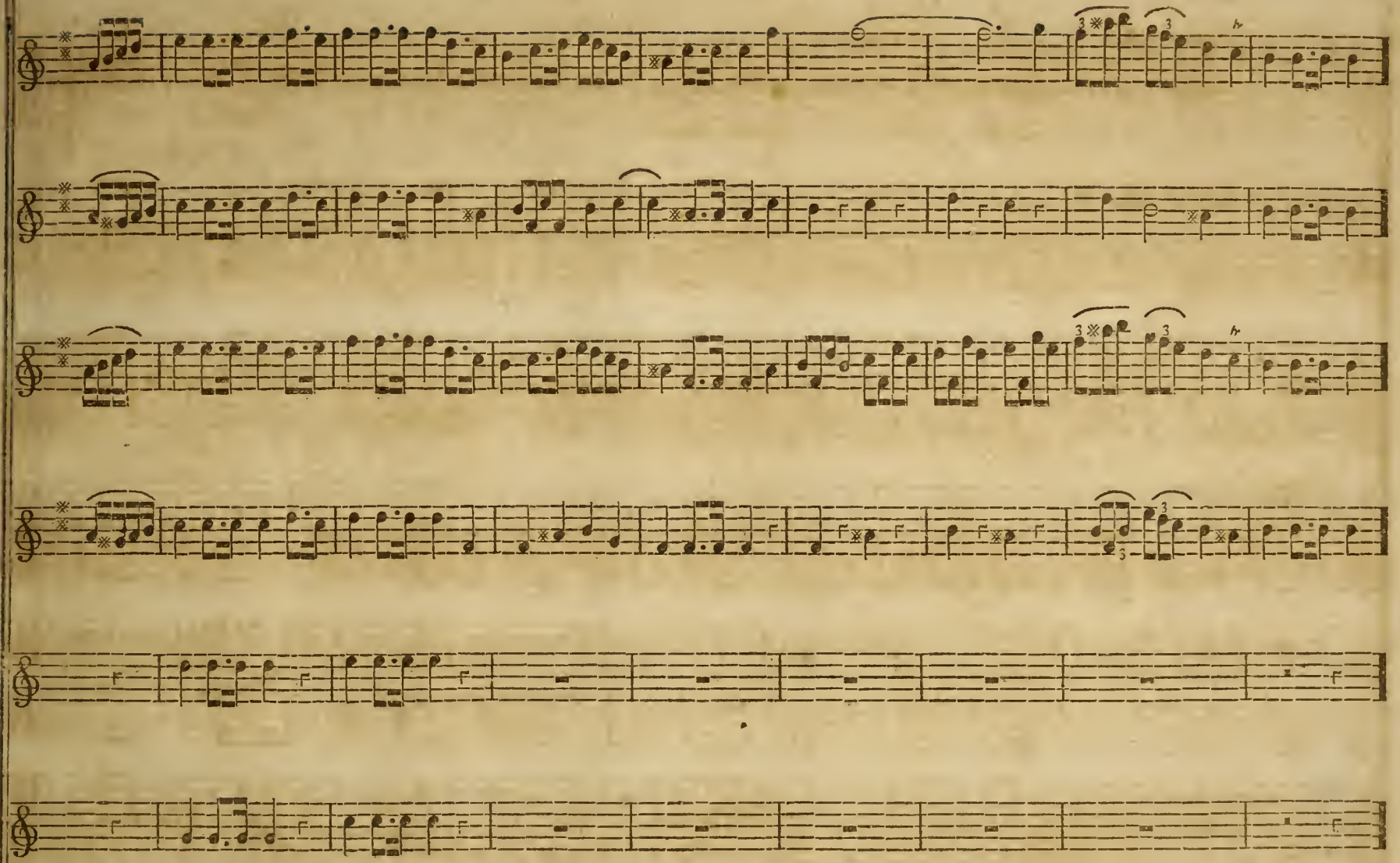
D Horn, 2 *do.*



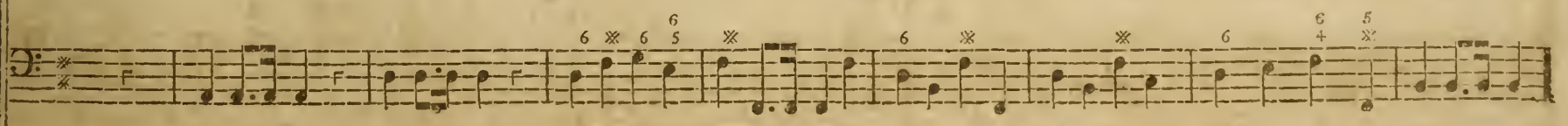
Basso.

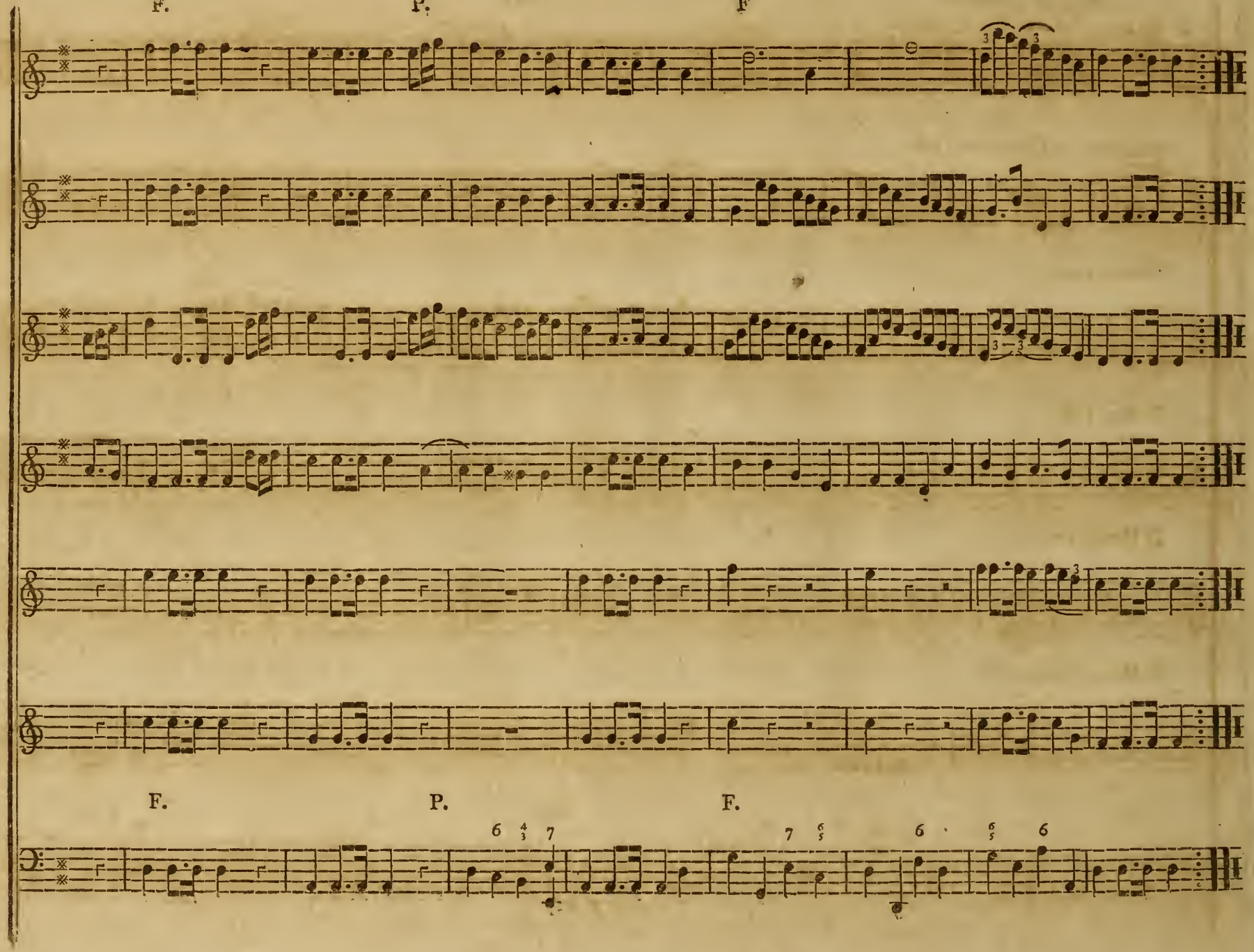


P. Cres.



P. Cres.

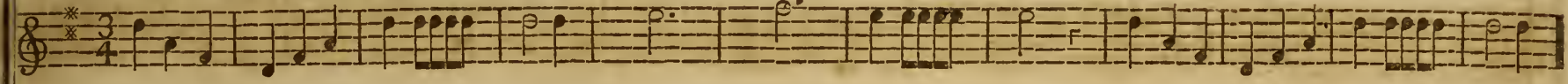



F.
P.
F
F.
P.
F.

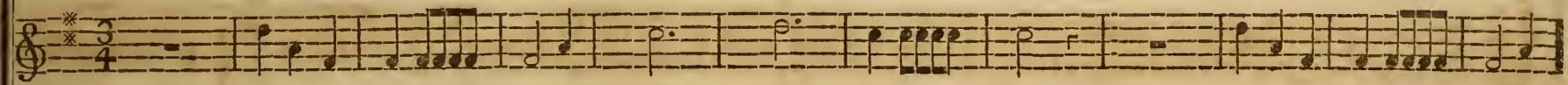
No. 71. First Grand Minuet.

Tempo di Minuetto.

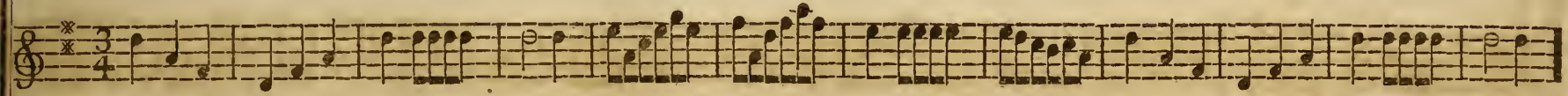
Hautboy, or Clarionett, 1 *mo.*



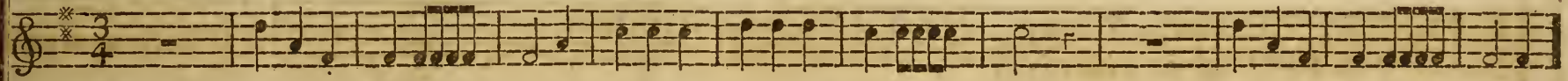
Hautboy, or Clarionett, 2*do.*



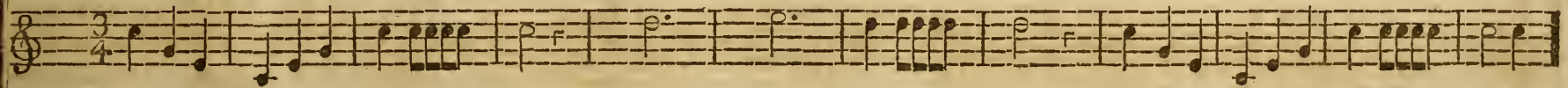
Violin, 1 *mo.*



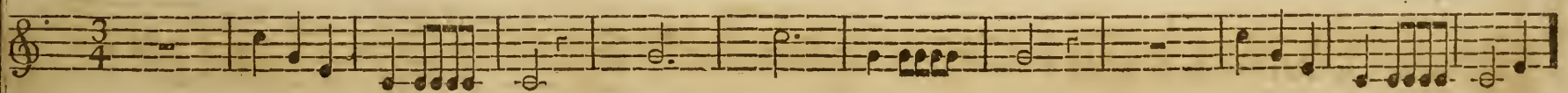
Violin, 2 *do.*



D Horn, 1 *mo.*



D Horn, 2 *do.*



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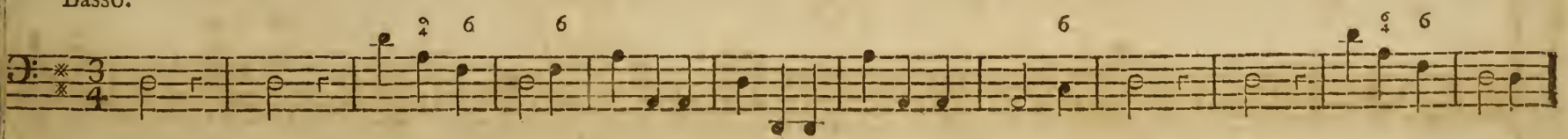

