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The

GERMAN FLUTE

Preceptor.

or the whole Art of playing the FLUTE rendered easy to every Capacity
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also the Method of Double Tonguing, & a concise Scale & Description of the

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C A H U S A C ' S

NEW INSTRUCTIONS FOR THE

GERMAN FLUTE.

THE first thing to be learned on this Instrument is to make it sound. Observe therefore that your lips must be closed, except just in the middle to give passage to the Wind, & contracted smooth and even, resting the Flute against the under Lip, then place the Mouth hole immediately under the opening of your Lips, and blow gently down the Instrument, turning it outward or inward till you can make it sound, paying no regard to placing your fingers on the holes till you can blow with ease, and readily bring out the tone; Secondly, when you can make the Flute speak, put down the first second & third Fingers of your left hand gradually, one after the other upon the 3 holes nearest the Mouth hole, blowing three or four times to each finger you put down, to get the right tone; next, also put down the three first Fingers of your right hand upon the 3 remaining holes, the fourth or little Finger of the same hand being kept in readiness to touch the key as occasion may require.

You may now proceed to the following Scale, the five parallel lines whereon the Notes are placed are called a *Stave*; and the short additional ones, *Ledger lines*.

This Character placed at the beginning  is called the *Treble* or *G Cliff*.

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Scale of the Natural Notes.

	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A
Left Hand	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5	1	2	3	4
Right Hand	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5	1	2	3	4

The above is a Scale of all the Natural Notes, below which, are represented the seven holes of the Flute, with the method of stopping every Note; the black Dots signifying what holes are to be stopped, and the others, which are to be left open: as for Instance, to sound the first D, all the holes must be stopped, as appears by the seven black Dots immediately under it, and you may then sound the first or lowest Note. To sound E, the third finger of your right hand must be raised, and so gradually the rest, moving your fingers off and on as the Scale directs, observing to blow pretty strongly for the high Notes, likewise to place your Lips closer and move your tongue nearer your Lips for each Note.

Observe that the various Notes in Music are distinguished by the first seven Letters of the Alphabet, repeated as often as may be necessary. All the Notes above G are said to be in Alt, to distinguish them from those below; & all the Notes from C in alt upward are called double, but it is advisable for the Learner not to attempt going above double D, as the top Notes are very difficult.

Dodging Notes or Eights ascending & descending.



The above Lesson is intended for your next Practice, and to make you perfect in blowing the Eighths or Octaves, which require particular attention to sound them properly in Tune.

The Flat (b) Sharp (#) and Natural (h) are Characters of great use in Music and must be explained before we proceed any farther. Observe then, a Flat set before any Note makes it half a Tone or one degree lower than its Natural sound. A Sharp on the contrary raises such Note half a Tone higher, a Natural restores any Note before flatted or sharpened to its Natural and proper sound. Flats and Sharps affect all the Notes on the same line or space within the limits of the same Bar, unless contradicted by a Natural, but the same Characters set at the beginning of the Stave in like manner affect all the Notes throughout so situated.

Scale of Flats & Sharps.

	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A
Left Hand	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5	1	2	3	4
Right Hand	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5	1	2	3	4

Of Time

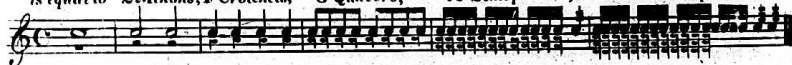
There are two sorts of Time, Common & Triple, Common Time is known by one or other of these Characters, called Moods, viz: C C D or $\frac{3}{4}$. Each of the 3 first contains either 1 Semibreve, 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, or 32 Demisemiquavers, in a Bar. or between every 2 perpendicular strokes || which are called Bars, as well as the spaces between them. The first of the above Mood Marks the slowest Time, the others are proportionably quicker; and the last $\frac{3}{4}$ contains but half the Notes that is 1 Minim, 2 Crotchets, &c: in each Bar. Triple Time Moods are $\frac{3}{2}$ $\frac{3}{4}$ & $\frac{3}{8}$. which contain respectively, 3 Minims 3 Crotchets or 3 Quavers in a Bar. Mixed or Compound Time, is formed of both the other sorts, The Moods in use are $\frac{6}{4}$ $\frac{6}{8}$ $\frac{9}{8}$ & $\frac{12}{8}$. containing 6 Crotchets, 6, 9, & 12 Quavers, in each Bar. Observe particularly that a point or Dot (.) added to the right hand side of any Note makes it half as long again: thus a dotted Minim is equal to 3 Crotchets, a dotted Crotchet to 3 Quavers, &c: and so of the dotted Rests.

