



THE

Newest Method for

LEARNERS

ON THE

GERMAN FLUTE

As Improv'd by the Greatest Masters

of the Age.

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THE Newest Method for Learners ON THE GERMAN FLUTE

Of the Situation of the Body

As a gracefull posture, in playing on this Instrument, no less 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 than inclin'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 advanced, 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 nevertheless 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

2 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 placing 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^e put 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 arriv'd 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^{ol}-re-ut Cliff, which is set down at the beginning of these 5 lines, is most in use, for Flute Musick, it gives its 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 Tablature, 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 dots, which shew whether the holes answering those lines are to be stop't, or open, The black dots signifie those holes stop't, and the white ones those which ought to be open, 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 25th contains the 2^d Octave, this 2^d Octave is stop't 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 stop't, the next is E. and is play'd by unstopping the 6th hole as appears by the white dott on the 6th line, you must strike every Note with the tongue, as if you pronounc'd the Syllable tu. F. is made by unstopping the 5th hole, and stoping again the

6.th this tone ought to be adjusted by the Manner of blowing, (Viz.) by turning the Flute inward, 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 its 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 blowing, 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 advanced, nor will it be necessary during the first days to ascend higher than 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 *alassimo* 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 stopping at once the first 2.^d and 4.th and half the 5.th and opening the 3.^d 6.th and 7.th and blowing 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 stopping 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 these Semitones that are adjusted by the manner of blowing 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 accustomed 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 already (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 taking breath or tonguing 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 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 stopping 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 stop't 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 stop't except the first, and you must in ending this Shake raise the finger wherewith 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 dots 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 n^{ch} have served 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 draw-
ing.

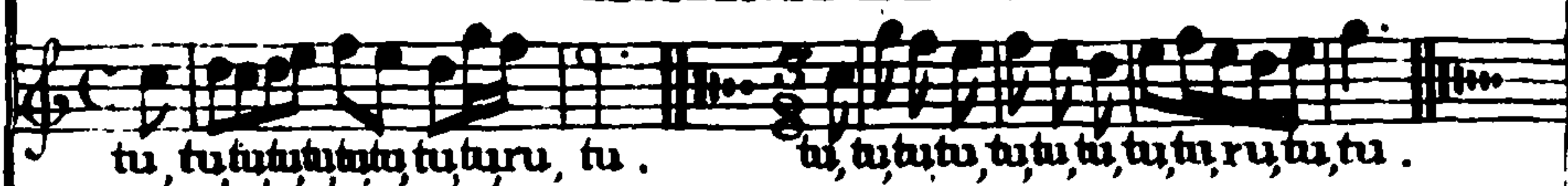
ing your breath, to the end of the Cadence or Shake, as I have already shew'd you. $\dot{\gamma}$ little cross above the 2.^d Note shews that 'tis on this Note you must Shake, the slur which joyns two dots in the Tablature shews from which hole you take the Shake, and on which it ends. you may thereby 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 stop't; you may also see the slur curled on the 2.^d dott, w.^{ch} shews $\dot{\gamma}$ 'tis on this hole you must Shake. The Shake on E-la-mi Natural, taken from F Sharp, is begun by opening $\dot{\gamma}$ 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 shew'd in the Tablature. E-la-mi flat and D Sharp, are stop't alike, yet you see $\dot{\gamma}$ Shake on E Flat 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 $\times$. 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.) 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 $\dot{\gamma}$ 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 Explication 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 dots 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

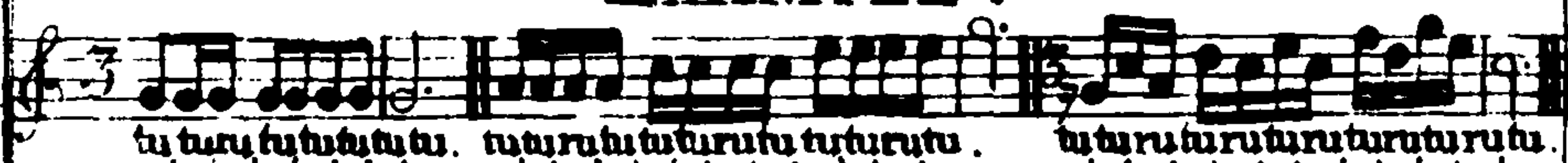
that may be play'd after different ways to what I have here shew'd I shall begin with G Sharp in alt (Note the 19.th) altho' I have shew'd in the Scale, the most simple manner of playing it, but as 'tis a little too Sharp, when made after that manner, there are several ways us'd to flatten it. First having stop't 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 us'd, 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 shew'd 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 satisfy 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 Flat 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 y^e which turn the Flute inwards to adjust it. That of B in alt Flat, (Note y^e 37.) 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-

EXAMPLES.



You pronounce Tu on all these Quavers, and you don't use Bu, but on the Semiquavers, because in these movements a Quaver is to be suppos'd a triplet, and a Semiquaver a Quaver; (that is) held as long in playing, as well as in those of $\frac{6.12}{8.8}$ & $\frac{9}{8}$, you must also in these movements pass the Quavers equally, & pointy Semiquavers. Observe that You use Bu on y Semiquavers according to the Rule: 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

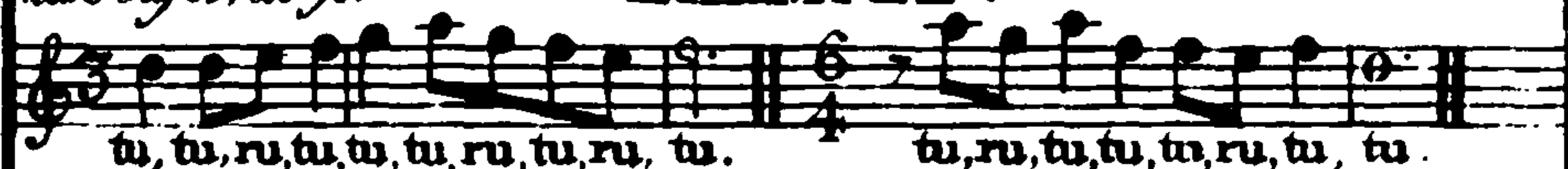
EXAMPLE .



