375019
A

NEW AND COMPLETE

PRECEPTOR FOR THE GERMAN FLUTE.

TOGETHER WITH A CHOICE COLLECTION OF

SONGS, DUETS, MARCHES, DANCES, &c.

REVISED AND ENLARGED.

UTICA;

PRINTED AND PUBLISHED BY WILLIAM WILLIAMS, No. 60, GENESEE STREET.

1819.

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Northern District of New-York, ss.

BE IT REMEMBERED, That on the first day of December, in the forty-third year of the Independence of the United States of America, A. D. 1818, 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.

"A new and Complete Preceptor for the German Flute; together with a choice collection of Songs, Duets, Marches, Dances, &c. revised and enlarged."

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 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 time 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.

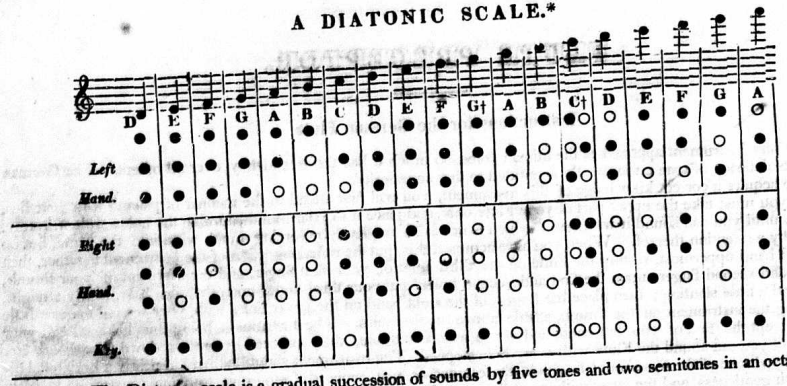
FLUTE PRECEPTOR.

Instructions for the German Flute.

The nearer any Instrument approaches the human voice, so much it has the ascendency over all others. The German Flute, from its delicacy of tone undoubtedly is entitled to that superiority.

In order to acquire a correct knowledge of this instrument, you will first attend to the manner of placing it to your lips, to do which, you must take the upper part of your Flute only, and place it to your mouth, turning the hole a little 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, with the first and second fingers upon the first and second holes, and your third finger upon the third hole, nearly straight, with your hand a little slanting; then place the fingers of the right hand on the lower holes with your second finger a little curved, resting the instrument on the 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.

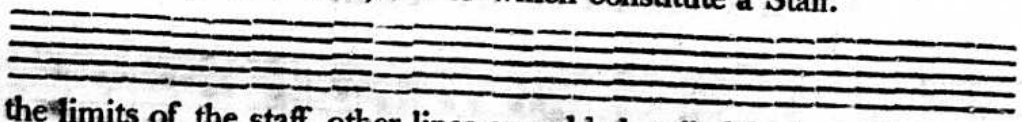
A DIATONIC SCALE.*



* 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. The cyphers marked thus (O) shew which are to remain open, and thus (●) that the hole must be stopped to sound the note required.

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

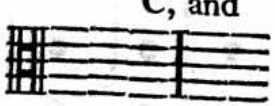


When notes exceed the limits of the staff, other lines are added, called Ledger Lines.

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

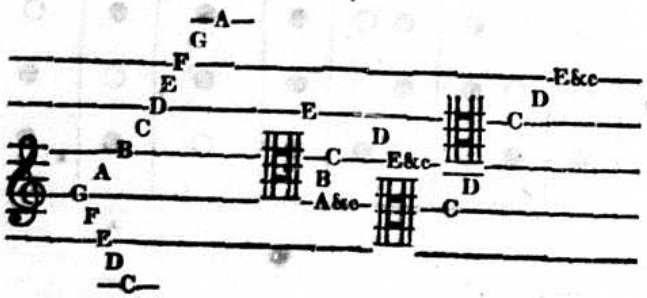
F,

C, and



G.

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 horizontal lines of the clef enclose, that line is called C, and the other letters invariably occur in the same order. See Example.



There are three Characters made use of in music to denote semitones, viz: a Flat, ♭ a Sharp, ♯ and a Natural ♮.

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

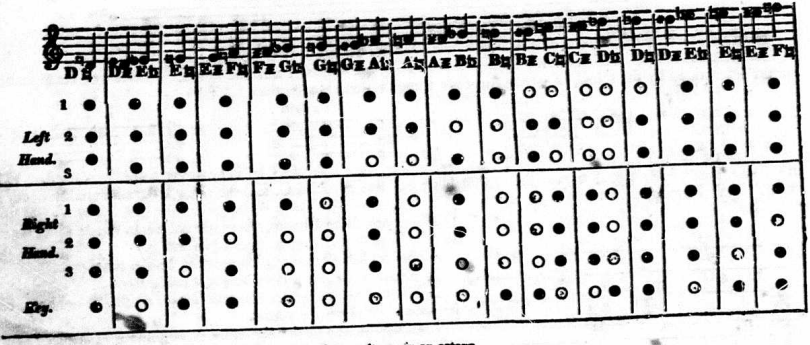
A Sharp set before a note, raises it half a tone.

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

Flats and 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.

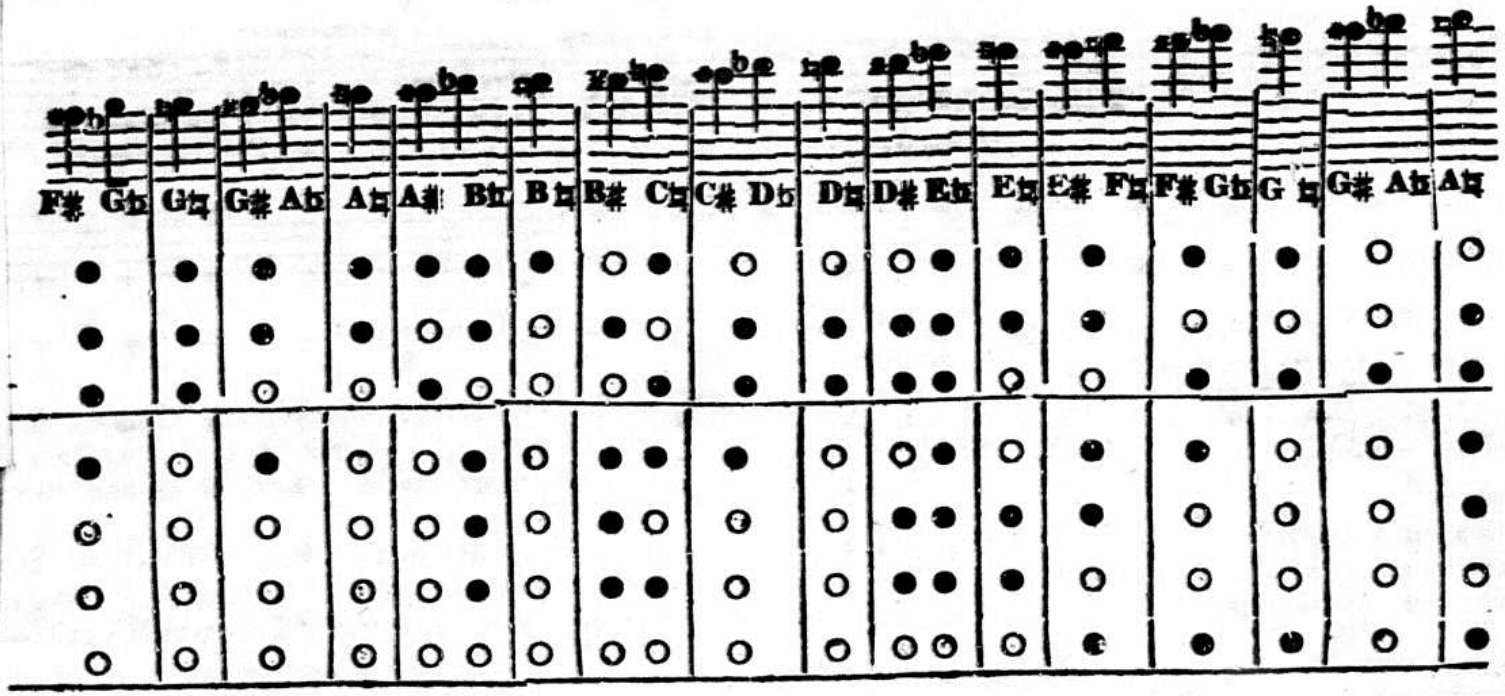
A CHROMATIC SCALE.*



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

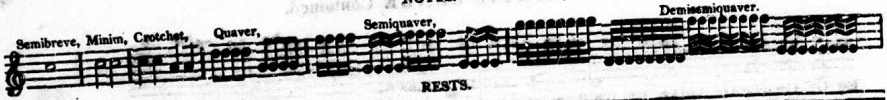
FLUTE PRECEPTOR.

CHROMATIC SCALE Continued.

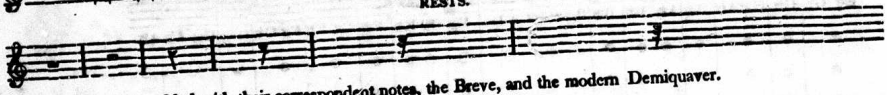


FLUTE PRECEPTOR.

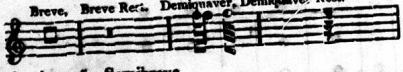
NOTES.



RESTS.

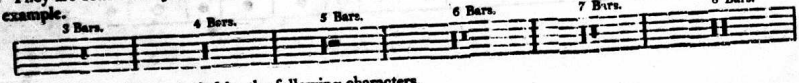


To these may be added with their correspondent notes, the Breve, and the modern Demiquaver.

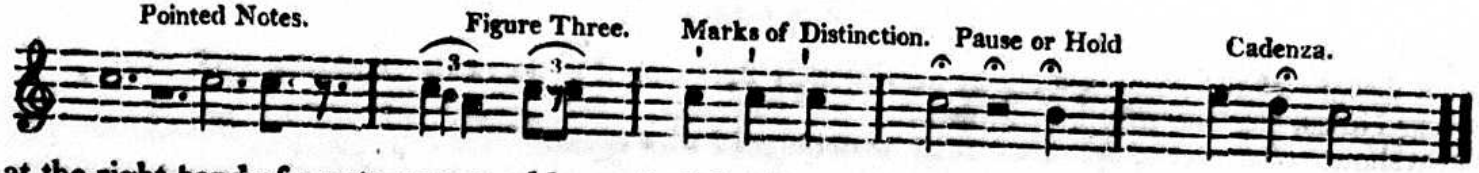


In length of time, the Semibreve equals two Minims, four Crotchets, eight Quavers, sixteen Semiquavers, thirty-two Demisemiquavers, or sixty-four Demiquavers. The Breve has twice the time of a Semibreve.

Rests require a silence of the same length of time, as is given to the notes whose names 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.



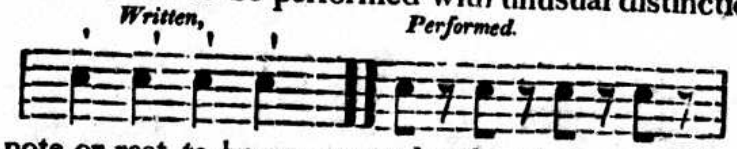
The time of notes is also varied by the following characters.



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

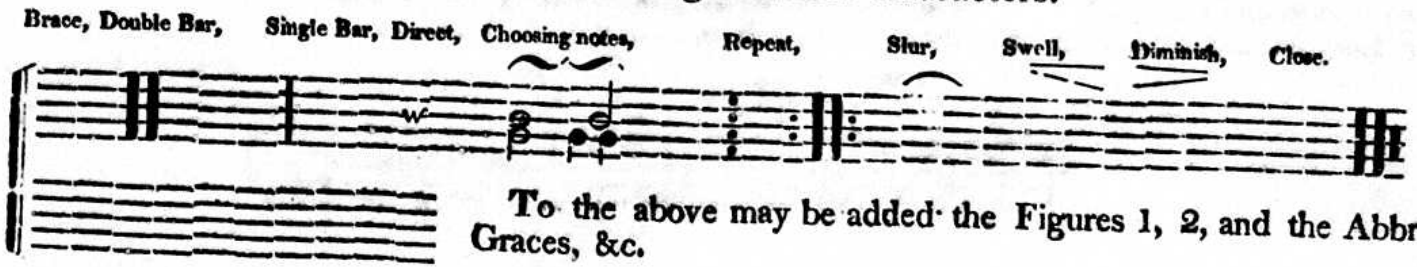
Figure three over any three notes, reduces them to the time of any two of the same denomination. The figure is frequently omitted, where the time is sufficiently obvious.

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.

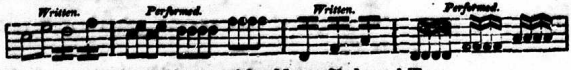


To the above may be added the Figures 1, 2, and the Abbreviations, Graces, &c.