Rests are Characters implying silence for the Length of the Notes to which they answer.

The Tails of the Notes are turned upward or downward at pleasure.

Notes and Rests.

One *Semibreve* is equal to 2 *Minims*, 4 *Crotchets*, 8 *Quavers*, 16 *Semiquavers*, or 32 *Demisemiquavers*.



A Dotted Minim is equal to 3 Crotchets, 6 Quavers, 12 Semiquavers, or 24 Demisemiquavers. Dotted Notes.

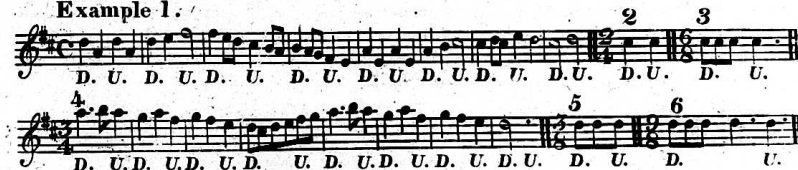


A Crotchet with 2 Strokes across is 4 Semiquavers, 3 Strokes 8 Demisemiquavers. &c&c:

Of Beating Time.

By Beating Time is intended a regular motion of the Foot, or rather the toe, in order to mark & regulate the Time. In Common Time, the Foot must go down at the beginning of each Bar, and rise at the half, or middle of it. So also in $\frac{6}{4}$, $\frac{6}{8}$, & $\frac{12}{8}$. But in Triple Time & $\frac{9}{8}$ the foot must go down at the first & rise at the third part of the Bar. These rules are farther explained in the following Examples, wherein D shews when the Foot must go down and U when it must rise up.

Example 1.



Other Characters.

There are a few other Characters which must be now explained.

A Repeat, is either expressed thus, **:S:** or by Dots on one or both sides of a double or single Bar, to shew that one or both parts of a Tune must be repeated. Double Bars mark the different strains of a Performance; and with an additional stroke, a final Close.

A Hold, or Pause, placed over or under any Note or Rest, implies that it must be continued beyond its proper length: it is also frequently used to denote a final Close.

Direct w placed at the end of one Stave, shews the situation of the first Note in the following:

Shakes to the Natural Notes.

1 2 3 4

Shakes to the Flats & Sharps.

1 2 3 4

NB: This Mark ϕ signifies that your Finger must remain on the hole after you have shaken, & this O that it must be kept up.

Of Graces.

The principal Grace in Music is the Shake, or Trill, of which a great variety are given in the preceding Page, and shall be here explained.

The Shake is always made from the Note above that to be shook. Thus if you would shake D you must touch E first, which prepares for the Shake, & then shake the finger quick & evenly on the sixth hole, concluding with it on; but the preparation & shake are to be done in the same breath. If E is to be shook where F is Sharp, blow the F and in the same breath put down the finger on the fifth hole and shake with the Finger on the fourth hole, touch the sixth hole and conclude with the Note shook, as in the Scale. To Shake E where F is natural, first blow F and in the same breath raise up the finger on the sixth hole, and shake with the finger on the fifth concluding with it down.



