

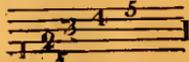
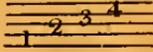
INTRODUCTION

TO THE ART OF PLAYING ON THE

GERMAN FLUTE.

PRELIMINARIES.

All musical Sounds are expressed by certain characters, called notes which are named from the first seven letters of the Alphabet, A, B, C, D, E, F and G.

A Stave  contains  lines and  Spaces, the lowest line is called the first, The notes are placed on the lines or in the spaces included in the Stave  and the additional lines called ledger lines  are for the higher and lower notes.

In order to determine the pitch of musical notes, certain signs, called Clefs have been invented, they are seven in number of which the G, or Treble Clef is used for the Flute, and is placed on the second line of the Stave thus  from which the notes ascend and descend as follows 

NOTES ON THE LINES AND SPACES SEPARATELY.



EXERCISE



FIGURE, LENGTH, and relative Value of NOTES; with their respective RESTS.



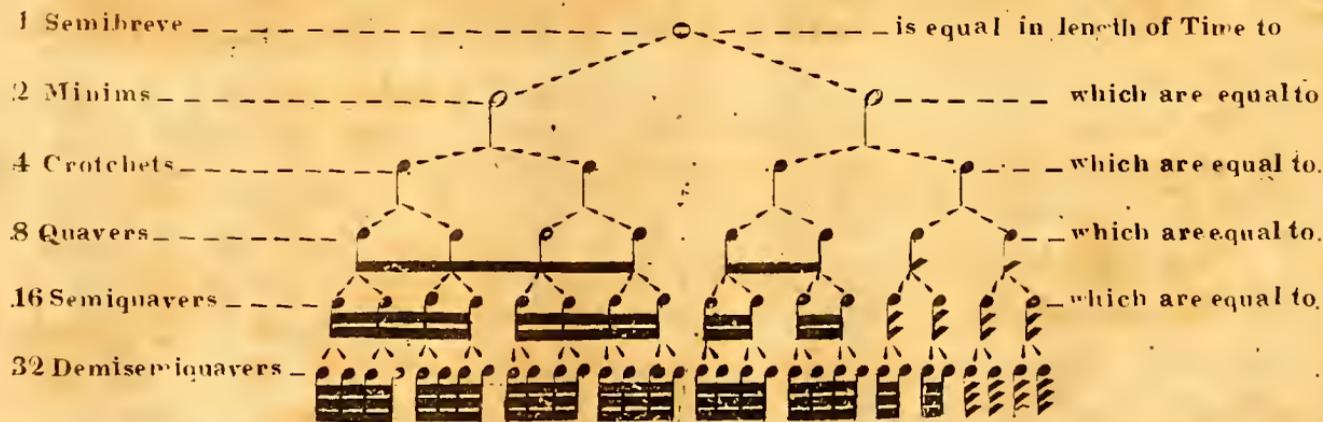
There is a certain proportion assigned to the Notes and their respective Rests; for the purpose of regulating the System of Time; which will be better elucidated by the following Table, which shews their true Proportions.

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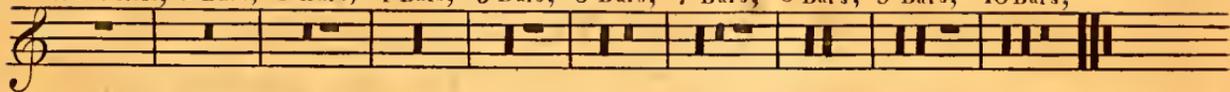
It is indispensably necessary in order to arrive at a proficiency in Music, that the pupil pay minute and particular attention to Time in its various divisions, as the ground work or foundation on which all his future excellence depends; and without an intimate and thorough knowledge of which, all the effect of a rapid and easy execution of the most difficult passages, will fall far short of constituting a good and correct Performer; nor will the Student, unless well grounded in Time, ever be enabled to play in Concert, or even add an accompaniment to a Piano Forte. I shall therefore endeavour to initiate the Pupil in the most familiar method of acquiring it by following examples.

TIME TABLE shewing the respective proportion of each note.



There is another Note sometimes made use of, called a Quadruple Quaver  which is half the length of a Demisemiquaver, but is seldom used.

