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INSTRUCTIONS For the PATENT FLAGEOLET

and English and



French Flagelets.

G. F. BLAKE.
Music Seller & Teacher in the
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Miss M. A. Purce

Jan. 16, 1894.

Patent Flagelet Preceptor.

On Blowing

A great deal depends upon the quantity of Breath thrown into the Flagelet, most people blow too strong, by which means they produce false tones. From D below the lines, up to D on the 4^h line, you must blow very soft, as you rise to higher Notes on the Instrument, you must blow a little stronger but not too strong, otherwise you will improperly force the upper Notes.

There is no pinch or half covering required for any note on this Instrument as is the case with all other Flagelets.

The Patent Flagelet has 8 holes, 7 before and 1 behind and 2 small keys. Some Flagelets have one long key affixed to the second or middle joint which produces all the semitones or half notes throughout the scale by playing the natural note and touching the key with the little Finger of the left hand.

The figures in the Scales 1.2.3.4.5.6.7. represent the 7 holes in front, the first three of which must be covered by the three first fingers of the left hand, and the under hole with the thumb — the 4^h & 6^h holes with the three first fingers of the right hand — the 7^h hole and keys is for the little finger.

This mark (o) shews the holes which are to remain open, and this mark (●) those that are to be shut — this mark (*) represents the keys.

Be careful to have the first finger on the top hole which is half closed with Ebony for all the notes up to B, and off for all above, this simple act of keeping open the first hole for the upper notes, forms the octave, & with the addition of the long key, certainly makes the practice very easy.

CHARACTERS OF THE NOTES AND THEIR PROPORTIONS.

Read the following Scale thus, One Semibreve is as long as two Minims or four Crotchets &c. One Minim is as long as two Crotchets, or four Quavers &c. And so on with the rest.

One Semibreve is equal to

Two Minims or

Four Crotchets or

Eight Quavers or

Sixteen Simiquavers or

Thirty two Demisemiquavers

1 Bar Rest.

2 Bar Rest.

4 Bar Rest.

8 Bar Rest.

10 Bar Rest.

The marks following the Notes are called Rests, when you meet with any one of them you must remain silent, during the time of the Note they represent, and are called, a Semibreve a Minim Rest &c. The other Rests frequently occur in music of two or more parts. A Point or Dot following any Note, makes such a Note half as long again, thus O . a dotted Semibreve is as long as ppp three Minims, a dotted Minim is as long as three Crotchets &c. — N.B. Dots after Rests have the same effect.

OF VARIOUS MARKS.

A single line or Bar \equiv drawn across the five lines, is to divide the measure, and to distinguish one Bar from another. A Double Bar \equiv is used to divide the Airs, Songs, &c. into shorter parts.

A Repeat \equiv or thus \times signifies that such a part is to be played twice over. A Slur \frown drawn over or under any number of Notes signifies that the sound is to be continued from one Note to the other. A figure three $\overset{3}{\bullet\bullet\bullet}$ placed over or under any three Notes of the same name, import that they are to be played in the time of two, a figure Six $\overset{6}{\bullet\bullet\bullet\bullet\bullet\bullet}$ placed in the same manner, signifies that they are to be played in the time of four.

A Pause \frown signifies that all the performers stop short a moment, in order to join again with the greater effect, and is often set over the finishing Note of a Song or Lesson. A Direct ω , shews the place of the first Note in the next stave. A Swell \diamond is executed by touching the Note over which it is placed at first gently, and by degrees increasing the tone until it arrives at its full pitch, then diminishing it almost imperceptibly till it falls off to its first softness. These marks $//$ are used as abbreviations and may be understood by the following Example.



Staccato is a point or Dot thus \bullet or thus \dots and signifies that the Notes over which they are placed, should be played with spirit and taste, and held only half their time, the remaining parts being made up by an imaginary rest between each note.

OF SHAKES AND GRACES.

