Directions for Playing on the Flute

With

A Scale for Transposing any Piece of Musick to ye proper Keys for that Instrument.

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tions for any Single Instrument may be had. Price 1s. 6d.
Directions for Playing on the Flute

The first thing to be learned 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

\[\text{\textbf{NB}}\] 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 Flaut has a Dot on every Line, and consequently, Hole is to be stopp’d 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 Golvent in all, 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 stopp’d.

Before we proceed any farther, it will be necessary to observe two Characters of great Use in Musick, a Flat or 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 $\#$ 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. O

There is an other Character called a Natural and made thus $\natural$, 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 $\mathbb{B}$ 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 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 \( \text{\large \text{C}} \), or \( \text{\large \text{C}} \), or \( \text{\large \text{C}} \); 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, Minims, Crochets, Quavers, Semiquavers 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.
Triple Time consists of either three or six Crochets in a bar, and is to be known by this 3, this 3, this 3 or this 6 mark. In the first there is three Minims in a bar, and is commonly played very slow; the second has three Crochets in a bar, and they are to be played slow; the third has the same as the former but is played faster. The last has six Crochets in a bar, and is commonly to break tunes as Tiggs and Pasjays. When there is a Prick or Dot following any Note, it is to be held half as long again as the Note itself is, let it be Semibreve, Minim, Crochet, or Quaver. When you see a Semibreve rest you are to leave off playing as long as you can be in counting four; a Minim rest as long as you tell two, and a Crochet one, and so in proportion a Quaver and Semiquaver. You may know how these rests are marked 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 marked thus - - - and hence the Strain must be played twice over. A Bar is marked thus — and hence the Strain ends there. The triple Cliffe is marked 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 Rondeaux end with the first strain and Da Capo where this Mark — is placed.

The Marks and Rules for gracing are these, viz. a close shaker thus - or thus -, an open shaker beat or strength thus +, the double shaker which is only on G'streut in all thus ±, a slur thus - - - or thus - when the heads of your Notes are downward, a slur shows that the notes under or over it must be played in one Breath: striking the first of them only with your Tongue. A close shaker must be played from the Note or half Note immediately above. For Example if you would shake on F'star in alt, first sound G'streut in alt then shake your Thumb in the same breath on its proper note concluding with it on. An open shaker or strength is by shaking your finger
over the half hole immediately below the note to be—sweetened ending with it off, as thus you must sweeten—
Difos: sound your Difos making 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. Faut and Gslotreat in alt are both to be sweetened with the forefinger of your left hand. Bfaabem flat both in alt and below with the middle finger of your right hand. Bfaabem natural which is sharp in alt and below with the forefinger 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 played 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, making your thumb on its proper hole, there are two other shakes viz. Ffaut sharp in a tune where Gslotreat is * and Gslotreat in alt in a tune where Alamire is flat, the former is thus to play'd, sound Gslotreat sharp as 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 concluding with it up and it will give the same sound as if your Flaut sharp was stopp'd 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 done shook, ascending long Notes sweetened, slur down to a third descending Crotchet, if two third descending Crotchets come together, shake the first, slur the next, if two Crotchets happen together in one Key, sing the first, sound the second plain. A sign 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 Flaut in all.

If three Crotchets come together in one Key, beat the first, sing 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 sing the first, double rellish the second, the last plain, provided that the movement of the tune be slow enough to allow
the dividing your Grotchet, a double rollish divides a Grotchet into a Quaver and Semiquavers: but'd the Quaver to be shook 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 Grotchet on Dlafot is double rollish 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. Gsotreut Sharp and Alamire Flat are form alike, yet their Difference is easily discovered in playing, for when you play Gsotreut Sharp, you first sound Alamire in alt and in the same Breath flur down to your G Sharp, but when you play A flat, you must first sound Gsotreut in alt and in the same Breath flur 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

Flute

B 2
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 Gflattreut, 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 Staff, and the Key that you take to alter your tune you must write in same flats and sharps next the staff as you find in the 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 $3^4$ to your Key, which is thus explained for Example. Suppose Gflatreut to be your Key, Bflatsemitone is your $3^d$ and Bflatsemitone $5^v$ is your $3^d$ and this by observing your thirds you may transpose in what Key you please as in the scale you'll find.

Note that $3^d$ stands for proper, this mark $3^d$ for a sharp third, and this $5^v 3^d$ for a flat third.
A Scale showing how to transpose any Tune that is set for 5 Violin or Voice.

1st
Key
Gamut pro with a 3rd will go in Aro pro with a 3rd or Gaut pro with a 3rd or DSoftre pro with a 3rd

2nd
Key
Aro pro with a 3rd will go in Gaut pro with a 3rd or DSoftre pro with a 3rd or Ffaut v with a 3rd

3rd
Key
Bmi flat with a 3rd will go in Gaut pro with a 3rd or DSoftre pro with a 3rd or Ffaut pro with a 3rd

4th
Key
Gaut pro with a 3rd will go in DSoftre pro with a 3rd or Elami pro with a 3rd or Gamut pro with a 3rd

5th
Key
DSoftre pro with a 3rd will go in Elami pro with a 3rd or Gamut pro with a 3rd or Aro pro with a 3rd

6th
Key
Elami pro with a 3rd will go in Ffaut pro with a 3rd or Gamut pro with a 3rd or Bmi v with a 3rd

7th
Key
Ffaut pro with a 3rd will go in Gamut with a 3rd or Aro pro with a 3rd or Gaut v 3rd or DSoftre v 3rd

There is but these seven Keys, and if the Key by either above or below, it matters not, for every Gistrem is the same. V. So are any two Notes that begin with the same letter & will change to any such Keys in that Scale.
Minuet by Mr. Handel
Chi puo mirare in the
An Air in Pyrrhus and Demetrius
A Favourite AIR in the

Song

Sym:

Song
A Favourite Air in G
A Favourite Air in the Song
Alexander.

A favourite Air in the Opera of TAMERLANE

Da Capo
A Favourite Air in the
A Favorite AIR in the
A Favourite Air in the

Andante

[Musical notation image]
A Favourite AIR

Allegro
Voglio dire in the Opera of

Andante
A Favourite Air in the Opera

Andante
AIR in the Opera of Ormisda