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

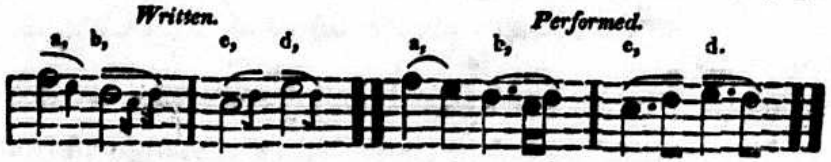
The Double bar shows the end of a strain.

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 other hand, requires a gradual diminution of sound.
The Close shows the end of a tune.
Figures 1, 2, show that the notes under figure 1, are to be played before repeating, and those under figure 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.

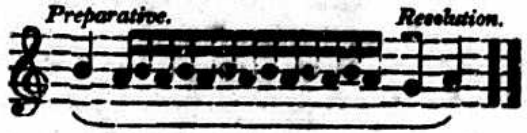
After-Notes, on the contrary, borrow their time from the notes which immediately precede them.



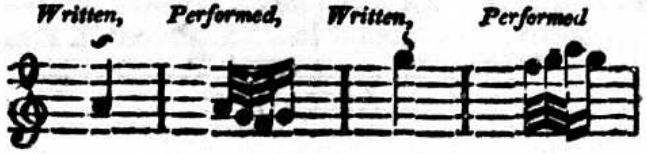
From these examples, it appears that the Appoggiatures and After-Notes, diminish the time of the note to which they are attached, exactly in proportion to their own proper length, except that the Appoggiature, when it precedes a pointed note assumes twice its natural value.

A simple shake, is only the articulate sound of two notes, put in equal motion.

A perfect Shake is composed of three diatonic notes, the first of which is called the preparative note, and the two last its resolution. Suppose the note to be shaken is A; it must be prepared, by first sounding B, which is the preparative note, and should be held as long as the time will admit of; then the two notes A and B, should be put in equal motion;—this being done, the resolution is made by adding two notes at the conclusion. See Example.



This mark ~ is called a Turn, and is executed in the following manner.



Of Time.

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

The sign of the first nearly resembles the letter C, thus, It indicates the slowest movement in this species of Time: its measure note is the semibreve; and in general, it has four beats to each measure.

The second is marked thus, the semibreve is also its measure note, and is generally performed with two beats to each measure.

The third is indicated by the sign of the first inverted, thus It differs from the second only by its greater rapidity.

The fourth has the following sign, viz; Its measure note is a minim; which requires two beats.

Triple Time has three varieties, which are thus distinguished, viz.

The first is marked by the figures The second by the figures The third by the figures All these varieties have three beats to each measure; in the first, three minims fill a bar; in the second, three crotchets; in the third three quavers.

Compound Time has four varieties, which are thus distinguished.

The first by the figures The second by the figures The third by the figures The fourth by the figures

The two first have two beats to each measure: the third has three, and the last four beats. The first variety has six crotchets, or other equivalent notes, to each measure: the second has 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 wind instruments by a swelling of the breath. The seat of the accent is determined by the Single Bar.—

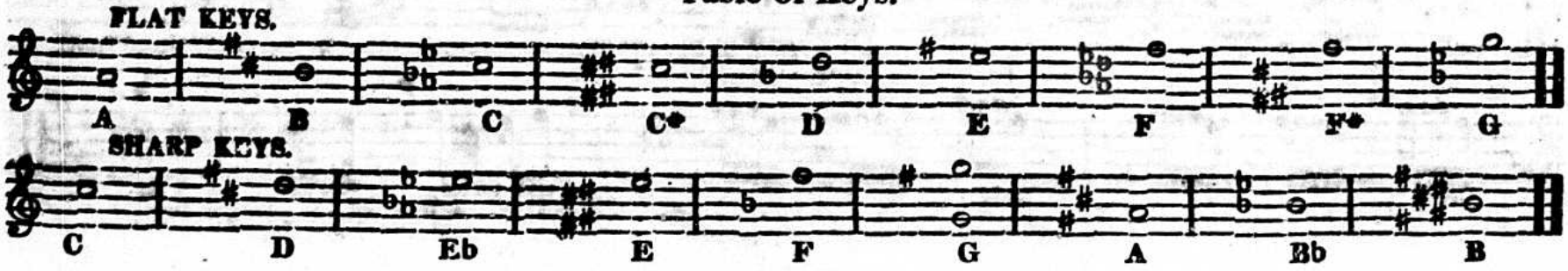
The measures of a piece of music are divided into beats, which by some authors are called times. The first beat in a measure should receive the accent, and in Common Time movements the second is unaccented, the third accented, &c. &c. In Triple Time movements, in notes of *equal length*, the first and third, fourth and sixth beats, &c. require the accent.—The first accent in each measure is the principal and the strongest one. 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 caccent.

Transposition.

To transpose a tune for the German Flute, 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 following 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.

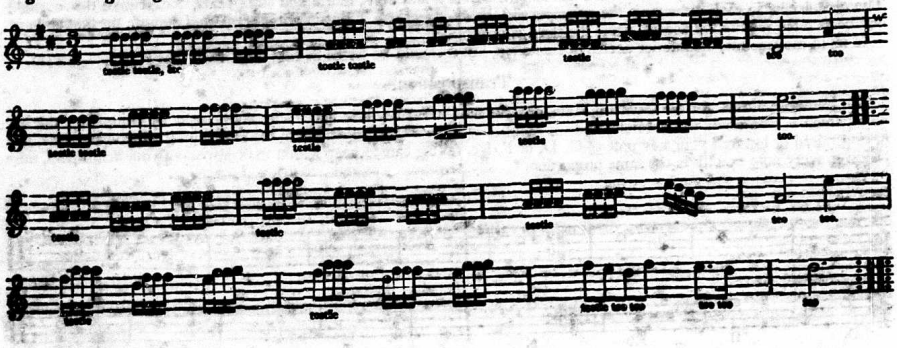
Table of Keys.



Double Tongueing.

Double Tongueing 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.



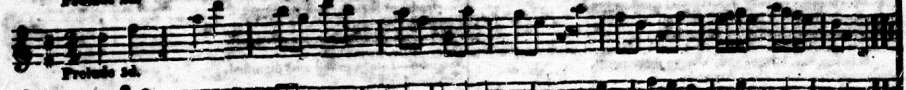
EXPLANATION OF MUSICAL TERMS.

Adagio—with a slow movement.
Ad libitum—at pleasure.
Affetuoso— } in a style of execution adapted to express affection, ten-
Amoroso— } derness and supplication.
Air—the leading melody in a musical composition.
Allegro—a brisk and lively movement.
Allegretto—less quick than Allegro.
Andante—with distinctness. As a mark of time, it implies a medium between the Adagio and Allegro movements.
Andantino—quicker than Andante.
Chromatic—a term given to accidental semitones.
Crescendo, Cres. or —with an increasing sound.
Da Capo or *D. C.*—close with the first strain.
Dal Segno—from the sign
Diminuendo. Dim. or —with a decreasing sound.
Duetto or *Duet*—a strain, or piece of music, consisting of two parts.
Expressivo—with expression.
Forte.—strong and full.
Graziosa—graceful. A smooth and gentle style of execution, approaching to piano.
Larghetto—quicker than Largo.
Maestoso—with fulness of tone and grandeur of expession.
Mezzo voce—with a medium fulness of tone.
Moderato—between andante and allegro.
Moderato e pompose—in the moderate time, and with grandeur of expression.
Non troppo presto—not too quick.
Overture—in dramatic music, is an instrumental strain, which introduces the succeeding subject.
Piano or *Pia*—soft.
Pianissimo, Pianis or p. p.—very soft.
Poco—little, somewhat.
Pompose—a style, grand and dignified.
Presto—quick.
Prestissimo—very quick.
Siciliano or *Sicilians*—slowly and gracefully.
Solo—a composition designed for a single voice or instrument.
Sotto Voce Dolci—with sweetness of tone.
Spiritoso or *Con Spirito*—with spirit.
Symphony—a passage to be executed by instruments while the vocal performers are silent.
Trio—a composition in three parts.
Tutti—all, or all together.
Vigorose—with energy,
Vivace—in a brisk and sprightly manner.
Volti—turn over.
Volti Subito—turn quickly.

PRELUDES.

Prelude 1st.

Prelude 2d.



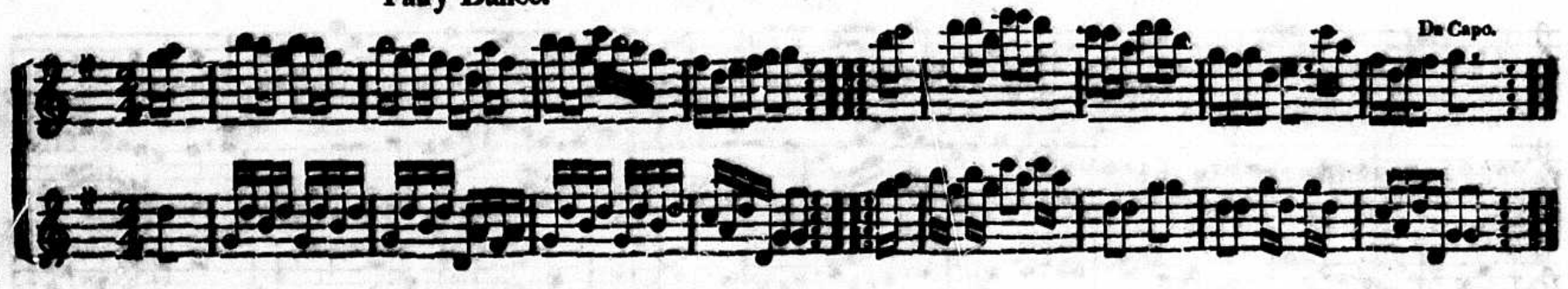
Prelude 3d.

Prelude 4th.

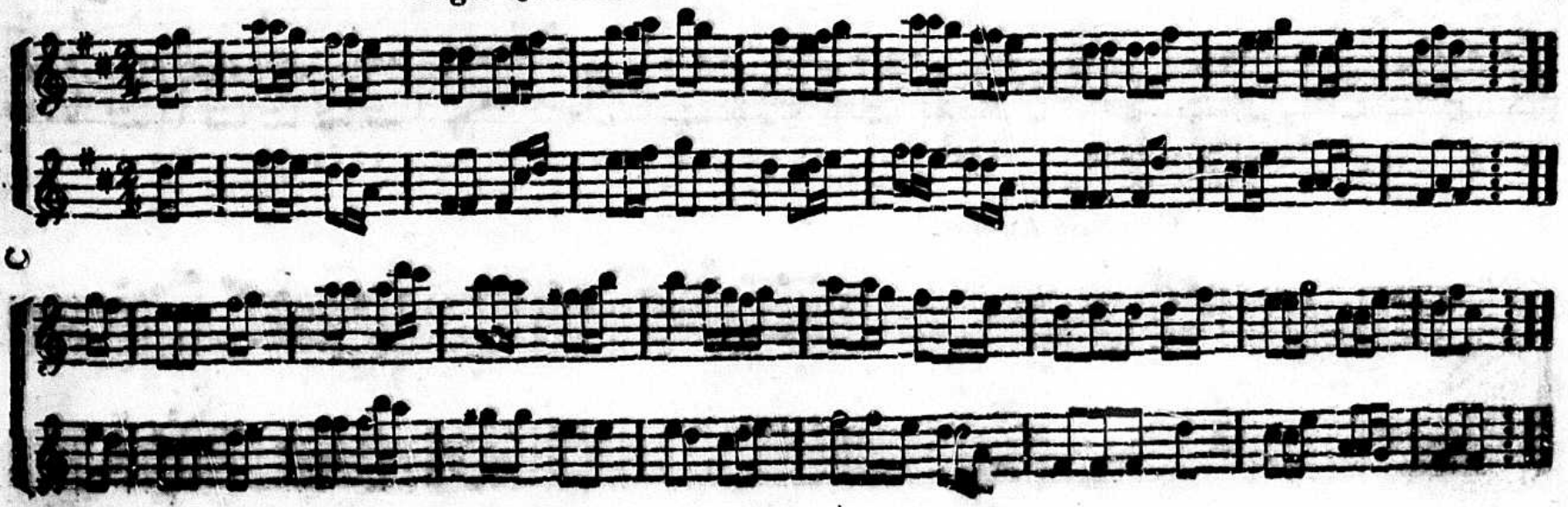
Prelude 5th.

Prelude 6th.

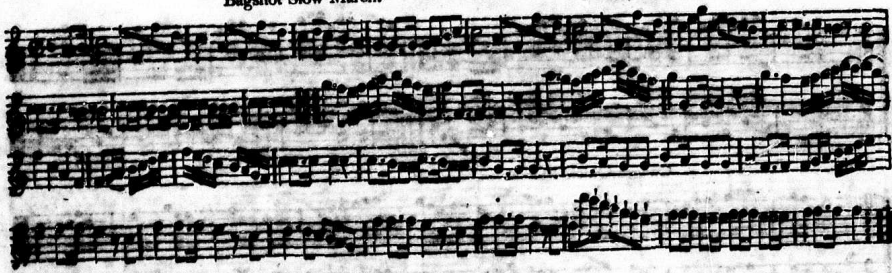
Fairy Dance.