A Shake is one of the principal embellishments in music if well performed, but should not be so frequently and injudiciously used as is often the case. A plain Shake is the articulate sound of two notes put in equal motion. A Turned Shake is compos. of three diatonic notes, the first of which is called the preparative note, and the two last its resolution. The Bent is made by first playing the note or half note below; Shakes, and all other kind of Graces must be played in proper time.

The image displays musical notation for four types of shakes and graces, each with a 'WRITTEN' staff and a 'PLAYED' staff. The 'WRITTEN' staff shows the notes and accidentals, while the 'PLAYED' staff shows the performance with fingerings and articulation marks.

- Plain Shake:** Shows two notes, G and A, written together. The played version shows them as a single, rapid oscillation.
- Turned Shake:** Shows three notes: G, A, and B. The played version shows a sequence of notes with a preparative note (G) and resolution (A and B).
- Bent:** Shows a single note G with a flat sign (b). The played version shows a note starting lower and bending up to the pitch of G.
- Crossing Shake:** Shows two notes, G and A, with a flat sign (b) under the G. The played version shows a sequence of notes where the lower note (G) and higher note (A) cross each other.

Below these, there are two more examples of turns:

- Plain Turn, Inverted:** Shows a note G with a turn symbol (a small loop) above it.
- Turn after a Dot:** Shows a note G with a dot above it and a turn symbol above the dot.

The Appoggiatura is a small note reversed and added to other notes for the sake of expression, whatever length is given to the small note, must be taken out of the time of the principal note, which is the note immediately after it. There are two sorts of Appoggiaturas the greater and the lesser.

The greater Appoggiaturas is most frequently used in slow movements, and at the end of a strain, or

properly performed sets off the performance to the utmost advantage, See Example. 1.

The less Appoigatura is chiefly made use of in quick movements; and when it occurs, is always slurred immediately into the Note to which it belongs; it is also placed at the beginning of a Lesson or piece of Music, to take off that harsh and disagreeable effect, which otherwise would have, were it not for the aforesaid Note, See Example. 2.

Written. Played. Written. Played.

Ex:1. 

Ex:2. 

Syncope or Driving Notes.

Explained.



OF TRANSPOSITION AND KEYS.

Transposition is the removing any Tune or Air into a higher or lower Key, within the compass of the Instrument.— By a Key, is meant the fundamental Note of a Tune, which is always the last Note in the Bass, and generally in the Air, or principal Treble; Observe there are but two Determined Keys, the Major Key, and Minor Key. A Key is not denominated Flat or Sharp, by the Flat or Sharp at the beginning, but from the third above the Key Note, being a Flat or Sharp third.

This mark $\sharp 3d$ signifies a Sharp third, this $\flat 3d$ a Flat third.

In order to know a Sharp, and a Flat third, you must observe, that a Sharp third consists of Five half notes, or simitones, and a Flat third consists of four. See Example.

1 2 3 4 5 1 2 3 4 1 2 3 4 5 1 2 3 4 Half Notes.

Key of C. Sharp third. C. Flat third. A. Sharp third. A. Flat third.

TABLE OF TRANSPOSITION.

Major, or Sharp Keys.

G. A. B \flat . B. C. D. E \flat . E. F.

Major, or Flat Keys.

G. A. B \flat . B. C. D. E. F. F \sharp .

Examples of Major and Minor Keys.

G. Sharp third. A. Sharp third. B. Sharp third.

G. Flat third. A. Flat third. B. Flat third.

OF TIME.

There are two sorts of Time— Common and Triple— COMMON TIME is divided into a number of equal parts in each Bar, viz. four Crotchets, Quavers &c. and known by the following Signs, C $\overset{2}{\underset{4}{C}}$ $\overset{2}{\underset{4}{D}}$ The first of which denotes a slow movement, the second a degree quicker; and the other two brisk airy movements— The first three of these Characters, contain each to the value of a Semibreve in a Bar; the last never contains more than two Crotchets in a Bar.

