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L O N D O N

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NB. The Tunes in this Book are Proper for the German Flute.

NEW

INSTRUCTIONS

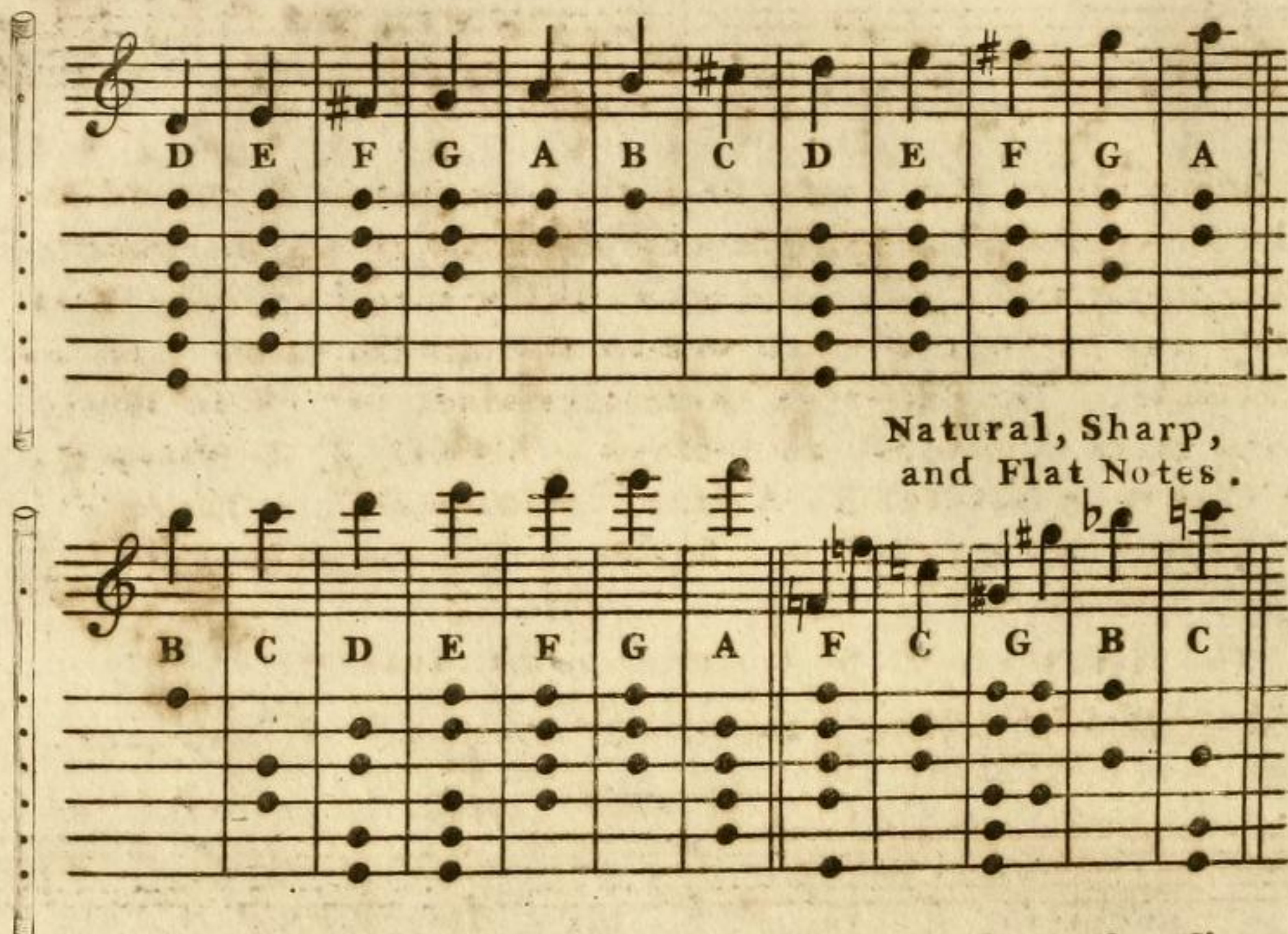
FOR THE

FIFE

The first thing to be learned on this Instrument, is the blowing or filling it sufficiently to sound the Notes clear and distinct, observe therefore your Lips must be close except just in the middle to give passage to the Wind, and likewise contracted smooth and even. Then resting the Fife just under the opening of the Lips, place the mouth hole of the Fife opposite this opening and blow assant into the hole, turning the Fife outward or inward till you can make it sound. It's not a great quantity of Wind that is wanted to make the Fife sound, but the manner of disposing of it, letting it come out quick and in as small a quantity as is necessary according to the height of the Notes you want to play, the lower the Notes are the more gently you must blow, & the higher they are the stronger.

When you can make the Fife speak put down the three 1st Fingers of your left hand upon the three holes nearest the mouth hole, and the three first Fingers of your right hand upon the other three holes, placing your Thumbs on the opposite side between each of the two first Fingers taking care to stop the holes firm and close. then blow gently and you sound the Note D. To sound E. take off the third Finger of your right hand and so on for the other Notes as you'll find in the following Scale.

The Scale or Gamut



The six dots underneath the Note D. represent the six holes of the Fife stop'd, where there are no dots the Fingers are to be taken off those holes.

All the Notes above C. are call'd in Alt, to distinguish them from those below, of which they are only a repetition, and those above C. in Alt are call'd double D. double E. double F. and double G. in Alt.

When you can sound the Notes of the first Octave try the next, to perform which you must draw your Lips tighter and let the Wind come finer and stronger. when you have learn'd that, try at the remainder still forcing the wind out stronger, and then practice the whole from bottom to top and top to bottom untill you have learn'd every Note perfect and can play all the Notes in the Gamut without stopping. don't attempt to play any sort of tune untill you have perfectly learn'd the Gamut and do thoroughly understand the characters thereunto belonging.

An Octave is eight Notes either ascending or descending as from D. to D. from E. to E. from F. to F. and so on, as you will see in the following Example.

A Flat, when plac'd on any line or space at the beginning of the five lines, shews that all the Notes upon them lines or spaces must be play'd half a tone lower than they naturally are, and likewise when it is plac'd before one or more Notes in any other part of a movement it shews that all the Notes upon that line or space on which it is plac'd are likewise to be played half a tone flater or lower than they are in the natural Scale untill it is contradicted by a Natural.

The meaning of a Natural is, when any one or more Notes have been made Sharp or Flat by the two Characters above mention'd it reduces those Notes to their natural Tone.

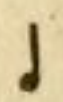

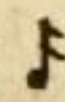
A Slur is part of a circle, when plac'd over the heads of any number of Notes, it shews that all them Notes are to be play'd without tongueing and with one breath.

A Shake, is a character that when plac'd over a Note shews that, that Note must be shaked, in order to perform this; you must shake the next Note above, which is done by moving that Finger off and on as quick as you can shake it but be sure to let the real Note be heard at last.

A Pause is the next Character, which signifies at such a mark all the Performers in a Concert must stop, letting the Tone die away gradually with a total cessation thorough the whole Band, and it is often placed over a Note at the end of a movement signifying that the tune or movement ends there.

A Repeat signifies that such a part of a Song or Lesson must be play'd twice over from the place whereon it is set.

A Direct is placed at the end of a stave to shew the place of the first Note in the next stave.

A diminutive Note or grace marked thus    is set before a real Note and is only meant to prepare that real Note and not reckoned into the time.

A single Bar is placed across the five lines and serves to divide and regulate the time.

A double Bar is also placed across the five lines this shews and divides the first part of any movement from the second and if there are two dots on each side, it shews that such part or parts are to be played twice over before you go to the 2^d and likewise the second part to be played twice over before you begin again at the first, but when you see two dots but on one side of the double Bar you must play that part on which side they stand, but once over. When you see the word Da Capo placed at the latter end of a movement, it shews that you begin again and end with the first part, over the last Note of which you generally find a Pause (o)

Example of the Time

Common Time



Triple Time



Explanation of the Time

Common Time consists of an equal number of Minims Crotchets or Quavers in a Bar, how many each Bar contains may be known at the first sight by looking how it is mark'd at the beginning of every fresh movement, if it is mark'd with a character something resembling a C. which character you'll find described at the beginning of these Instructions there are 2 Minims or 4 Crotchets, I don't mean that the Bars thro' the whole movement consists of them very identical Notes only, but equal to them in point of time. The next sort of Common Time is mark'd thus $\frac{2}{4}$. which shews there are two Crotchets or four Quavers in a Bar.

Triple Time consists of either 3 Minims 3 Crotchets or 3 Quavers in a Bar, and is to be known by these as follows $\frac{3}{2}$. signifies 3 Minims $\frac{3}{4}$ three Crotchets $\frac{3}{8}$ three Quavers $\frac{9}{8}$ nine Quavers $\frac{6}{8}$ six Quavers $\frac{12}{8}$ twelve Quavers in a Bar.

In order to keep regular Time in the performance of Music, you must accustom your self to keep a motion with your Toe. when Music consists of an even number of Crotchets or Quavers in a Bar, your Toe must go down with the 1st Note in the Bar and rise at the half or middle, as in the following Examples where the letter (d) shews where it must go down and the letter (u) where it must rise.

Example



In Triple Time which consist of 3 Minims 3 Crotchets three Quavers in a Bar the Toe must go down with the first & rise with the third as in the following Examples.

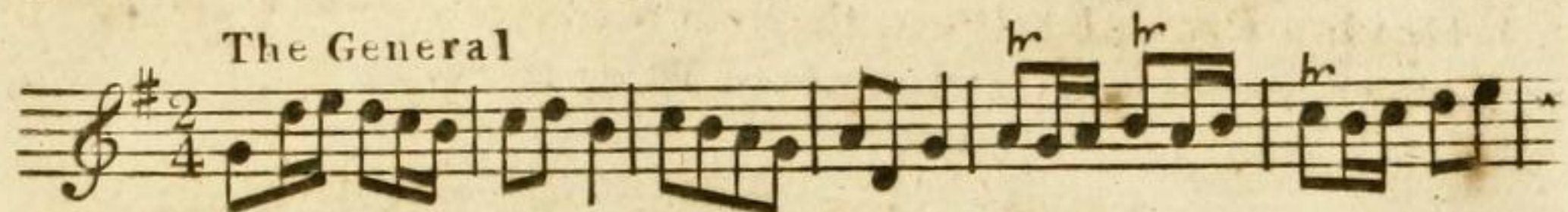


The English Duty.

The Reveilly



The General



To Arms



Da Capo

Troop or Affembling



Doublings of the Troop

A musical score for a piece titled "Doublings of the Troop". The score is written on ten staves, all in treble clef and key of D major (one sharp). The first staff is in 2/4 time. The second and third staves are in 2/4 time and feature a repeat sign with a first ending bracket. The fourth staff is in 3/8 time and is labeled "Troop" above the staff. The fifth staff is in 2/4 time. The sixth staff is in 2/4 time and is labeled "Doublings" above the staff. The seventh, eighth, ninth, and tenth staves are in 2/4 time. The score includes various musical notations such as eighth notes, sixteenth notes, and repeat signs.

Troop for the Colours



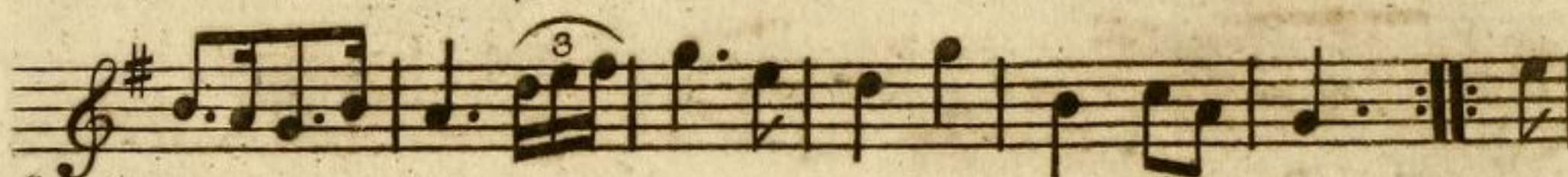
Troop



Doublings



Grenadiers March



Foot March 8 Divisions

The image displays two musical pieces on a single page. The first piece, "Foot March 8 Divisions", consists of eight staves of music in G major (one sharp) and 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is divided into eight measures, each marked with a number from 1 to 8. The second piece, "The Retreat", consists of four staves of music in G major and 2/4 time. The first staff of this section begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is divided into four measures, each marked with a letter 'h'.