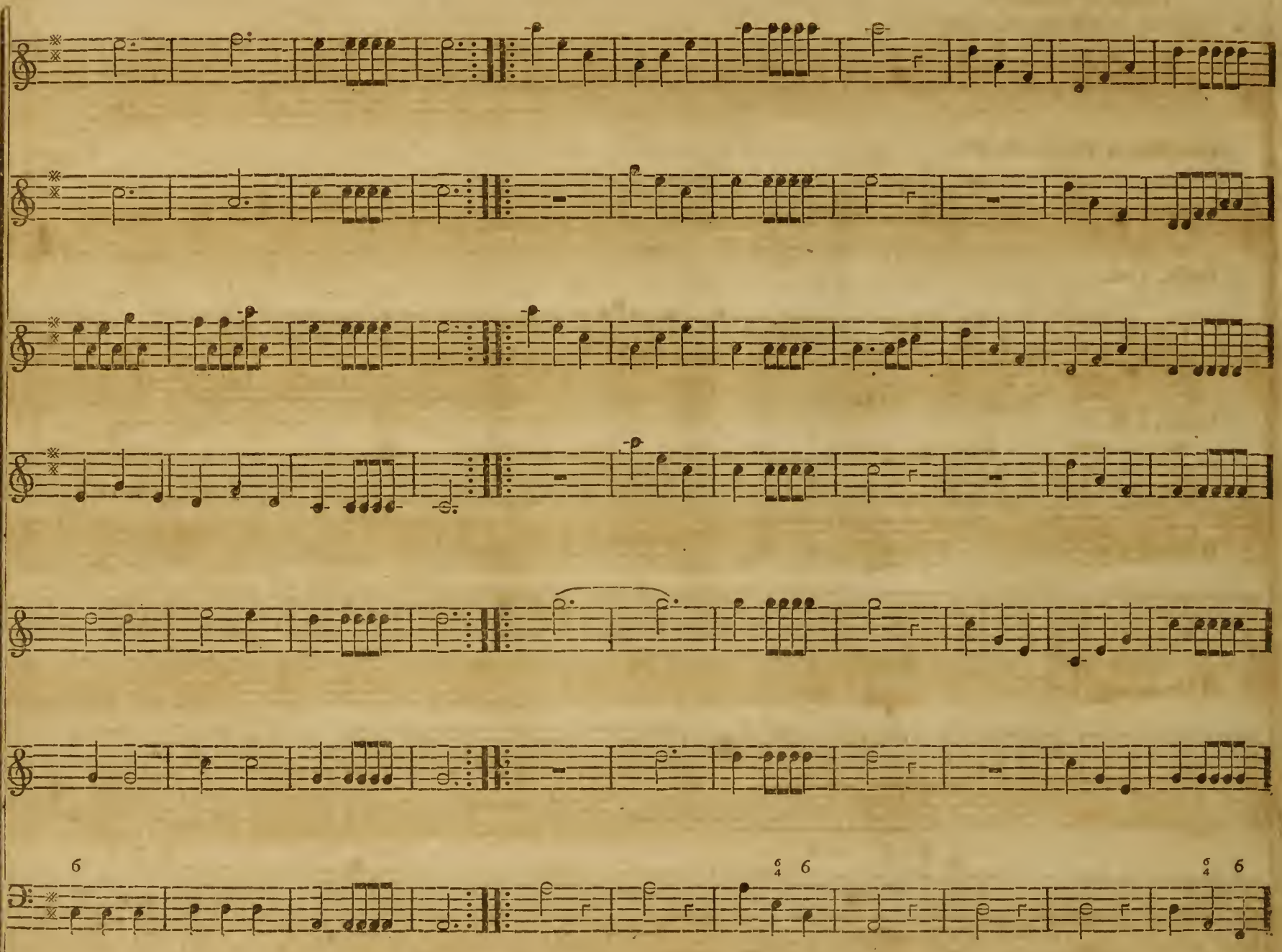
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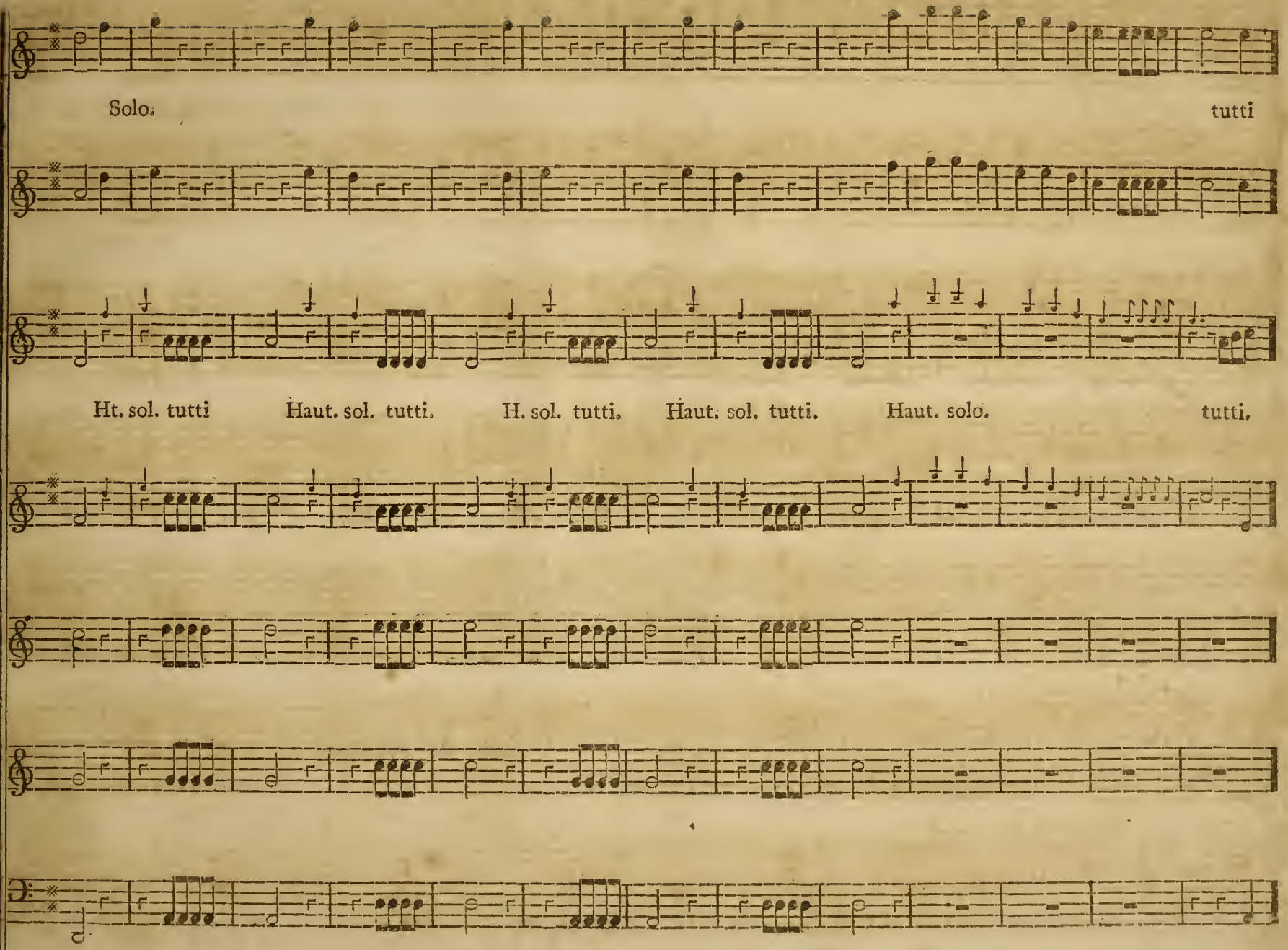
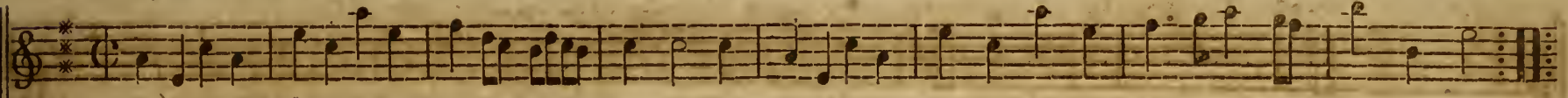
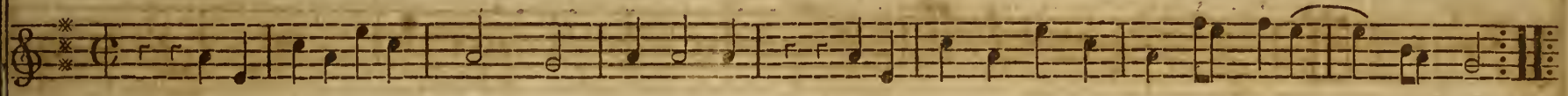

Solo.
tutti
Ht. sol. tutti
Haut. sol. tutti.
H. sol. tutti.
Haut. sol. tutti.
Haut. solo.
tutti.

Tempo di Gavotto.