There are also four other sorts of Time, called Compound Common Time marked $\overset{12}{\underset{4}{C}}$ $\overset{12}{\underset{8}{C}}$ $\overset{6}{\underset{4}{C}}$ $\overset{6}{\underset{8}{C}}$ the first containing 12 Crotchets; the second 12 Quavers; the third 6 Crotchets, and the fourth 6 Quavers in each Bar. The upper number denotes the number of Notes in each Bar, and the lower the value of each Note, with respect to a Semibreve.

TRIPLE TIME is known by these Characters $\overset{3}{\underset{2}{C}}$ $\overset{3}{\underset{4}{C}}$ $\overset{3}{\underset{8}{C}}$ the first denoting 3 Minims in a Bar, and is the slowest; the second 3 Crotchets, and is a little faster; and last 3 Quavers, which is the quickest.— There are two other sorts of Triple Time called Compound Triple Time; marked $\overset{9}{\underset{4}{C}}$ and $\overset{9}{\underset{8}{C}}$ the first containing 9 Crotchets, and the last 9 Quavers in a Bar.

OF COUNTING and BEATING TIME.

A Knowledge of Counting and Beating Time, is absolutely necessary and should be well Studied, as soon as the Pupil can play any little easy piece at sight. In both Common and Triple Time the foot goes down at the first Note in each Bar; the only difference being in the rising thereof. In Common Time the foot is half down and half up in the Bar, in Triple Time the foot must be down two thirds of the Bar, and up the last third, as per Examples.

NB. The Letter d, shews where the Foot must go down; and the u, where it must rise.

Count 4 Crotchets in a Bar.

COMMON TIME.

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

d u d u d u d u d u d u d u d u

When quick count two Crotchets in a Bar, when slow four Quavers.

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

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

d u d u d u d u d u d u d u d u

Count two in a Bar.

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

d u d u d u d u d u d u d u d u

TRIPLE TIME.

Count three Crotchets in a Bar.

1 2 3 1 2 3 1 2 3 2 3 1 2 3 1 2 3 1 2 3

d u d u d u d u d u d u d u d u

Count three Quavers in a Bar.

1 2 3 1 2 3 1 2 3 2 3 1 2 3 1 2 3 1 2 3

d u d u d u d u d u d u d u d u

A SHORT DICTIONARY OF MUSICAL TERMS.

- Adagio**, a slow movement.
Affettuoso, tenderly.
Allegro, quick.
Allegretto, slower than Allegro.
Andante, distinctly.
Andantino, slower than Andante.
Ad libitum, at pleasure.
Amoroso, amorously.
Assai, enough.
Bene Placito, at pleasure.
Brillante, brillante.
Bis, twice.
Cantabile, in a singing manner.
Crescendo, increase the sound. <<
Calando, diminish the sound. >>
Canzonetta, a common air.
Con Furia, with fury.
Chasse, in the hunting stile.
Cromatic, moving by semitones.
Cappriccio, extemporary.
Cembalo, the Harpsicord.
- Da Capo**, end with the first part.
Dolce, sweetly.
Duetto, music in two parts.
Forte, or **F**, loud.
Fortissimo, or **FF**, very loud.
Fagotto, the Bassoon.
Flauto, the Flute.
Fine, the end.
Gavotta, a dance or lively air.
Grazioso, graceful.
Grave, the slowest time.
Lento, slow.
Largo, very slow.
Larghetto, not so slow as Largo.
Maestoso, majestic.
Men, less.
Moderato, moderate.
Non troppo, not too much.
Obligato, necessary or expressly.
Octave, eight notes.
Piano, or **P**, soft.
- Pianissimo**, or **PP**, very soft.
Piu, more.
Poco, less.
Presto, quick.
Prestissimo, very quick.
Rondo, an air that ends with the first part.
Staccato, distinctly.
Siiliano, a pastorale stile.
Symphony, instrumental parts of vocal music.
Subito, quickly.
Simitone, half a tone.
Tacit, silent.
Tempo, time.
Trio, music in three parts.
Tromba, trumpet.
Tutti, all together.
Unisoni, all the parts together.
Viola, a Tenor Violin.
Variatione, Variation.
Vivace, with spirit.
Volti subito, turn over quickly.