Foot March 8 Divisions

1 2 3 4 5 6 7 8

The Retreat

h h h h

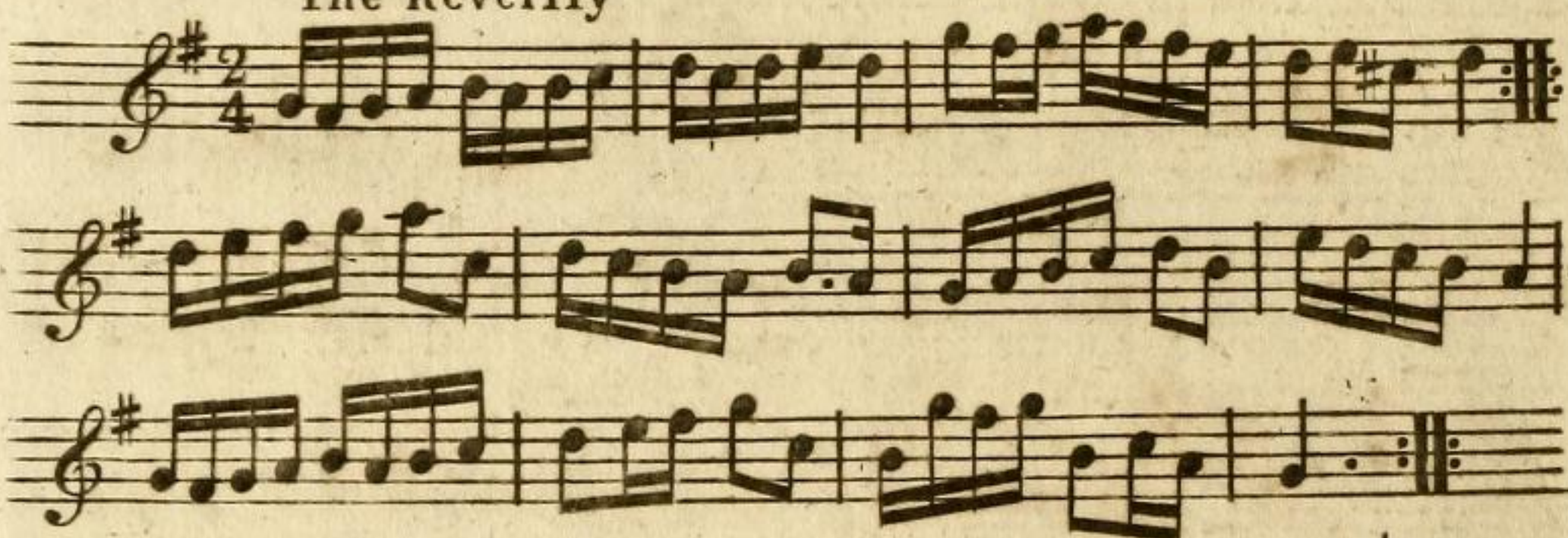
Tattoo



End of the English duty.

The Scotch Duty.

The Reveilly



The General



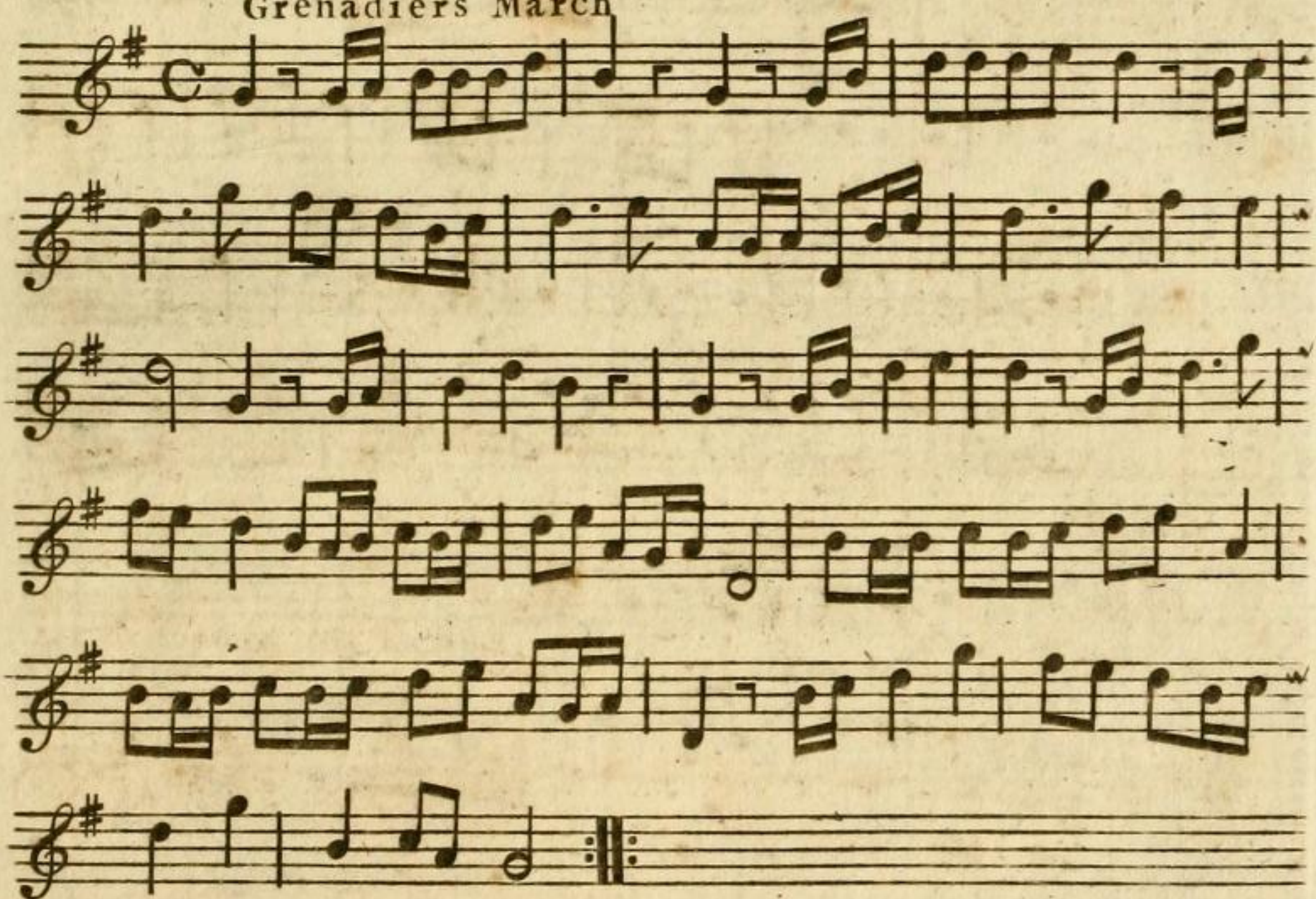
To Arms



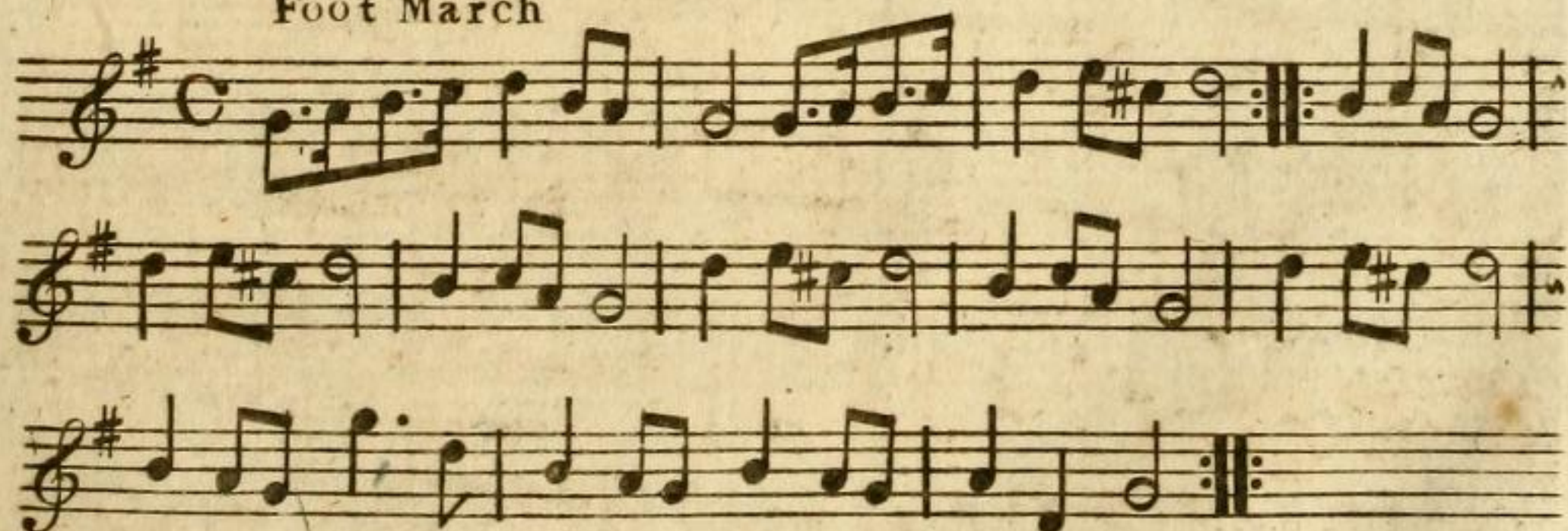
The Gathering



Grenadiers March



Foot March



Retreat



Tattoo

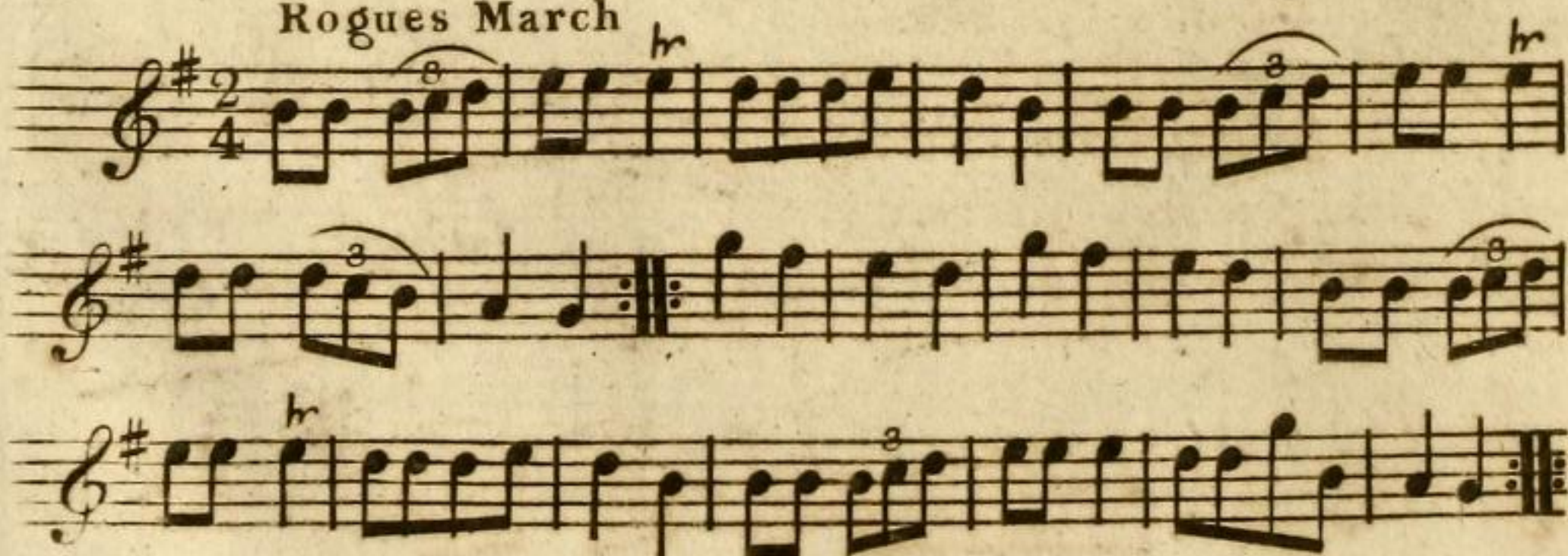


The Drums call

End of the Scotch duty.



