T Smith Sculp

Directions

for Playing on the

FLUTE

WITH

A Scale for Transposing any Piece of MUSICK to ye proper=est Keys for that Instrument.

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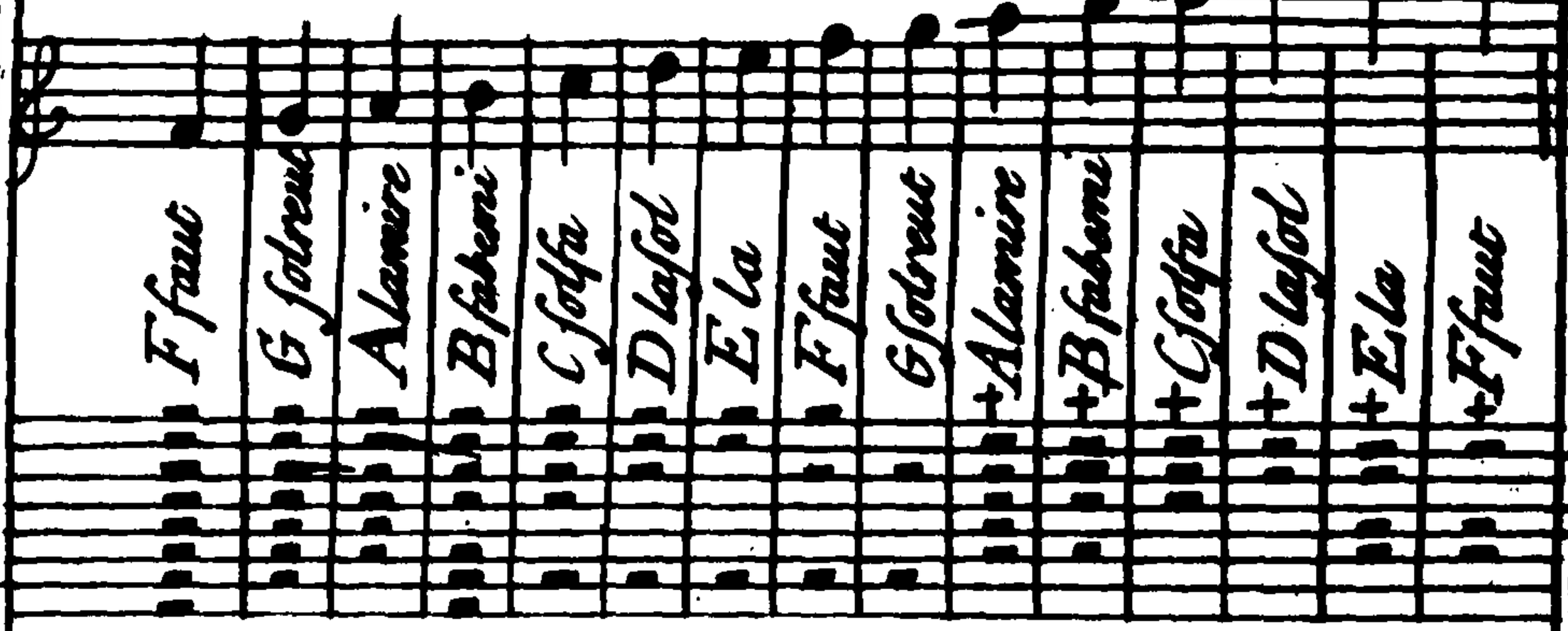
Directions for Playing on the FLUTE

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 subjoyned.*

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 these 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 F faut *has a Dot on every Line, and consequently every Hole is to be stopt, and so on where there no Dots the Holes must be opened.*

Observe also on the upper Line of these Eight, a Cross on every Note after G sol re ut *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 sound an Octave or eight Notes higher than they would if the Hole was quite stopt.*