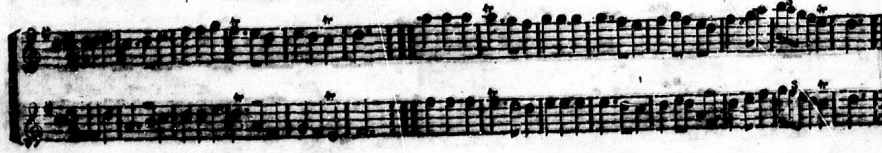
Ganges Quick March.



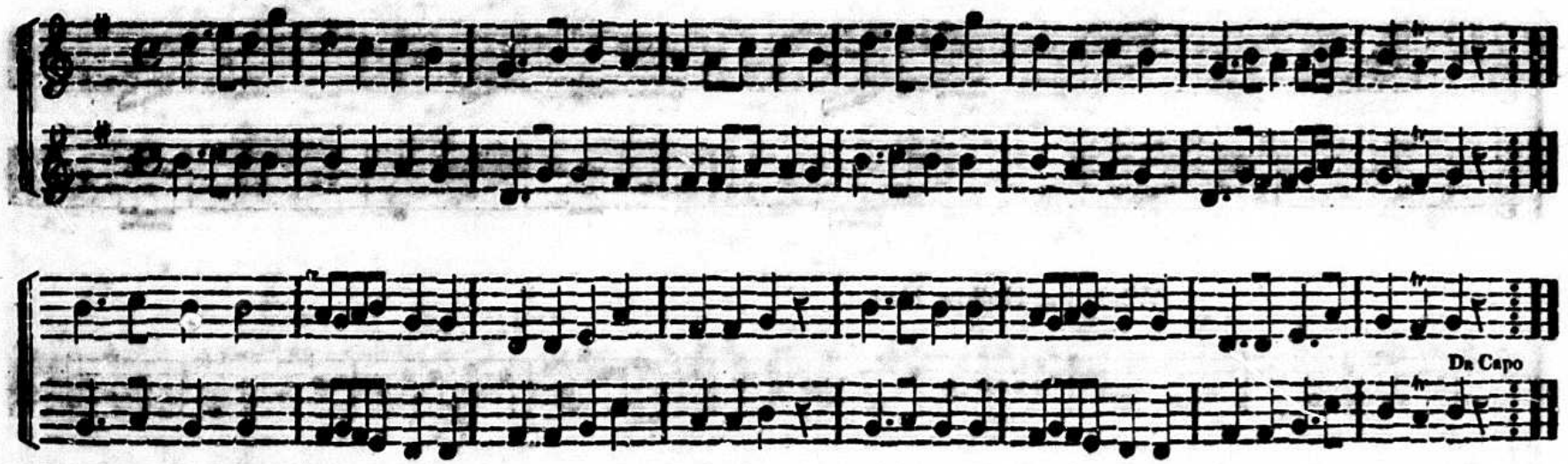
Bagshot Slow March.



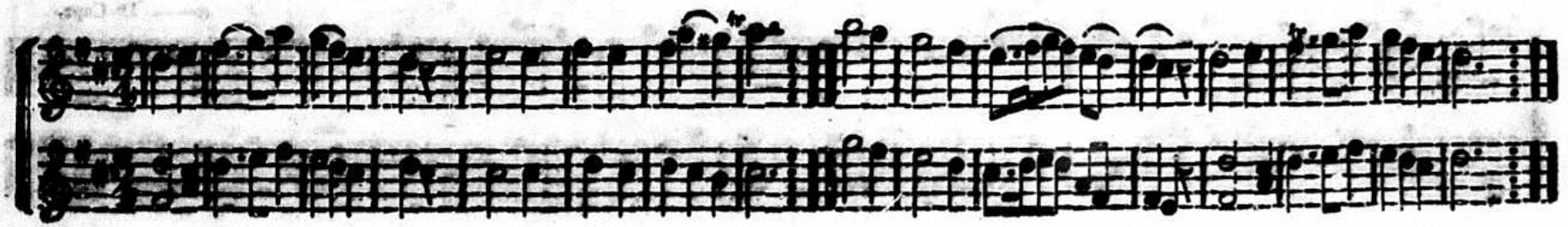
God Save America.



Care, thou Canker.

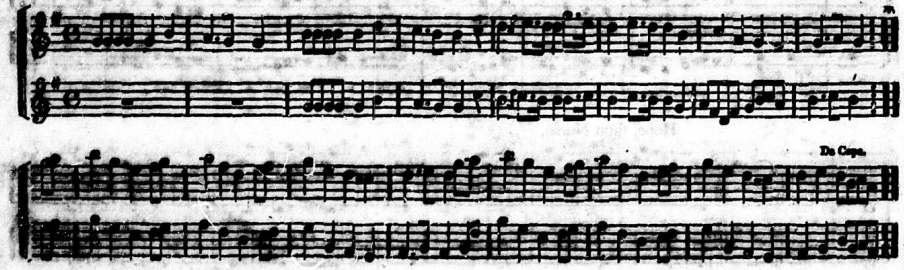


Hope, thou Nurse.

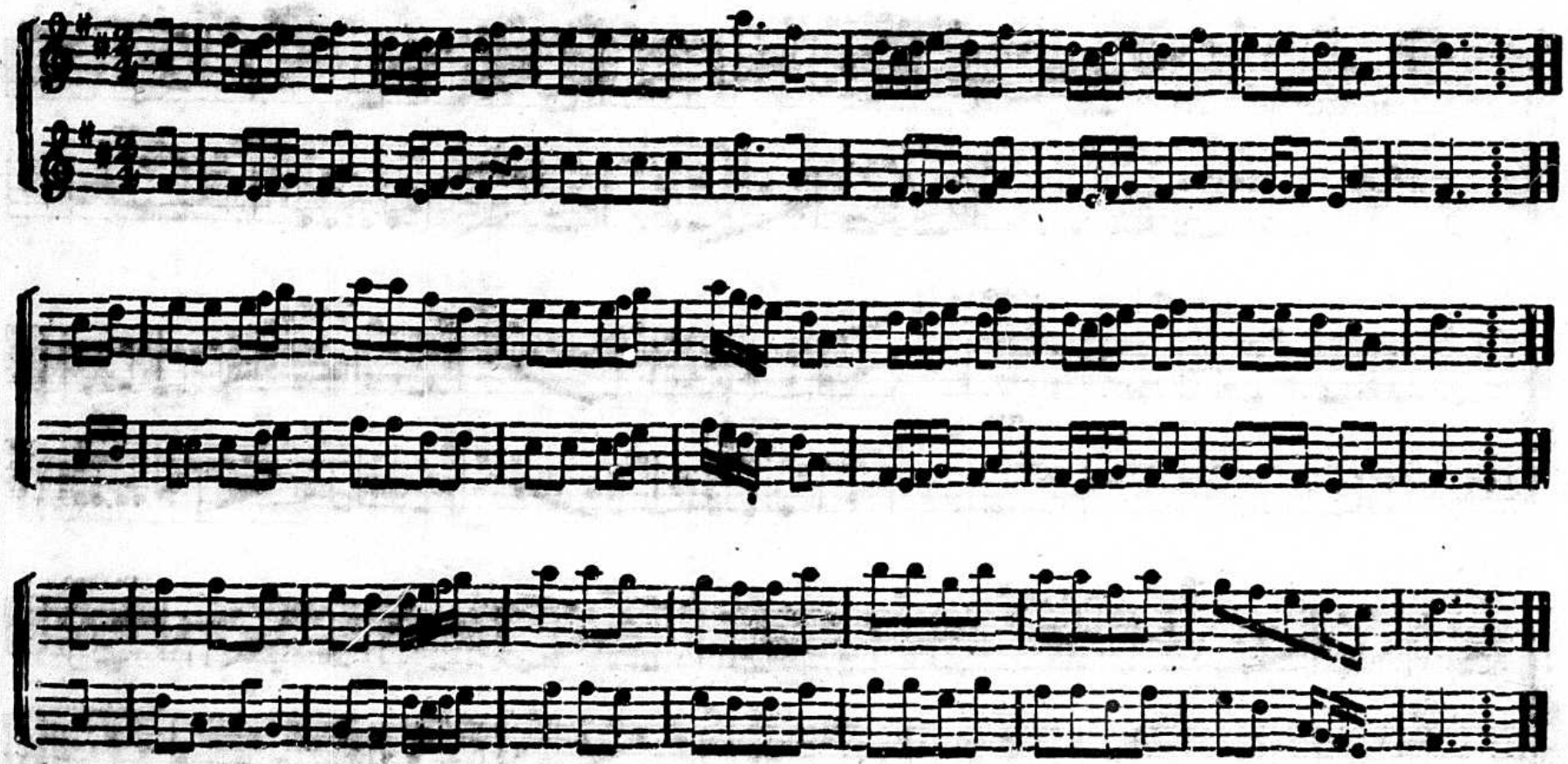


Washington's Reel.

When the Hollow Drum.

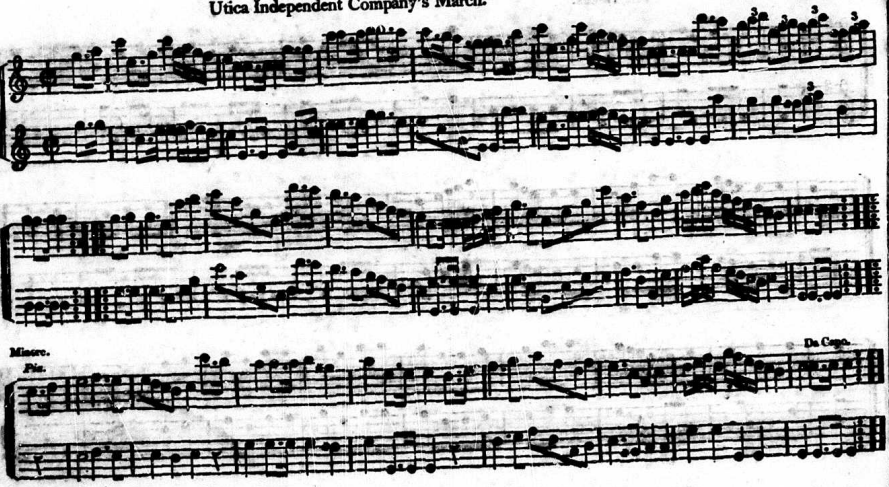


The Races.

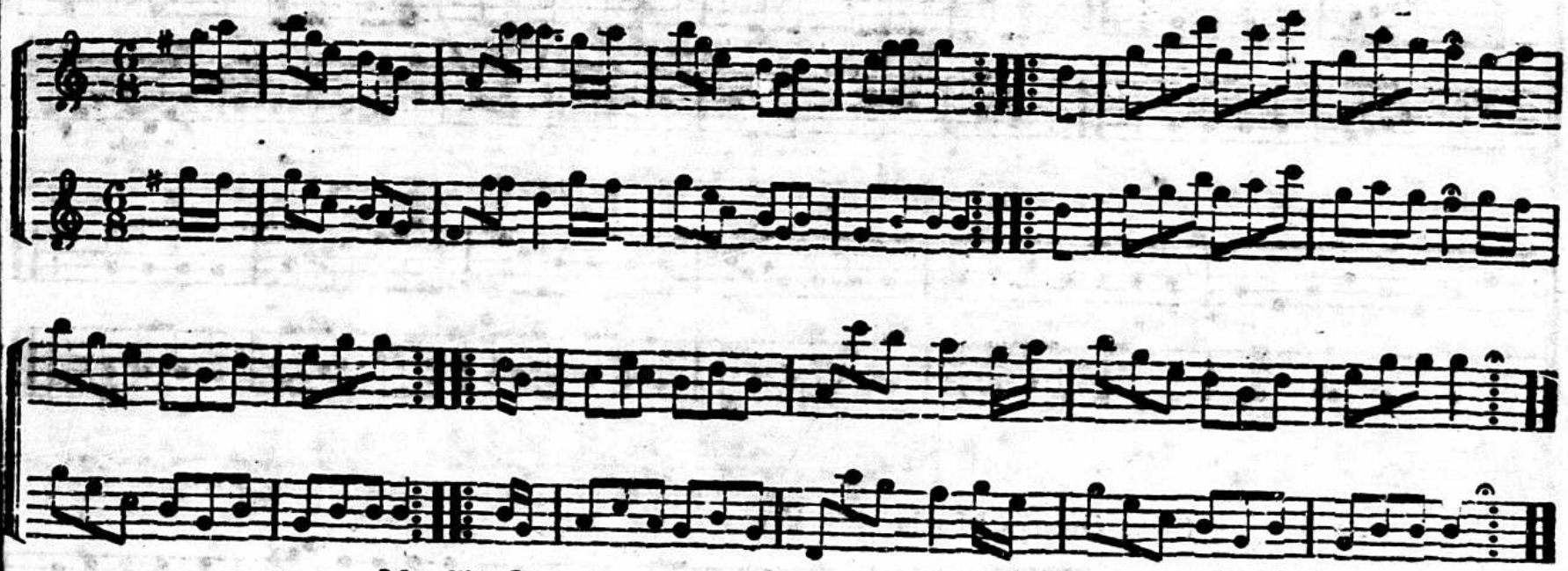


Utica Independent Company's March.