For F shake with the finger on the fourth hole concluding with it down: For G on the third, for A on the second, and D on the first hole concluding with it down for every Note. To shake C natural, blow middle D, & shake with the finger on the fourth hole, ending with it off. To shake C sharp blow the middle D, & shake with the fingers on the second & third holes together; concluding with them off. E, F, G, A, & B, in alt, are shook the same way as those below, only with a stronger breath, the shake of C natural in Alt, is very disagreeable, & therefore never used. To shake C sharp in alt, sound & shake with the finger on the fourth hole ending with it down.

All Notes that are shook require those immediately above & below them to be touched, & to conclude on the Note shook, the lowest D excepted there being no Note lower than itself.

Observe likewise that a Shake must always be performed in one & the same breath.

The double Rellish is a kind of shake which is thus play'd: To shake A with a double Rellish, first blow G then shake with your finger on the second hole touch G again & conclude with the Note Shook & all in the same breath.

Double Rellish.

A Beat (marked thus  or thus ) is performed by sounding and instantaneously touching the Note below that first sounded.

A Slur is a curve Line drawn over—or under—such Notes as are to be play'd in a breath.

A Slide is a Tipping with the Tongue, used to soften Leaps, as thirds &c:

A Port de Voix is also a Tipping with the Tongue, anticipating a Note by the next above or below it.



These Graces are expressed by little Notes called Appoggiatures, which though not reckoned in the time, are often held as long or longer than the Notes they belong to.



Of Double Tongueing.

The Double Tongueing is of that Importance to a Performer on the German Flute that no one can be a finished player without it. It gives spirit and Fire to the Allegro's, awakens the attention of the Hearers in the Largo's, renders difficult passages easy, and is done with such an articulated execution as surpasses Imagination. The method to attain this is by the action and reaction of the Tongue against the roof of the Mouth pronouncing the words TOOTLE TOOTLE to yourself; which done for a few Minutes, try to do the same with the top piece of your Flute articulating the same TOOTLE TOOTLE several times running, as fast as you can, not to lose your Embouchre, making

the reaction as distinct and clear as the action. When you have attained this, add the other pieces of your Flute, putting your fingers on the holes, and taking care that your Tongue and fingers go together, which is the chief difficulty.

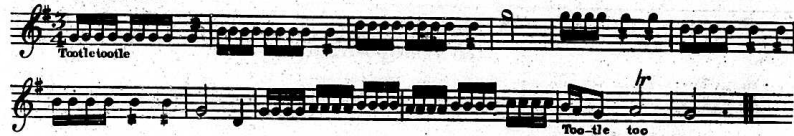
Observe, that in the following Lessons, the word TOOTLE expresses two Notes thus:  making the Tongue move as equally as possible, observing at the same time an exact and just distance from one note to another, continuing to practice till you are sufficiently perfect in the articulation of the above Notes, to enable you to play any Allegro where the Notes run in even Numbers, as 2, 4, 8, 12, &c: But note also, that in the last bar but one of the first Lesson & throughout the whole of the second, where the Notes run in threes, the word TOO must be added to the word TOOTLE; also when unequal Notes occur like the Crotchet & Quaver in the second & fourth Bar of Lesson 2, they must both be expressed by the same word TOO, as thus: 

It is also proper to observe, with respect to the Time, that Lesson 2 begins as often happens with an odd Note, which must be deducted from the Time of the last bar.

The Learner must also remark, that at the close of the third Lesson, the Quavers are tied in threes, with a figure 3' over them, which signifies that those three Notes must be expressed in the time of 2 of the same kind. A Figure 6 in like manner placed over or under any 6 equal Notes, shews that they must be performed in the time of 4. These figures are often omitted, but the Time will shew where they ought to be inserted.

These rules, and the Practice of the following Lessons especially the two first, will be enough to enable the Learner to play any passage which requires double tongueing.

10 Lesson 1



Lesson 2



Lesson 3



The Learner may now proceed to the Tunes, beginning with those easy ones on Page 12.

Of Transposition.

11

Many Tunes being set too low and in Keys very difficult for the German Flute, the use of Transposition is to remove them into higher or more convenient Keys.

