339867

For the Gentlemen.

A

FAVOURITE SELECTION OF INSTRUMENTAL MUSIC :

CALCULATED FOR THE USE OF SCHOOLS AND MUSICAL SOCIETIES.

CONSISTING PRINCIPALLY OF

MARCHES, AIRS, MINUETS, &c.

WRITTEN CHIEFLY IN FOUR PARTS, VIZ.

TWO CLARIONETTS, FLUTE AND BASSON ; OR TWO VIOLINS, FLUTE, AND VIOLINCELLO.

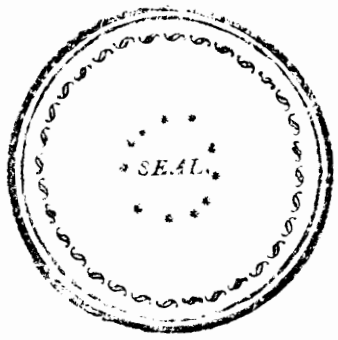
LIKEWISE,

THE MUSICAL CHARACTERS, WITH THE SCALES, OR GAMUTS FOR THE SEVERAL INSTRUMENTS, TO WHICH THE MUSIC IS ADAPTED.

SELECTED, COMPOSED, AND ARRANGED
By O. SHAW.

Dedham :

FROM THE MUSIC-PRESS OF H. MANN—SOLD AT HIS BOOK-STORE,
and at the various Music-shops and Book-stores in the United States—1807.



DISTRICT OF MASSACHUSETTS, TO WIT :

BE it remembered, That on the firſt day of May, in the thirty-firſt year of the Independence of the United States of America, OLIVER SHAW of the ſaid diſtrict, hath depoſited in this Office, the Title of a Book, the right whereof he claims as author, in the words following, to wit,

"*For the Gentlemen. A Favourite Selection of Inſtrumental Muſic : Calculated for the uſe of Schools and Muſical Societies. Conſiſting principally of Marches, Airs, Minuets, &c. Written chiefly in four parts, viz. Two Clarionetts, Flute and Baſſoon ; or two Violins, Flute and Violincello. Likewiſe, the Muſical Characters, with the Scales, or Gamuts for the ſeveral Inſtruments, to which the Muſic is adapted. Selected, Compoſed, and Arranged, By O. SHAW.*"

In conformity to the Act of the 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 times therein mentioned ;" and alſo an act intitled, "An act ſupplementary to an act, intitled, 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."

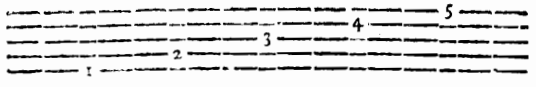
WILLIAM S. SHAW,

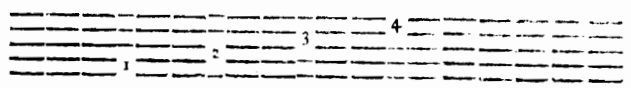
Clerk of the Diſtrict of Maſſachuſetts.

INTRODUCTION.

THE firſt thing to be attempted in Muſic is a knowledge of the Characters by which it is expreſſed. They are principally the following,

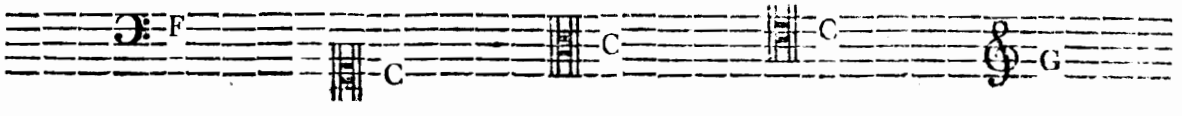
A *Stave* is formed of five parallel Lines with their intermediate Spaces, on which Muſic is always written.

Line. 

Space. 

The ſhort Lines, added above or below the Stave, are called *Ledger Lines;* and are uſed when the Notes of an Air go higher or lower than its Compaſs.

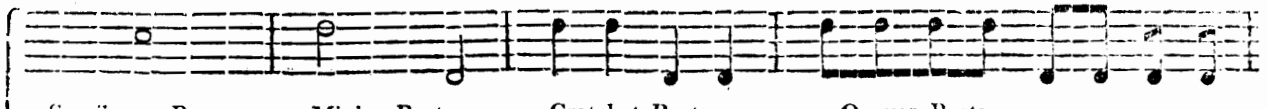
The *Cliffs*, of which there are three kinds are placed at the beginning of the Staves. The F or Baſs Cliff, is put on the fourth Line which makes it F.—The C or Tenor Cliff, is occaſionally placed on either the firſt, third, or more commonly the fourth Line, which makes it C.—The G or Treble Cliff, ſtands upon the ſecond Line, which makes it G.

Example. 

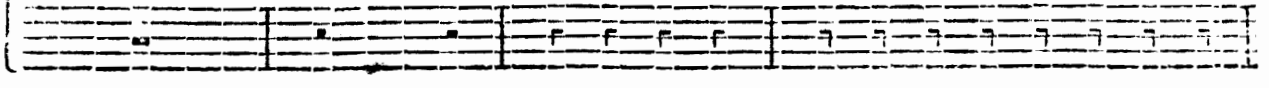
Braces are Circumflexes deſigned to connect the Staves, which are played together.

The different Notes, with the Reſts correſponding with them.

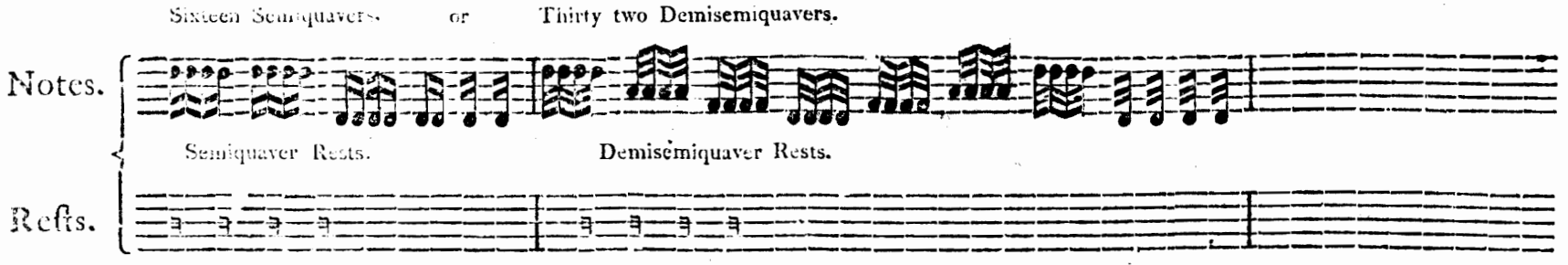
One Semibreve, is equal to Two Minims, or Four Crotchets, or Eight Quavers, or

Notes. 

Semibreve Reſt. Minim Rests. Crotchet Rests. Quaver Rests.

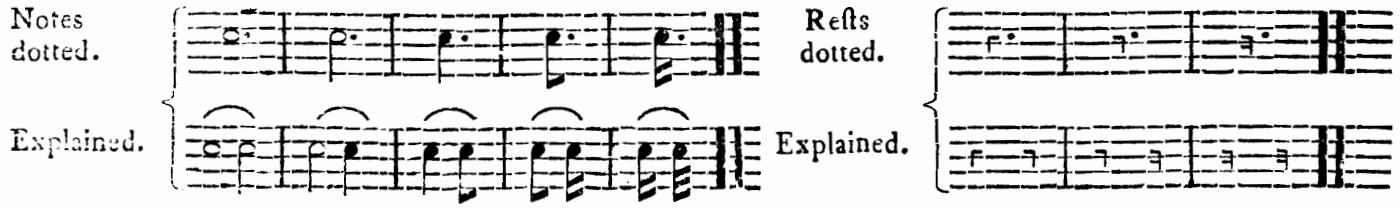
Reſts. 

INTRODUCTION.



When a Reſt occurs, the Performer is to be ſilent the length of the Note to which it anſwers; whether Minim, Crotchet, Quaver, &c.

A Point or Dot, added to a Note or Reſt, makes it half as long again; thus a dotted Minim is equal to three Crotchets, a dotted Crotchet to three Quavers, &c.



A Bar, is a perpendicular line drawn acroſs the Stave, thus, The Bars divide the Notes into equal meaſures, according to the time marked at the beginning of an Air.

A double Bar, ſhews where the firſt part of an Air ends, and the ſecond begins; and when it is accompanied with dots on both ſides, they mean that each part muſt be played twice over: If the dots are only on one ſide, that part of the Air is only to be repeated.

A Repeat, ſignifies, that part of the air or tune, muſt be played again; from the place where the Repeat is put.

A Direct, is placed at the end of a Stave, to ſhew on what Line or Space the Note is, which begins the following Stave.

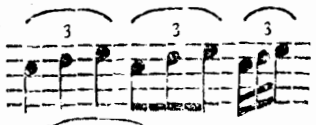
A Slur, ſignifies, that only the firſt, of two Notes on the ſame Line or Space, is to be ſtruck, though it muſt be held the full time of the two; If the Notes follow on different Lines or Spaces, it only requires in Inſtrumental Muſic, a peculiar ſmoothneſs in the manner of playing them.

A Pauſe when placed over any Note, intends that the Time of the Air is to be broken by holding the Note longer than its common length, or by making a Pauſe in the nature of a Reſt before the Air proceeds.

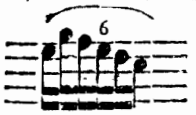
A Sharp placed at the beginning of a Line or Space, ſhews that all the Notes thereon, are to be played half a Note higher than the natural ſound.

A Flat (b) is the reverſe of the above, for when it is put at the beginning of a Line or Space, all the Notes on that Line or Space are to be played half a Note, or Semitone lower than the natural Notes. Both thoſe Characters affect the Octaves above or below, though not marked: But either, uſed accidentally, or to a ſingle Note, affect only ſo many Notes as follow on that Line or Space, in the ſame Bar.

A Natural (♮) When a Line or Space has been made Sharp or Flat, the Natural put before any Note thereon, brings it to the natural ſound it would have been, had no Sharp or Flat been uſed.

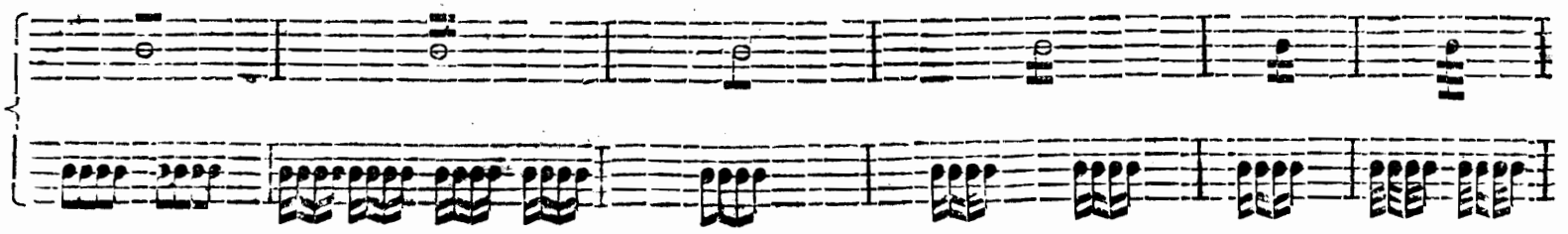
The Figure (3) put over or under three Crotchets, Quavers, Semiquavers, 

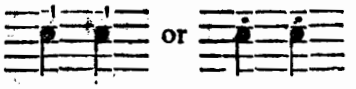
&c. ſignifies that the three Crotchets, are to be played in the time of a Minim; the Quavers in that of a Crotchet, and the Semiquavers in the time of a Quaver.

A (6) in like manner reduces ſix Quavers, &c. to the time of four. 

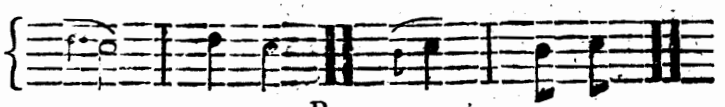
When a Semibreve has a ſtroke over it, thus, it ſignifies that it is to be ſtruck eight times, as if it was eight Quavers, when it has two ſtrokes, thus, it is to be played as Semiquavers, that is ſtruck ſixteen times, when a Minim has a ſtroke to it, thus, it is to be ſtruck four times as Quavers; with two ſtrokes, thus, eight times as Semiquavers; a Crotchet with two ſtrokes, thus, is to be played four times, as Semiquavers; with three ſtrokes, thus, eight times, as Demiſemiquavers.

Example.



Staccato notes, are notes of diſtinction, marked thus,  ſignifying notes ſo marked, ſhould be played very diſtinct and pointed.

Apogiaturas, are ſmall notes, they never count in the time, but take their length from the notes to which they are connected.

Example.  &c.

OF TIME.

BY TIME in muſic, is intended a regular performance of the Notes, giving each its due proportion, and an equal interval to each bar. There are two ſorts of time, viz. Common and Triple, the ſign, or the mood for the time, is always put immediately before the notes at the beginning of an Air or Tune.

Common Time, conſiſts of four characters; the firſt of which is marked with a plain C, thus denoting a ſlow movement; it contains the value of one Semibreve in a bar, in notes or reſts; it has four beats in a bar, each — performed in the time of one ſecond.

The ſecond character, is a C, with a croſs, thus it has one Semibreve in a bar, played ſomewhat faſter than the preceeding.

The third character, is a C, inverted thus it contains the value of one Semibreve in a bar, and two beats, each beat to be performed in the time of one ſecond.

The fourth character, is marked thus, which ſignifies two fourth parts of a Semibreve in a bar, and two beats, a degree faſter than the preceeding. In common time, — the accent falls on the firſt and third parts of the bar.

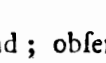
Triple Time conſiſts of three characters, the firſt marked ſignifies a ſlow movement; it contains the value of three Minims in a bar.

The ſecond character, marked contains three fourth parts of a Semibreve in a bar, or three crotchets; one degree faſter than the preceeding.

The third character, marked contains three eighth parts of a Semibreve, or three quavers in a bar. Each character of the fore-mentioned time conſiſts of three beats in a bar, accented on the firſt, and faintly on the third.

Compound Time conſiſts of two characters, the firſt of which contains ſix fourth parts of a Semibreve in a bar; has two beats, and a ſlow movement.

The ſecond contains ſix eighths of a Semibreve in a bar; it has alſo two beats in a bar, movement briſk.

There are other kinds of figure time which ſome times occur; ſuch as  and the figures only ſerving to ſhow the parts of a Semibreve contained in each bar.

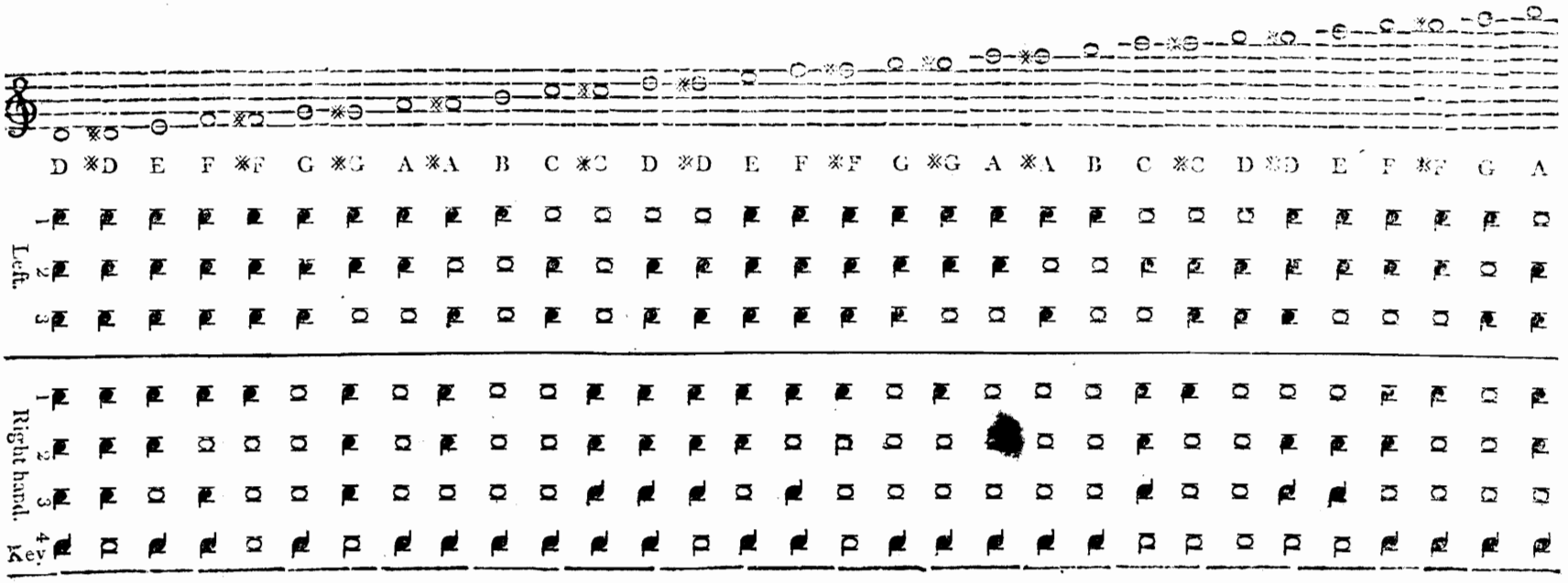
FOR THE GERMAN FLUTE.

THE firſt thing to be learnt on this Inſtrument, is to make it ſound; obſerve therefore, your lips muſt be cloſe, except juſt in the middle to give paſſage to the wind, and likewiſe contracted ſmooth and even, reſting the flute againſt the under lip; place the mouth hole juſt under the opening of your lips, and blow gently into the flute, turning it outward on inward, till you make it ſound, paying no regard to putting any of your fingers on the holes, till you can blow with eaſe, and readily bring out the tone.

When this is accompliſh'd, you may attend to the following Scale or Gamut.

INTRODUCTION.

A SCALE, OR GAMUT FOR THE FLUTE.

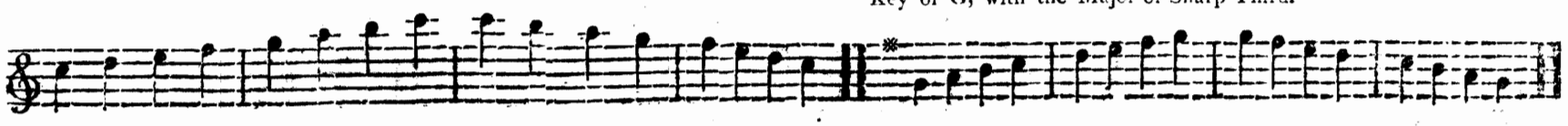


The above is a Scale of all the Notes on the flute, and under each letter is repreſented the 7 holes of the Flute, the black dots ſignifying the holes that are to be ſtoped, and the cyphers thoſe that are to be left open.

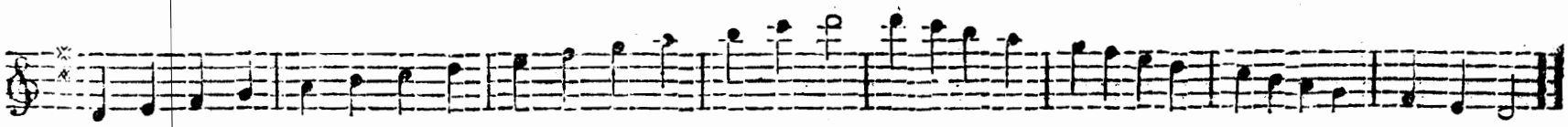
When you can ſound the Notes correctly, as far as the higheſt D, you may then have recourſe to the following leſſons or keys, obſerving to blow pretty ſtrong for the high notes, likewiſe to place your lips cloſer, and move your tongue nearer to the lips for each note.

Key of C, with the Major or Sharp Third.

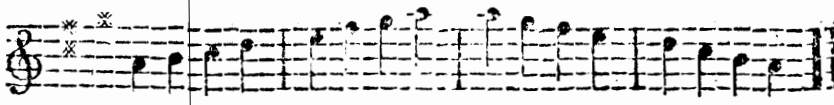
Key of G, with the Major or Sharp Third.



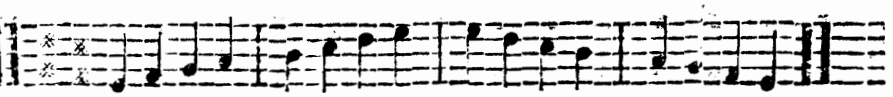
Key of D, with the Major or Sharp Third.



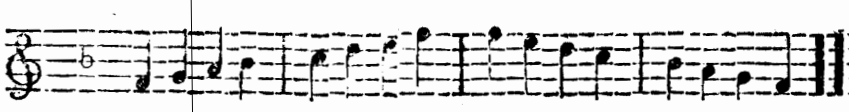
Key of A, with the Major or Sharp Third.



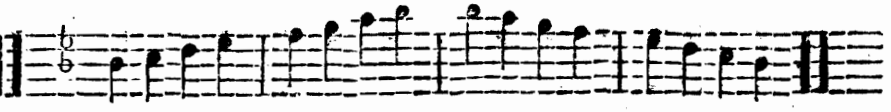
Key of E, with the Major or Sharp Third.



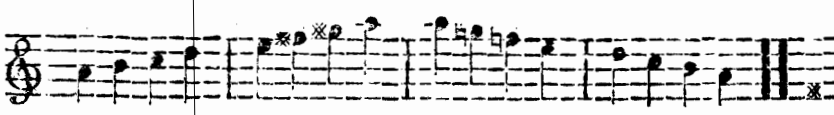
Key of F, with the Major or Sharp Third.



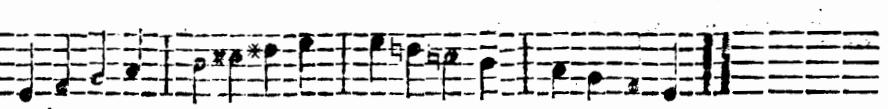
Key of B♭, with the Major or Sharp Third.



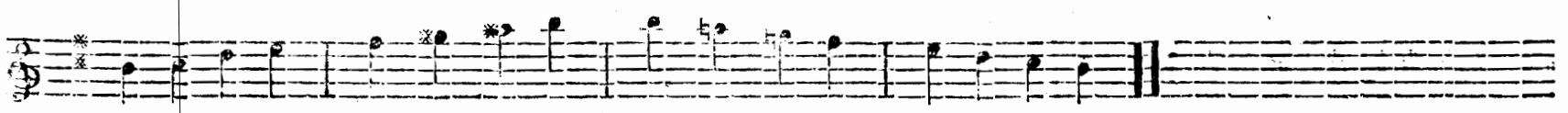
Key of A, with the Minor or Flat Third.



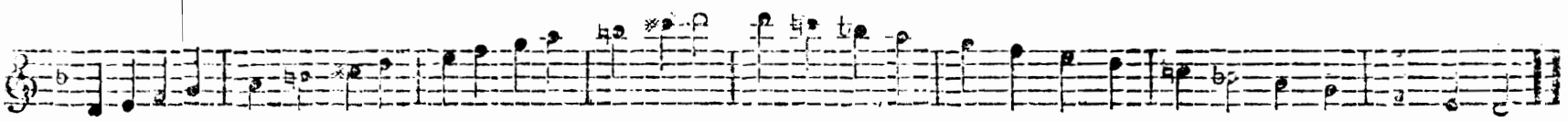
Key of E, with the Minor or Flat Third.



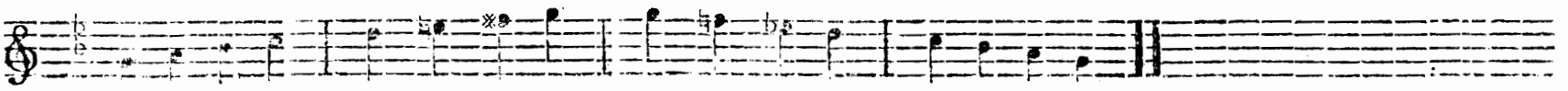
Key of B, with the Minor or Flat Third.



Key of D, with the Minor or Flat Third.



Key of G, with the Minor or Flat Third.



INTRODUCTION.

FOR THE CLARIONETT.

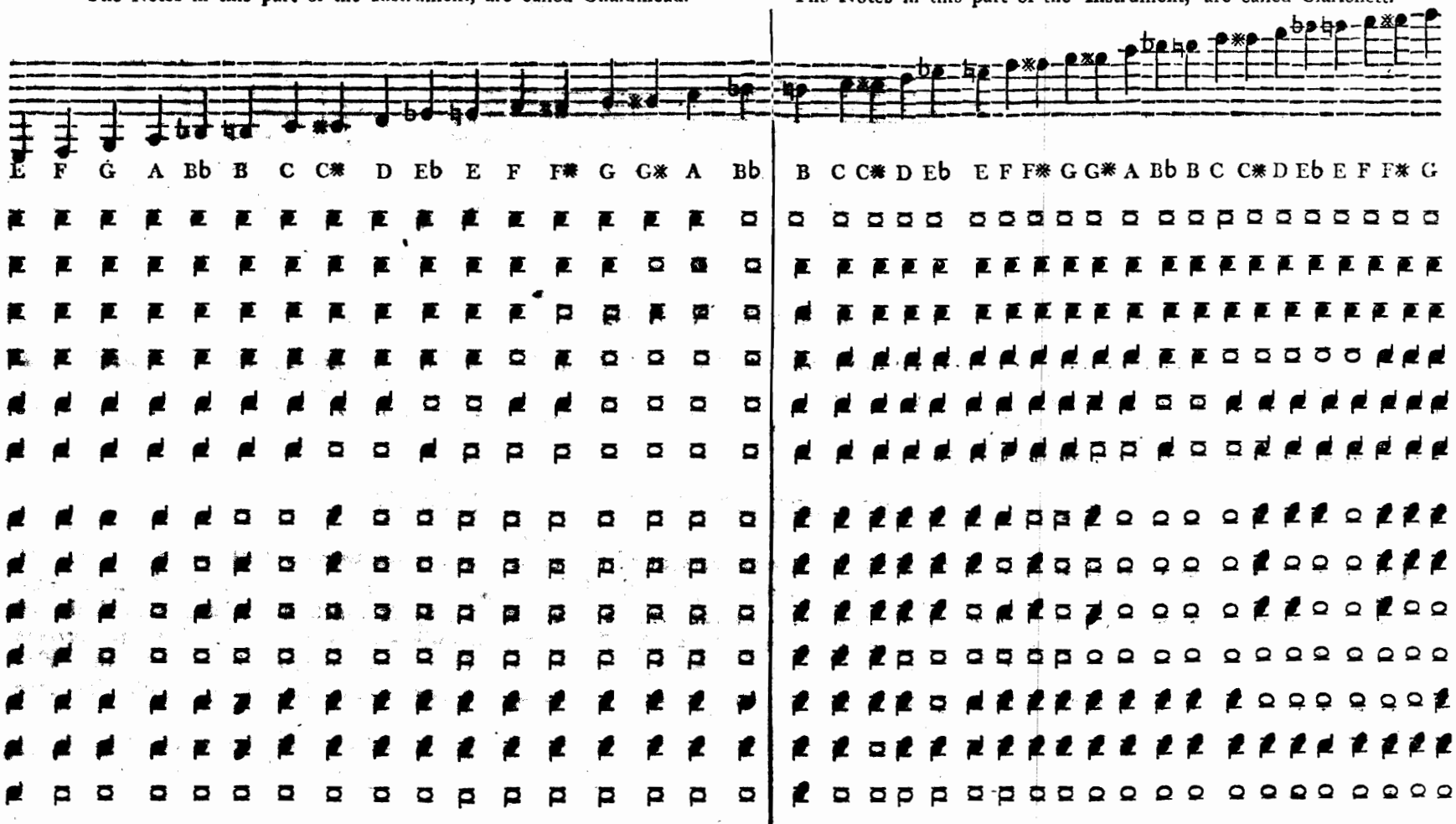
THIS Inſtrument muſt be held near the centre of the body, with the left hand uppermoſt. You muſt be ſure that your Inſtrument is in tune, and that your Reed is a good one, for without thoſe, even the beſt performer cannot play correctly.

