THE

Newest Method for

LEARNERS

ON THE

GERMAN FLUTE

As Improv'd by the Greatest Masters of the Age.

WITH

A Collection of the Finest Minuets, Rigadoons, and Opera Airs extant

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Of the Situation of the Body

As a gracefull posture, in playing on this Instrument, no lesse engages the Eyes of the beholders, than it's agreeable Sound does their Ears; I shall therefore begin this Treatise, by describing one proper to use in playing thereon. Wheather you Sit or Stand the Body must be erect, the head rather rais'd then indin'd and somewhat turn'd to the left Shoulder, y^e hands high, without raising the Elbows, or Shoulders, the left wrist bent inwards, and the left Arm close to the Body. If you play Standing, Stand firm, with the left foot a little advanc'd, and rest the weight of your Body on the right leg, and all without any constraint, and observe never to make any motion with the Body, or head. as some do in beating Time.

Altho' a great many are of opinion that the filling of the Flute cannot be taught by Rules, but must be acquir'd by practice; there are never-the-lesse some Rules that may very much facilitate the finding out y^e method; the Instructions of a good Master, together with shewing his manner of blowing into it, may save the learner much time & trouble in acquiring of it. I shall therefore do both as far as possible by writing as to the manner of blowing into it, observe therefore that y^e lips ought to be joyn'd close together. except just in the middle where a little opening is form'd for the passage of the wind, the lips must not pout out, but rather be contracted toward the corners of the mouth, so that

they may be smooth and even; let the hole of the Flute be plac'd just opposite to this opening of the lips, and resting the Flute upon the under lip blow moderately, turning the Flute outward, or inward, till you find the true point.

You need not think of placeing your fingers at first, but only blow into the Flute, with all the holes open, till you are able to fill it & bring out a right tone, then place the fingers of the left hand in order, one after another and blow to each Note, till you are well assur'd of the truth of y^e^ tone, y^n^ putt down y^e^ fingers of y^e^ right hand in like manner; you need not trouble your self to fill the first Note, because it can't be done without stopping all the holes perfectly well, which is harder to do then one would imagine, and must be attained by practice only. When you have arrived at filling the Instrument, then proceed to learn your **Scale or Gamut** which is as follows.

The first Scale

This Scale represents two things, (Viz.) first the Notes of Musick plac'd on 5 paralell lines, as you see in the upper part of the Scale distinguish'd by the Letters **D. E. F**, &c. The **G sol-re-ut** Cliff, which is set down at the beginning of these 5 lines, is most in use, for Flute Musick, it gives it's name to the 2^d^ line on which 'tis plac'd, by which we find the place of every other Note, according to the order set down in this Scale. Secondly, a Tabtature, which shews how to stop each Note upon the Flute, this has 7 paralell lines which represent the 7 holes on the Flute; you may observe on these 7 lines, a parcell of round black and white dotts, which shew — whether the holes answering those lines are to be stopt, or open, The black dotts Signifie those holes stopt, and the white ones those which — ought to be open'd to express such a tone.

You may by this Scale discover y^e^ whole compass of the German Flute, — (Viz.) all the Notes Natural, Sharp, or Flat, this compass consists of two Octaves, and some few Notes, from the first Note to the thirteenth contains the first Octave, and from the thirteenth to the 25^th^ contains the 2^d^ Octave, this 2^d^ Octave is stopt much after the same manner of the first except in some few Notes, so that there is nothing but the manner of — blowing, makes the difference, as you may observe by the Scale. I have distinguish'd the Natural tones by Minims, and the Flats and Sharps, — by Crotchets; let beginners trouble themselves at first with the natural Notes only, till they are somewhat more advanc'd. You must blow but gently for the lower Notes; but blow stronger as you ascend. You may observe by this Scale that the first Note **D**, is all the holes stopt, the next is **E**. and is play'd by unstoping the 6^th^ hole as appears by the white dott on the 6^th^ line, you must strike every Note with the tongue, as if you pronounc'd the Syllable tu. **F**. is made by unstoping the 5^th^ hole, and stoping again the

6.th this tone ought to be adjusted by the Manner of bloving, (Viz.) by turning the Flute innward, to flatten it, because the Sharp is sometimes made on the same hole, you must remember to place the little finger between the 6.th hole, and the moulding of the bottom piece, as I told you before, which serves to hold the Instrument Steddy.

G. by raising all the fingers of the lower hand, and keeping the little finger where I told you. You must not raise the fingers high. and let them fall plump on the holes, as you were obliged to turn the Flute inward for F. you must restore it to it's former Situation for G-sol-re-ut. &c. as in the Scale. I must here inform beginners, that as they ascend on this Instrument. they will find the filling more difficult, therefore to sweeten the high Notes, and fill them more easily, you must take care to close the lips more, and more, to contract them towards the corners of the mouth, to advance the tongue towards the lips, and increase the strength in bloving, by little and little. The tones above E-la-mi are forc'd tones, and are seldom us'd. however since sometimes they happen in Preludes, I shall shew you such as I could discover. yet you must not trouble your self with them at first, till you are further advanc'd, nor will it be necessary during the first days to ascend higher then G-sol-re-ut, unless you find them very easy to fill, then you may ascend higher, but with discretion, otherwise you'll give your self much trouble to little purpose, because you must fill your low Notes perfectly well before you can fill the others F-fa-ut in altissimo for the most part cannot be blown, however, I have found some Flutes on which I cou'd blow it after the following manner but you must not expect to find it Indifferently on all Flutes, no more then Shakes, or Cadences which proceed from it; 'tis play'd by stoping at once the first 2.d and 4. and half the 5.th and opening the 3.d 6.th and 7.th and bloving very Sharp; Yet I have not inserted it in my Scale, by reason 'tis not a Note on which we may depend. F-fa-ut Sharp is made easier, you must stop all the holes except y.e 2.d G-sol. is made by stoping the first and 3.d holes, and opening all the rest, we might find Notes yet higher than these but they are so forced, and so useless, that I wou'd not advise any one to trouble himself about 'em.

When you are well vers'd in filling the Natural tones, you may begin with those call'd Flatt, and Sharp, but as there are many of those Semitones that are adjusted by the manner of bloving into the Flute, I shall explain each in particular. I begin with D. Natural, the first Note, in order to link all the Natural Notes with the Flats, and Sharps, that the Ear may be early accustom'd to distinguish their Difference. D, Sharp is made by preßing the little finger on the key, to open the 7.th hole, E and F Natural are made as I told you abready (in describing the Natural Notes) the reason why there is no Sharp between these two Notes is because they are but a Semitone distant from

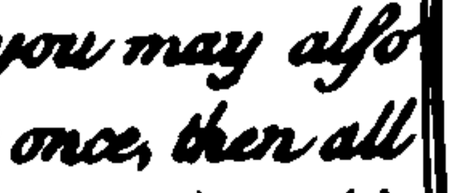
each other, for this reason when you find a Sharp on E-la-mi, you play it as F Natural, which has the same effect as a Sharp, I shall say no more of the placing the fingers, because I suppose by this time you understand the Tablature pretty well, which is sufficient to inform you of the rest.

Of Shakes or Cadences.

The first Shake in the Scale, which is on D below, is made by opening the 6.th hole, before you blow, in order to take it from E-la-mi, which is the next Note above, you tip this Note with your tongue, and then shake your finger Several times upon the 6.th hole without takeing breath or tongueing the 2.d Note: in short the finger which you shake must rest upon the hole, to end the Shake. the number of Shakes you make with the finger is determin'd only by the measure of the Note. on which you Shake, you must not press the Shakeing too quick, but rather Suspend it about half the value or measure of the Note, especially in grave movements as I shew in the Scale of Shakes. the fewest beats you can well give with the finger are three, as on Crotchets in the movement of two and three. 'twould be needless to explain all y.e Shakes one after another, since you have a demonstration intelligible enough in the Scale: and since you ought already to know all the Notes which compose them. you must observe y.e same rules throughout all the Shakes, as I gave you for y.e first. I ought only to distinguish the Shake on C Natural, because in effect it differs from the rest, you must begin it, by stoping all the holes but the first, then blow, and after Shake the finger on the 4.th hole, and end by raising the finger you shook with, which is contrary to what you observe in all other Shakes: as to the Shake on C in alt (Note the 23.d) 'tis very difficult to adjust, and is not much in use, you may see in the Scale that the D which precedes it, is stopt after an extraordinary manner, you must Shake on the 4.th and 5.th holes at the same time, and cover half the 6.th hole, you may also perform this Shake by Shakeing on the 3.d and 6.th holes all at once, then all the holes ought to be stopt except the first, and you must in ending this Shake raise the finger wherwith you Shook, we commonly soften this Note instead of Shakeing it.