Rogues March



Scotch Reveilly



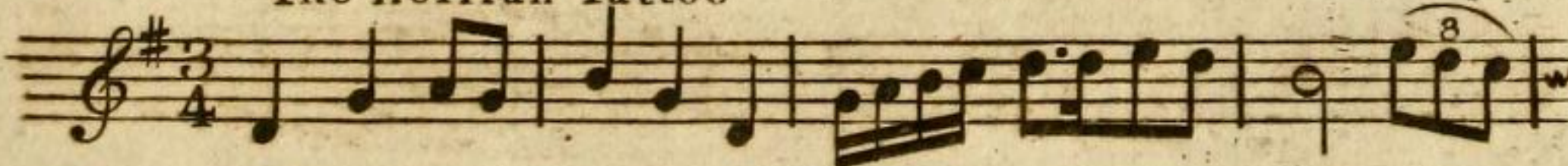
To Arms

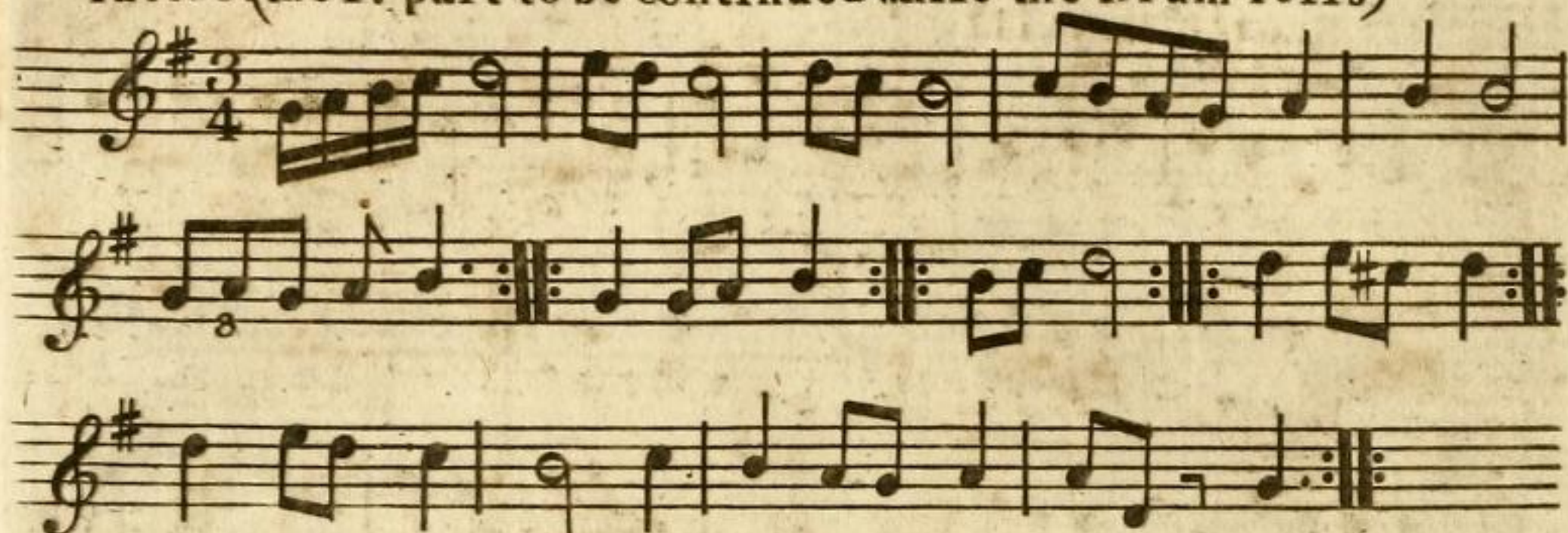


The Queen of Hungary's Tattoo

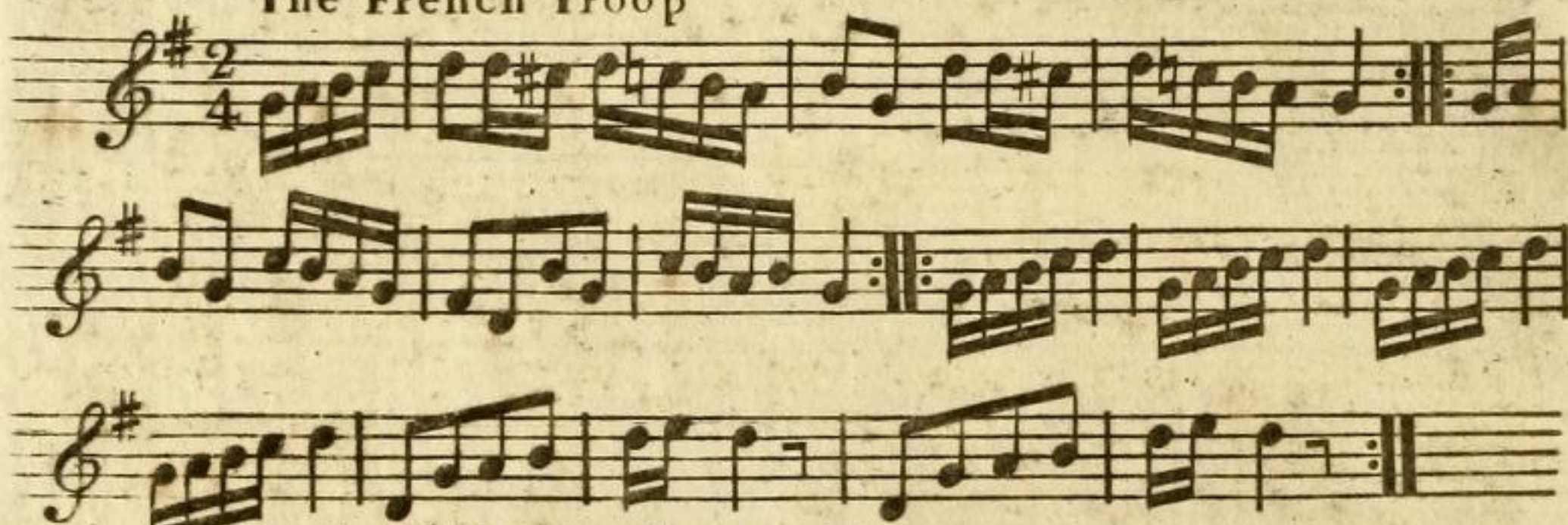


The Heffian Tattoo

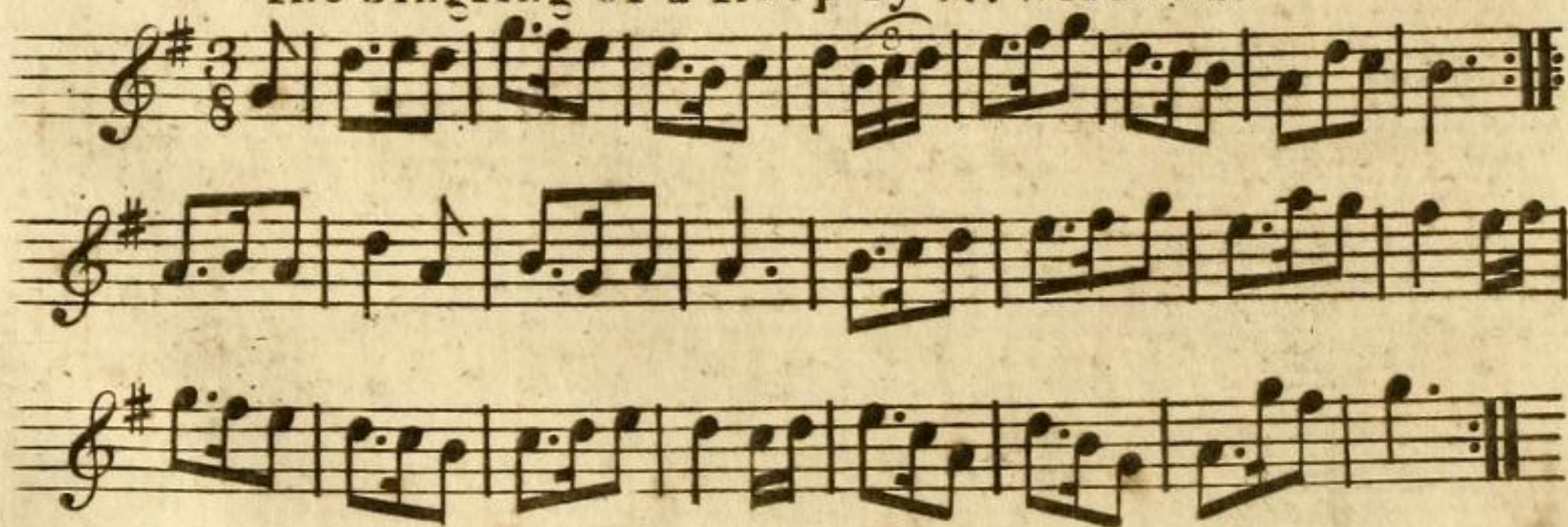


Tattoo (the 1st part to be continued while the Drum rolls)

The French Troop



The Bellifle March

The Singling of a Troop by M^r. Weideman

Lord Loudon's Singling of a Troop



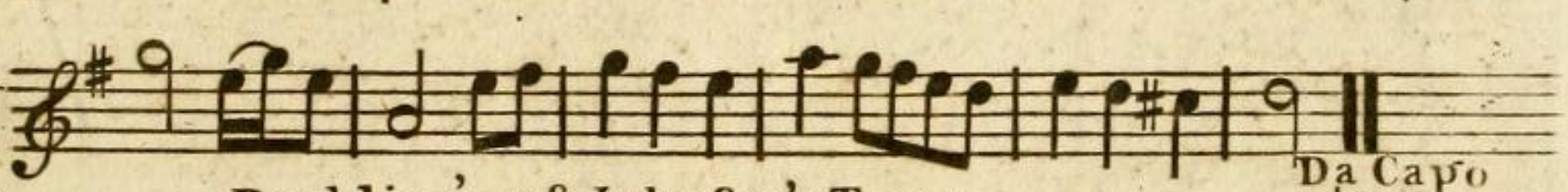
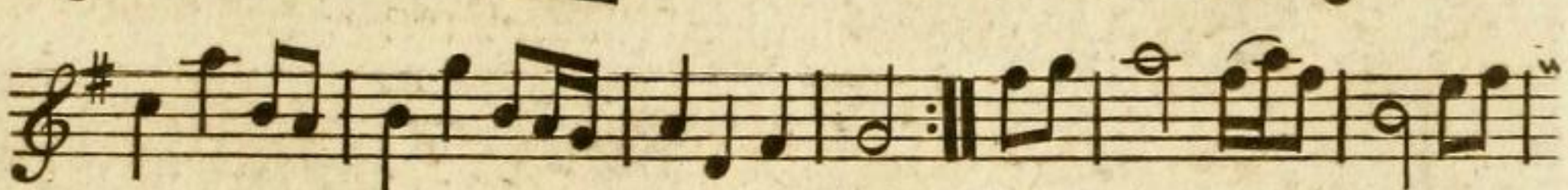
Foot March



The Bank



Singlings of Johnson's Troop

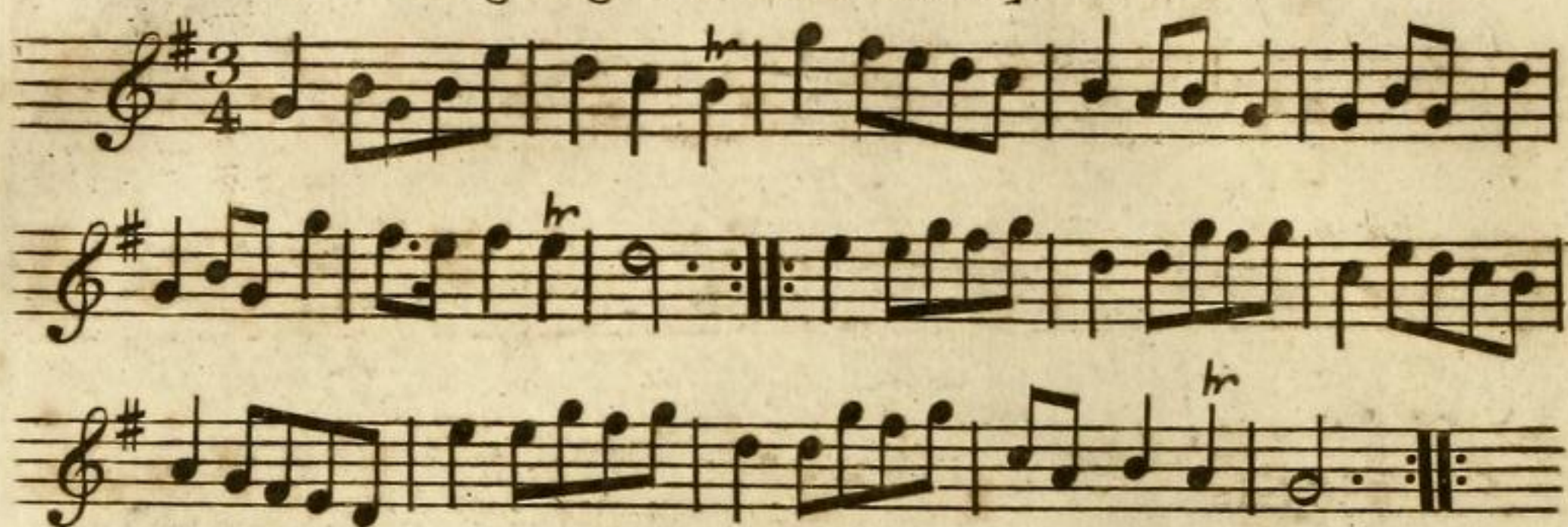


Doublings of Johnson's Troop



Da Capo

The Singlings of Pool's Troop



The Doublings



The Tattoo



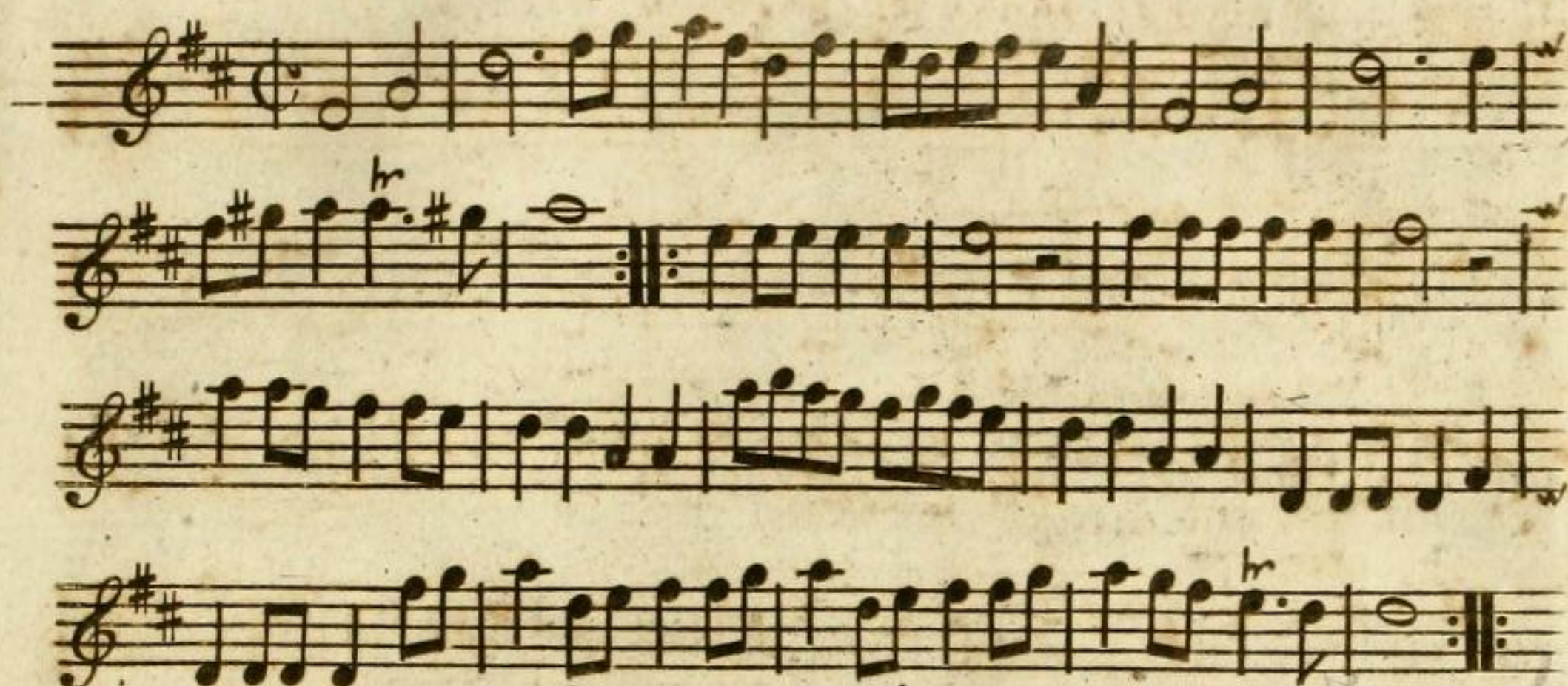
March in Scipio

Last part but once.



also called Restoration March in
 Janyman & Broderip's Complete
 Instructions for the Fife p. 29.
 circa 1779.