A Bar Rest, 2 Bars, 3 Bars, 4 Bars, 5 Bars, 6 Bars, 7 Bars, 8 Bars, 9 Bars, 10 Bars,



A Dot after a Note, or Rest, makes the Note or Rest half as long again.

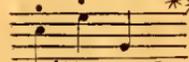
Written.



EXAMPLE

A Tie or Slur placed over two Notes of the same pitch, binds the second to the first, so that only the first is sounded, but the sound is continued the length of both Notes, or being placed over Notes on different lines or spaces, shews that they must be played in a smooth connected style, continuing each Note its full length.

This style of playing is termed in Italian Legato, written thus 

The opposite style of playing, termed Staccato, denotes distinctness and shortness of sound, written thus  or written thus  means less Staccato, and thus  means still less Staccato,

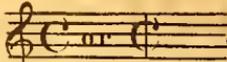


TIME AND ITS DIVISIONS.

The BAR, made thus  divides a musical Composition into EQUAL Portions of Time.

TIME is divided into two Sorts; COMMON and TRIPLE; each of which is either simple or compound: and the Character or Sign, which denotes it, is placed at the Beginning of every Composition, after the Clef.

SIMPLE COMMON TIME.

When marked thus  denotes, that each Bar contains one Semibreve, or its Equivalent. And is timed by Crotchets in quick movements, and by Quavers in slow movements.

EXAMPLE. 

When marked thus  the Bar contains two Crotchets or their Equivalent.

EXAMPLE. 

Counting in music should be like the pendulum of a clock even and exact, as the notes must be timed by it.

COMPOUND COMMON TIME EXPLAINED.

1st SORT.

Count 12 Quavers in a Bar,
or 4 dotted Crotchets



or their Equivalent.

2nd SORT.

Count 6 Quavers in a Bar,
or 2 dotted Crotchets



or their Equivalent.

3rd SORT.

Count 12 Crotchets in a Bar,
or 6 Minims



or their Equivalent.

4th SORT.

Count 6 Crotchets in a Bar,
or 2 dotted Minims



or their Equivalent.

The two last Sorts are very seldom used in modern Music.

SIMPLE TRIPLE TIME EXPLAINED.

Three Minims in a Bar,



or their Equivalent.

Three Crotchets in a Bar,



or their Equivalent.

Three Quavers in a Bar,



or their Equivalent.

COMPOUND TRIPLE TIME EXPLAINED.

Nine Crotchets in a Bar;  or their Equivalent.

Nine Quavers in a Bar;  or their Equivalent.

Compound triple Time is seldom used in modern Music.

The Figures, which mark the Time, have a Reference to the Semibreve; the lower Number, showing into how many Parts the Semibreve is divided; and the upper Number, how many of such Parts are taken to fill up a Bar.

For Example $\frac{2}{4}$ denotes, that the Semibreve is divided into four Parts, Namely, four Crotchets; and that two of them are taken for each Bar.

Likewise $\frac{3}{8}$ indicates, that the Semibreve is divided into eight parts, namely, eight Quavers; and that three of them are adopted to complete a Bar.

THE FIGURE OF 3 placed over three Crotchets, Quavers or Semiquavers thus  called TRIPLETS, Denotes, that the three Crotchets must be performed within the Time of two common Crotchets; the 3 Quavers within the Time of two common Quavers; and the three Semiquavers

OF VARIOUS TERMS IN MUSIC

A Tempo, in strict Time.

Adagio, slow Time.

Ad Libitum, at Pleasures.

Affetuoso, Tenderly.

Agitate, Agitated.

Allegro, quick Time.

Allegretto, not so quick as *Allegro*.

Al Segno, signifies to begin again at the S .
or Repeat, and finish at the double Bar,
or the Pause.

8^{va} an Octave higher then written.

Ameroso, or *Tenderment*, nearly as *Affetuoso*.

Andante, rather slow and distinct.

Andantino, slower then *Andante*.

Arioso, in the Style of an Air.

Assai, to Augment the quickness or slowness
as *Allegro assai*, very brisk; *Largo*,
assai very slow.

Bis, play those Bars twice, over which
it is placed.

Brilliant, in a brilliant Stile.

Brio, Spirit, as *con Brio*, with Spirit.

Bene Placito, at Pleasure.

Cantabile, in a vocal Stile.