You muſt obſerve to blow pretty ſtrong for the Clarionett notes, and more ſo as you gradually aſcend, and likewiſe to hold your Reed cloſer with your lips.

THE SCALE OR GAMUT, OF ALL THE NOTES ON THE CLARIONETT.

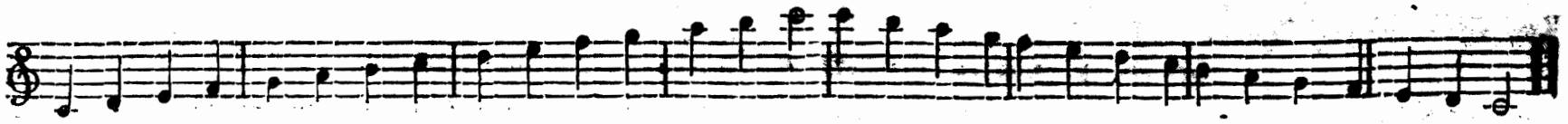
The Notes in this part of the Instrument, are called Chalumeau.

The Notes in this part of the Instrument, are called Clarionett.

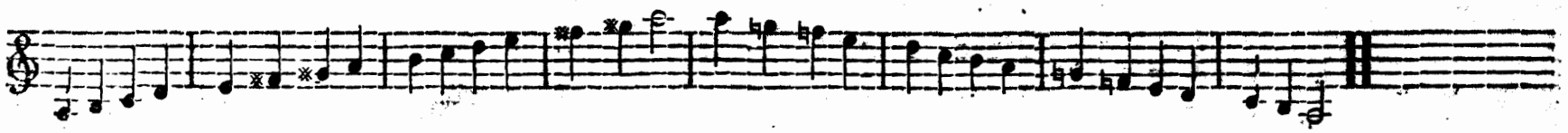


When you can ſound the Notes as far as C the 7th line with eaſe, and have learnt them by heart, you may then practiſe the different Keys.

Key of C, with the Major or Sharp Third.



Key of A, with the Minor or Flat Third.



☞ For the rest of the Keys, you are referred to page 8th.

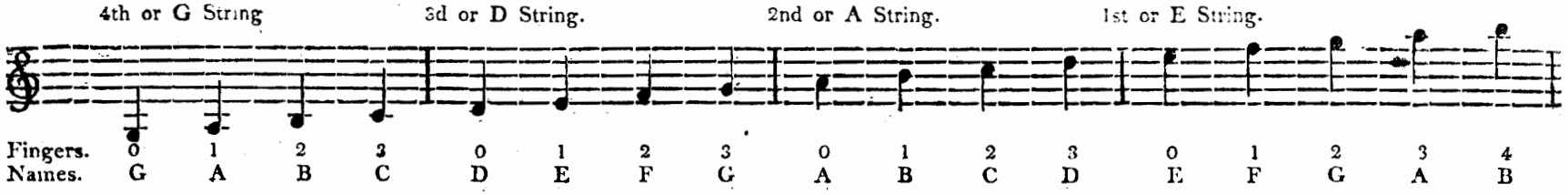
FOR THE VIOLIN.

This Inſtrument ſhould be held with the left hand, about half an inch from the bottom of its head, which is generally called the Nut, and let it lie between the root of your thumb, and that of your fore finger, reſting it on the Collarbone, the tail piece rather on the left ſide of the Chin, bringing the hollow part of the arm and the elbow, quite under the Inſtrument, that the fingers may be more readily over all the Strings.

THE METHOD OF HOLDING THE BOW AND BOWING.

The tone of the Violin principally depends on the right management of the bow, which muſt be held free and eaſy, and not ſtiff, at a ſmall diſtance from the nut, between the thumb and fingers, the hair being turned inwards againſt the back or outſide of the thumb, the motion is to proceed from the joints of the wriſt and elbow in playing quick notes, and very little or not at all from the joint of the ſhoulder, but in playing long notes, the ſhoulder is a little employed. The beſt performers are leaſt ſparing of their bow, and make uſe of it from one end of it to the other. One of the greateſt beauties of the Violin is the ſwelling or increaſing and ſoftening the ſound, which is done by preſſing the bow upon the ſtring, with the fore finger more or leſs.

THE SCALE OR GAMUT, FOR THE VIOLIN.

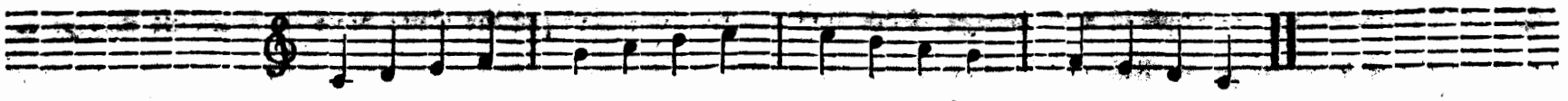


The 4th String G, muſt be played open ; A muſt be ſtopped with your firſt finger, almoſt the diſtance of an inch from the Nut ; B with the ſecond finger, half an inch from the firſt ; C with the third finger cloſe to the ſecond ; D muſt be played open ; E muſt be ſtopped with your firſt finger, about an inch from the nut, F with the ſecond finger cloſe to the firſt ; G with the third finger, three quarters of an inch from the ſecond ; A muſt be played open ; B muſt be ſtopped with your firſt finger about an inch from the nut ; C with the ſecond finger, cloſe to the firſt ; D with the third finger, about three quarters of an inch from the ſecond ; E muſt be played open ; F muſt be ſtopped with your firſt finger, very near the nut ; G with the ſecond finger, about three quarters of an inch from the firſt ; A with the third finger, at the ſame diſtance from the ſecond ; and laſtly, B muſt be ſtopped with your fourth finger, an inch from the third.

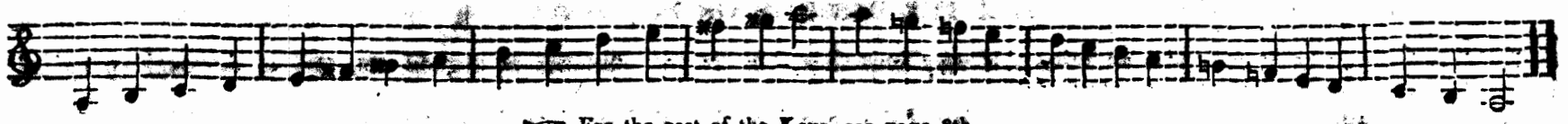
N. B. Stop your fingers firm upon the String, and draw the firſt note of every bar, with a down Bow.

When the practitioner has obtained a knowledge of the Muſical Characters, and learnt the Scale by heart, he may practice the following keys, or leſſons.

Key of C, with the Major or Sharp Third.



Key of A, with the Minor or Flat Third.



☞ For the rest of the Keys, see page 8th.

INTRODUCTION.

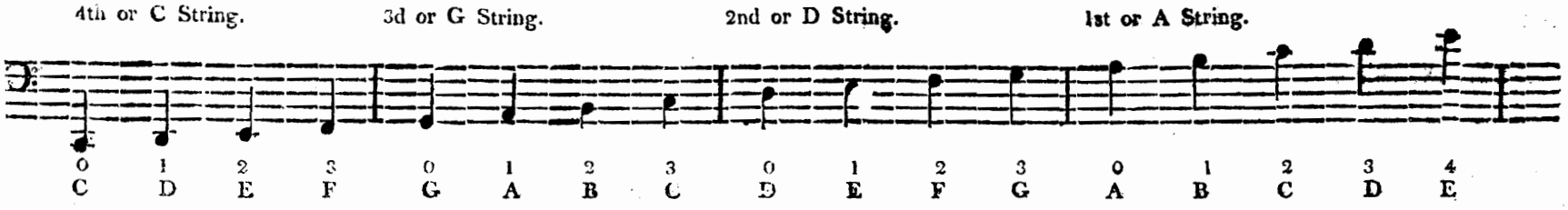
FOR THE VIOLINCELLO.

THE beſt poſition for holding this Inſtrument, is for the lower part of it to reſt on the calves of the legs, the edge of the back to reſt on the left leg, by which means it turns the ſtrings moſt convenient for the bow hand, and in the eaſieſt poſition for playing.

OF BOWING.

THE bow muſt be held with the thumb and firſt finger, and fupported by the other fingers near the end; it ſhould be drawn upon the ſtrings parallel with the bridge about an inch and three quarters from it.

A SCALE OR GAMUT, FOR THE VIOLINCELLO.



The Cyphers ſignify the ſtrings that are to be played open, and the figures repreſent the fingers that they are to be ſtopped with.

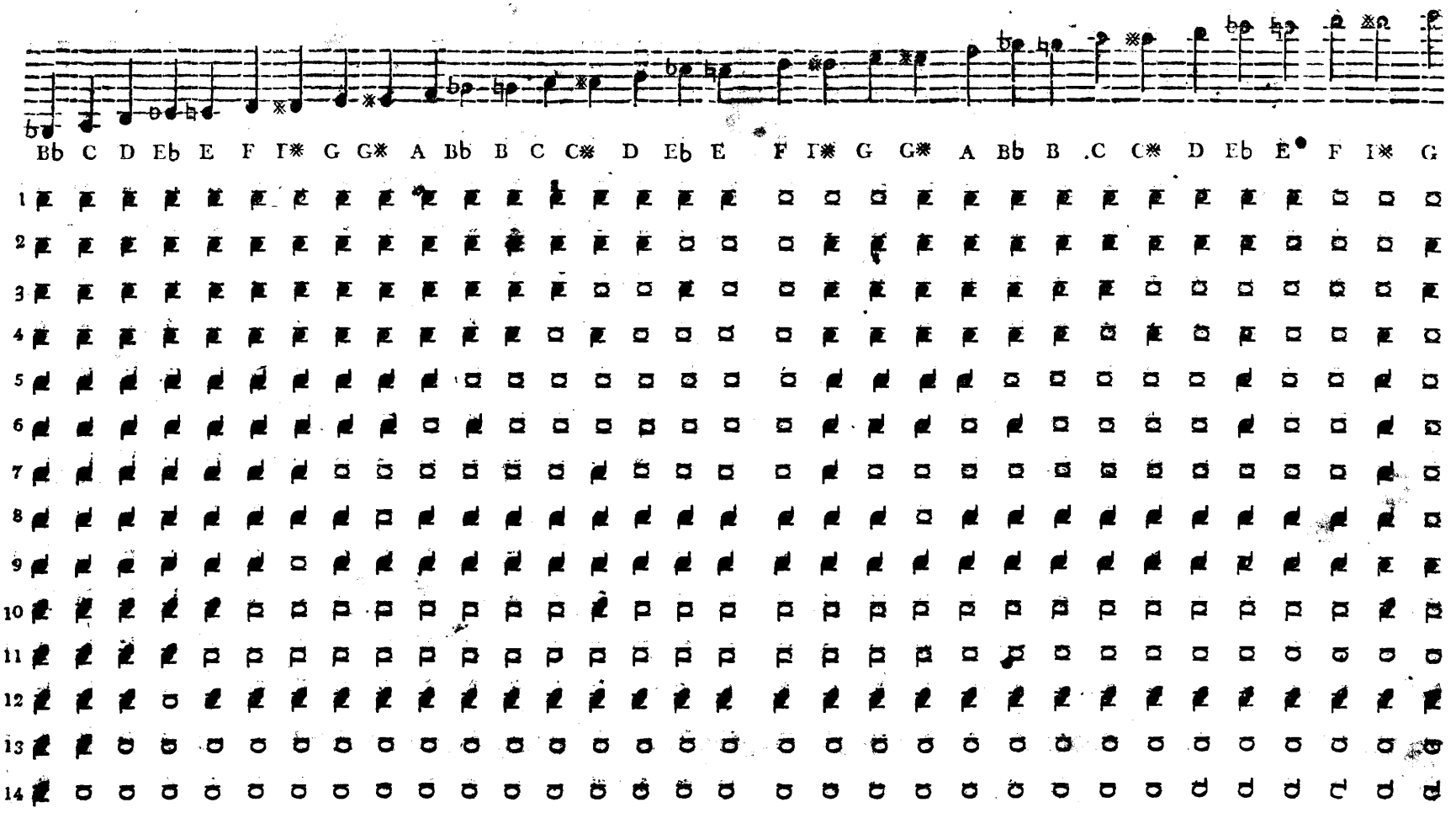
When the practitioner has acquired a knowledge of the Muſical Characters, and got the above Scale by heart, he may practiſe the different keys, ſee as for Baſſoon.

FOR THE BASSOON OR FAGOTTO.

THIS Inſtrument of it ſelf, like all others, is very imperfect, but by the aſſiſtance of a good ear, and a thorough practical knowledge, may be played very correctly in tune.

After the practitioner has obtained a knowledge of the foregoing Muſical Characters, he may then attend to the following Scale or Gamut with the Baſs Cliff, obſerving that D ♯ and E ♭ are the ſame, likewiſe G ♯ and A ♭ &c.

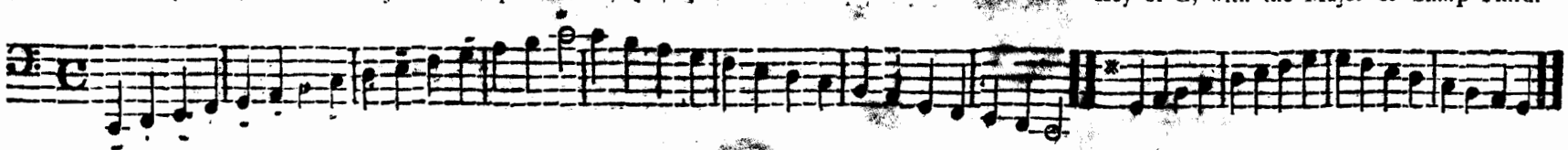
A SCALE OF ALL THE NOTES ON THE BASSOON.



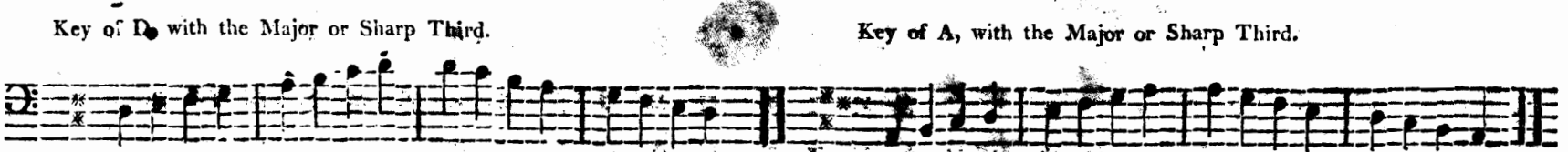
In the above Scale, obſerve that under each letter is repreſented the 14 holes of the Baſſoon, the black dots ſhowing the holes which are to be ſtopped, and the cyphers, thoſe that are to be left open.

When you can make the notes with eaſe, as far as the higheſt C or D, you ſhould then learn the uſe of the tenor Cliff, which is ſo frequently uſed in Baſſoon Muſic, that it is neceſſary to be well underſtood, for example, ſee Introduction page third; when this is accompliſhed you may practiſe the following keys or leſſons.

Key of C, with the Major or Sharp Third.

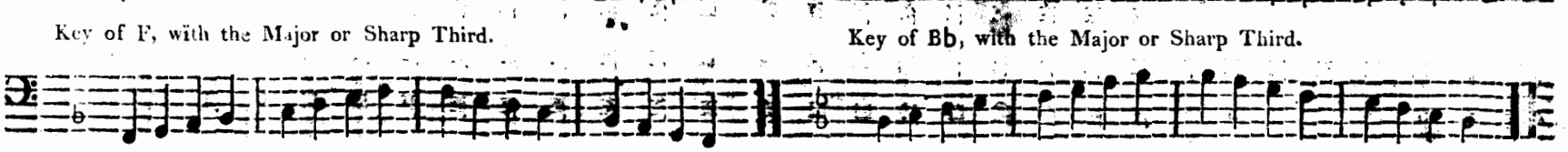


Key of G, with the Major or Sharp Third.



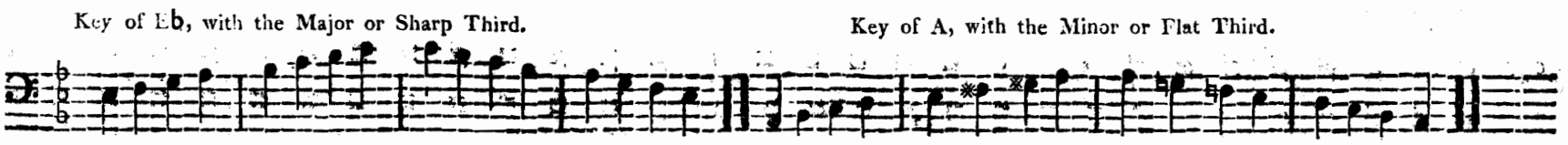
Key of D, with the Major or Sharp Third.

Key of A, with the Major or Sharp Third.



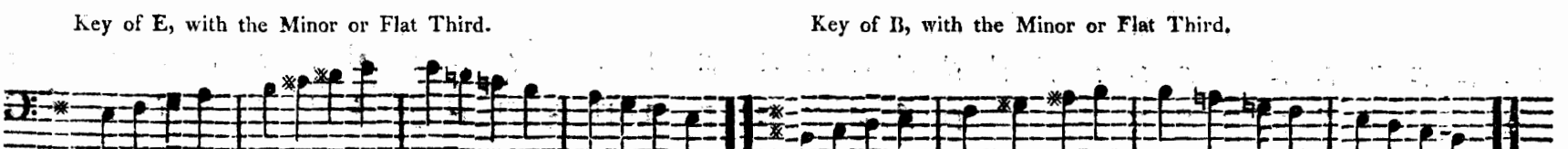
Key of F, with the Major or Sharp Third.

Key of Bb, with the Major or Sharp Third.



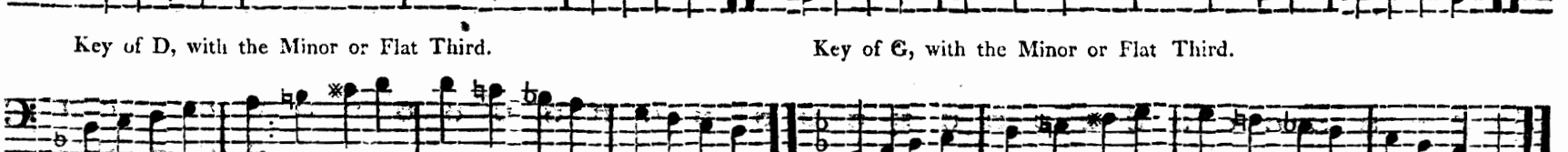
Key of Eb, with the Major or Sharp Third.

Key of A, with the Minor or Flat Third.



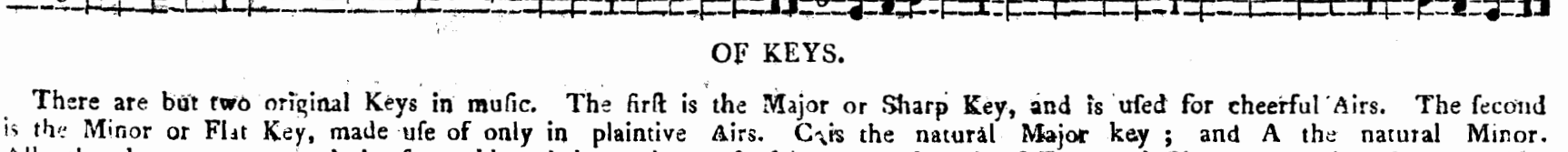
Key of E, with the Minor or Flat Third.

Key of B, with the Minor or Flat Third.



Key of D, with the Minor or Flat Third.

Key of G, with the Minor or Flat Third.



OF KEYS.

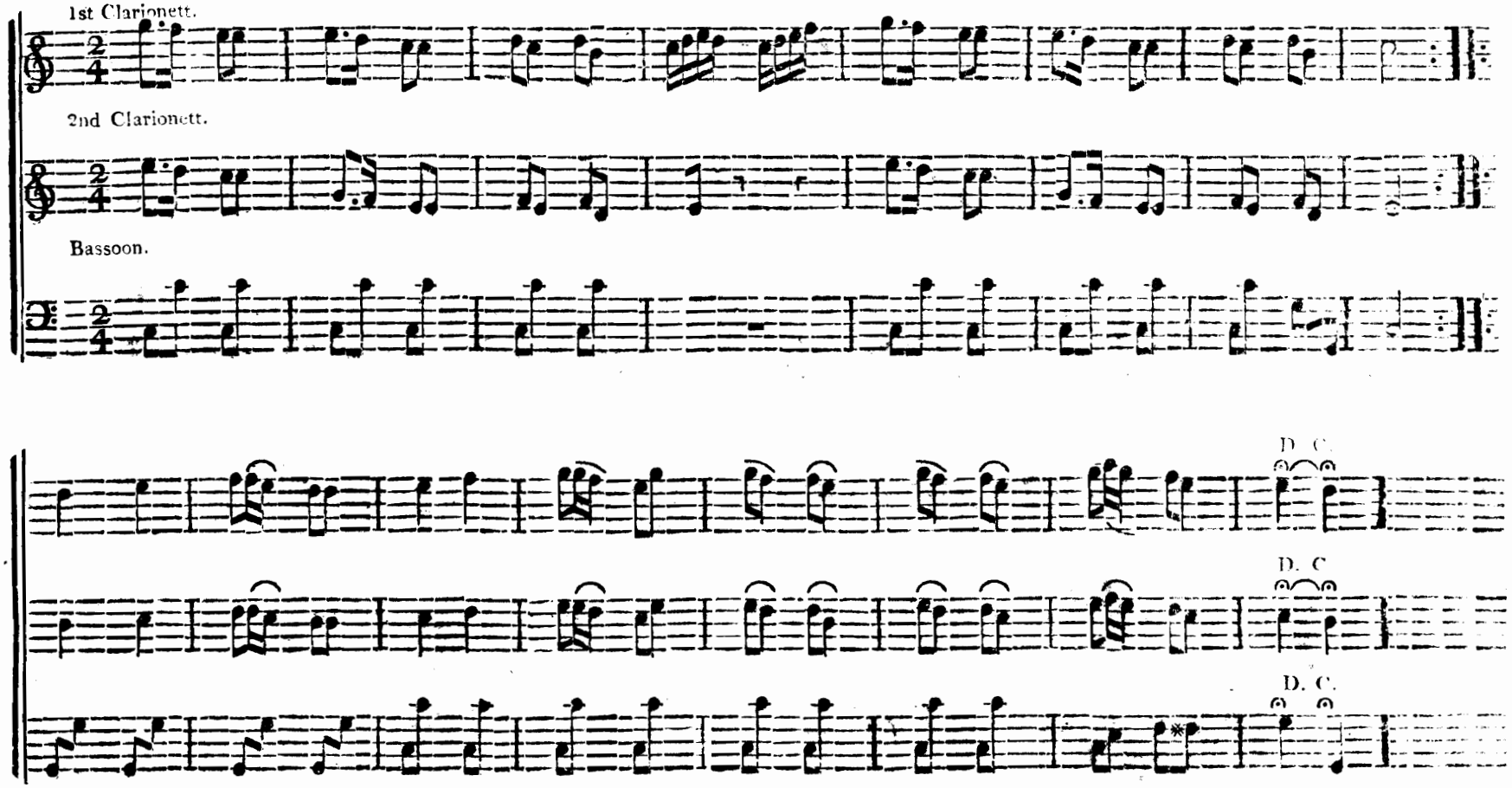
There are but two original Keys in muſic. The firſt is the Major or Sharp Key, and is uſed for cheerful Airs. The ſecond is the Minor or Flat Key, made uſe of only in plaintive Airs. C is the natural Major key; and A the natural Minor. All other keys are one and the ſame thing, being only tranſpoſitions, by the uſe of Flats and Sharps to other letters. The performer ſhould be particular to obſerve the key whether it be Major or Minor; for the intervals in the Major and Minor, are very different as may be ſeen in the foregoing Examples.

A FAVORITE SELECTION

OF

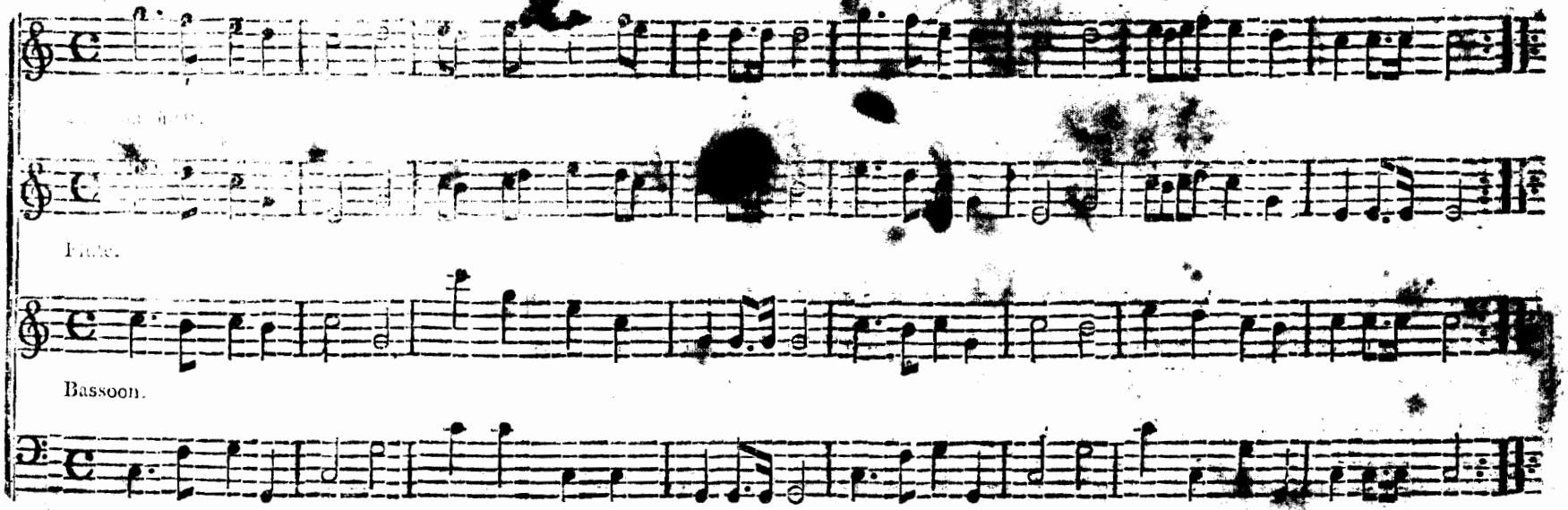
INSTRUMENTAL MUSIC.