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

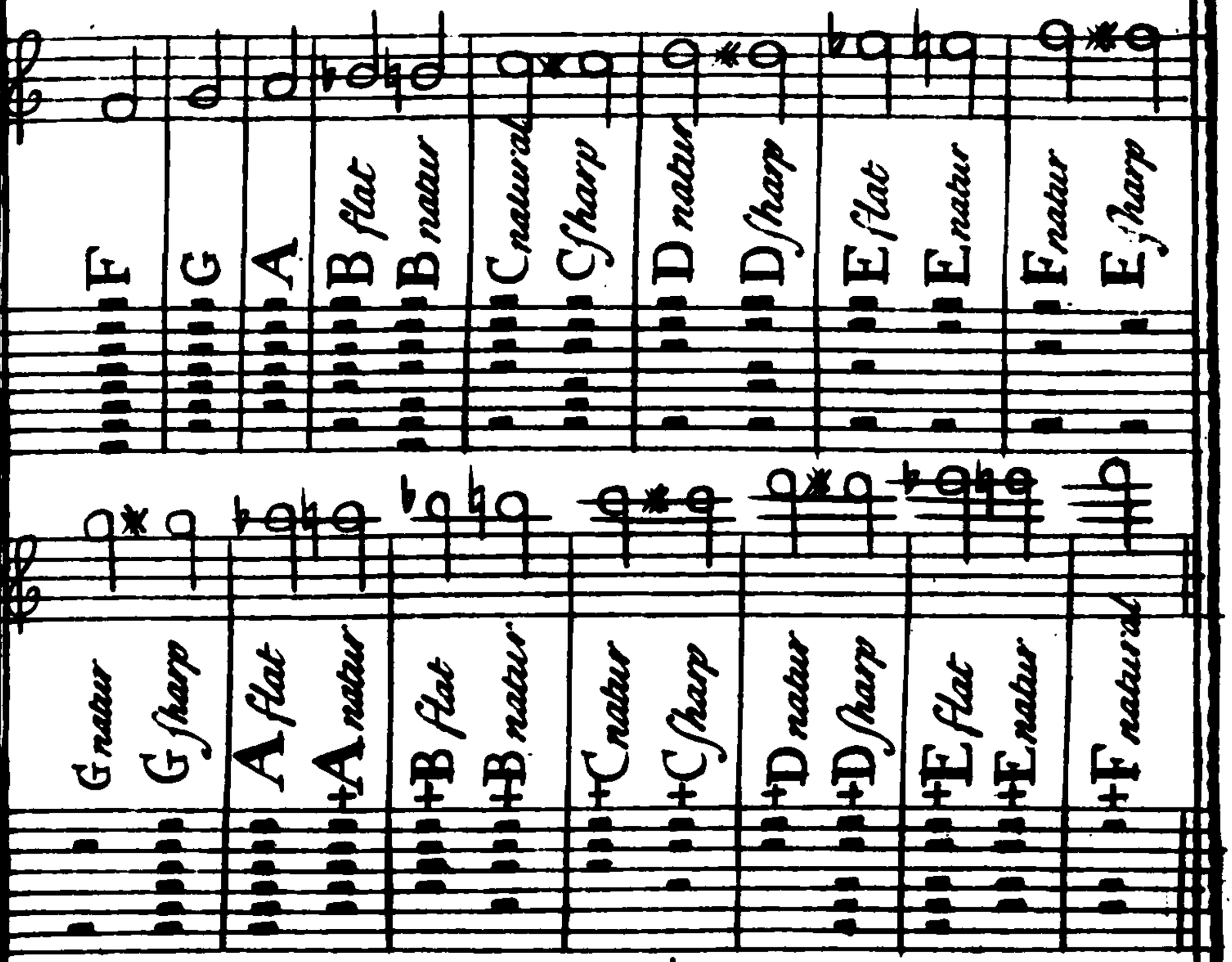
A Flat being placed before any Note denotes it to be play'd half a Note lower than it's natural Pitch. The Sharp is of a contrary Nature; For whereas the ♭ takes away a Semitone from the Sound of the Note before which it is set, the ♯ doth add a Semitone to whatsoever Note it is set before.

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 it's 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 insted 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* ¢ *or* Ↄ, *or* $\frac{2}{4}$: *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 Semibrieve 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 Crotchets in a Bar.*

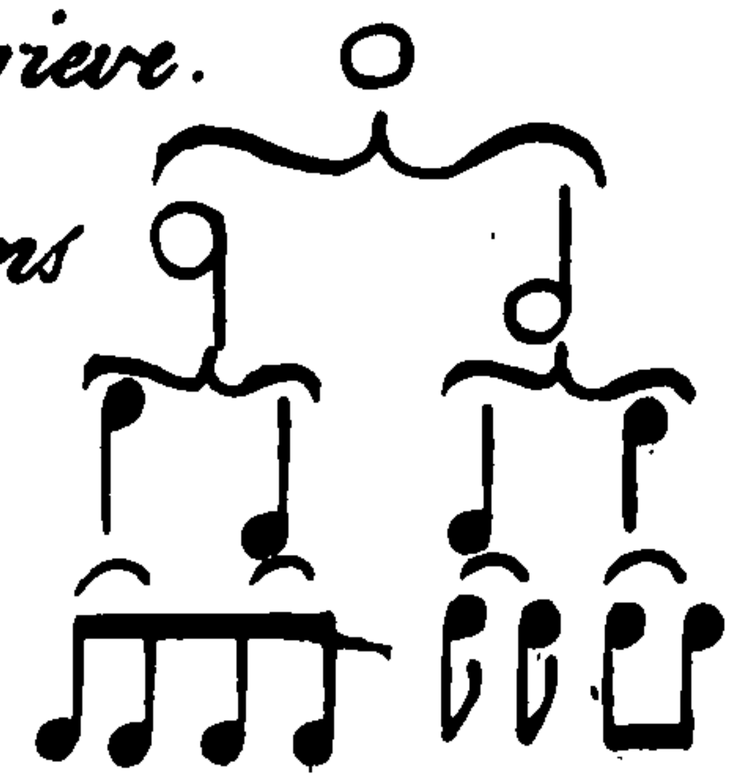
Semibrieve.