Canzonetta, a sort of common Air.

Coda, conclusion or Appendix.

Con Commodo, with an easy Stile.

Crescendo poi Calando, or > a gradual
rise and fall of the Sound.

Crescendo Rimforzando, or < a gradual
rise of the Sound.

Da Capo, signifies to begin again, and
end with the first Part.

Diminuendo Calando, or > a gradual fall
of the Sound.

Direct (W) shews the place of the first
Note in the next Stave.

Dalce or *Dol*: sweetly, tenderly.

Di Molto, very, as *Allegro Di Molto*, very
fast; *Largo Di Molto*, very Slow.

Duett, *Duetto* or *Duo*, a piece for two
parts, either Vocal or Instrumental.

Finale, the last Movement of a musical Piece.

Finis, *Fine*, or *Fin*, denotes the end of
any Movement or Piece.

F. or *Forte*, Loud.

FF. or *Fortissimo*, very Loud.
Giusto, just, Exact; as a *Tempo Giusto*,
 in just and exact Time.
Grave, very slow Time.
Grazioso, in a graceful, pleasing Style.
Gusto, Taste, as *Con Gusto*, with Taste.
Largo, Slow.
Larghetto, not so slow as *Largo*.
Lentamente, rather Slow.
Lento, a little quicker than *Largo*.
Maestoso, *Majestic*, in a bold Style.
March, *Marchia*, a Military Air.
Ma, But.
Meno, Less.
Mesto, in a Melancholy Style.
Mezzo Forte, or *m. f.* rather Loud.
Mezzo Piano, or *m. p.* rather Soft.
Moderato, Moderately.
Molto, very, see di Molto.
Non, not as *Non Troppo Presto*, not too quick.
Non Troppo Largo, not too Slow.
Piano, or *P.* Soft.
Piu, More.
Poco, little; as *Poco Piu*, a little More.
Pomposo, in a Grand Style.
Presto, very Quick.
Prestissimo, quicker than *Presto*.
Primo, First.
Primo Tempo, according to the original Time.
Quasi, in the manner of: As *quasi andante*,
 in the manner of *Andante*.

Rallentando, gradually slackening the Time.
Ronde, or *Rondeau*, a piece of Music in which
 the first Part is repeated once or oftener,
 in the course of the Movement; and with
 which it finally Ends.
Rinforza, or *R. F.* to reinforce or increase
 the strength of tones or Sounds.
Sbarzando, in a playful Manner.
Segue, to continue or Follow.
Semplice, with Simplicity.
Senza, Without.
Sforzando, particular stress on the Note
 so Marked.
Siciliano, a Pastoral Movement, in Com—
 pound Common Time.
Smorzato, or *Smorzando*, smoothing away
 the Sound.
Sostenuto, to sustain the Sound.
Spirito, with Spirit.
Spiritoso, with much Spirit.
Tacet, be Silent.
Tempo, Time, in respect of measure and Bars.
Tenute, or *Tenuto*, to hold a Note as *Sostenuto*.
Thema, the original Air or Subject, upon which
 Variations are Made.
Variatione, or *Variationi*, Variations on any
 Air or Tune, keeping always the same
 fundamental Bass.
Volti Subito, turn over Quickly.
Vivace, Lively.
Vigorese, lively and Firm.

OF THE EMOUCHURE.

In order to acquire a knowledge of the German Flute, the first thing to be attended to, is, placing the Flute properly to the Lips, to do this, take the first joint of the Instrument only, and place the Embouchure, or hole thereof, to the upper part of the under lip, drawing that, and the upper one even with each other, and extending them a little towards each ear leaving a small aperture for the wind to pass freely into the Instrument.

The Flute being placed and the lips formed as described, the next step is to acquire the intonation or method of sounding the Flute, which is done by inclining the Embouchure a little inwardly or outwardly and blowing moderately into the Flute till a clear and distinct sound is produced, then put the remaining part of the Flute together, and mark with a pencil on the upper and second joints, where they meet, with a line thus. (1) one half of the line on the top joint and the other half on the second joint, to meet it; by this method they will be sure of the hole they blow into, being always turned in the same direction and will find, that it will very much facilitate their progress towards obtaining a good embouchure, ^{if they} pay particular attention to the following rules and observations respecting the position of the Flute.