Keys, or modes, are of two kinds, the major and minor, or Sharp and Flat; differing in respect of their Intervals, but chiefly in their third; that of the Major containing five Semitones, but that of the Minor only four, as for Example.



Both kinds of Keys have usually the sixth & seventh sharpened in ascending, but in descending the Minor Key has the lesser or Flat seventh & sixth.

The first thing to be considered in Transposing is to what key you wish to remove the Tune, & what Sharps or Flats you must affix to the Cliff, in which, the following Table of the usual Sharp & Flat Keys may be your guide. When you have fixed your key every other Note must be raised in exactly the same proportion as the Key Note, which is generally the last Note of the Tune.

Sharp Keys.



Flat Keys.



God save the King.



Off she goes.



Marquis Wellington.



The Recovery.



D.C.

Fat la la.



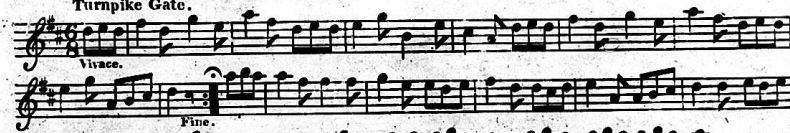
Italian Minfreda.



Nobody coming to marry me.



Turnpike Gate.



Tekeli.



Maid of Lodi.



Heaving of the Lead.



ad lib: a tempo.



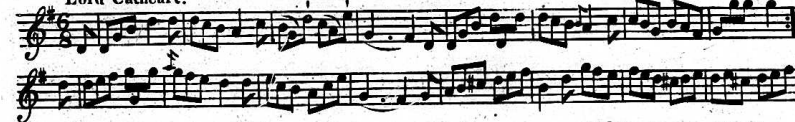
Tink a Tink.



The Beggar Girl.



Lord Cathcart.



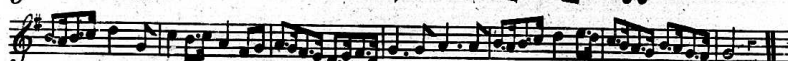
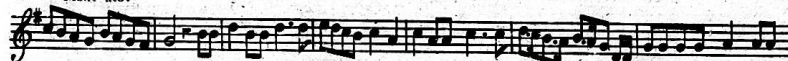
Rule Britannia.

CHO^s

The Honey Moon.



Battle of the Nile.



Ap Shenkin.

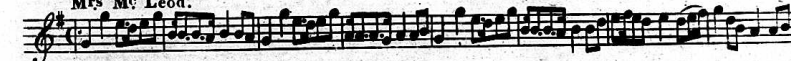


Dal Segno.

Duke of York's March.



Mrs McLeod.



Enrico.



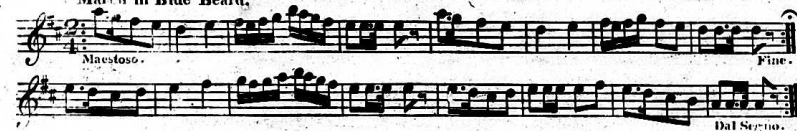
March in the Overture to Lodoiska.

Mod. rito.



March in Blue Beard.

Maestoso.



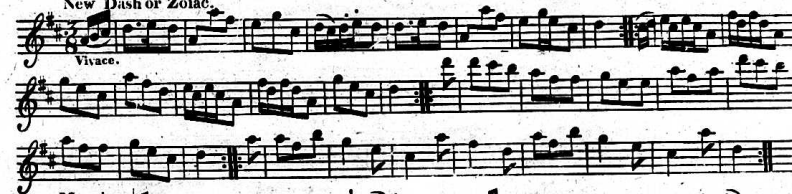
Dal Segno.

Lady Caroline Bertie.



New Dash or Zoiac.

Vivace.



Morgiana.