Pleyel's German Hymn.

Musical notation for Pleyel's German Hymn, featuring a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes, with repeat signs at the end.

Morpeth's March.

Musical notation for Morpeth's March, featuring a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, ending with a repeat sign.

Quick March.

Musical notation for Quick March, featuring a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The melody is characterized by a steady eighth-note rhythm, with repeat signs at the end.

French Air.

Musical notation for French Air, featuring a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody includes slurs and accents, with a 'D.C.' (Da Capo) marking at the end of the piece.

Freemason's March.

Musical notation for Freemason's March, featuring a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The melody is a rhythmic march with repeat signs at the end.

Rose Tree.



Bugle Horn.



Life let us Cherish.



Sicilian Mariner's Hymn.



Blue Bells of Scotland.



When Pensive.



Begger Girl.



How sweet in the Woodlands.



Oh Lady Fair.

Musical notation for the first system of 'Oh Lady Fair.' It consists of two staves in G major and 2/4 time. The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece concludes with a double bar line and the instruction 'D.C.' (Da Capo).

Tid re I.

Musical notation for the second system, 'Tid re I.' It consists of two staves in G major and 6/8 time. The melody is on the upper staff, and the accompaniment is on the lower staff. The piece concludes with a double bar line and the instruction 'Speaking.'.

Musical notation for the third system, continuing the accompaniment for 'Tid re I.' It consists of two staves in G major and 6/8 time, concluding with a double bar line.

Wayworn Traveller.

Musical notation for the fourth system, 'Wayworn Traveller.' It consists of two staves in G major and 2/4 time. The melody is on the upper staff, and the accompaniment is on the lower staff. The piece concludes with a double bar line and the instruction 'D.C.'.

Musical notation for the fifth system, continuing the accompaniment for 'Wayworn Traveller.' It consists of two staves in G major and 2/4 time, concluding with a double bar line.

Quick Step.

Musical notation for the sixth system, 'Quick Step.' It consists of two staves in G major and 2/4 time. The melody is on the upper staff, and the accompaniment is on the lower staff. The piece concludes with a double bar line.

Musical notation for the seventh system, continuing the accompaniment for 'Quick Step.' It consists of two staves in G major and 2/4 time, concluding with a double bar line.

La Pipe Tobac.

Musical notation for 'La Pipe Tobac' in G major, 2/4 time. The piece consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is characterized by eighth and sixteenth notes, often beamed together in groups. The second staff continues the melody and concludes with a double bar line.

Air, in Rosina.

Musical notation for 'Air, in Rosina' in G major, 6/8 time. The piece is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody features a mix of eighth and sixteenth notes, with some rests. It ends with a double bar line.

Musical notation for 'Opera Dance' in G major, 2/4 time. The piece is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is lively, with many beamed eighth and sixteenth notes. It concludes with a double bar line and the marking 'D.C.' (Da Capo).

Opera Dance.

Deserter.

Musical notation for 'Deserter' in G major, 2/4 time. The piece is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is characterized by a steady eighth-note rhythm. It ends with a double bar line and the marking 'D.C.' (Da Capo).

Allegro.

D.C.

Musical notation for 'Allegro' in G major, 2/4 time. The piece is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is fast and rhythmic, featuring many beamed eighth and sixteenth notes. It concludes with a double bar line and the marking 'D.C.' (Da Capo).

Jigg.

Real.

Musical notation for 'Jigg' in G major, 6/8 time. The piece is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is lively and features a mix of eighth and sixteenth notes. It ends with a double bar line.

Musical notation for 'Real' in G major, 2/4 time. The piece is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is characterized by a steady eighth-note rhythm. It concludes with a double bar line.