POSITION FOR HOLDING THE FLUTE.

First, the Flute should rest nearly on the middle of the third joint of the first finger of the left hand, placing the thumb a little below the first hole, on the side of your Instrument.

Second, the thumb of the right hand should be placed nearly under the fifth hole with the little finger over the D sharp Key, which will cause the tips of the other three fingers to lay over the holes which they are to stop.

Third, the Instrument being thus held, sustain it to the lips, as steadily as possible, with every finger off, at a small distance from the holes in a parallel direction with the Instrument.

This done endeavour to produce a free tone, which and when acquired you will produce C sharp; as the seventh Note of the Gamut, of D Major, then proceed by putting down the first finger of the left hand which is B natural and so on as in the Gamut of D Major.

Great care should be taken to bring out the lowest note in as full and round tone as possible, having all the holes stopped perfect, being careful not to force the wind in too strong, or contract the lips so much as for the higher Notes.

THE GAMUT WITH THE BEST FINGERING.

Or a SCALE of NOTES not affected by the Additional Keys.

D		○ ● ●	● ● ●	■
C#		○ ○ ○	○ ○ ○	□
B		● ○ ○	○ ○ ○	□
A		● ● ○	○ ○ ○	□
G		● ● ●	○ ○ ○	□
F#		● ● ●	● ○ ○	□
E		● ● ●	● ● ○	■
D		● ● ●	● ● ●	■

E		● ● ○	○ ● ●	□
D		○ ● ●	○ ○ ○	□
C#		○ ● ●	● ○ ○	□
B		● ○ ○	○ ○ ○	□
A		● ● ○	○ ○ ○	□
G		● ● ●	○ ○ ○	□
F#		● ● ●	● ○ ○	□
E		● ● ●	● ● ○	■



22 The six Cyphers in the preceding Scale are intended to represent the six Holes of the flute, and the Square denotes the Key.

The white Cyphers are for the Notes that are to remain open, and the black ones those that are to be stopped.

The Pupil must begin at the bottom of the Gamut and read the Notes upwards

EXERCISES.

I would recommend the pupil to practice every note thus. * to produce a good clear and powerful tone on each Note.

I. EX. in Gamut.



II. EX. in Seconds.



III. EX. in Thirds.



IV. EX. in Fourths.



V. EX. in Fifths

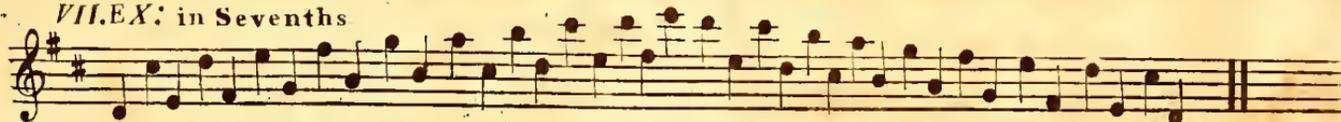


* This is executed by performing a long Note, beginning piano, gradually increasing the tone to the middle and diminishing it imperceptibly towards the end.

VI. EX: in Sixths



VII. EX: in Sevenths



VIII. EX: in Octaves



In the preceding Progressive Exercises, I have not extended the Scale beyond E, wishing the Pupil to apply himself particularly to acquiring a full Tone on the lower Notes first, as all others beyond E, require a peculiar formation of the Lips to produce them clear and distinct, which will be found comparatively easy to be done in proportion to the Pupil having familiarized himself with the preceding Exercises.

G		
F#G		
E#F		
E		
D#E		
D		

One Keyed Flute.

C#D		
B#C		
B		
A#B		
A		
G#A		

The two Notes that occur in the same line, are played the same, tho' of different signification.