TURKISH MUSIC IN THE BATTLE OF PRAGUE.



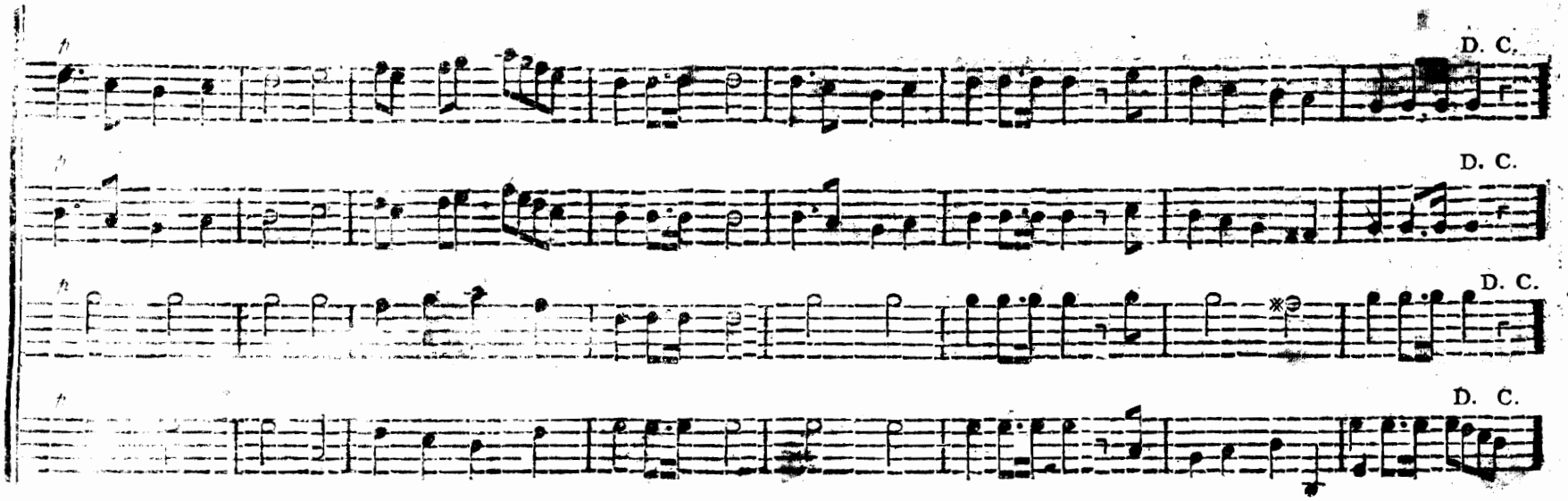
MARCH IN BLUE BEARD.

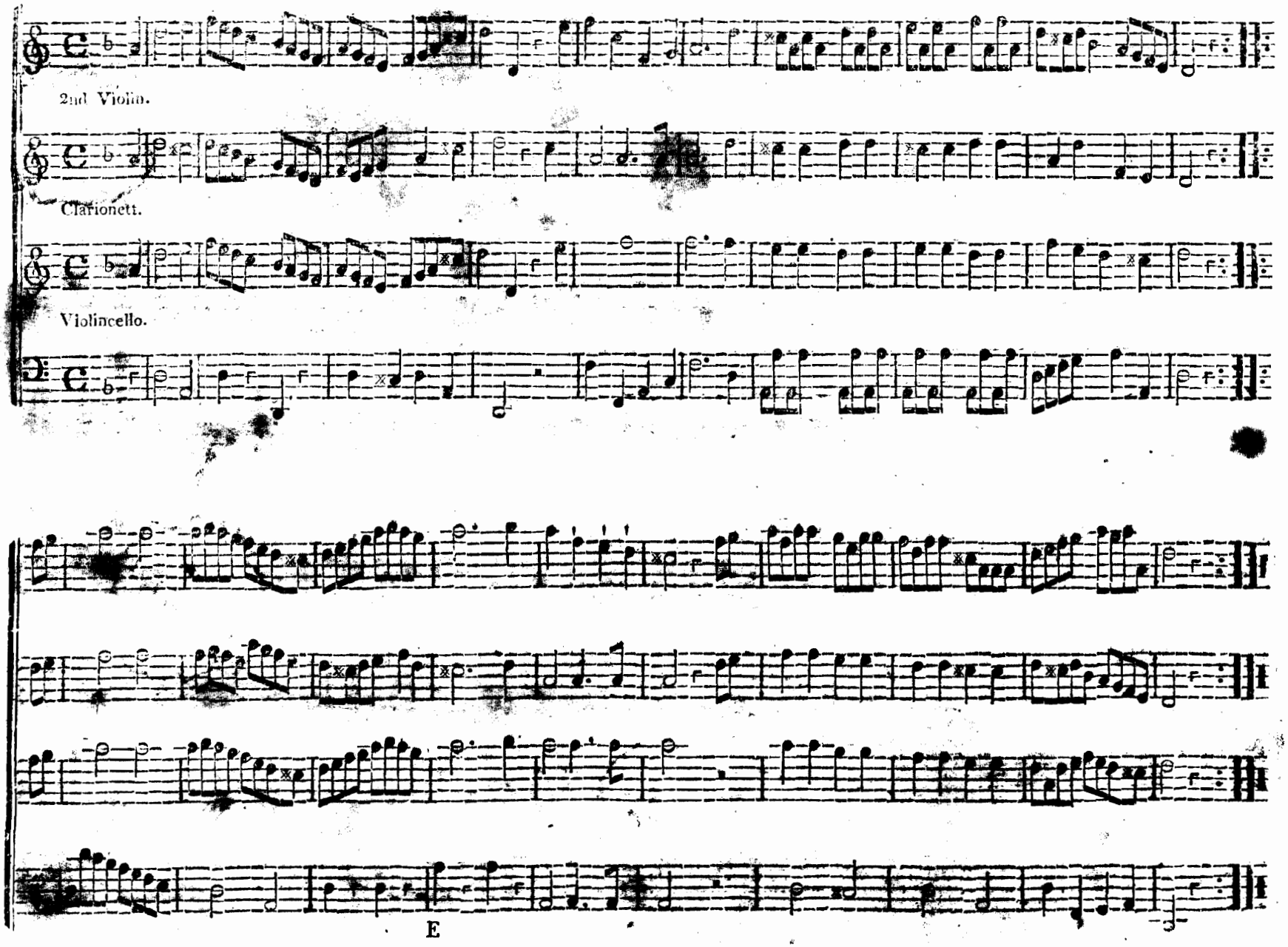
1st Clarionett.



Flute.

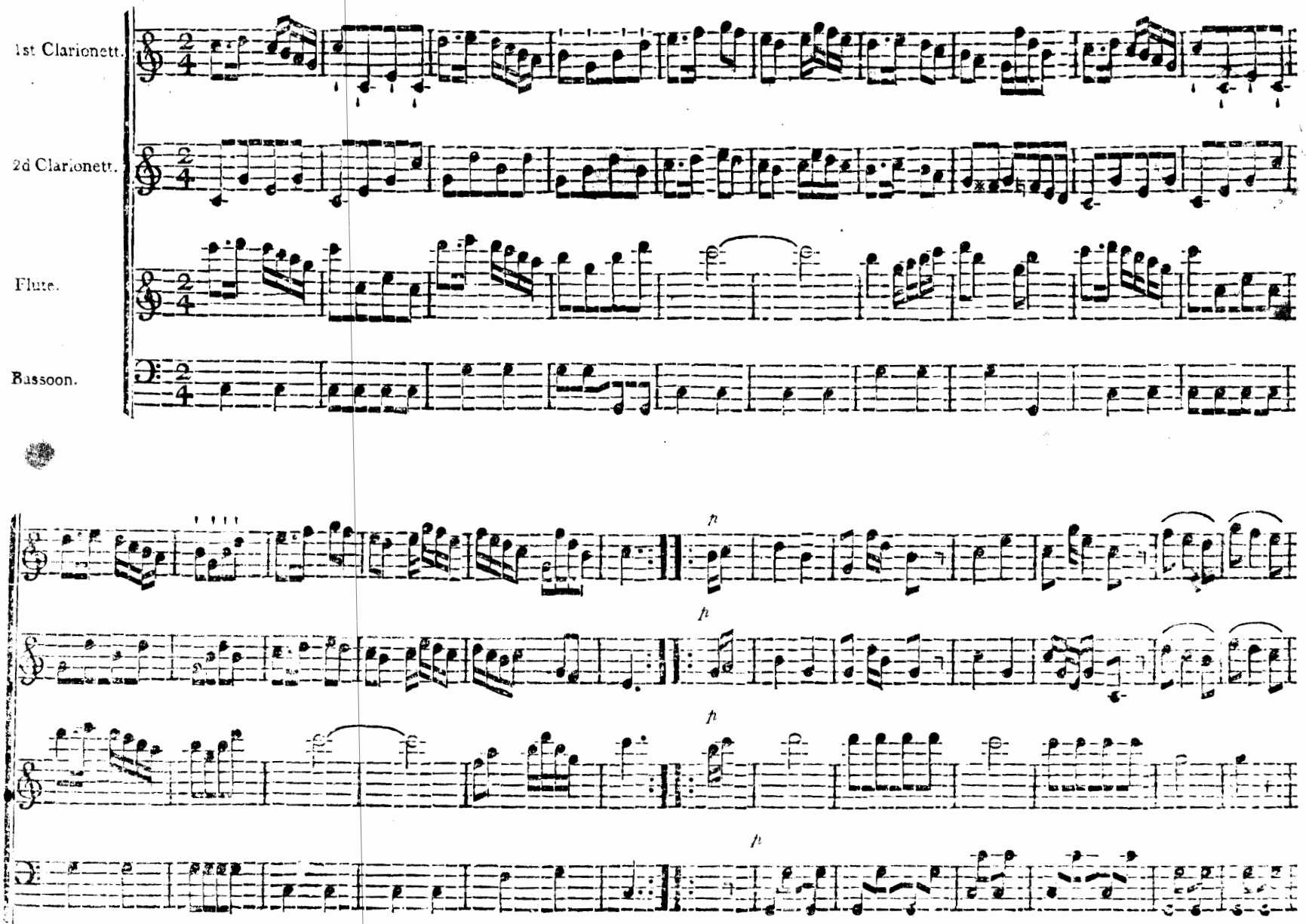
Bassoon.

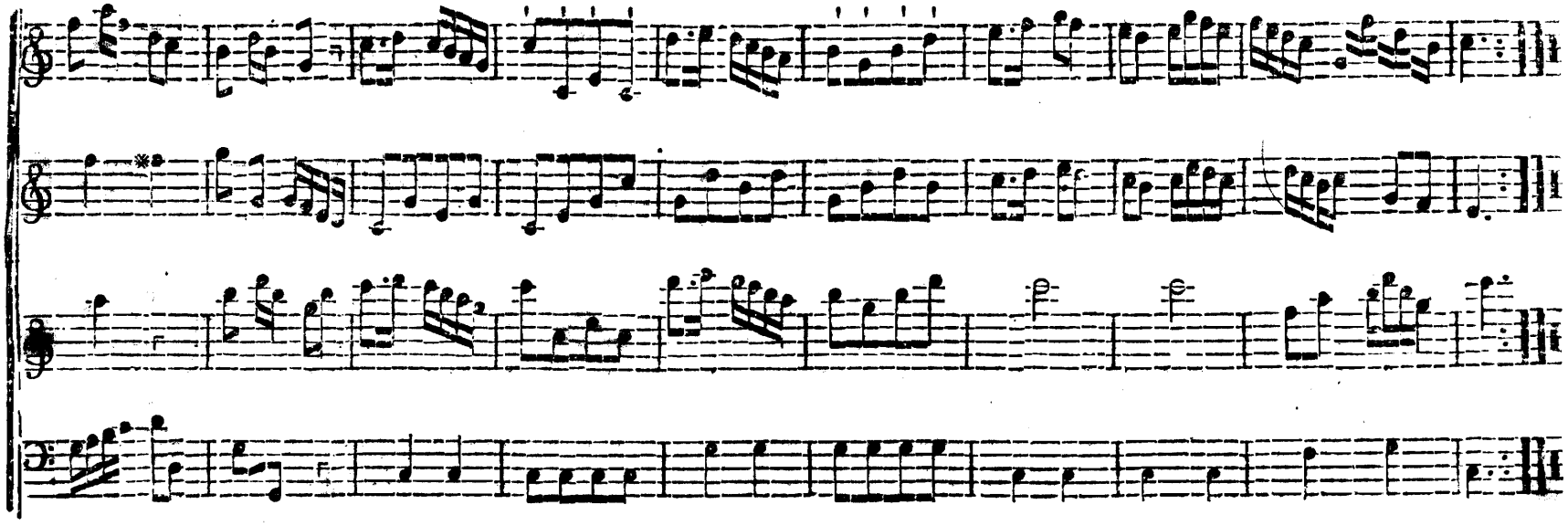




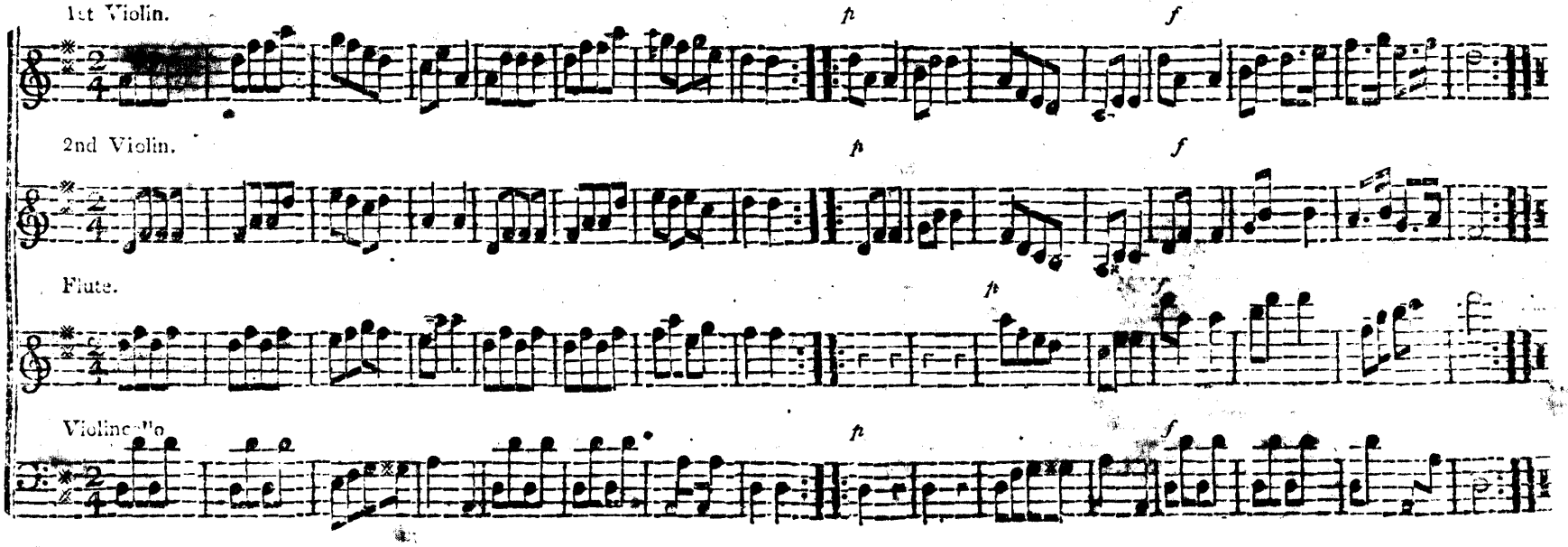
E

AIR, By O. SHAW. No. 2.

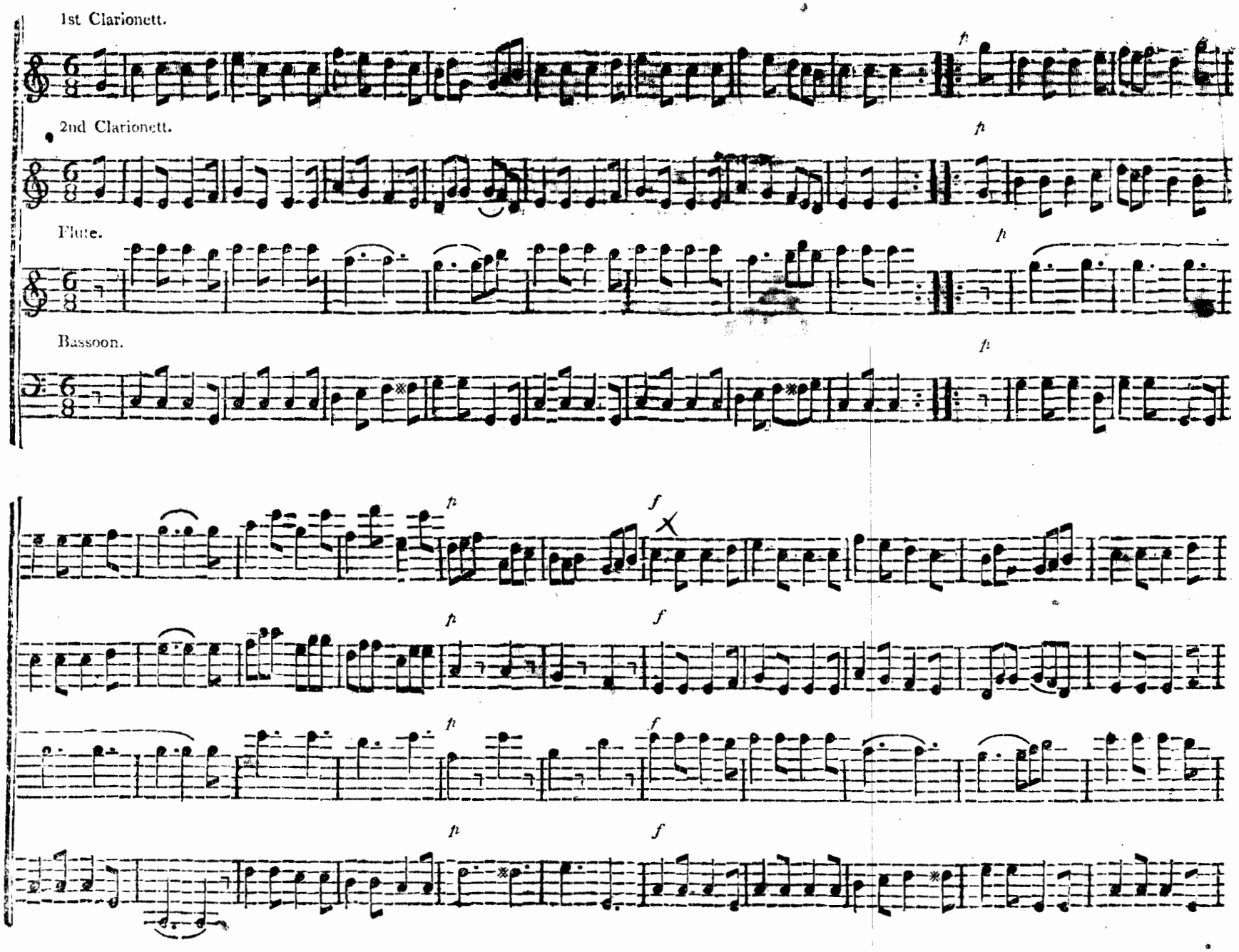


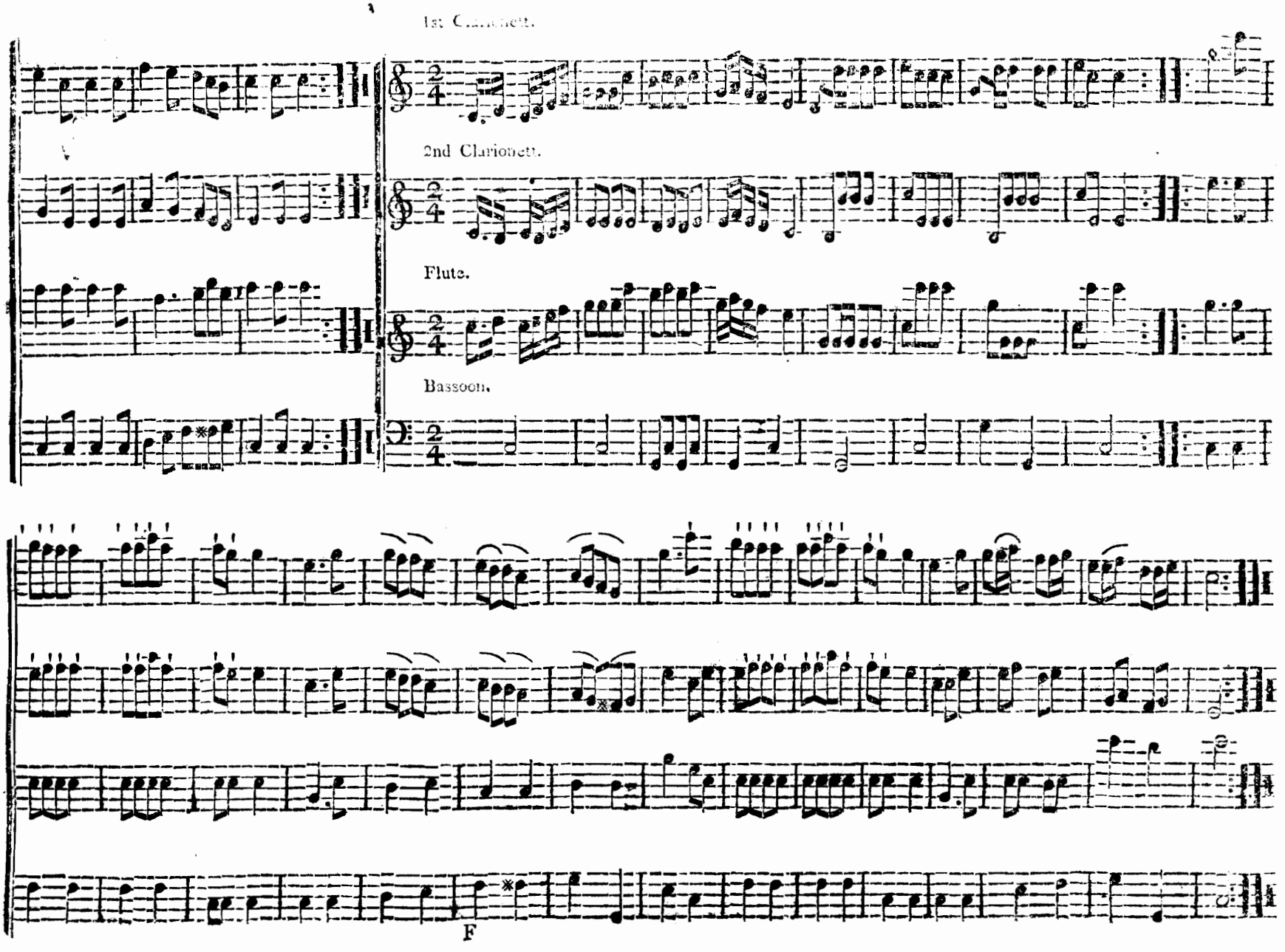


FAVORITE DANCE, IN THE HONEY MOON.



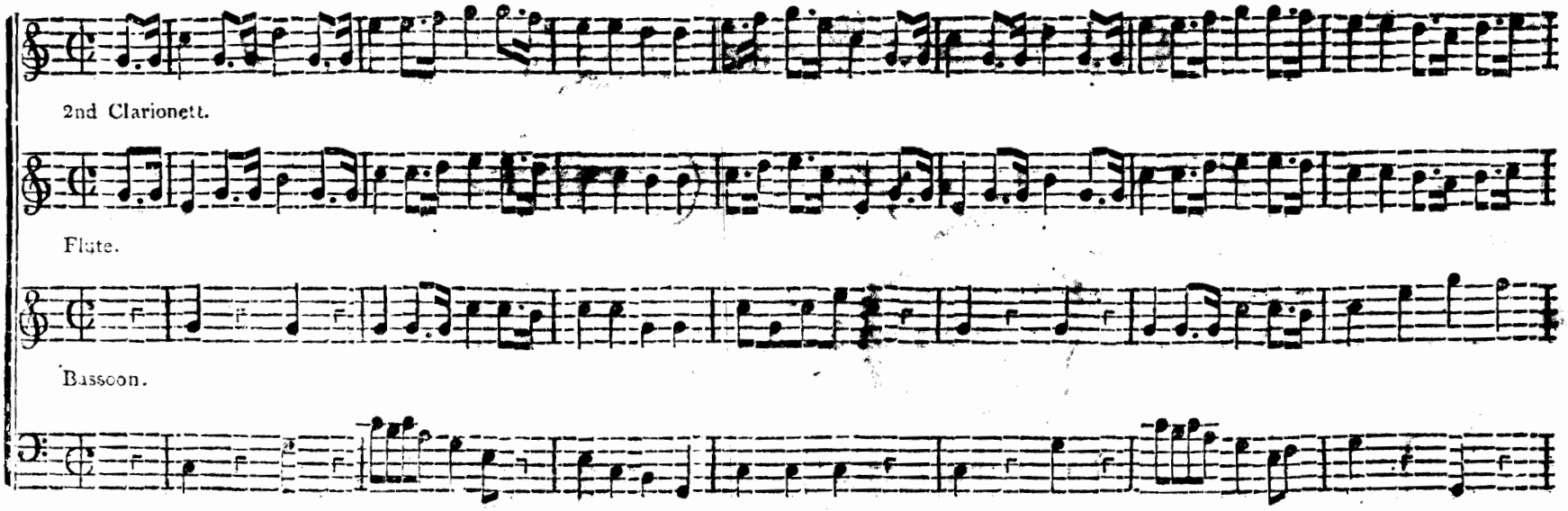
A FAVORITE MARCH, IN THE DEMOLITION OF THE BASTILE.