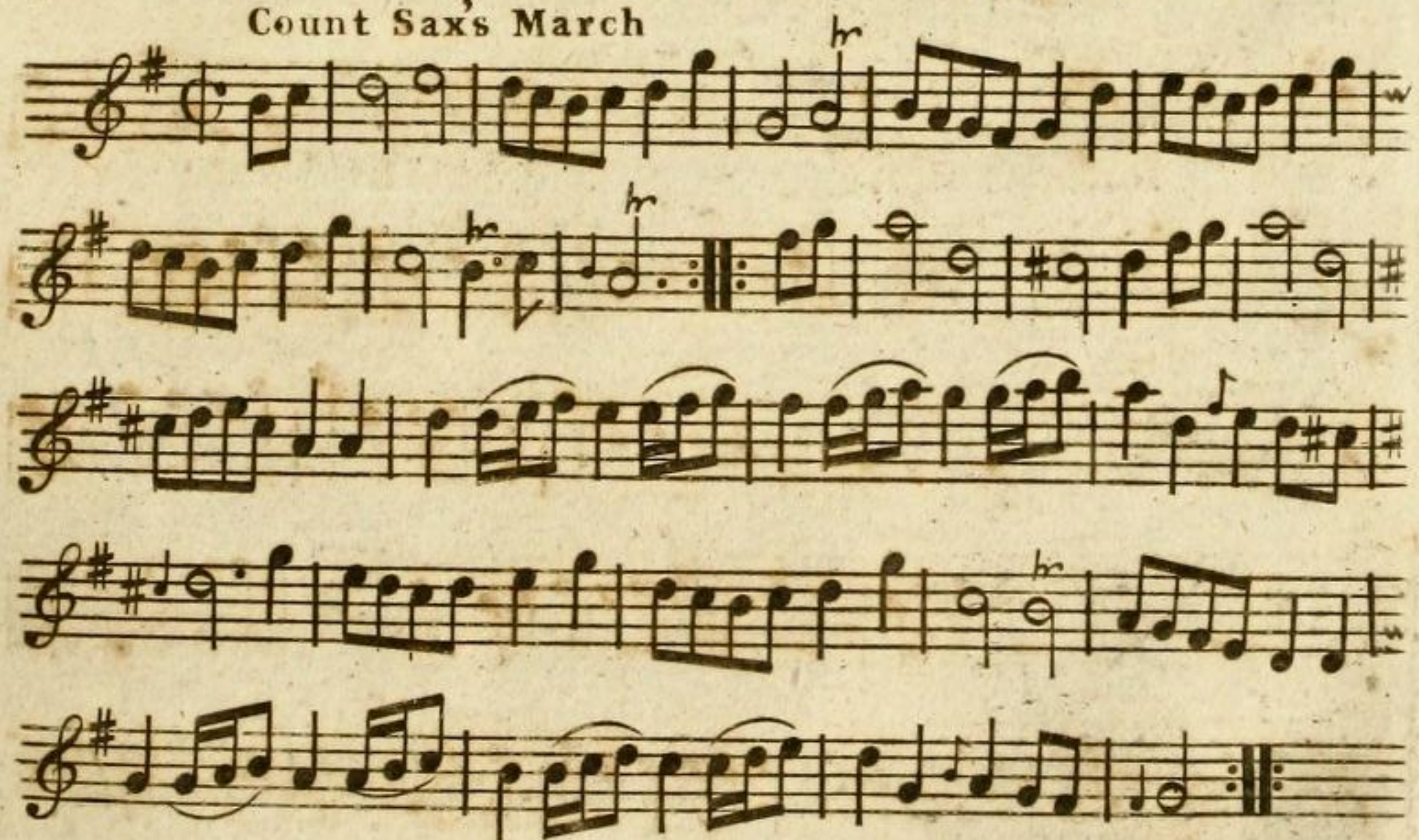
Prince Eugene's March



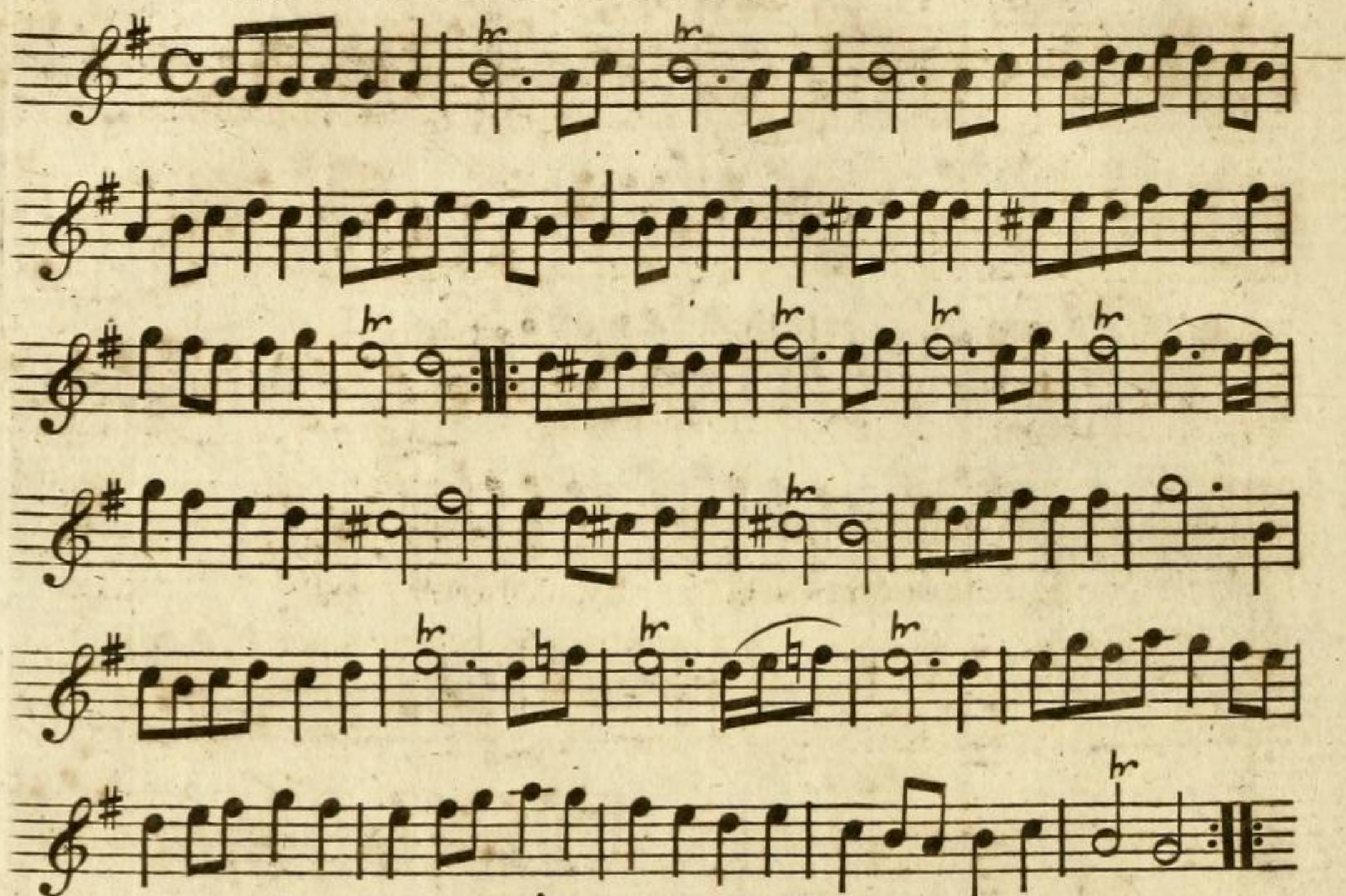
The Marquis of Granby's March



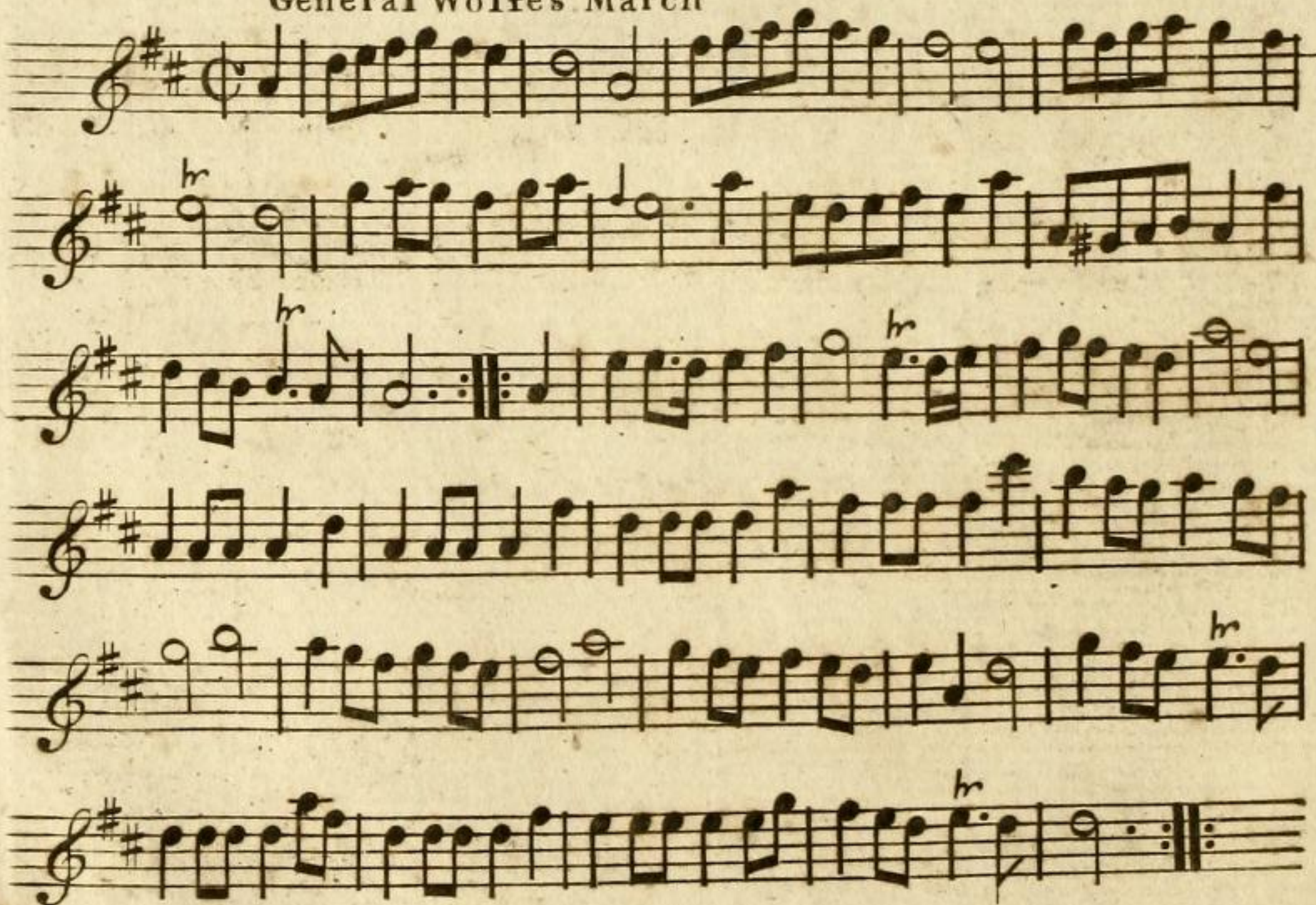
Count Sax's March



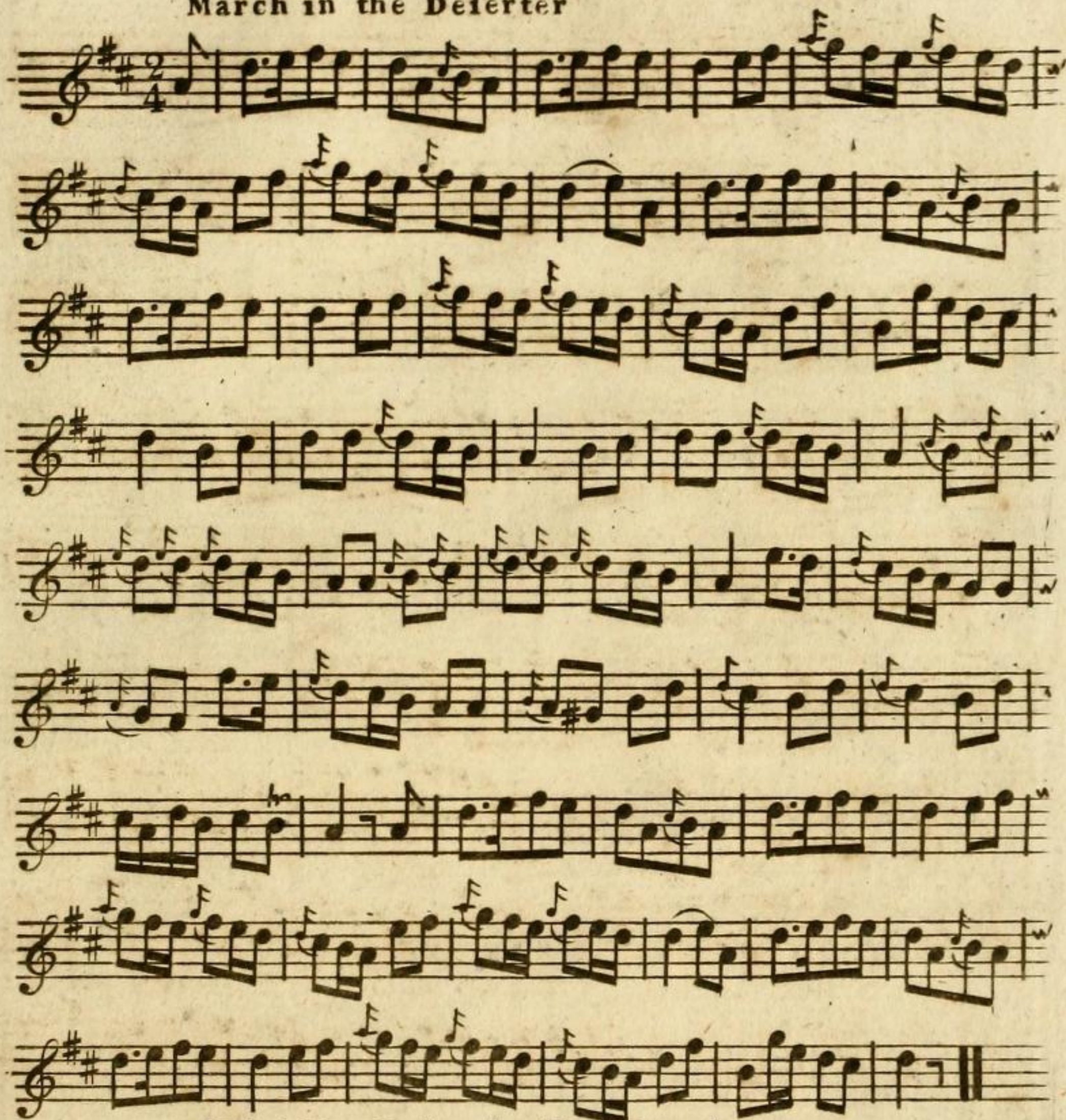
March in Judas Macchabeus



General Wolfe's March



March in the Defenter



Quick March for the Foot Guards



X The Lokers Wife, or Wilkins Wriggle
 obviously the name of a dance tune.