Roslin Castle.

Two staves of musical notation for the piece 'Roslin Castle'. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single line. The second staff continues the melody and includes a repeat sign with a first ending bracket and a fermata over the final note.

What a Beau.

A single staff of musical notation for the piece 'What a Beau'. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single line and concludes with a repeat sign and a fermata.

Since then I'm doom'd.

A single staff of musical notation for the piece 'Since then I'm doom'd'. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single line and concludes with a repeat sign and a fermata.

A second staff of musical notation for the piece 'Since then I'm doom'd', continuing the melody from the previous staff. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C).

A third staff of musical notation for the piece 'Since then I'm doom'd', continuing the melody from the previous staff. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C).

White Cockade.

A single staff of musical notation for the piece 'White Cockade'. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single line and concludes with a repeat sign and a fermata.

A second staff of musical notation for the piece 'White Cockade', continuing the melody from the previous staff. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C).

Waltz by Beethoven.

Viol.

Viol.

This section contains three staves of handwritten musical notation. The first staff begins with the word 'Viol.' written above the treble clef. The music is in 3/4 time and features a series of eighth and sixteenth notes with various articulations and slurs. The second and third staves continue the melodic line with similar rhythmic patterns.

Speed the Plough.

Minor.

Fine.

D.C.

This section contains three staves of handwritten musical notation. The first staff is titled 'Speed the Plough.' and is in 6/8 time. The second staff includes the instruction 'Minor.' above the music. The third staff concludes with the word 'Fine.' and a double bar line, followed by 'D.C.' (Da Capo) at the end of the piece.

Kreith's Waltz.

This section contains two staves of handwritten musical notation. The first staff is titled 'Kreith's Waltz.' and is in 3/4 time. The second staff continues the piece with similar rhythmic patterns and articulations.

Air, in Alonzo the Brave.



Lord Cathcart's Favorite.



Robin Adair.



Paddy Carey.



Robin Hood.



La Belle Laitere.



Hail Columbia.

Musical score for "Hail Columbia" in G major, 2/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in eighth and sixteenth notes. The second and third staves continue the melody, featuring several triplet markings (indicated by a '3' over a group of notes) and repeat signs.

Jefferson's March.

Musical score for "Jefferson's March" in G major, 2/4 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in eighth and sixteenth notes. The second and third staves continue the melody, featuring dynamic markings such as *f* (forte) and *p* (piano). The fourth and fifth staves continue the melody, also featuring dynamic markings and repeat signs.

Yankee Doodle.

Musical score for "Yankee Doodle" in G major, 2/4 time. The score consists of one staff. The melody is written in eighth and sixteenth notes. The score begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth and sixteenth notes.

Washington's March.