1st Clarionett.
2nd Clarionett.
Flute.
Bassoon.
F

BONAPARTE'S GRAND MARCH.

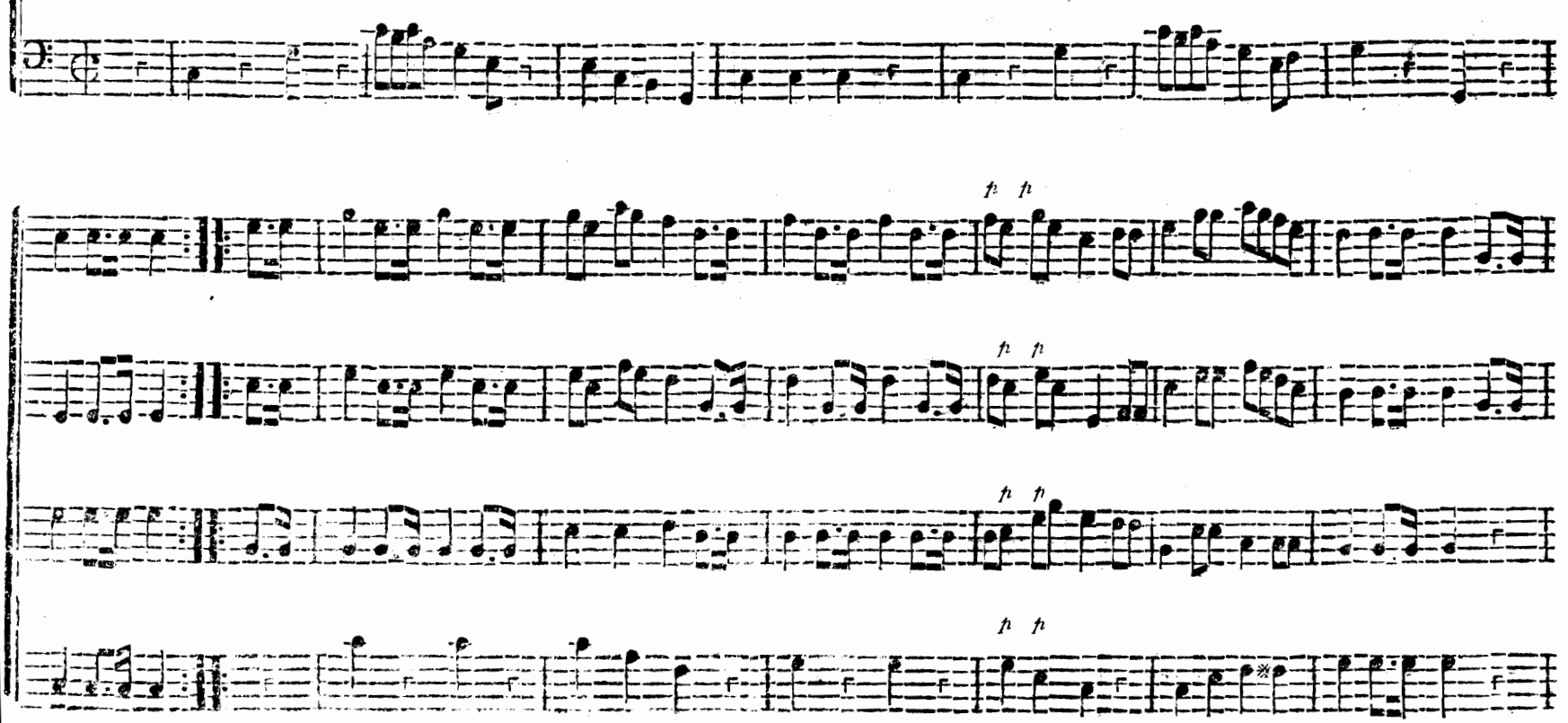
1st Clarionett.



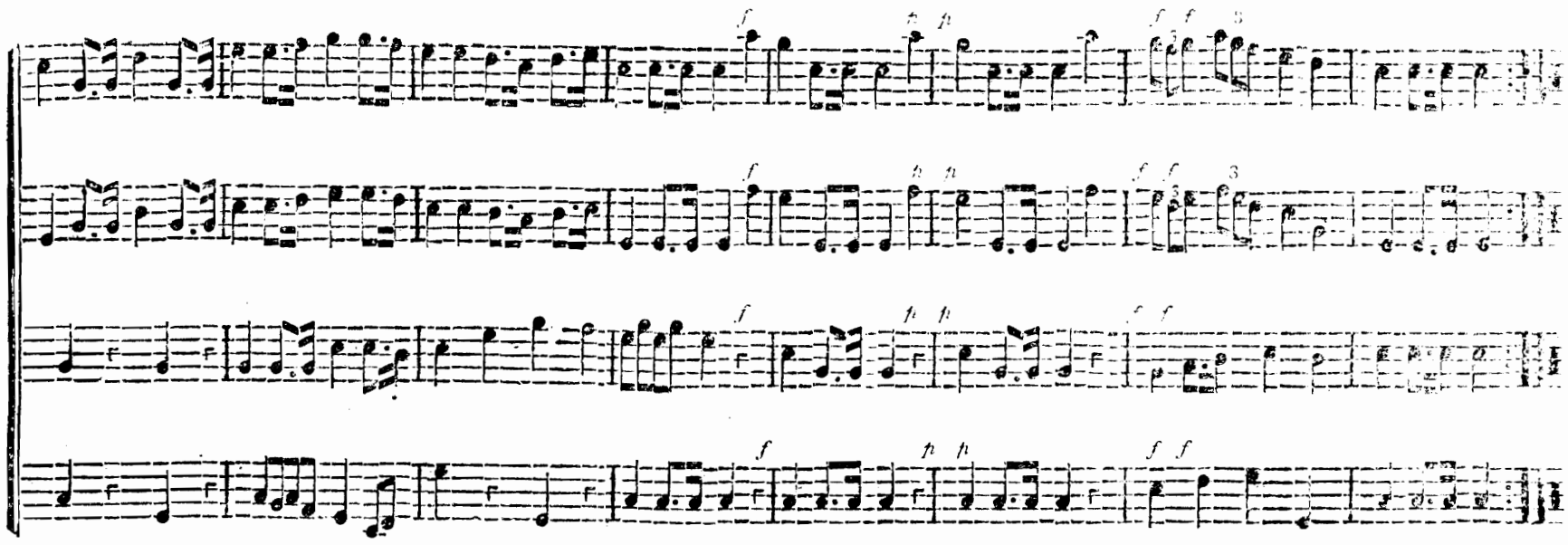
2nd Clarionett.

Flute.

Bassoon.



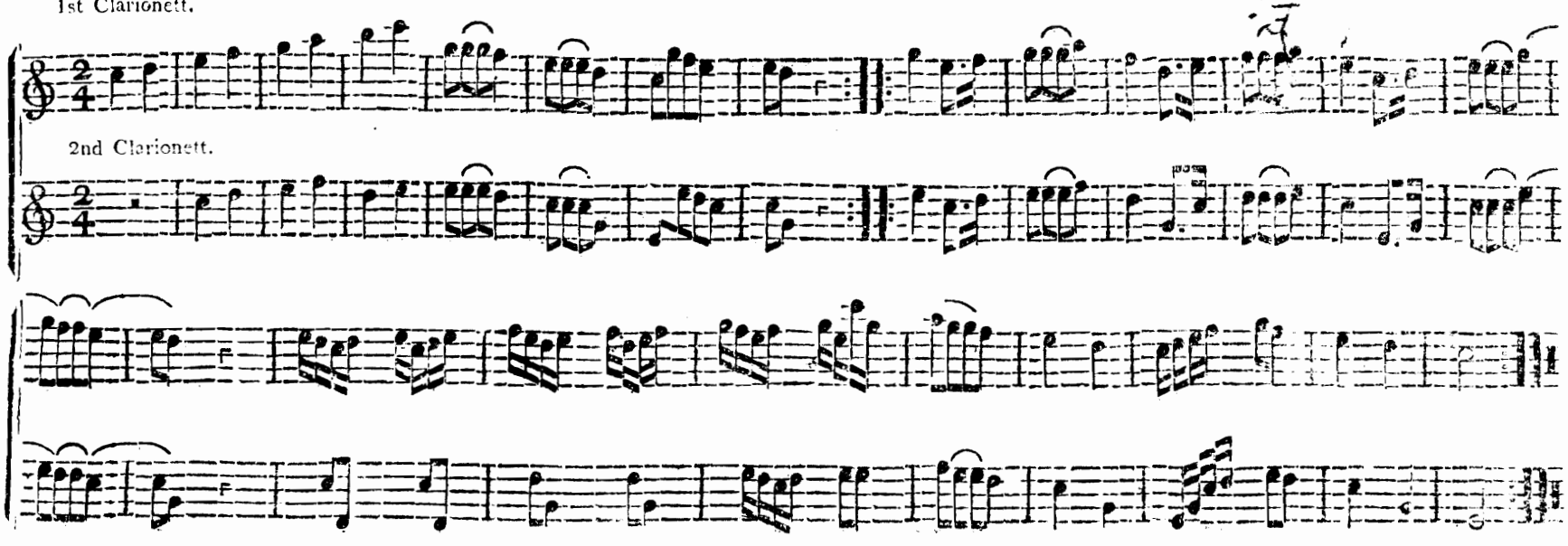
BONAPARTE'S GRAND MARCH *Continued.*



FAVORITE AIR.

1st Clarionett.

2nd Clarionett.

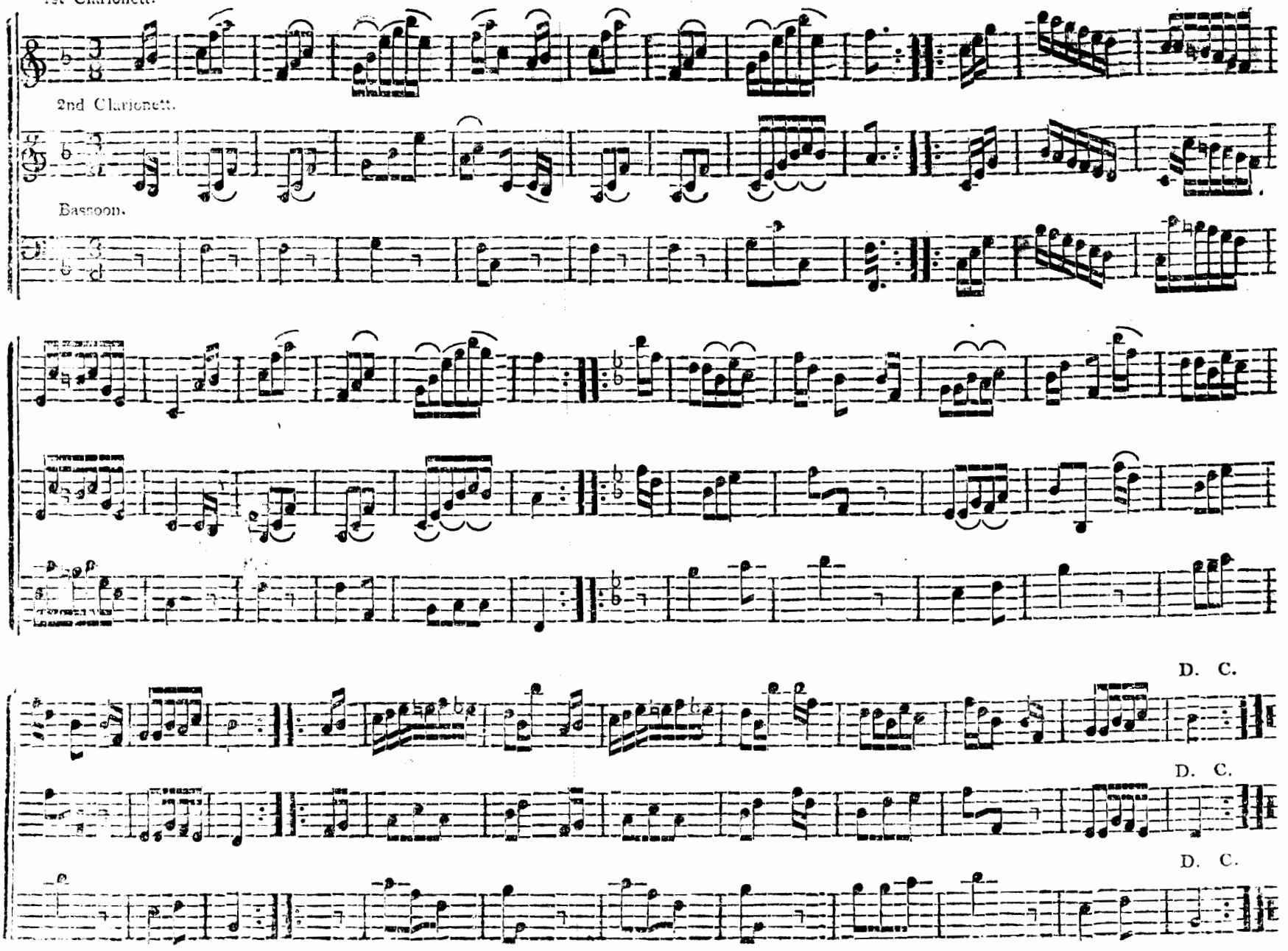


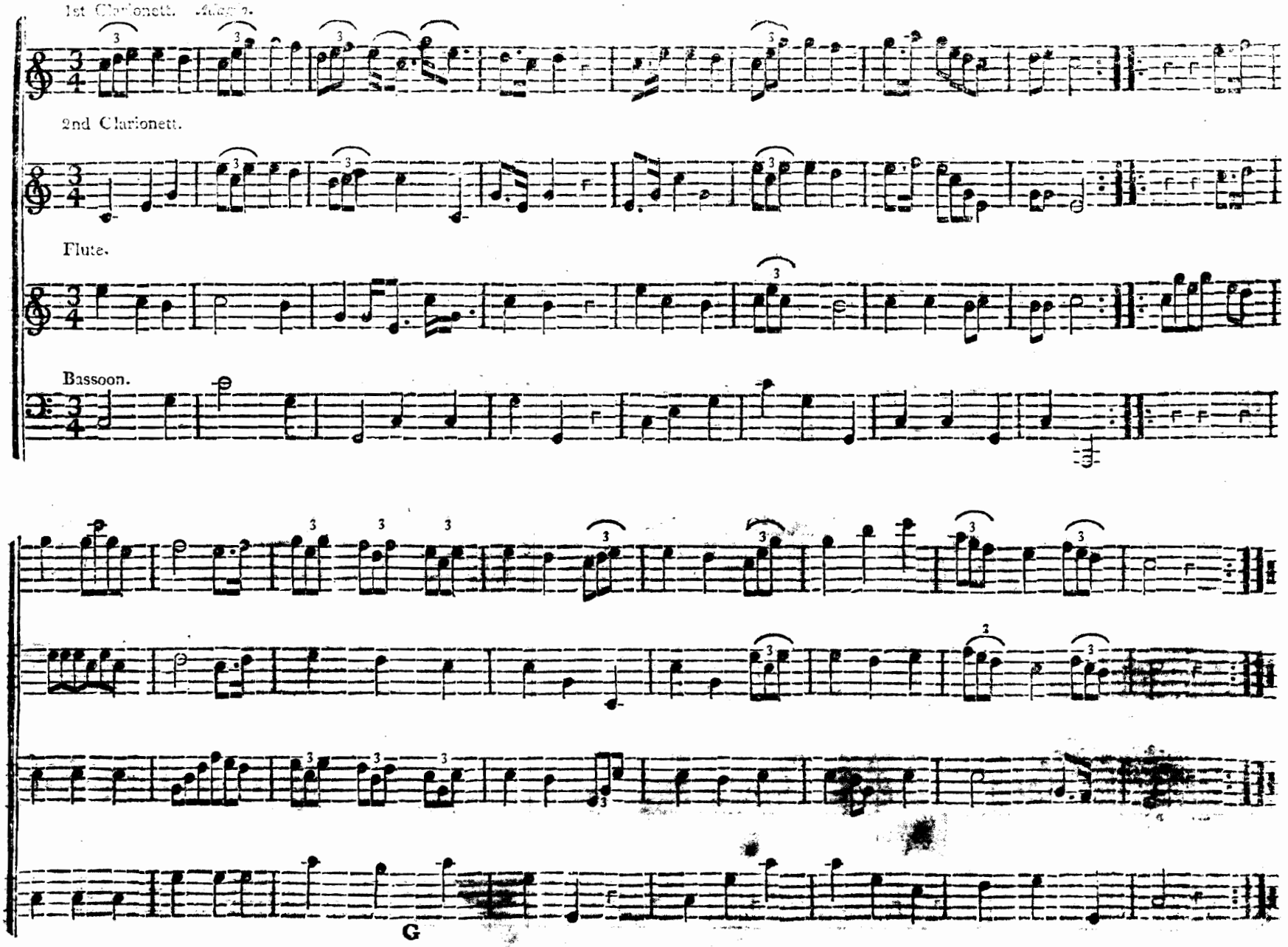
WALZER *No.* 22. *Composed by Mr. Augustus.*

1st Clarionett.

2nd Clarionett.

Bassoon.




1st Clarionett.
2nd Clarionett.
Flute.
Bassoon.
G

MINUET. *Composed by Mr. HANDEL.*

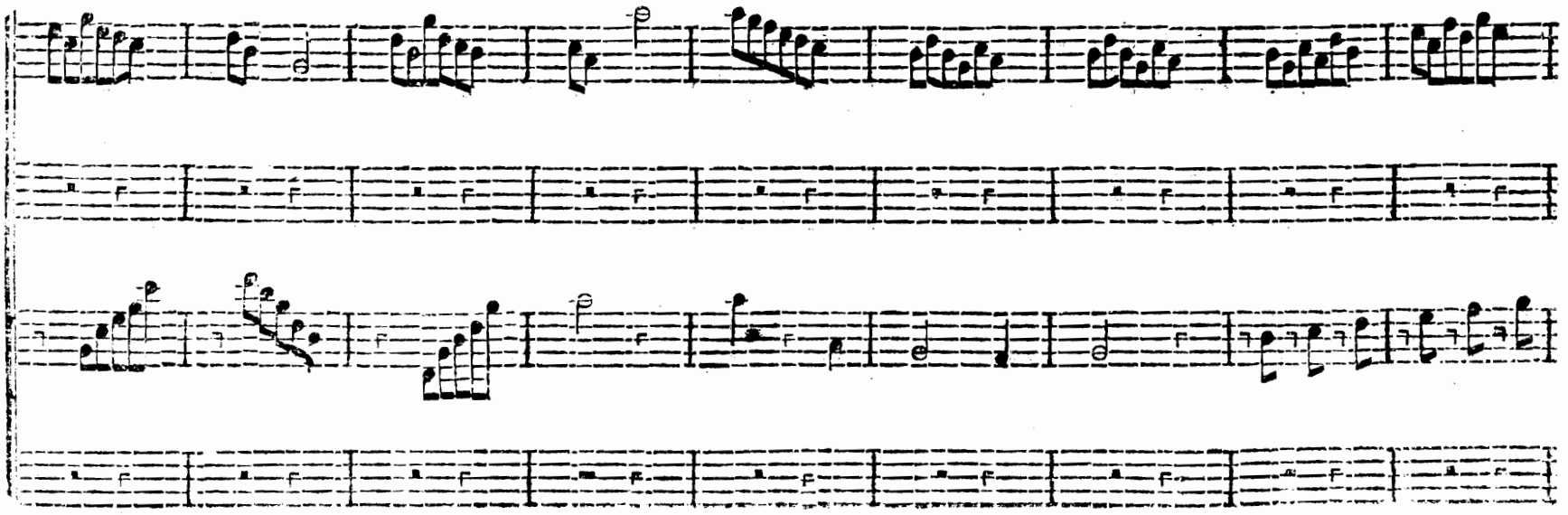
1st Clarionett.

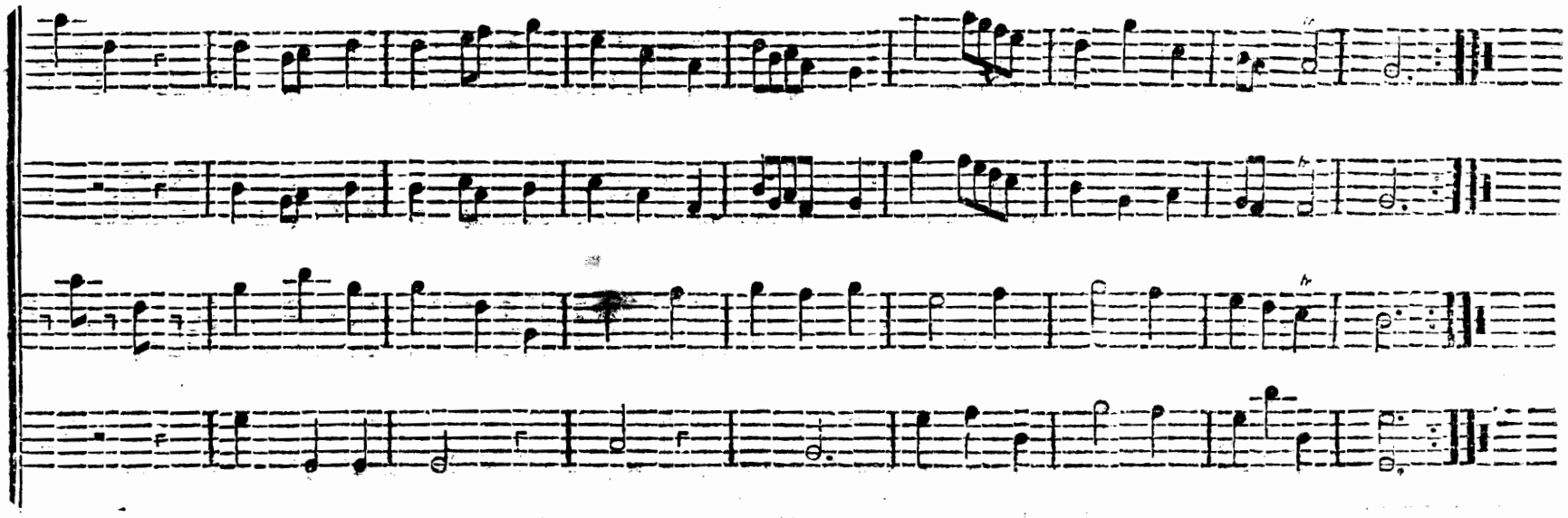
Solo.

2nd Clarionett.

Flute.

Bassoon.

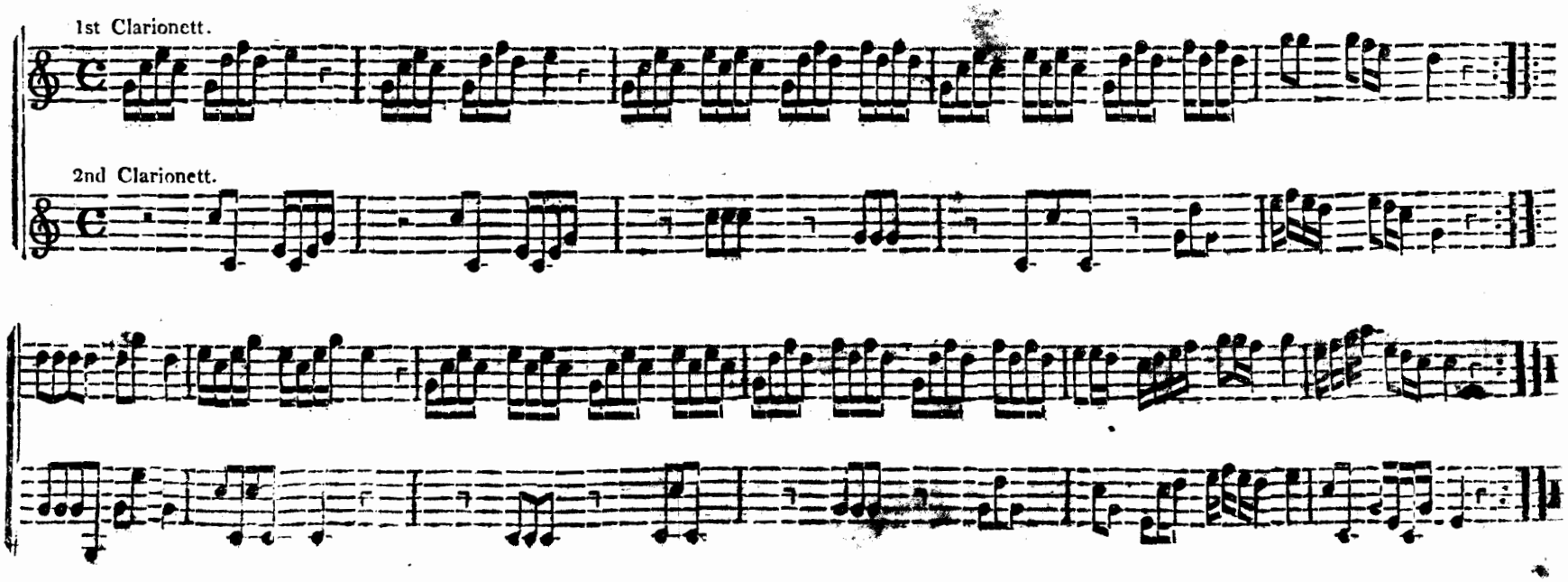




FAVORITE DUET.

1st Clarionett.