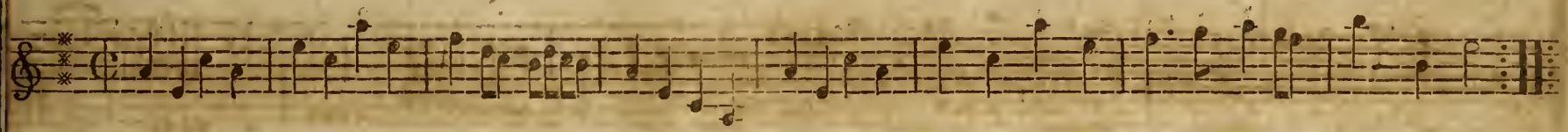
Hautboy, or Clarionett, 1 *mo.*



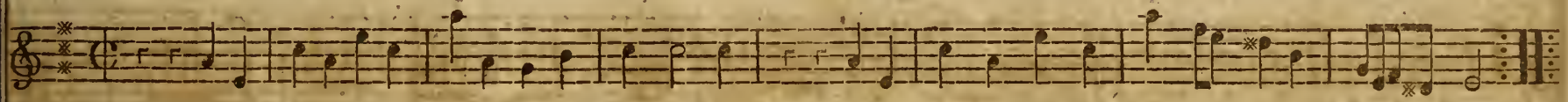
Hautboy, or Clarionett, 2*do.*



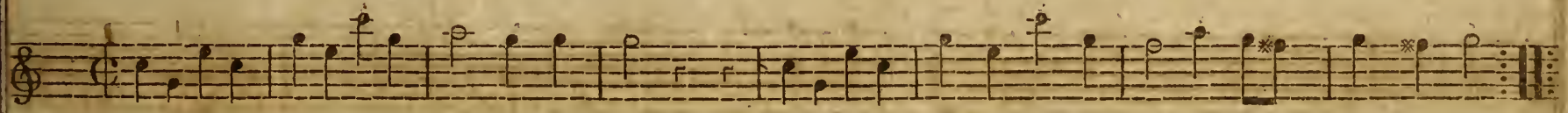
Violin, 1 *mo.*



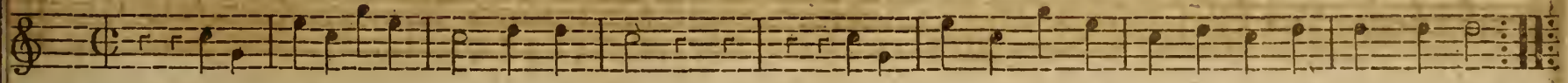
Violin, 2 *do.*



A Horn, 1 *mo.*



A Horn, 2 *do.*



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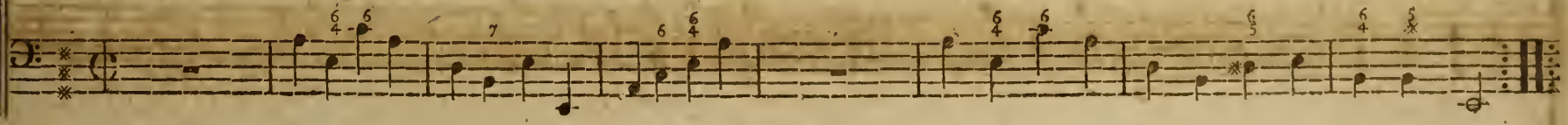

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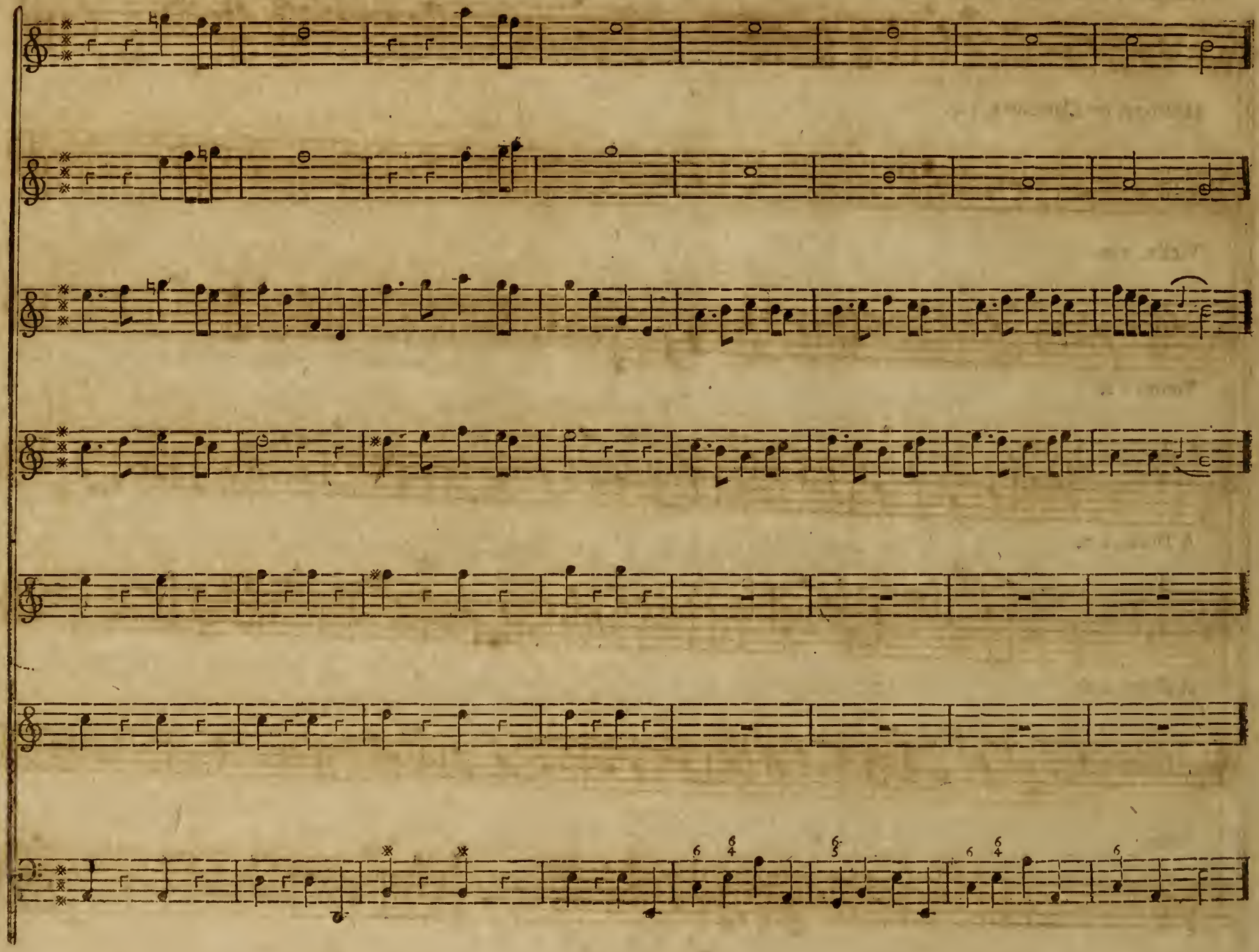

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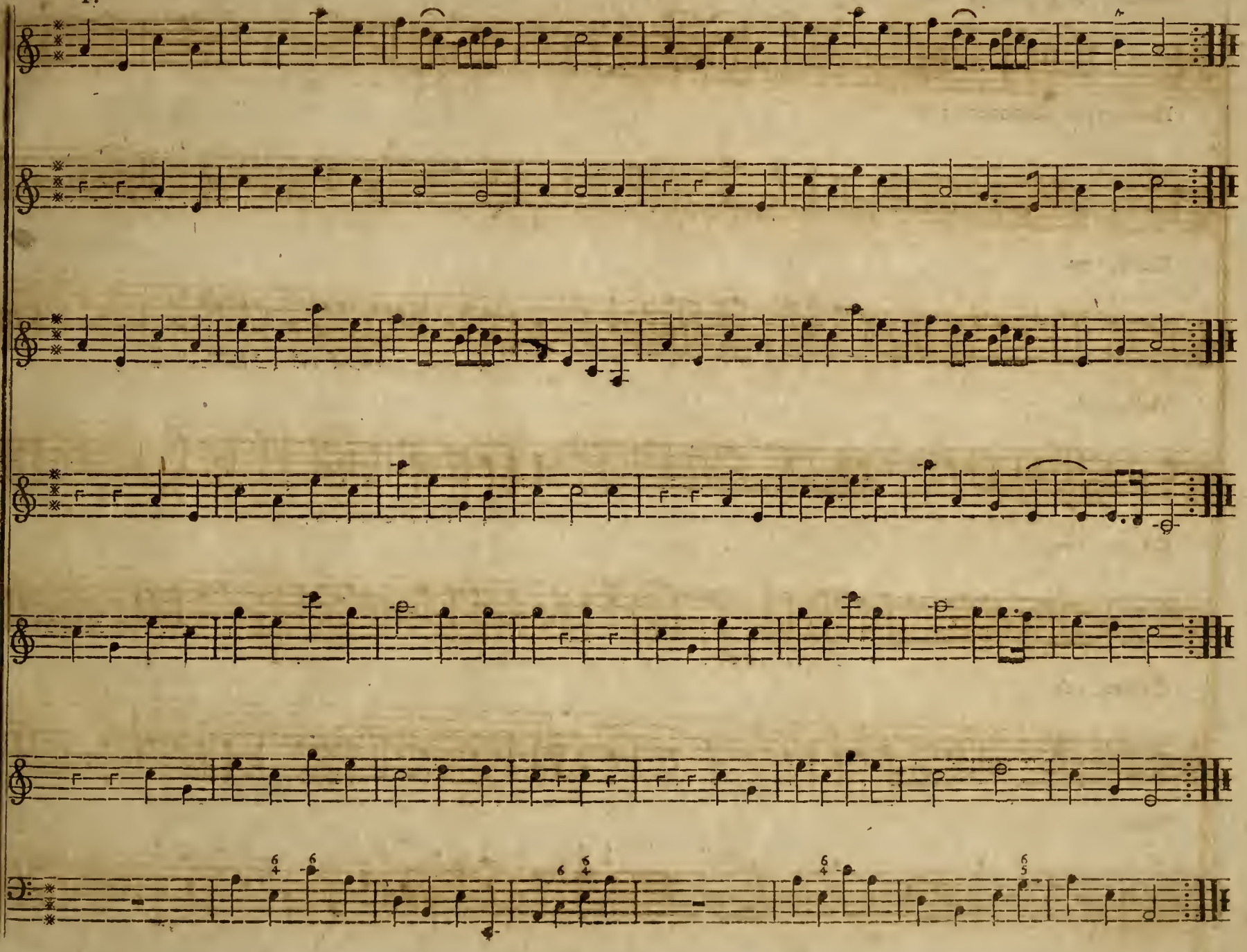
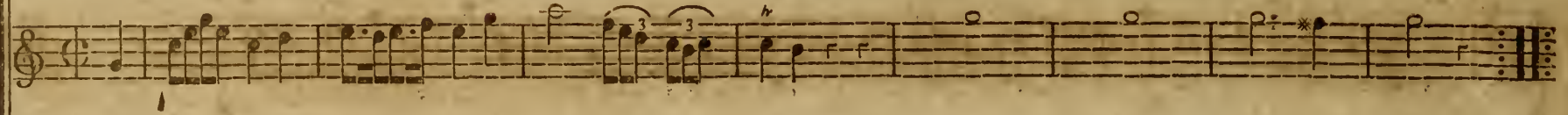
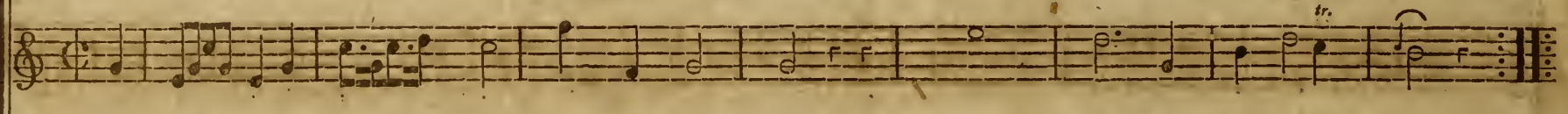


No. 73. Second Grand March.