Minims

Crotchets.

Quavers

Semiquavers



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Triple Time consists of either three or six Crotchets in a bar. and is to be known by this $\frac{3}{2}$ this $\frac{3}{4}$ this 3 or this $\frac{6}{4}$ mark. to the first there is three Minums in a bar. and is commonly play'd very slow: the second has 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 Paspys. 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 Semibrief. Minum. Crotchet, or Quaver; When you see a Sembrief 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.

Triple Time

Minum 3 9

Crotchets

Quavers

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 shews the strain must be played twice over. 5. A Bar is mark'd thus a double Bar thus and shews the strain ends there. the bible Cliff 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.

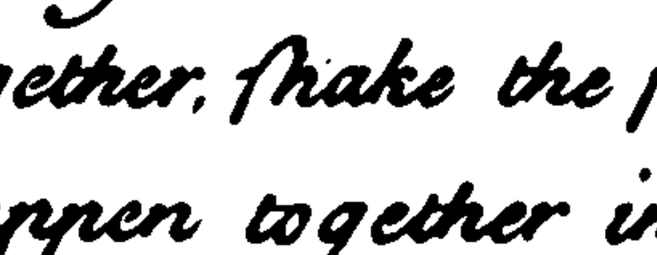
The Marks and Rules for gracing are these. viz a close shake thus ∗ or thus tr. an open shake beat or sweetning thus +. the double shake which is only on Gsolreut in alt thus o. a slur thus ⌒. or thus ‿ when the heads of your Notes are downward. a slur shews that the notes under or or over it must be 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 faut in alt. first sound Gsolreut 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: sound 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. Bsabemi flat both in alt and below with the middle finger of your right hand, Bsabemi 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 right hand and the middle and third fingers of your left hand on their proper holes, blow pretty strong and 'twill sound Alamire 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, shakeing 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 Alamire is flat, the former is thus to be play'd, sound 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 alter-ing the sound in the least) then shake the middle finger of your right hand full upon its hole concluding 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 hole. 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 close 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't 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 alt