A Further Explanation of the Shakes or Cadences

For the better understanding some Characters commonly us'd in Musick, and over some of the dotts in the Tablature of the 2.d Scale I shall here give an Explication of them, First the little curve line over, or under the head of two, or more Notes, commonly call'd a Slur, and mark't as you see in this Example on the right hand, Signifies, that you must only tip the first of them with your tongue w.ch have serves only as a preparation, (or what in French is call'd a Port de voix) to the Cadence or Shake, and you are to continue y.e same wind without drow-



ing

ing your breath, to the end of the Cadence or Shake, as I have already shewd you. y^e^ little cross above the 2.^d^ Note shews that 'tis on this Note you must Shake, the slur which joyns two dotts in the Tablature shews from which hole you take the Shake, and on which it ends. you may thereby see the borrow'd Shakes i e those Shakes that don't end on the same hole where you make the Port de voix, which hereafter I shall call a Sigh, as for example, that of D taken from E-la-mi Flat, begun from E-la-mi Flat, by putting the little finger on the key, & ends from E-la-mi Natural in Shakeing with the 6.^th^ finger on the 6.^th^ hole, and leaving the 7.^th^ stopt; you may also see the slur curled on the 2.^d^ dott, w.^ch^ shews y^t^ 'tis on this hole you must Shake. The Shake on E-la-mi Natural, taken from F Sharp, is begun by opening y.^e^ 5.^th^ 6.^th^ and 7.^th^ holes, to make F Sharp, w.^ch^ serves it as a sigh, or Port de voix, and 'tis ended by stoping the 5.^th^ and Shakeing on the 4.^th^ which removes the Superior Tone further off, & shews the Cadence more, instead of Shakeing on the 5.^th^ which would not be sufficient, you must observe to raise the little finger from of the key, when you Shake, because that wou'd heighten the E-la-mi, and render it false, as is shewd in the Tablature. E-la-mi flatt and D Sharp, are stopt alike, yet you see y^e^ Shake on E Flatt is taken from F Natural, and that of D Sharp is taken from E Natural, the first is a whole Notes distance, the 2.^d^ of a Semiton only, which makes all the difference, 'tis the same in all the other Notes. You must observe, that the Shakes are not always markt in peices of Musick, as I have describ'd them here, they are only markt with a little cross, thus + or thus tr. there is no mark for the Sigh, or Port de voix, but you must never omit doing it, and observe what I have said thereon. There are some high Tones on which one can't Shake, I have shew'd those which can be Shook, but you must observe that those above B in Alt (Note the 22.^d^) are seldom practis'd. I have not yet spoke of the manner of adjusting the Cadences, or Shakes, this wou'd be but a repetition of what I have already said concerning the simple Notes, since that these Cadences are Compos'd of y^e^ same Notes, I shall only tell you that there are some of them which must be begun by turning the Flute inwards, and ended by turning it out, Such is the Shake on F Sharp, taken from G Sharp, because the two Tones which compose this Shake are to be differently adjusted; there are others in which you must observe quite the contrary, which you'll know by the Explications already given on all the Notes, you'll find some which are begun by stoping the hole on which you ought to Shake, and end in opening the same hole, Such is the Shake on C (the 11.^th^ Note) of which I have spoken already), you may know this difference by the dotts in this example the black dot being before the white one, which is contrary to the rest.

Remarks on some Semitones, & on some Cadences.

To omit nothing, I shall treat here of some Semitones, and some Shakes

that may be play'd after different ways to what I have here shewn I shall begin with C Sharp in alt (Note the 19.th) altho' I have shew'd in the Scale, the most simple manner of playing it, but as 'tis a little too Sharp, when made after that manner, there are several ways used to flatten it. First having stopt the 1.st 2.d and 4.th holes, as you see in y.e Tablature, you must stop also the 6.th hole, and open the 7.th with y.e little finger, this way is frequently used, and some Shake thereon with y.e 4.th and 6.th fingers at the same time, but 'tis not well articulated, because 'tis difficult for a Shake made by two fingers so distant from each other to be very distinct; I am therefore of opinion that one shou'd always borrow the Shake from the 2.d finger, as I have shewn in the Scale of Cadences, by adjusting it, by turning the Flute inwards you must also observe not to raise the finger high in Shaking; 2.dly you stop the first 2.d and 4.th holes, and afterwards the half of the 5.th but with discretion, this way is somewhat easier than the other because it only employs two fingers of the lower hand, which being close together, Shakes more intelligibly, the Shake is always taken from the 2.d finger in turning y.e Flute also inwards, there are certain passages where one ought to make this Semitone as I have shew'd in the Tablature, & that to avoid a very great difficulty. what I have said on G Sharp, may also serve for a Flat (Note the 39.th) except the Shake, which is different as you see in the Scale of Shakes. the Shake on C Sharp in alt (Note the 24.th) is also made after different manners, which I shall here explain, as well as some others, more to satisfie your curiosity, then to prescribe a constant use thereof for these sorts of Shakes are not found on all Flutes with the same facility. The first way is perform'd by stopping the 2.d & 3.d holes, and Shaking on the 4.th and 6.th at the same time, all the other holes ought to be open, and the 7.th also, and the fingers you Shake w.th must rest upon their holes in finishing y.e Shake. The 2.d way is by stopping all the holes except the first and fifth, then you must Shake on the 6.th hole, ending with the finger off: you may also Shake on y.e key, and observe the same thing. C Sharp without a Shake may also be play'd by stopping the 3.d and 4.th holes, and leaving the rest open, D Flatt is made the same way. I shall also observe concerning the Shake on B Natural above, (Note the 22.d) that it may be play'd by stopping y.e 3 holes of the lower hand and Shaking as usually on the first hole, 'tis easily made after this manner, but 'tis a little too Sharp; to remedy w.ch turn the Flute inwards to adjust it. That of B in alt Flat, (Note y.e 37.th) may be made by stopping half the 2.d hole and Shaking on the first, the Shaking on the first and 3.d holes at the same time is also practis'd, leaving all the other holes open, but this way is not very Natural. The Shake on A Sharp, (Note the 21.st) may be made by stop-

ping

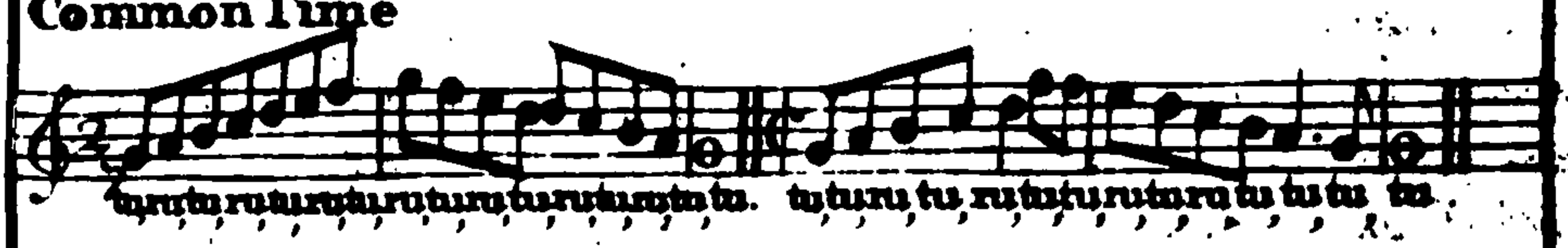
ying all the holes except the 3.d and 7.th you must Shake on the 2.d hole, and turn the Flute inward. That of D Natural in altissimo (Note the 25.th) taken from E Flat, may be also made on the 5.th & 6.th holes, at the same time keeping the 3 first stopt, and opening the fourth and 7.th you ought to force the wind, and end the Shake w.th the fingers off; there are some Flutes on which you must open y.e first hole. I shall further observe concerning C Natural below (Note the 11.th of the first Scale) that some make it by stopping the 2.d 4.th and 5.th holes, I don't approve of this way, because in makeing it thus, 'tis not far enough distant from its Sharp, and y.e Semitone is found false.

Of the double Cadences, Accents Ports-de-voix and tonguing the German Flute and other wind Instruments.

To render the playing more agreeable, and to avoid too great a uniformity in tonguing, 'twill be proper to use two principal articulations, Viz. Tu, and Ru, the Tu, is most in use, and is used in all cases as to Semibreves, Minims, Crotchets, and to the greatest number of Quavers, for when these last are on the same line, or such as leap, you pronounce Tu, when they ascend or descend by degrees and joyn'd, we use also Tu but intermixed Ru with it, as you may observe by the following example where these two Syllables do Succeed each other.

EXAMPLES.

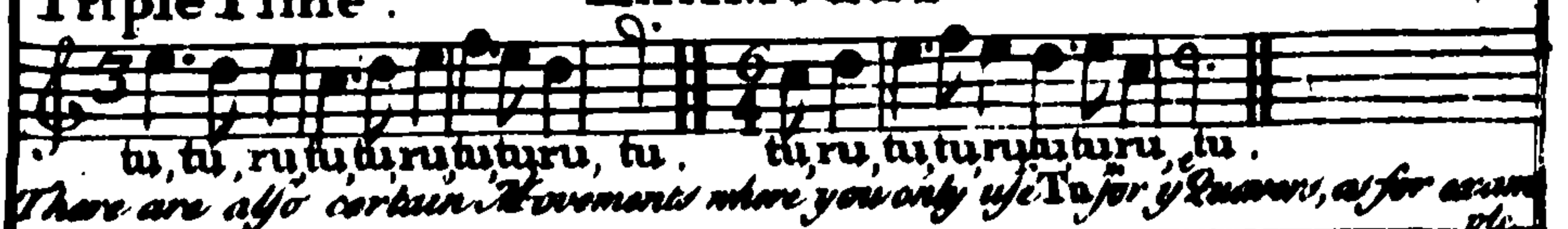
Common Time



observe that Tu Ru are regulated by the number of the Crochets, when the number is odd, you pronounce Tu Ru alternatively, as you see in y.e first example, when the Quavers are even you pronounce Tu to y.e two 1.st then Ru alternatively, as you see in the 2.d example observe also y.e Quavers are not always to be play'd equally, but you must in certain movements make one long, and one short, which is also regulated by their number, for when they are even, You must make the first long the second short and when they are odd, you do quite the reverse, that is call'd pointing; the movements in which 'tis most commonly used is common Time, Triple Time, and Jigg Time or 6/4. You must pronounce Ru on the Note which follows y.e Quaver n.r it ascends, or descends by one step only.