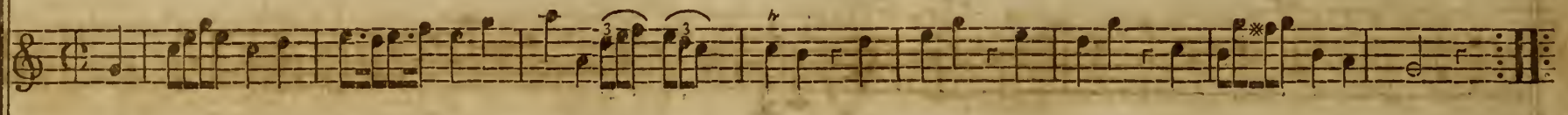
Hautboy, or Clarionett, 1 *mo.*



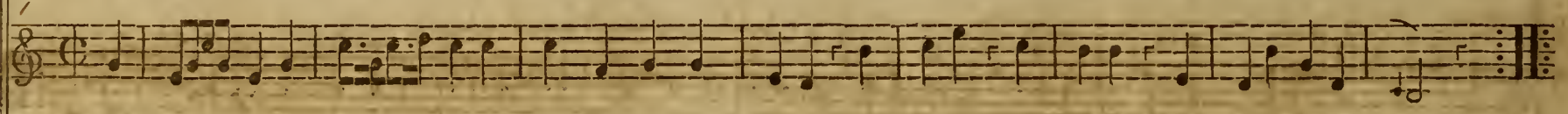
Hautboy, or Clarionett, 2 *do.*



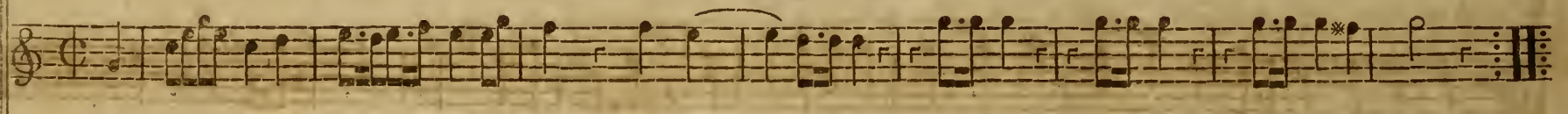
Violin, 1 *mo.*



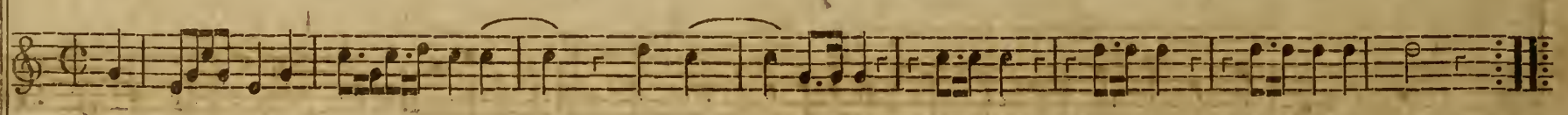
Violin, 2 *do.*



C Horn, 1 *mo.*



C Horn, 2 *do.*



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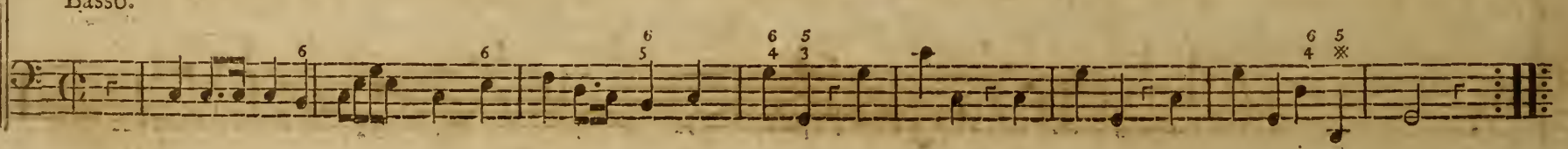
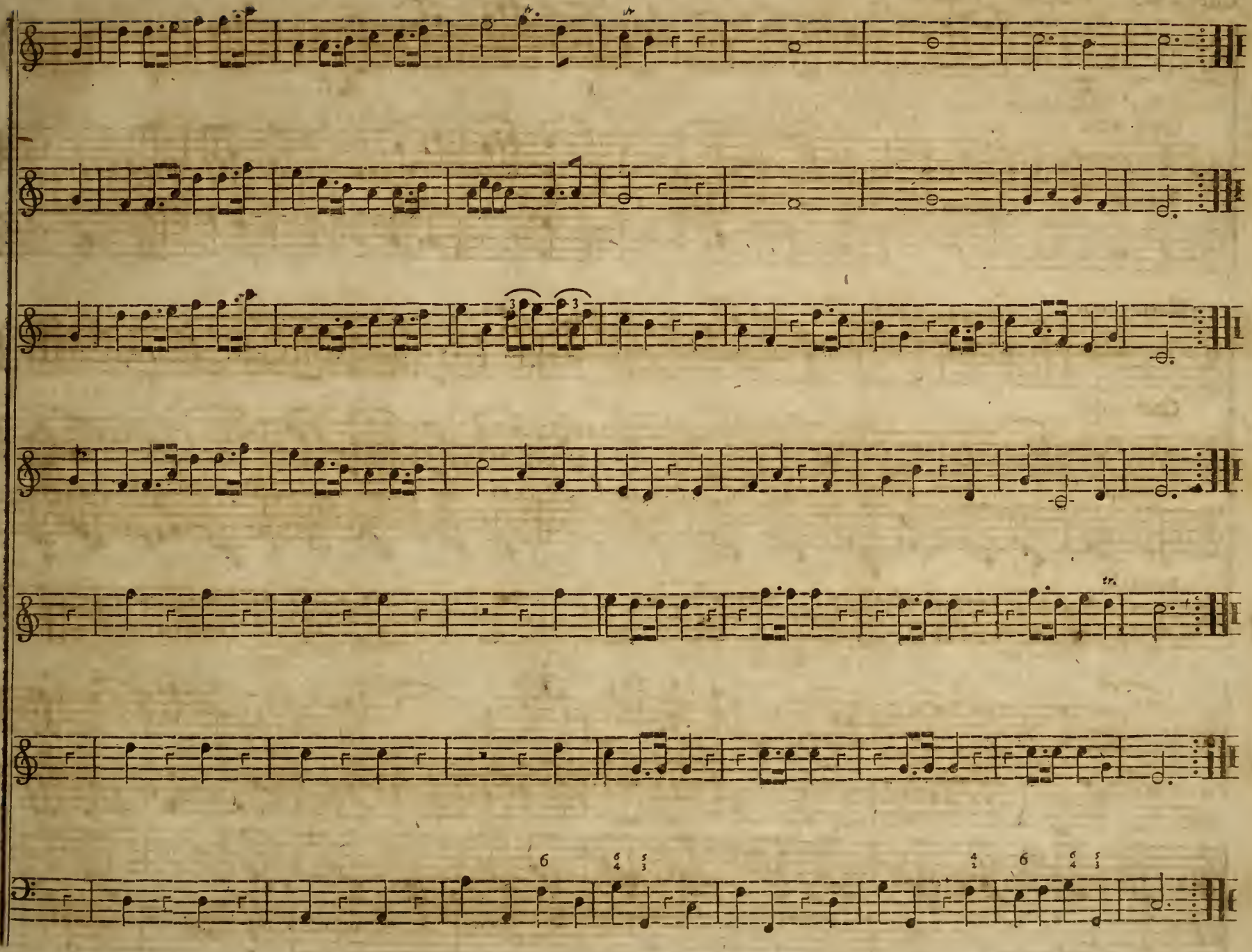
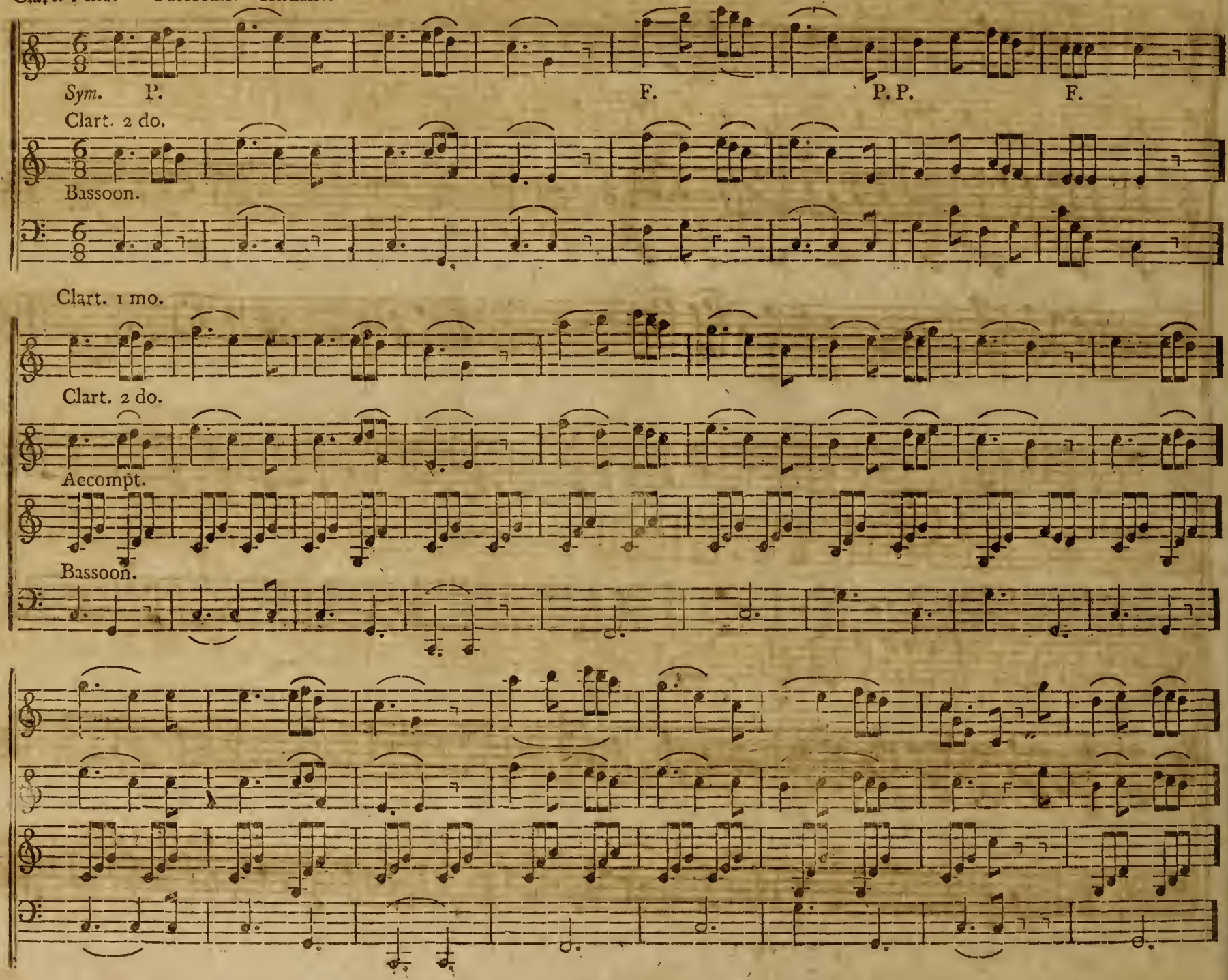
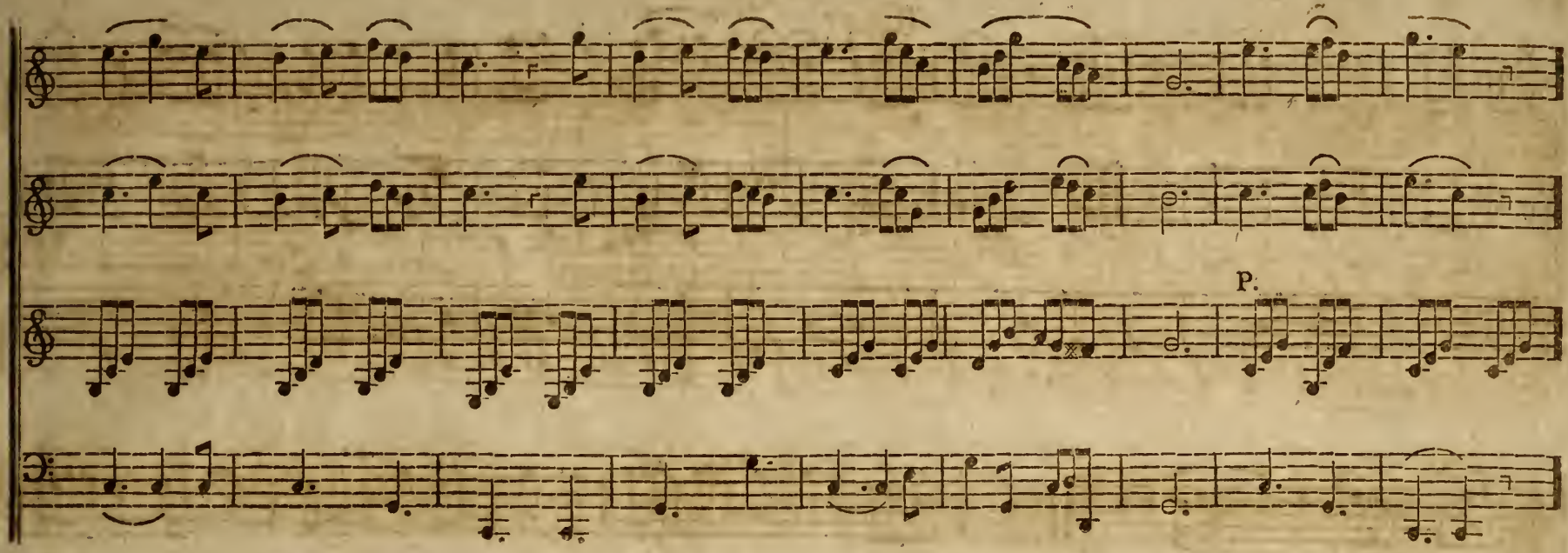