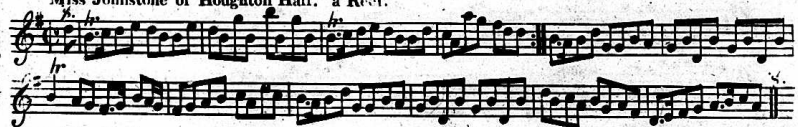
Morgiana in Ireland.



Russian Dance.



Miss Johnstone of Houghton Hall, a Reel.



The Cuckoo.



Guaracha Dance.



Danish or Copenhagen Waltz.



Miss Gayton's Hornpipe.



The Muses.



The Barbara.



The Bat. Waltz.



In my Cottage near the Wood.



Isle of Sky.



Mother Goose.



Britons Strike Home.



Paddy O Carrol.



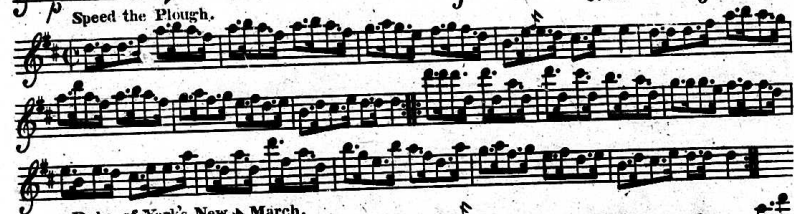
The London March.



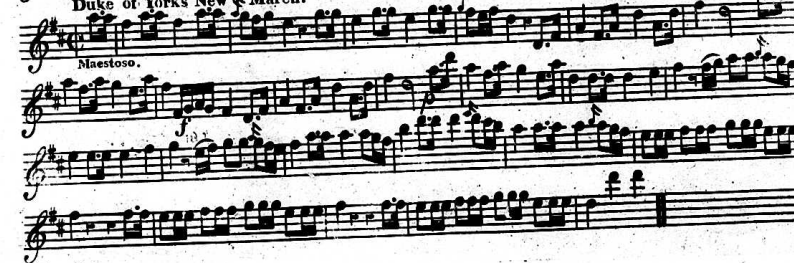
Westminster March.



Speed the Plough.



Duke of York's New March.



Fall of Paris.



Michael Wiggins.



March in the Battle of Prague.

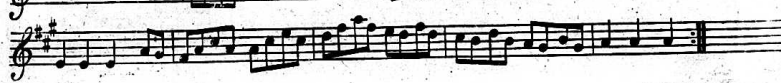
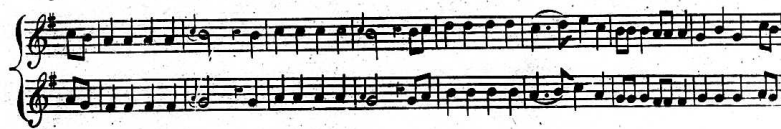
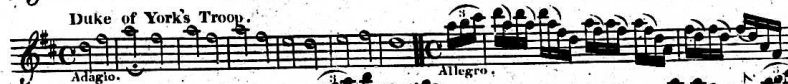
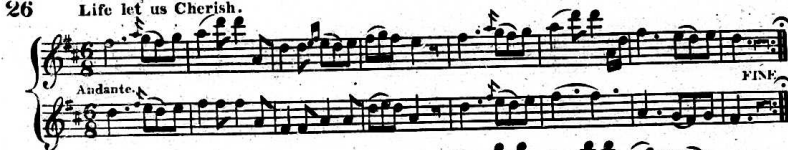


Westminster March.

f *p* *f* *p* *f*
p Speed the Plough. *f* *Cres* *f*
 Duke of York's New March.
Maestoso.

Fall of Paris.

Poco Allegro.
 Michael Wiggins. *D.C.*
 March in the Battle of Prague. *D.C.*
Maestoso.



Portuguese Hymn.



Psalm 104.



The Lord my Pasture.



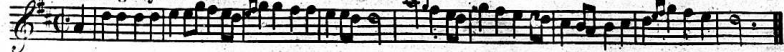
Easter Hymn.