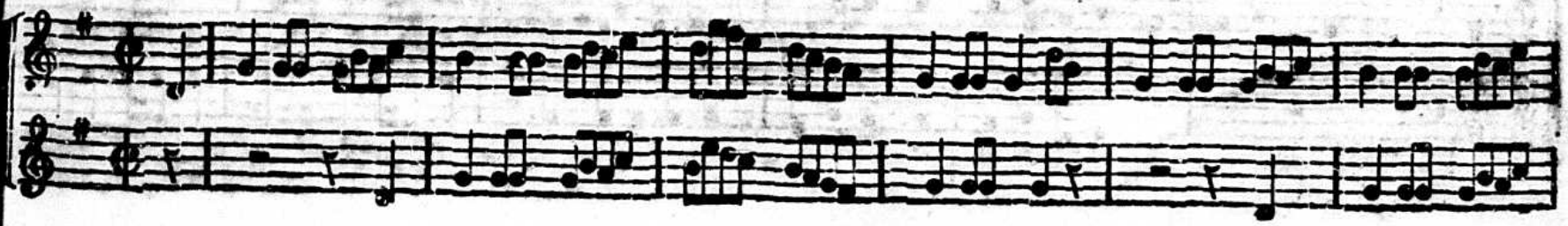
By Curphew.

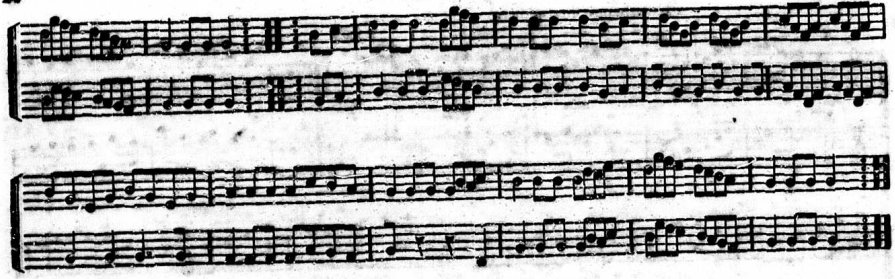


How happy the Soldier.

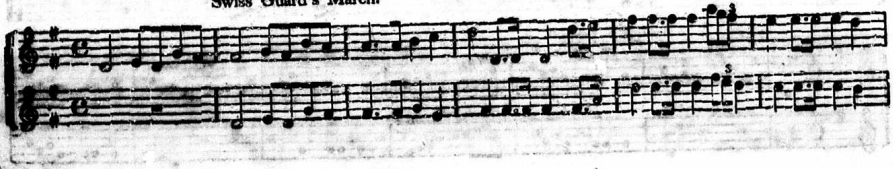


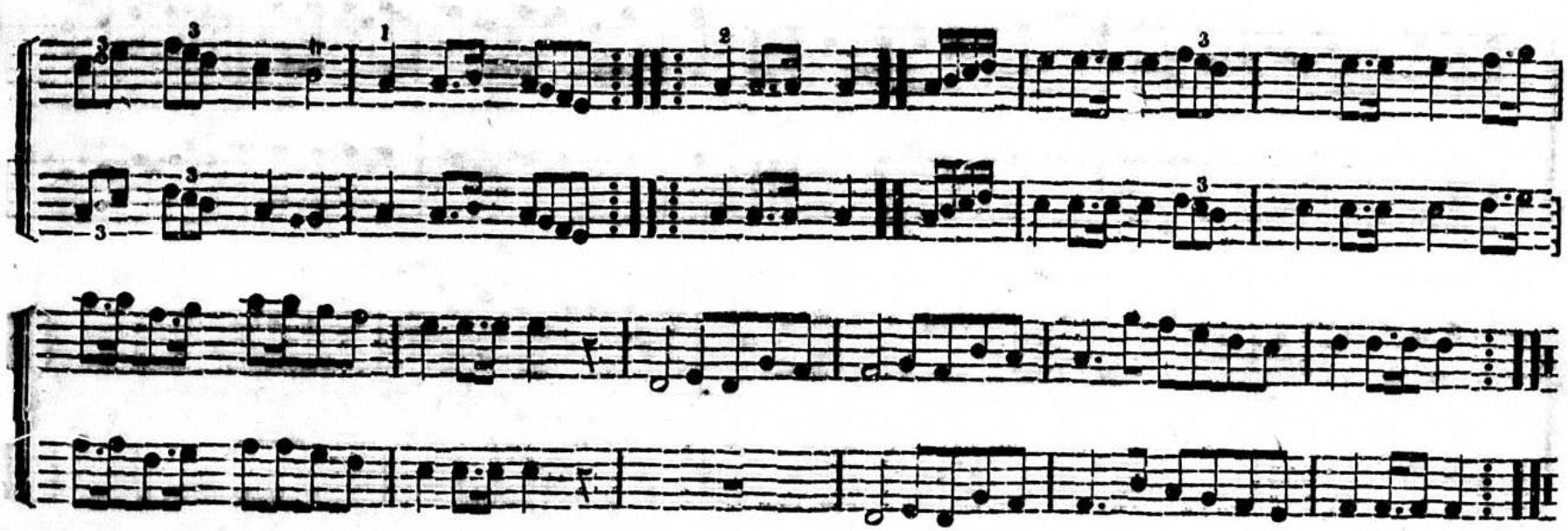
Morelli's Lesson.





Swiss Guard's March.





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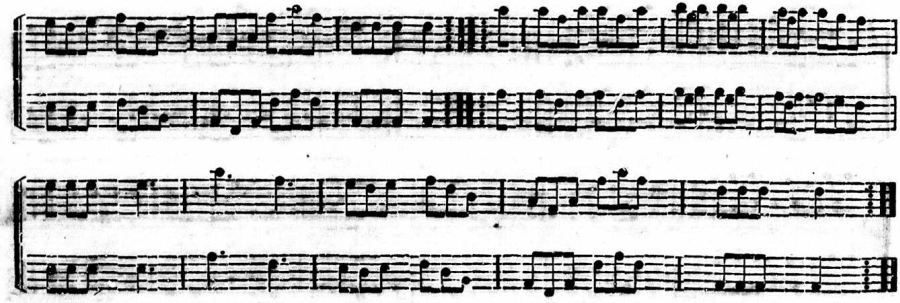
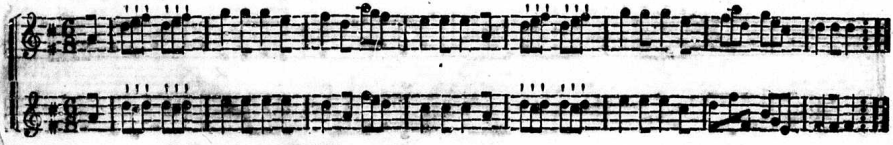
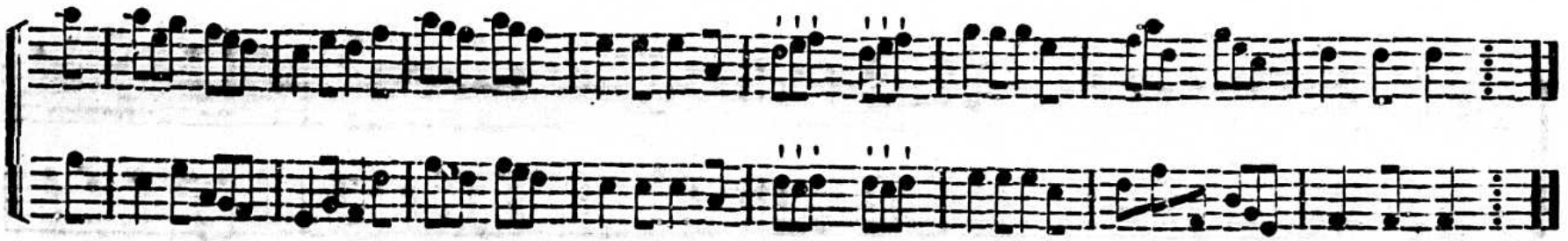
Come Haste to the Wedding.