No. 74. Henry's Cottage Maid.

Clart. 1 mo. Pastorale. Andante.

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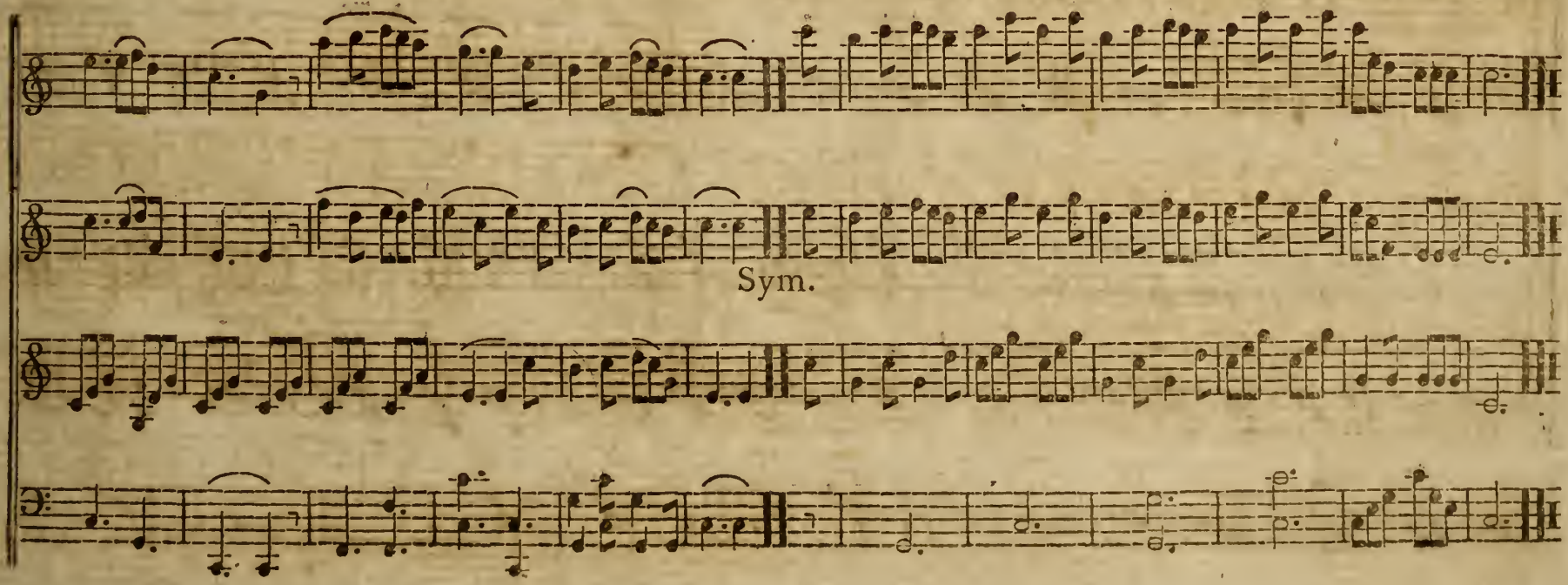
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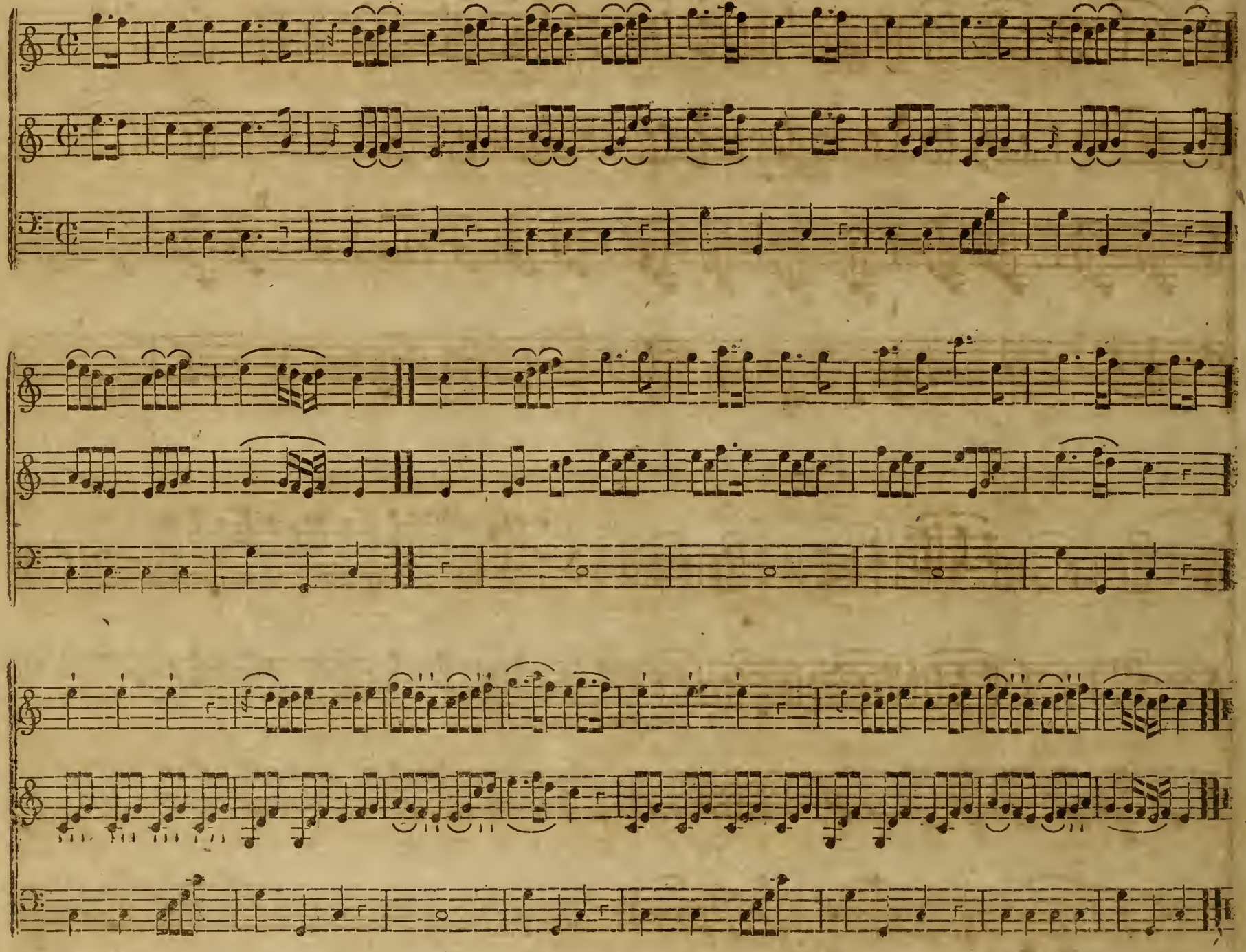
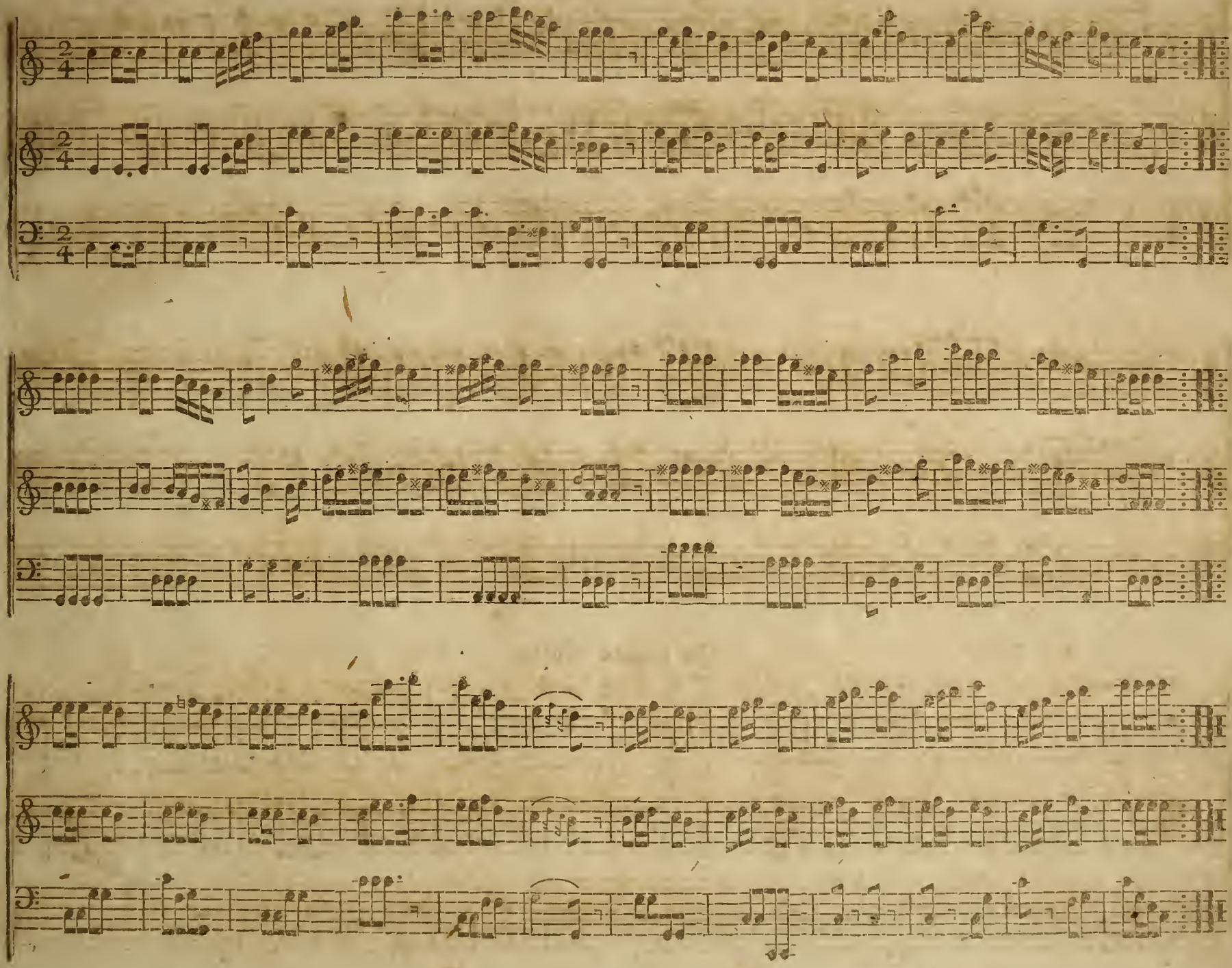
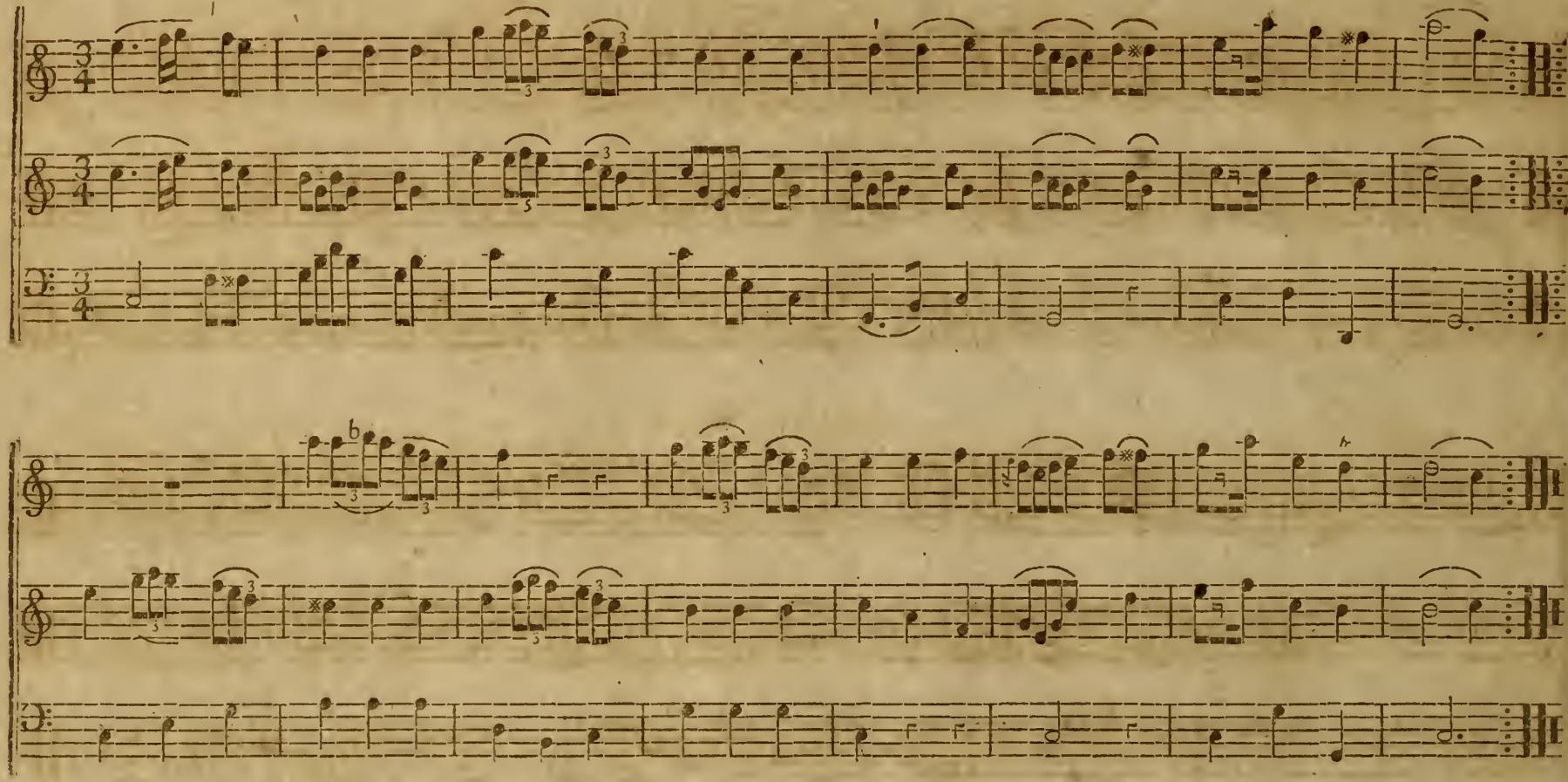