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

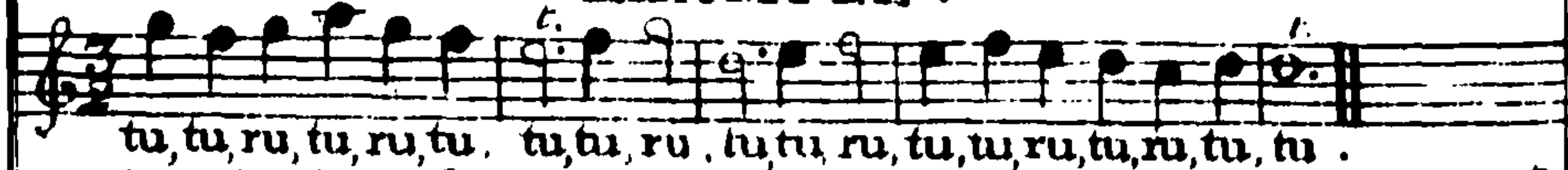
EXAMPLE.

EXAMPLE



You understand that you must 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 tongueing appears harsh, and use the way n^o. shall seem most agreeable, 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 alternately with Tu. In Triple Time of $\frac{3}{4}$ you pronounce Tu Ru between the Crotchets and Ru to $\frac{1}{2}$ 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 (ie) $\frac{3}{4}$ 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-
planation.

application I gave you of Quavers; it will 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.

Ports de voix

EXAMPLES

Slides.



These little Notes which denote the Port de voix, and Slides, are accounted as nothing in the Tune, 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.

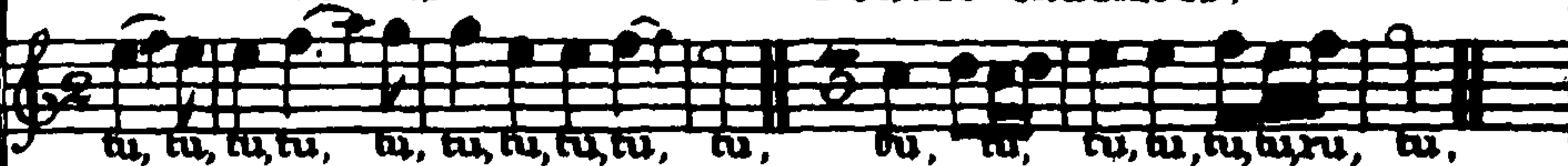
Of the Accents and double Cadences.

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

accents

Double cadences.



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

The softening, 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, as I shall shew hereafter, 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, full 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 softening or softening of D y^e 1st 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 per-
 form'd two ways, viz. on the edge of the 4.th hole, or full on the 5.th y.
 Beat is made on the 4 hole. G Sharp, or A Flatt is soften'd on y 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
 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 differ: from the rest in its be-
 ginning 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 stop't 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 stop't, before, and after. The Beat is
 made upon the key for E-la-mi, after the manner I shew'd you in speak-
 ing 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 softening 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 same
 hole, or else on the 2.^d especially when 'tis preceded by a Port-de-voix.
 y 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 preced-
 ed 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 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 end-
 ing. The softening of E-la-mi Natural is made on the edge of the 3.^d
 hole.

hole. the Beat on the same hole full. 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 commonly set down in all pieces of Musick, but only in such as Masters write for their Scholars, observe the following.

EXAMPLE .

A softening a Beat .



'twould 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 softening's are frequently made on long Notes as on Semibreves, 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 n^{ch} must teach you to use them in proper Time, rather than Theory what I would advise you to, is to play some time only such pieces of Musick as have these Graces markt, thereby to accustom 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 C , P 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 Semibreve 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 ~~reortive~~ *triple* Time.

○ Semibreve

○ Minims

○ Crotchets

○ Quavers

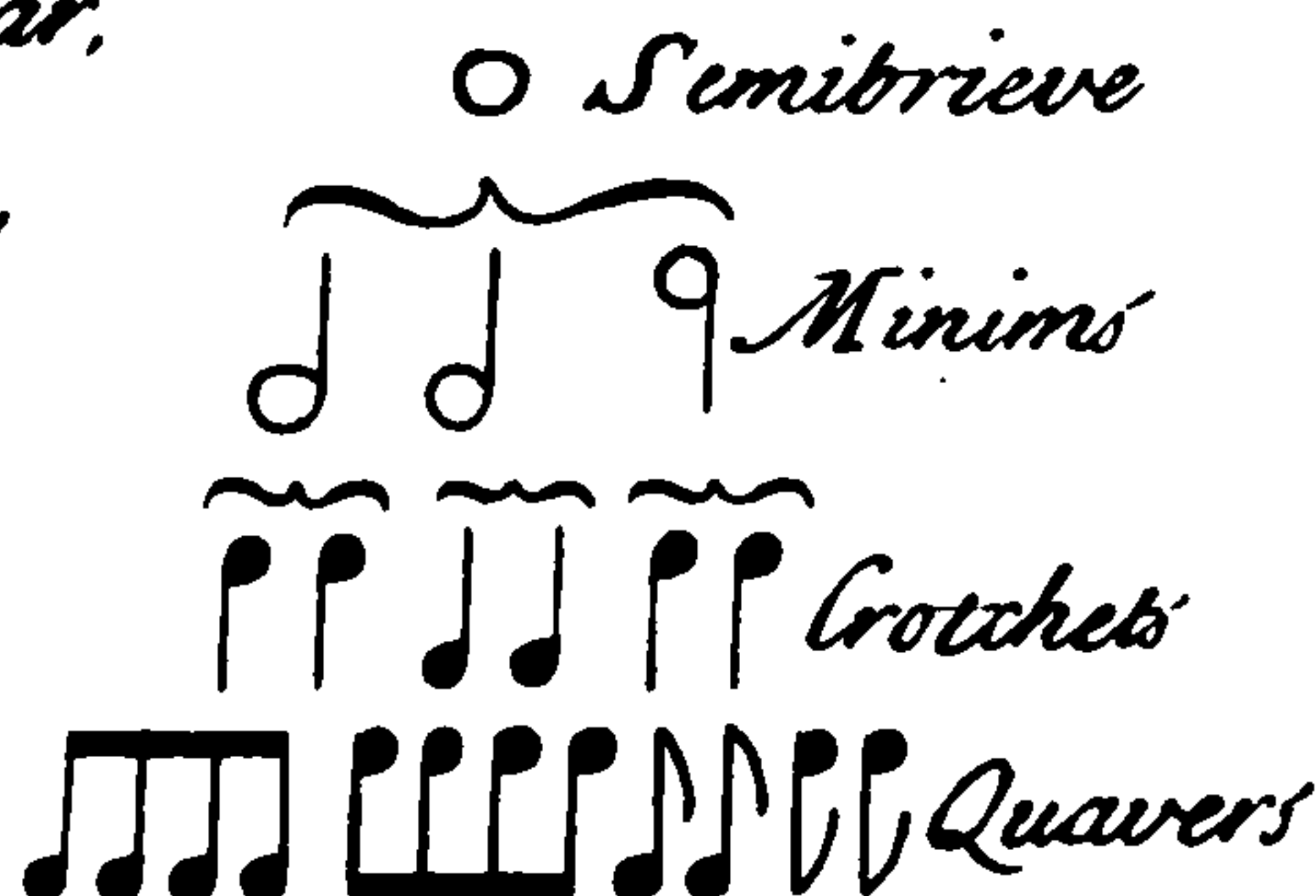
○ Semiquavers

C 2

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 $\circ \cdot$ is as long as three Minims $9 \cdot$ 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 .

