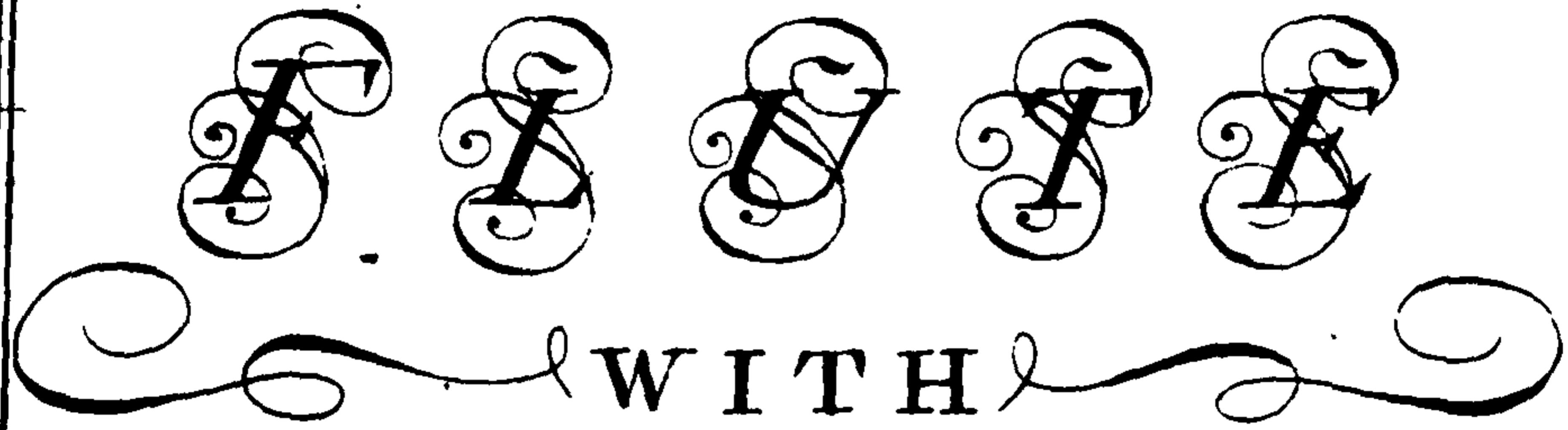




J. Smith Sculp

Directions for Playing on the



A Scale for Transposing any
Piece of MUSICK to y^{e} proper-
est Keys for that Instrument.

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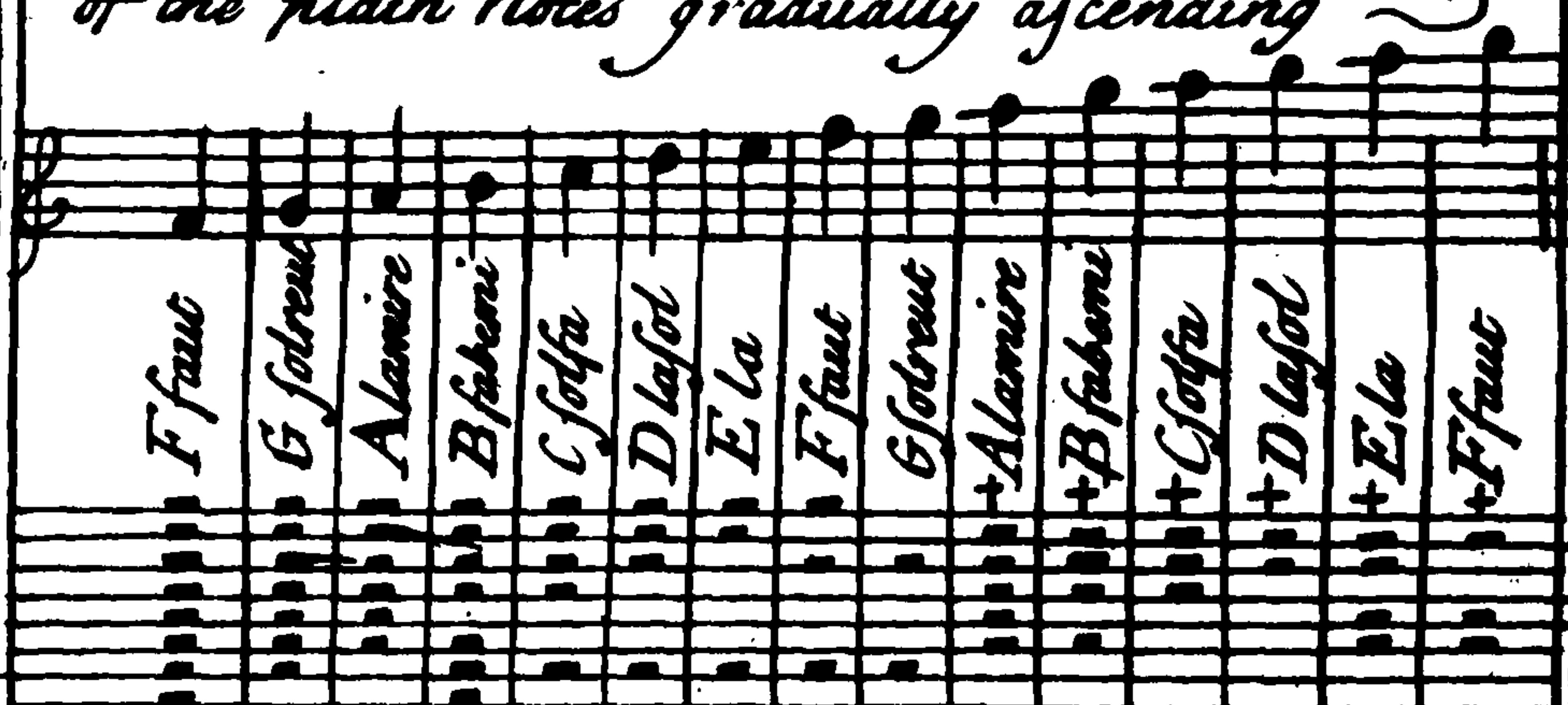
Directions for Playing on the

F L U T E

The first thing to be learn'd in this as well as all other Instruments is the Scale of the **GAMUT** as it is hereunder subjoined.

Example

of the plain Notes gradually ascending



NB The last seven Notes are called in alt.

In order to play these Notes hold the Flute after this Manner; Place the middle finger of your left hand on the third hole; and the third finger of your right hand on the lowest hole but one. with the Thumb of your right hand to support the Flute beneath, then the rest of your Fingers will stop the other holes in course.

Beneath the 5 Lines, observe those 8 answering to the Number of holes, & directing you how to play your Gamut; for those Lines on which Dots are set direct you to stop the Holes they refer to, as for Example Faut has a Dot on every Line, and consequently every Hole is to be stopped, and so on where there are no Dots the Holes must be opened. ——————

Observe also on the upper Line of these Eight, a Cross on every Note after G solreut in alt, which directs you to stop but half the upper Hole, pinching it with the end of your Thumb, by which means those Notes found an Octave or eight Notes higher than they would if the Hole was quite stopped. ——————

Before we proceed any farther, it will be necessary to observe two Characters of great Use in Musick a Flat & a Sharp * . ——————

A Flat being placed before any Note denotes it to be play'd half a Note lower than its natural Pitch. The Sharp is of a contrary Nature; For whereas the flat takes away a Semitone from the Sound of the Note before which it is set, the sharp doth add a Semitone to whatsoever Note it is set before. ——————

If a Flat or Sharp be set at the Beginning of the 5 Lines, it affects every Note upon that Line or Space. ——————

There is an other Character called a Natural and made thus ♭, the Quality of which is to reduce any Note made flat or sharp by the governing Flats or Sharps placed at the beginning of the Lines, to its primitive Sound as it stands in the Gamut, as for Instance, a Flat being placed in B at the beginning of the Line makes all the Notes in that Line flat: then if the Composer should have a Mind to have some one or more of them sharp then this Natural is used instead of a Sharp. ——————

Example

Example of all the Notes both Flat and Sharp

Of Time.

There are two sorts of Time, viz Common & Triple.

Common Time is known by some of these Marks C, or $\frac{4}{4}$ or $\frac{2}{2}$, or $\frac{3}{3}$. the first is a very slow Movement, the next a little faster, and the two last a brisk Time. The three first of these Marks have always to the length of a Semibreve in a Bar which must be held as long in playing as you can moderately tell four: The last never contains more than to the Value of two Crochets in a Bar.

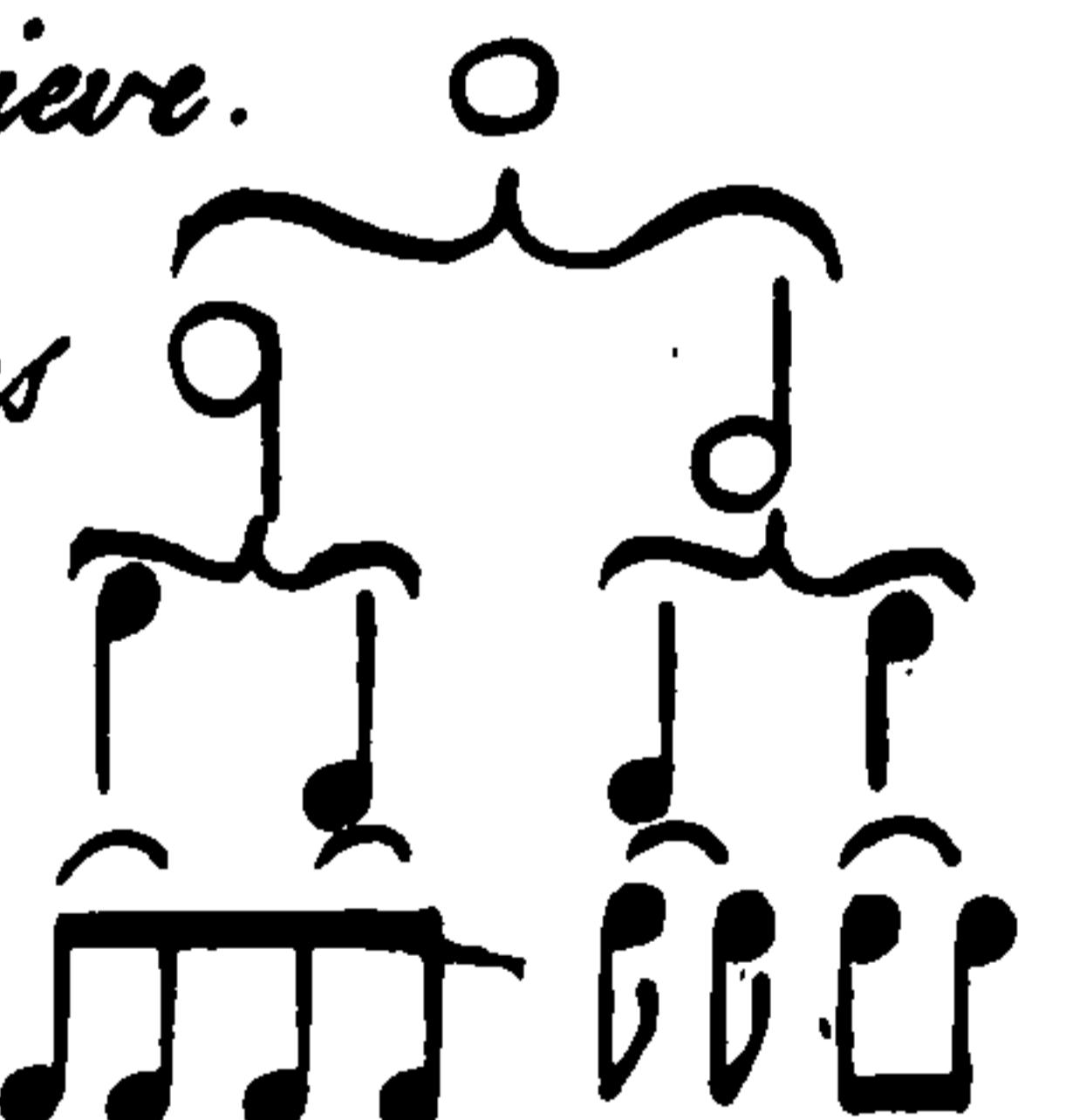
Semibreve.

Minims

Crochets.

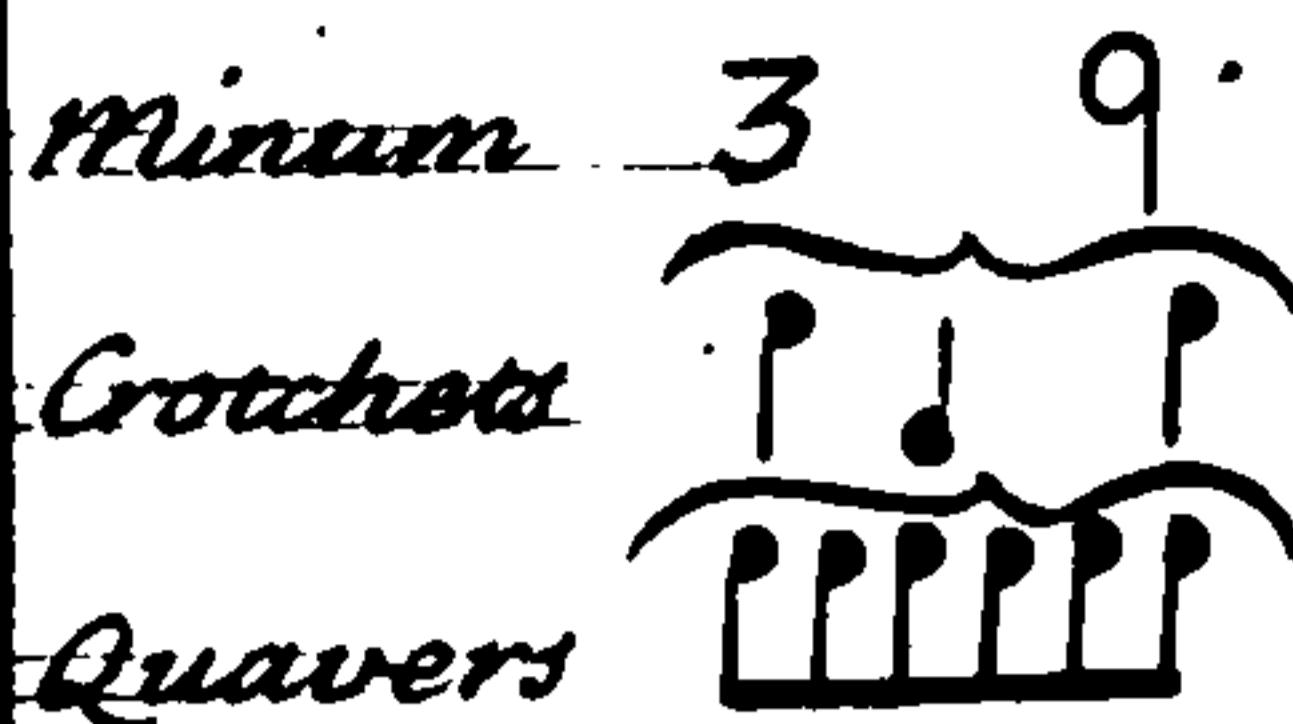
Quavers

Semiquavers



Triple Time consists of either three or six Crotchets in a bar, and is to be known by this $\frac{3}{4}$, this $\frac{3}{8}$, this $\frac{3}{16}$ or this $\frac{6}{8}$ mark. to the first there is three Minums in a bar, and is commonly play'd very slow; the second has

Triple Time.



three Crotchets in a bar, and they are to be play'd slow, the third has the same as the former but is play'd faster, the last has six Crotchets in a bar, and is commonly to brisk tunes as Jiggs and Paffys. When there is a Prick, or Dot following any Note, it is to be held half as long again as the Note it self is, let it be Semibreve, Minum, Crotchet, or Quaver; When you see a Semibreve rest you are to leave off playing as long as you can be in counting four, a Minum rest as long as you tell two, and a Crotchet one, and so in proportion a Quaver and Semiquaver, you may know how these rests are mark'd by the following Example.



Where you see these Marks or Rests in any tune, you are to cease playing the length or time of the Notes over them from which Notes they take their names. a Repeat is mark'd thus  and shew's the strain must be played twice over. A Bar is mark'd thus  a double Bar thus  and shew's the strain ends there. the triple Clif is mark'd thus:  To know what Key a tune is in, observe the last Note or close of the tune for by that Note the Key is named. Note that all Rondeaus end with the first strain and Da Capo where this Mark  is placed.

The Marks and Rules for gracing are these, viz a close shake thus = or thus rr. an open shake beat or sweetning thus +. the double shake which is only on Gsolute in alt thus o. a slur thus ^, or thus _ when the heads of your Notes are downward. a slur shew's that the notes under or over it must be play'd in one Breath, striking the first of them only with your Tongue. A close shake must be play'd from the Note or half Note immediately above. For Example if you would shake on F fault in alt, first sound Gsolute in alt then shake your Thumb in the same breath on its proper hole concluding with it on. An open shake or sweetning is by shaking your finger over

over the half hole immediately below the Note to be sweetned ending with it off, as thus you must sweeten—
 Dlasol: found your Dlasol shaking the third Finger of your left hand over the half hole immediately below keeping your Finger up. In short after a close shake keep your Finger down, after an open shake keep your Finger up. Ffaut and Gsolreut in alt are both to be sweetned with the forefinger of your left Hand. Bfabemi flat both in alt and below with the middle finger of your right hand. Bfabemi natural which is sharp in alt and below with the fore finger of your right hand. Elami flat with the middle finger of your left hand, all the other as above directed. The double shake is to be play'd thus place the fore and middle fingers of your righthand and the middle and third fingers of your left hand on their proper holes. blow pretty strong and 'twill sound Alamine in alt, then shake the third finger of your left hand on its proper hole—concluding with that and all other fingers up except the middle finger of your left hand and lowest but one of your right hand.

When Elami is to be close shook where Ffaut is sharp, first sound Ffaut *, in the same breath take off the middle finger of the left hand, shaking your Thumb on its proper hole; there are two other shakes viz Ffaut sharp in a tune where Gsolreut is * and Gsolreut in alt in a tune where Alamine is flat, the former is thus to ^{be} play'd, found Gsolreut sharp as in Flute.

in the scale of flats and sharps directed, only taking off the middle finger of your left hand (it not altering the sound in the least) then shake the middle finger of your right hand full upon its hole conduing with it up and it will give the same sound as if your Ffaut sharp was stopt with the proper fingers. the latter is thus place your fingers as directed in the double-shake, only adding the third finger of your right-hand on its proper note. blow then shake the fore and middle fingers of your right hand together full upon their holes ending with them and the third finger of your left hand up. All descending long Notes must be dose shook, ascending long Notes sweetned, slur down to a third descending Crotchet, if two third descending Crotchets come together, shake the first, slur ^{to} the next, if two Crotchets happen together in one Key, sigh the first, sound the second plain, a sigh divides a Crotchet into a prick'd Quaver and Semiquaver slur'd, the prick'd Quaver to be on its proper Key, and the Semiquaver on the Note or half Note just above as thus you must play two Crotchets in Ffaut in alto



If three Crotchets come together in one Key, beat the first, sigh the second, the third play plain; If three Crotchets gradually descend beat the first, shake on the second, the third plain; if three gradually ascend, sigh the first, double rellish the second, the last plain, provided that the movement of the tune be slow enough to allow

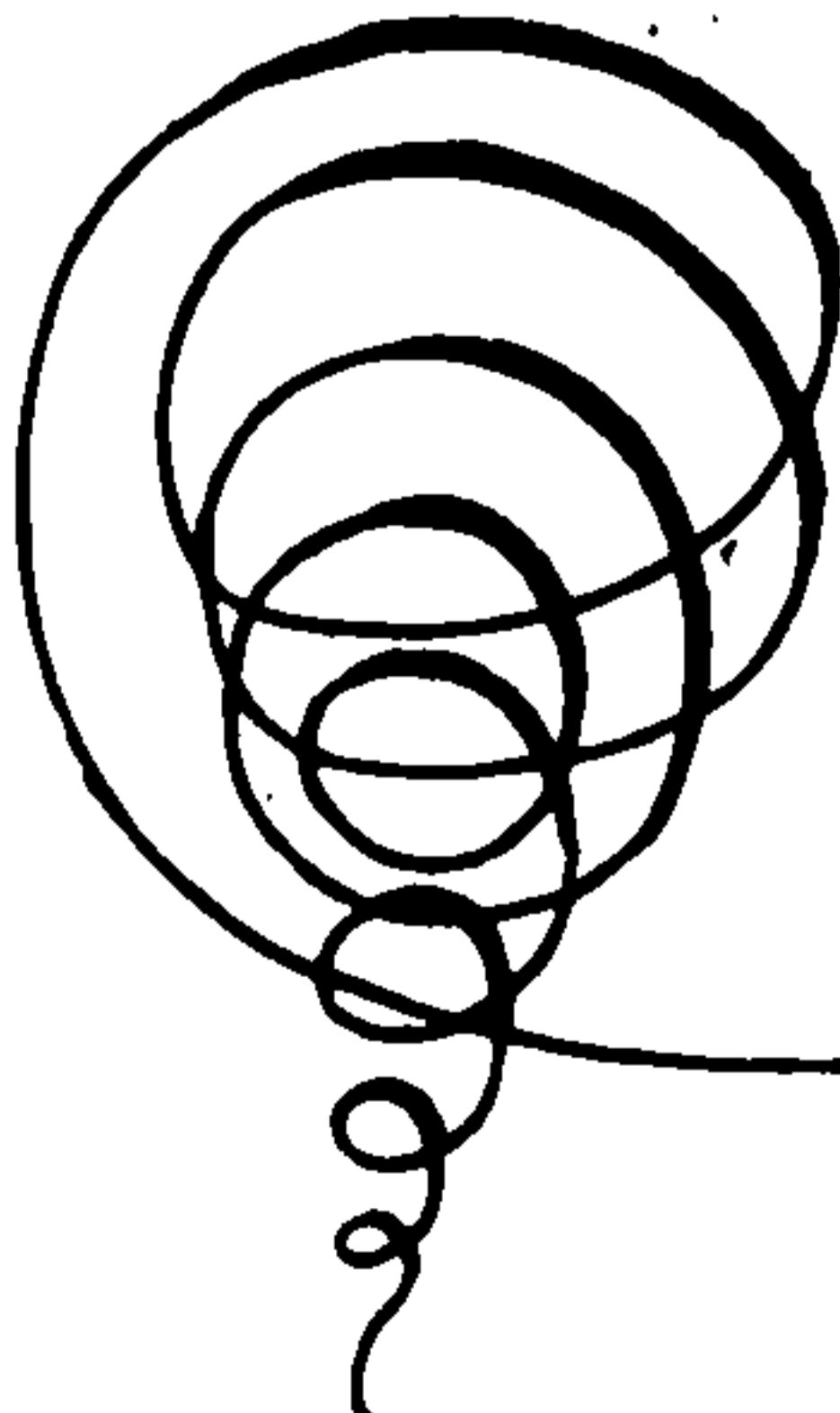
8

the dividing your Crotchet, a double rellish divides a Crotchet into a Quaver and Semiquavers. Stur'd the Quaver to be stook on its proper Key, the first Semiquaver to be on the Note or half Note just below, the latter Semiquaver on the Key with the Quaver. as thus a Crotchet on Dlaſol is double rellish't.



Flat Notes are generally play'd from the half Note below, Sharp Notes from the half Note above, but if the Flats are in a sharp tune or the sharps in a flat, the Rule is without exception. Gſolreut Sharp and Alamine flat are stopt alike, yet their Difference is easily discovered in playing, for when you play Gſolreut Sharp you first sound Alamine in ^{alt} and in the same Breath stur down to your C sharp, but when you play A flat you must first sound Gſolreut in ^{alt} and in the same Breath stur up to your A flat which may serve for an Example to play all other flats and sharps.

A Scale shewing how to transpose any Tune that is set for the Violin or Voice.



Flute.

Of Transpos



Of Transposition &c.

To transpose a Tune that is too low for the Flute you must first see what compass the Tune will go in, that is how high, or how low it goes, and accordingly take your measure, and be sure to alter them to the easiest Keys you can; such as have the nearest Relation to the other: The last Note of any Tune lets you know what Key it is in, whether it be G-sol-reut, Alamine &c. and observe what number of flats and sharps there is to it, and having so done, look on the first Note on every line in the scale, till you find the Note with that number of flats, or sharps as the tune has which you design to transpose; and then you may change it to any of the Keys that are in that flatte, and th. Key that you take to alter your tune you must write y^e same flats and sharps next the Cliff as you find in y^e Example. The Variety of Keys is for this Reason, that if the first or second will not bring it within the compass of the Flute then you must have recourse to the others. this scale consists chiefly in 3^d to your Key, which is thus explained for Example. suppose G-sol-reut to be your Key, Bfa-bemi is your ♭ 3^d and Bfabemi ♯ is your ♮ 3^d. and thus by observing your thirds you may transpose in what Key you please as in the scale you'll find. Note that pro. stands for proper, this mark ♭ 3^d for a sharp third, and this ♮ 3^d for a flat third.

A Scale showing how to transpose any Tune that is set for Violin or Voice.

1st Key

Gamut pro with a $\flat 3^d$ will go in Aro pro with a $\flat 3^d$ or Gant pro with a $\flat 3^d$ or Dsoltre pro with a $\flat 3^d$

2nd Key

Are pro with a $\sharp 3^d$ will go in Bmi b. with a $\sharp 3^d$ or Gant pro with a $\sharp 3^d$ or Dsoltre pro with a $\sharp 3^d$

3rd Key

Bmi flat with a $\flat 3^d$ will go in Gant pro with a $\flat 3^d$ or Dsoltre pro with a $\flat 3^d$ or Ffaut b with a $\flat 3^d$

4th Key

Gant pro with a $\flat 3^d$ will go in Dsoltre pro. with a $\flat 3^d$ or Elami pro. with a $\flat 3^d$. or Gamut pro with a $\flat 3^d$

5th Key

Dsoltre pro with a $\flat 3^d$ will go in Elami $\flat 3^d$. or Gamut with $\flat 3^d$. or Aro pro. with a $\flat 3^d$

6th Key

Dsoltre pro with a $\flat 3^d$ will go in Ffaut b with a $\sharp 3^d$. or Gamut pro. with a $\sharp 3^d$. or Bmi b with a $\sharp 3^d$

7th Key

Elami b with a $\sharp 3^d$ will go in Ffaut pro. with a $\sharp 3^d$ or Gamut pro with a $\sharp 3^d$. or Bmi b with a $\sharp 3^d$

Elami pro with a $\flat 3^d$ will go in Gamut pro with a $\flat 3^d$ or Gant with a $\flat 3^d$ or Dsoltre with a $\flat 3^d$

Ffaut pro with a $\flat 3^d$ will go in Gamut with a $\flat 3^d$ or Aro pro with a $\flat 3^d$ or Gant $\flat 3^d$. or Dsoltre $\flat 3^d$.

There is but those seven Keys, and if the Key be either above or below, it matters not, for every Solfreut is of same. & so are any two Notes that begin with same letter & will change to any such Keys in that Scale.

March

9



Minuet

$\frac{3}{4}$



Chorus

C

10 Minuet by M^r Handel



Minuet



Ninuet

Handwritten musical score for 'Ninuet' in 3/4 time. The score consists of six staves of music. The first two staves begin with a dynamic of $p\flat$. The third staff begins with a dynamic of p . The fourth staff begins with a dynamic of $p\flat$. The fifth staff begins with a dynamic of p . The sixth staff begins with a dynamic of $p\flat$. The music features various note heads, stems, and rests. Measure 3 includes a dynamic of f . Measures 4 and 5 include dynamics of $7r$. Measures 6 and 7 include dynamics of $e.$

Ninuet

Handwritten musical score for 'Ninuet' in 3/4 time. The score consists of five staves of music. The first two staves begin with a dynamic of $p\flat$. The third staff begins with a dynamic of p . The fourth staff begins with a dynamic of $p\flat$. The fifth staff begins with a dynamic of p . The music features various note heads, stems, and rests. Measure 3 includes a dynamic of f . Measures 4 and 5 include dynamics of $7r$. Measures 6 and 7 include dynamics of $7r$. Measures 8 and 9 include dynamics of $7r$. The score concludes with the text 'Flute' and 'C 2'.

12 Air in Julius Caesar

A handwritten musical score for a six-part ensemble. The score consists of six staves, each with a different clef (Bass, Alto, Tenor, Soprano, Bass, Alto) and a key signature of one sharp. The music is in common time. The score includes dynamic markings such as 'Tr.' (trill) and 'b' (flat). The notes are primarily eighth and sixteenth notes.

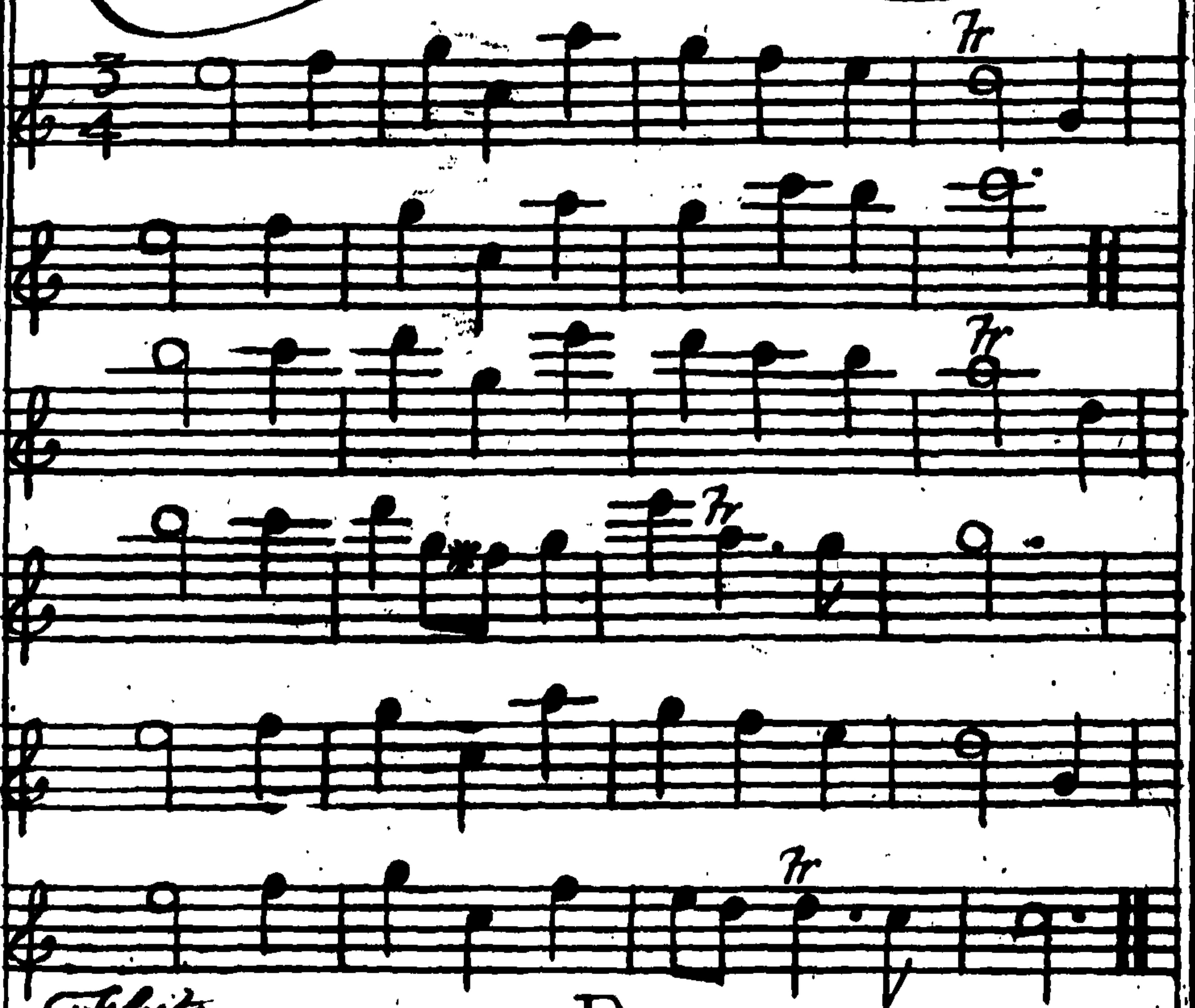
Musical score for 'Minuet'

A handwritten musical score for a three-part ensemble. The score consists of three staves, each with a different clef (Bass, Alto, Bass) and a key signature of one sharp. The music is in common time. The score includes dynamic markings such as 'Tr.' (trill) and 'Fugue' (indicated by a circle with a cross). The notes are primarily eighth and sixteenth notes.

March 13



Minuet



Flute

D

14 Chi puo mirare in the

ff
Allegro

Tr

Tr

Tr

Tr

Tr

Tr

Tr

Tr

Tr

Opera of Flavii. 15



Flute

D 2

16 Noch Dio

Calphurnia

Lento



An Air in Pyrrhus and Demetrius 17

A page of musical notation for a lute, featuring ten staves of music. The notation is in common time, with a key signature of one flat. The music consists of sixteenth-note patterns with various performance markings such as trills (tr), grace notes, and dynamic markings like 'w' (weak) and 's' (strong). The notation is written on five-line staves, with some staves having a bass clef and others a treble clef. The page is numbered 17 at the top right. The bottom of the page includes the text "Gitarre" and "E".

*A Favourite Minuet**Allegro*

In Floridante

19

Sym

Son

Flute

E₂

20 A Favourite AIR in the



Opera of Rodelinda

21

A handwritten musical score for a string quartet, consisting of ten staves. The music is written in common time, with a key signature of one flat. The parts are labeled as follows:

- Violin I (top staff)
- Violin II (second staff)
- Cello (third staff)
- Bassoon (fourth staff)
- Double Bass (fifth staff)
- Violin I (sixth staff)
- Violin II (seventh staff)
- Cello (eighth staff)
- Bassoon (ninth staff)
- Double Bass (bottom staff)

The score includes various dynamics and performance instructions, such as *tr* (trill), *so*, *tg*, *tg:*, and *F*. The piece concludes with a section labeled *Allegro Adagio* followed by a double bar line and *F*.

A Favourite Air in G

Opera of Scipio

A handwritten musical score for 'Opera of Scipio' on page 23. The score consists of ten staves, each representing a single line of music for a flute. The music is written in common time with a key signature of one flat. Various musical markings are present, including dynamic signs like 'f' (fortissimo), 'ff' (fortississimo), 'p' (pianissimo), and 'Tr.' (trill). Articulation marks such as asterisks (*) and dots (.) are also used. The score includes several slurs and grace notes. The bottom staff contains the text 'O fluta' on the left and 'F₂' on the right, likely indicating the instrument and section of the score.

A Favourite Air in the

Opera of Alexander

25

A page of musical notation for a basso continuo part, featuring ten staves of music. The notation is in common time and consists of vertical stems with small horizontal dashes indicating pitch. The first six staves begin with a bass clef, while the last four begin with a cello/bass clef. Various musical markings are present, including trills (indicated by 'tr' and a small circle), slurs, and dynamic markings like 'ff' (fortissimo) and 'ff' (fortissimo). The page is numbered '25' in the top right corner.

Below the staves, the words 'Basso' and 'G' are written, likely indicating the instrument and key. The word 'Volta subito' is also visible at the bottom right.

26

Alexander.



*A favourite air in the Opera of
TAMERLANE*



Minuet by M' Woodcock 27

A handwritten musical score for flute, consisting of ten staves of music. The music is written in common time, with various note heads and stems. Some notes have vertical strokes through them, and there are several grace notes indicated by small asterisks (*). Measure numbers 3, 4, and 5 are visible above the first three staves. Measure 6 begins with a fermata over the first note. Measures 7 and 8 show a melodic line with grace notes. Measure 9 concludes with a fermata over the first note of the next measure. Measure 10 ends with a fermata over the first note of the final staff.

Flute

G2

28

*A Favourite Air in the**Allegro*

Opera of Alexander

29

A handwritten musical score for 'Opera of Alexander' on page 29. The score consists of ten staves, each representing a single line of music for a flute. The music is written in common time, with various note heads and stems. Several markings are present: 'Tr.' (trill) at the beginning of the third staff, 'Tr.' at the start of the fifth staff, 'Tr.' at the start of the eighth staff, 'Song' above the sixth staff, 'Tango' below the ninth staff, and 'Flute' at the bottom left. The score is enclosed in a rectangular border.

Flute

H

30 A Favourite Air in the



Opera of Alexander.

31

Song

The Capo

32

*A Favourite AIR in the**Allegro*63
68

Opera ^{z of} *Admetus* — ³³

33

A handwritten musical score for Flute, consisting of ten staves of music. The music is written in common time, with a key signature of one sharp. The score includes various dynamic markings such as *ff*, *tr*, *so*, *Adagio*, and *Flute*. The notation consists of vertical stems with small dots or dashes indicating pitch and rhythm. The handwriting is fluid and expressive, typical of a composer's manuscript.

34 A Favourite AIR in the



Opera of King Richard y first 35



Flute

:S:

I 2

36 A Favourite Air in the



Opera of Siroe

37

A handwritten musical score for flute, consisting of ten staves of music. The music is written in common time, with various dynamics and performance instructions. The first staff begins with a dynamic of *Fr.* (fortissimo). The second staff starts with *Fr.* and includes a crescendo arrow. The third staff has a dynamic of *b*. The fourth staff features dynamics of *Sf* and *so*. The fifth staff begins with *Fr.* The sixth staff starts with *Fr.* The seventh staff begins with *Fr.* The eighth staff starts with *Fr.* The ninth staff starts with *Fr.* The tenth staff ends with *Fr.* and a fermata. The score is annotated with several performance markings: a small circle with a dot above it, a wavy line, asterisks (*), and a circled 'C'. The bottom of the page contains the text "Flute" under the first staff, "K" under the ninth staff, and "Da Capo" under the tenth staff.

A Favourite Air in the

The musical score is handwritten on ten staves, each consisting of six horizontal lines. The music is written in common time (indicated by 'C'). The instrumentation is indicated by a soprano clef at the beginning of each staff. The score includes the following elements:

- Measure 1:** Dynamics: $\frac{1}{2}$, $\frac{1}{8}$. Performance instruction: *Tr*.
- Measure 2:** Dynamics: $\frac{1}{2}$, $\frac{1}{8}$.
- Measure 3:** Dynamics: $\frac{1}{2}$, $\frac{1}{8}$.
- Measure 4:** Dynamics: $\frac{1}{2}$, $\frac{1}{8}$.
- Measure 5:** Dynamics: $\frac{1}{2}$, $\frac{1}{8}$.
- Measure 6:** Dynamics: $\frac{1}{2}$, $\frac{1}{8}$.
- Measure 7:** Dynamics: $\frac{1}{2}$, $\frac{1}{8}$.
- Measure 8:** Dynamics: $\frac{1}{2}$, $\frac{1}{8}$.
- Measure 9:** Dynamics: $\frac{1}{2}$, $\frac{1}{8}$.
- Measure 10:** Dynamics: $\frac{1}{2}$, $\frac{1}{8}$.

Performance instructions include *Andante* (in measure 1), *S.* (in measures 4 and 5), *Tr* (in measures 1, 8, and 9), *w* (in measures 4, 5, 6, 7, 8, 9, and 10), and *so* (in measure 8).

Opera of Ptolomy. 39



Flute

K 2

40

Chorus in Lotharius

A handwritten musical score for a chorus, numbered 40. The title "Chorus in Lotharius" is written above the first staff. The score consists of ten staves, each with a bass clef and a common time signature. The music is written in a dense, rhythmic style using various note heads and stems. Measure numbers are placed above the first few staves. The score concludes with the instruction "Da Capo" followed by a repeat sign.

41
Care mura in the OPERA
of Parthenope

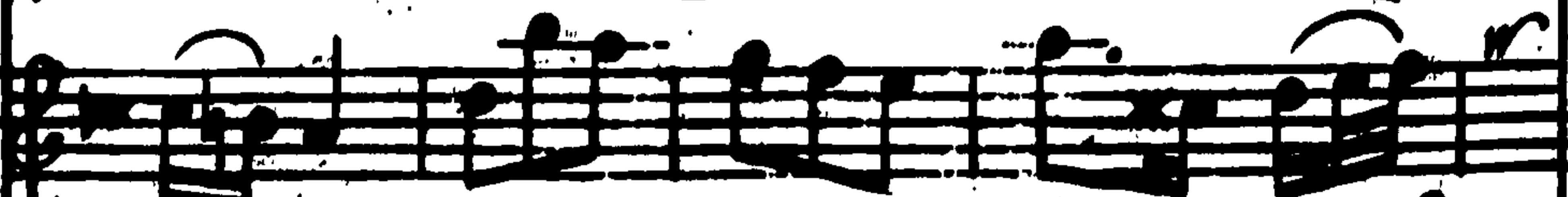
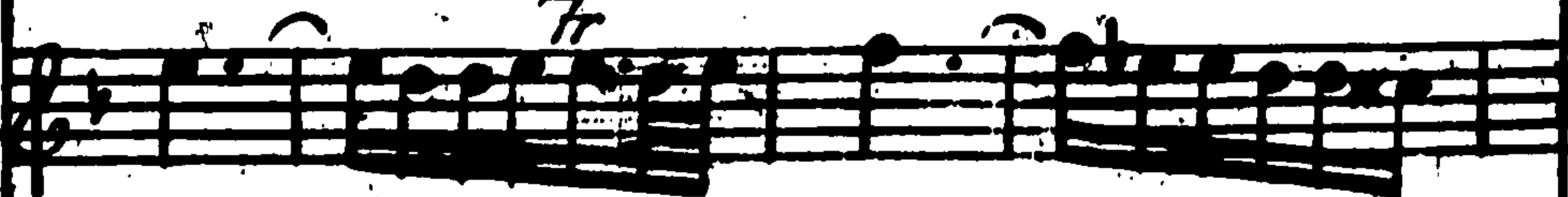
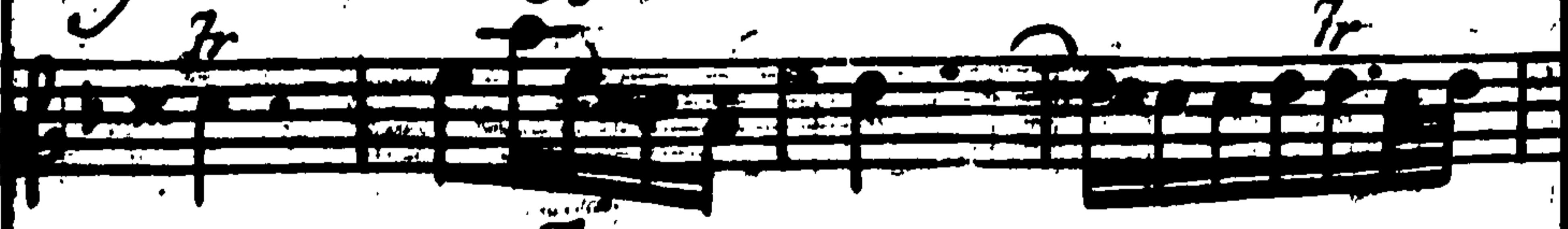
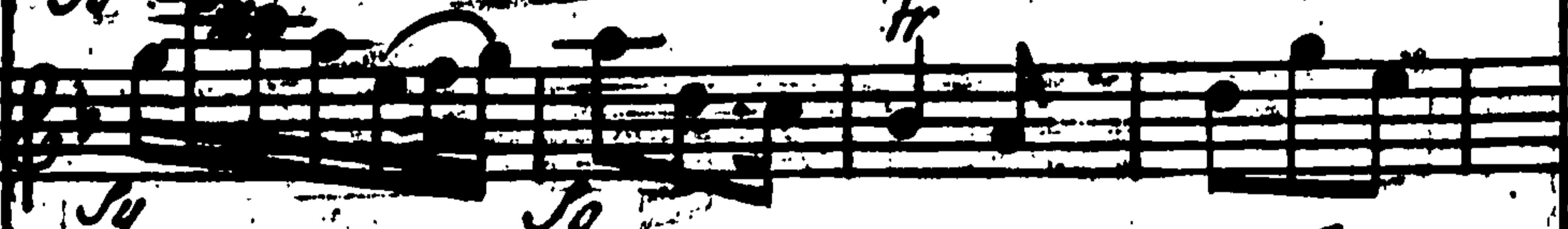
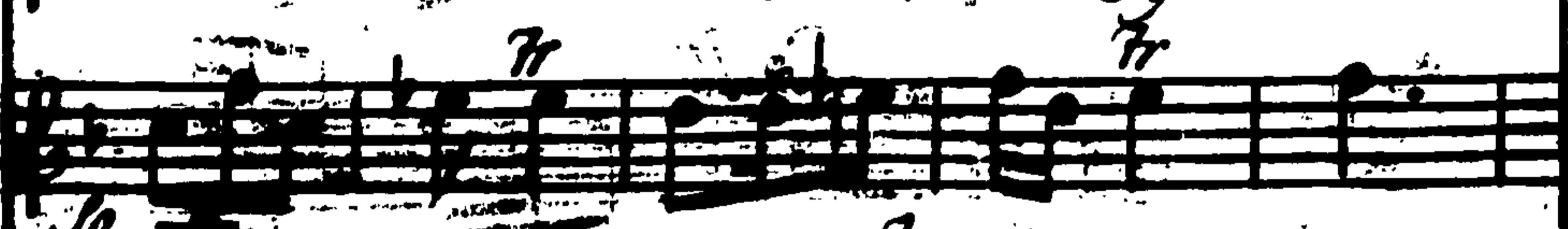
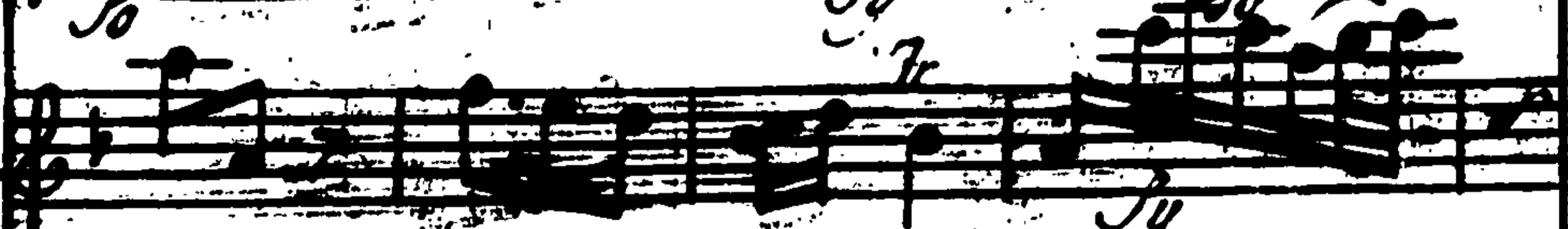
Largo



42 A Favourite AIR

Allegro

A musical score page showing a single staff of music. The staff begins with a clef, followed by a '3' indicating a triplet, then a note value of '8'. The music consists of a series of eighth notes. There are several fermatas (dots above the notes) and grace notes (small dots before some notes). The page number '17' is at the top right.



in the Opera of Parthenope ⁴³

A handwritten musical score consisting of ten staves of music. The music is written in common time, with various clefs (G-clef, F-clef) and key signatures. The score includes dynamic markings such as 'Fr' (fortissimo), 'f' (forte), and 'p' (pianissimo). The vocal parts are labeled with 'Soprano', 'Alto', 'Tenor', and 'Bass'. The score is divided into measures by vertical bar lines. The handwriting is cursive and appears to be a personal copy or working manuscript.

Flute.

L2

Per voglio dire in the Opera of

Ardane

Andante 3

Tr Sy So

Parthenope

45

The musical score consists of ten staves of music for a solo instrument, likely flute. The music is written in common time. The first nine staves are in C major, indicated by a 'C' with a sharp sign. The tenth staff begins in F# major, indicated by a 'F#' with a sharp sign. The music features various note heads (solid black or with stems), stems pointing up or down, and rests. Dynamics include 'so' (soft) and 'ff' (fortissimo). Measure 1 starts with a sixteenth-note pattern. Measures 2-3 show eighth-note patterns. Measures 4-5 continue with eighth-note patterns. Measures 6-7 show eighth-note patterns. Measures 8-9 show eighth-note patterns. Measure 10 starts with a sixteenth-note pattern. The tempo is marked 'Adagio' at the bottom left, and the key signature changes to F# major at the start of the tenth staff.

46 A Favourite Air in the Opera

Andante



of Parthenope.

A handwritten musical score for Flute, consisting of ten staves of music. The music is written in common time, with various dynamics and performance instructions. The first staff begins with a forte dynamic (F). The second staff starts with a dynamic of 7. The third staff features a note marked with an asterisk (*). The fourth staff includes dynamics of F and 7. The fifth staff contains a dynamic of 7. The sixth staff has a dynamic of F. The seventh staff includes dynamics of 7 and 7. The eighth staff features a dynamic of 7. The ninth staff includes dynamics of 7 and 7. The tenth staff concludes with a dynamic of 7 and a melodic line ending with a flourish.

Flute

M 2

48 AIR in the Opera of Ormida

A handwritten musical score for a vocal part, likely soprano, consisting of ten staves of music. The music is written in common time with a key signature of one sharp (F#). The vocal line is primarily composed of eighth-note patterns, with occasional sixteenth-note figures and grace notes. Several slurs are present, indicating melodic lines. The score includes dynamic markings such as 'tr' (trill) over various notes and a dynamic 'f' (fortissimo) at the end of the piece. There are also performance instructions like 'sqm' (square) above a staff and 'so' (sostenuto) over a note. The vocal line concludes with the word 'Daffano' followed by a fermata. The entire score is enclosed in a rectangular border.