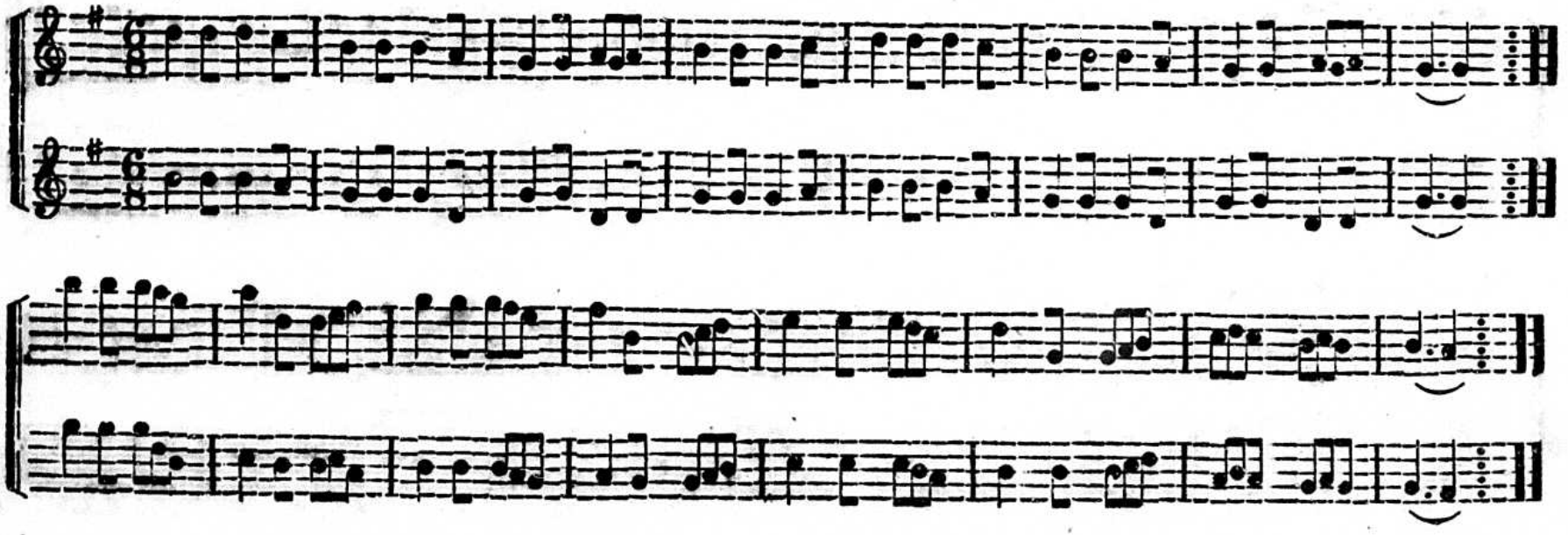


Quick March. No. 1

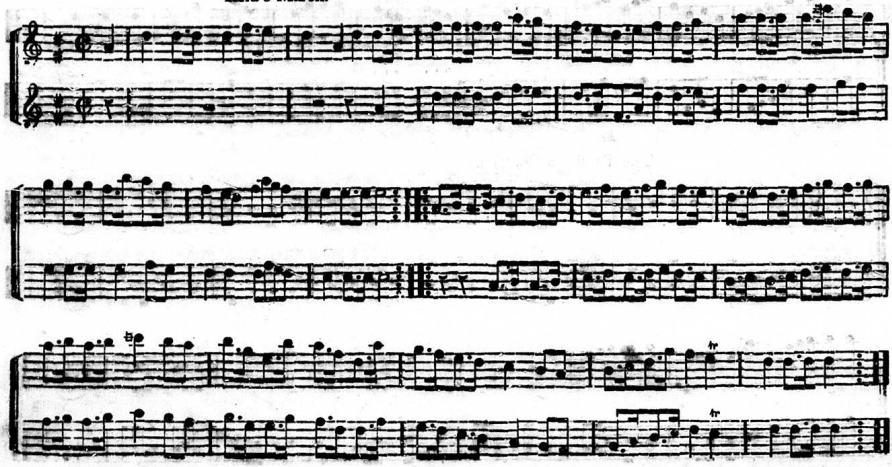




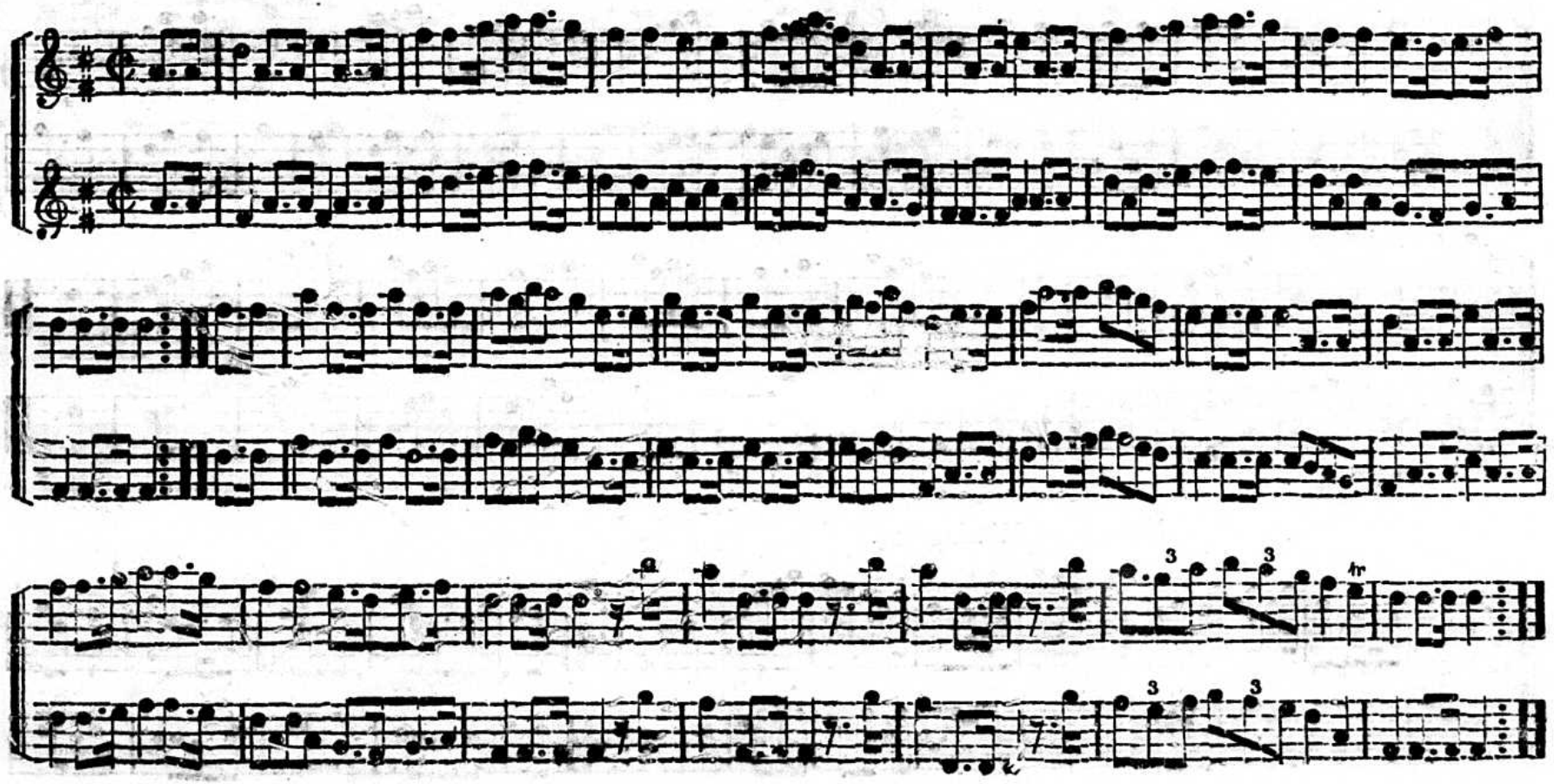
The Pantheon Cotillion.



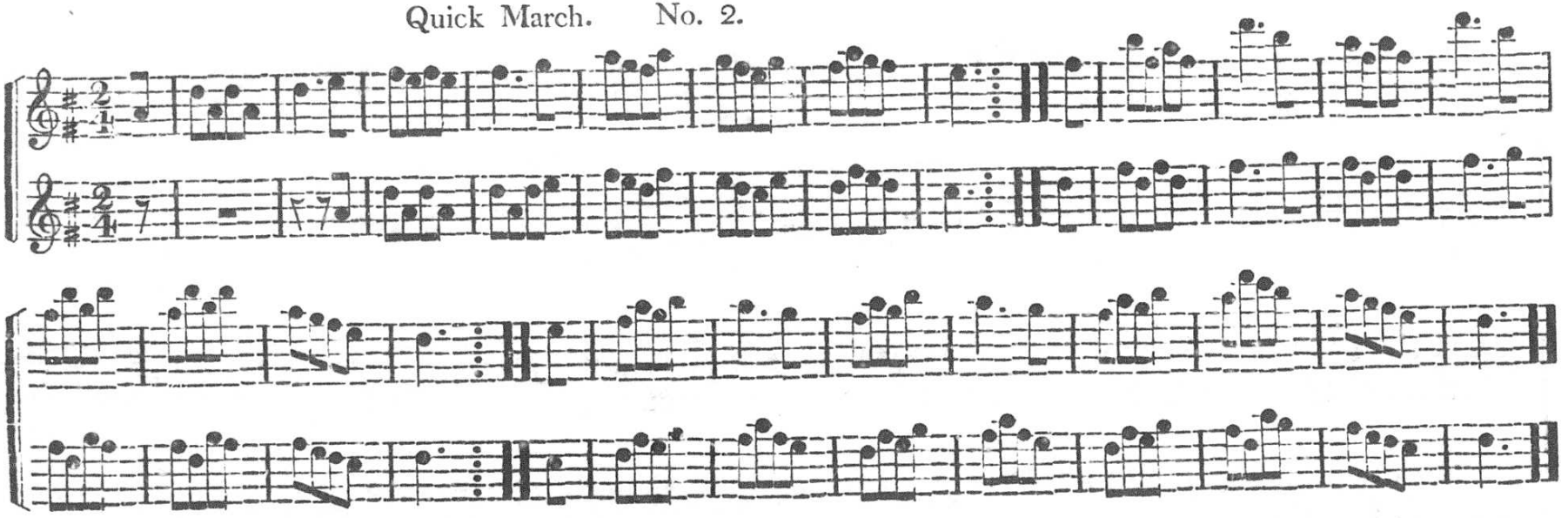
Reid's March.



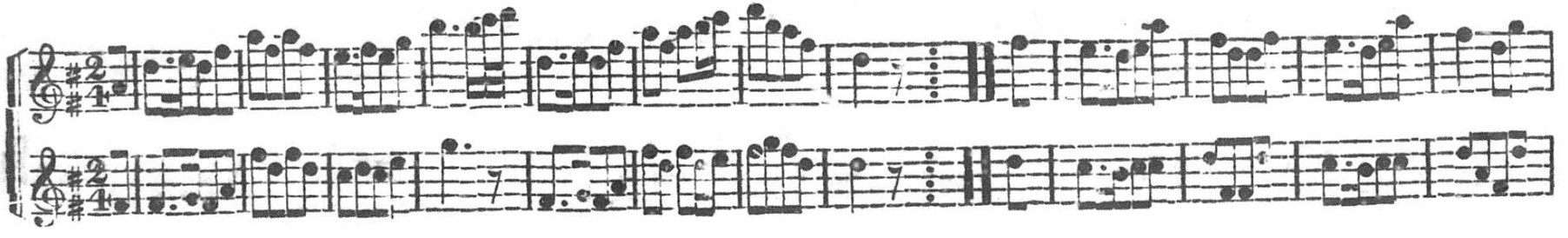
Buonaparte's March.

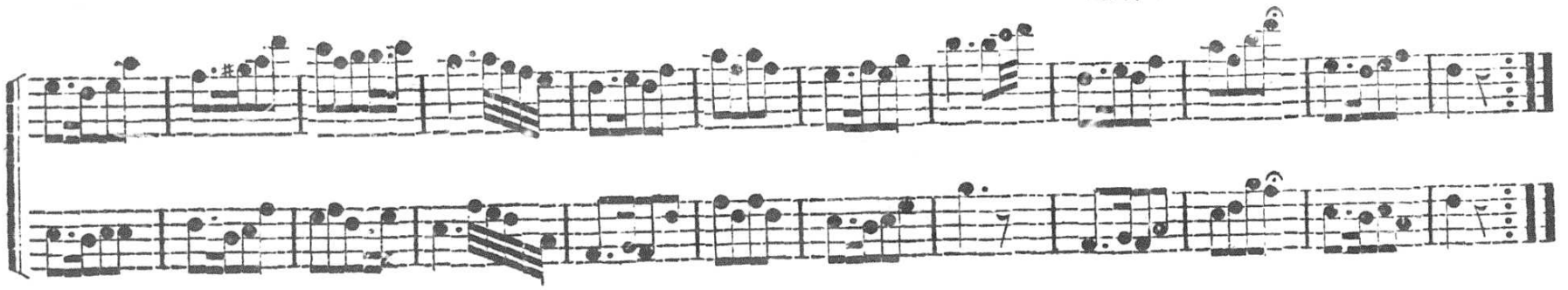


Quick March. No. 2.

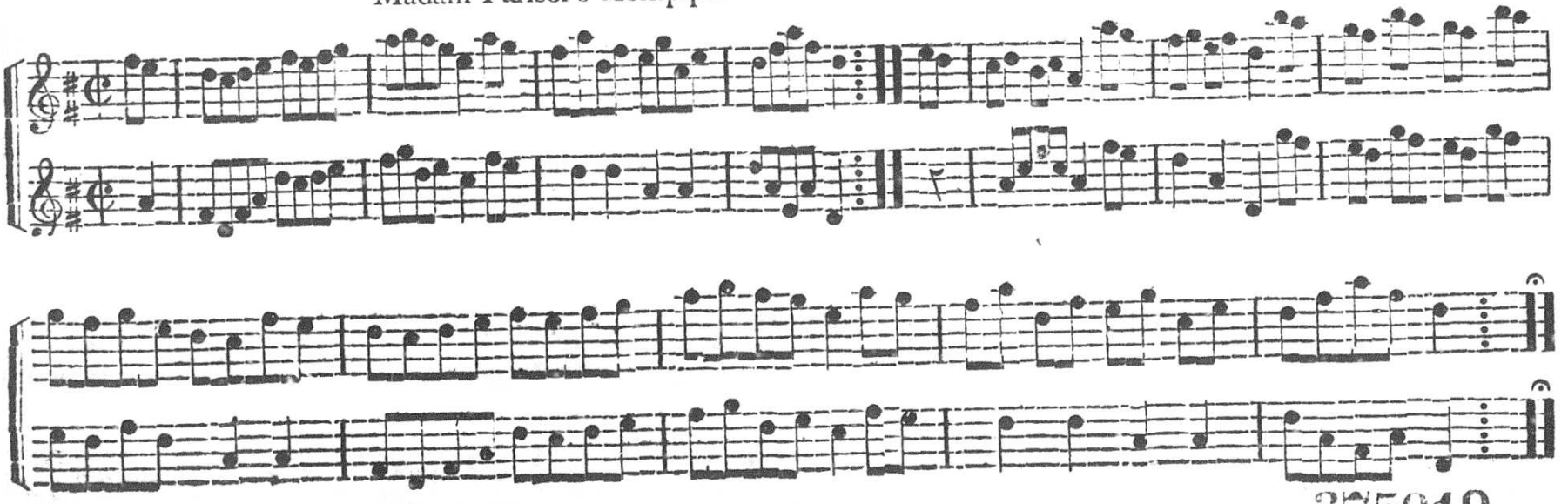


He'e aye a Kissing me.





Madam Parisol's Hornpipe.