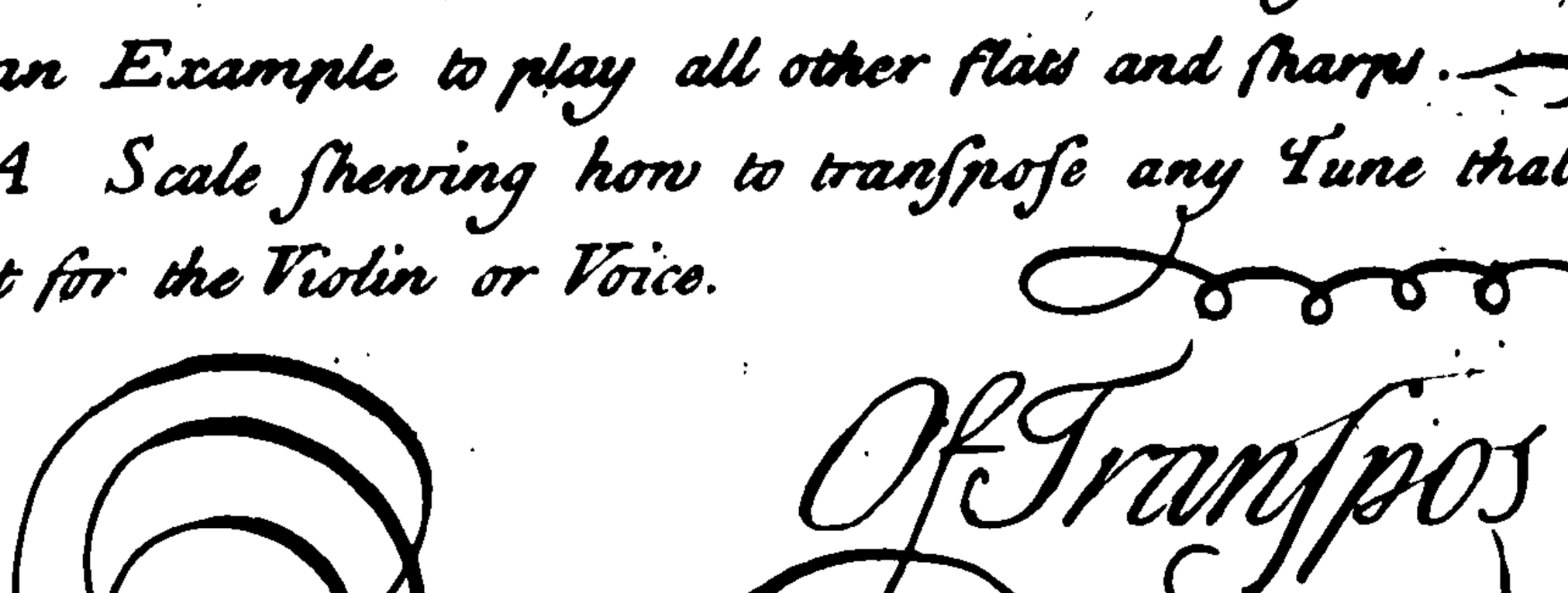


If three Crotchets come together in one Key. beat the first. sigh the second, the third play plain: If three Crotchets gradually descend beat the first. shake on the second the third plain: if three gradually ascend. sigh the first. double relish the second. the last plain. provided that the movement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

the dividing your Crotchet, a double rellish divides a Crotchet into a Quaver and Semiquavers slur'd the Quaver to be shook on its proper Key, the first Semiquaver to be on the Note or half Note just be-low, 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 Alamire flat are stopt alike, yet their Difference is eas-ily discovered in playing, for when you play Gsolreut sharp you first sound Alamire in alt and in the same Breath slur down to your G sharp, but when you play A flat, you must first sound Gsolreut in alt and in the same Breath slur 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.



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 y 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 Gsolreut, Alamire &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 staave, and the Key that you take to alter your tune you must write ye same flats and sharps next the Cliff as you find in ye 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 3da to your Key, which is thus explained for Example. Suppose Gsolreut 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 shewing how to transpose any Tune that is set for ye Violin or Voice.

1 rt Key — Gamut pro with a ♭3^d will go in Are pro with a ♭3^d or Cfaut pro with a ♭3^d or Dfolre pro with a ♭3^d

Gamut pro with a ♯3^d will go in Bmi ♭ with a ♯3^d or Cfaut pro with a ♯3^d or Dfolre pro with a ♯3^d

2 d Key — Are pro with a ♭3^d will go in Cfaut pro with a ♭3^d or Dfolre pro with a ♭3^d or Ffaut ♭ with a ♭3^d

Are pro with a ♯3^d will go in Cfaut pro with a ♯3^d or Dfolre pro with a ♯3^d or Ffaut ♭ with a ♯3^d

3^d Key — Bmi flat with a ♯3^d will go in Cfaut pro with a ♯3^d or Dfolre pro with a ♯3^d or Ffaut pro with a ♯3^d

Bmi pro with a ♭3^d will go in Cfaut pro. or Dfolre pro with a ♭3^d or Ffaut pro with a ♭3^d

4 th Key — Cfaut pro with a ♭3^d will go in Dfolre pro. with a ♭3^d or Elami pro. with a ♭3^d or Gamut pro with a ♭3^d

Cfaut pro with a ♯3^d will go in Dfolre pro with a ♯3^d or Ffaut ♭ with a ♯3^d or Gamut pro with a ♯3^d

5 th Key — Dfolre pro with a ♭3^d will go in Elami ♭3^d. or Gamut with a ♭3^d or Are pro with a ♭3^d

Dfolre pro with a ♯3^d will go in Ffaut ♭ with a ♯3^d or Gamut pro with a ♯3^d or Bmi ♭ with a ♯3^d

6 th Key — Elami ♭ with a ♯3^d will go in Ffaut pro with a ♯3^d or Gamut pro with a ♯3^d or Bmi ♭ with a ♯3^d

Elami pro with a ♭3^d will go in Gamut pro with a ♭3^d or Cfaut with a ♭3^d or Dfolre with a ♭3^d

7 th Key — Ffaut pro with a ♭3^d will go in Gamut with a ♭3^d or Are pro with a ♭3^d or Cfaut ♭3^d or Dfolre ♭3^d