A		● ● ○	○ ○ ○ □
G#A		● ● ○	● ○ ● □
G		● ● ●	○ ○ ○ □
F#G		● ● ●	● ○ ○ □
E#F		● ● ●	● ○ ● ■
E		● ● ●	● ● ○ ■
D#E		● ● ○	● ● ● □
D		○ ● ●	● ● ● ■

C#D		● ● ○	○ ○ ○ □
C#D		● ● ●	● ○ ● □
C#D		● ● ●	● ○ ○ □
B#C		● ● ●	● ○ ● □
B#C		● ● ●	● ● ● □
B		● ○ ○	○ ○ ○ □
A#B		● ● ○	● ● ● □
A#B		● ● ●	○ ○ ○ □

Chromatic Scale continued

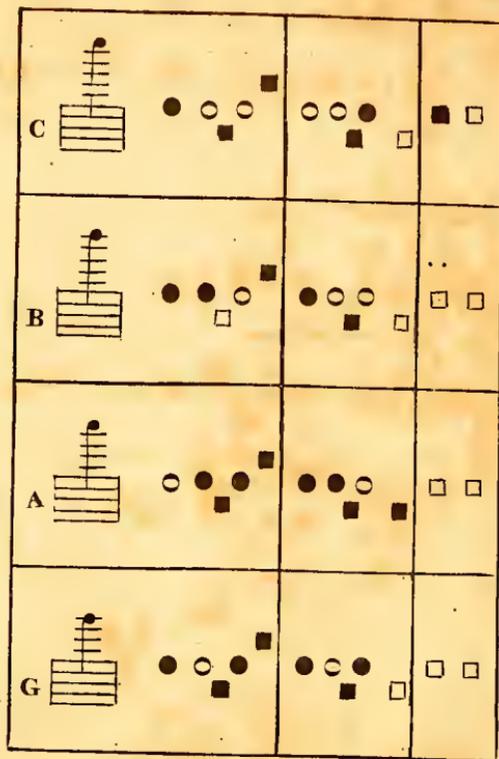
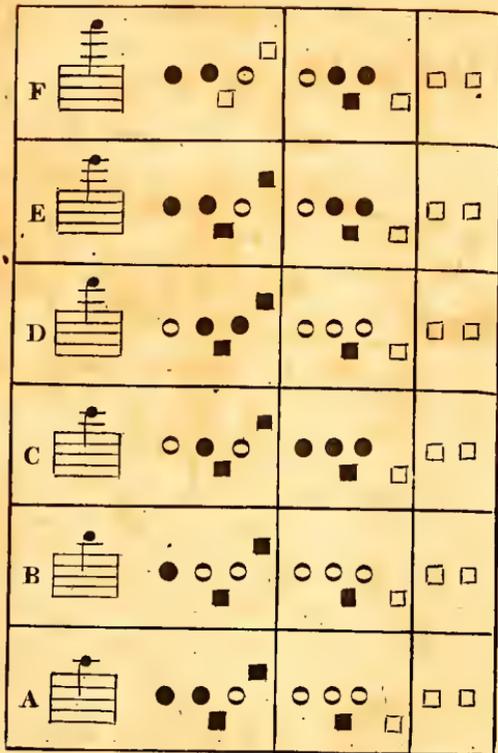
<p>E#F</p>	<p>two ways</p>	
<p>E</p>		
<p>D#E</p>	<p>three ways</p>	
<p>D</p>		

<p>A#B</p>		
<p>A</p>		
<p>G#A</p>	<p>two ways</p>	
<p>G</p>		
<p>F#G</p>	<p>four ways</p>	
<p>F</p>		

NATURAL GAMUT WITH THE BEST FINGERING.

G				
F				
E				
D				
C				

G				
F				
E				
D				
C				
B				
A				



These Gamuts will likewise do for a Four Key Flute by taking no notice of the two bottom Keys and beginning at the second Note.



FLAT GAMUT WITH THE BEST FINGERING.



C			
B			
A			
G			
F			
E			
D			

This  signifies your fingers must remain on the holes after you shake, and this  to be kept up.

C			
B			
A			
G			
F			
E			
D			

SHAKES

To shake middle and upper B you must shake the first finger of your left hand concluding with it down. To shake G# shake the second finger of the left hand, if in a Minor Key or the third finger (if not found too difficult) when you play in a Major Key, but either way will do. To shake lower and upper F# shake the first finger of your right hand concluding with it down. The other shakes are the same as on the common German Flute.

ON DOUBLE TONGUEING.

Double Tongueing is the effect produced by the action of the Tongue against the roof of the mouth, and is to be acquired by the Pupil endeavouring to articulate the words, tootle, tootle, tootle, very distinctly, at the same time accommodating such articulation with the corresponding notes, as in the following Passages; the first of which, I would recommend to be played very slow, and continued until the Pupil can with facility articulate each syllable distinctly.