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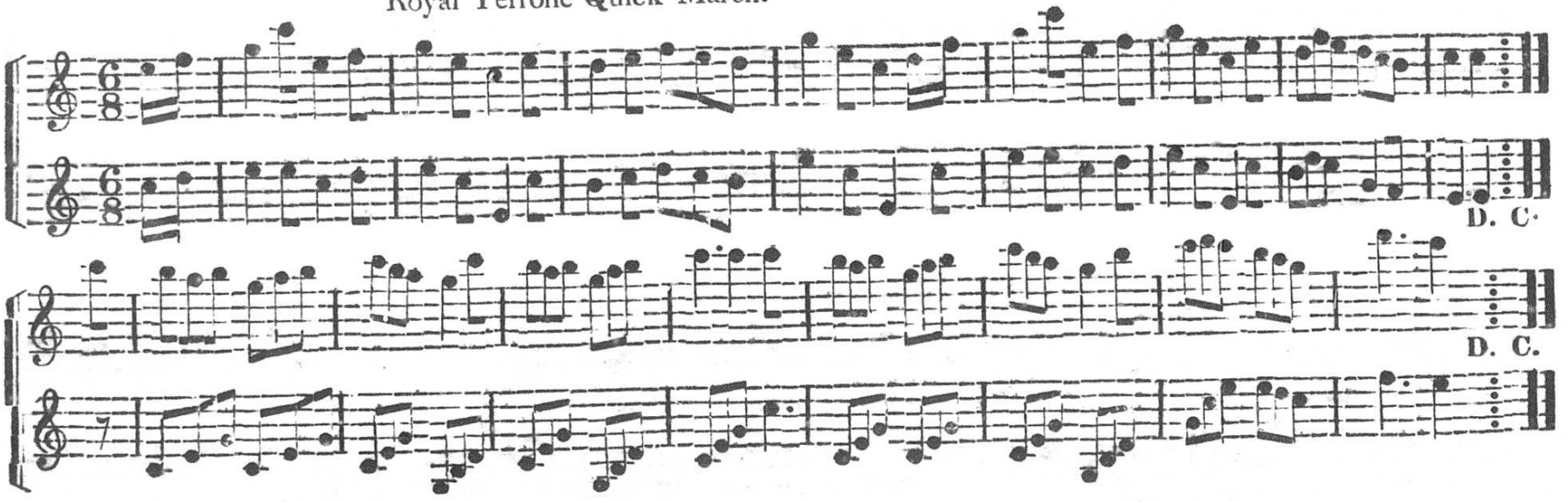
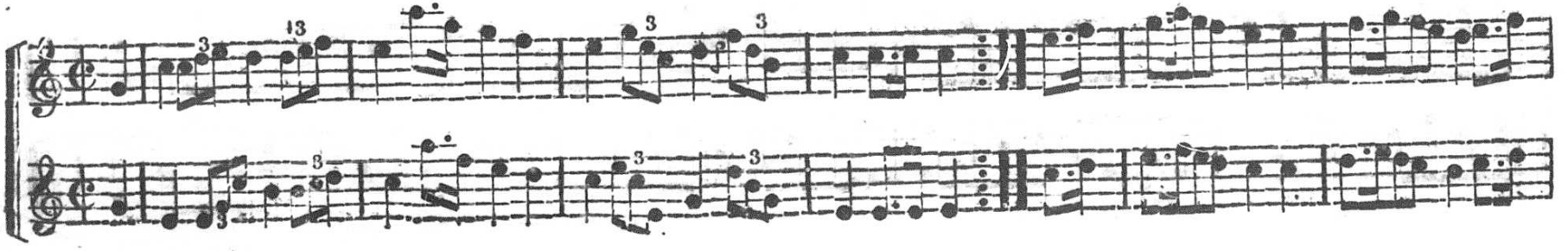
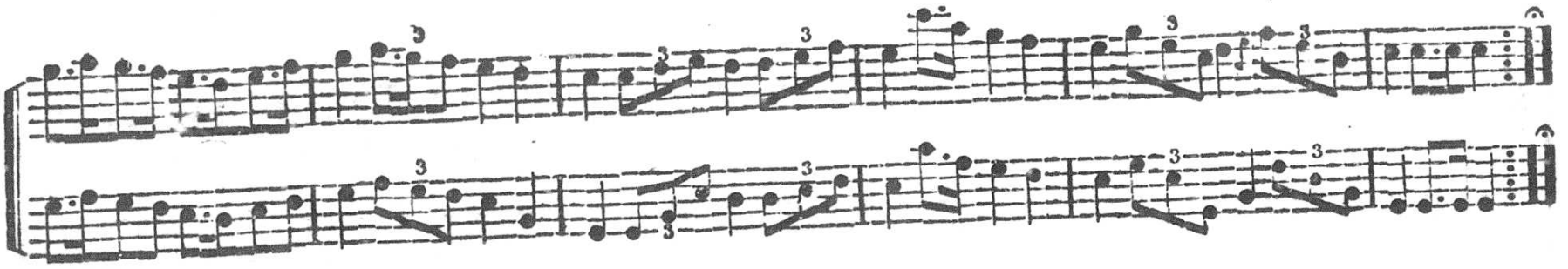
Royal Terrone Quick March.

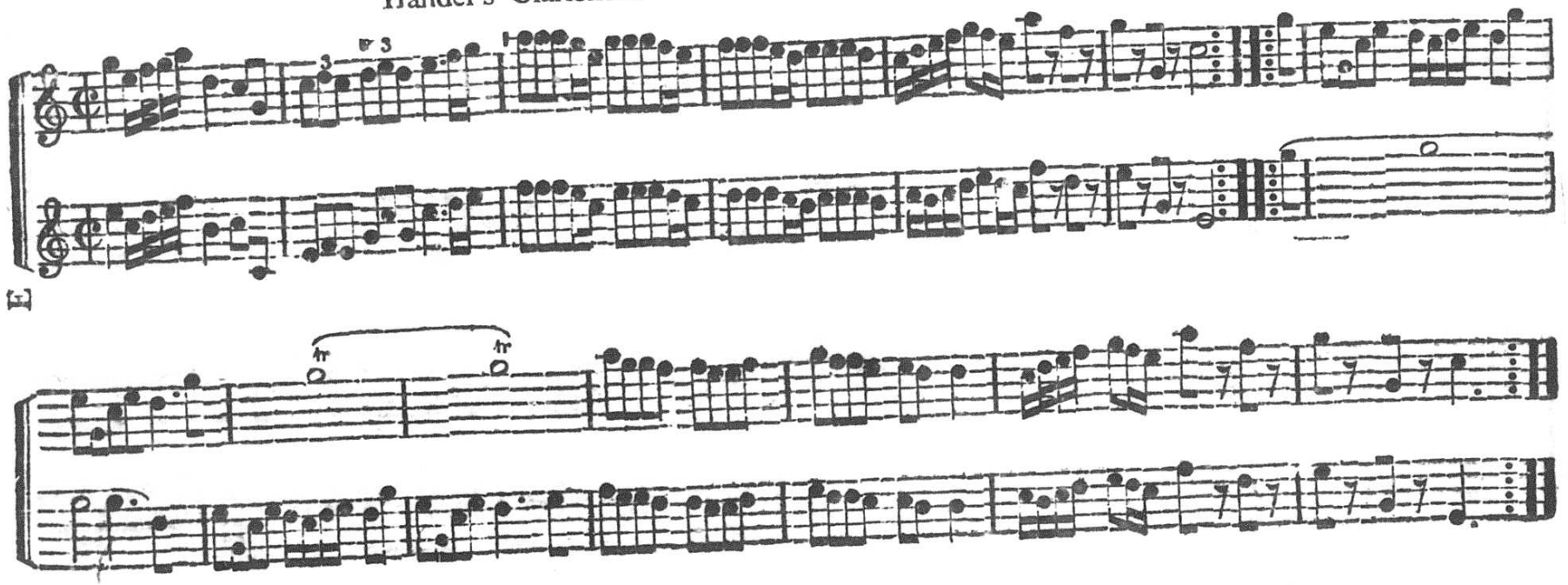


Belisle March.

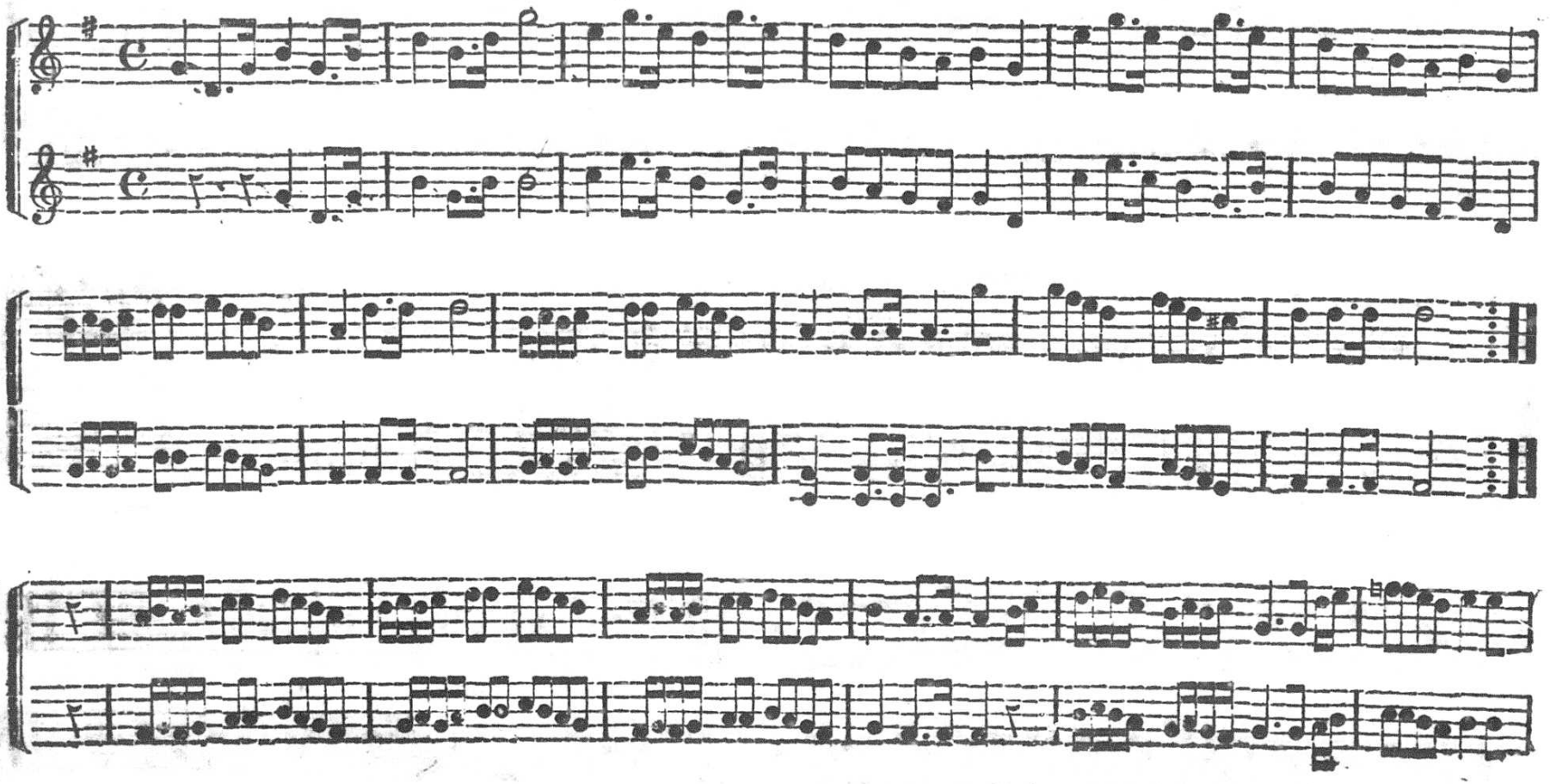


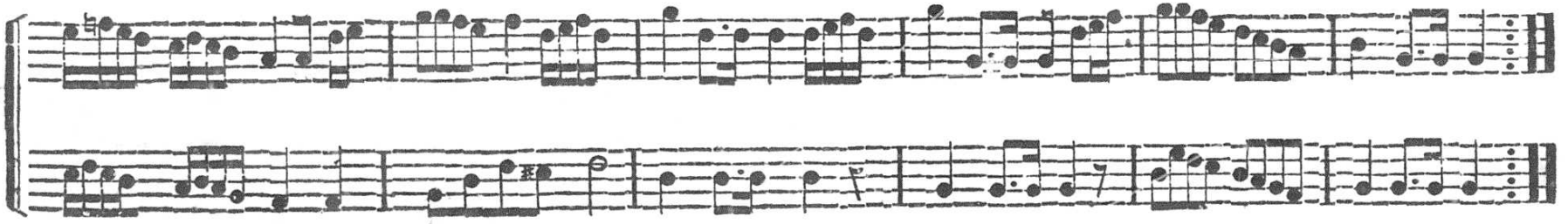


Handel's Clarionett.



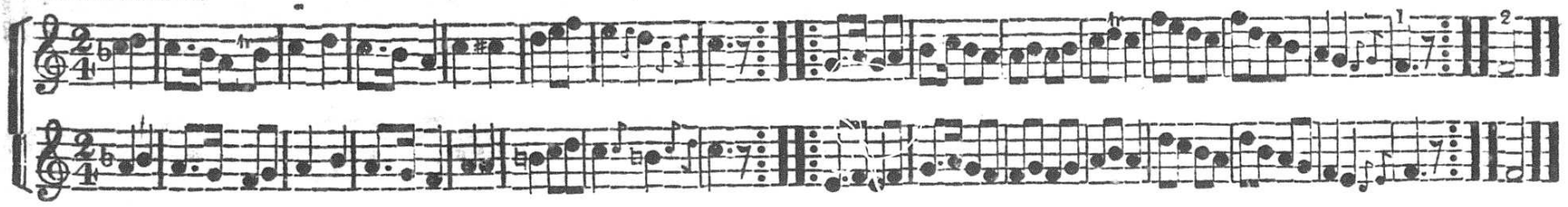
General Washington's M .rch.



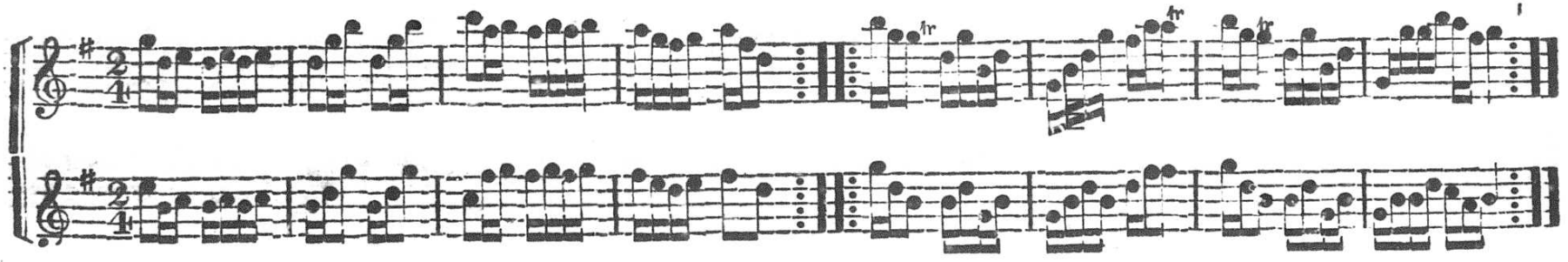


Scicilian Marriner's Hymn.