Ffaut pro with a ♯3^d will go in Gamut ♯3^d or Bmi with a ♯3^d or Cfaut pro. ♯3^d or Dfolre ♯3^d

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

March

Minuet

Minuet by Mr Handel

Tr

Tr

Minuet

Tr

Tr

Tr

Minuet

Tr

Tr

Tr

Tr

Minuet

Tr

Tr

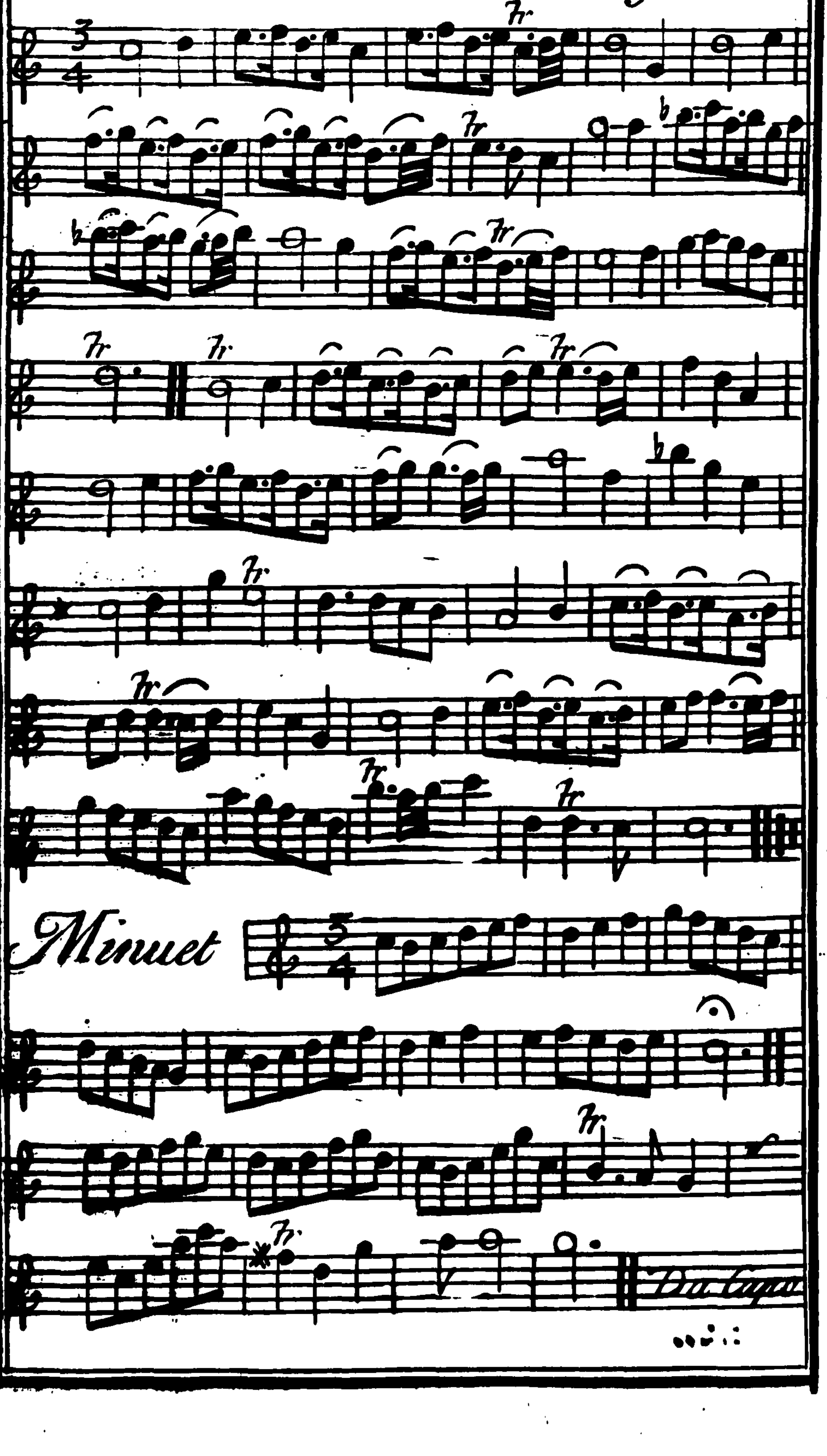
Tr

Tr

Tr

Tr

Air in Julius Cæsar



Minuet

March

Tr

Tr

Tr

Tr

Tr

Tr

Minuet

Tr

Tr

Tr

Tr

14 *Chi puo mirare in the*

Allo

Flute

16

No oh Dio Calphurnia

Lento

An Air in Pyrrhus and Demetrius

Flute

A Favourite Minuet

Allegro

Fr

Fr

Fr

Fr

Syn

Fr

Syn:

Fr.

Syn

Fr

Fr

Tr

Tr

Sym

Tr

Tr

Tr

Con

Son

Tr

20 A Favourite AIR in the

Song

Song

Sym:

Song

Opera of Rodelinda

Fl. fg So Fl Fl Fl fg: Fl Fl Fl So Fl Fl. Flute Adag F Fl. Flte Coppo

A Favourite Air in y^e

Song

Opera of Scipio

A Favourite Air in the

Song

Tr Tr

Tr

Tr

Tr

Tr

Tr

Fy:

Tr

Volti subito

Alexander.

A favourite air in the Opera of

TAMERLANE

Da Capo

Minuet by Mr Woodcock

A Favourite Air in the

Tr.

Fy

Fc

Tr.

Fy

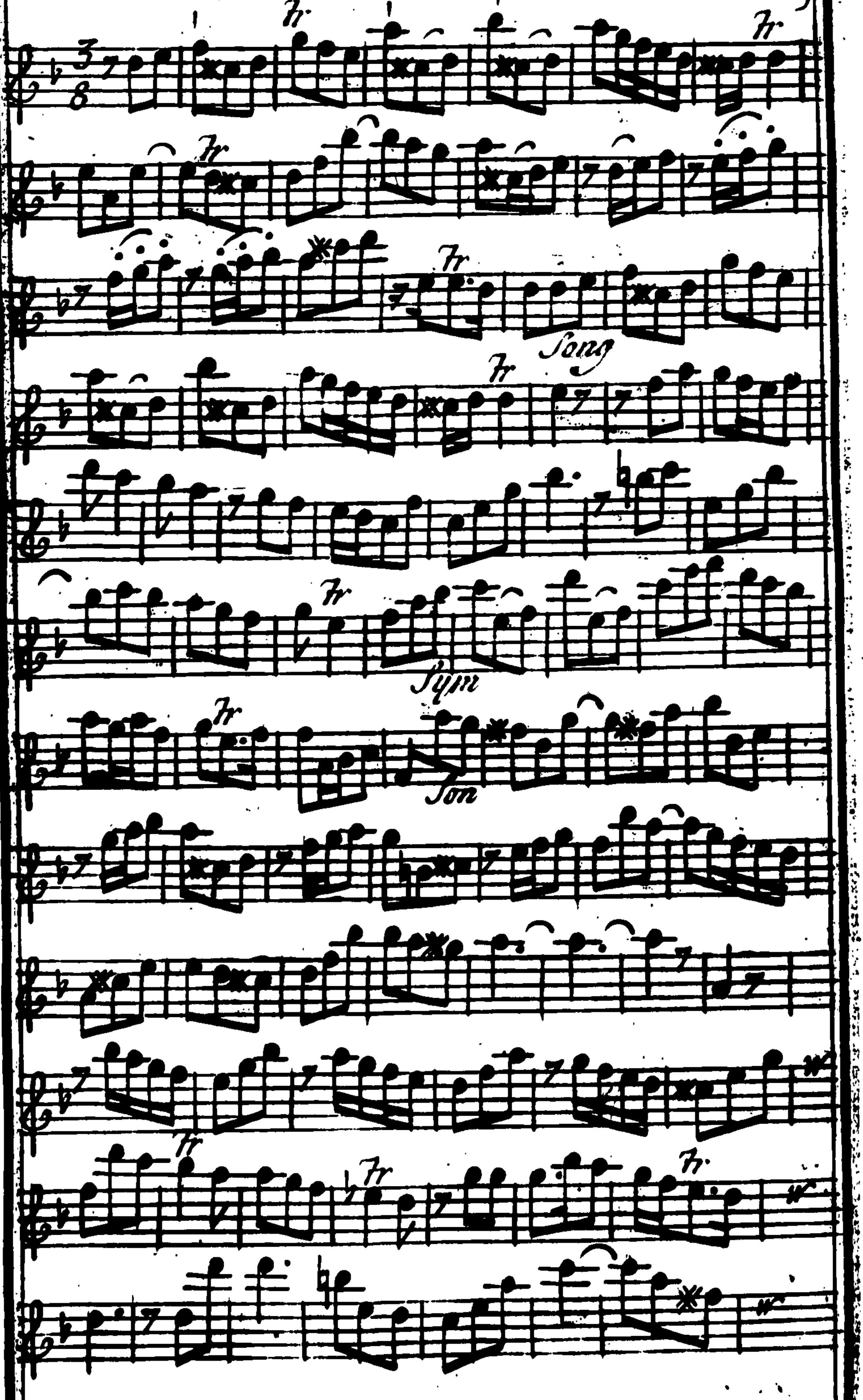
Tr.

Fy

Song

Duetto

A Favourite Air in the



Song

A Favourite AIR in the

Allegro

Song

Song

Ty:

Song

Opera of Admetus

A Favourite AIR in the

Song

Song

Song

Fo

Fo

Flute

A Favourite Air in the

Tr

Tr.

Tr.

Tr

Tr

Sym

Tr

Tr

Tr

Tr

Sym

Lo:

Flute

Da Capo

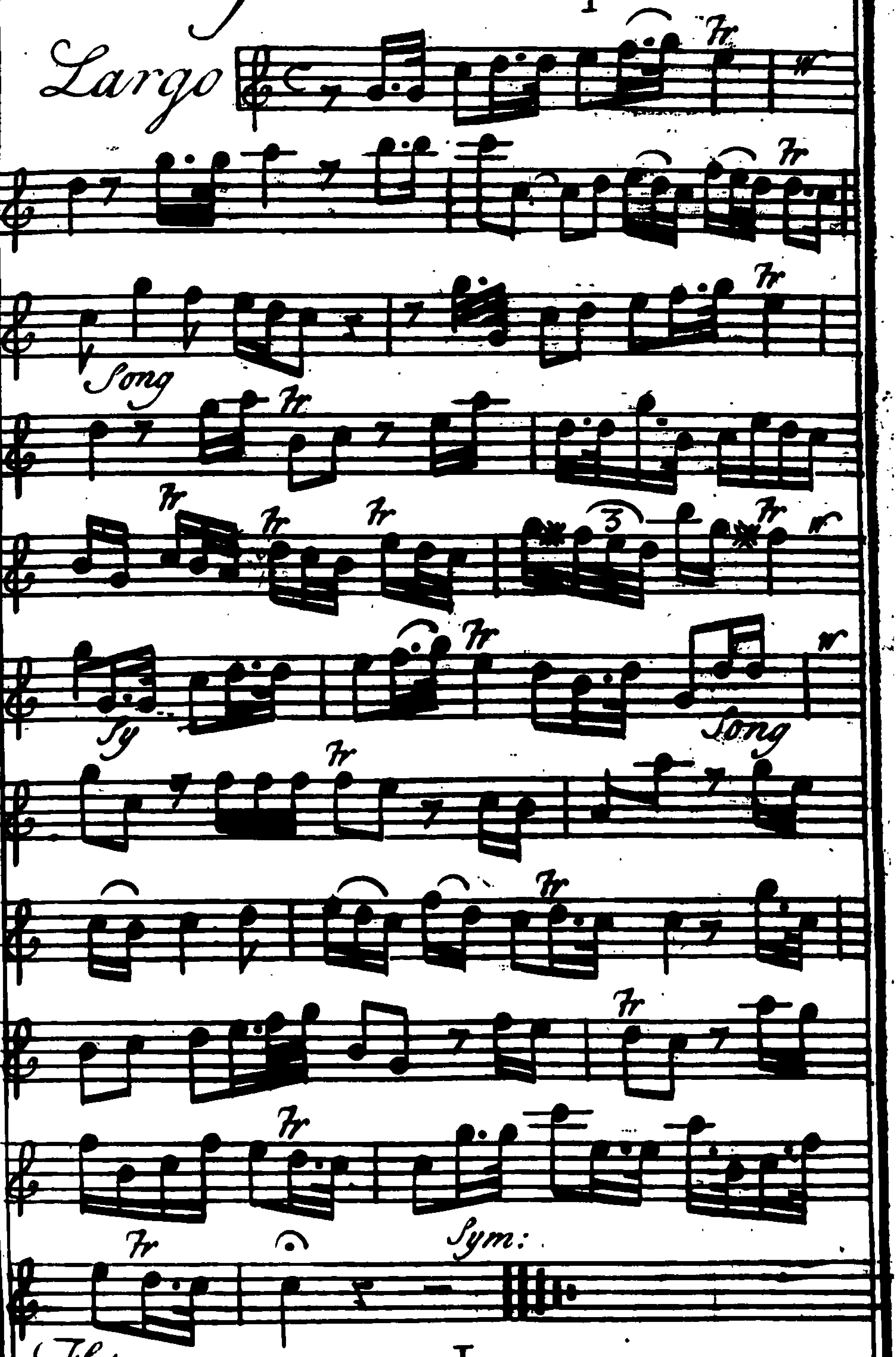
A Favourite Air in the

Andante

Chorus in Lotharius

Da Capo

Care mura in the OPERA of Parthenope



A Favourite AIR

Allegro

in the Opera of Parthenope

44 & Voglio dire in the Opera of

Andante

Tr

Tr

Tr

Tr Tr

Sy So

Tr

Sy Tr So

Sy So Sy

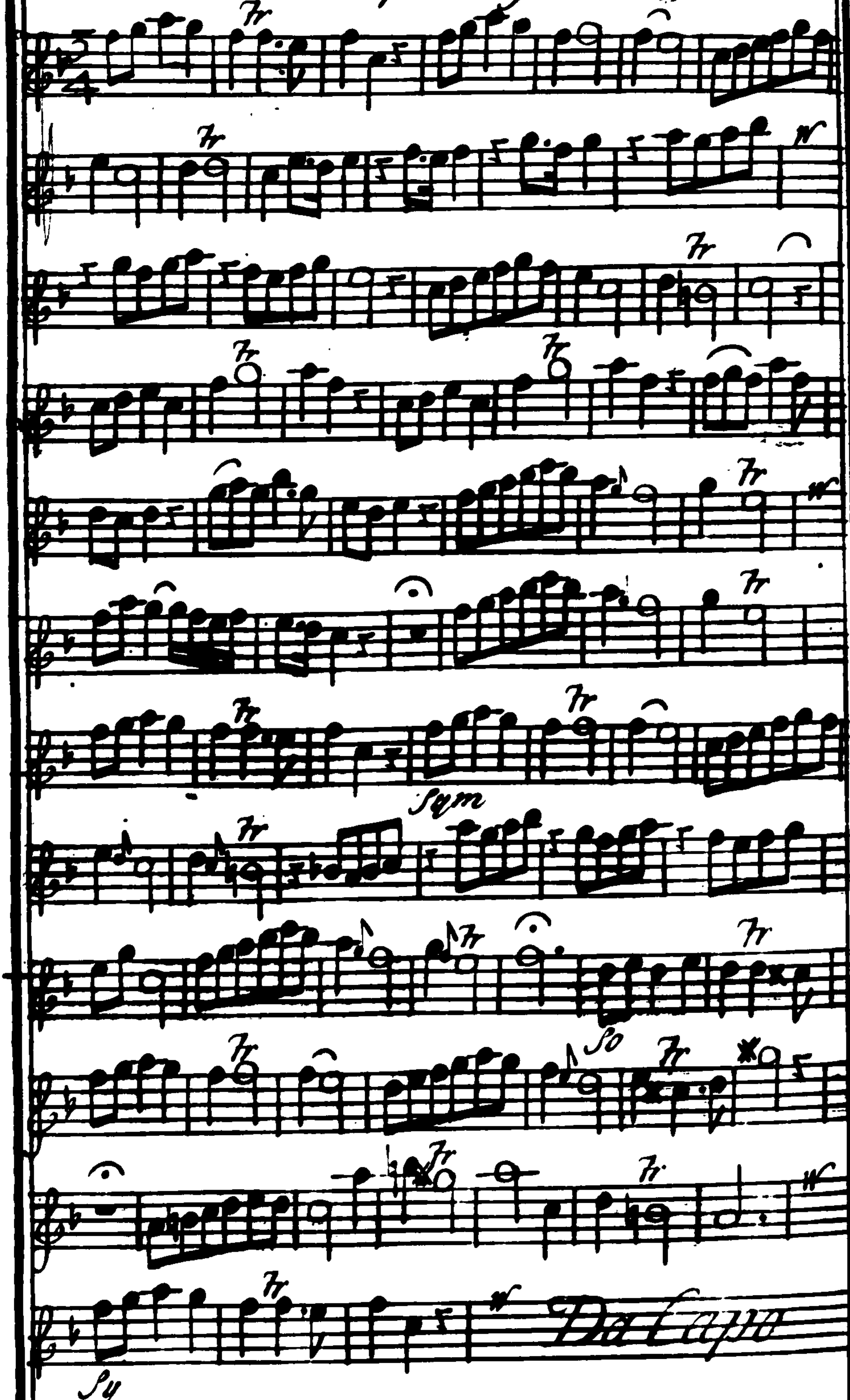
Parthenope

So Sy So Tr Tr Tr Sy Tr Tr So Tr Tr So

Adag. Mute. M

A Favourite Air in the Opera

Andante

# of Parthenope.

48 AIR in the Opera of Ormisda