Morning Hymn.



Evening Hymn.



D I C T I O N A R Y

Adagio, a slow movement.

Ad Libitum, at pleasure.

Affettuoso, tenderly.

Allegro, brisk lively.

Allegretto, rather brisk.

Andante, distinct, exact.

Andantino, more distinct.

Arioso, in the style of an Air.

Al Segno, go back to S.

Assai, much more.

Allegro Assai, very brisk.

Bis, twice over.

Crescendo, increase the sound.

Calando, diminishing the sound.

D.C. or Da Capo, begin again.

Dolce, sweetly.

Expressivo, with expression.

Fine, Finis, the end of a Piece.

Finale, the last movement.

F. Forte, loud.

FF, Fortissimo, very loud.

Furioso, with fury.

Gavotto, a lively dance in
common Time.

Glee, a Song for 3 Voices.

Grave, a slow movement.

Gratioso, in a graceful manner.

Largo, very slow.

Larghetto, not so slow.

Lento, a slow movement.

Legato, means to play the
notes smooth.Loco, after having played an
octave higher.

Maestoso, in a majestic Style.

Mezzo F, not so loud as F.

Moderato, moderate.

Molto, much.

Non troppo, not too much.

P. Piano, soft.

PP, Pianissimo, very soft.

Piu, more ~~piu~~ presto Quicker.

Poco, a little.

Poco, Allegro, a little brisk.

Presto, fast.

Prestissimo, very fast.

Rinforzando, increase in tone.

Rondo, a piece which ends
with the first part.Staccato, in a distinct manner
the Notes must be cut short.Siciliano, a slow movement in
compound common Time.

Tempo, time.

Tacet, keep silence.

Tutti, all together.

Vivace, with life.

Volte, turn over.

Unisoni, in Octaves.

Complete Scale with Directions for the

PATENT GERMAN FLUTE

WITH ADDITIONAL KEYS.

The diagram shows a vertical flute with 12 keys labeled 1 through 12. Each key is represented by a horizontal line with dots indicating finger positions. Below the keys is a musical staff with a treble clef, showing a scale from C to E. The notes are: C, C, E, F, G, A, A, B, B, C, C, C, C, D, E, F, G, A, A, B, B, C, C, D, E. The notes are grouped into measures with bar lines. The first measure contains C, C, E, F, G, A, A, B, B, C, C, C, C. The second measure contains D, E, F, G, A, A, B, B, C, C, D, E. The third measure contains F, G, A, A, B, B, C, C, D, E. The fourth measure contains F, G, A, A, B, B, C, C, D, E. The fifth measure contains F, G, A, A, B, B, C, C, D, E. The sixth measure contains F, G, A, A, B, B, C, C, D, E. The seventh measure contains F, G, A, A, B, B, C, C, D, E. The eighth measure contains F, G, A, A, B, B, C, C, D, E. The ninth measure contains F, G, A, A, B, B, C, C, D, E. The tenth measure contains F, G, A, A, B, B, C, C, D, E. The eleventh measure contains F, G, A, A, B, B, C, C, D, E. The twelfth measure contains F, G, A, A, B, B, C, C, D, E. The notes are grouped into measures with bar lines. The first measure contains C, C, E, F, G, A, A, B, B, C, C, C, C. The second measure contains D, E, F, G, A, A, B, B, C, C, D, E. The third measure contains F, G, A, A, B, B, C, C, D, E. The fourth measure contains F, G, A, A, B, B, C, C, D, E. The fifth measure contains F, G, A, A, B, B, C, C, D, E. The sixth measure contains F, G, A, A, B, B, C, C, D, E. The seventh measure contains F, G, A, A, B, B, C, C, D, E. The eighth measure contains F, G, A, A, B, B, C, C, D, E. The ninth measure contains F, G, A, A, B, B, C, C, D, E. The tenth measure contains F, G, A, A, B, B, C, C, D, E. The eleventh measure contains F, G, A, A, B, B, C, C, D, E. The twelfth measure contains F, G, A, A, B, B, C, C, D, E.