Duke of Gloster's new March

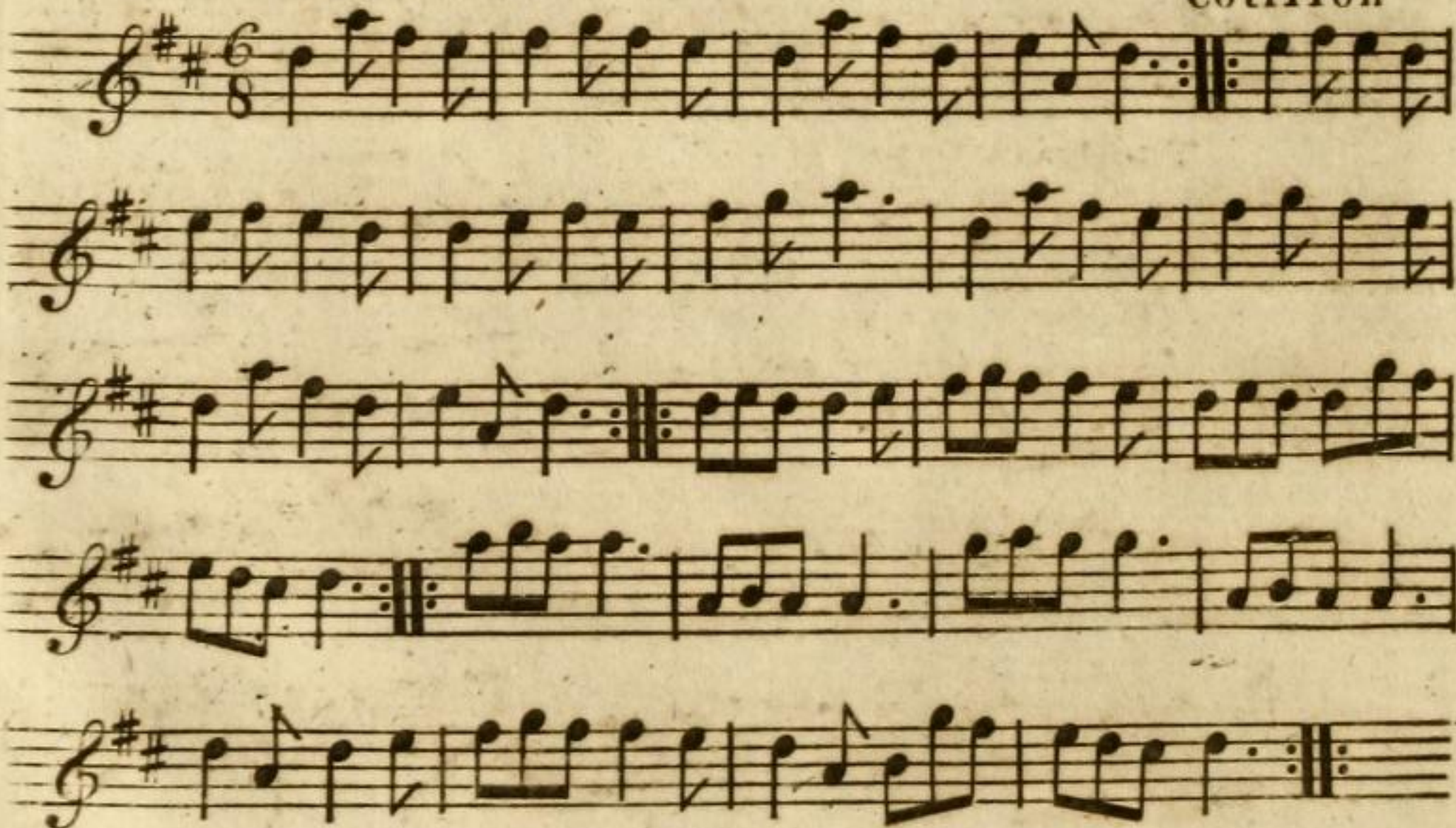


Lango Lee



La Promenade

Cotillon

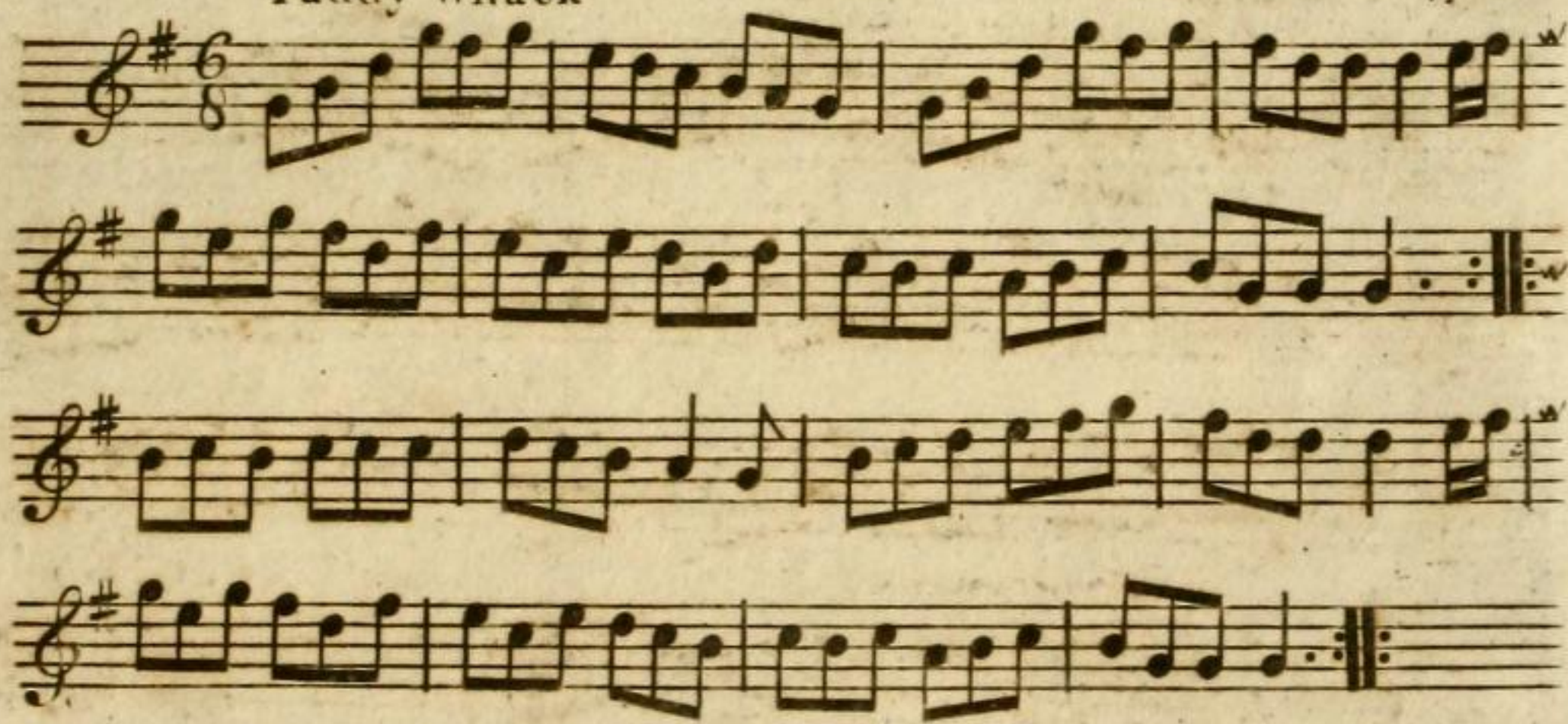


Marionets

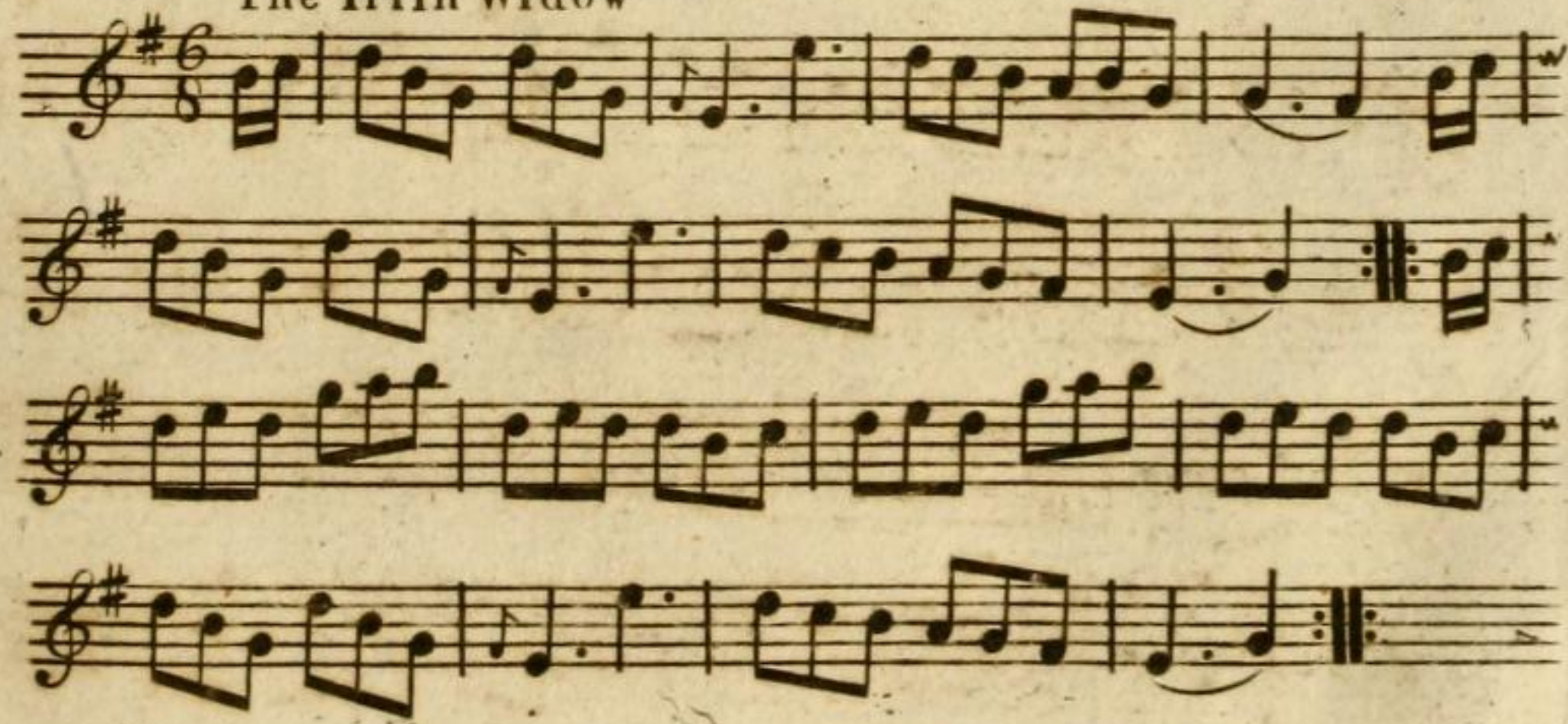
Cotillon



Paddy Whack

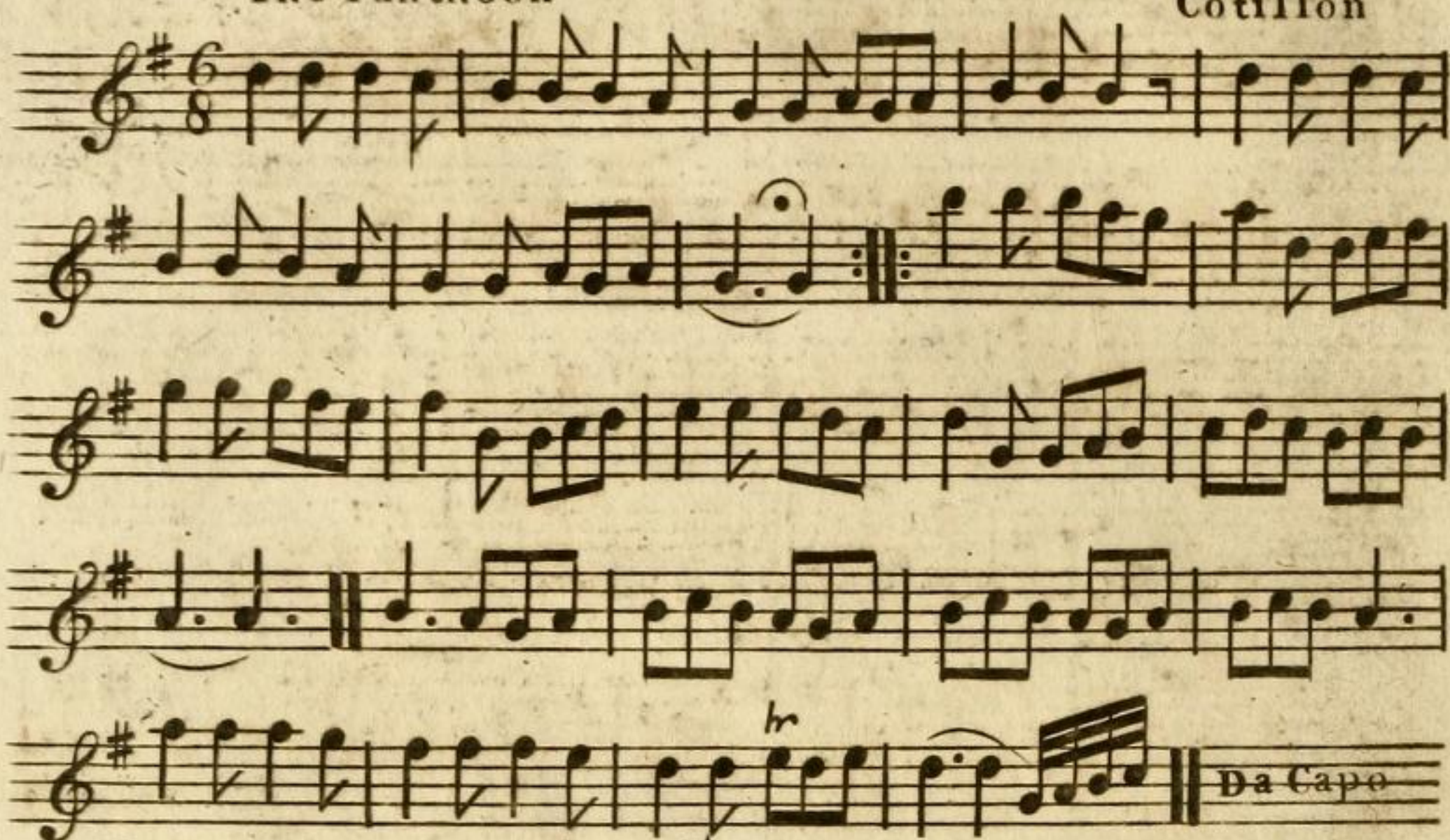
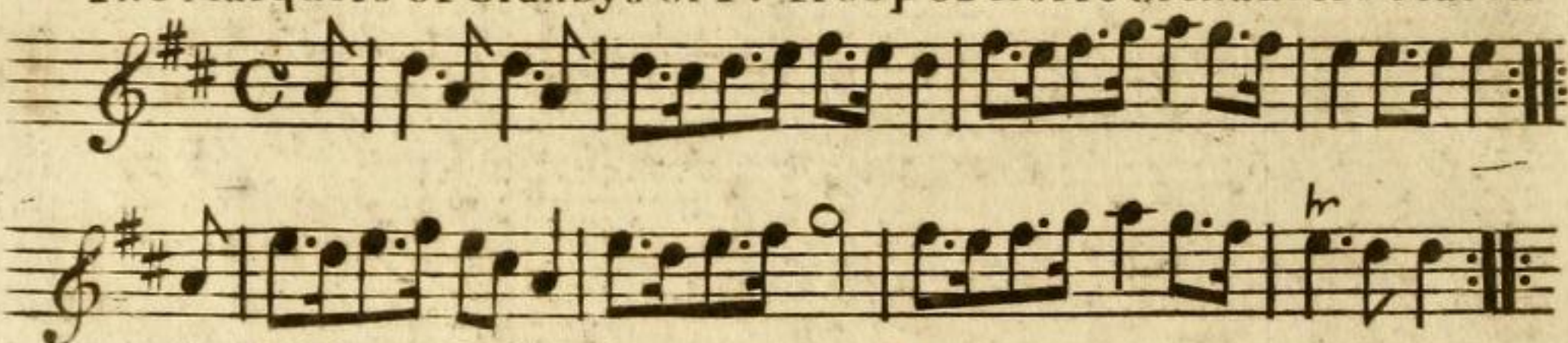