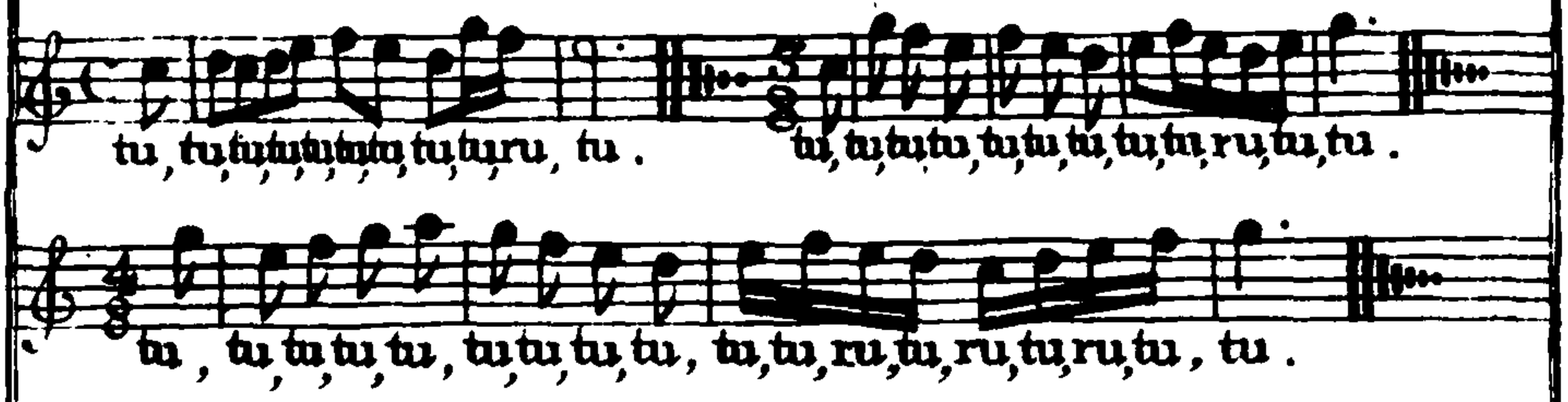
Triple Time.

EXAMPLES.



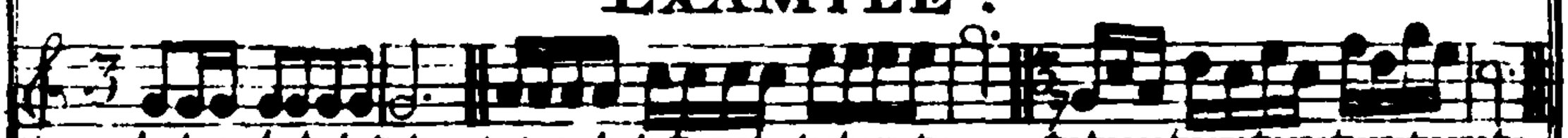
There are also certain Movements where you only use Tu for y.e Quavers, as for exam-

EXAMPLES.



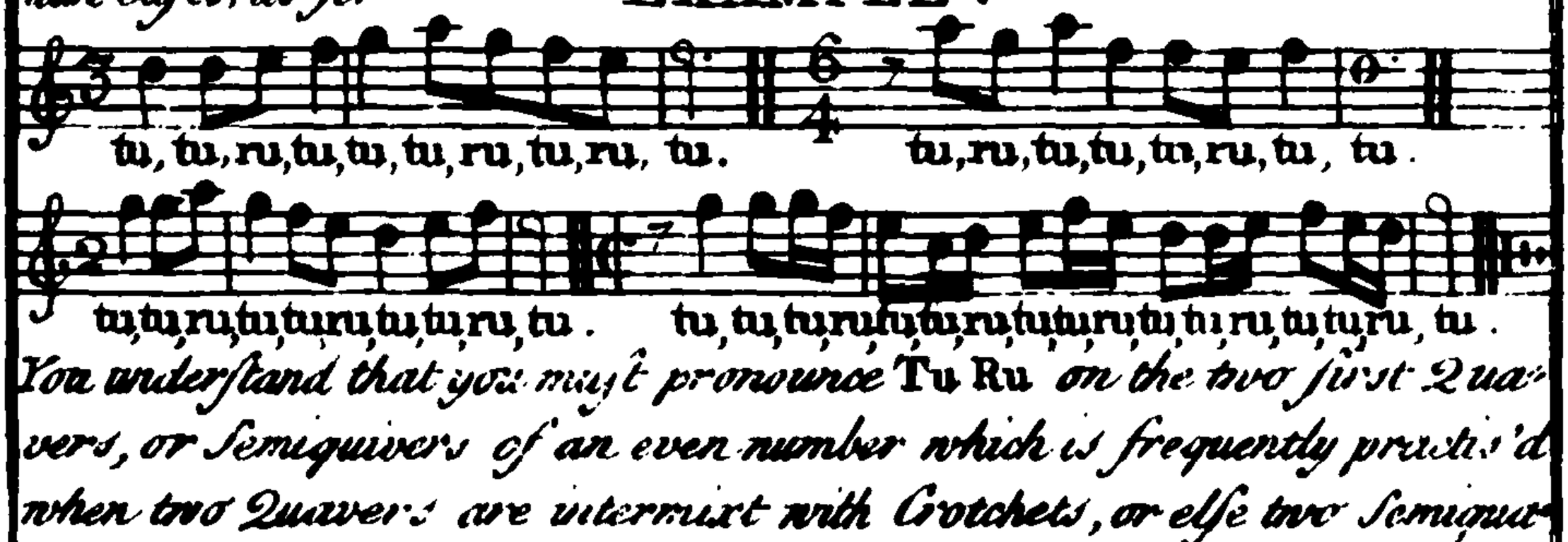
You pronounce Tu *on all these Quavers, and you don't use* Ru, *but on the Semiquavers, because in these movements a Quaver is to be supposed a Crotchet, and a Semiquaver a Quaver, (that is) held as long in playing, as well as in those of* $\frac{6}{8}$ & $\frac{9}{8}$, *you must also in these movements pass the Quavers equally, & point y^e Semiquavers. Observe that You use* Ru *on y^e Semiquavers according to the Rules I gave of the Quavers, and more frequently, for you don't omit it whether they are on the same line, or whether they Skip*

EXAMPLE.



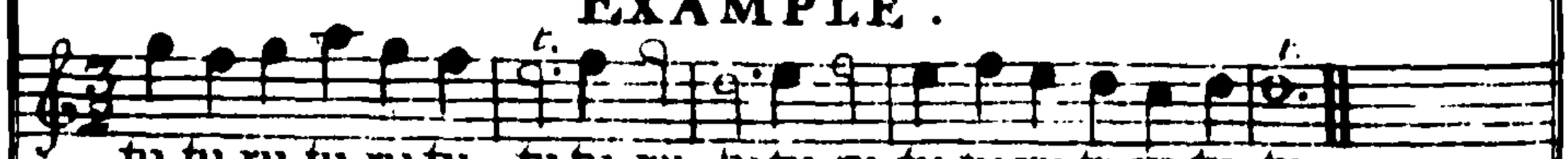
Although these Rules are General, yet they admit of some Exceptions in cer-
tain Cases, as for

EXAMPLE.



You understand that you may pronounce Tu Ru *on the two first Quavers, or Semiquavers of an even number which is frequently practis'd when two Quavers are intermixt with Crotchets, or else two Semiquavers with Quavers, 'tis done for a greater Sweetning, and 'tis the Relish of the Ear that must decide it; you ought therefore to Consult the Ear when the tonguing appears harsh, and use the way w^ch shall seem most agreable, without respecting the ranging of the Notes, or the different movements. You must observe never to pronounce* Ru *on a Shake, nor on two Successive Notes, because* Ru *ought always to be intermixt alternatively with* Tu. *In Triple Time of* $\frac{3}{2}$ *you pronounce* Tu Ru *between the Crotchets and* Ru *to y^e Minims that are preceded by a Crotchet, in ascending, or descending by one Notes distance, as for*

EXAMPLE.



all Triple Time is like y^e single Triple Time, and that in double Triple Time (i e) $\frac{3}{4}$ *the Minims are to be accounted Crotchets, and the Crotchets Quavers &c. for which reason, you point Crotchets in this movement according to the Ex-*

plication

plication I gave you of Quavers; 'twill be proper to observe, y^e tipping with the Tongue ought to be more, or less articulate according to the Instrument on which you play, for 'tis soften'd on the German Flute, more distinct on the Common Flute, and very Strong on the Hautboy.

Of Sliding or Slurring.