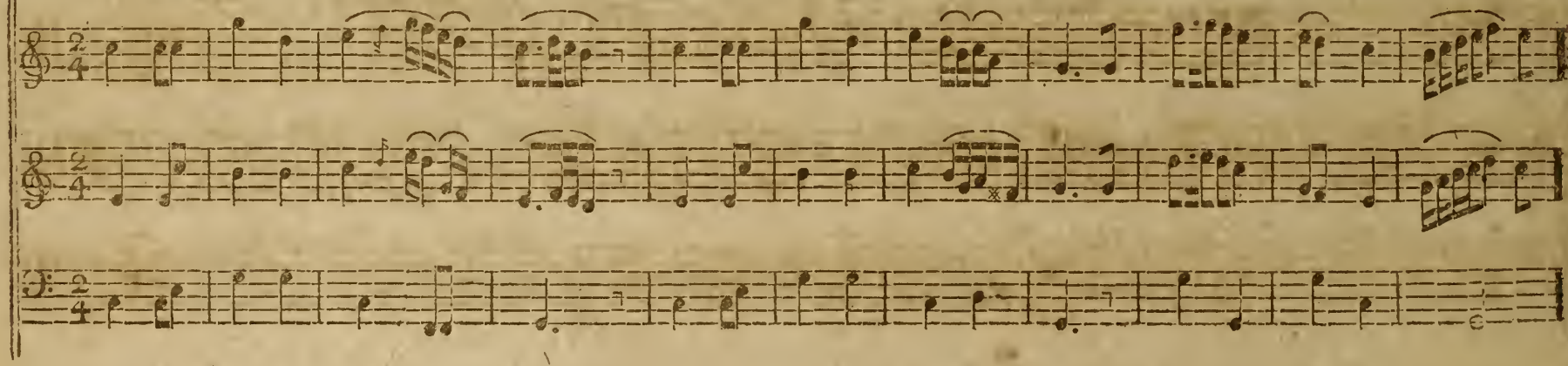


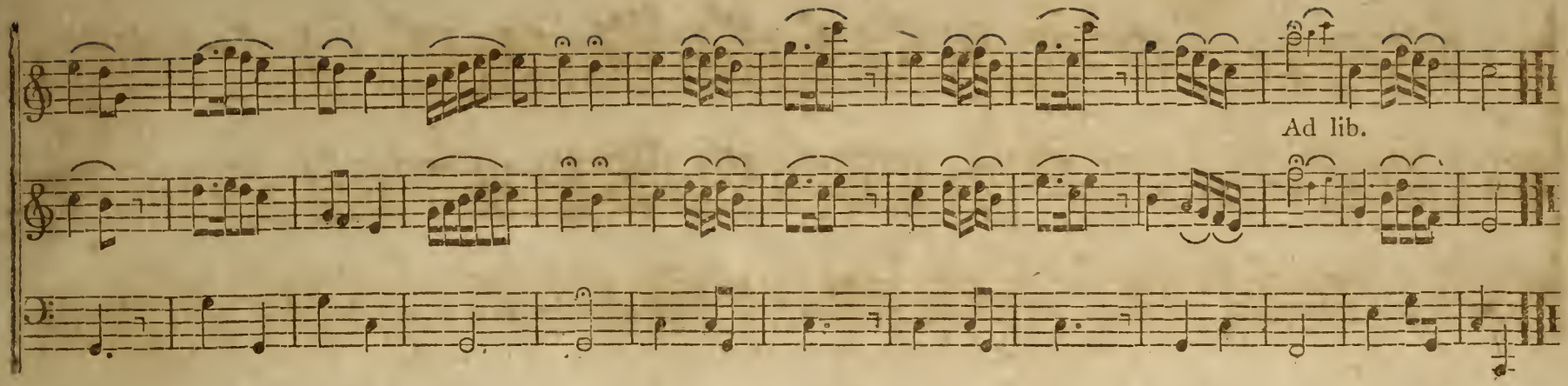
No. 77. Minuet.



