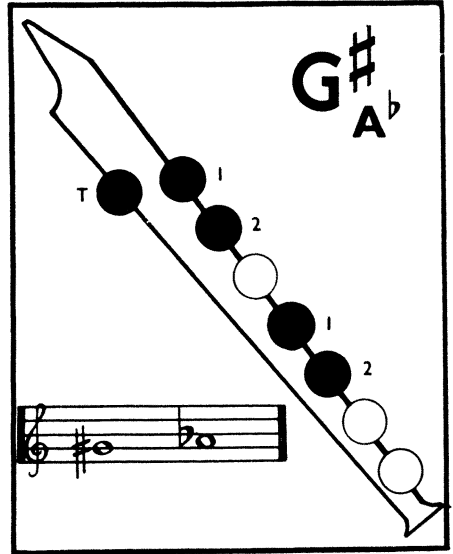


The Note G Sharp (G#)

To play G#, use the left thumb, left first and second fingers, and right first and second fingers. Remember that correct tonguing is important.

Notice which notes have sharps in Nos. 172-174. They are in the key of A Major.



171 G#

172 G# and G

173 G# and F#

174 **LUCY LOCKET**

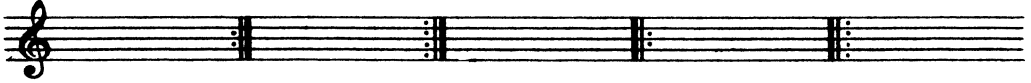
 Lu - cy Lock - et lost her pock - et, Kit - ty Fish - er found it, But
 ne'er a pen - ny was there in it, but the rib - bon round it.

In all the tunes in this book, the breath-marks are given (/). It is not necessary to take breath at every mark, but you should not take breath elsewhere, save in rests. Taking breath in the wrong place can make nonsense of a tune, just as putting a full-stop in the wrong place can make nonsense of a sentence. Try this (wrong) version of part of "Bobby Shaftoe" (No. 84).

175
 Bob - by Shaf - toe's gone. To sea, Sil - ver. Buck - les on his knee.

REPEATS, FIRST TIME AND SECOND TIME BARS

If you see two or four dots by a double-bar, like any one of these, you must repeat (play twice through) the section that they mark off.



Strictly speaking, the repeat marks should be at both ends of the passage to be repeated, but the dots are often left out when they should be written at the beginning of a piece.

When the dots are on the left of a double-bar, you must go back to the previous double-bar; but when they are on the right side of a double-bar, they are only a warning that you must come back to them when you repeat.

NORWEGIAN FOLK-SONG

192

Sometimes, we may need to play the end of a repeated section in a different way when it is repeated. If this is so, as in the tune below, we use what are called first-time and second-time bars. Play from the beginning to the end of the bars marked 1, then repeat. When you come to the beginning of the bars marked 1 again, play the bars marked 2 instead.

OH! SUSANNAH

193

1. I — came to Al - a - bam - a with my ban - jo on my knee, I'm
2. It — rained all night the day I left, the wea - ther it weren't dry, It —
gwine to Lou - si - an - a, my — true love for to see.
froze so hard I froze to death, Su - san - nah, don't you cry!
Oh! Su - san - nah, don't you cry for me, I've
come from Al - a - bam - a with my ban - jo on my knee.

TRILLS AND MORDENTS

Early recorder music often requires ornaments, and to play the correct ornaments in the proper way requires extensive knowledge.

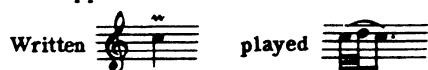
For the present these few forms will cover most of your needs.

No ornaments have been used in this book, but they will be met with in much of the recorder music which is sold today.

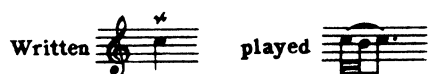
All ornaments should start on the beat of the note to which they are attached, and should be played inside the time of that note.

For those who wish to study the question more closely, there are many fine books dealing with ornamentation in early music, chief of which are "The Interpretation of the Music of the XVII and XVIII Centuries", by Arnold Dolmetsch (Novello and Oxford University Press), "Essay on the True Art of Playing Keyboard Instruments", by C. P. E. Bach, translated and edited by William J. Mitchell (Cassell); "The Interpretation of Music", by Thurston Dart (Hutchinson's University Library).

The Upper Mordent

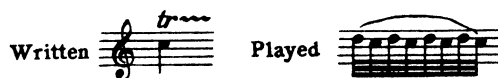


The Lower Mordent



The Trill or Shake

The trill is normally a rapid alternation between the note written and the note above it. It should be regular and even, and not necessarily very fast. It normally starts on the note above the written note.



ALTERNATIVE FINGERINGS

Some notes may be produced on a recorder with more than one combination of fingers. For instance, B may be fingered 01 or 023; D' may be fingered 2 or 1231234. There is usually a difference in pitch which has to be allowed for in pressure of breath; but this can be useful in soft passages.

Alternative fingerings sometimes avoid unpleasant "quacks".

If, in this passage,



you use 023 fingering for B, there will be no "quacking" at all. The 1231234 fingering for D' is often very useful when you are making rapid changes from note to note in the region from C' to E' and beyond.

There are also many special fingerings for trills, which should be learnt.

Some of the fingerings given at the back of this book will only work on certain recorders, but practice will increase the number that can be played on yours. Used with discrimination, they can make many difficult passages easier.

The table of alternative fingerings and trill fingerings at the end of this book is not exhaustive, but as many as possible of the common fingerings are given. When more than one fingering is given for a note, the left-hand one is the more usual.