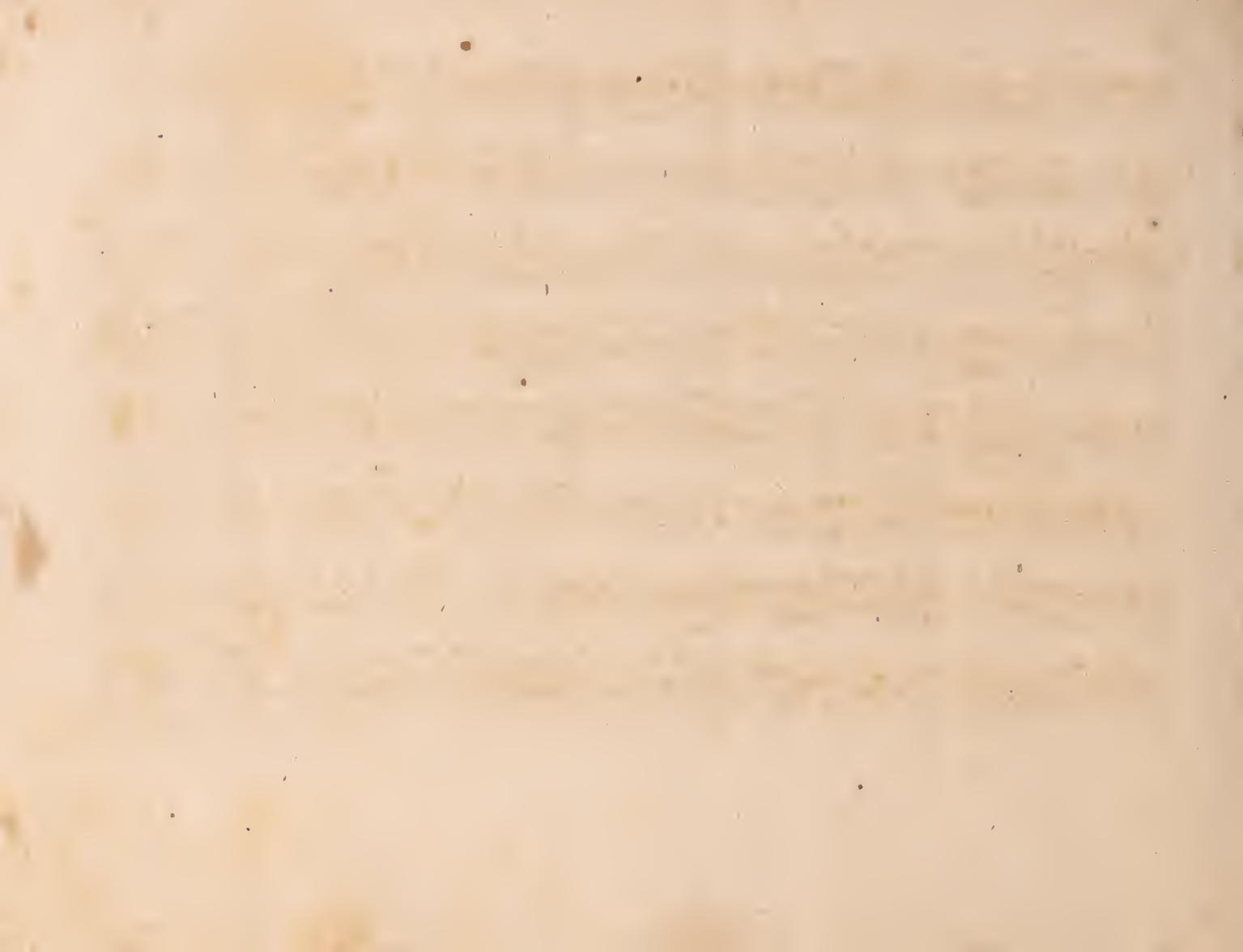
Washington's March. Musical score for three staves in G major and common time. The first staff begins with a treble clef and a common time signature. The music features a series of eighth and sixteenth notes, with a repeat sign after the first two measures. The second staff includes a triplet of eighth notes. The third staff continues the melody with a repeat sign at the end.