The image displays a musical score and a corresponding fingering chart for a German flute scale. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The scale consists of two octaves, starting on D4 and ending on D6. The notes are: D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. The fingering is indicated by numbers 1 through 5 above the notes. The chart below the score shows the fingering for each note, with circles representing the fingers and dots representing the holes. The chart is organized into two systems, each with seven staves. The first system covers the first octave (D4 to G5), and the second system covers the second octave (G5 to D6). The notes are labeled with letters (D, E, F, G, A, B, C) and their corresponding fingering numbers (1, 2, 3, 4, 5) are shown above the notes. The chart also includes a key signature of one sharp (F#) and a final double bar line.

Notes: D E F G A B C D E F G A B C D E F G

Fingering: 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

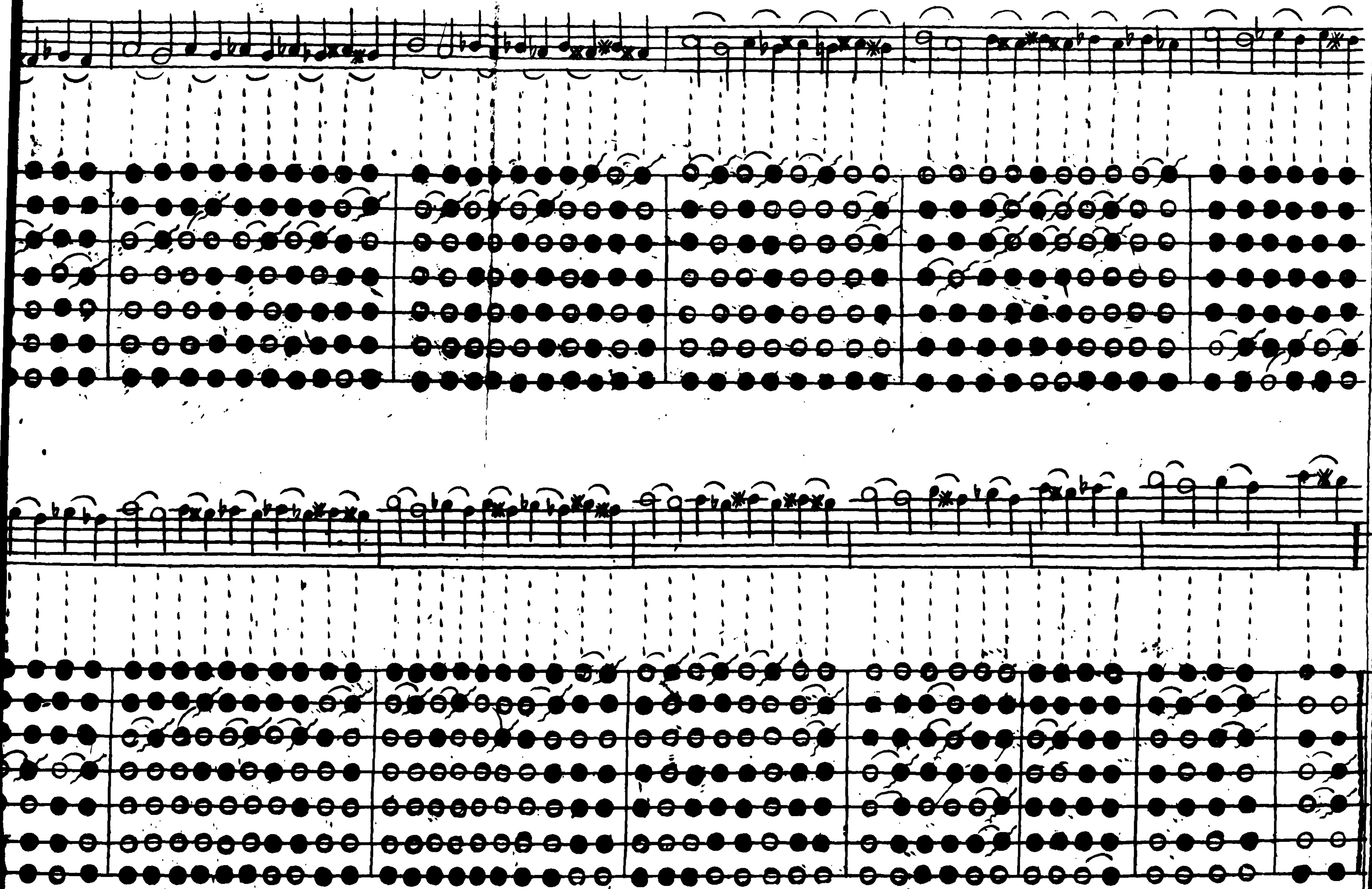
A Scale of all the Beats or

The image displays a handwritten musical score on aged paper. The title, "A Scale of all the Beats or", is written in a cursive script at the top. The score is organized into two systems, each consisting of a vocal line and a piano accompaniment.

The first system features a vocal line on a single staff with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some notes marked with asterisks. Below the vocal line is a piano accompaniment consisting of seven staves, numbered 1 through 7 on the left. The accompaniment is written in a dense, rhythmic style, primarily using eighth and sixteenth notes, with various articulation marks like slurs and accents.

The second system follows a similar format, with a vocal line on a single staff and a piano accompaniment of seven staves numbered 1 through 7. The notation and style are consistent with the first system, featuring a melodic line with rhythmic patterns and a complex, multi-staff accompaniment.

A Scale of all the Beats or Shakes



Minuet

13



Rigadoon



German Flute.