Andante Affetuoso.

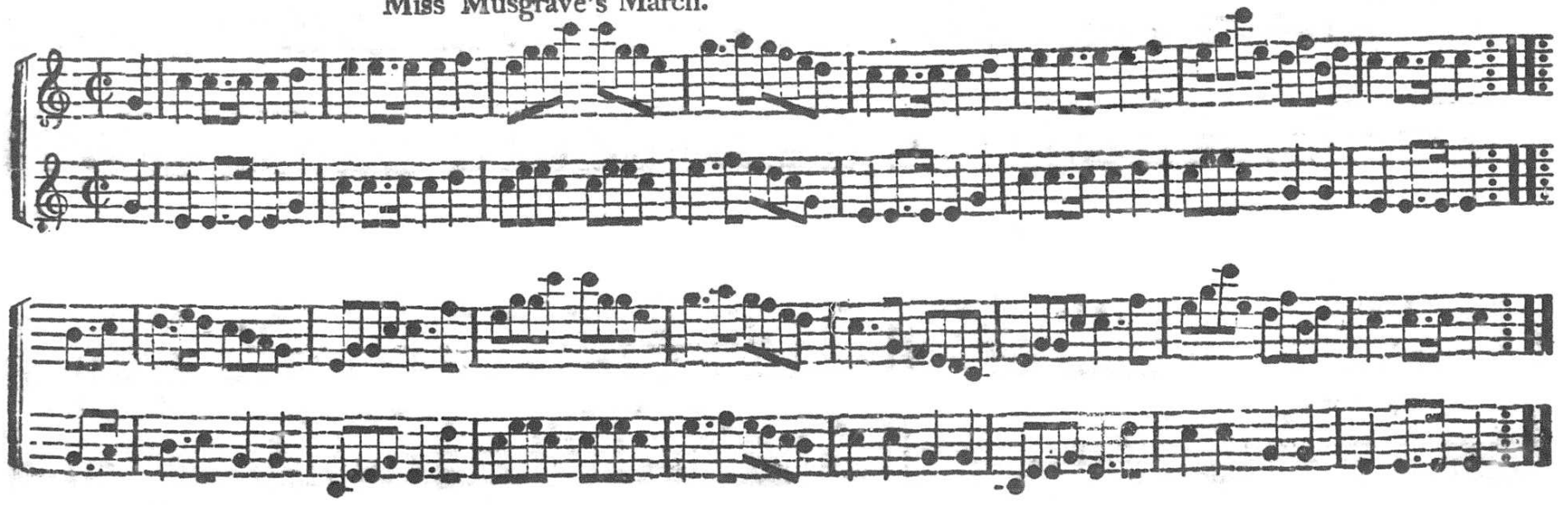


Sir David Hunter Blair's Reel.

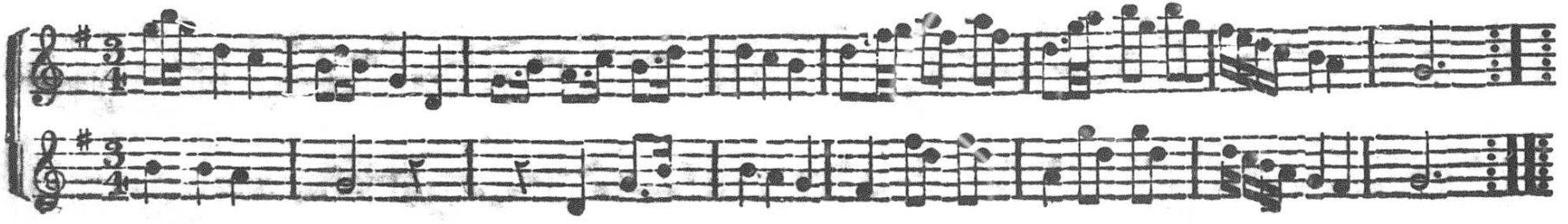


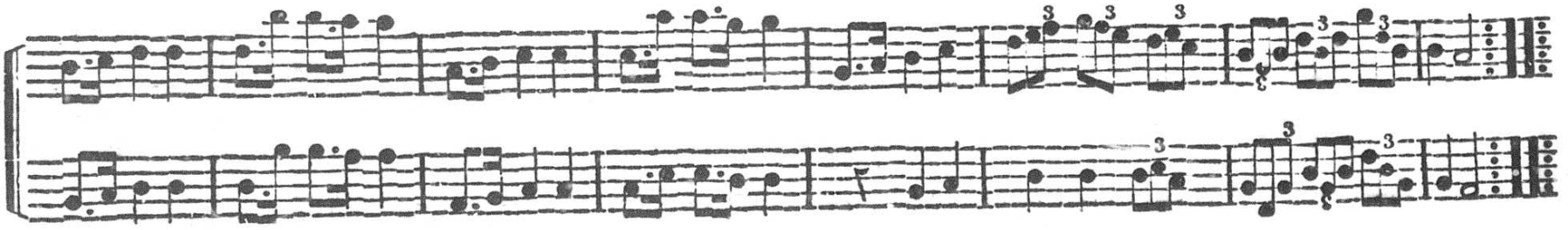
Miss Musgrave's March.

By Curphew.

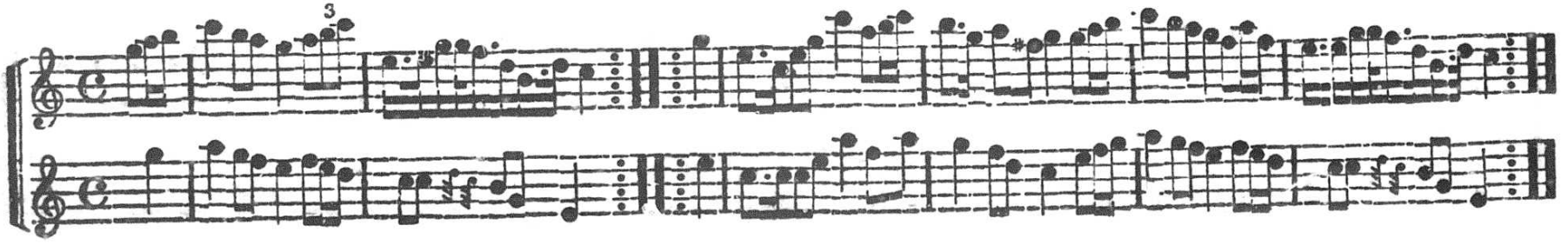


Embassador's Minuet.

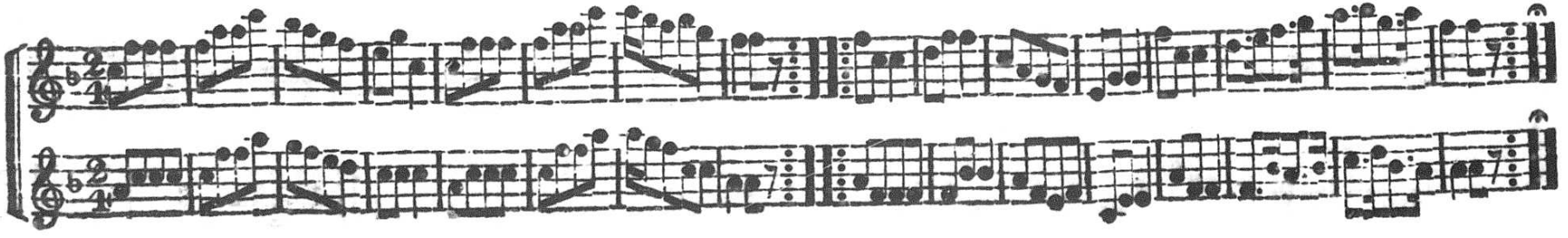




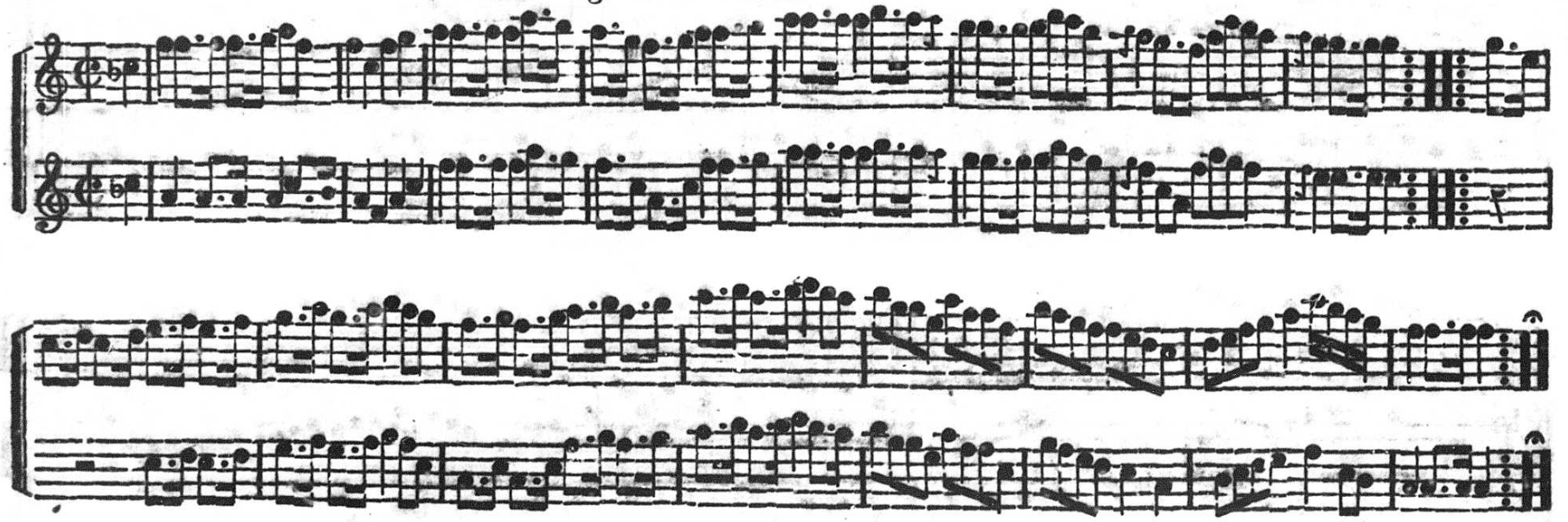
Blue Bells of Scotland.



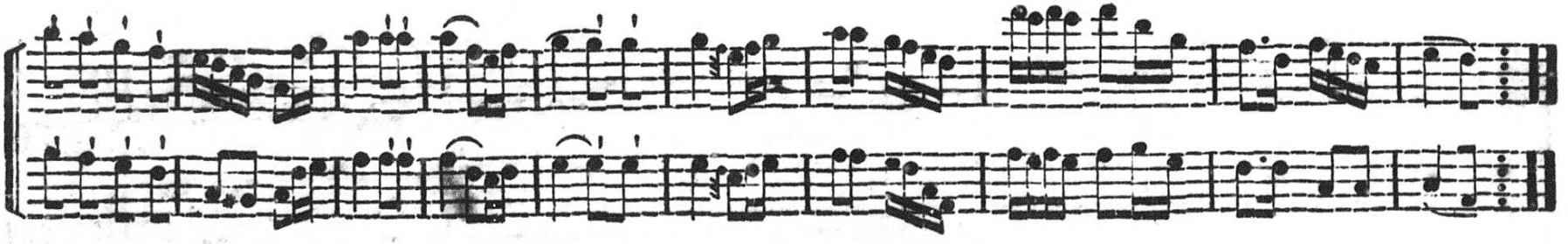
Dance in the Honey Moon.



42d. Regt. Slow March.

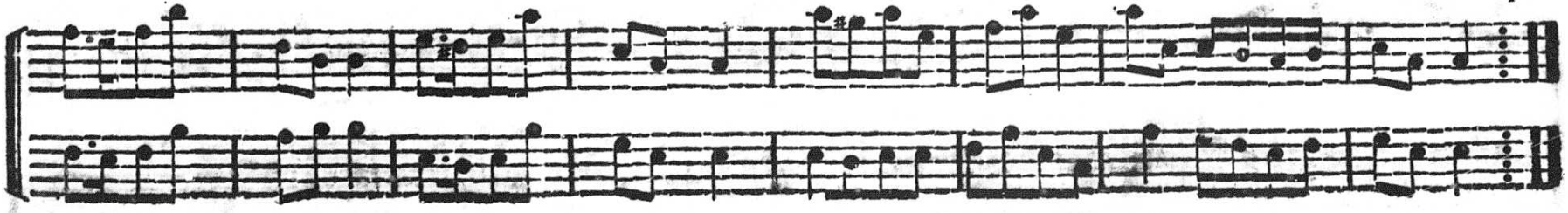


Curphew's Farewell to Utica. By Curphew.