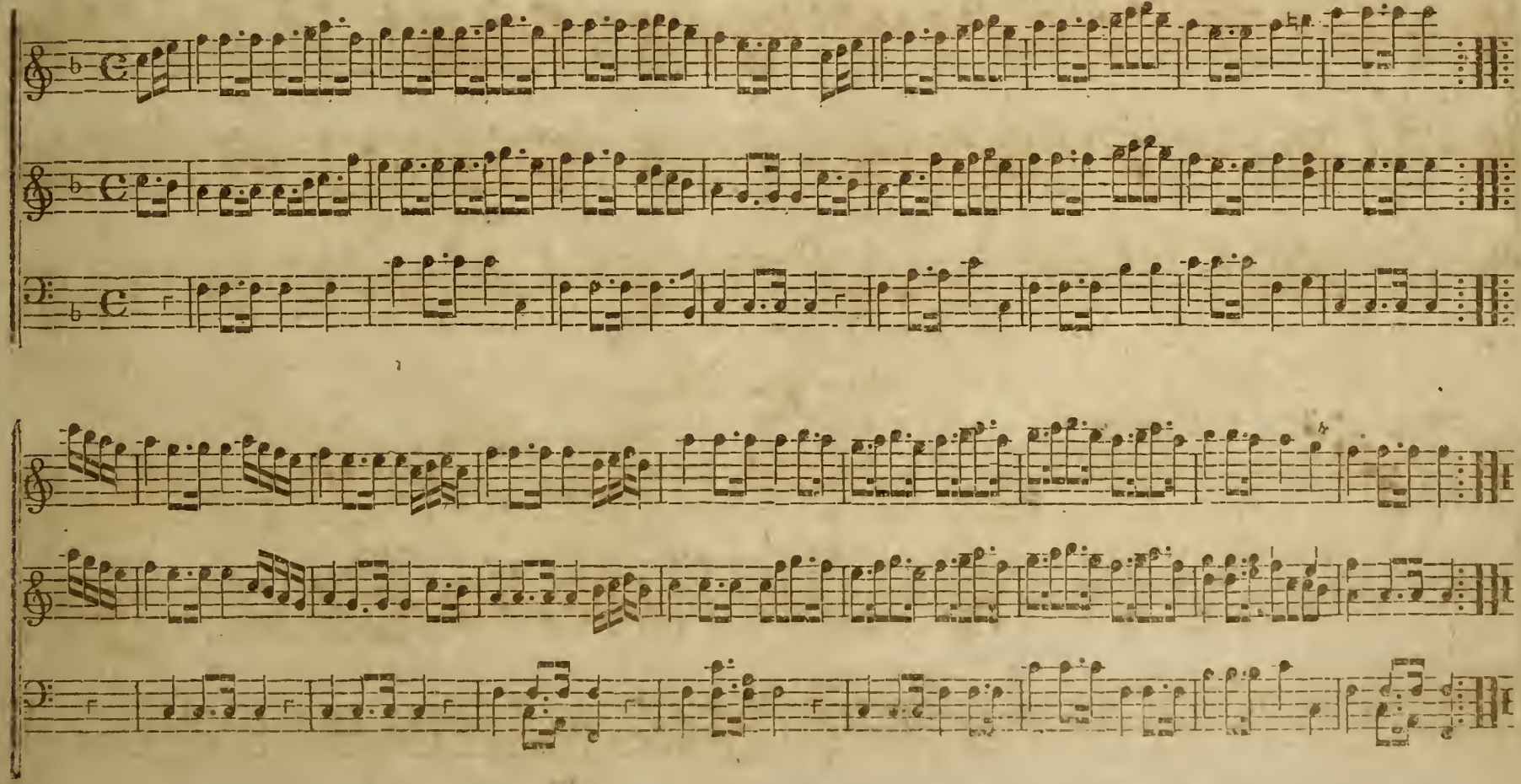
No. 78. Ma Chere Amie.

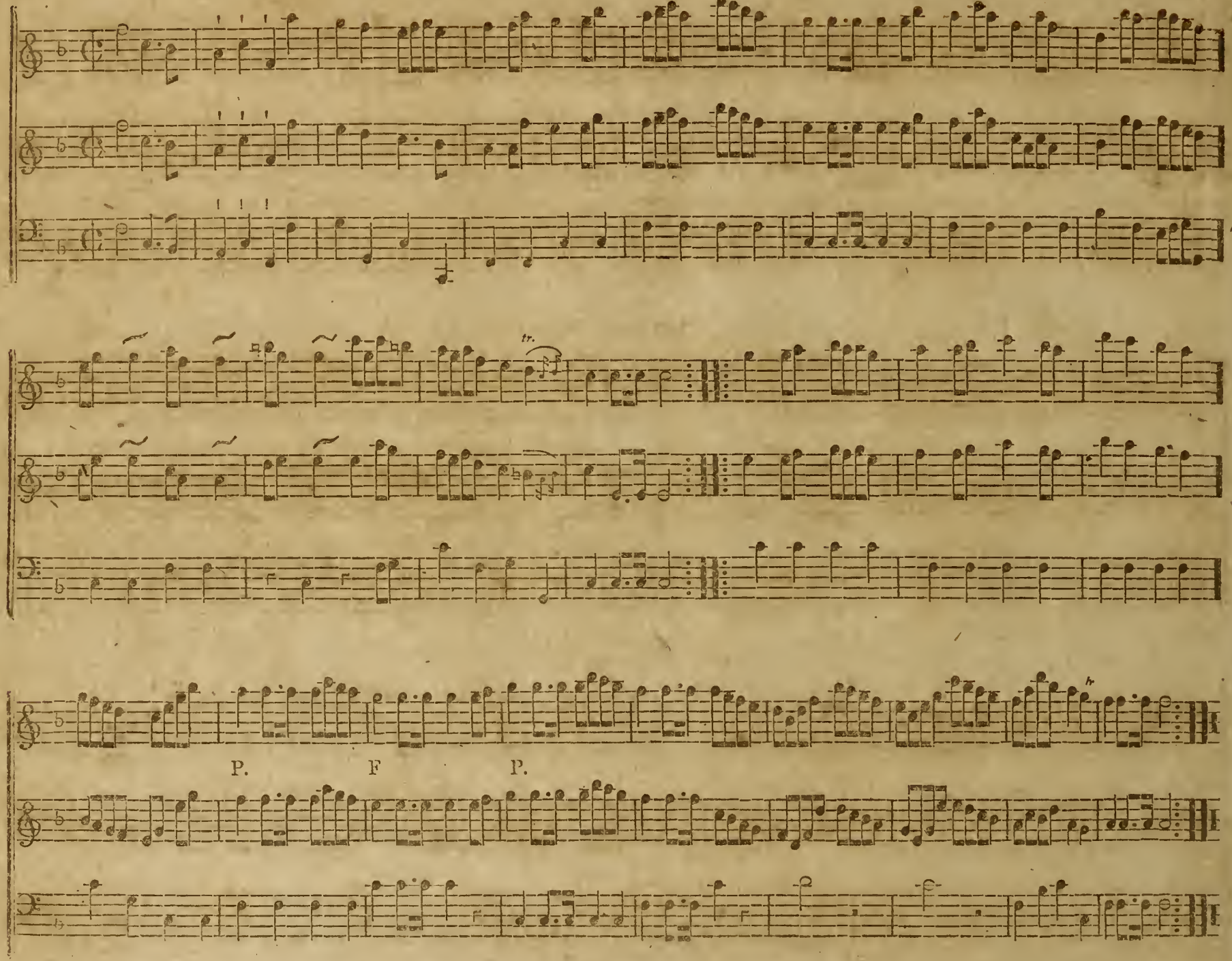
Affettuoso.





No. 79. Boxford March.