The foregoing is a complete drawing & concise Scale of TACET & FLORIO'S New Invented German Flutes, with holes & Keys number'd 1 to 12. The black dot • on the Lines denote the holes or Keys which must be stopt, and the white O those which must be open. This Flute has five additional Keys, more than the common sort. viz: The first Key on the middle Joint, N^o 3 is B \flat & is made by stopping the first & second-holes, then press the Key with your Thumb. The 2^d Key N^o 5. on the same Joint is G \sharp . & is made by stopping the first 3 holes, & with the little Finger press the Key. The third N^o 8 is F \sharp . & is made by stopping E & with the third finger of the right hand, press the Key. If you press the D \sharp Key at the same time you will find the Tone much stronger. N^o 10 is D \sharp . the same Key as to the common sort of German Flutes. N^o 11 is lower C \sharp . and is made by stopping all the holes, & with the little Finger press the first long key. N^o 11 & N^o 12 is lower C \flat . and is made by stopping all the holes. and pressing both the large Keys together with the little Finger.

At the top of the Instrument there is an Ivory screw fixed to the Cork on which are figures N^o 4. 5. 6. by turning this Ivory screw round, it draws out the Cork and consequently flattens the Tone. but you must not touch the figures which is suited to the three proper middle Joints for there are three middle Pieces or Joints number'd 4. 5. 6. The Joint N^o 6. is a Sharp Pitch. N^o 5. a Concert Pitch. and N^o 4. a Flat Pitch. So that when you have taken the Joint you like, you must not forget to put the Ivory screw which is on the top of the Flute to the same figure as the Middle Joint that you intend to play with.

Shakes.

To Shake middle & upper B \flat . you must Shake the 2^d finger of your left hand concluding with it down. To Shake G \sharp . Shake the 2^d finger of your left hand if in a Flat Key. Or the 3^d finger when you play in a Sharp Key. but either will do.

To Shake lower & upper F \sharp . Shake the first finger of your right hand concluding with it down. The other Shakes are the same as on the Common German Flute.

I N D E X

Ap Shenkin.	16	Honey Moon.	16	Morning Hymn.	28
Away with Melancholy.	27	In my Cottage near the Wood	22	Mother Goose.	23
Barbara.	22	Isle of Sky.	22	Mr's M ^{rs} Leod.	17
Battle of the Nile.	16	Italian Minfreda.	13	Muses.	21
Bath Waltz.	22	Lady Caroline Bertie.	19	New Dash or Zoiac.	19
Beggar Girl.	15	Life let us Cherish.	26	Nobody coming to marry me	13
Britons strike Home.	23	London March.	23	Off she goes.	12
Cuckoo.	20	Lord Cathcart.	15	Paddy O Carrol.	23
Danish or Copenhagen Waltz.	21	Lord Nelson's Hornpipe.	27	Portuguese Hymn.	28
Duke of York's March.	17	March in Blue Beard.	18	Psalm 104 th	28
Duke of York's New March.	24	March in the Battle Prague	25	Recovery.	12
Duke of York's Troop.	26	March in the Overture to		Rule Britannia.	15
Easter Hymn.	28	Lodoiska.	18	Russian Dance.	20
Barico.	18	Marquis Wellington.	12	Speed the Plough.	24
Evening Hymn.	28	Maid of Lodi.	14	Tank.	15
Fall of Paris.	25	Michael Wiggins.	25	Tekeli.	14
Fal la la.	13	Miss Johnstone.	20	The Lord my pasture.	28
God save the King.	12	Miss Gayton's Hornpipe.	21	Tink a Tink.	14
Guaracha Dance.	21	Morgiana in Ireland.	20	Turnpike Gate.	13
Heaving of the Lead.	14	Morgiana.	19	Westminster March.	24