La Visite.

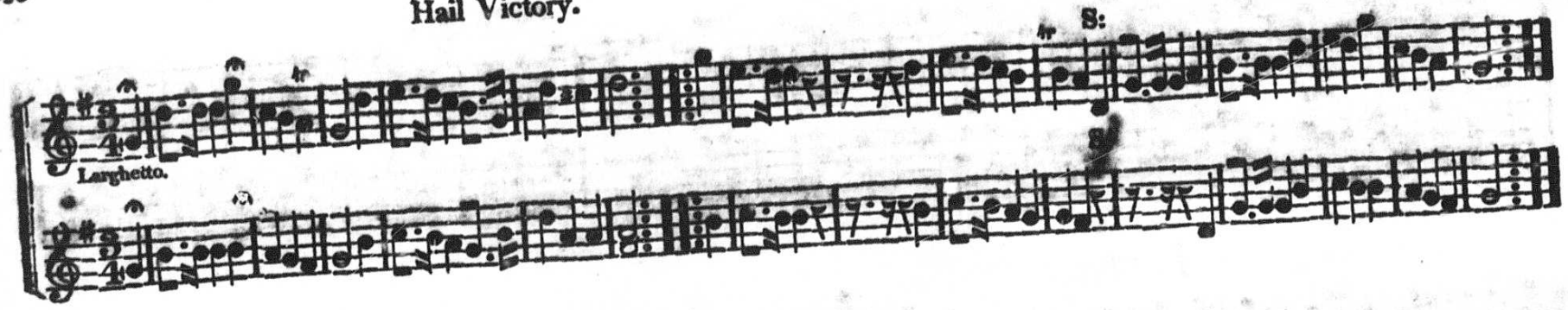
Da Capo.



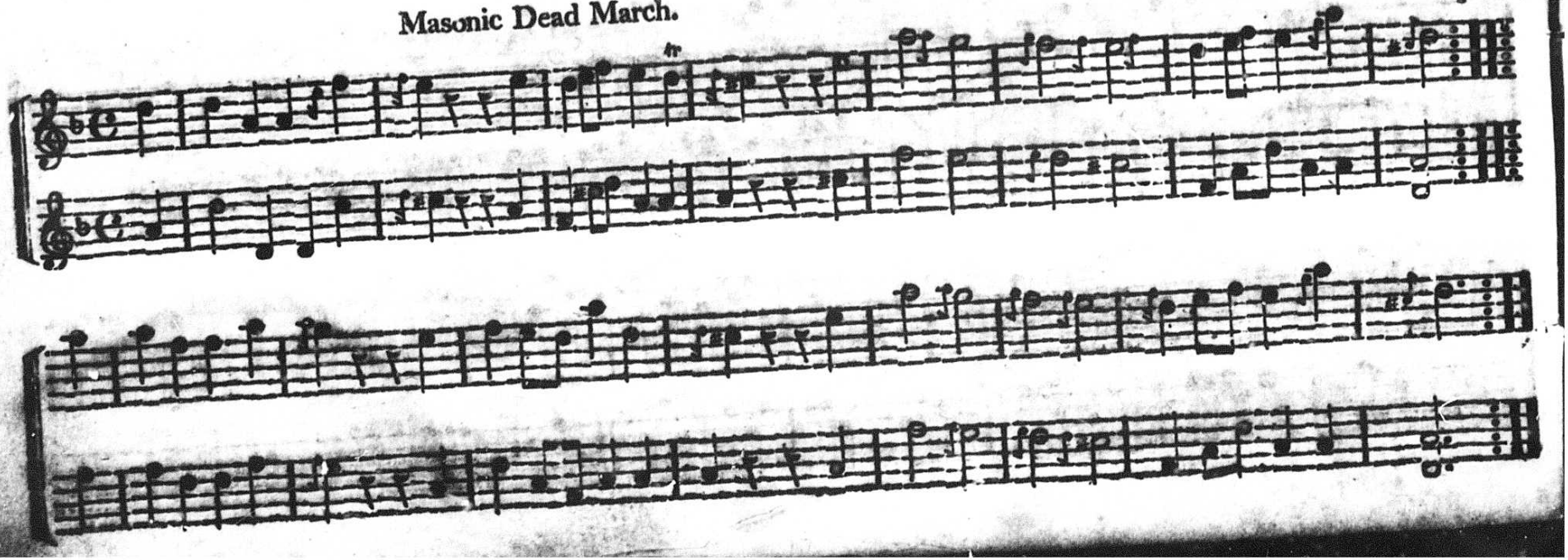
FLUTE PRECEPTOR.

By CURPHEW.

Hail Victory.

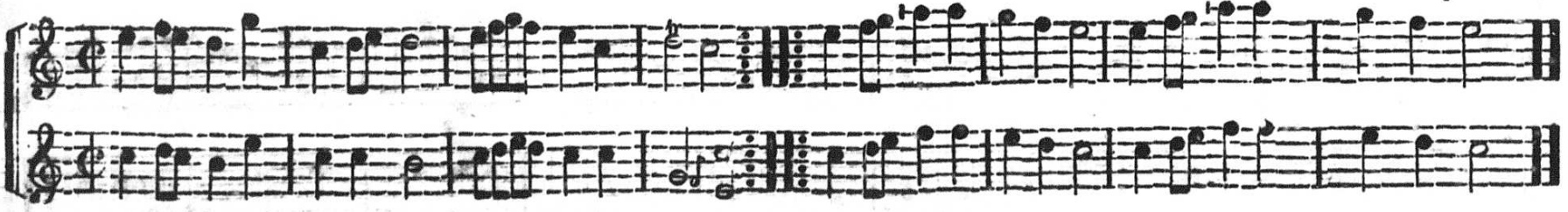


Masonic Dead March.

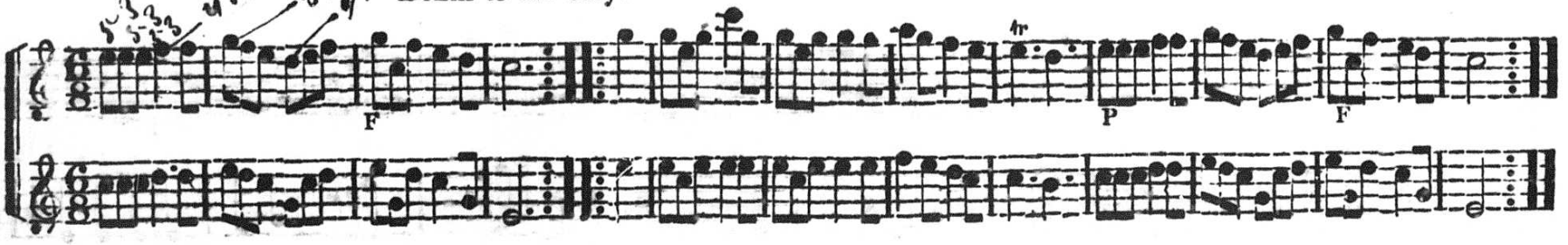


Friendship.

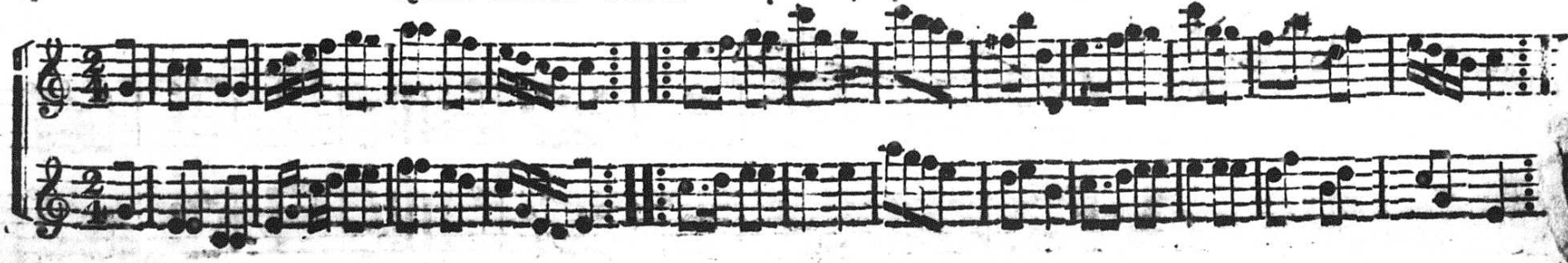
Da Capo.



Drink to me only.

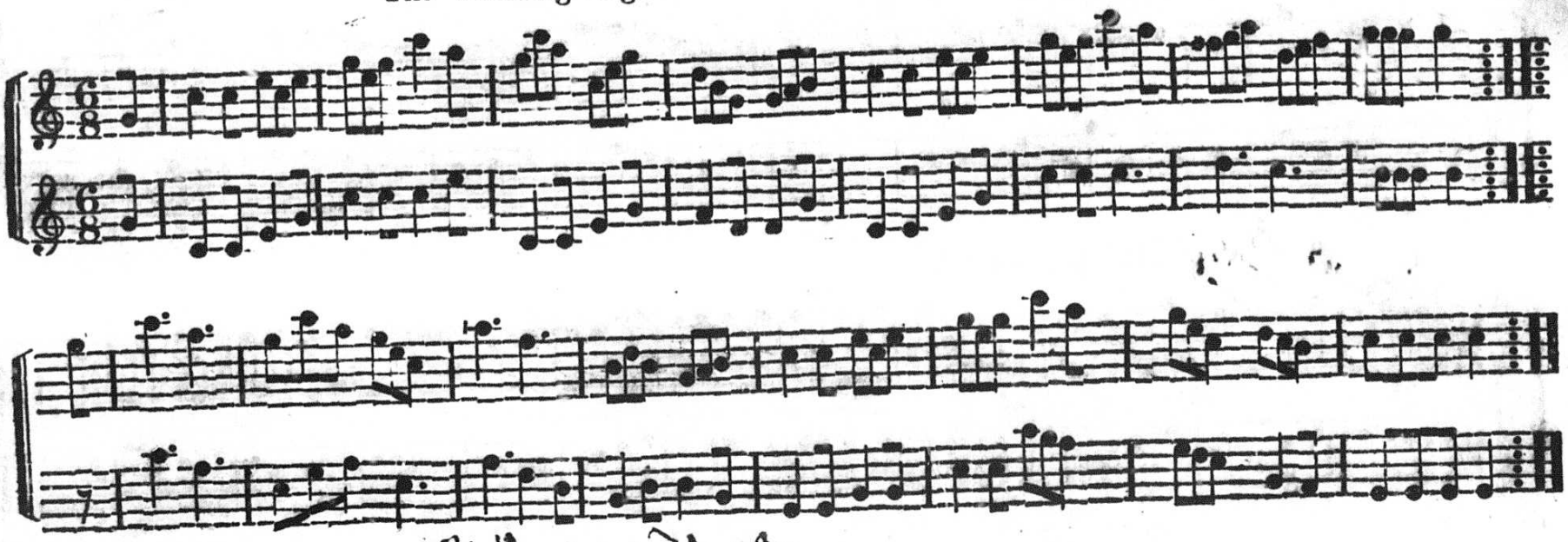
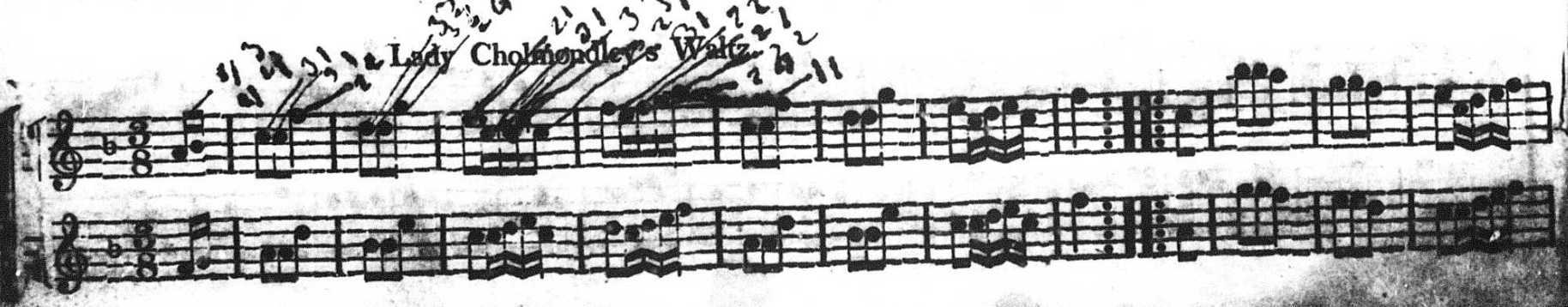


Quick March No. 3.



The Wedding Night.

By Curphew.



Lady Cholmondley's Waltz.