Ex: 1.  Ex: 2. 

Ex: 3. 

Ex: 4. 

The following Example is a deviation from the ordinary mode of Double Tongueing, and will be found to produce a distinct expression in passages where the Pupil may wish to substitute it for the usual articulation of the word tootle.

Simple Common Time. count two Crotchets in a Bar.

Ex. 2

When Adagio it is best to count four Quavers in a Bar.

Ex. 3.

Compound Common Time. count two dotted Crotchets in a Bar.

Ex. 4.

In Triple Time the foot should descend at the first note of every Bar and ascend at the expiration of two thirds. as examples.

Ex. 1.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Common Time count four Crotchets in a Bar.

DUETTO 2

Andante

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

DUETTO.
3

Musical notation for Duetto 3, measures 1-4. The piece is in G major (one sharp) and 2/4 time. The first two staves are bracketed together. The melody consists of eighth notes in the first two measures, followed by a half note in the third measure, and eighth notes in the fourth measure. The bass line follows a similar pattern with eighth notes and a half note. A double bar line is placed at the end of the fourth measure.

Musical notation for Duetto 3, measures 5-8. The piece continues in G major and 2/4 time. The melody and bass line follow the same rhythmic pattern as the first system. A double bar line is placed at the end of the eighth measure.

DUETTO.
4.
Andantino.

Musical notation for Duetto 4, measures 1-4. The piece is in G major (one sharp) and 2/4 time, marked Andantino. The first two staves are bracketed together. The melody features eighth notes and quarter notes, with some slurs. The bass line includes quarter notes and eighth notes. A double bar line is placed at the end of the fourth measure.



The first system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps). The music features a melodic line in the upper staff and a supporting bass line in the lower staff. A first ending bracket is present in the lower staff, starting with a '1' above it.



The second system also consists of two staves in treble and bass clefs, in D major. It continues the melodic and bass lines from the first system. A first ending bracket is present in the lower staff, starting with a '1' above it. The system concludes with double bar lines.

DUET TO.

5.



The duet section consists of two staves in treble and bass clefs, in D major. The music is written in a 2/4 time signature. Both staves feature melodic lines with slurs and accents, indicating a duet for two voices or instruments.

Since then I'm Doomed.

count four Quavers in a Bar.

DUETTO

7

The first system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (one sharp) and 2/4 time. The music features a melody in the upper voice and a supporting bass line. The piece concludes with a double bar line.

The second system continues the duet. It features a repeat sign at the beginning of both staves. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests. The piece ends with a double bar line and a fermata over the final notes.

Sicilian Mariner's Hymn.

DUETTO

8

The first system of the second piece consists of two staves in treble and bass clefs. The key signature is D major (one sharp) and the time signature is 2/4. The melody is characterized by a mix of eighth and sixteenth notes. The system ends with a double bar line.

The first system of the musical score consists of two staves. Both staves are in the treble clef with a key signature of one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes. The first staff ends with a fermata and a repeat sign. The second staff also ends with a fermata and a repeat sign. The dynamic marking *tr* is present at the end of both staves.

Bounaparte's Grand March.

DUETTO
9

The second system is a duetto for two voices, indicated by the label 'DUETTO 9' on the left. It consists of two staves. The first staff begins with a dynamic marking of *f* (forte). The second staff begins with a dynamic marking of *p* (piano). Both staves contain complex rhythmic patterns with many sixteenth notes. The first staff ends with a fermata and a repeat sign. The second staff ends with a fermata and a repeat sign. Dynamic markings *f* and *p* are used throughout the system.

The third system consists of two staves. The first staff ends with a fermata and a repeat sign. The second staff ends with a fermata and a repeat sign. Dynamic markings *f* and *p* are present in the second staff.

The fourth system consists of two staves. The first staff ends with a fermata and a repeat sign. The second staff ends with a fermata and a repeat sign. Dynamic markings *f* and *p* are present in the second staff.

The first system of the piano score consists of two staves. The music is in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp. The first staff contains the melody, and the second staff contains the accompaniment. Dynamics include *f* (forte), *p* (piano), and *f* (forte) again. There are two triplet markings (3) and a trill marking (*tr*) in the first staff. The system ends with a double bar line.