The Irish Widow

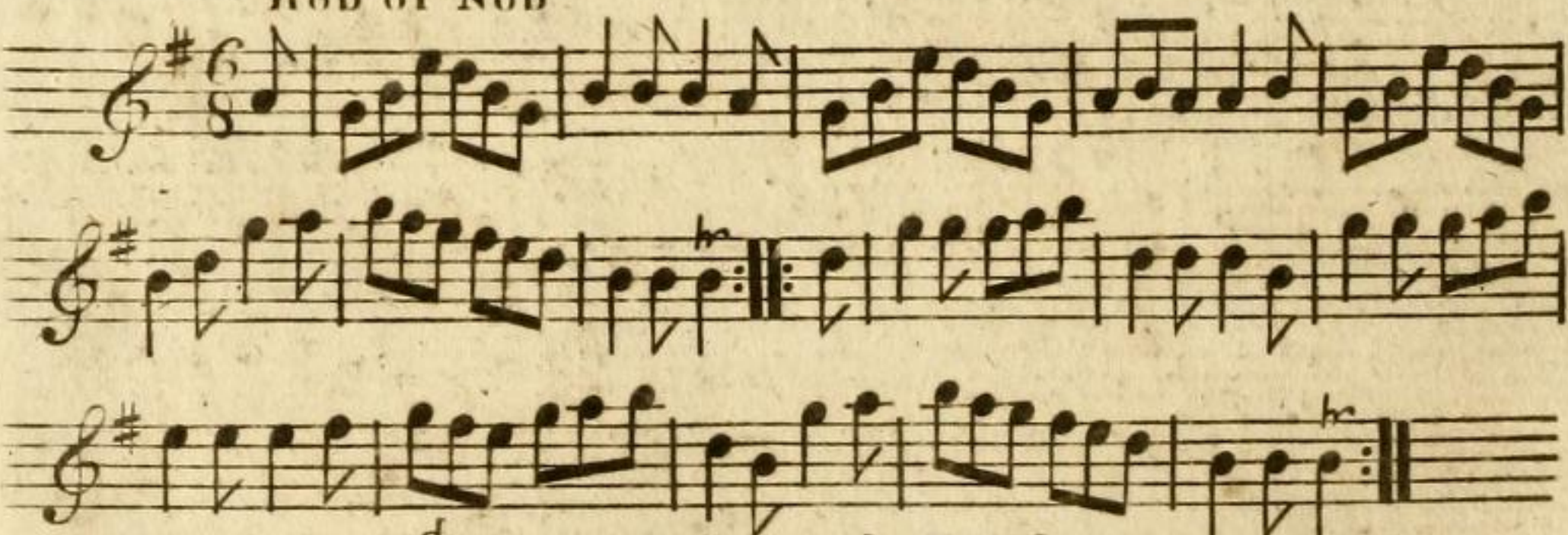


The Pantheon

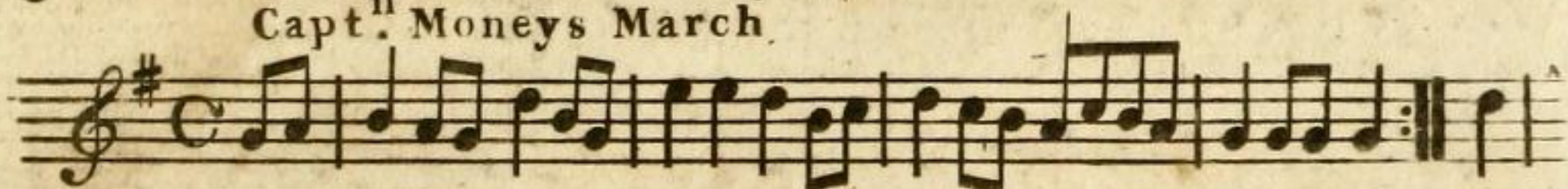
Cotillon

The Marquis of Granby's or 1st Troop of Horse Grenadiers March

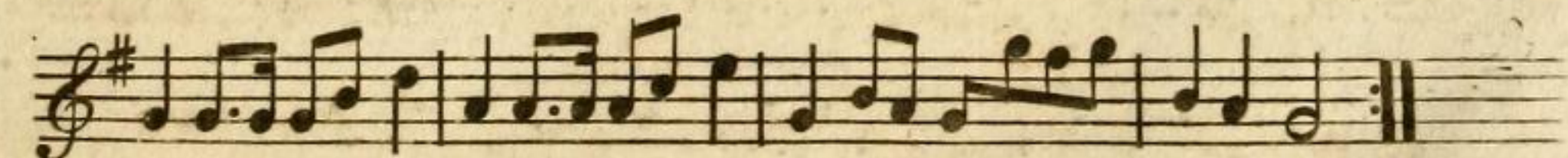
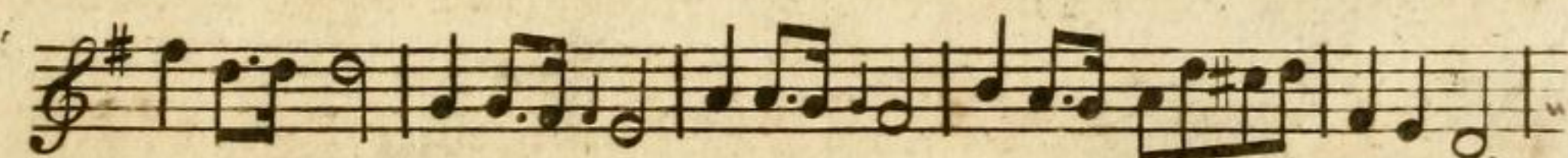
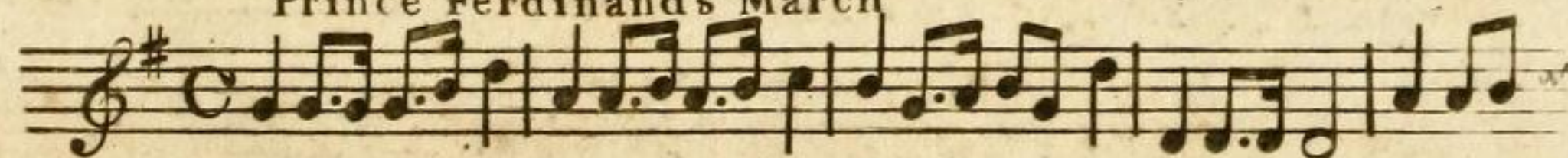
Hob or Nob

