

67.
A
NEW COLLECTION
OF

L. G. Drake

FLUTE MELODIES:

CONSISTING OF

Airs, Marches, Cotillions, Duets, Songs, Waltzes, &c.

TO WHICH ARE PREFIXED,

INSTRUCTIONS FOR THE GERMAN FLUTE, AND FLAGELET.

BY T. HASTINGS.

UTICA:

PRINTED AND PUBLISHED BY WILLIAM WILLIAMS,

No. 60, Genesee-Street.

1822.



WZ

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a. 140.
J. Gardiner & Drake's

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Northern District of New-York, ss.

BE IT REMEMBERED, That on the 10th day of January, in the forty-sixth year of the independence of the United States of America, A. D. 1823, WILLIAM WILLIAMS, of the said district, hath deposited in this office, the title of a book, the right whereof he claims as Proprietor, in the words following, to wit:

"Flute Melodies: consisting of Airs, Duets, Cotillions, Waltzes, Marches, &c. &c. to which are prefixed, Instructions for the German Flute, and Flagelet."

In conformity to the act of Congress of the United States, entitled, "An act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the time therein mentioned;" and also to the act, entitled, "An act supplementary to an act, entitled, "An act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies during the times therein mentioned, and extending the benefits thereof to the arts of designing, engraving and etching, historical and other prints."

RICHARD R. LANSING,
Clerk of the Northern District of New-York.

FLUTE MELODIES.

INSTRUCTIONS FOR THE GERMAN FLUTE.

THE nearer any instrument approaches the human voice, so much it has the ascendancy over all others. The GERMAN FLUTE, therefore, from its delicacy of tone, is undoubtedly entitled to that superiority.

In order to acquire a correct knowledge of this instrument, you must first attend to the manner of placing it to your lips; to do which, take the upper part of your Flute only, and place it to your mouth, turning the hole inwardly or outwardly, until you can sound it with ease; which is not to be acquired by forcing much wind into the Flute, but on the contrary, by a retention thereof. When you have acquired this, put the remaining parts of the instrument together; then place your left hand uppermost, resting the Flute on the third joint of your first finger and the first joint of your thumb;—your first and second fingers upon the first and second holes;—and your third finger upon the third hole, nearly straight, your hand a little slanting; then place the fingers of your right hand on the lower holes with your second finger a little curved, resting the instrument on your thumb, a little above the first joint. The instrument being thus held, take all your fingers off, except the first of your left hand, and try to sound that note; then proceed by putting down the second, &c. separately, until you can sound the Flute with every hole stopped. The instrument should be held in nearly a horizontal direction. The aperture of the lips should be gradually lessened, as you proceed from grave to acute, observing to blow the former with gentleness, and the latter with more force; at the same time turning the hole gradually from the mouth.

When you have properly attended to the above directions, and can with facility fill the Flute, and give to every note its proper sound, you may proceed to the following Scale:

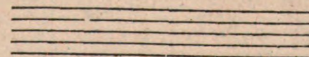
A DIATONIC SCALE.*

	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A
Left Hand.	●	●	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
Right Hand.	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
Key.	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○

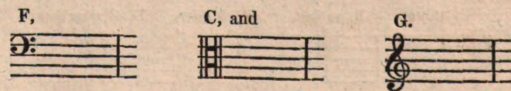
* The Diatonic Scale is a gradual succession of sounds by five tones and two semitones in an octave.

§ The notes from G§ to C§ are called *in Alt*, merely to distinguish them from those below; and those above C§ are called *Double D, E, &c.* This character (○) shows which holes are to remain open, and this (●) which must be stopped, to sound the note required.

Music is written on and between parallel lines, five of which constitute a Staff.



When notes exceed the limits of the staff, other lines are added, called Ledger Lines. The degrees of the staff, and their appropriate sounds, are named from the first seven letters of the alphabet, and their names determined by the Clefs, of which there are three in general use, the



The music for the Flute, is principally confined to the latter; the C Clef is, however, sometimes used. Whatever line in the staff the two heavy marks of the C Clef enclose, that line is called C, and the other letters invariably occur in the same order.



There are three characters used in music, to denote semitones, viz: a Flat, b a Sharp, # and a Natural ♮.

A Flat, set before a note, depresses it half a tone.

A Sharp, set before a note, raises it half a tone.

A Natural, set before a note previously made flat or sharp, restores it to its natural or primitive sound.

Flats or Sharps, at the signature, or beginning of a piece of music, have influence to the end of it, unless their effect is destroyed by a natural.

Accidental Flats or Sharps also affect, in general, all notes of the same letter, until contradicted by a natural.

OF NOTES AND RESTS.

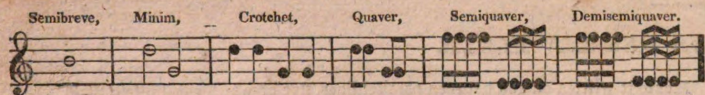
Notes are the representatives of musical sounds.

Rests are marks of silence.

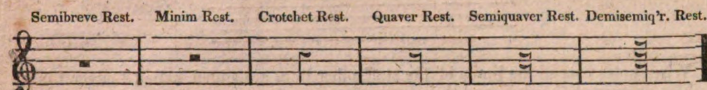
The Notes and Rests in common use, are the following:

FLUTE MELODIES.

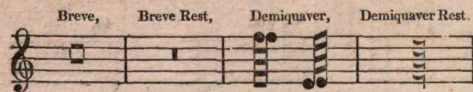
NOTES.



RESTS.