D

Trumpet Minuet



Minuet

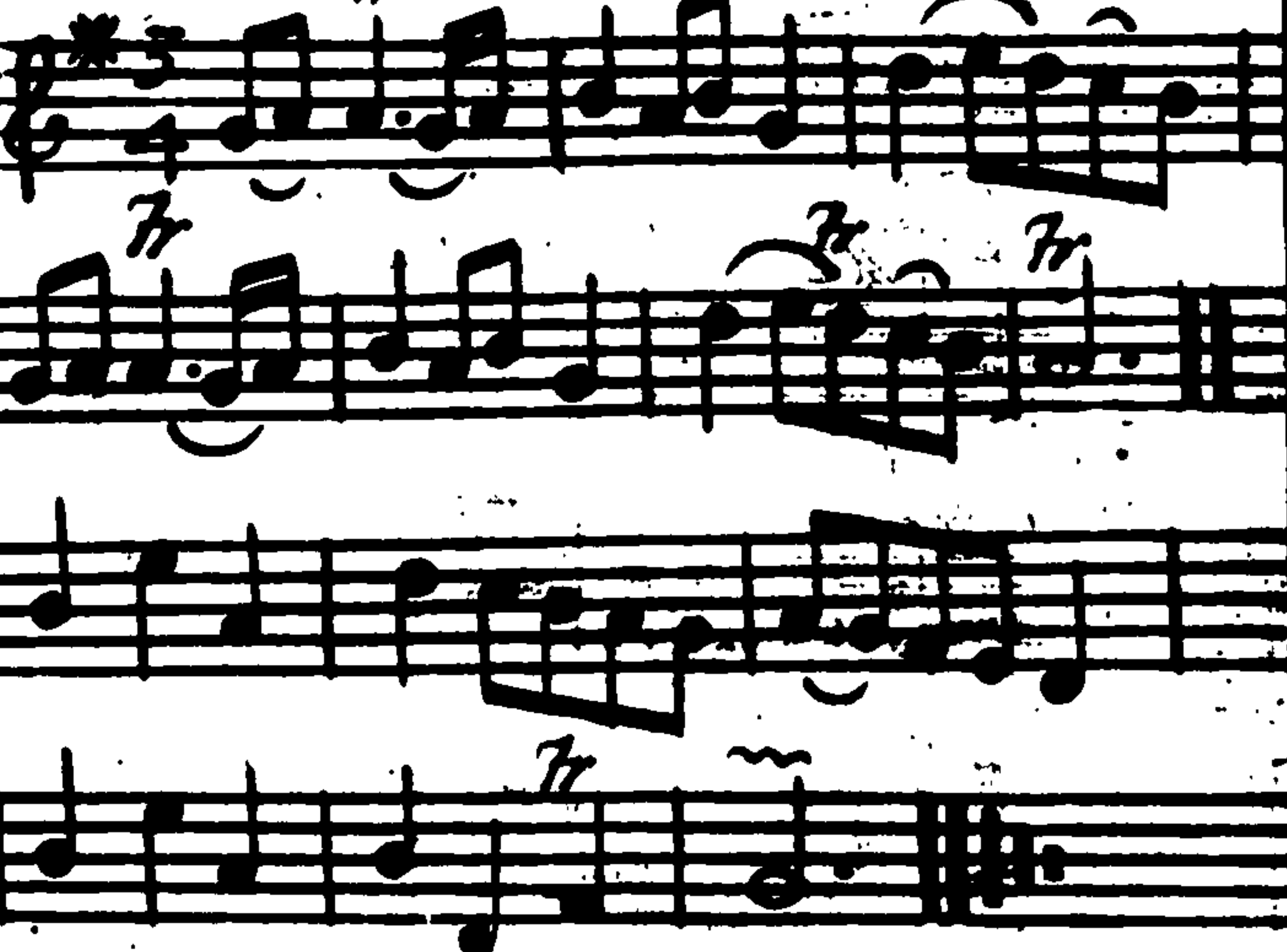


Minuet

15



Minuet



Minuet



German Flute.

D 2

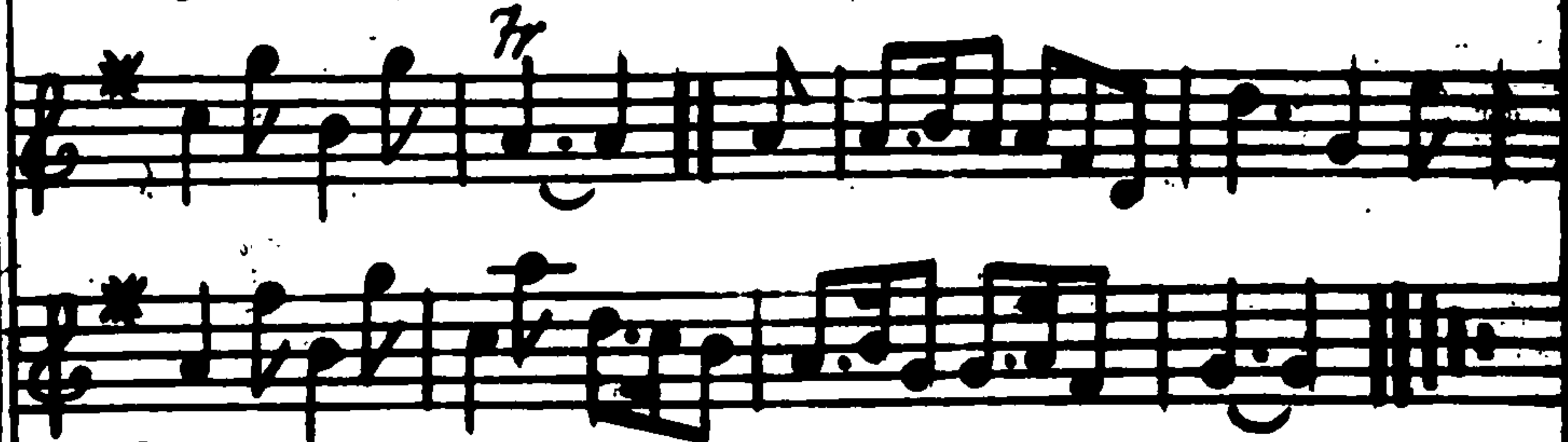
Minuet*Minuet by S^r Bononcini*

Minuet

17



Rigadoon



Minuet



German Flute.

E

Minuet*Trumpet Minuet by M^o Grano*



Minuet



German Flute.