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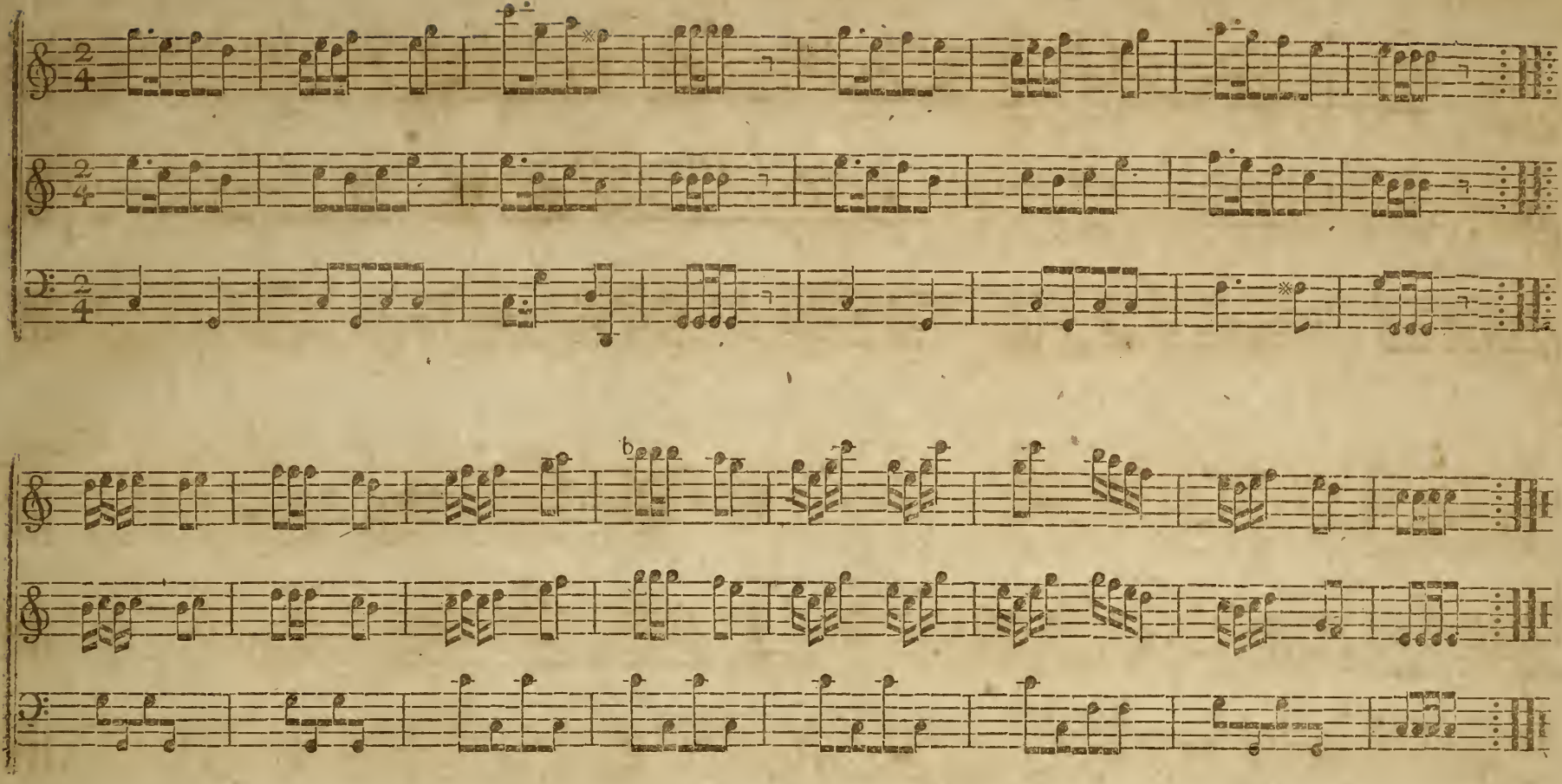
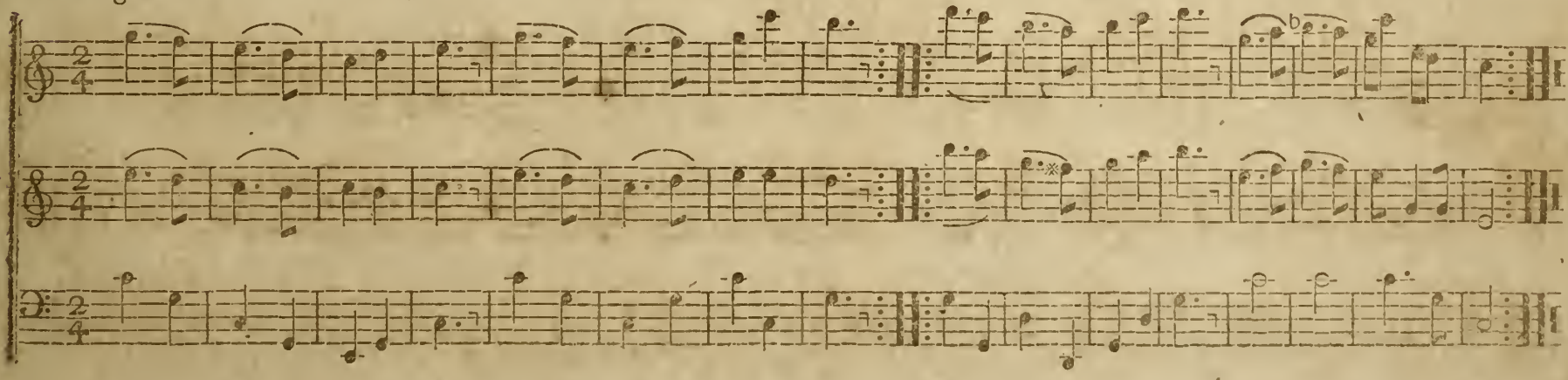
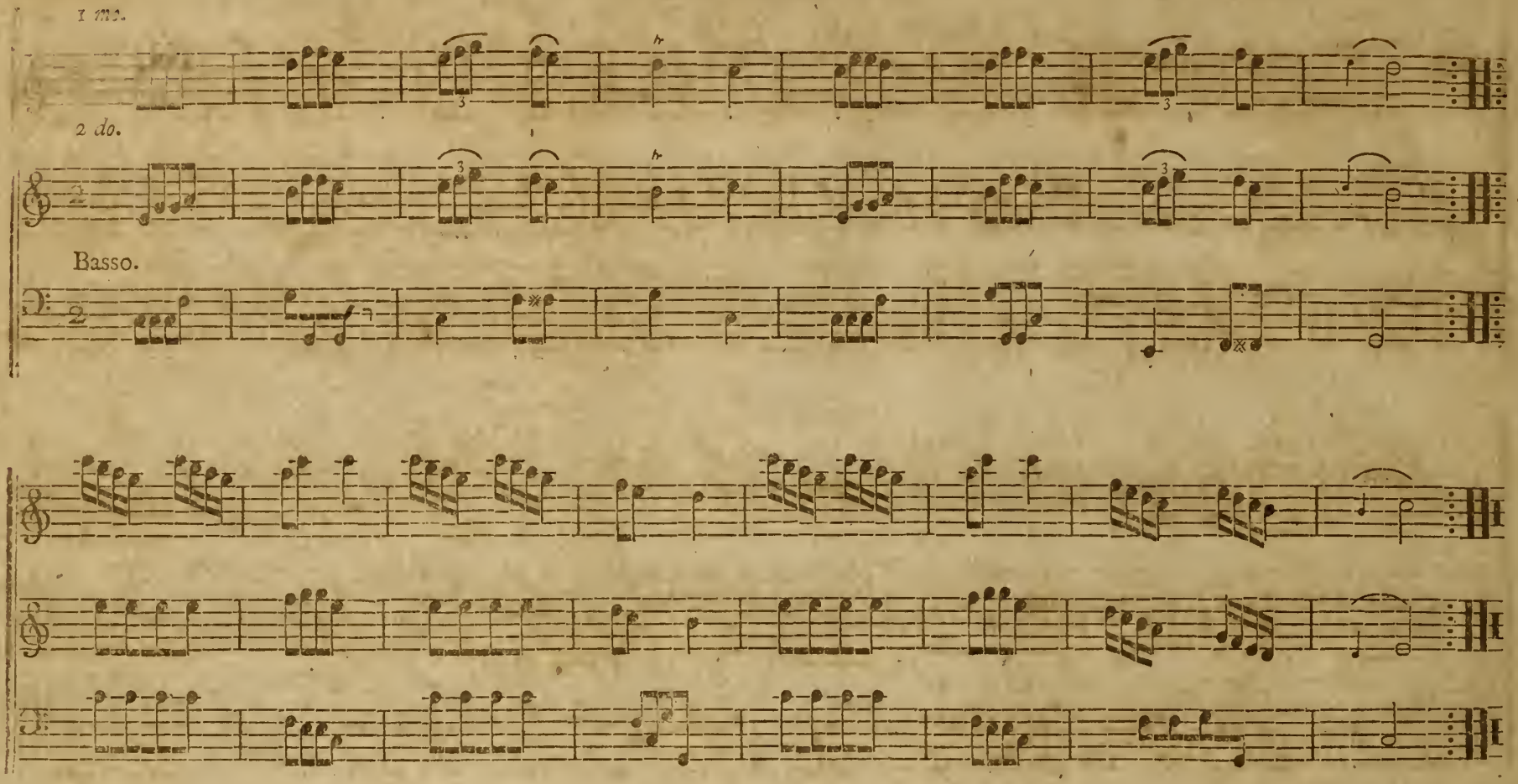


No. 82. Duett.

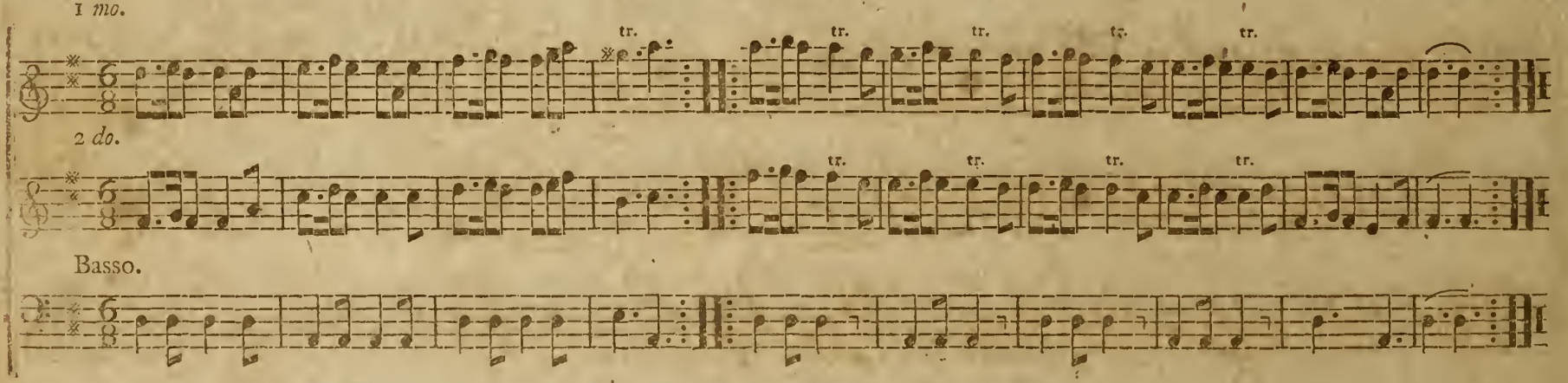
Adagio.

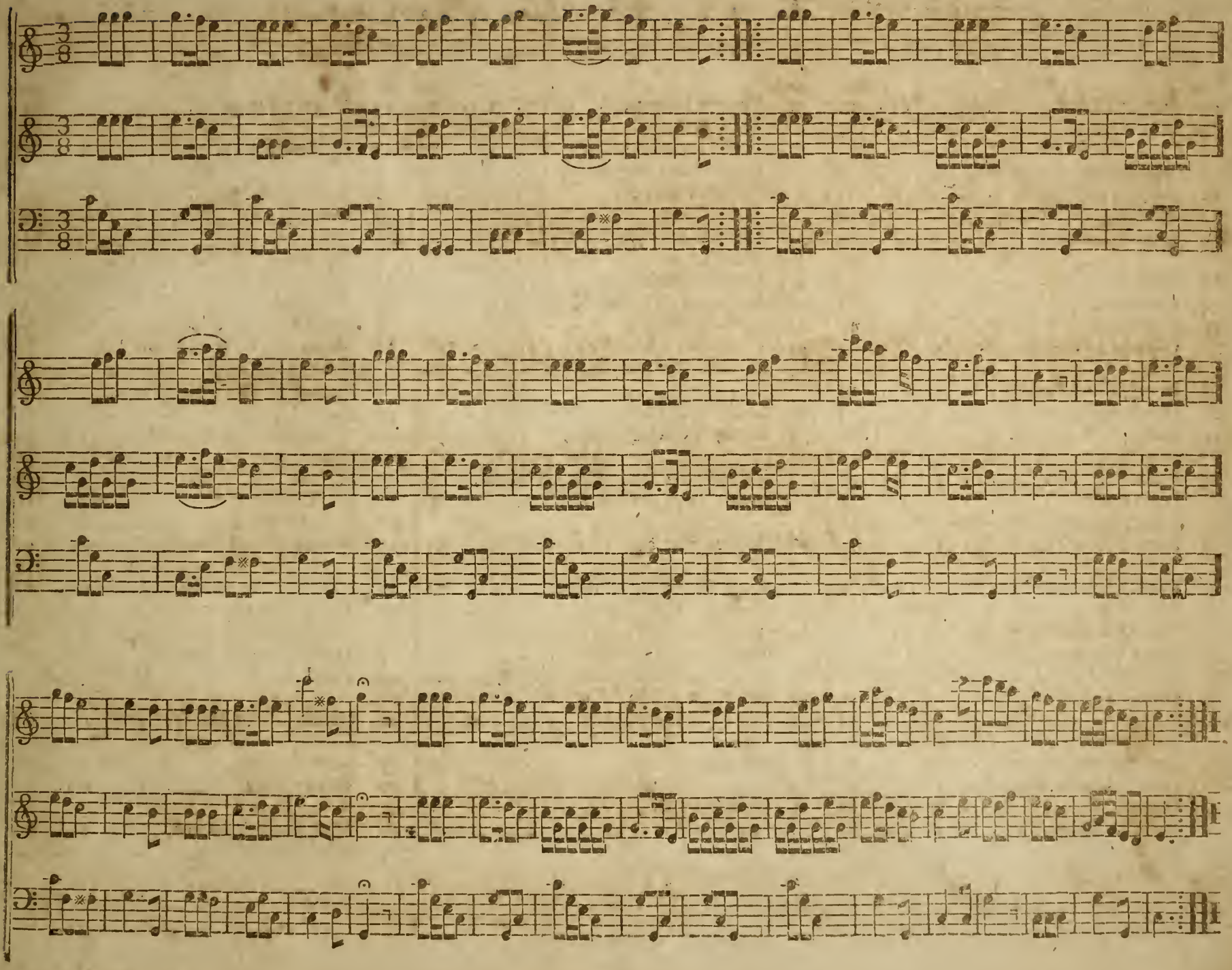


No. 83. Fauson's Maygot.



No. 84. General Blakeney's Jigg.





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