The 2^d Grenadiers Guards March

The Duke's March

Captⁿ Moneys March

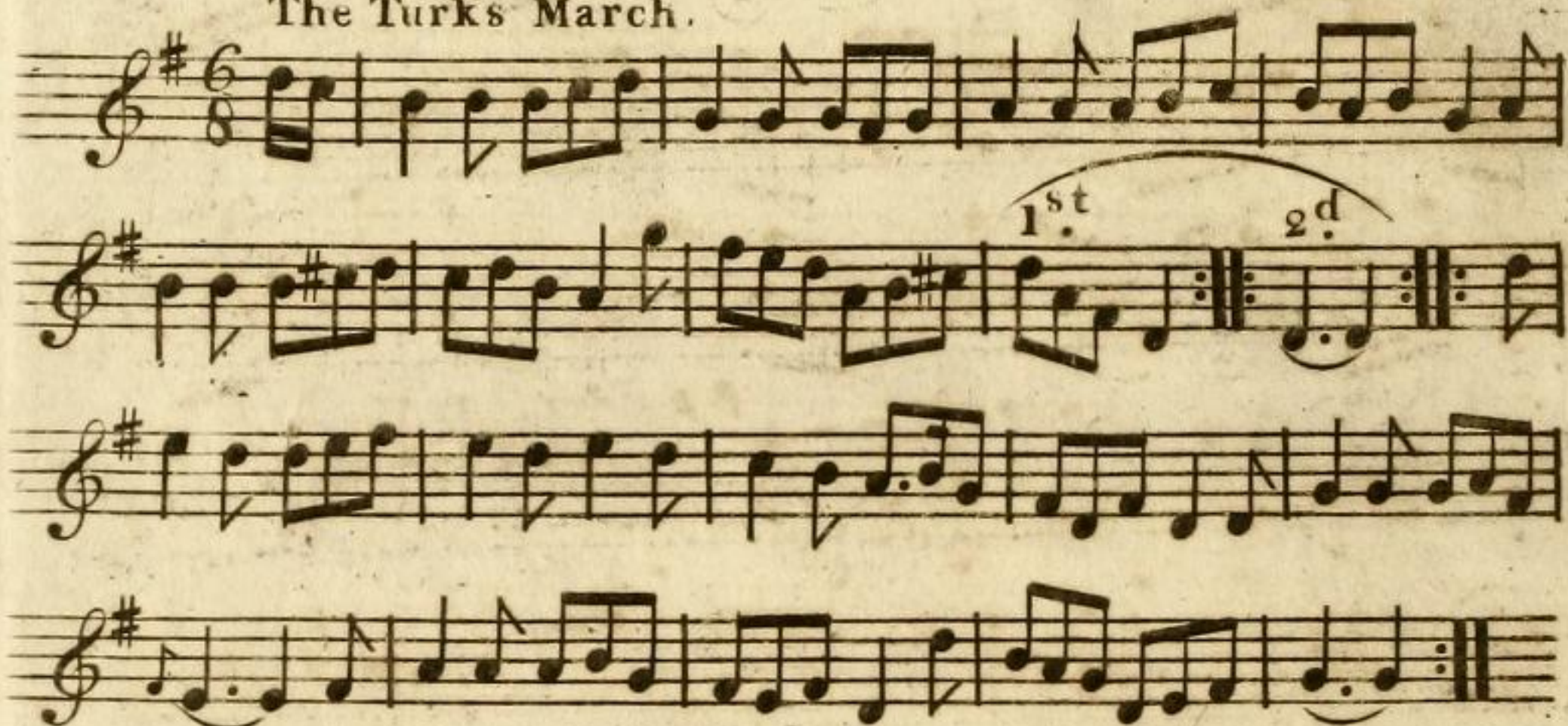
Prince Ferdinand's March



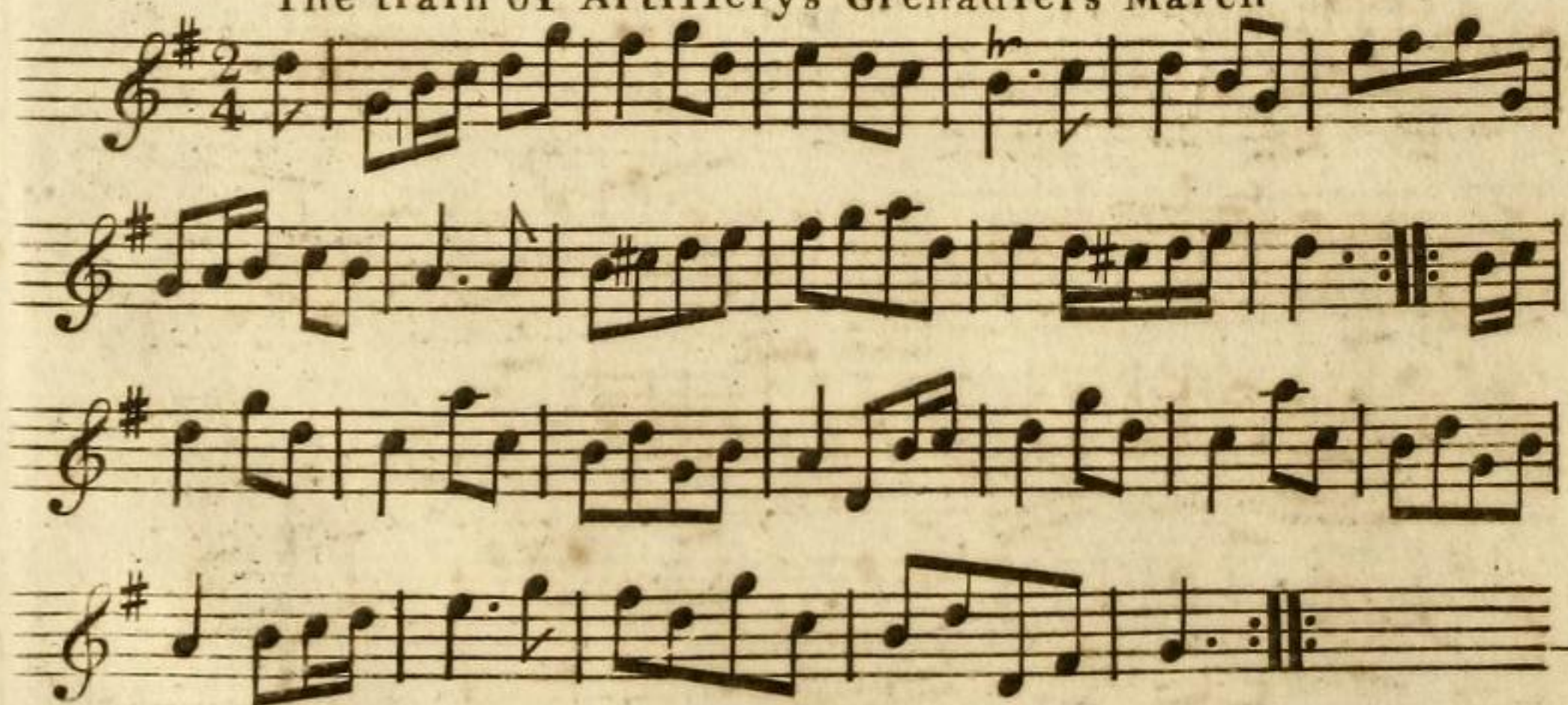
Lord Loudon's Grenadiers March



The Turk's March.