E 2

Minuet*Minuet*

Dove Sei

Rodelinda

The musical score consists of 12 staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *so* and *fr*. A section of the score is labeled *Sym Song*. The piece concludes with a double bar line and the marking *DC*.

German Flute. F

1 Favourite Air in Astarte

:S:

Tr

Tr

Song

Tr

Sy

Tr

S

Tr

Sym

Song

Tr

Sym

So

Tr

Sym

Song

Tr

Tr

Tr

Sy

So Sym Tr So Sy So Sy

Song Tr

Tr

Tr

Sym So Sy So

Tr Sy So Sy So

Tr So Sy So Sy

So Sym So

Tr

Sym

Tr S S

Da Capo

German *Flute.*

F 2

La sorte il Ciel, &c.

A handwritten musical score on ten staves, all in treble clef and featuring a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings. The score is organized into measures by vertical bar lines. Trills are indicated by 'Tr' above notes on the first, third, fifth, seventh, and ninth staves. The word 'Sym' appears below the fourth, sixth, and tenth staves, while 'Song' appears below the seventh staff. The word 'So' is written below the fourth staff. The piece concludes with a double bar line on the tenth staff, followed by a small 'w' marking.

in the Opera of Radamistus.

25

The musical score consists of ten staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and slurs. Annotations are placed throughout the score: 'Fr' appears above the first staff, above the second staff, above the fourth staff, above the sixth staff, above the seventh staff, and above the eighth staff. 'Song' is written below the third staff, below the fifth staff, and below the seventh staff. 'Sym' is written below the fourth staff and below the fifth staff. 'Da Capo' is written at the end of the tenth staff. The score concludes with a double bar line.

German Flute.

G

A Favourite SONG in Otho, Jr.

Allegro

Handwritten musical score for "Song" by J. S. Bach, BWV 1006. The score is written on ten staves in treble clef, 3/8 time, with a key signature of one sharp (F#). The music features a continuous, flowing melody with many slurs and ornaments. The word "Song" is written above the fourth staff, and "J. S. Bach" is written below the fifth staff. The piece concludes with a final measure on the tenth staff.

Handwritten musical score for German Flute, page 27. The score consists of 12 staves of music in G major (one sharp). The notation includes various note values, rests, and dynamic markings. The word "Song" is written above the fifth staff, and "Da Capo" is written at the end of the twelfth staff.

German Flute .

G 2

A Favourite AIR in the

OPERA of *Rhadamistus*. ²⁹

The musical score consists of 12 staves of music, all in treble clef and key of B-flat major. The notation includes various musical symbols such as notes, rests, and accidentals. Annotations are placed above or below the staves:

- Staff 1: *Tr* (trill) above the first measure.
- Staff 2: *Sym* (symphony) below the first measure.
- Staff 3: *Tr* (trill) above the first measure.
- Staff 4: *Song* (song) below the first measure.
- Staff 5: *Tr* (trill) above the first measure.
- Staff 6: *Sym* (symphony) below the first measure.
- Staff 7: *Tr* (trill) above the first measure.
- Staff 8: *Song* (song) below the first measure.
- Staff 9: *Tr* (trill) above the first measure.
- Staff 10: *Tr* (trill) above the first measure.
- Staff 11: *Tr* (trill) above the first measure.
- Staff 12: *Tr* (trill) above the first measure.

The score concludes with a double bar line and the text *Da Capo* written across the final staff.

German Flute.

H

A Favourite AIR in the



Opera of Richard Ist 31

The musical score consists of 12 staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings. The key signature is one sharp (F#). The score includes several trills marked with 'Tr' and a section labeled 'Song' on the fifth staff. The music concludes with a double bar line and a repeat sign.

German Flute .

H 2

:S:
:S:

al segno

Non sarà quest' alma

in the Opera of Radamistus ³³



German Flute.

I

al segno

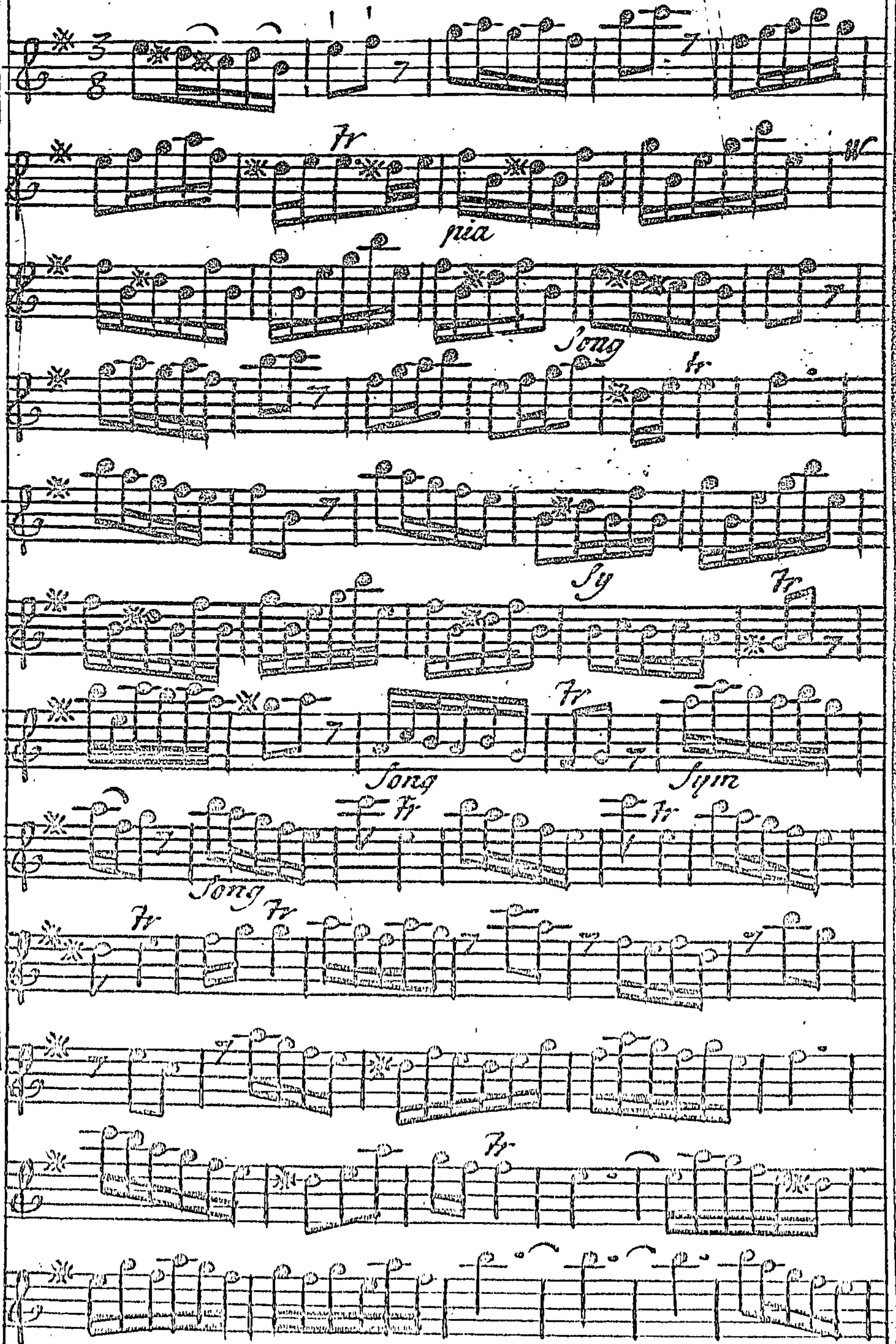
Non vi piacquè a favourite
AIR in the Opera of **SIROE**