General Washington's March

The duetto section is labeled "DUETTO 10" on the left. It consists of two staves in G major and 2/4 time. The music is in C major (no sharps or flats) and 2/4 time. The first staff has a treble clef, and the second staff has a bass clef. The music is a simple duet for two voices or instruments. The system ends with a double bar line.

The second system of the piano score consists of two staves in G major and 2/4 time. The music continues from the first system. The first staff has a treble clef, and the second staff has a bass clef. The system ends with a double bar line.

The third system of the piano score consists of two staves in G major and 2/4 time. The music continues from the second system. The first staff has a treble clef, and the second staff has a bass clef. The system ends with a double bar line.

The first system consists of two staves of music. Both staves are in the treble clef with a key signature of one sharp (F#). The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes, creating a dense texture.

The second system also consists of two staves in the same key signature. The notation continues with similar rhythmic complexity, including various note values and rests.

ANDANTINO.

The third system is a single staff in the treble clef, marked 'ANDANTINO'. It begins with a 3/4 time signature. The tempo is slower than the previous sections. The music features a series of eighth notes, some with slurs and accents.

The fourth system continues the single-staff piece. It includes several triplet markings (the number '3' above groups of three notes) and first/second endings (marked '1' and '2' above notes).

The fifth system is the final system on the page, continuing the single-staff piece. It features more triplet markings and first/second endings, concluding with a double bar line.



Andante quasi Allegretto.

Haydn

DUETTO

12



DUETTO.

This image shows a handwritten musical score for a duet, consisting of six systems of staves. The first system is labeled "DUETTO." and features two staves with treble clefs and a key signature of one sharp (F#). The music is written in a style characteristic of the 18th or 19th century, with frequent use of ornaments and slurs. The subsequent systems continue the piece, with the first system of the second system starting with a key signature change to one flat (Bb). The notation includes various note values, rests, and dynamic markings, all written in black ink on aged, yellowed paper.

14

pp **Allo con Spiritoso**

Air in the Barber of Seville.

By Rossini. 47

DUETTO.

15

Andante

The musical score is arranged in five systems. The first system contains two vocal staves (treble clef) and a piano accompaniment (treble and bass clef). The vocal staves are marked with a dynamic of *p* (piano). The piano accompaniment begins with a dynamic of *f* (forte). The second system continues the vocal and piano parts. The third system features a change in the piano accompaniment, with a dynamic of *p* (piano) and a key signature change to one sharp (F#). The fourth and fifth systems continue the piano accompaniment in the new key signature.

Musical score for the first section, consisting of five staves. The top two staves are for a duet, and the bottom three are for piano accompaniment. The music is in 3/8 time and features a mix of eighth and sixteenth notes with various articulations.

A Spanish national Air.

DUETTO.

16

Moderato.

Musical score for the second section, 'A Spanish national Air', consisting of five staves. The top two staves are for a duet, and the bottom three are for piano accompaniment. The tempo is marked 'Moderato' and the time signature is 3/8. The music includes dynamic markings like 'p' and 'f'.

This page of handwritten musical notation, numbered 49, features six systems of music. Each system consists of two staves joined by a brace on the left. The notation is written in a dark ink on aged, yellowish paper. The first system shows a melodic line in the upper staff and a supporting bass line in the lower staff. The second system continues this pattern. The third system is notable for a double bar line in the lower staff, indicating a section change or a repeat. The fourth system features a dense, rapid melodic passage in the upper staff. The fifth system shows a more active bass line. The sixth system concludes with a final double bar line in the lower staff, marking the end of the piece on this page.

Two systems of piano accompaniment, each consisting of a grand staff (treble and bass clefs). The first system features a melody in the right hand with eighth and sixteenth notes, and a supporting bass line in the left hand. The second system continues the piece, ending with a double bar line.

2nd time 8^{va} alt: Di Tanti Palpiti.

A second system of piano accompaniment, consisting of a grand staff. The right hand part is marked with a forte *f* dynamic and includes a vocal line with lyrics. The left hand part features a complex rhythmic accompaniment with sixteenth and thirty-second notes. The piece concludes with a double bar line and a key signature change to D major, indicated by a 'D' and a 'C' with a sharp sign.