The train of Artillery's Grenadiers March



The Foot March



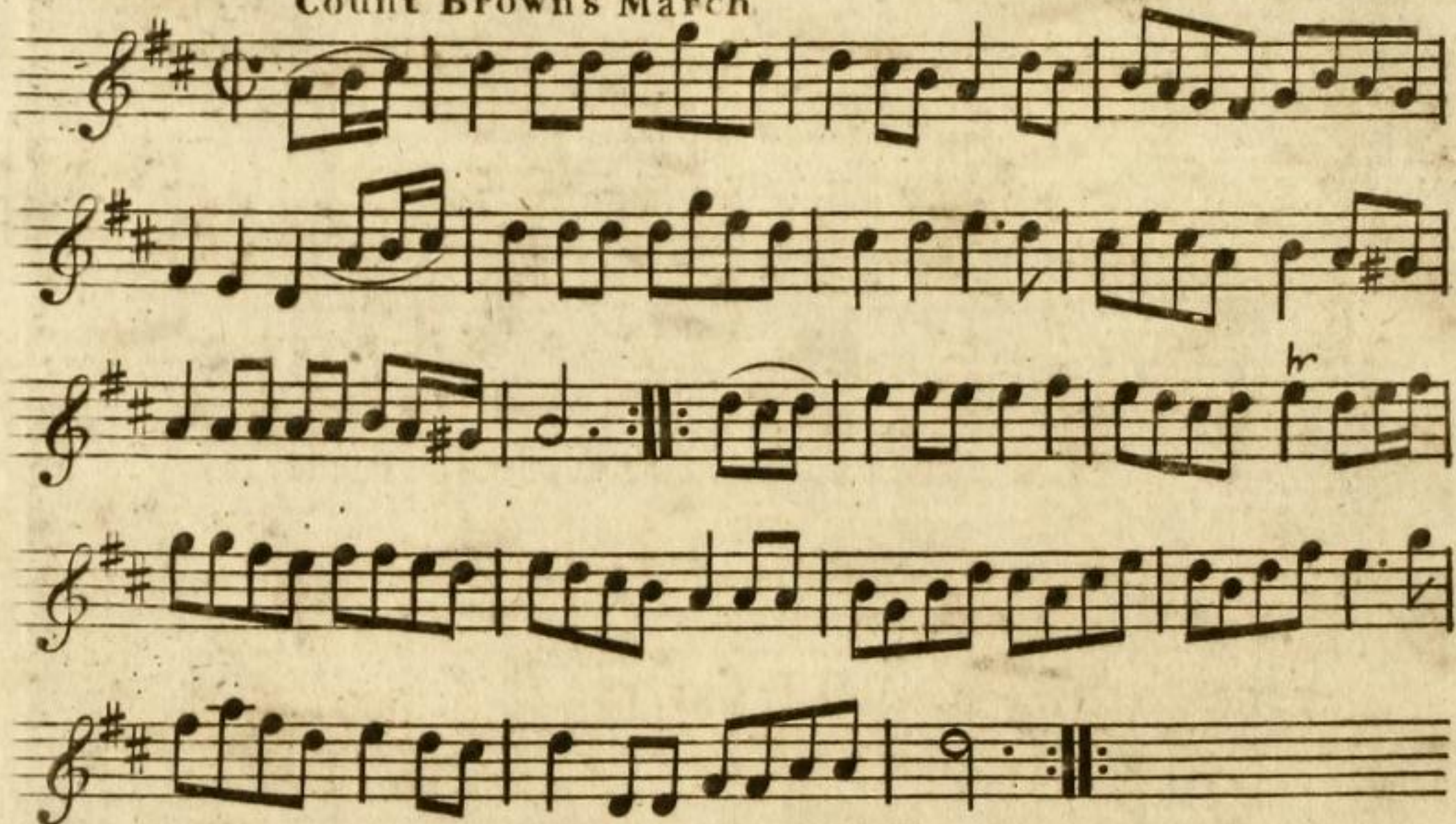
The Heffian Dragoons March



Turkish March



Count Brown's March



Pioneers March



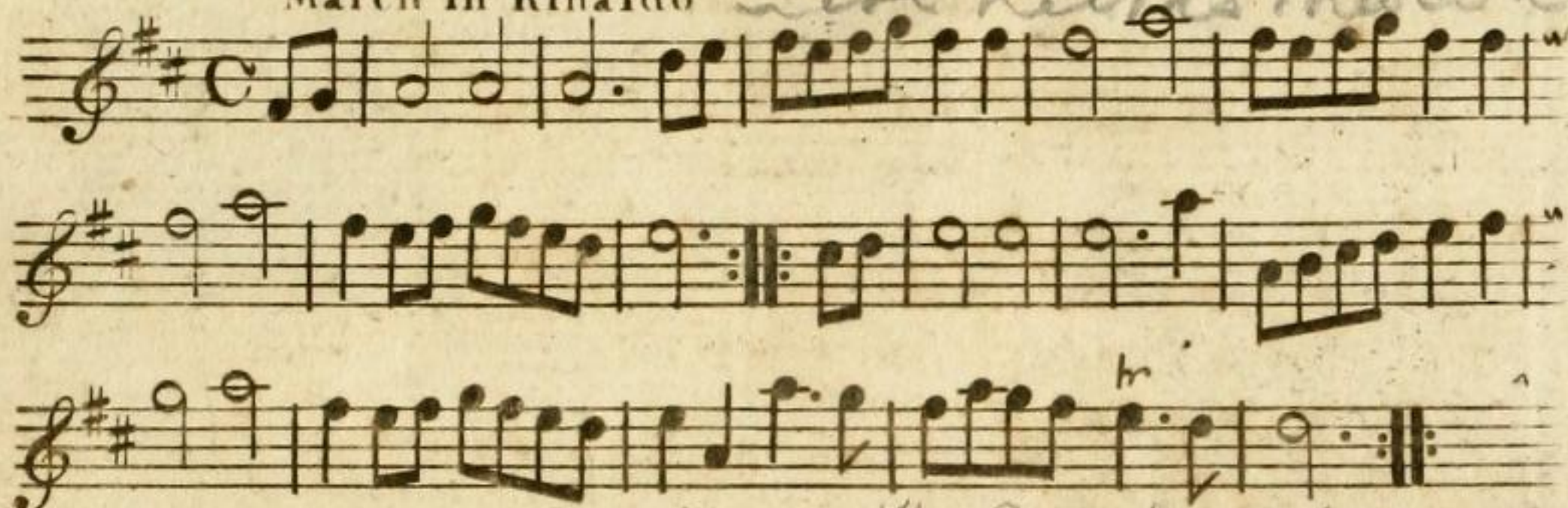
The Shambuy

No 98. And. 1st coll. 1782
The Marquis of Eranby. 29



March in Rinaldo

Col Keith's March



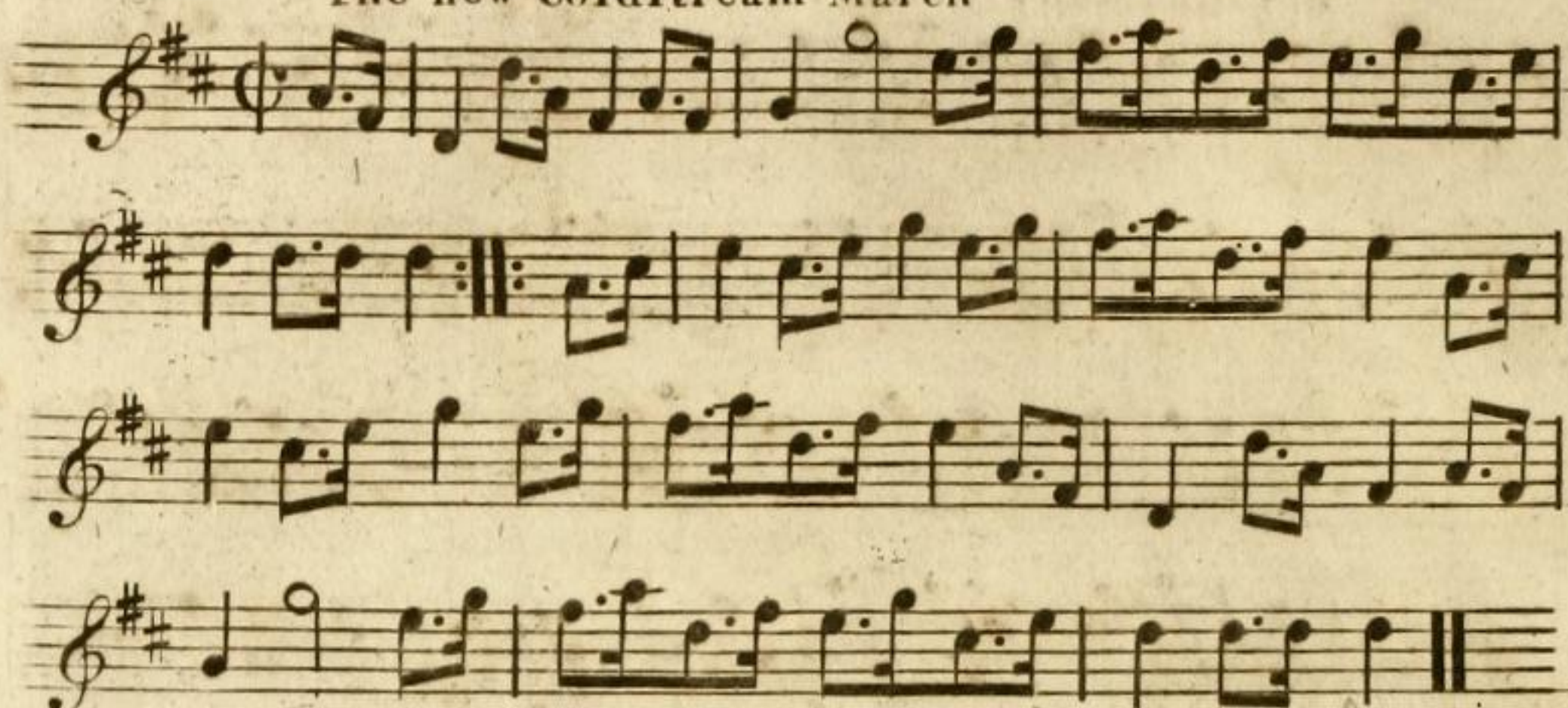
The Warwickshire March

The Royal Furlow's March



C. K. S.
MS.
No 77

The new Coldstream March



Lord Carmarthen's March



The Coronation March



The Wiltshire March



The Bedfordshire March



Sir Charles Sedley's Minuet

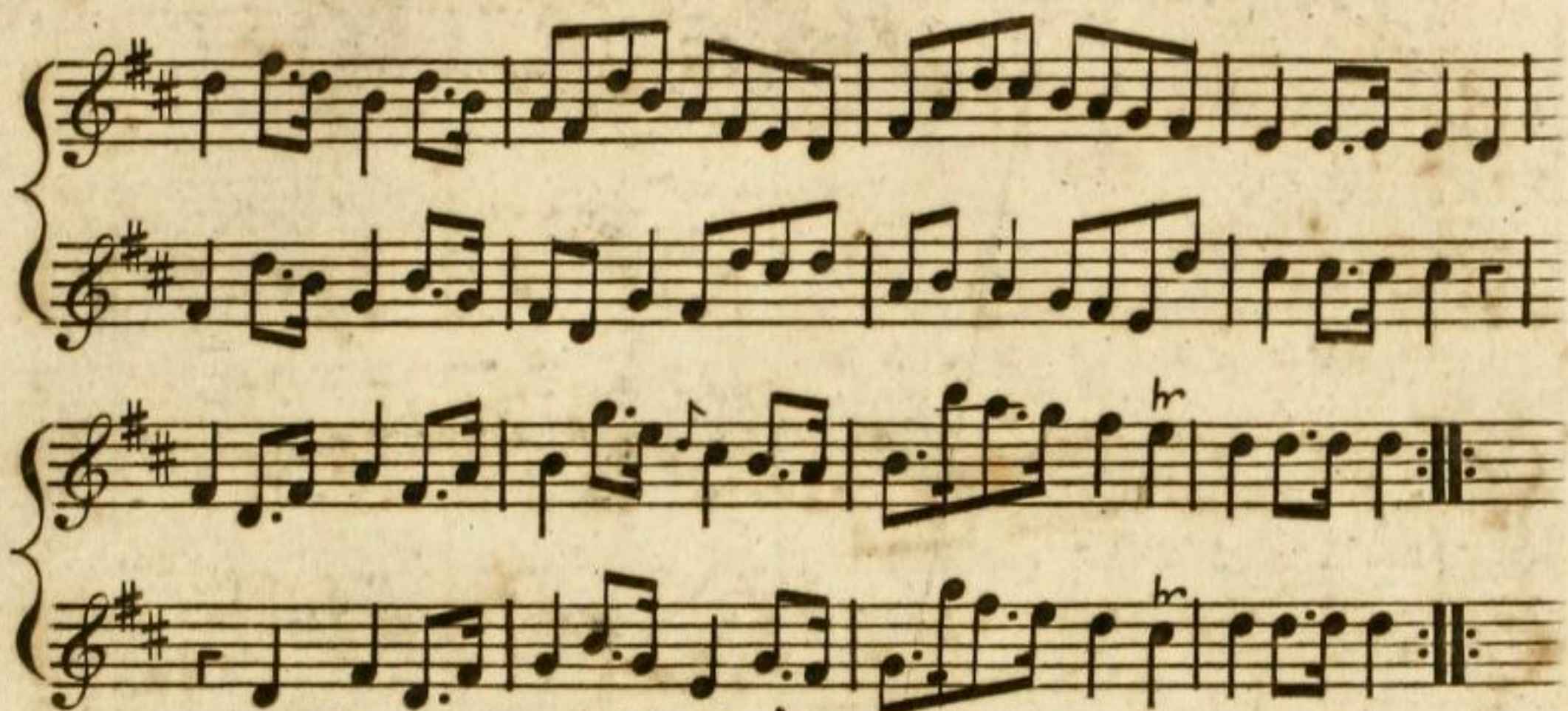


Captⁿ. Reed's or the 3^d. Reg^t. of Guards March

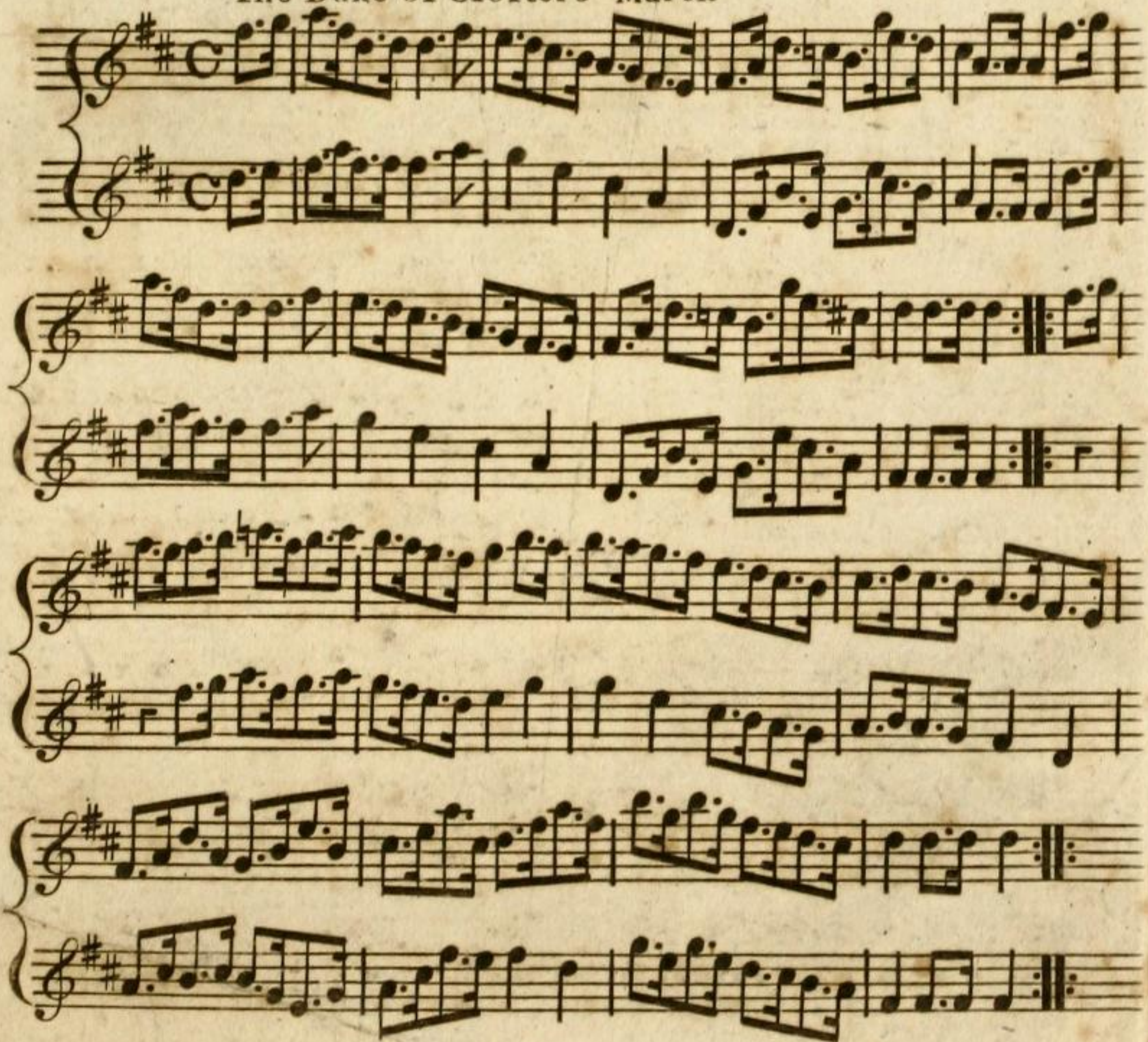
Handwritten musical score for "Captⁿ. Reed's or the 3^d. Reg^t. of Guards March". The score is written in treble and bass staves, featuring a key signature of two sharps (F# and C#) and a common time signature (C). The music is composed of eighth and sixteenth notes, with some rests and repeat signs. The notation is in a historical style, with some ligatures and a final double bar line with repeat dots.

The Dorsetshire March

Handwritten musical score for "The Dorsetshire March". The score is written in treble and bass staves, featuring a key signature of two sharps (F# and C#) and a common time signature (C). The music is composed of eighth and sixteenth notes, with some rests and repeat signs. The notation is in a historical style, with some ligatures and a final double bar line with repeat dots.



The Duke of Gloster's March



Coldstream or 2^d Reg^t. of Guards March

This is a handwritten musical score for a march, titled "Coldstream or 2^d Reg^t. of Guards March". The score is written on ten staves, organized into five systems of two staves each. The key signature is D major (two sharps: F# and C#), and the time signature is common time (C). The notation includes various musical symbols such as treble and bass clefs, notes, rests, and dynamic markings like "h" (likely for "forte" or "half note"). The first staff begins with a treble clef and a common time signature. The second staff continues the melody. The third and fourth staves are connected by a brace, indicating a piano part. The fifth and sixth staves are also connected by a brace. The seventh and eighth staves are connected by a brace. The ninth and tenth staves are connected by a brace. The score concludes with a double bar line and repeat signs.