Larghetto





A Favourite AIR in the



Opera of Lotharius

37

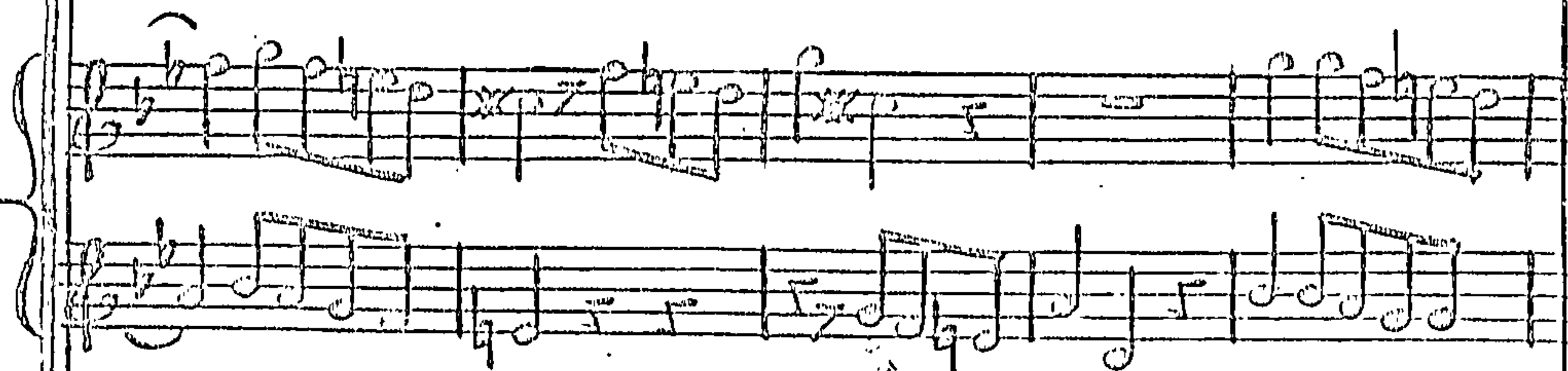
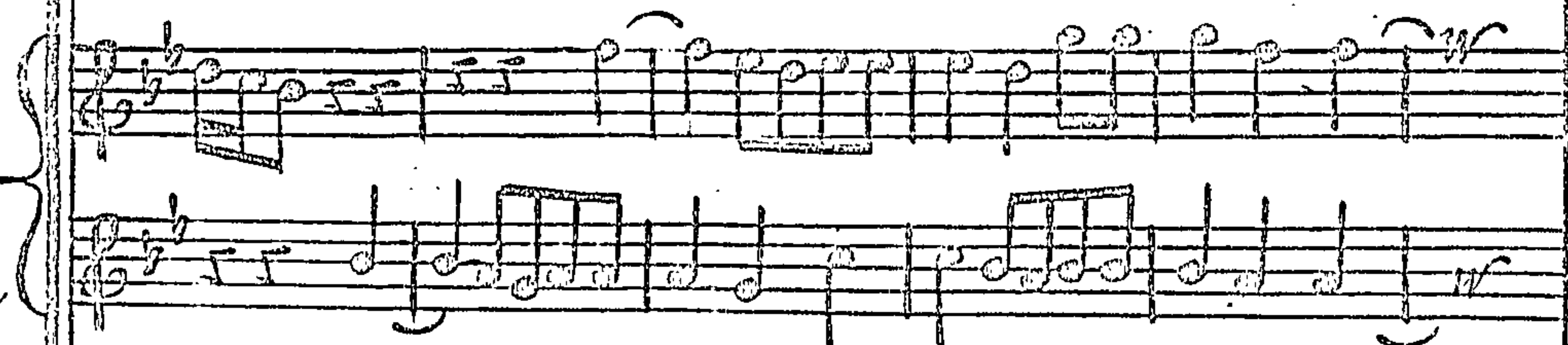
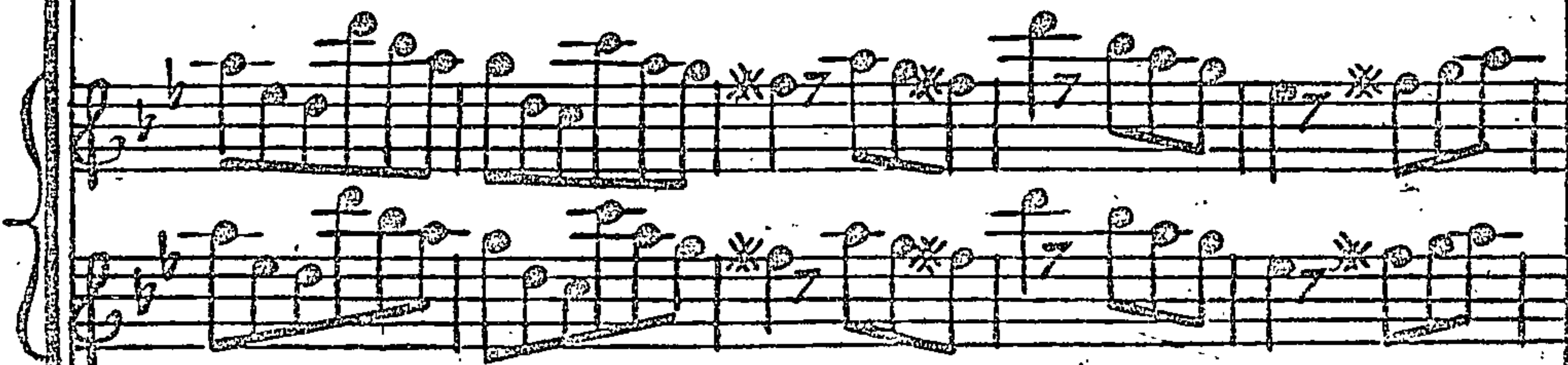
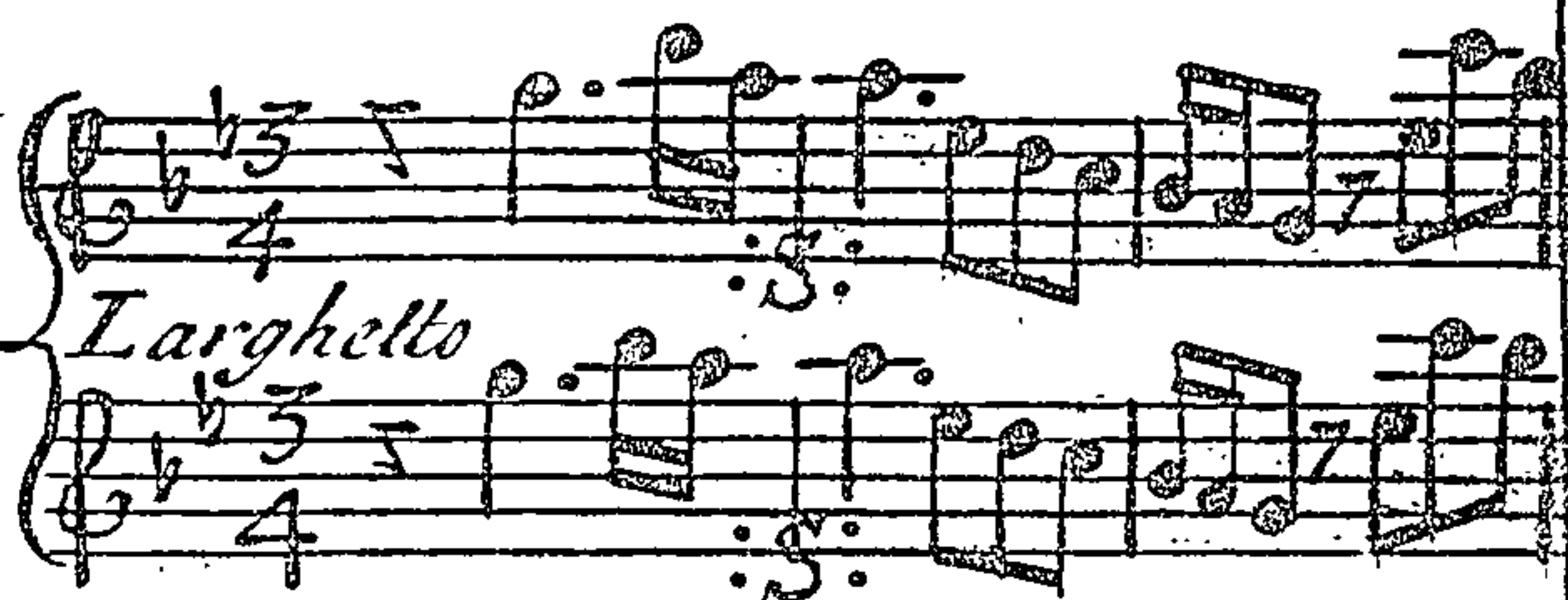
Handwritten musical score for German Flute, measures 1-12. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, often beamed together. Above the staff, there are various performance markings: 'Fr' (fermatas) above measures 1, 2, 4, 6, 8, 10, and 12; 'Sy' (synchroni) above measures 3 and 11; and 'W' (weak) above measures 5, 7, 9, 11, and 12. The measures are numbered 1 through 12 below the staff.