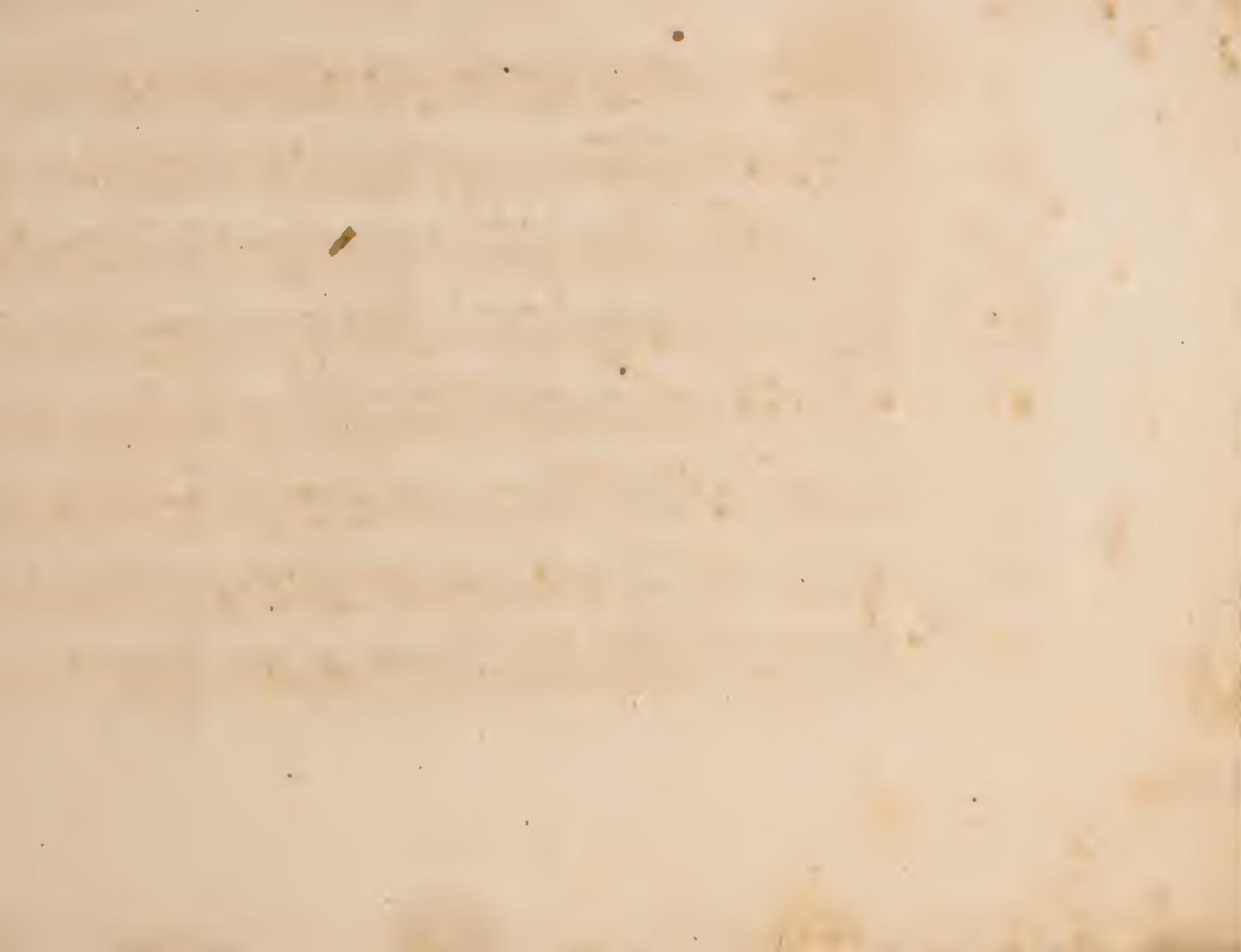
Tars of Columbia.

Tars of Columbia. Musical score for two staves in G major and common time. The first staff begins with a treble clef and a common time signature. The music is characterized by a continuous, flowing melody of eighth notes. The second staff continues the melody with a repeat sign at the end.

America Commerce and Freedom.

America Commerce and Freedom. Musical score for three staves in G major and 6/8 time. The first staff begins with a treble clef and a 6/8 time signature. The music features a melody of eighth notes with a repeat sign. The second staff continues the melody with a repeat sign. The third staff concludes the piece with a final cadence.





Blue Ey'd Mary.

Is there a heart that never lov'd.

The first system of the score consists of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Both are in G major and 6/8 time. The lyrics 'Is there a heart that never lov'd.' are written below the first staff.

Tho' love is warm awhile.

The second system of the score consists of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Both are in G major and 6/8 time. The lyrics 'Tho' love is warm awhile.' are written below the first staff.

The third system of the score consists of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Both are in G major and 2/4 time. The lyrics 'Tho' love is warm awhile.' are written below the first staff.