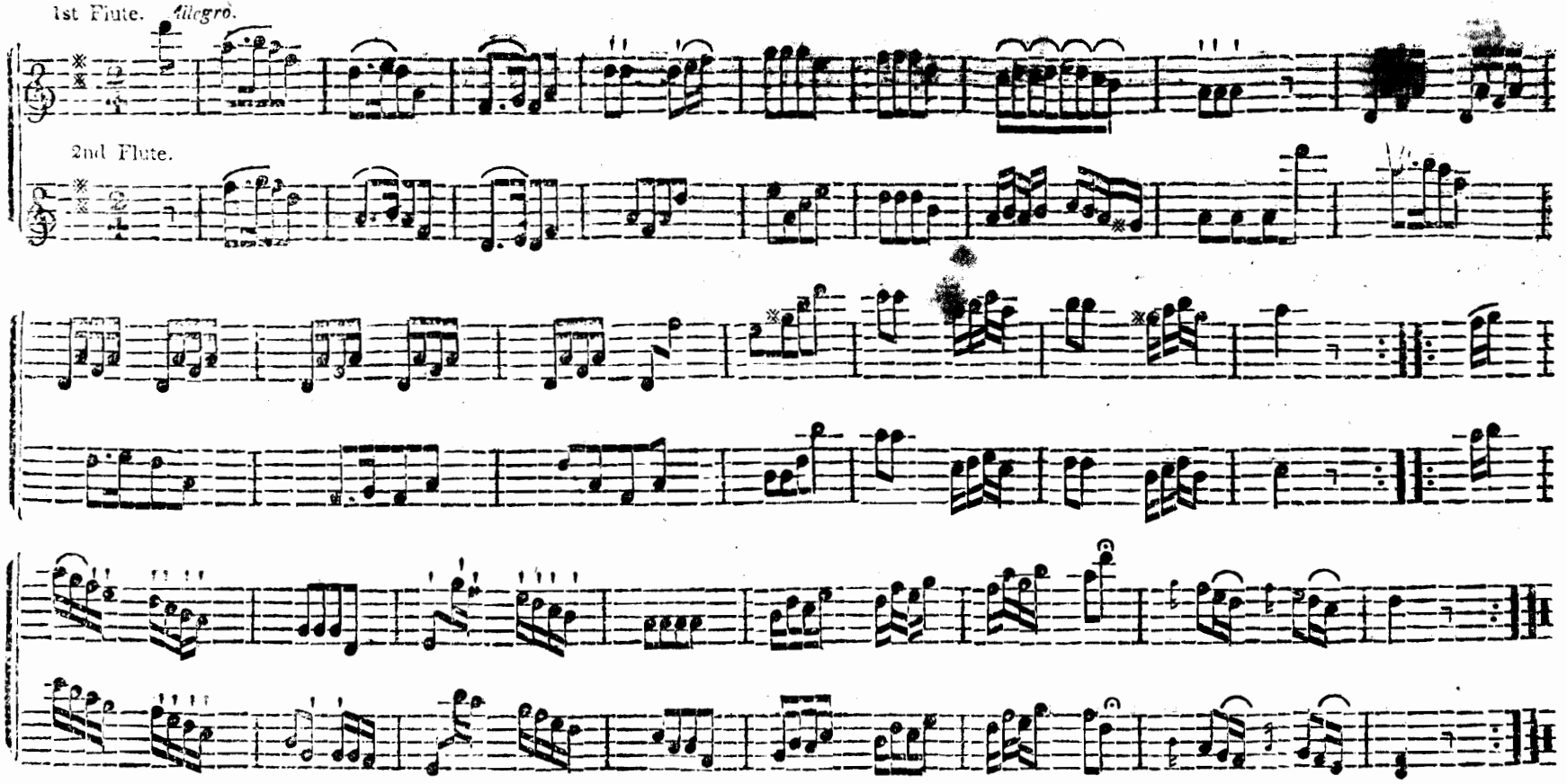
2nd Clarionett.



DUET. *By* SHIELD.

1st Flute. *Allegro.*

2nd Flute.

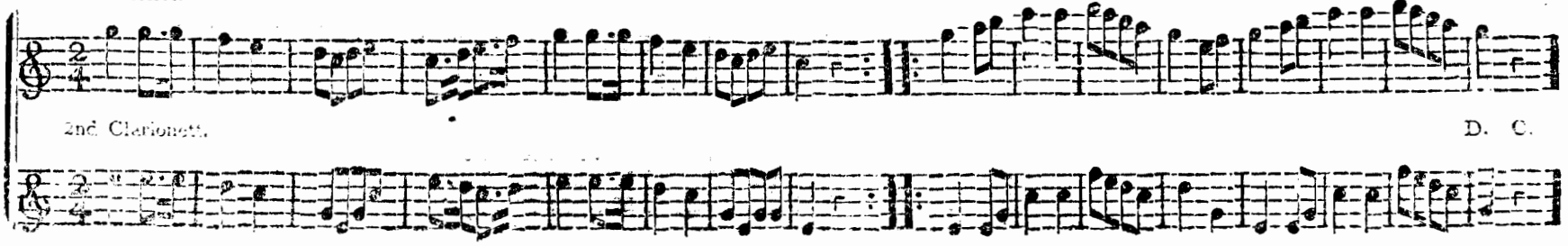


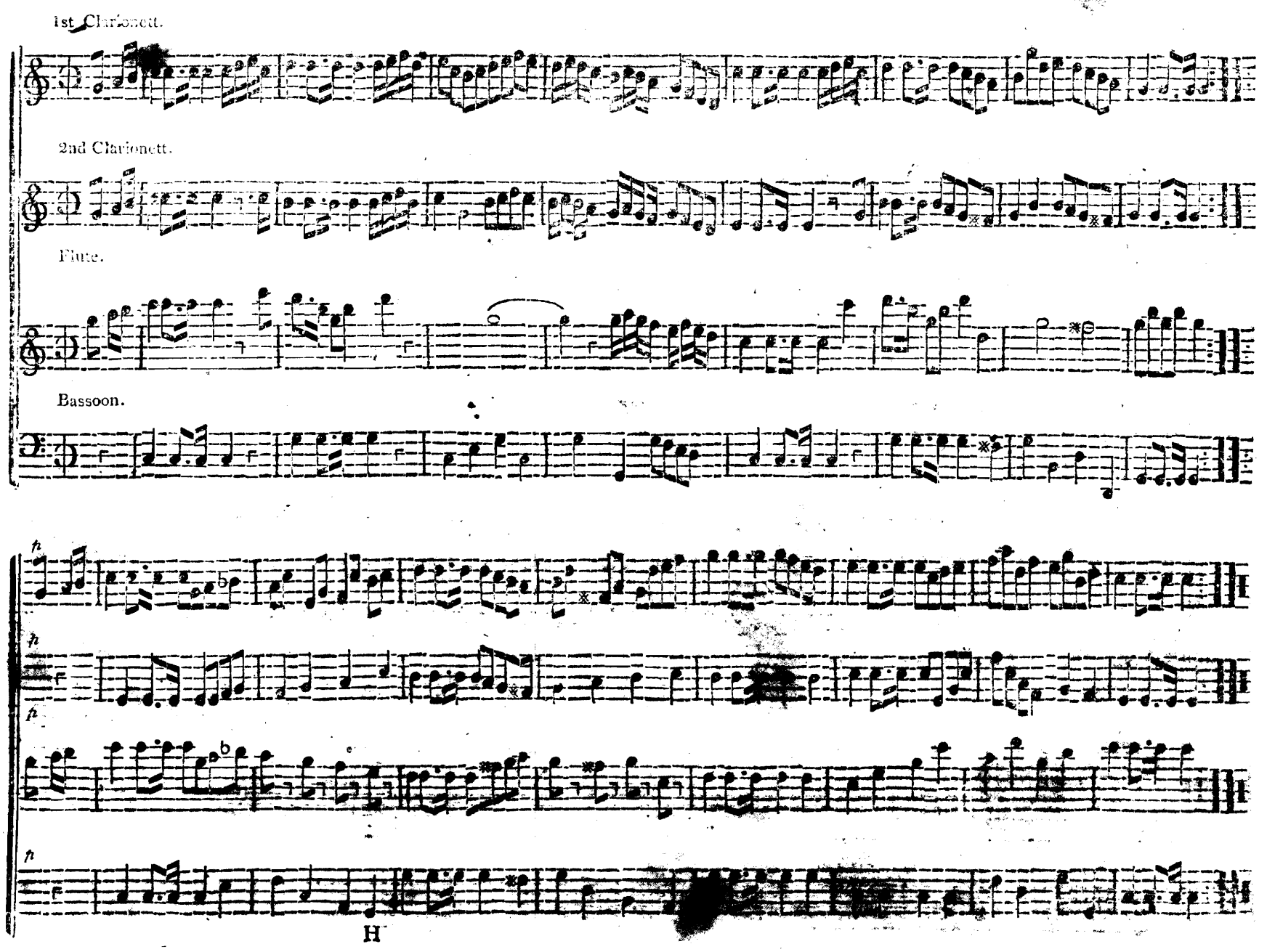
MISS ASH.

1st Clarionett.

2nd Clarionett.

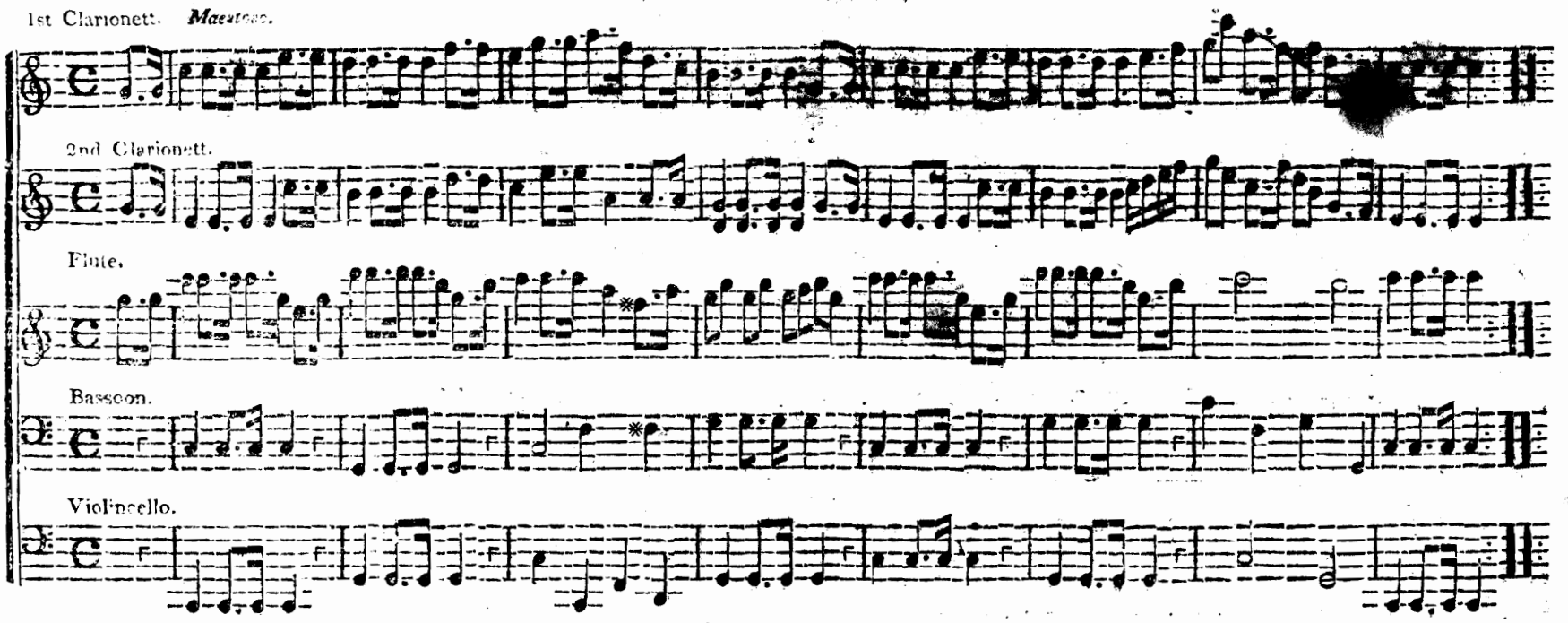
D. C.




1st Clarionett.
2nd Clarionett.
Flute.
Bassoon.
p
p
p
p
H

BRISTOL MARCH. *Composed by O. Shaw.*

1st Clarionett. *Maestoso.*



2nd Clarionett.

Flute.

Bassoon.

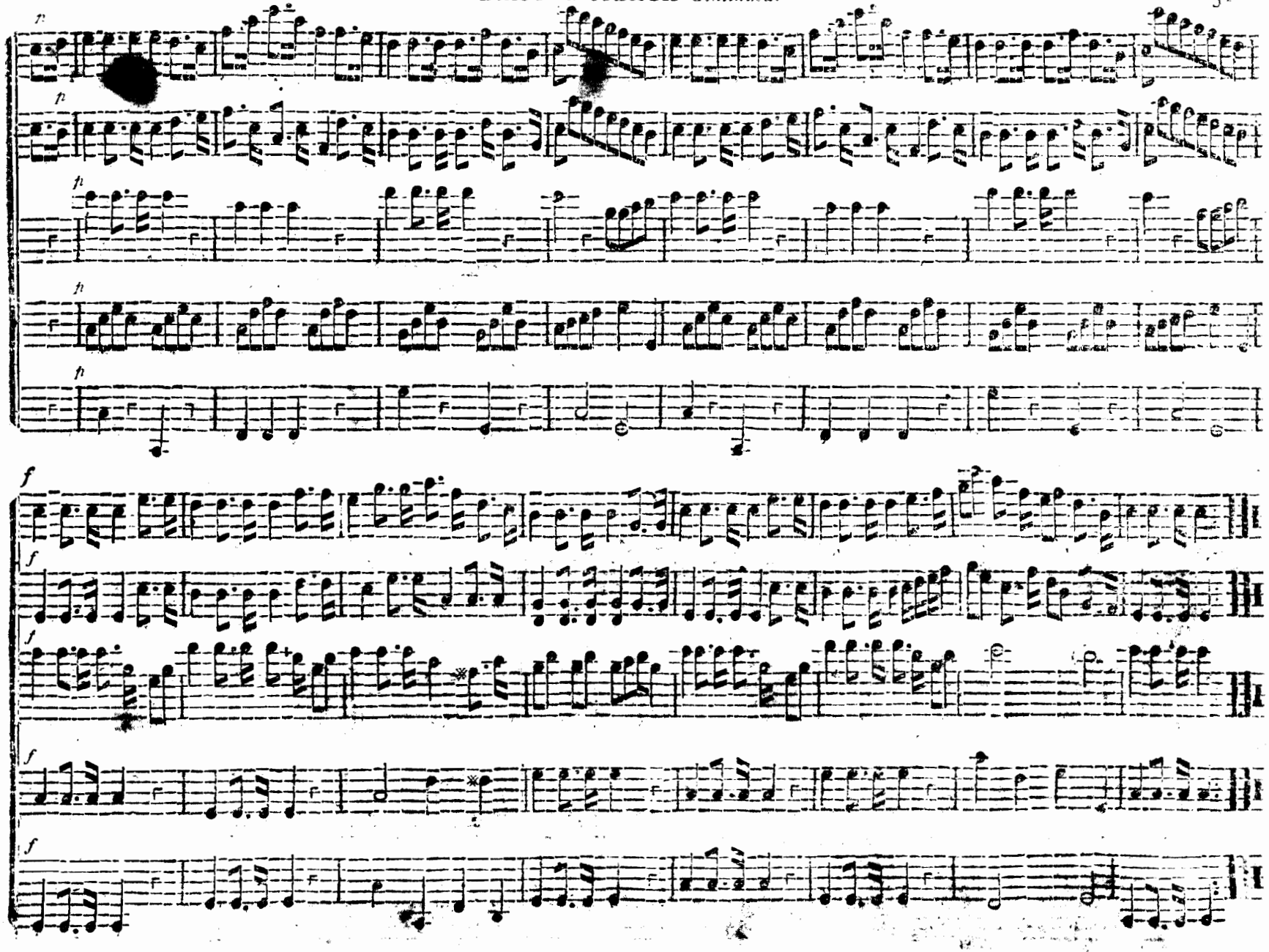
Violincello.

dolce. *f*

dolce. *f*

f

f



339867

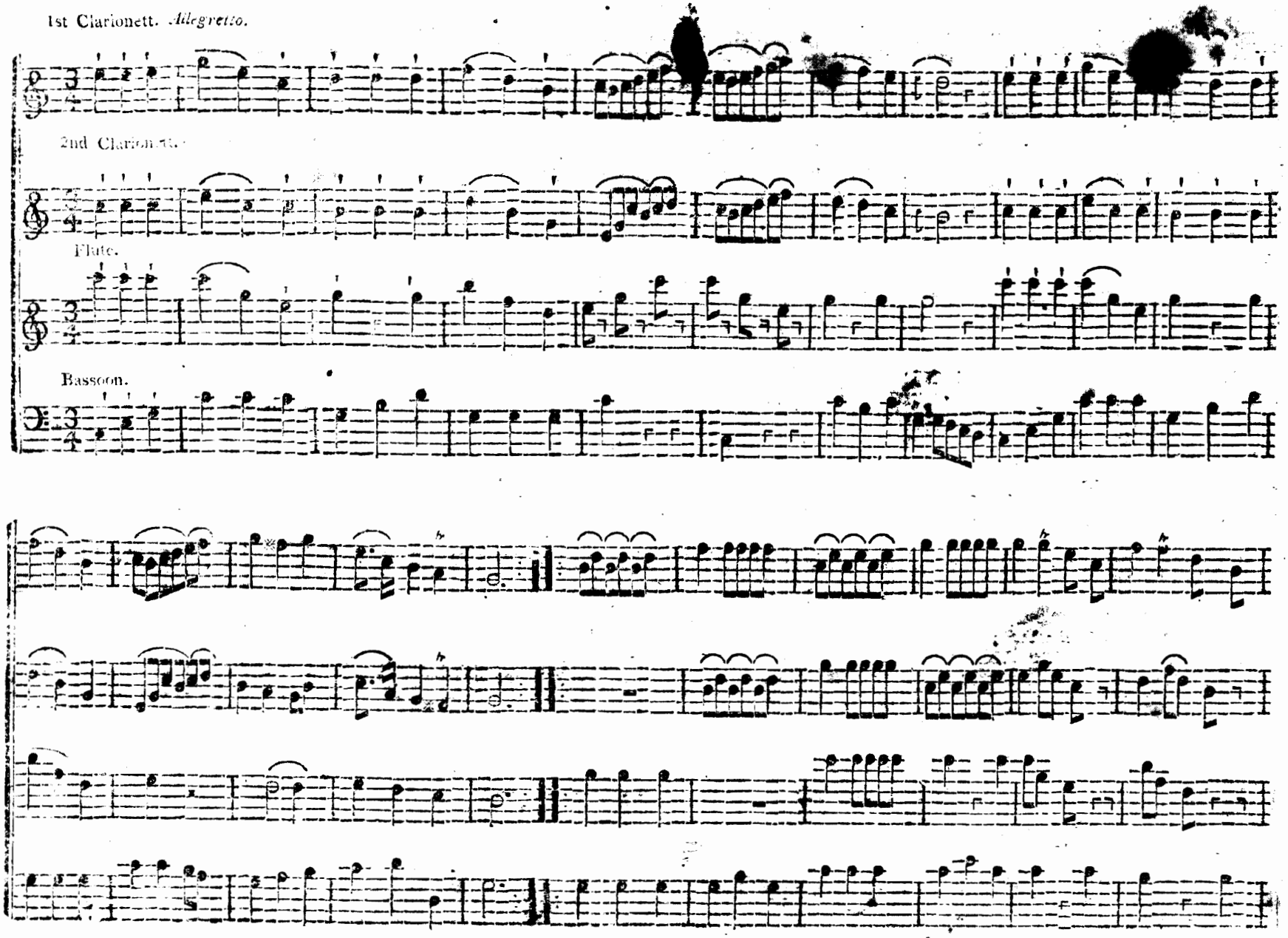
MINUETTO. *No. 1. By O. Shaw.*

1st Clarionett. *Allegretto.*

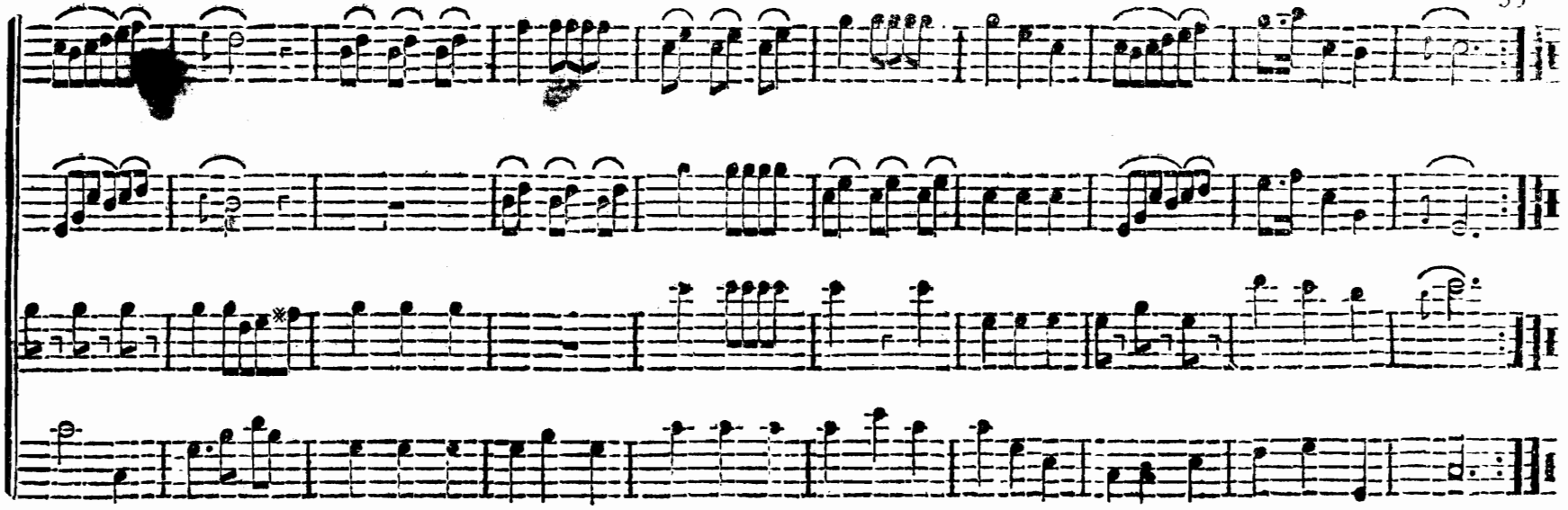
2nd Clarionett.

Flute.

Bassoon.



MINUETTO *Continued.*



FRENCH AIR.

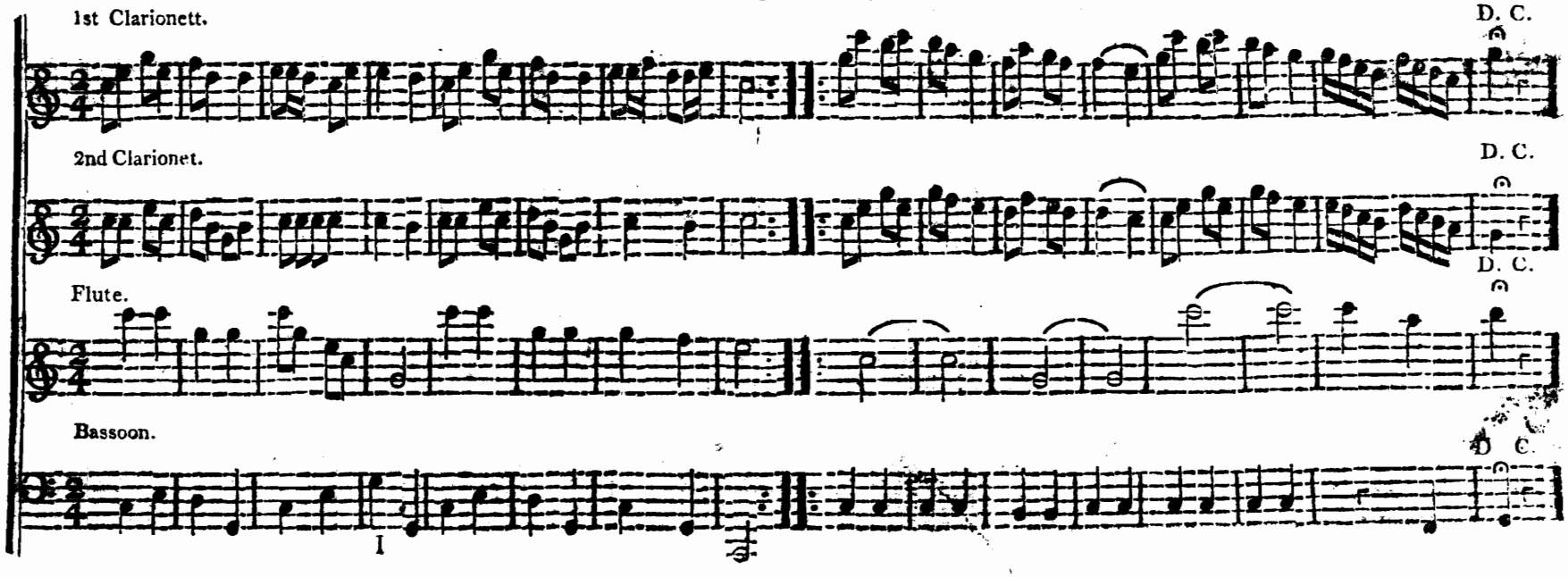
1st Clarionett.

2nd Clarionet.

Flute.

Bassoon.

D. C.



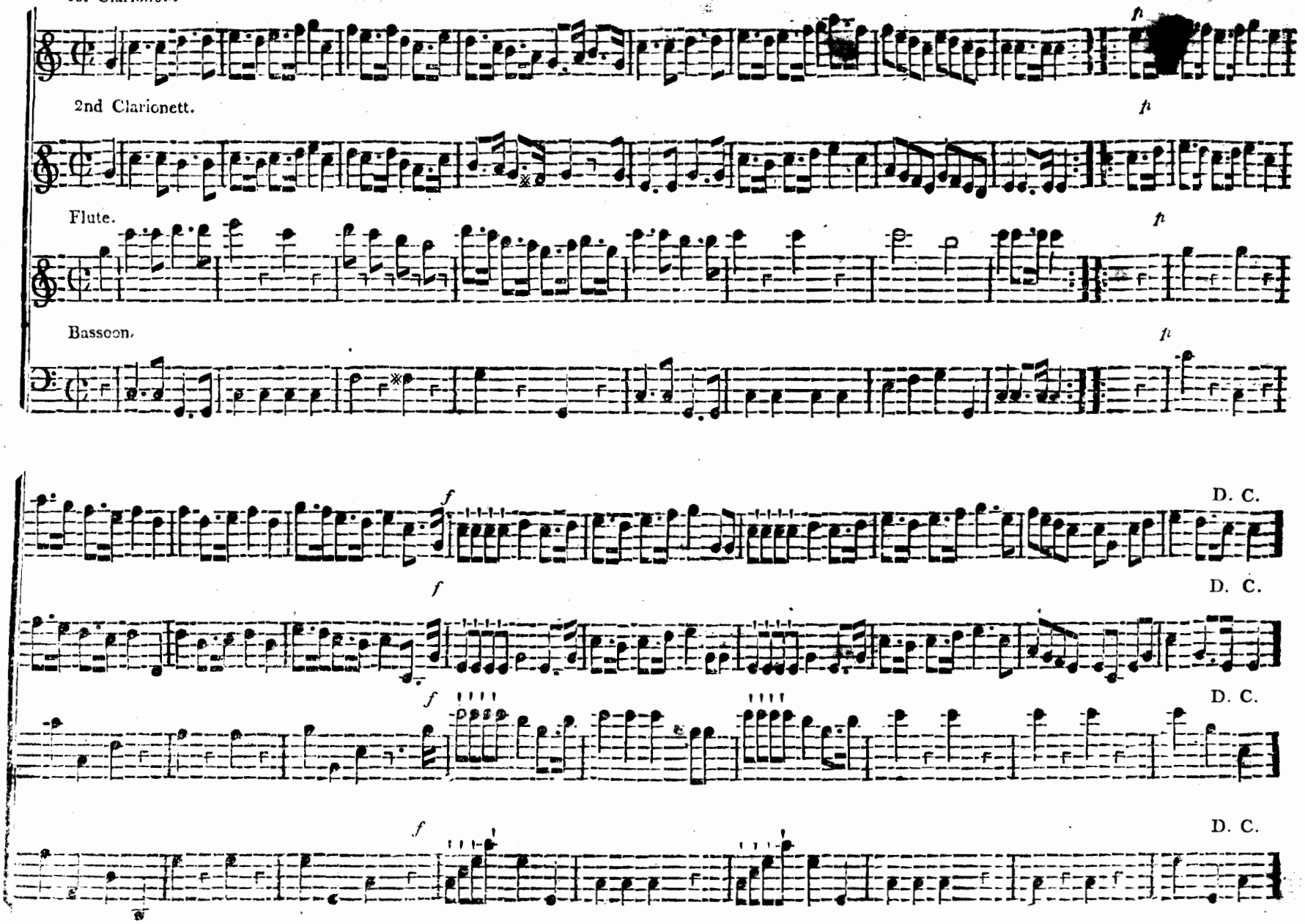
THE BATTLE OF THE NILE. *Adapted as a* MARCH.

1st Clarionett.

2nd Clarionett.

Flute.

Bassoon.



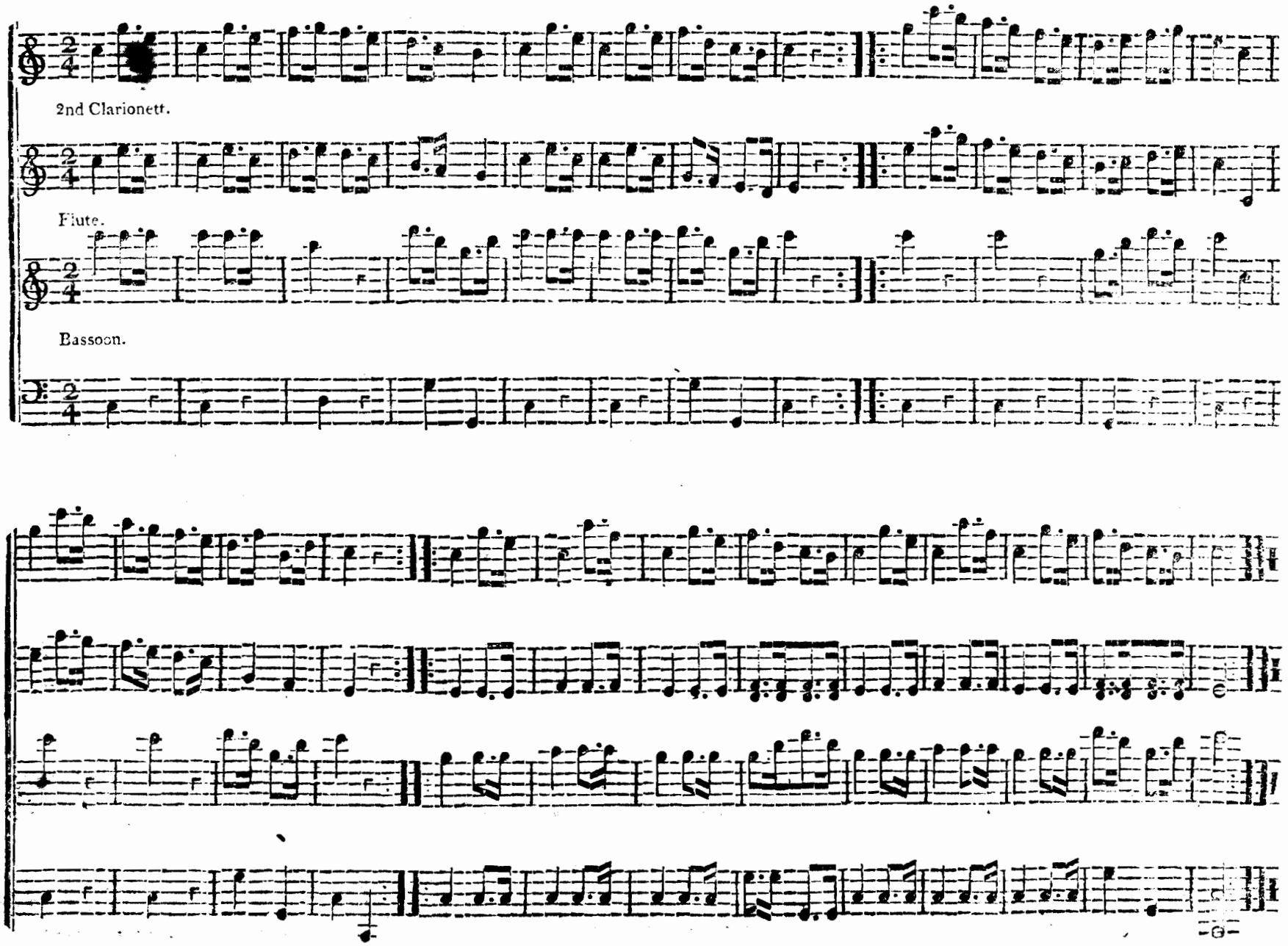
AIR IN BLUE BEARD.

1st Clarionett.

2nd Clarionett.

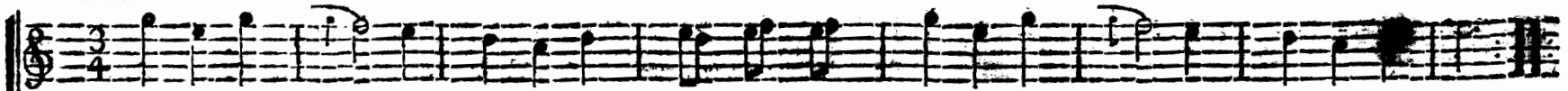
Flute.

Bassoon.



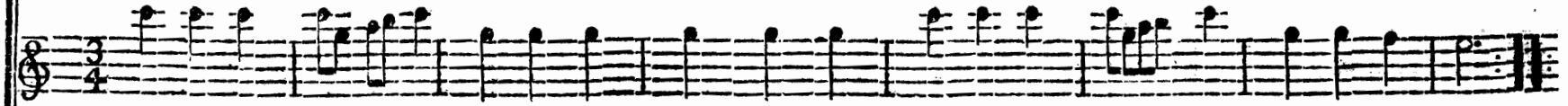
FOOT'S MINUETT.

1st Clarionett.

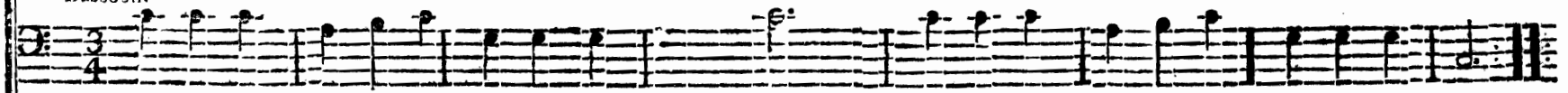


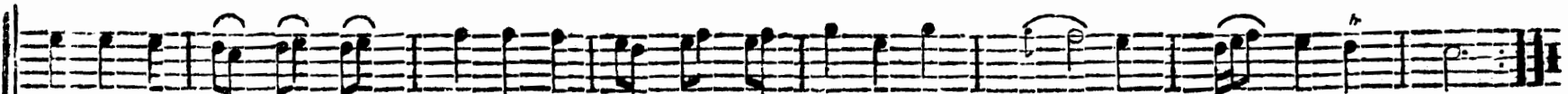
2nd Clarionett.

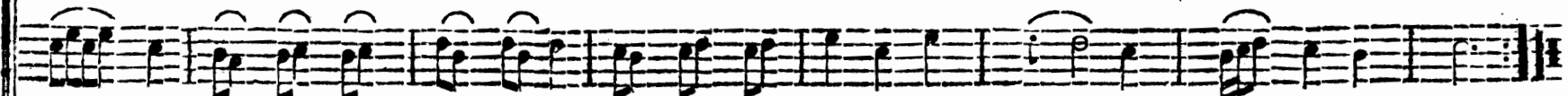
Flute.

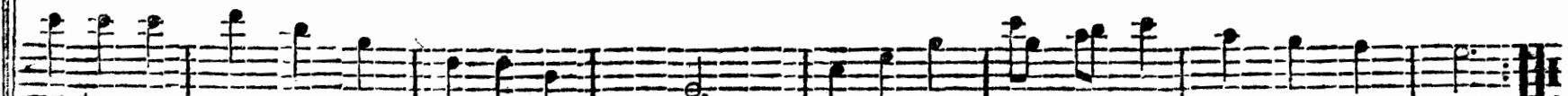


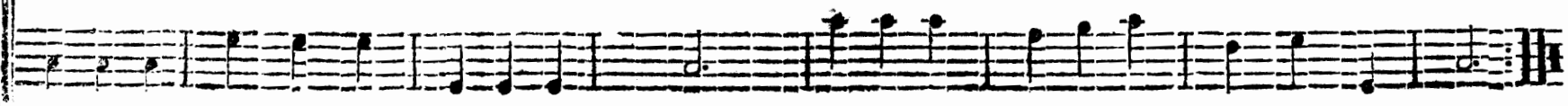
Bassoon.



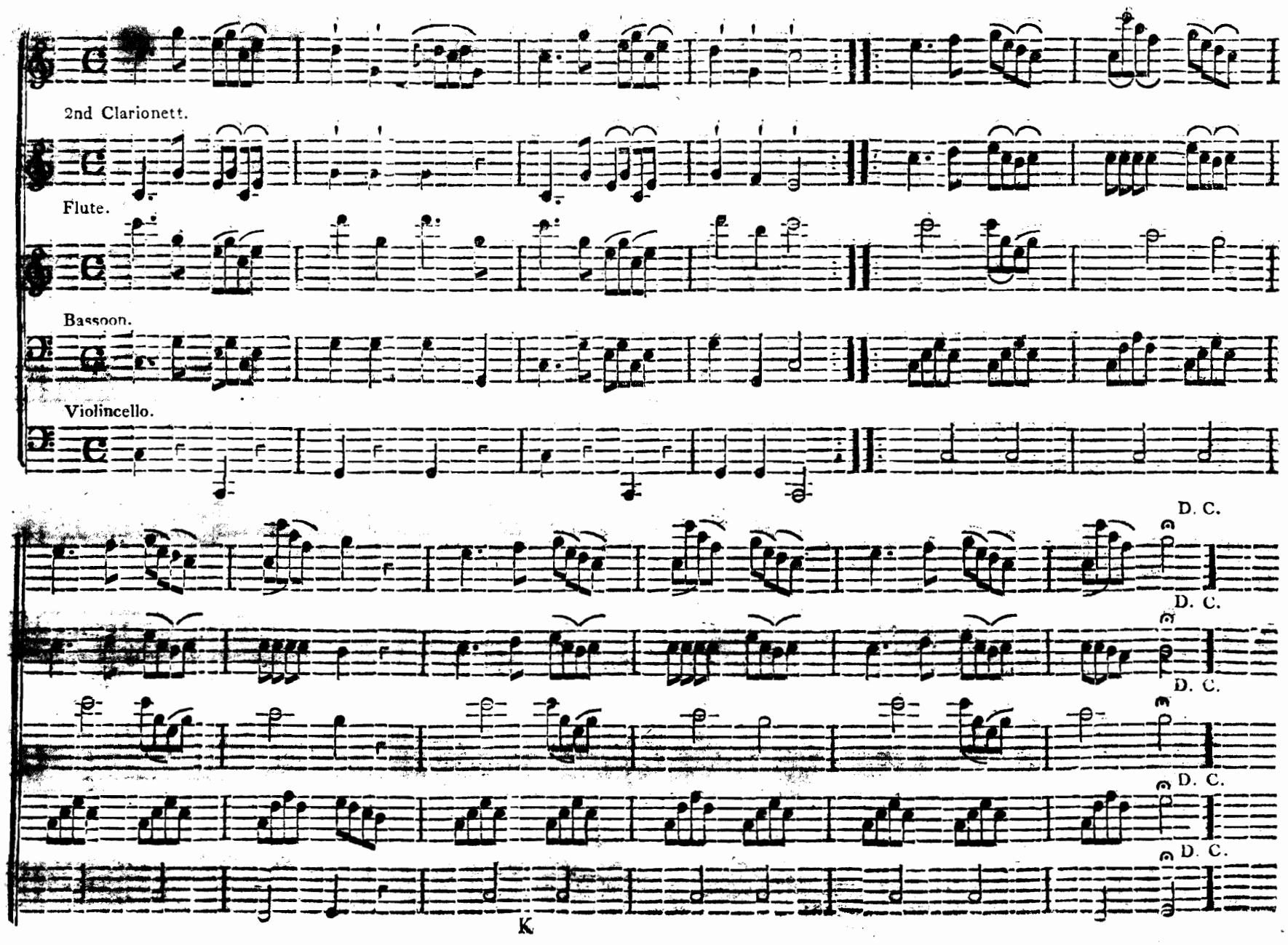








SAVAGE DANCE, IN ROBINSON CRUSOE.



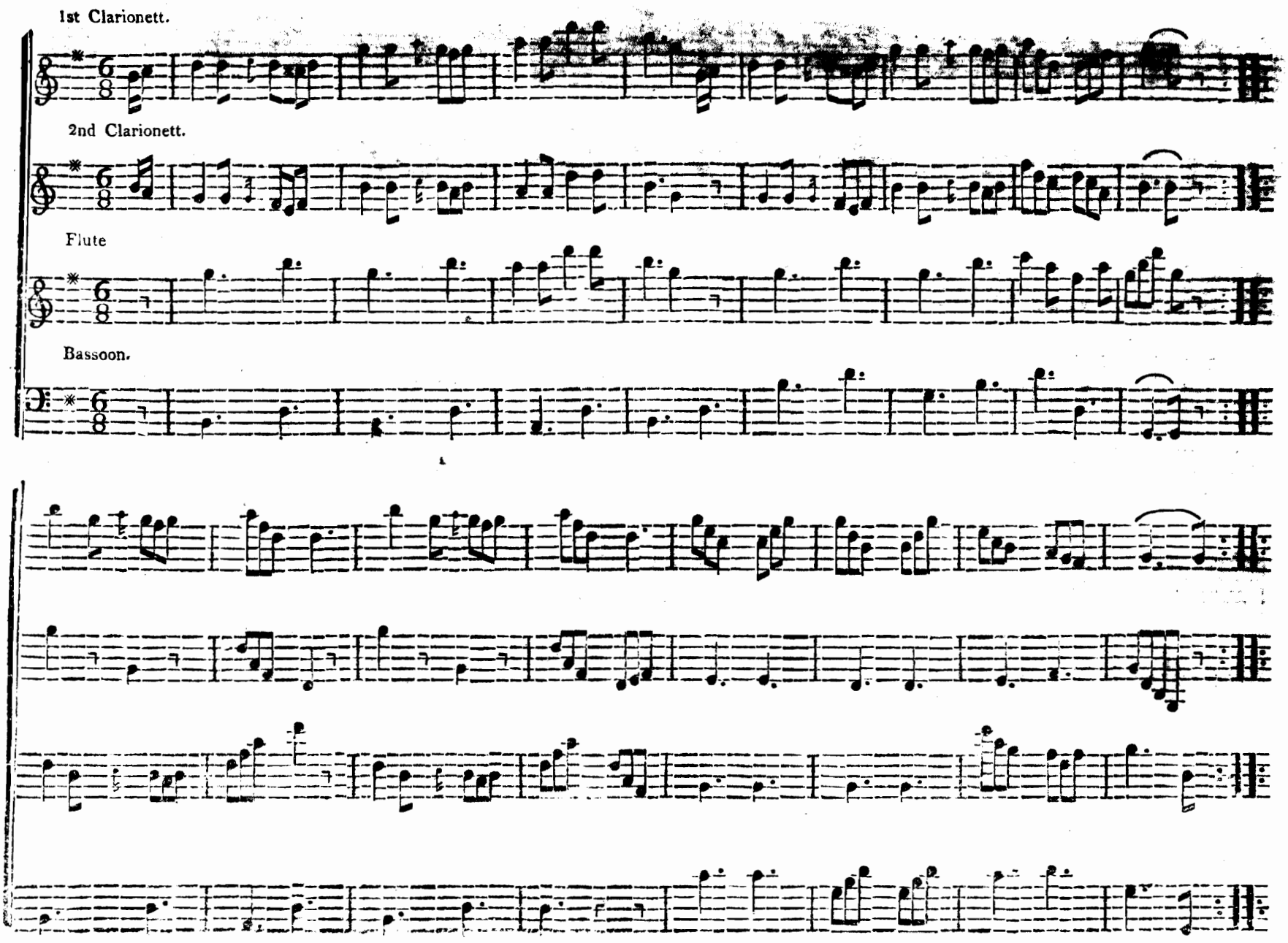
WALZER No. 26. *By Mr. Augustus.*

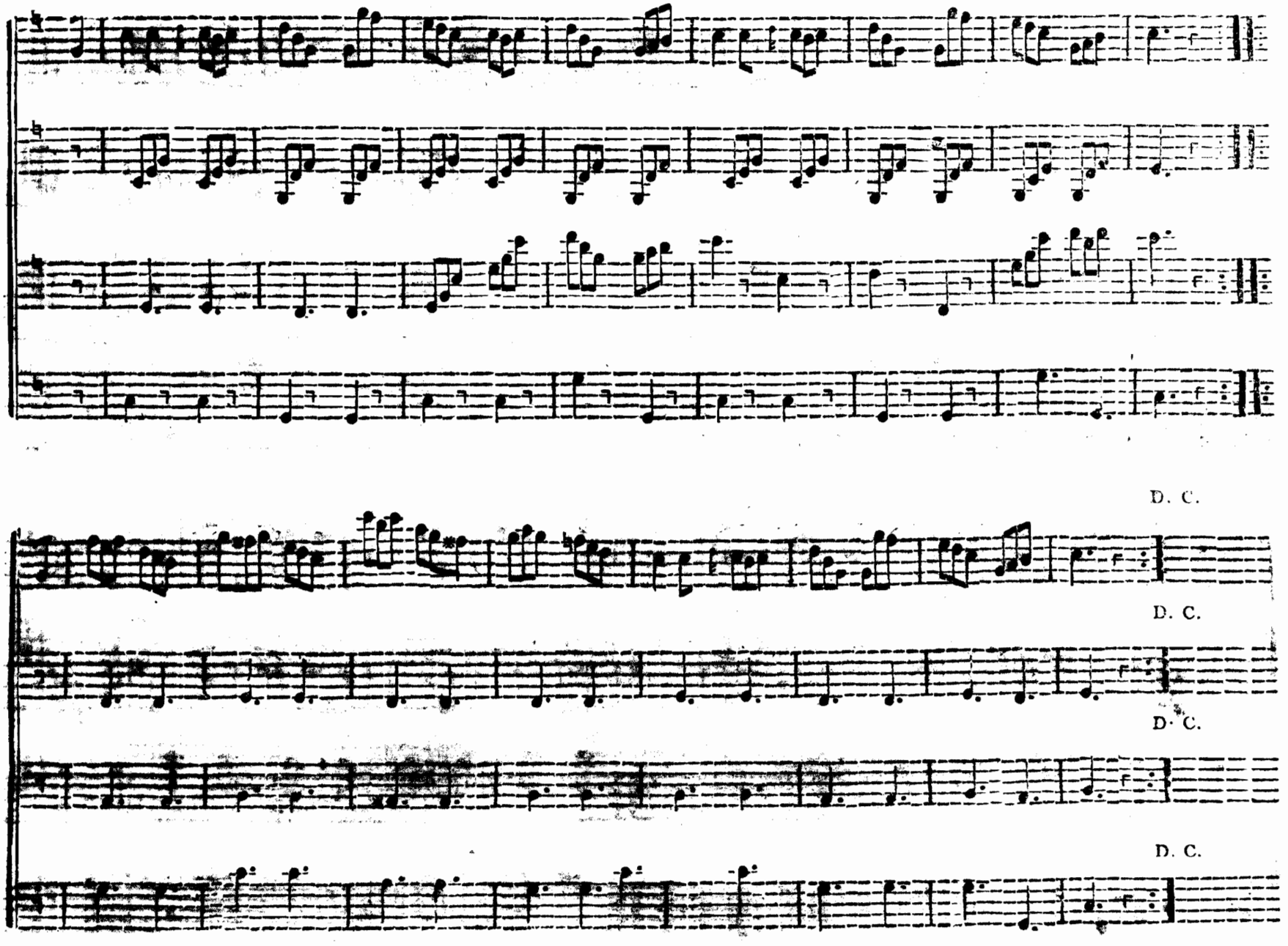
1st Clarionett.

2nd Clarionett.

Flute

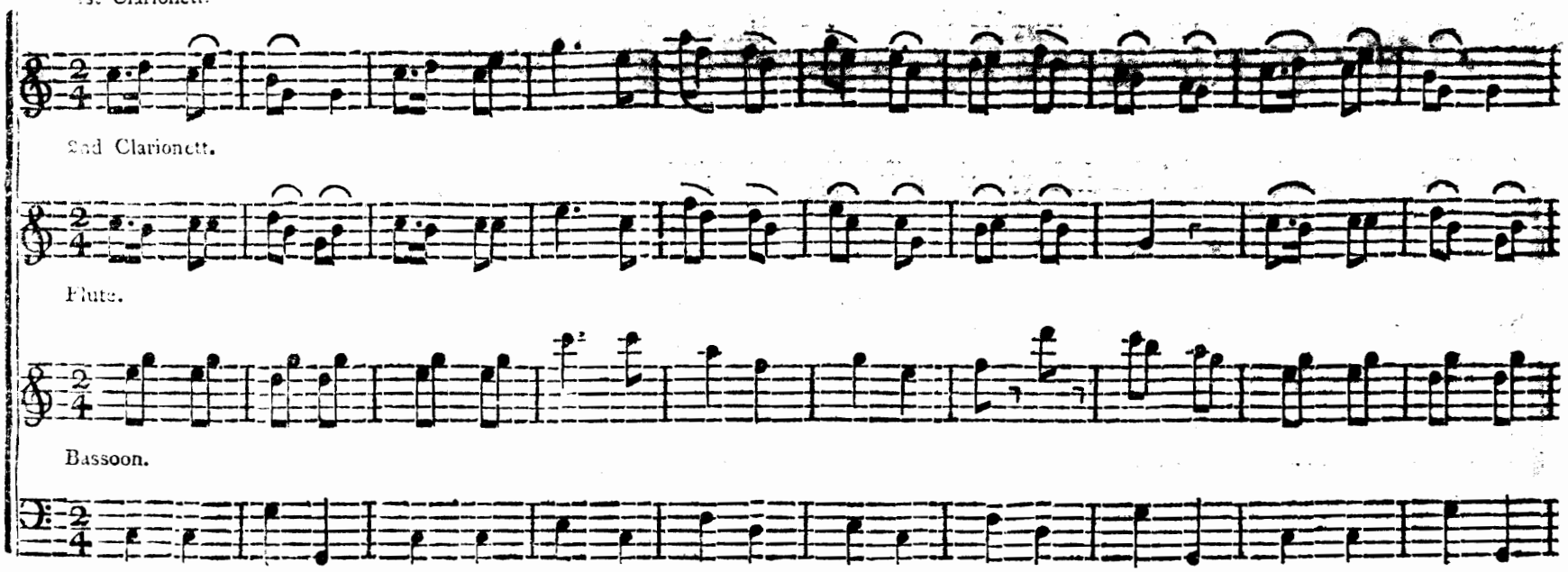
Bassoon.




D. C.
D. C.
D. C.
D. C.

Gen. BATES' QUICK MARCH.

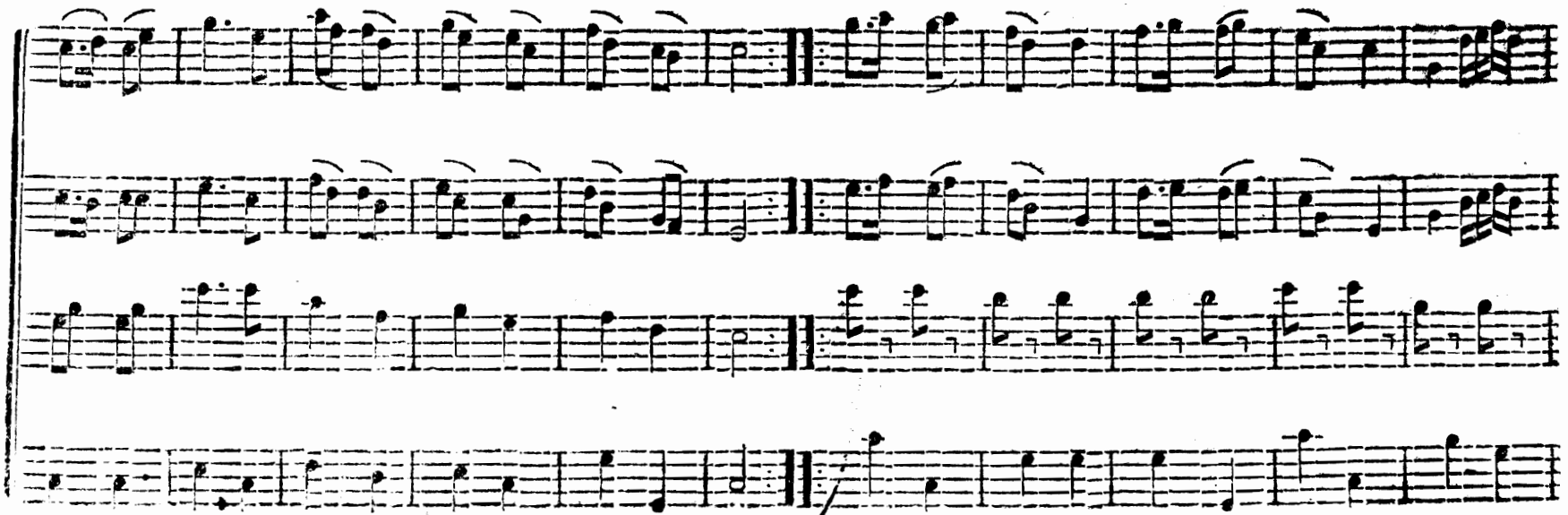
1st Clarionett.



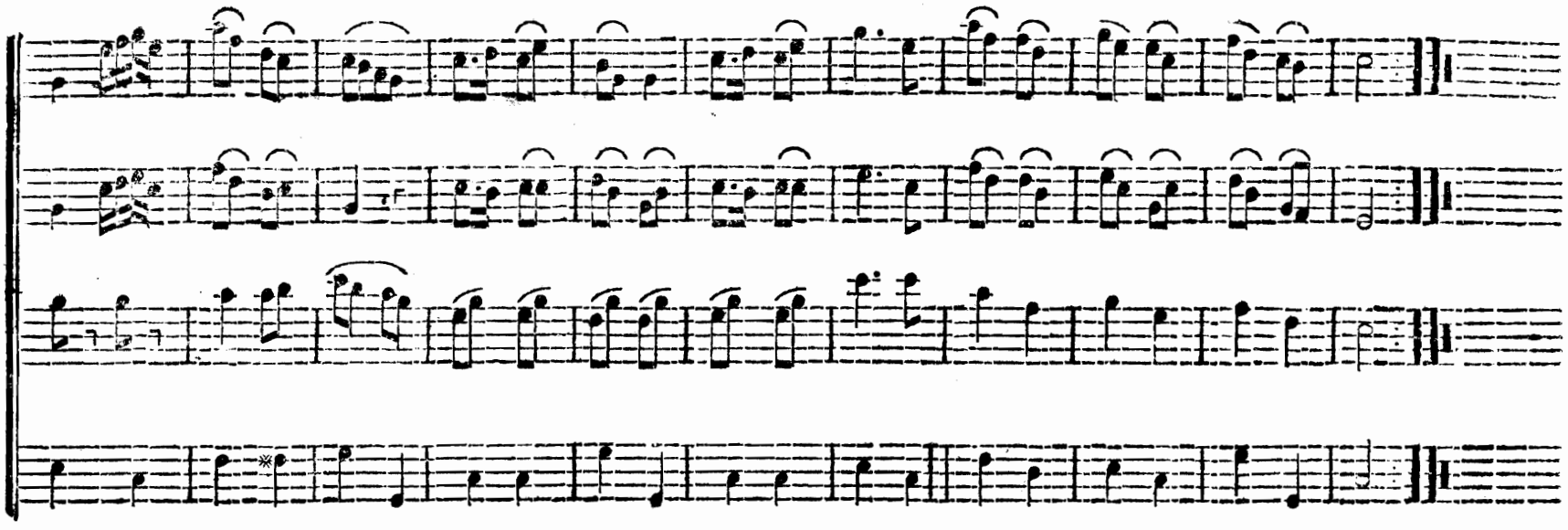
2nd Clarionett.

Flute.

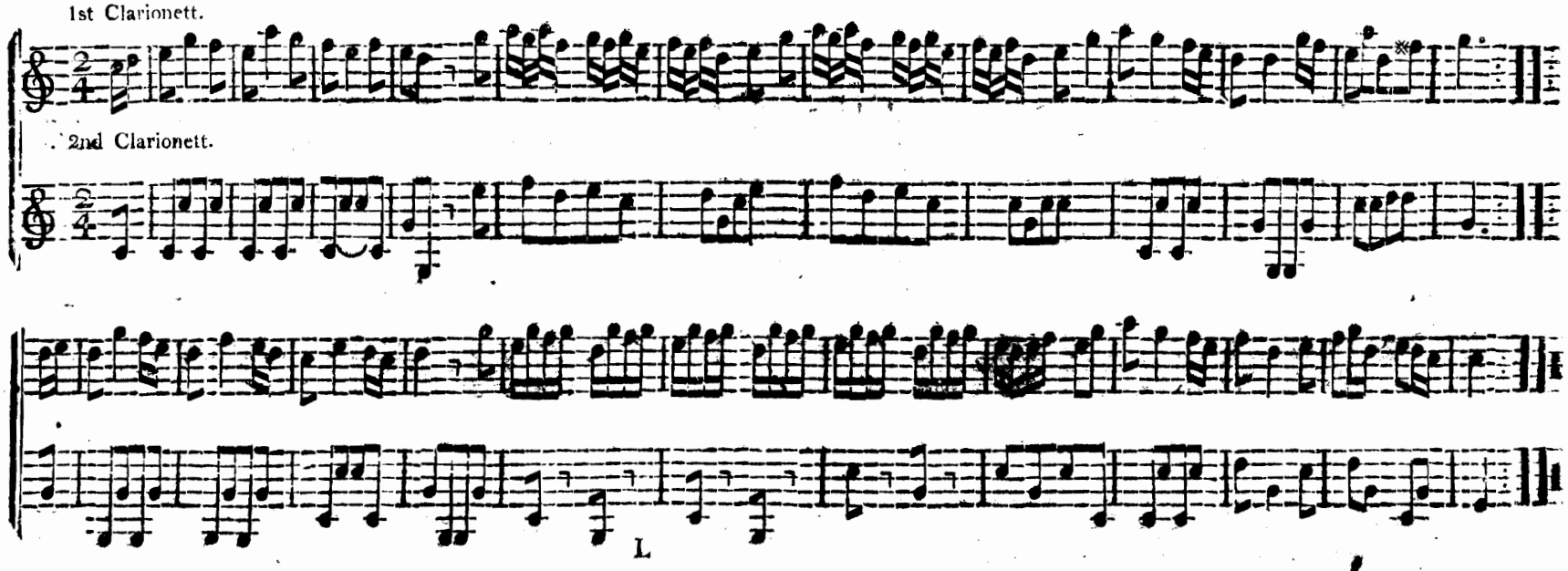
Bassoon.



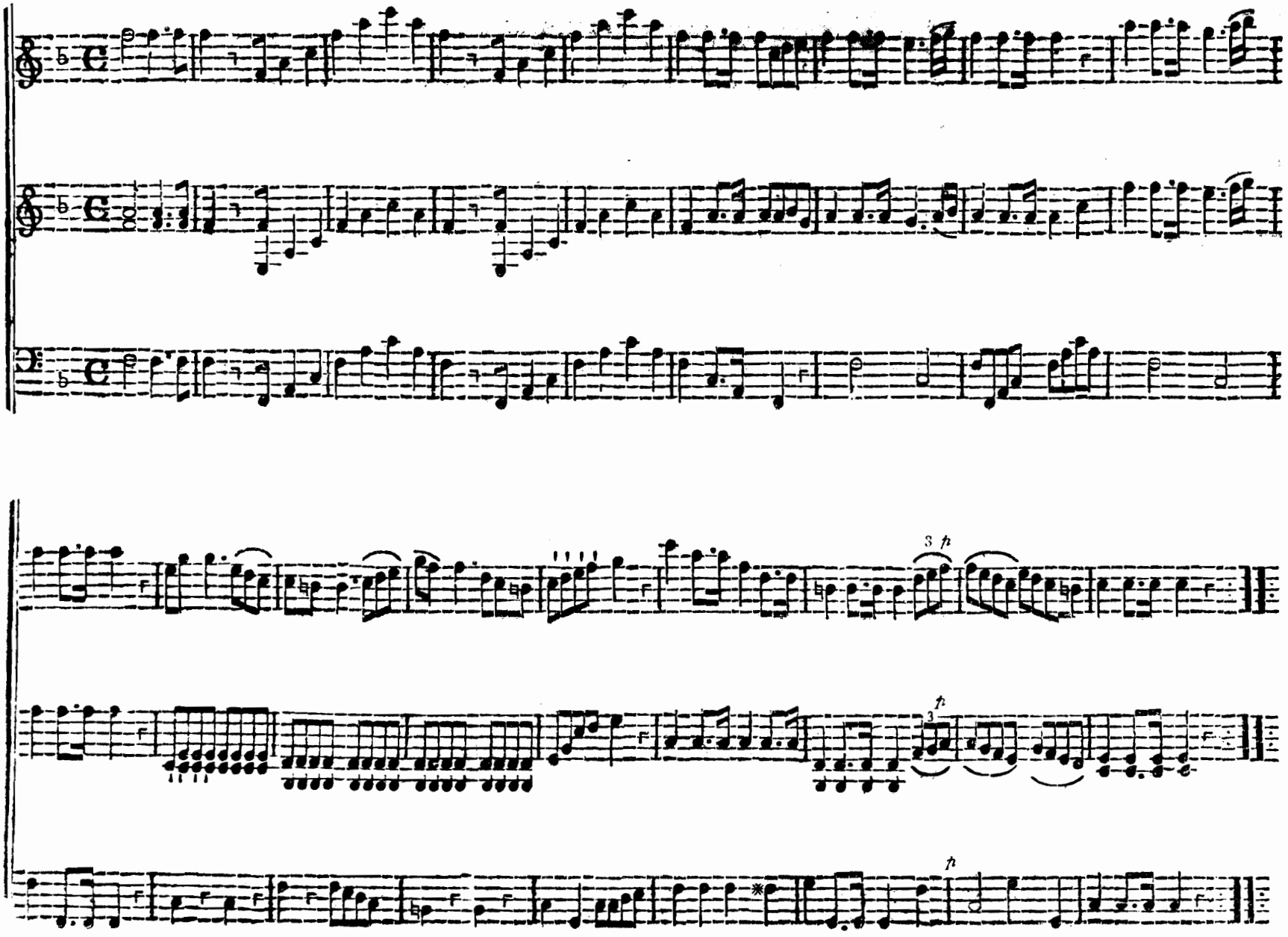
Gen. BATES' QUICK MARCH *Continued.*



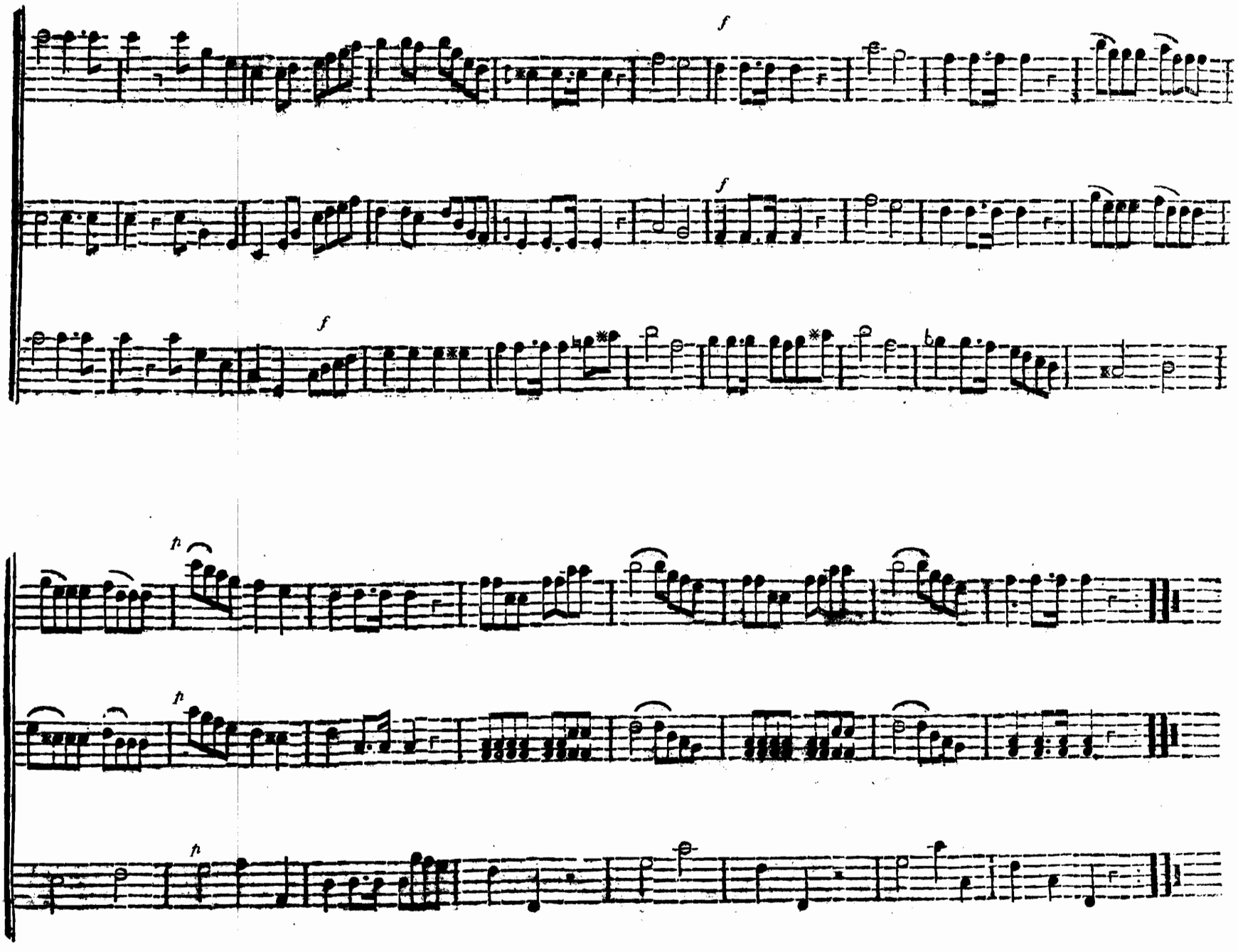
DUETTO.



A FAVORITE MARCH.

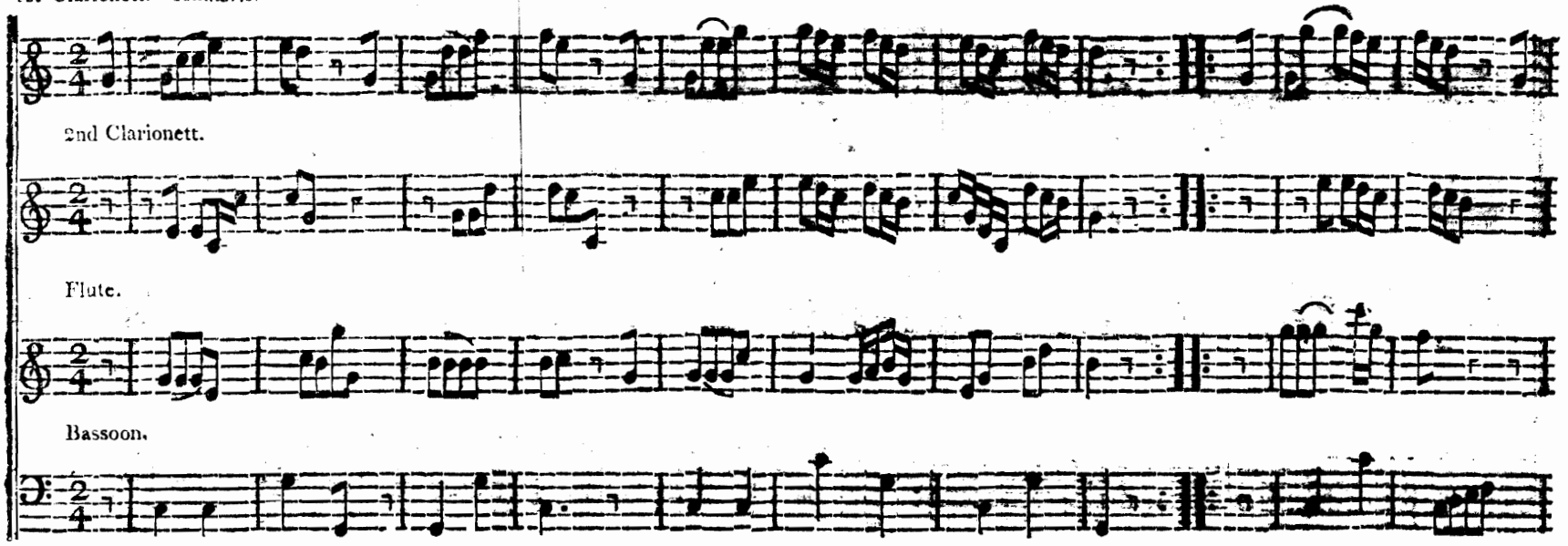


MARCH *Continued.*



ITALIAN AIR.

1st Clarionett. Andante.

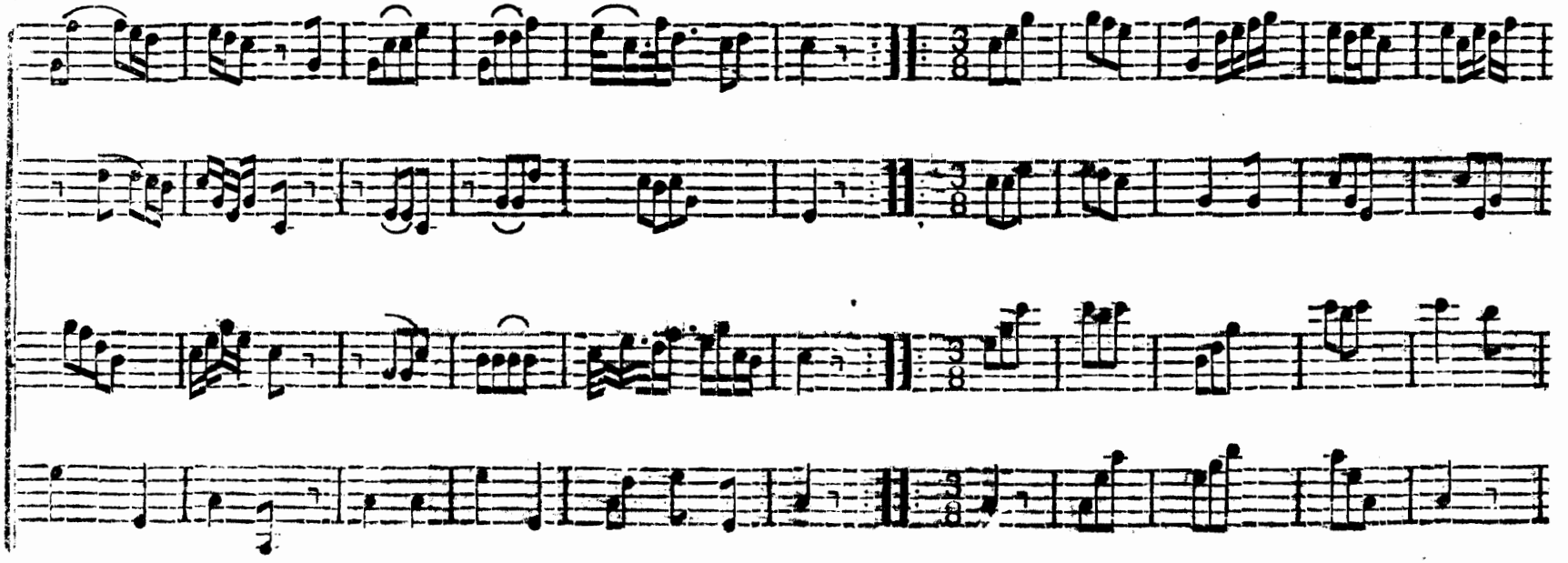


2nd Clarionett.

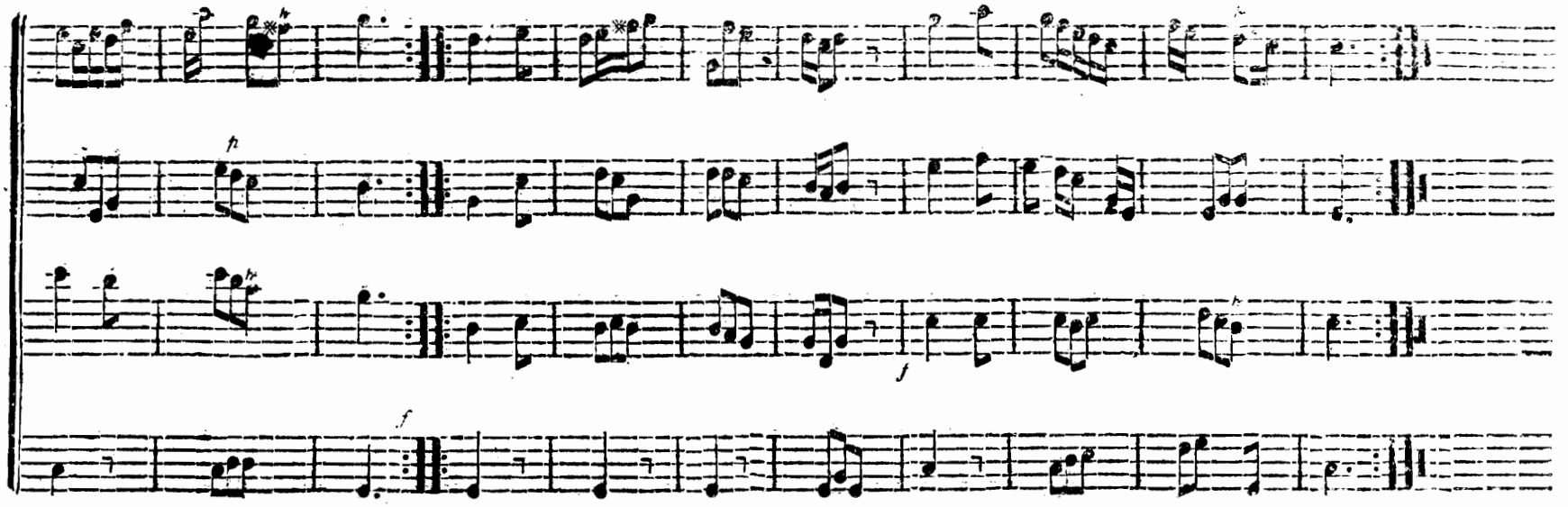
Flute.

Bassoon.

MINUET.



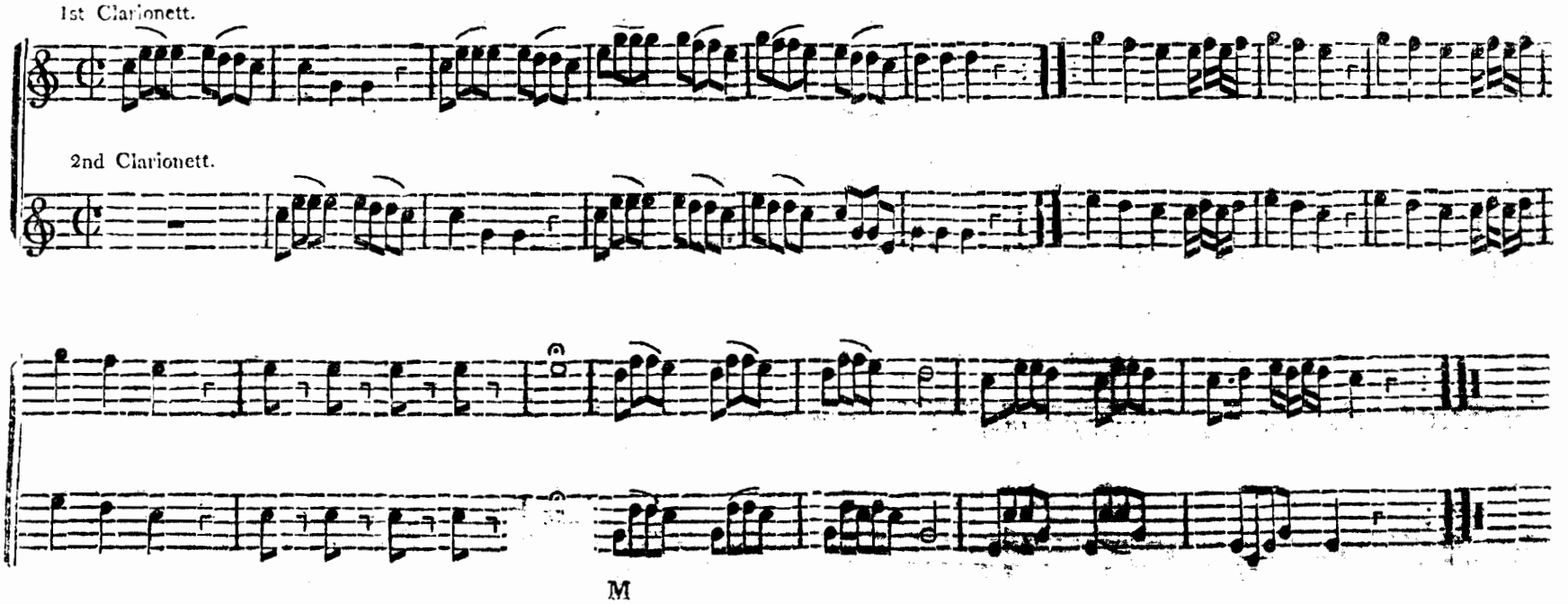
AIR *Continued.*



MARCH.

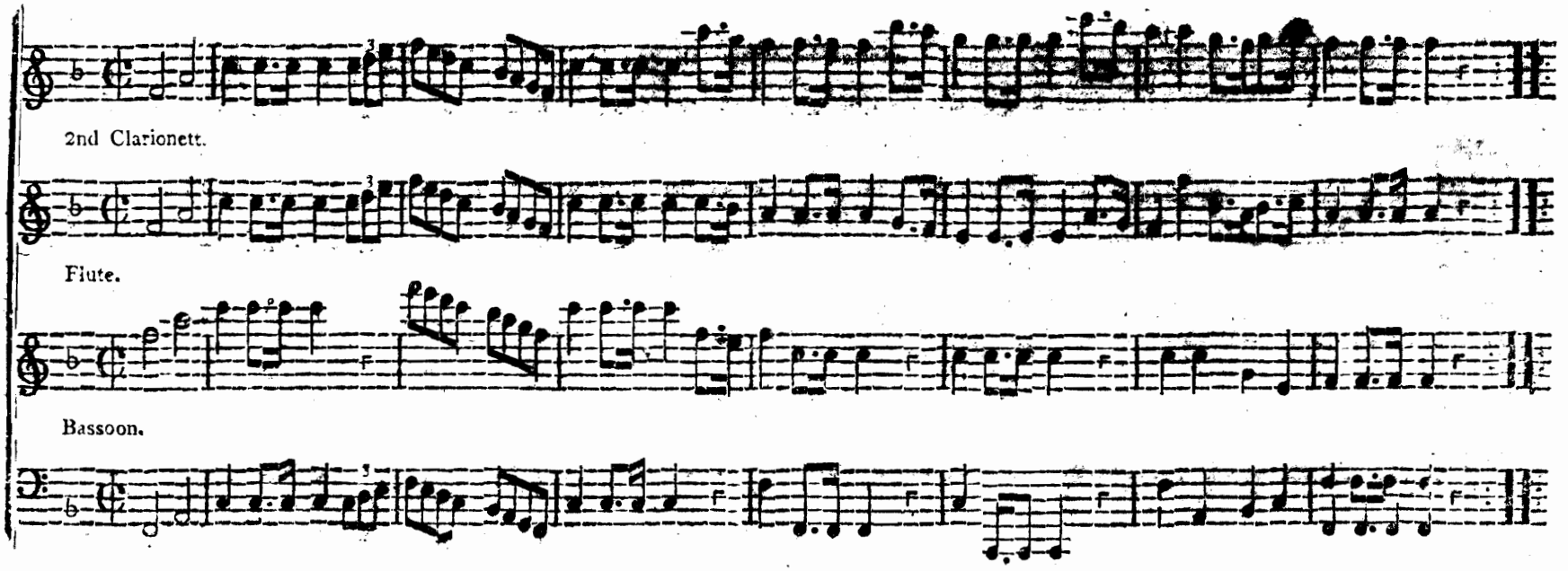
1st Clarionett.

2nd Clarionett.



GRAND MARCH IN ABAELLINO.

1st Clarionett.

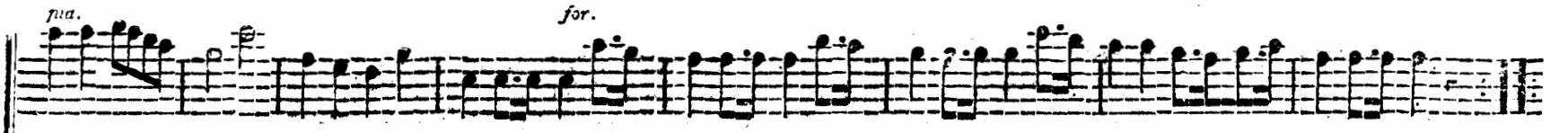


2nd Clarionett.

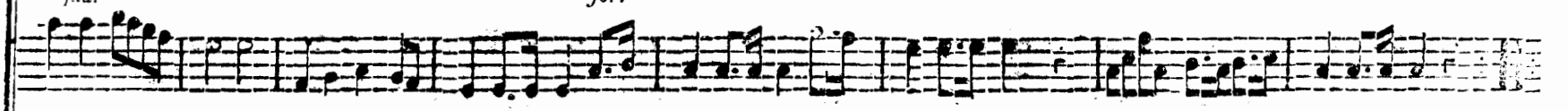
Flute.

Bassoon.

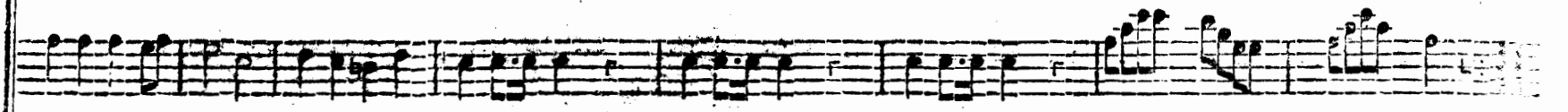
pia. *for.*



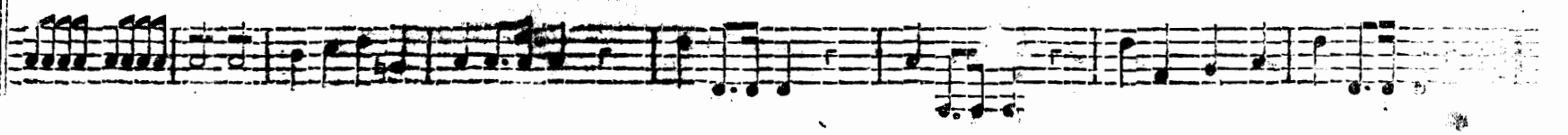
pia. *for.*

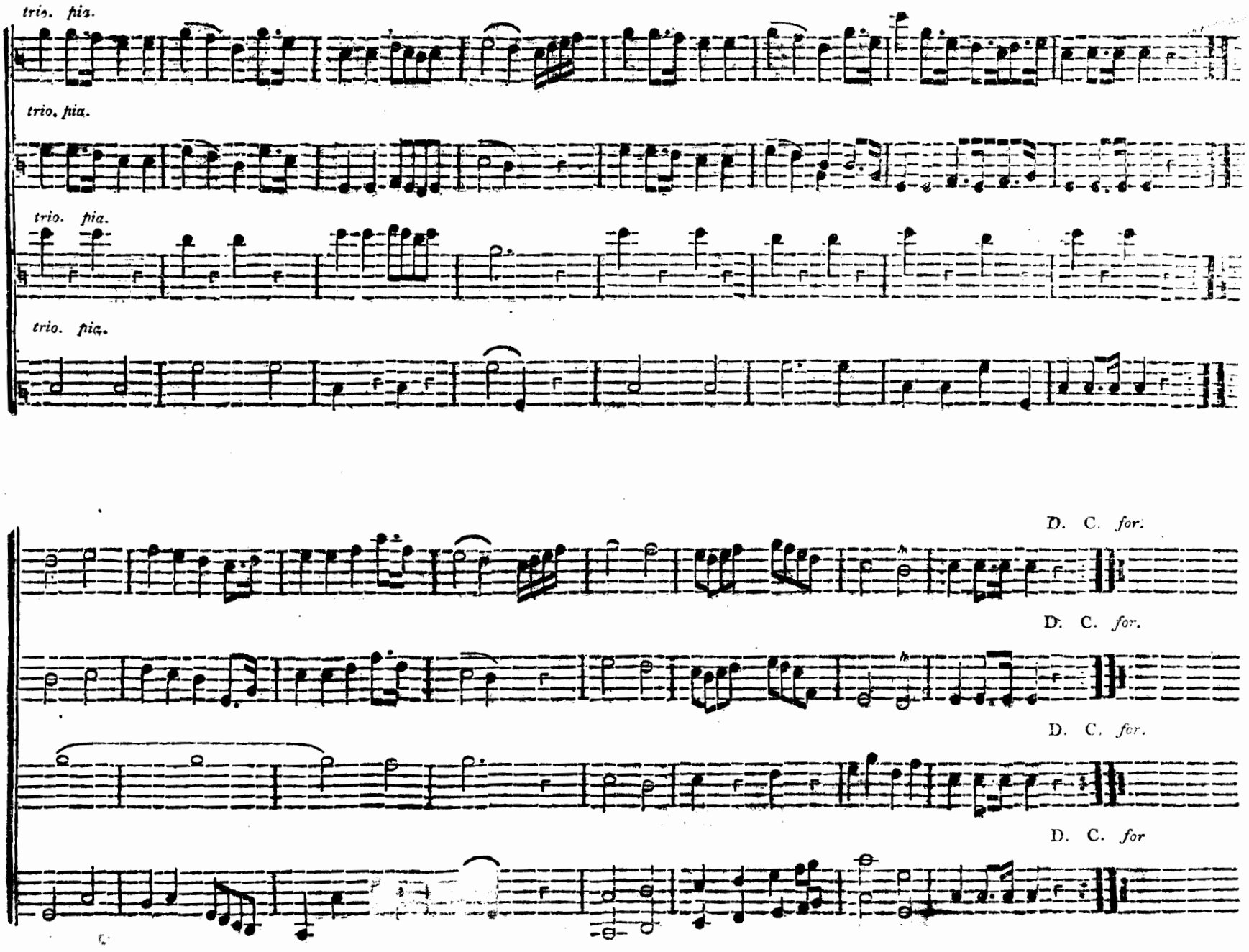


pia. *for.*

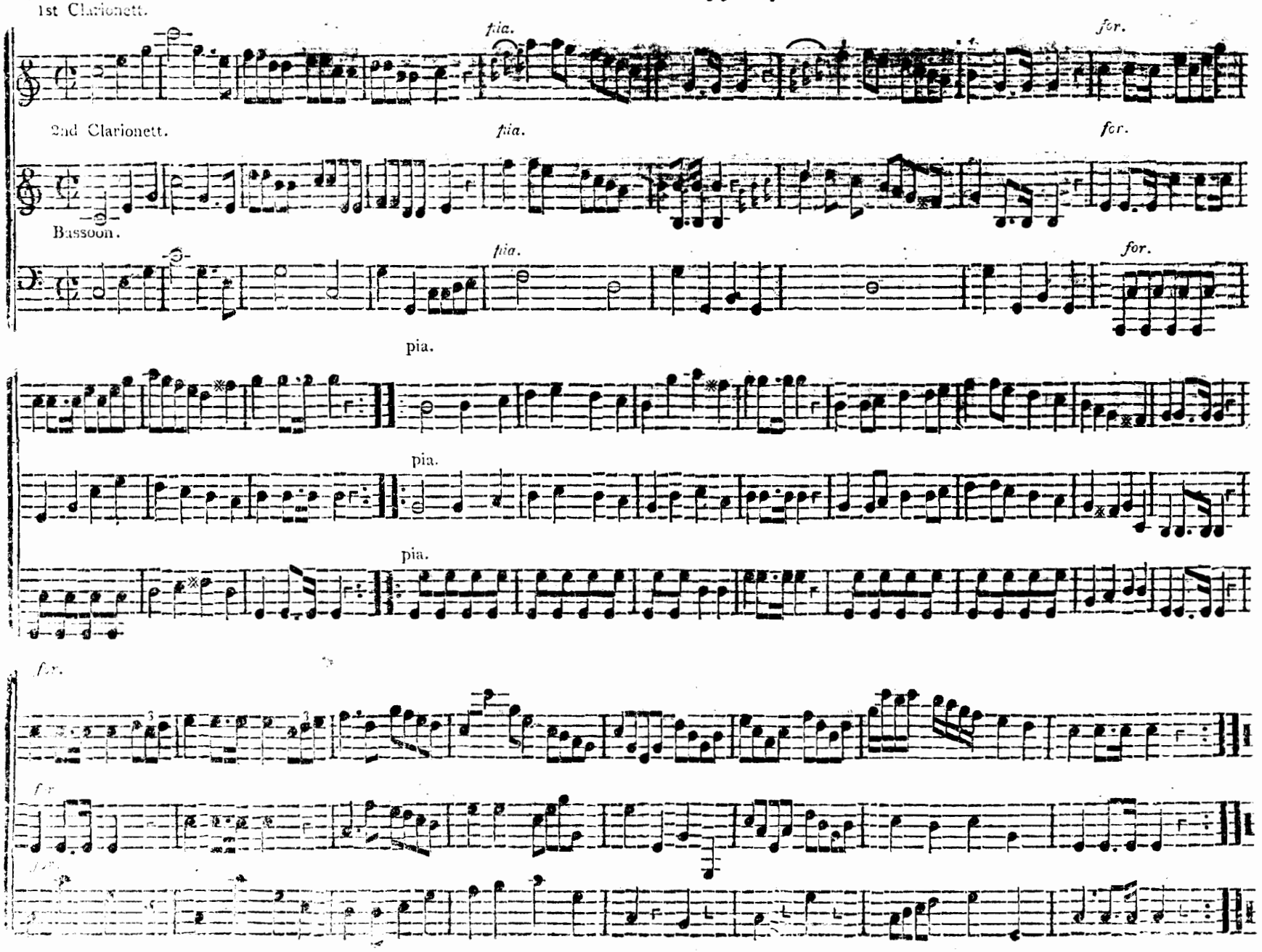


pia. *for.*

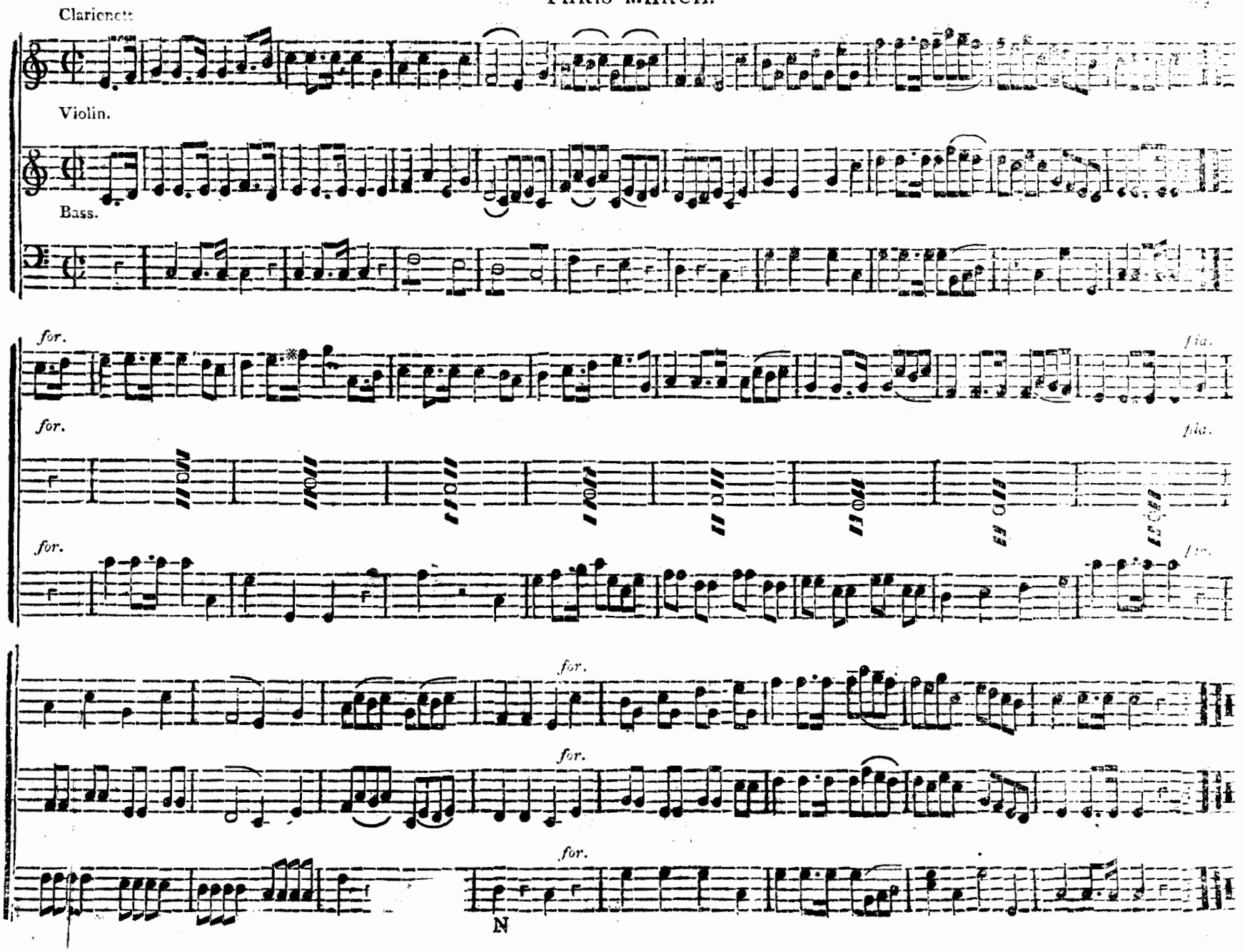



trio. pia.
trio. pia.
trio. pia.
trio. pia.
D. C. for.
D. C. for.
D. C. for.
D. C. for

GEN. CRANE'S MARCH. *Composed by A. ALBEE.*

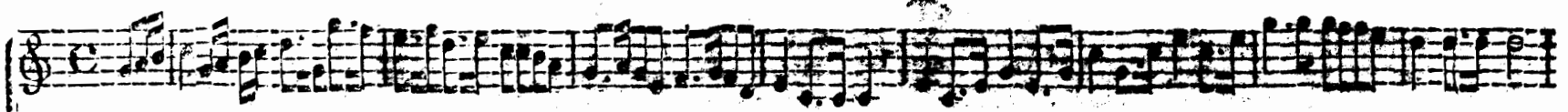


PARIS MARCH.

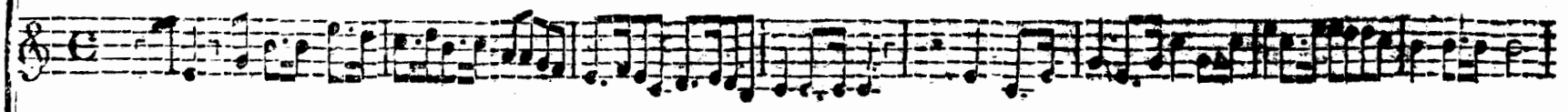


JEFFERSON'S MARCH.

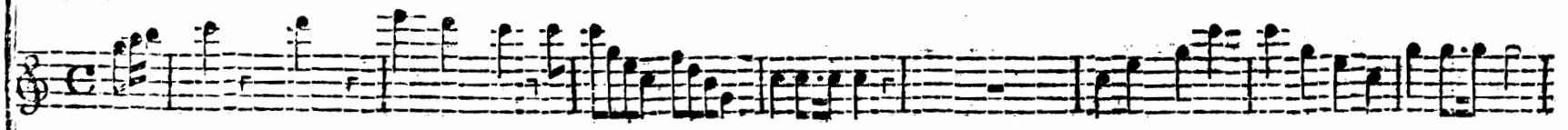
1st Clarionett.



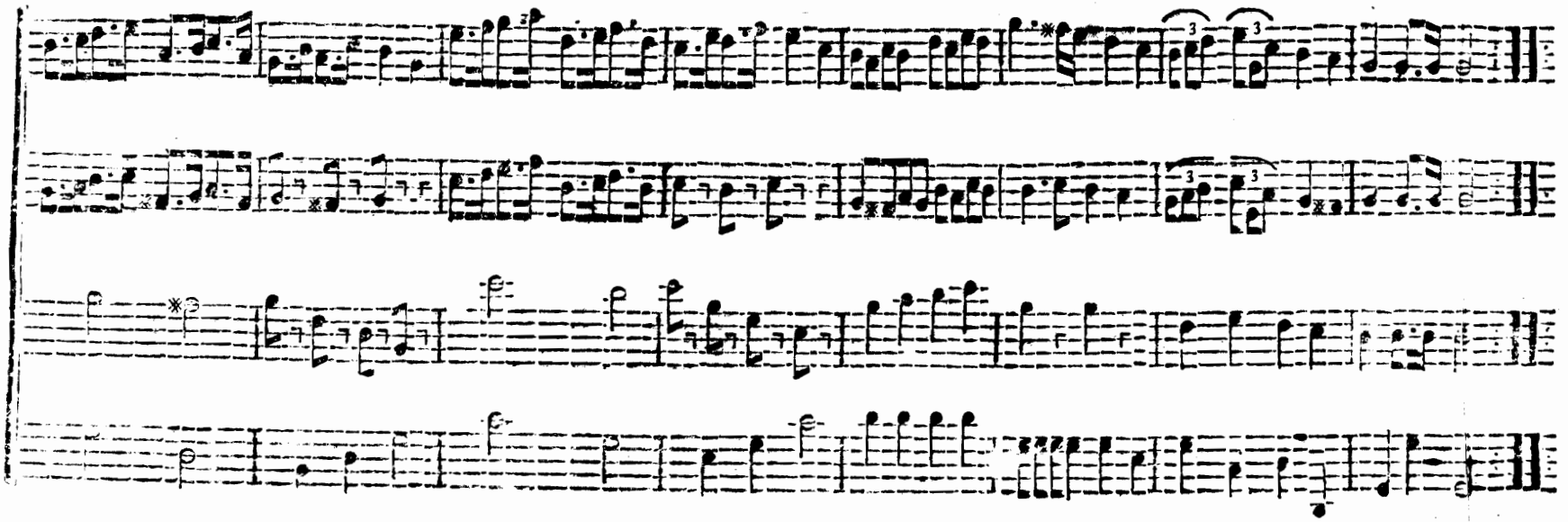
2nd Clarionett.



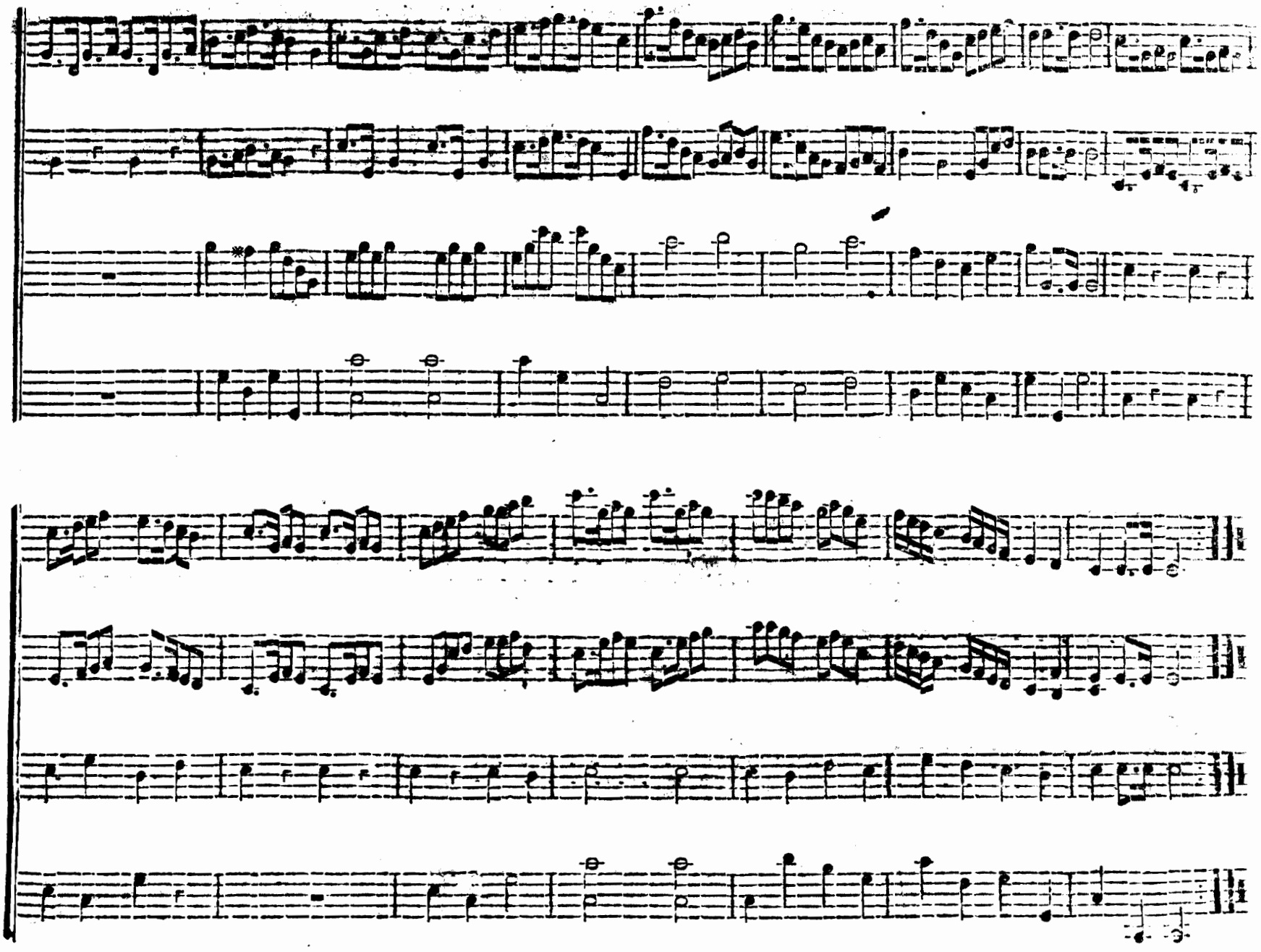
Flute.



Bassoon.



JEFFERSON'S MARCH *Continued.*



A DICTIONARY OF FOREIGN WORDS COMMONLY USED IN MUSIC.

ADAGIO, very slow.
Affettuoso, tenderly.
Amoroso, amorously.
Andante, exact, distinct, and moderately slow.
Andantino, more slow and distinct than Andante.
Allegro, brisk, lively.
Poco Allegro, less brisk than Allegro.
Piu Allegro, quicker than Allegro.
Allegromanon Presto, lively, but not too quick.
Allegretto, a little slower than Allegro.
Alla Breve, a movement whose bars consist of two Semibreves.
Assai, added to Allegro, Adagio, &c. means the quickness or slowness must be increased.
Basso Continuo, the Thorough Bass.
Con Brio, with force.
Con Spirito, with spirit.
Cantabile, when set at the beginning of an Air denotes an easy singing, manner of expression.
Cantabile, when set at the conclusion of an Air, signifies an extempore cadence at the pleasure of the performer.
Crescendo, begin very soft, and increase to loud.
Diminuendo, begin loud and decrease to soft.
Da Capo, or D. C. begin again and end with the first strain.
Da Camera, for the chamber or small Concerts.
F. For : or Forte, loud.
FF. or Forte Forte, a degree louder than Forte.
Fortissimo, very loud.
Fuge, or Fuga, a subject begun by one part and repeated by the others.
Grave, very slow and solemn.
Grazioso, or Gratioso, in a graceful easy manner.
Largo, or Lento, slow.
Larghetto, not so slow as Largo.
Legato, to sustain the notes their full time.
Maestoso, with strength and firmness.
Men, the same as Poco.
Moderato, moderately quick.
P. Pia : or Piano, soft.
PP. or Piu Piano, softer than Piano only.
PPP. or Pianissimo, very soft.
Presto, fast or quick.
Piu Presto, a little quick.
Piu Forte, a little loud.
Prestissimo, very quick.
Rondeau, an Air that ends with the first strain.
Solo, to play alone.
Senza Stromenti, without instruments.
Spirituoso, with spirit.
Staccato, or Spicato, very distinct and pointed.
Segue, to be played in the same manner as the preceding passage.
Tutti, all the Instruments together.
Tempo Giusto, in just or equal time.
Vigoroso, with vigour.
Vivace, with life and spirit.
Volti, turn over.
Volti Subito, turn over quickly.
Unisoni, in the Treble, signifies the different parts are to perform the same notes; when in the Bass, that the upper parts is to be played in octaves with it.

INDEX.

A
AIR, No. 2. - - - - - - - - - - - - 18
Air in Blue Beard - - - - - - - - - - 35
B
Bonaparte's Grand March - - - - - - - 22
Bristol March - - - - - - - - - - - 30
Battle of the Nile - - - - - - - - - - 34
D
Duet, by Shield - - - - - - - - - - 28
Duetto - - - - - - - - - - - - - 41
F
Favorite Dance in the Honey-Moon - - - 19
Favorite March in the Demolition of the Bastile 20
Favorite Air - - - - - - - - - - - - 23
Favorite Duet - - - - - - - - - - - 27
French Air - - - - - - - - - - - - 33
Foot's Minuet - - - - - - - - - - - 36
Favorite March - - - - - - - - - - - 42
G
Gen. Abercrombie's March - - - - - - - 29
Gen. Bates' Quick March - - - - - - - 40
Grand March in Abaellino - - - - - - - 46
Gen. Crane's March - - - - - - - - - 48
I
Instruction for the German Flute - - - - 6
Do Clarionet - - - - - 9
Do Violin - - - - - - 10
Do Violincello - - - - - 12
Do Bassoon - - - - - - do
Italian Air - - - - - - - - - - - - 44
Jefferson's March - - - - - - - - - - 50
M
Musical Characters - - - - - - - - - - 3
March in Blue-Beard - - - - - - - - - 16
March Minor - - - - - - - - - - - 17
Minuet - - - - - - - - - - - - - 25
Minuet, by Handell - - - - - - - - - 26
Miss Ash - - - - - - - - - - - - - 28
Minuetto, No. 1. - - - - - - - - - - 32
Minuet - - - - - - - - - - - - - - 44
March - - - - - - - - - - - - - - 45
P
Paris March - - - - - - - - - - - - 49
Q
Quick March in Oscar and Malvina - - - 21
S
Savage Dance in Robinson Crusoe - - - - 37
T
Turkish Music in the Battle of Prague - - 15
W
Walzer, No. 22. - - - - - - - - - - 24
Walzer, No. 26. - - - - - - - - - - 38