Handwritten musical score for German Flute, measures 13-14. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, often beamed together. Above the staff, there are various performance markings: 'Fr' (fermatas) above measures 13 and 14; 'Sy' (synchroni) above measure 13; and 'W' (weak) above measure 14. The measures are numbered 13 and 14 below the staff.

German Flute.

K

Se il Cor
a Duet in
Ptolomy for
two Flutes.



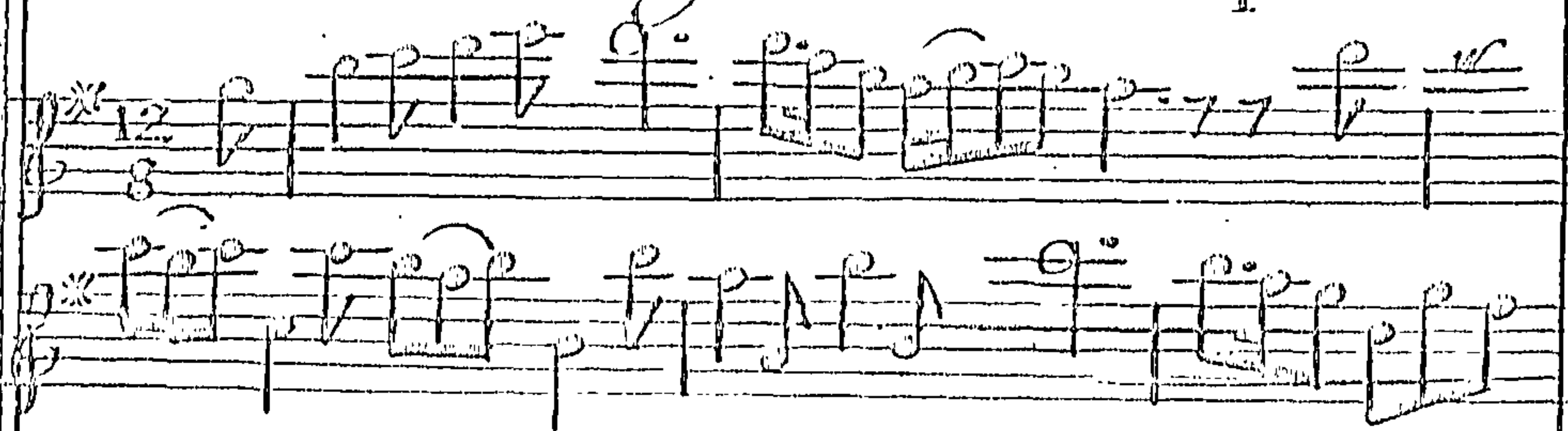
Handwritten musical score for German Flute, K. 2. The score is written on 12 staves, grouped into six pairs. The key signature is one flat (F major or D minor), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with the instruction "Tutti subito."