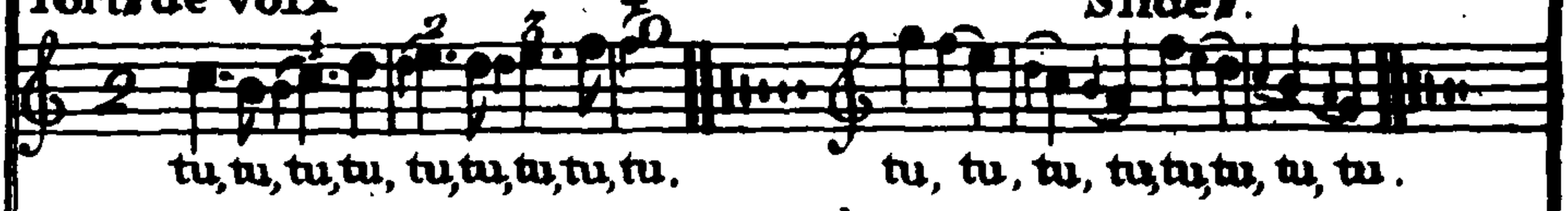
Slurring is when two, or more Notes are pass'd over with only one tip with the tongue, which is markt by a Curve line, over or under y^e Heads of the Notes.

EXAMPLES

Of the Port-de-voix and Slides.

The Port-de-voix is a tipping with the Tongue, anticipated by one Note below the Note on which we design to make it. the Slide is taken a Note above, and is never practis'd but in descending to a third.

EXAMPLES.

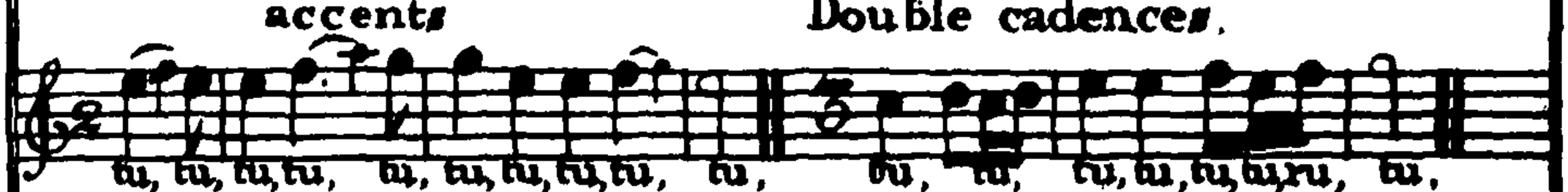


These little Notes which denote the Port de voix, and Slides, are accounted as nothing in the Time, you Tongue them never the less, and Slide the principal Notes, we often joyn a beat with the Port-de-voix as you may see above

Of the Accents and double Cadences.

The Accent is a Sound borrowed from the end of some Note to give them a greater expression The double Cadence is an ordinary Shake follow'd by two Semiquavers Slur'd or tip't.

EXAMPLE



Of the softening of Notes, or the lesser Shakes, and of the Beats.

The softning, or lesser Shake, is made almost like the usual Shake. there is this difference that you always end with the finger off, except on D la sol re, for the most part they are made on holes more distant, and some on the edge or half the hole only, it participates of a lower Sound, which is contrary to the Shake. The beat is the hitting once or twice as quick as we can, still on the hole, and as near the Note we beat upon as possible, we ought also to end a beat with the finger off, except on D, as I shall shew hereafter, it also partakes of a lower Tone. To begin with the Smoothing or Softening of D y^e 1^st Note in order, I say it must be done but by artifice because 'tis y^e lowest Note, and you have no finger left unemploy'd to do

it with; therefore must be done by shaking the Flute, which imitates a softening; as for the Beat, this Note has none for the same reason The softening of **D** *Sharp* or **E-la-mi** *Flat* is done as **D** *Natural*, the Beat is made upon the key with the little finger, ending with it on. The softening of **E-la-mi** *Natural*, is made on the edge of the 6.th hole the Beat on the same hole full. The softening and Beat on **F** *Sharp* and *Natural*, are made on the 5.th hole, Viz. the Beat full on the hole, the other on the edge. The softening of **G** *Natural* may be perform'd two ways, Viz. on the edge of the 4.th hole, or full on the 5.th y.e Beat is made on the 4 hole. **G** *Sharp*, or **A** *Flatt* is soften'd on y.e edge of the 3.d hole, the Beat on the 3.d hole full. The softening of **A** *Natural* is on the 4.th hole full, or on the edge of the 3.d hole, the Beat upon y.e 3.d hole. The softening of **A** *Sharp*, or **B** *Flat* is upon the 6.th hole Full the Beat upon the same hole, or on the 2.d when 'tis preceded by a Port de-voix The softening of **B** *Natural*, is made on the 3.d hole full. the Beat upon the 2.d The softening of **C** *Natural*, is made on the 4.th hole full. the Beat on the 4.th and 5.th at the same time, or on the first, when 'tis preceded by a Port de voix. The softening of **C** *Sharp*, or **D** *Flat* is made on the 2.d hole full. the Beat upon the first. The softening of **D** *Natural*, is made on the 2.d hole full. it differs from the rest in its beginning and ending with the finger on. you must observe not to raise the finger high, the Beat is made on the 4.th hole, when you play in a Natural key, and upon the 2.d and 3.d at the same time, when you play in a key where **C** is *Sharp*, the holes ought also to be stopt as well in beginning as in ending it. The softening **D** *Sharp* or **E** *Flatt* is made on the first hole, which ought to remain stopt, before, and after. The Beat is made upon the key for **E-la-mi**, after the manner I shewd you in speaking of it below. as to **D** *Sharp*, 'tis Beat upon the 2.d and 3.d holes at the same time, the first hole ought to be open, and you must stop the 2.d and 3.d in ending the Beat. The softenings and Beats between this Note & **A** *Sharp*, or **B** *Flat*, are made as their Octaves below, the softening of this last is made on the edge of the 4.th hole. the Beat may be made on y.e same hole, or else on the 2.d especially when 'tis preceded by a Port-de-voix. y.e softening of **C** *Natural* is made two ways, Viz. on the 6.th hole, or on the 3.d the Beat is made on the same, and also on the first, when 'tis preceded by a Port-de-voix. The softening of **D** *Natural* is made on the 2.d hole as its Octave. the Beat is made on the 2.d and 3.d holes at the same time The softening of **D** *Sharp*, or **E-la-mi** *Flat* is done as its Octave. y.e Beat is made the same way, or else on the 5.th and 6.th holes at once. you must hold the 4.th and 7.th holes open, and replace your finger in ending. The softening of **E-la-mi** *Natural* is made on the edge of the 3.d

hole

hole. the Beat on the same hole still. I shall omit the Notes higher than this, because they are too much forced, nor must you make these till you are pretty far advanced. These Graces are not comonly set down in âll pieces of Musick, but only in such as Masters write for their Scholars, observe the following.

EXAMPLE.

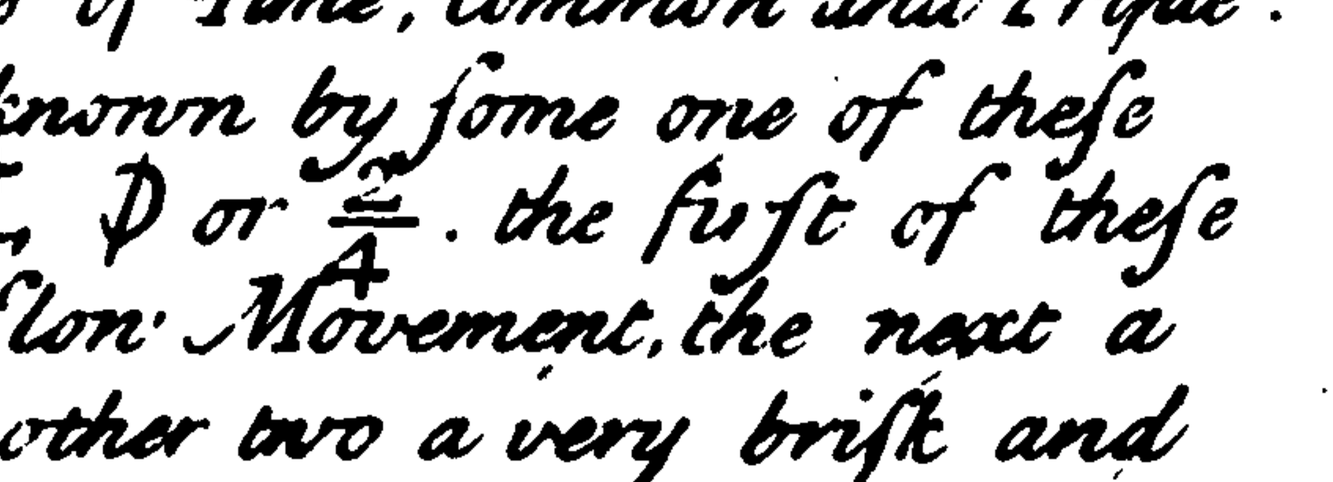
A softening a Beat.

'twou'd be hard to teach a method of knowing exactly all the Notes where on these Graces ought to be play'd, what can be said in general there upon is, that the softenings are frequently made on long Notes as on Semibrieffs, Minims, and pointed Crotchets, the Beats are made more commonly on the short Notes, as on Crotchets in light movements, and on Quavers, in movements where they pass equally, we can give no certain Rules for placing these Graces; 'tis the Ear, and practice must teach you to use them in proper Time, rather than Theory what I now'd advise you to, is to play some time only such pieces of Musick as have these Graces markt, thereby to accustome your Self by little, and little, to use them to such Notes as they agree best with.

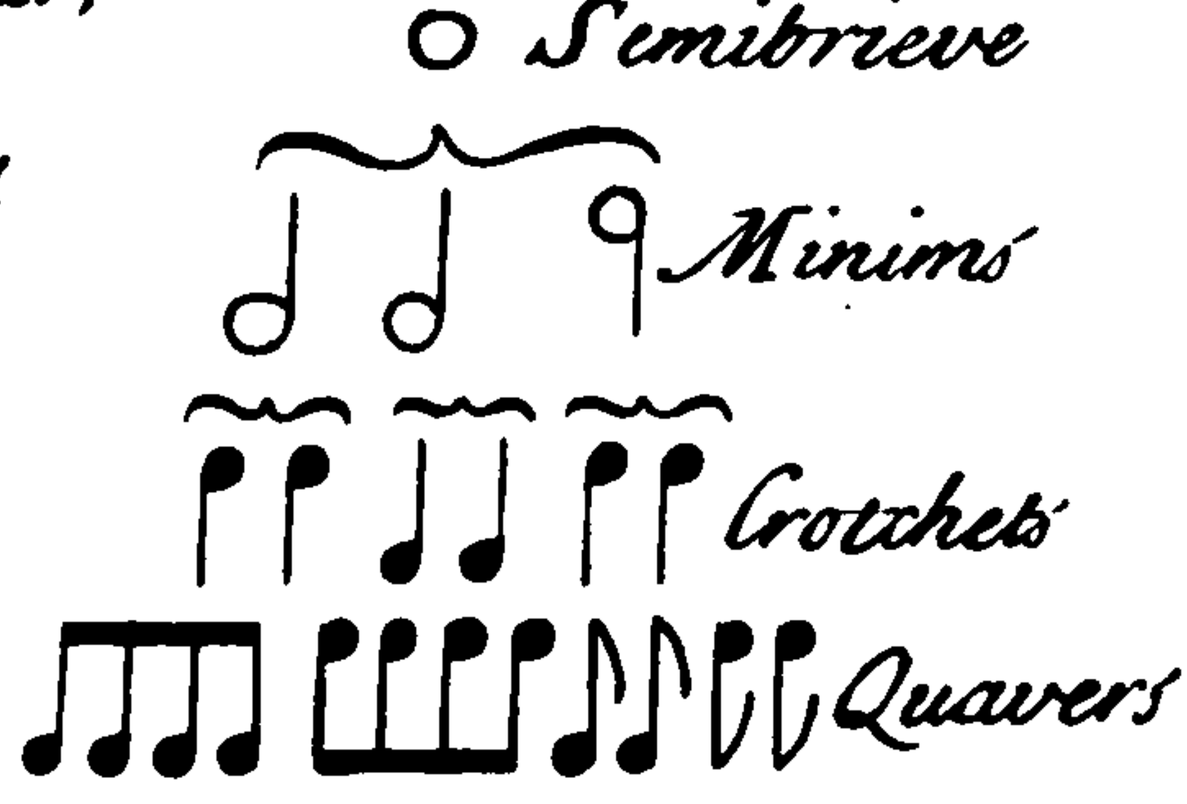
Of Time

There are two Sorts of Time, Common and Triple.

Common Time is known by some one of these characters C, or ¢, ϕ or $\frac{2}{4}$. the first of these Marks denotes a slow Movement, the next a little faster, and the other two a very brisk and airy Movement, the three first of these Characters always contain to the Value of a Semibrieve in a Bar. which must be held as long as you can moderately tell four. The last of these Marks never contains more than a Minim or 2 Crotchets or four Quavers &c in a Bar. this is called Mortive Time.



Triple Time is known by these Characters. 3, or $\frac{3}{2}$ $\frac{3}{4}$, and $\frac{3}{8}$. The two first of these are used when there are three Minims in a Bar, this is the slowest Sort of Triple Time in use. $\frac{3}{4}$ is used when there three Crotchets in a Bar, this is quicker than the former, the last Sort, which is the quickest of all, is known by this Cha=racter $\frac{3}{8}$ and contains three Quavers in a Bar; or other Notes to their Value.

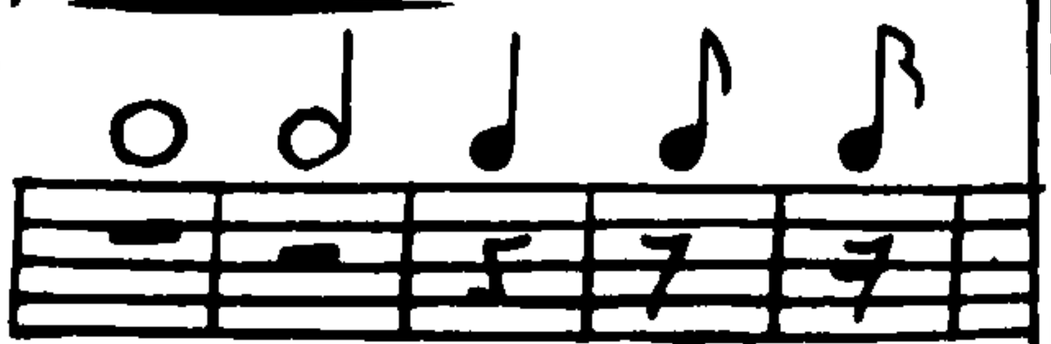


There are three other Sorts of Common Time which are compounded of Triple Time mark'd thus $\frac{6}{4}$, $\frac{6}{8}$. and $\frac{12}{8}$. The first contains six Crotchets in a Bar, which is the same as two Bars of Triple Time $\frac{3}{4}$. The second contains six Quavers in a Bar, this is also the same as two Bars of $\frac{3}{8}$ put in one. The third contains twelve Quavers in a Bar, these are called Jigg Times.

There are also two other Sorts of compound Triple Times as $\frac{9}{4}$, and $\frac{9}{8}$ the first contains to the Value of nine Crotchets in a Bar, and the other nine Quavers.

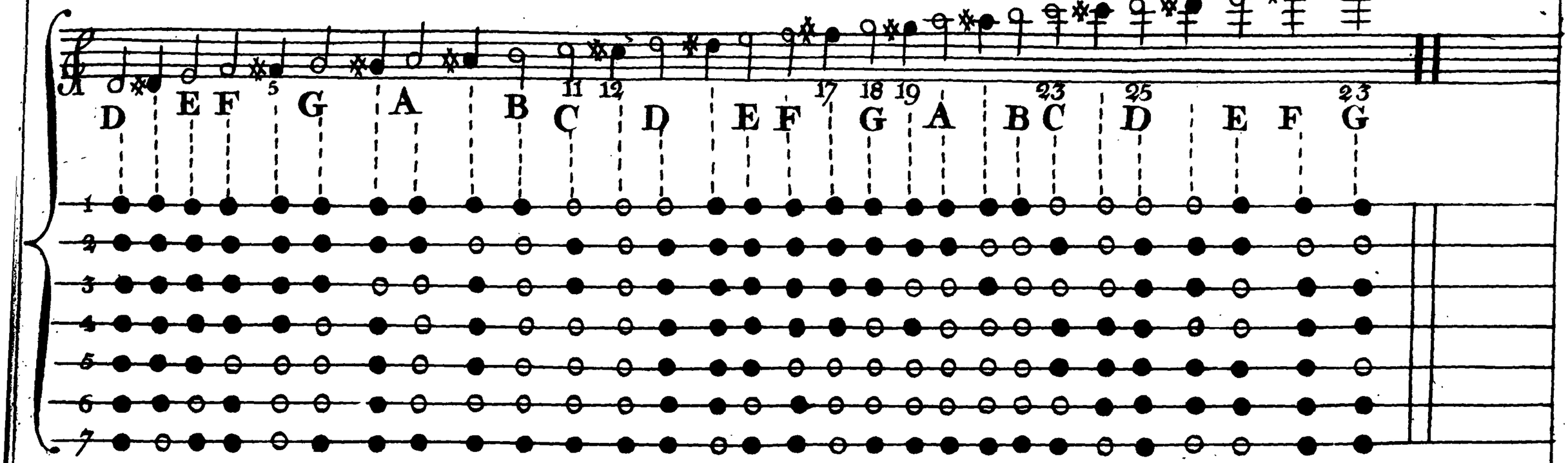
Of other Characters used in Musick.

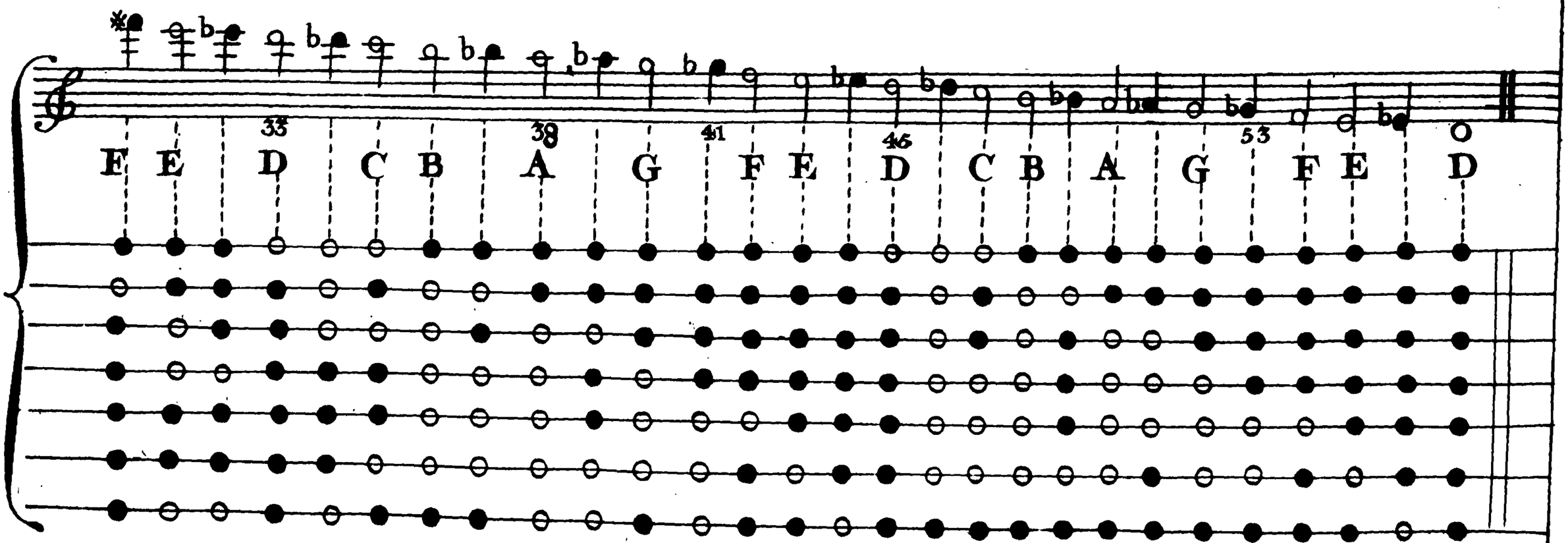
A Point or Dot added to the right Side of any Note, makes it half as long again, as for Example O· is as long as three Minims 𝅗𝅥· is as long as three Crotchets, &c for the rest.



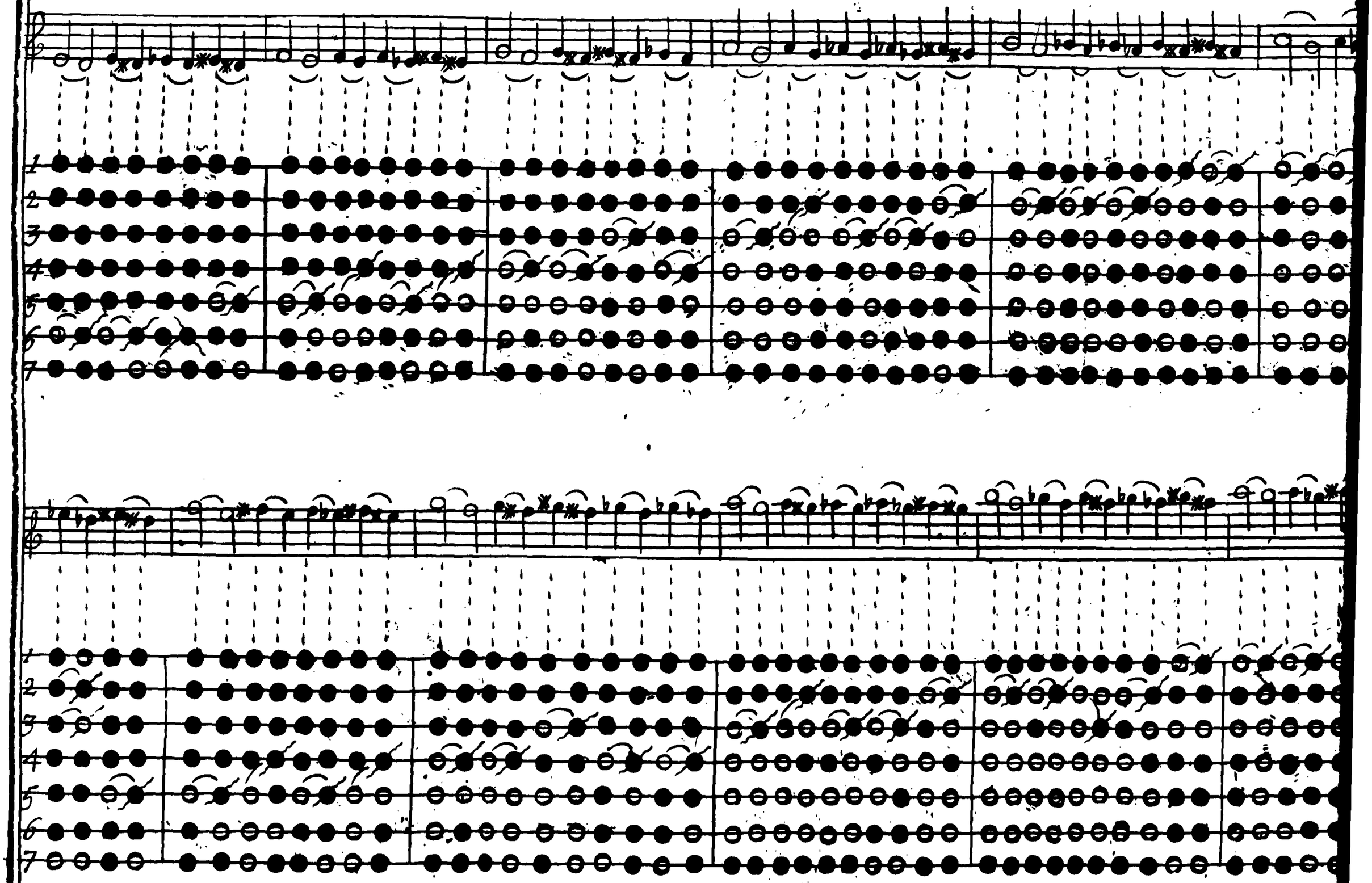
Where you see these Marks which are called Rests, you are to cease playing the length or Time of these Notes over them from which Notes they take their Names.

A SCALE of all the Notes and Half Notes of the GERMAN FLUTE Musically and Tabularly.

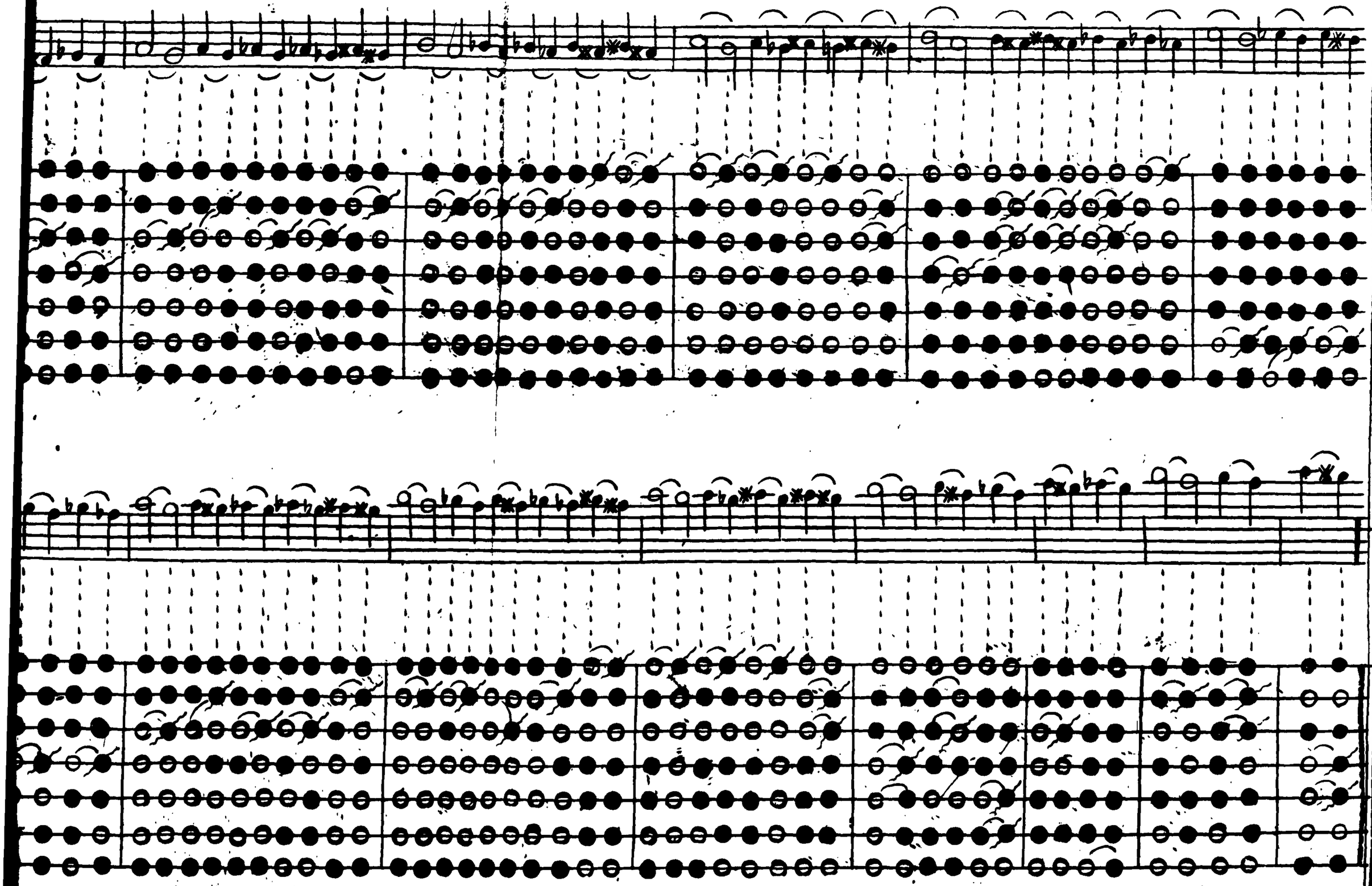




A Scale of all the Beats or



A Scale of all the Beats or Shakes



Minuet

tr

tr

tr

for

fr.

pia

for

fr.

tr

Minuet

fr.

fr.

Rigadoon

Trumpet Minuet

Tr.

Minuet

Tr.

:S:

:S:

Minuet

Minuet

Minuet

Minuet

Minuet

Tr

Minuet by Sr Bononcini

Tr

Minuet

Rigadoon

Minuet

Minuet

Trumpet. Minuet by M^r Grano

Minuet

Minuet

Dove Sei Rodelinda

Syn Song

A Favourite Air in Astarte

:S: Tr Tr

Song Tr Fg

Tr

Fp

Tr

Sym

Song Tr

Tr Sym So Tr Sym

Song

Tr

Tr Tr

Fg

So Sym So Sy So Sy

Tr

Song Tr

Tr

Tr

Sym So Sy So

Sy So Sy So

Tr

So Sym So

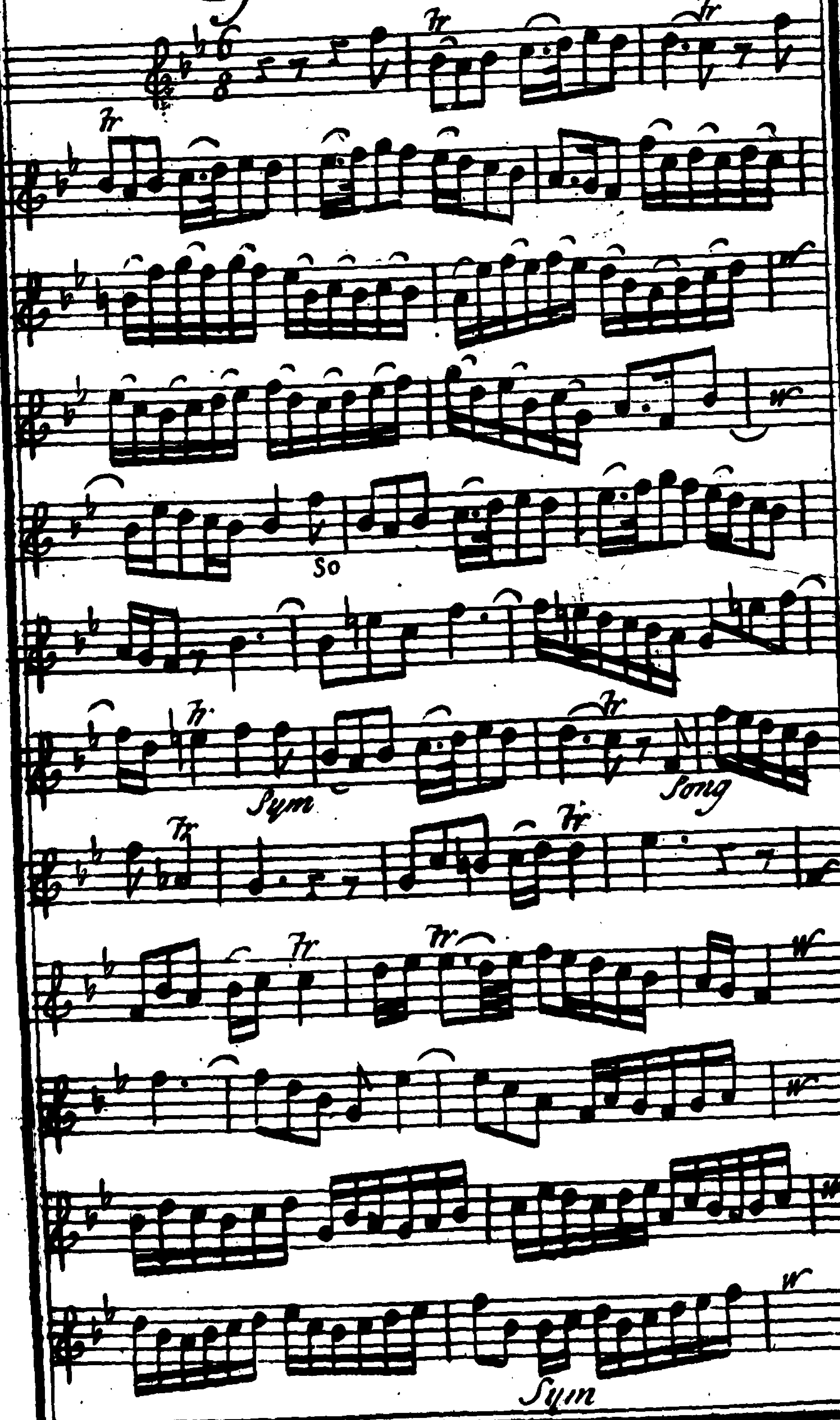
Tr

Sym

Tr :S: Fin Cujus

:S:

La sorte il Ciel, &c.



in the Opera of Radamystus.

tr tr w Sym tr Song Sym w tr tr Song tr w w tr Da Capo

A Favourite SONG in Otho

Allegro

Fr

W

Fr

W

Fr

Song

Fr

Fr

Sy

So

W

Sy

So

W

Tr

Tr

Sy

W

Tr

W

Song

W

Tr

W

Tr

W

A Favourite AIR in the

Fr

Fr

Fr

Song

Fr

Sym

Song

tr

Sym

Song

tr

tr

Sym

tr

Song

tr

tr

tr

tr

tr

A Favourite AIR in the

Pianiſs

Song

Fy Fo

Tr

Tr

Song

Sy So

Tr Tr

Tr Tr

:S: :S:

Non sara quest alma

Fr

:S:

Fr

Fr

Fr

Song

Fy

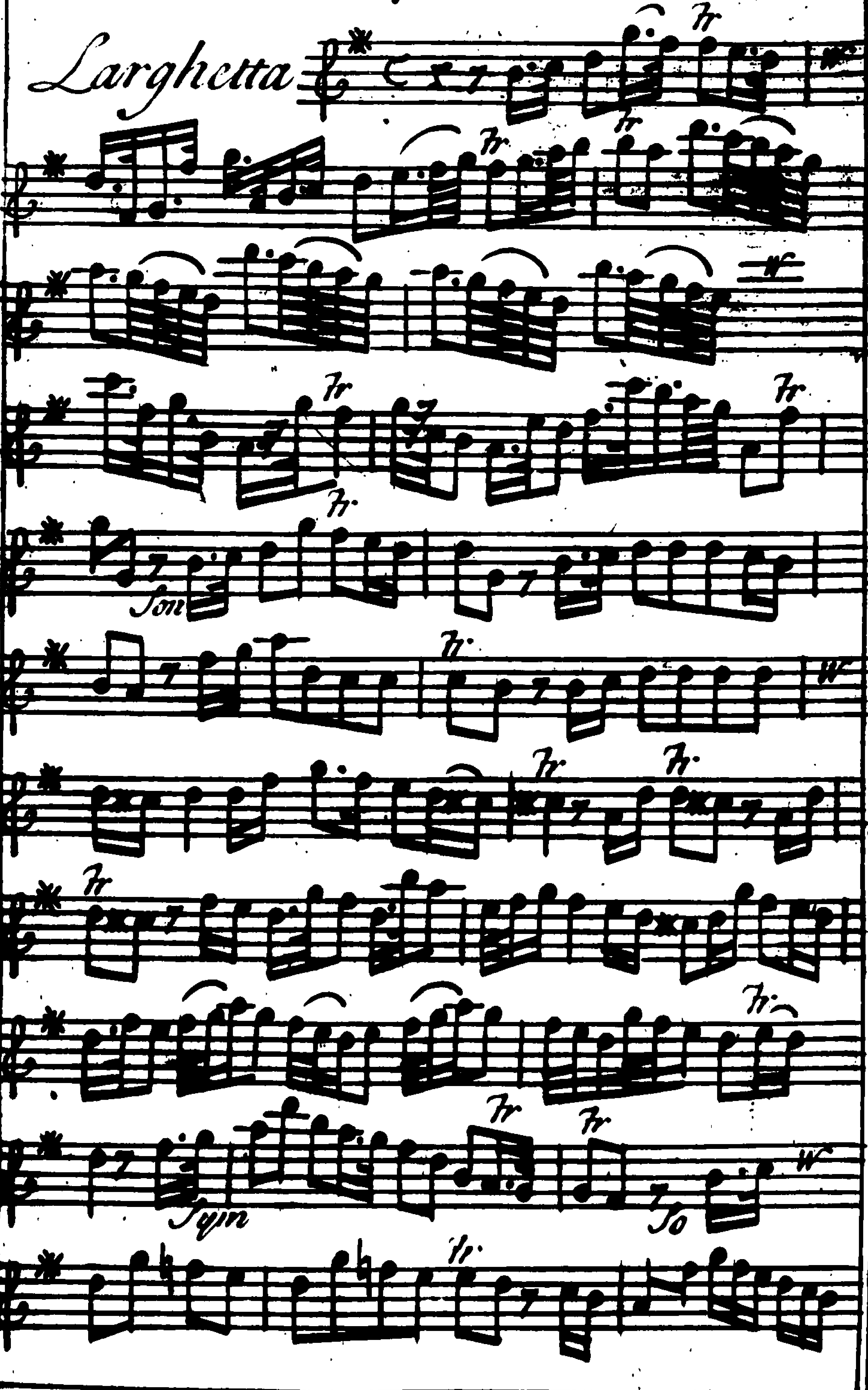
Song

Fl

in the Opera of Radamistus.

German Flute.

Non vi piacque a favourite AIR in the Opera of SIROE



Adag Da Capo

A Favourite AIR in the

Fr

HC

pia

Song

Fr

Sg

Fr

Fr

Song

Fr

Sym

Fr

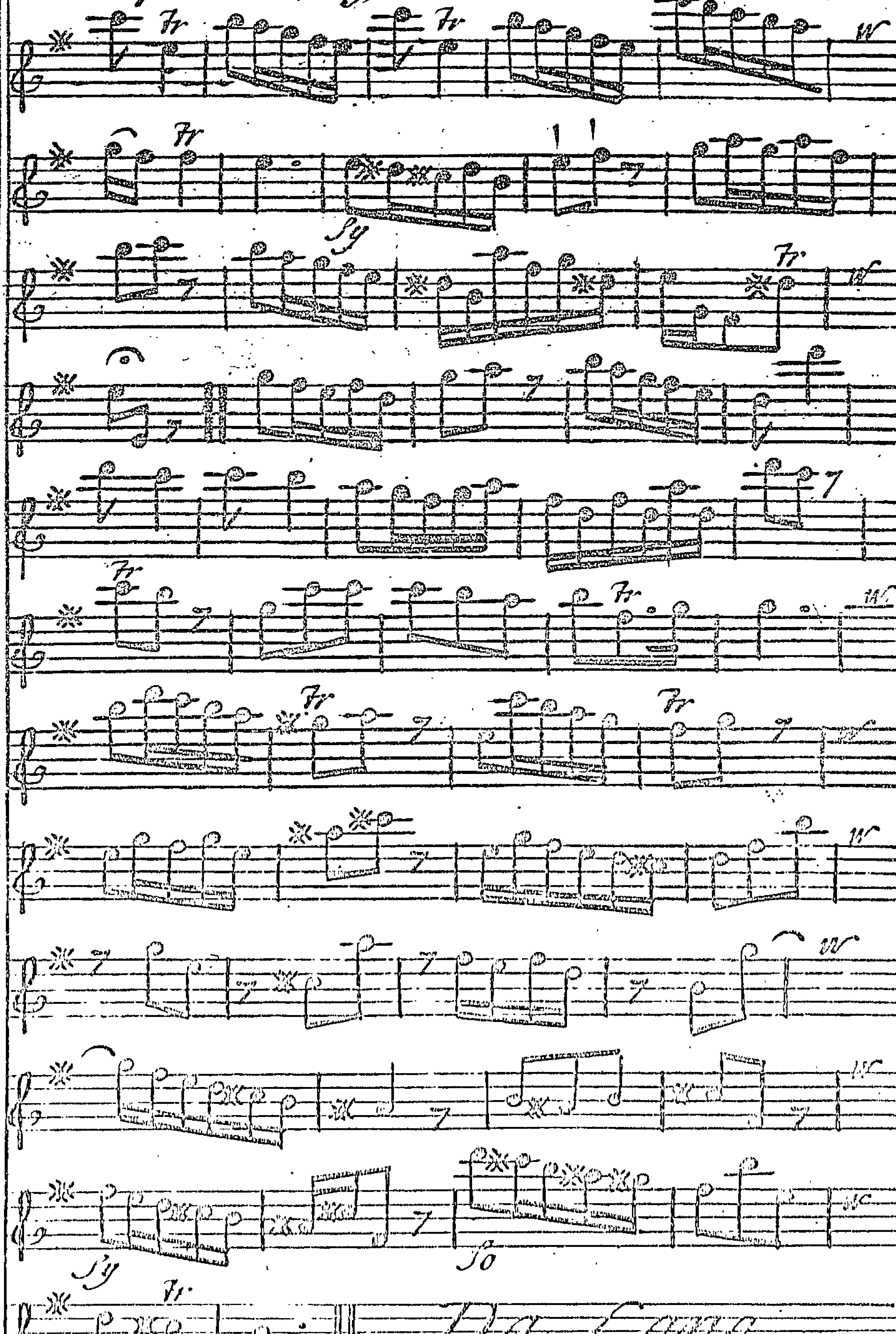
Song

Fr

Fr

Fr

Opera of Lotharius



Se il Cor a Duet in Ptolomy for two Flutes.

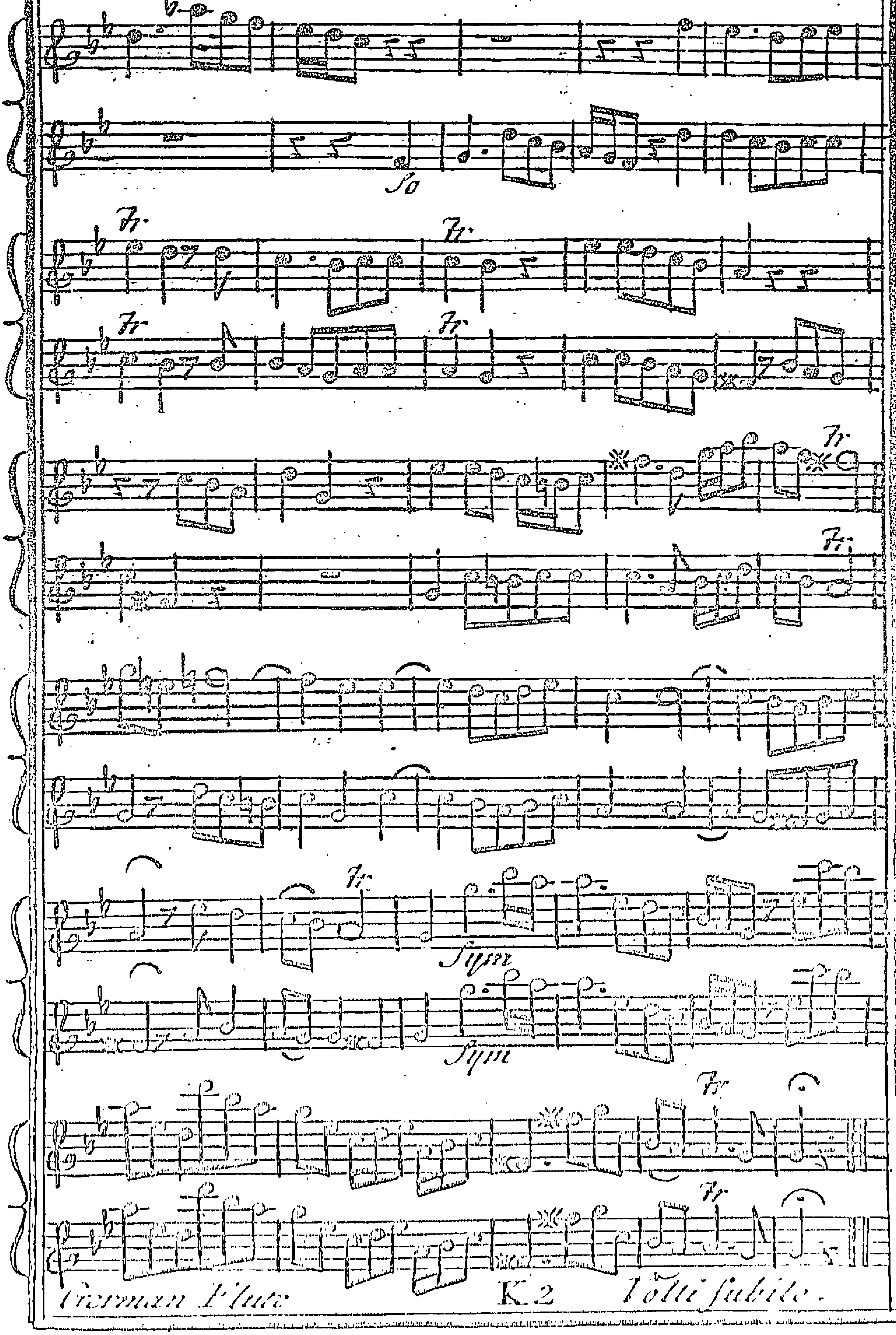
Larghetto

Fr. Song

Fr. Song

Fr. Song

Fr. Song



German Flute K.2 Volti subito.

Fr

Fr

Fr

Fr

Fr

Fr

:S:

:S:

al Segno

A Favourite AIR in the OPERA of Parthenope.

German Flute.

Sei mia gioia, *A Favourite AIR*

Allo

Tr

Tr

So

Tr

Tr

Tr

Sy

Tr

So

Tr

tr tr tr tr

So

Sg

tr

tr

Sg

tr

tr

Gigue in Parthenope

Amico il Fato in Ormisda

Tr

Tr

Tr

Song

Tr

Tr

3

Tr

3

Tr

Tr

Syn

Tr

Tr

Tr

Tr

A Favourite Air in the

Allegro

Tr

Tr

Tr

Son

Tr

Tr

Tr

Tr

Tr

Sym

Tr

Song

Tr

Tr

Fr

Fr

Fr

Fr

Sym

Fr

Fr

Fr

Fr

A Favourite AIR in Ormisda

Ado All^o Tr

Tr

Tr Ad All^o Sym

Tr Tr

Song Tr Lento

resolute

Tr

Sym

Tr

Song

Tr Tr

Da Capo