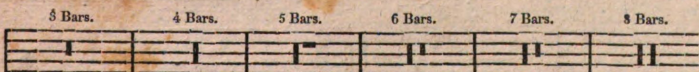


To these may be added, with their correspondent notes, the Breve and the modern Demiquaver:

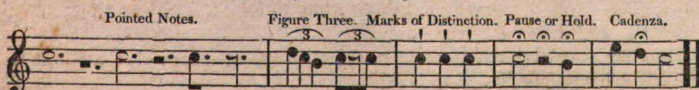


In length of time, the Semibreve equals two Minims, four Crotchets, eight Quavers, sixteen Semiquavers, thirty-two Demisemiquavers, or sixty-four Demiquavers. The Breve has twice the time of a Semibreve.

Rests require a silence of the same length of time, as is given to the notes whose name they bear. The Breve and Semibreve rests are an exception to the above rule; the former is always a rest of two measures or bars, and the latter of one. They are sometimes joined together in such a manner as to require the silence of an instrument for a whole strain. See example:



The time of notes is also varied by the following characters:



A Point at the right hand of a note or rest, adds one half its time to its value.

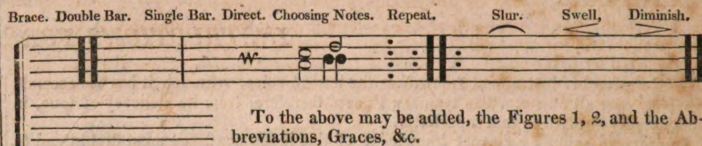
The Figure 3 over any three notes, reduces them to the time of two of the same denomination. The figure is frequently omitted, where the time is sufficiently obvious.

Marks of Distinction are placed over such notes as are to be performed with unusual distinction or brevity. They may be thus exemplified:



The Pause or Hold, leaves the time of a note or rest, to be augmented at the pleasure of the performer. It is also used to mark the final close in Da Capo Airs.

OF THE REMAINING MUSICAL CHARACTERS.



To the above may be added, the Figures 1, 2, and the Abbreviations, Graces, &c.

The Brace shows how many parts are performed at the same time.

The Double Bar shows the end of a strain or musical period.

The Single Bar divides the time into equal parts.

The Direct designates the place of the note immediately following it in the next succeeding staff.

Of Choosing Notes, any one may be performed.

The Repeat shows what part of the music is to be performed over again.

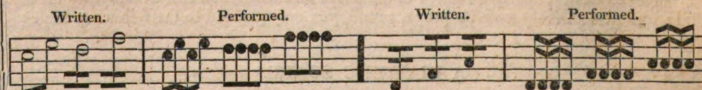
The Slur, drawn over any number of notes, signifies, that the sound is to be continued from one note to the other.

The Swell requires a gradual increase of sound.

The Diminish, on the contrary, requires a gradual diminution of sound.

The Figures 1 and 2, show, that the notes under 1, are to be played before repeating, and those under 2, after repeating.

The Abbreviations in common use, are the following:



The most important Graces, are the Appoggiatures, After-Notes, Shake and Turn.

Appoggiatures borrow their time from the notes which immediately follow them.



After-Notes, on the contrary, borrow their time from the notes which immediately precede them.

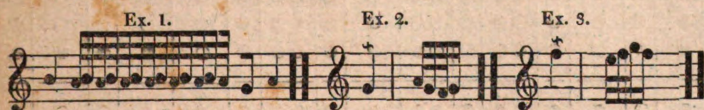


Appoggiatures and After-Notes, diminish the time of the note to which they are attached, in proportion to their own proper length, except that the Appoggiature, when it precedes a pointed note, assumes twice its nominal value. This rule, however, is not universal.

CONSTRUCTION OF THE SHAKE.

A Simple Shake, is only the articulation of two contiguous notes, put in equal motion.
A Perfect Shake is composed of three different notes, the first of which is called the preparative, and the two last its resolution. Suppose the note marked is A; it must be prepared by first sounding B, which is the preparative note; then the two notes, A and B, should be put in equal motion; this being done, the resolution is made by adding G and A at the conclusion. See Example 1.

The Turn, ♯ is executed as in examples No. 2 and 3.



OF TIME.

There are three species of Time, viz: Common, Triple, and Compound. Of Common Time, there are three varieties, which are distinguished by appropriate characters, viz:

The first, marked thus, $\frac{C}{2}$ indicates the slowest movement in this species of Time; its measure note is the Semibreve, and it has generally four beats to each measure.

The second is marked thus, $\frac{C}{4}$ the Semibreve is its measure note, and it is generally performed thus; formed with two beats to each measure.

The third is designated $\frac{C}{8}$ Its measure note is a Minim, which requires two beats by the figures.

TRIPLE TIME has also three varieties, which are distinguished as follows, viz:

The first, by the figures $\frac{3}{2}$ The second by the figures $\frac{3}{4}$ The third by the figures $\frac{3}{8}$

All these varieties have three beats to each measure; in the first, three Minims fill a measure; in the second, three Crotchets; in the third, three Quavers.

COMPOUND TIME has four varieties, which are thus distinguished:

The first, $\frac{6}{4}$ The second, $\frac{6}{8}$ The third, $\frac{9}{8}$ The fourth, $\frac{12}{8}$ The first two have two

beats to each measure; the third three, and the last four. The first variety has six Crotchets, or other notes equivalent, to each measure; the second, six quavers; the third nine, and the fourth twelve.

ACCENT.

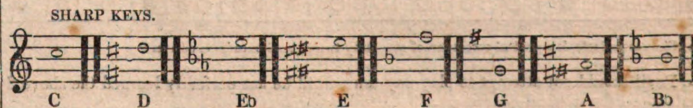
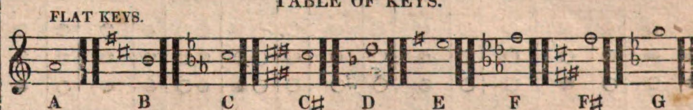
Accent, which in vocal music requires a stress of voice, and in finger keyed instruments, a sudden pressure of the finger, is performed on the Violin, by a swelling of the note in up-bows. The seat of the accent is determined by the Single Bar. The measures of a piece of music are divided into beats, which by some authors are called times. The first beat in a measure should receive the accent, and in Common Time movements the second is unaccented, the third accented, &c. In Triple Time movements, in notes of equal length, the first and third beats require the accent. The first

accent in each measure is the principal and the strongest. But in notes of unequal length, the first and second beats often require the accent, while the third is unaccented. In rapid movements, the inferior accent occurs often; but it should be feeble in comparison with the principal accent.

TRANSPPOSITION.

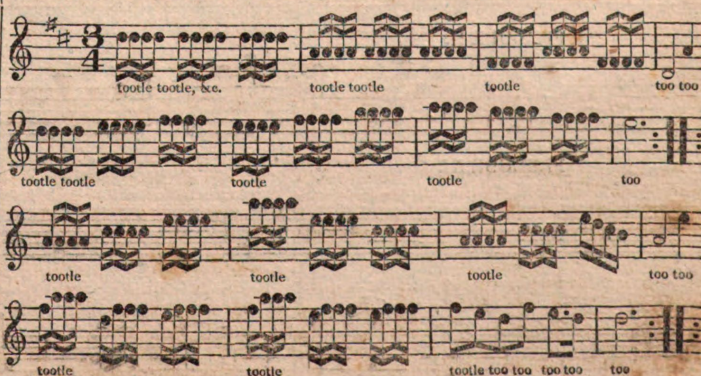
To transpose a tune for the Violin, observe, first, what key it is in, which may be seen by comparing the key note, (which is commonly the last note,) and the number of flats or sharps prefixed to the clef, with the above scale; and having raised or lowered your key note to G, D, or F, &c. taking care to keep within the compass of your instrument raise or lower every note exactly in the same proportion.

TABLE OF KEYS.



DOUBLE TONGUING.

Double Tonguing requires a particular action of the tongue against the roof of the mouth. This may be performed by a mere whispering of the word *tootle*, carefully observing to sound the note in a clear and distinct manner, and to move the tongue and fingers together, where a motion of the latter is required.



FLUTE MELODIES.

A CHROMATIC SCALE.*

Key. Right Hand.

Left Hand.

1 2 3 4 5

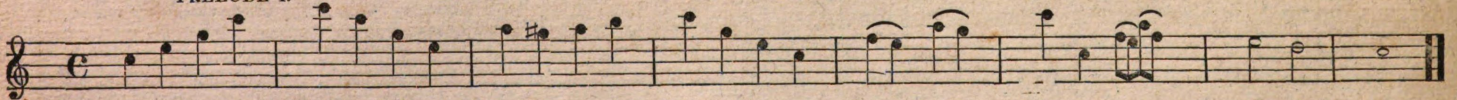
1 2 3 4 5

* The Chromatic Scale, is a gradual succession of sounds by twelve semitones in an octave.

The Pupil should not attempt to play any tune, until he has perfectly learned the above Scale, as far as D, in Alt, which is two octaves; together with the preceding Gamut, so as to understand all the musical characters.

PRELUDES.

PRELUDE I.



PRELUDE II.



PRELUDE III.



PRELUDE IV.



FLAGELET SCALES.

SCALE FOR THE ENGLISH FLAGELET.

The English Flagelet differs from the Patent Octave, in having no key in the hole for the little finger, making a whole tone from the preceding note, and in not having the upper hole plugged. In the following Scales, this mark $\ominus$ denotes, that the thumb should cover but half the hole, and this, $\bullet$ that it should be entirely covered; the figures 1 2 3 4 5 6 7, covered, and the cypher, 0, uncovered. The English Flagelet may be played from the same Scale as the Octave, provided the upper hole is plugged.

NATURAL NOTES.

SHARPS AND FLATS.

NATURAL NOTES.																	SHARPS AND FLATS.																																																																				
	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D																																																																					

SCALE FOR THE FRENCH FLAGELET.

The French Flagelet has only six holes, four before and two behind; the two first fingers of each hand must cover the four front holes, and the two thumbs the holes behind; the left thumb above and the right below.

NATURAL NOTES.

SHARPS AND FLATS.

NATURAL NOTES																									
																									
Thumb.	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	
Left Hand.	1	1	1	1	1	0	0	0	1	1	1	1	1	0	0	1	1	1	1	1	0				
Hand.	2	2	2	2	0	2	0	2	2	2	2	0	0	0	0	2	2	0	2	2	2	2	0	0	2
Right Hand.	3	3	0	0	0	0	0	3	3	0	0	0	3	3	3	3	0	3	3	0	3	0	0	3	3
Hand.	●	●	○	○	○	○	●	●	●	○	○	●	●	●	●	●	●	○	○	●	●	●	●	●	●
	4	0	4	0	0	0	0	4	0	0	0	0	0	0	0	4	0	0	0	0	4	0	0	4	0

FRESH AND STRONG.

9



THE BRITISH GRENADIERS.

Buononcini.

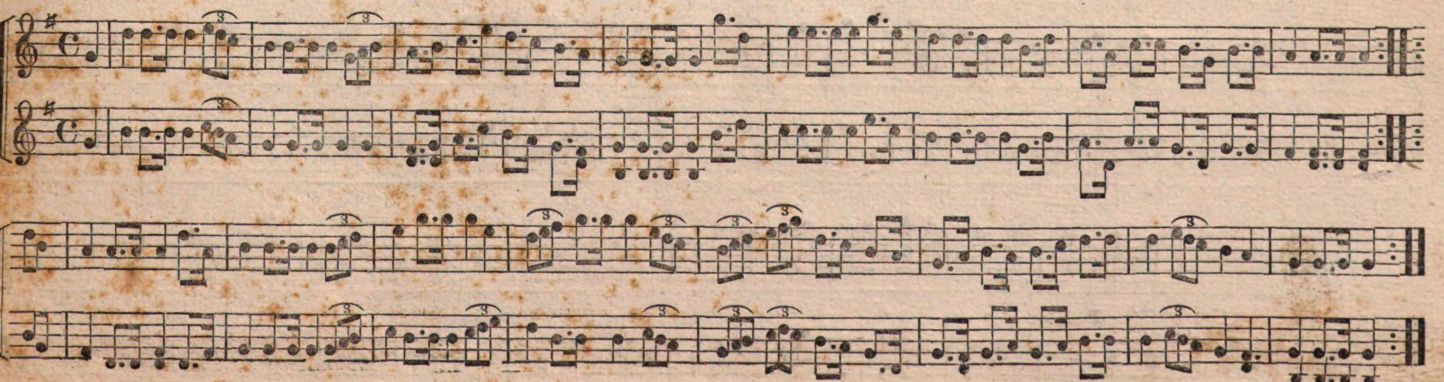


HAIL VICTORY.

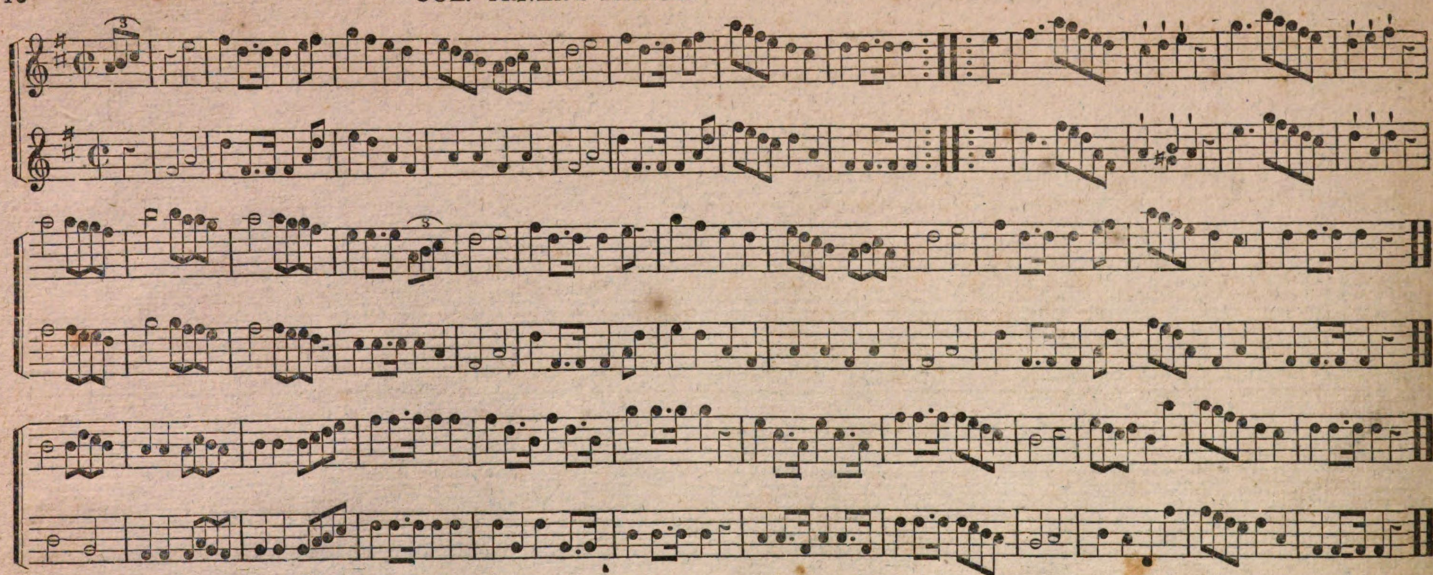
Curfew.



GREEN'S MARCH.



COL. ORNER'S MARCH.



DEAD MARCH IN SAUL.



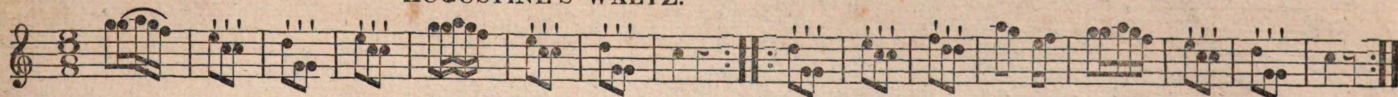
A COTILION.

Curphew.

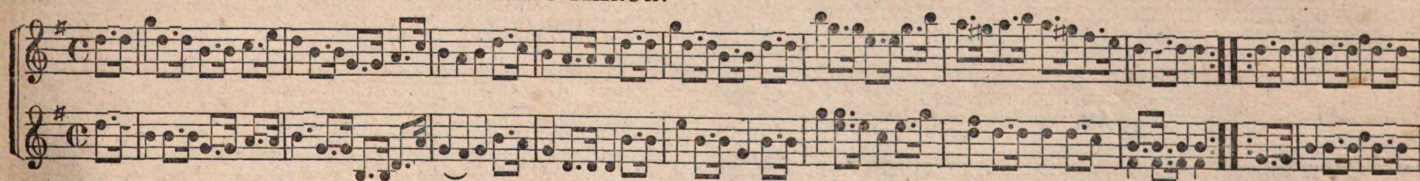
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AUGUSTINE'S WALTZ.



BLUCHER'S MARCH.



HANDEL'S CLARINET.



ALLEGRO.

MARTINI'S MINUET.



JESSIE THE FLOWER OF DUNBLANE.



STAMITZ'S AIR.

ALLEGRO.



STAMITZ'S AIR, continued.

13



MARCH IN MEMORY OF WASHINGTON.

Curphew.



DA CAPO.

AIR IN MILESIA.

AFFE TUOSO.

This musical score is for a piece titled 'AIR IN MILESIA' in the tempo 'AFFE TUOSO'. It is written for a piano in 2/4 time with a key signature of one sharp (F#). The score consists of two systems of staves. The first system has a treble and bass staff. The second system has a grand staff with treble, middle, and bass staves. The music features a variety of note values, including eighth and sixteenth notes, and rests. A 'BIS.' marking is present above the final measure of the first system.

PINKELL'S STRATHSPEY.

LARGHETTO.

This musical score is for a piece titled 'PINKELL'S STRATHSPEY' in the tempo 'LARGHETTO'. It is written for a piano in 2/4 time with a key signature of one sharp (F#). The score consists of two systems of staves. The first system has a treble and bass staff. The second system has a grand staff with treble, middle, and bass staves. The music features a variety of note values, including eighth and sixteenth notes, and rests. A 'BIS.' marking is present above the final measure of the first system.

MOZART'S MILITARY WALTZ.

15

ALLEGRETTO.



BATH WALTZ.

ALLEGRO.



MACPHERSON'S FAREWELL.

CHORUS CON SPIRITO.

SYM.



HOLDEN'S GRAND PARADE MARCH.



ROBIN ADAIR.



KITTY OF THE CLYDE.



GREEN SLEEVES, with variations.

17

The musical score is written on ten staves, each containing a single melodic line. The notation is in a historical style, featuring a treble clef and a 6/8 time signature. The first staff begins with a 6/8 time signature. The music is composed of eighth and sixteenth notes, often beamed together in groups. Each staff concludes with a repeat sign followed by a double bar line and a small 'S' with a colon (:S:). The variations are labeled as follows:

- VARIATION I.
- VAR. II.
- VAR. III.
- VAR. IV.
- VAR. V.
- VAR. VI.
- VAR. VII.
- VAR. VIII.

The paper is aged and shows signs of wear, including foxing and staining. The ink is dark and the notation is clear.

HANDEL'S WATER PIECE.

Handwritten musical score for Handel's Water Piece, page 18. The score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, trills (tr.), and dynamic markings (PIA., F., FORTE., P.). The paper is aged and shows signs of wear, including foxing and staining.

PRUSSIAN MUSIC IN THE BATTLE OF LUTZEN.

49



BUGLEHORN QUICK MARCH.



DUET SICILIANA.

Curphew.

PRIMO MODERATO.

SECUNDO.

Musical score for Duet Siciliana, Primo and Secundo parts. The score is written for two staves, Primo and Secundo, in 6/8 time. The key signature has one sharp (F#). The Primo part is marked 'PRIMO MODERATO.' and the Secundo part is marked 'SECUNDO.' Both parts feature a melodic line with many slurs and a bass line with many slurs. The score ends with a double bar line and a repeat sign.

YANKEE DOODLE, with variations.

Musical score for Yankee Doodle, first two staves. The score is written for two staves in 2/4 time. The key signature has one sharp (F#). The first staff is marked ':S:' and the second staff is marked ':S:'. Both staves feature a melodic line with many slurs and a bass line with many slurs. The score ends with a double bar line and a repeat sign.

VARIATION I.

Musical score for Variation I of Yankee Doodle. The score is written for one staff in 2/4 time. The key signature has one sharp (F#). The staff is marked ':S:'. The variation features a melodic line with many slurs and a bass line with many slurs. The score ends with a double bar line and a repeat sign.

VARIATION II.

Musical score for Variation II of Yankee Doodle. The score is written for one staff in 2/4 time. The key signature has one sharp (F#). The staff is marked ':S:'. The variation features a melodic line with many slurs and a bass line with many slurs. The score ends with a double bar line and a repeat sign.

VARIATION III.

Musical score for Variation III of Yankee Doodle. The score is written for one staff in 2/4 time. The key signature has one sharp (F#). The staff is marked ':S:'. The variation features a melodic line with many slurs and a bass line with many slurs. The score ends with a double bar line and a repeat sign.

VARIATION IV.

Musical score for Variation IV of Yankee Doodle. The score is written for one staff in 2/4 time. The key signature has one sharp (F#). The staff is marked ':S:'. The variation features a melodic line with many slurs and a bass line with many slurs. The score ends with a double bar line and a repeat sign.

Da Capo from :S: Var. I.

Da Capo, Var. I.

Da Capo, Var. I.

YANKEE DOODLE : *Variations Continued.*

21

VARIATION V.



VAR. VI.



Da Capo Var. I.

VAR. VII.



Da Capo Var. I.

VAR. VIII.



Da Capo Var. I.

VAR. IX.



Da Capo Var. VIII.

VAR. X.



Da Capo Var. VIII.

VAR. XI.



Da Capo Var. VIII.

VAR. XII.



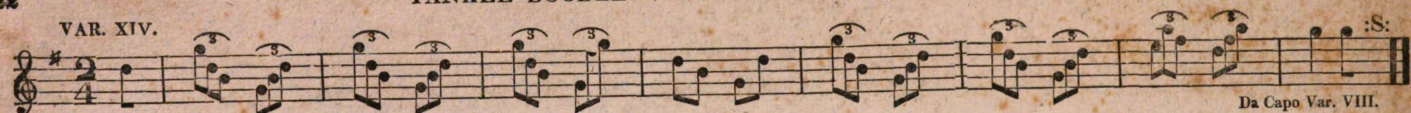
Da Capo Var. VIII.

VAR. XIII.



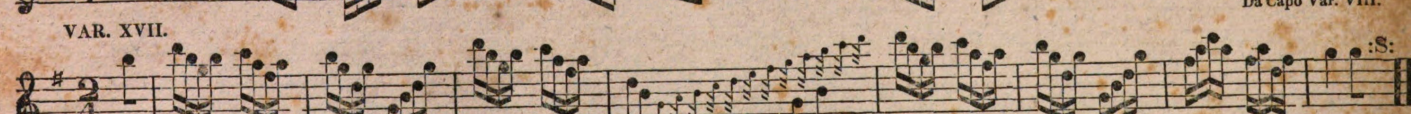
Da Capo Var. VIII.

YANKEE DOODLE: *Variations Continued.*

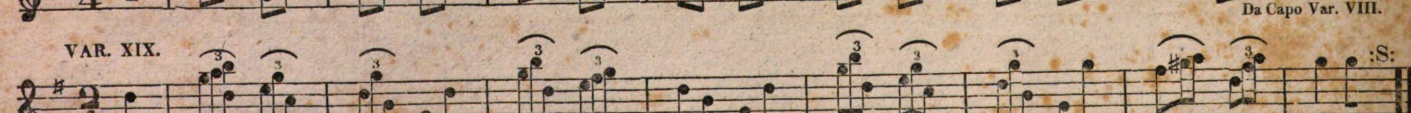
VAR. XIV.  Da Capo Var. VIII. :S:

VAR. XV.  Da Capo Var. VIII. :S:

VAR. XVI.  Da Capo Var. VIII. :S:

VAR. XVII.  Da Capo Var. VIII. :S:

VAR. XVIII.  Da Capo Var. VIII. :S:

VAR. XIX.  Da Capo Var. XX. :S:

VAR. XX.  :S:

DANCE IN THE HONEY MOON.

 :S: :S: :S:

23

A handwritten musical score on aged, yellowed paper. The title 'ALLEGRO.' is written at the top left. The time signature is 2/4. The score consists of several staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style typical of 18th or 19th-century manuscripts, with many beamed sixteenth and thirty-second notes. Dynamic markings include 'PIA.' (piano), 'ALLEGRO.' (tempo), 'CRES.' (crescendo), and 'FORTE.' (forte). There are also repeat signs and slurs. The paper shows signs of age, including foxing and staining.

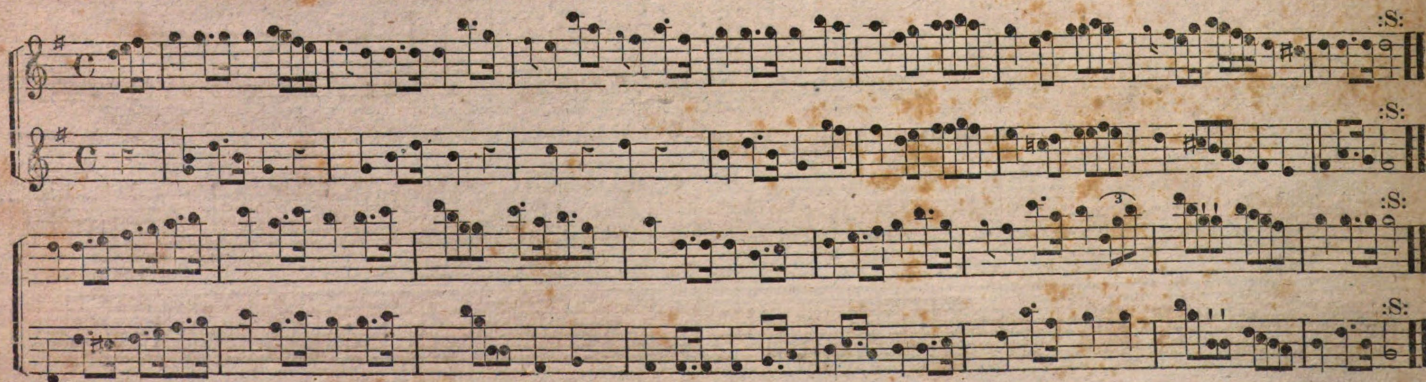
MISS MURRAY'S WALTZ, continued.



LOVELY NYMPH.



BATTLE OF PRAGUE.



DUET, NO. I.

25

ALLEGRETTO.

The musical score is written for two voices and piano accompaniment. It consists of 12 staves. The first two staves are for the vocal parts, and the remaining ten staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with a 'DA CAPO.' instruction.

DA CAPO.

DUET, NO. II.

ALLEGRETTO.

A handwritten musical score on aged, yellowed paper. The title 'ALLEGRETTO.' is written in capital letters at the top left. The music is written on two staves, a treble staff and a bass staff, both with a key signature of one sharp (F#) and a time signature of 2/4. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. There are several repeat signs (double bar lines with dots) and some dynamic markings like 'f' (forte). The handwriting is in a cursive style typical of 18th or 19th-century manuscripts. The paper shows signs of age, including foxing and some staining.

DUET, NO. III.

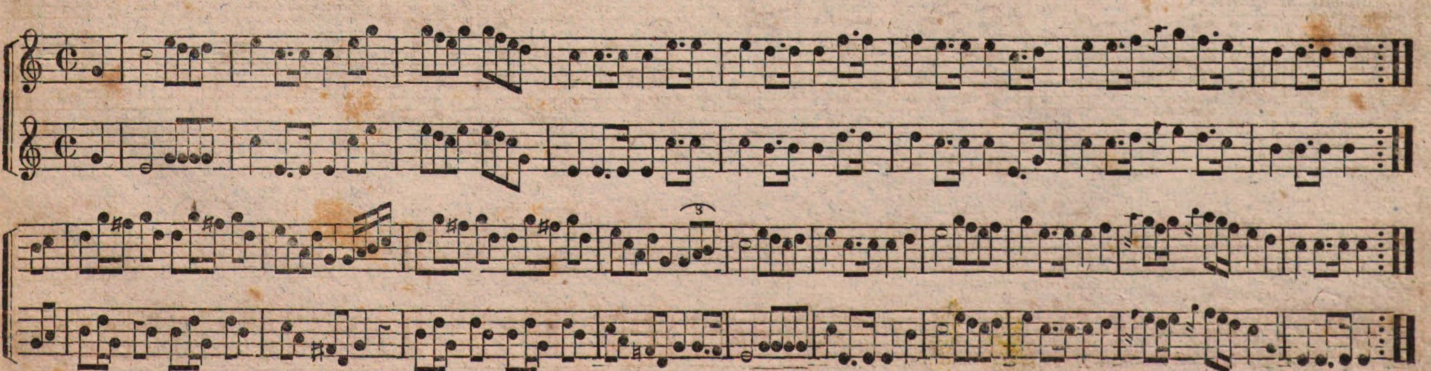
27



GRAZIOSO.



§



SILVER MINER'S WALTZ.

PIA FORTE

This musical score is for a waltz in 3/8 time, marked 'PIA' (piano) and 'FORTE' (loud). It consists of two systems of staves. The first system has two staves, each with a treble and bass clef, containing a melody and accompaniment. The second system has two staves, each with a treble and bass clef, continuing the melody and accompaniment. The music features many sixteenth and thirty-second notes, creating a lively, dance-like feel.

SHEPHERDS I HAVE LOST MY LOVE.

This musical score is for a song in common time (C). It consists of two systems of staves. The first system has two staves, each with a treble and bass clef, containing a melody and accompaniment. The second system has two staves, each with a treble and bass clef, continuing the melody and accompaniment. The music features many eighth and sixteenth notes, creating a lyrical, ballad-like feel.

SHEPHERDS, &c. *Continued.*

29



DUET, *By Haydn.*



LA VIRGINELLA.



LA VIRGINELLA, *Continued.*

DUET—By Pleyel—No. I.

GRAZIOSO.



DUET—By Pleyel—No. II.



GRAND MARCH IN PIZARRO.

31

CON SPIRITO

FORTE

PIA

A musical score for a grand march in Pizarro, page 31. The score is written for two staves, likely representing a piano and a violin or flute. The key signature is one sharp (F#), and the time signature is 2/4. The music is characterized by a strong, rhythmic march tempo. The first system is marked 'CON SPIRITO'. The second system is marked 'FORTE'. The third system is marked 'PIA'. The score consists of several measures of music, including a repeat sign in the second system. The notation includes various musical symbols such as notes, rests, and dynamic markings.

A POLISH DANCE.

MODERATO.



ORIGINAL GERMAN WALTZ, Set for the six keyed Flute.

FORTE.



GERMAN WALTZ, continued.

33



RONDO.—By Pleyel.



MOZART'S WALTZ.



GENTLY THRO' THE BALMY AIR.

35

GRAZIOSO.

DUKE OF YORK'S QUICK STEP.

ALLEGRO.

TYROLESE WALTZ.



PRINCE LEOPOLD'S WALTZ.



THE TIVOLIAN WALTZ.



THE PARISIAN WALTZ.



A HUNGARIAN WALTZ.

37



A FAVORITE WALTZ—By Mozart.



A FAVORITE SCOTCH MARCH.



A FAVORITE HORNPIPE.



BRUSSELS WALTZ.

Haydn.



BRUSSELS WALTZ, continued.

89



A RONDO.

ALLEGRO BRILLANTE.



A WALTZ.



BAGSHOT SLOW MARCH.



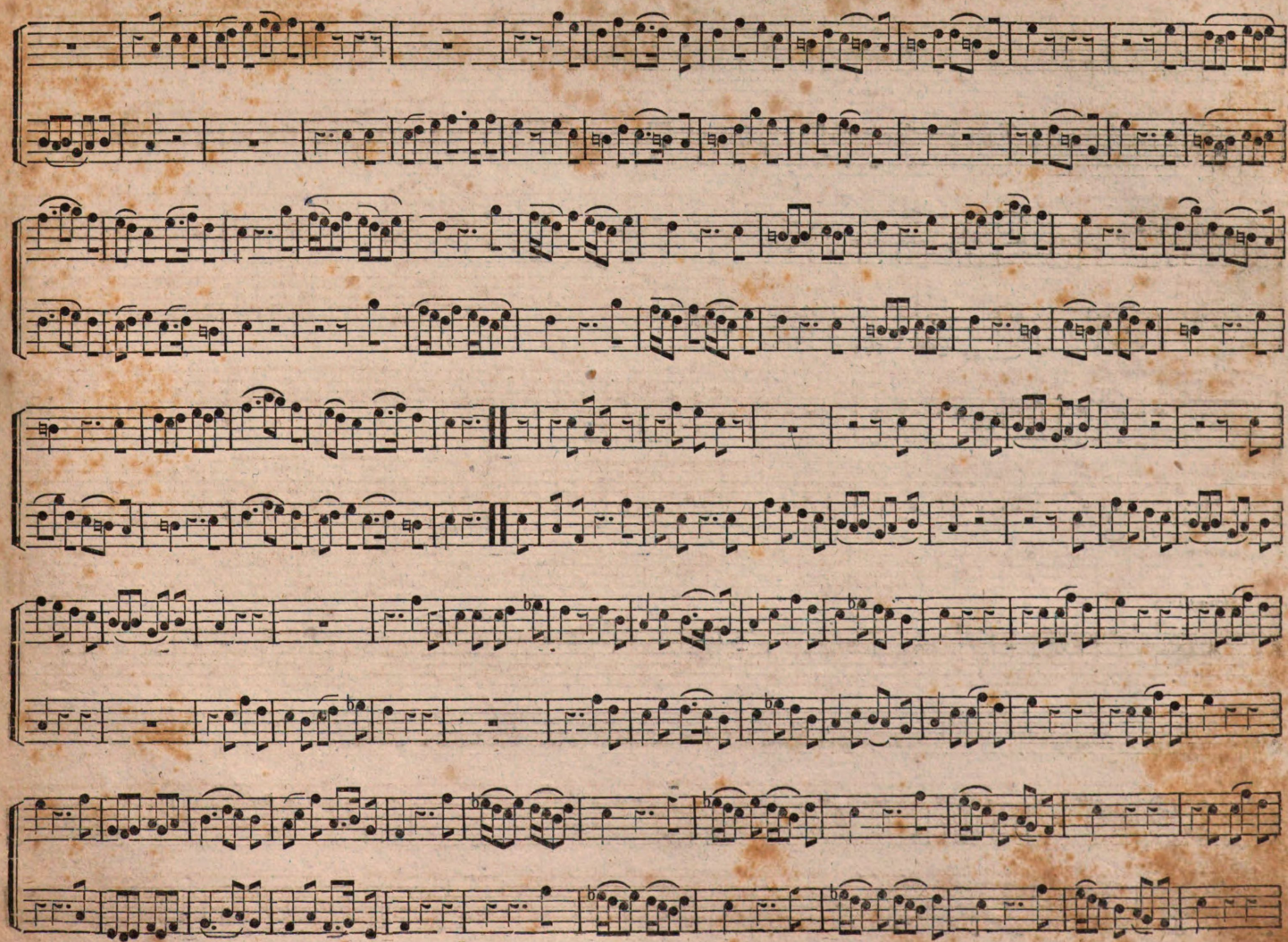
TOGETHER LET US RANGE THE FIELDS.

VIVACE TROPPO.



TOGETHER LET US, &c. continued.

41



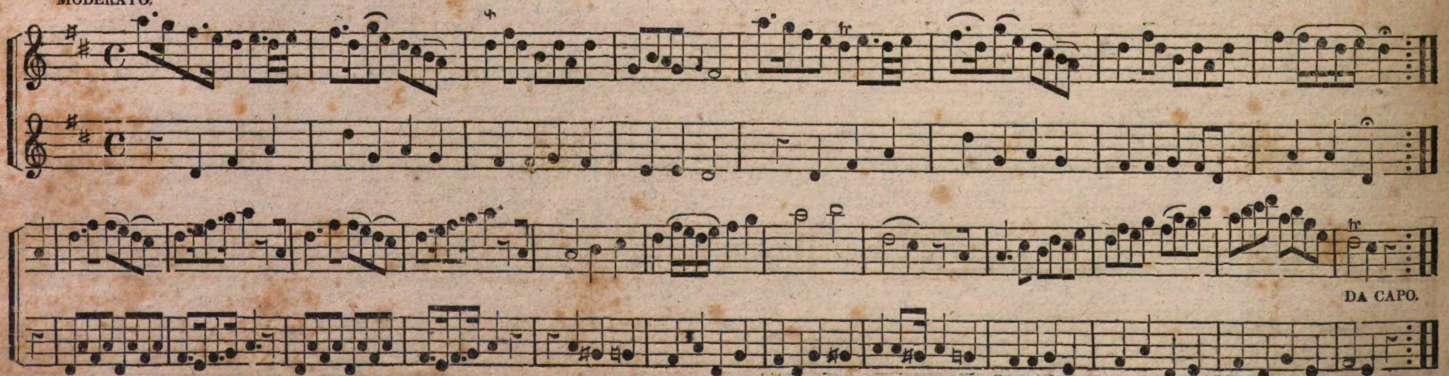
TOGETHER LET US, &c. continued.



RONDO.

Haydn.

MODERATO.



DA CAPO.

DUET, NO. IV.

43



A MINUET.

Pleyel.



MINUETTO.

Marcenelli.



RONDO.

Kammell.



ANDANTE.

45



DUET—By Mozart.



DUET—Pour Deux Flutes.

Schneider.

ALLEGRO.



DUET, continued.

This page contains ten staves of musical notation, organized into five systems of two staves each. The notation is highly detailed, with frequent use of sixteenth and thirty-second notes, often beamed in groups. Slurs and ties are used extensively to connect notes across measures. Dynamic markings, including 'f' (forte) and 'p' (piano), are present throughout the piece. The paper is aged, with visible staining and a slightly discolored appearance.

DUET, continued.

47

This page contains a handwritten musical score for a duet, continuing from the previous page. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, accidentals (sharps and naturals), and dynamic markings like 'p' (piano) and 'f' (forte). There are also some performance instructions or markings like '>' and '<'. The paper is aged and shows some staining.

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