German Flute K. 2 Tutti subito.



al segno

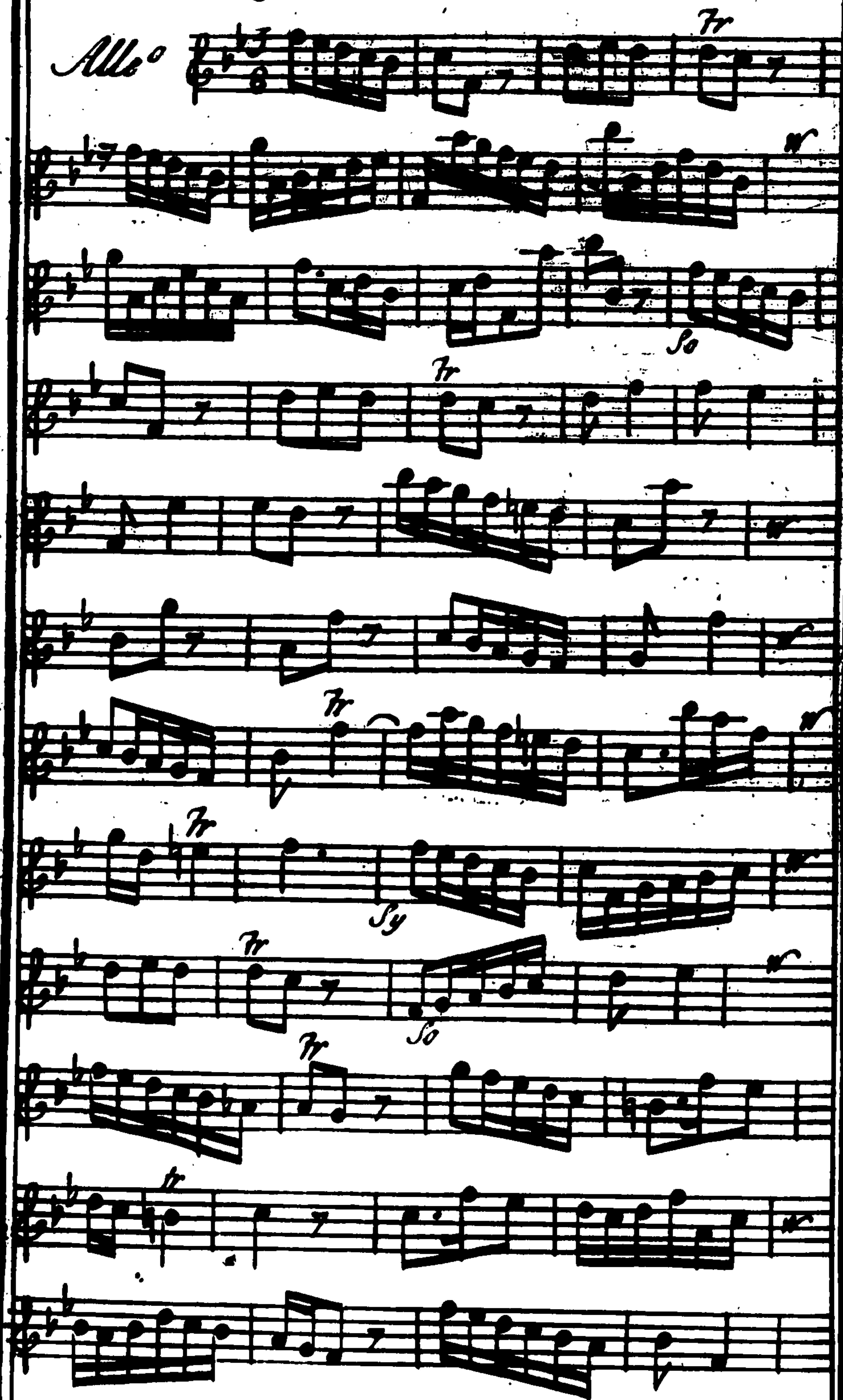
A Favourite AIR *in the*
OPERA of Parthenope. ~





German Flute.

L

Sei mia gioia, *A Favourite AIR**Allo*

in the Opera of Parthenope

43

The musical score consists of 12 staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings. The first staff has four 'fr' markings above it. The second staff has 'fz' and 'so' markings. The third staff has 'fz' and 'fz' markings. The fourth staff has 'fz' and 'fz' markings. The fifth staff has 'fz' and 'fz' markings. The sixth staff has 'fz' and 'fz' markings. The seventh staff has 'fz' and 'fz' markings. The eighth staff has 'fz' and 'fz' markings. The ninth staff has 'fz' and 'fz' markings. The tenth staff has 'fz' and 'fz' markings. The eleventh staff has 'fz' and 'fz' markings. The twelfth staff has 'fz' and 'fz' markings.

German Flute

L 2

Gigue in Parthenope

Amico il Fato in Ormilda ⁴⁵

A musical score for German Flute, consisting of 12 staves. The music is written in a treble clef with a key signature of one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. Annotations include 'Tr' (trill) above several notes, 'Song' above the fourth staff, 'Sym' (symphony) above the eighth staff, and 'M' (marcato) above the final staff. The score concludes with a double bar line and the word 'Fin'.

German Flute.

M

A Favourite Air in the

Allegro



Opera of Ormisda.

47

Tr

Sym

Song

Da Capo

German Flute.

M 2

48 *A Favourite AIR in Ormilda*

This musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The piece is divided into several sections with tempo and performance markings:
 - **Ado** (Adagio) and **All^o** (Allegro) markings appear at the beginning.
 - **Tr** (Trill) ornaments are indicated above several notes.
 - **Ad** (Adagio) and **All^o** (Allegro) markings appear again in the middle section.
 - **Sym** (Symphony) markings are placed above some notes.
 - **Song** markings are placed below some notes.
 - **Lento** (Lento) marking appears in the lower middle section.
 - **risoluto** (risoluto) marking appears above a note.
 - **Da capo** (Da capo) marking appears at the bottom right.
 The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings.