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THE

FLUTE MADE EASY;

BEING A

THOROUGH AND PROGRESSIVE METHOD OF STUDY:

EMBRACING THE

RUDIMENTS OF MUSIC & NUMEROUS EXAMPLES & EXERCISES,

THE WHOLE FORMING A

COMPLETE MANUAL OF INSTRUCTION

FOR

THE FLUTE;

TO WHICH ARE ADDED

SELECTIONS FROM THE OPERAS,

AND A COLLECTION OF THE

LATEST AND MOST POPULAR SONGS, POLKAS, WALTZES, MARCHES, &c.

BOSTON:

PUBLISHED BY **OLIVER DITSON & CO.**, WASHINGTON ST.

38,325
Oliver Ditson.
Dec. 20, 1854

Entered, according to Act of Congress, in the year 1854, by
OLIVER DITSON
in the Clerk's Office of the District Court for the District of Massachusetts.

ELEMENTS OF MUSIC.

FIRST LESSON.

ON THE NOTES AND CLEFS.

Question. What is Music?

Answer. Music has for its object sounds, their succession, and various combinations.

Q. What is a suecession of single sounds denominated?

A. Melody.

Q. What name is applied to several sounds heard at once?

A. Harmony.

Q. How are musieal ideas expressed in writing?

A. By charaeters called notes.

Q. How many notes are there in music?

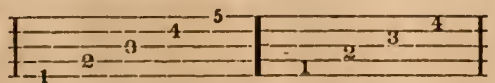
A. Seven.

Q. How are they expressed?

A. By the first seven letters of the alphabet,—A, B, C, D, E, F, G.

Q. How are the notes written?

A. On five parallel lines, and in their spaces; which, collectively taken, are termed the staff, or stave.



Q. How are the lines and spaces of the staff counted?

A. From the lowest upwards.

Q. How are the names of the notes and their piteh ascertained?

A. By means of a character called a Clef, which is placed at the beginning of the staff.

Q. How manv clefs are there?

A. Two principal, viz.: the treble clef and bass clef

Q. What line of the staff is the treble clef placed upon?

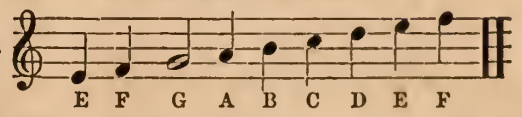
A. On the second line from the bottom.

Q. What note or letter does it make?

A. The letter or note G.

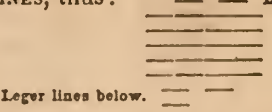
NOTES UPON THE STAFF.

Treble Clef.

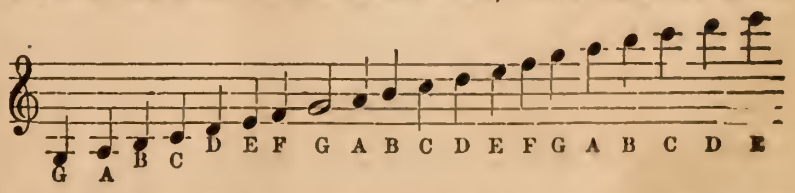


Q. Are the notes always confined within the five lines and four spaces of the staff?

A. No; they frequently extend above or below, on or betwixt additional small lines, called leger lines, thus:



NAMES OF THE NOTES ON THE TREBLE STAFF, LEGER LINES AND SPACES

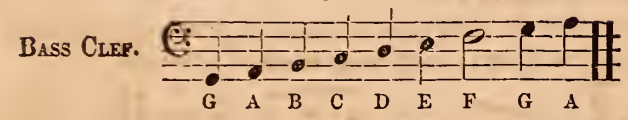


Note.—The pupil will perceive that the first note is below two additional, or leger lines, this is called the third space below the staff, which is the letter G — the next is on the 2d leger line below, which is the letter A. Then 2d space below B — 1st leger line below C — 1st space below D — 1st line E — 1st space F — 2d line G — 2d space A — 3d line B — 3d space C — 4th line D — 4th space E—5th line F—1st space above G — 1st leger line above A—2d space above B—2d leger line above C—3d space above D—3d leger line above E, &c.

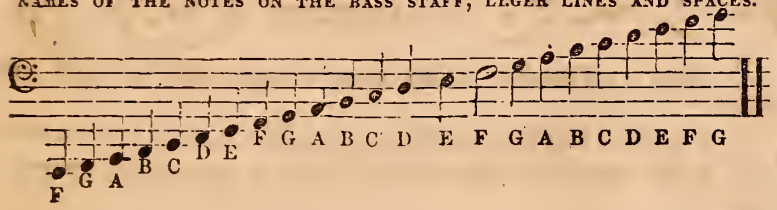
THE BASS NOTES EXPLAINED.

Q. On what line is the bass clef placed?
A. On the fourth line from the bottom.
Q. What note, or letter does it make?
A. The note or letter F.

NOTES ON THE BASS STAFF.



NAMES OF THE NOTES ON THE BASS STAFF, LEGER LINES AND SPACES.



SECOND LESSON.

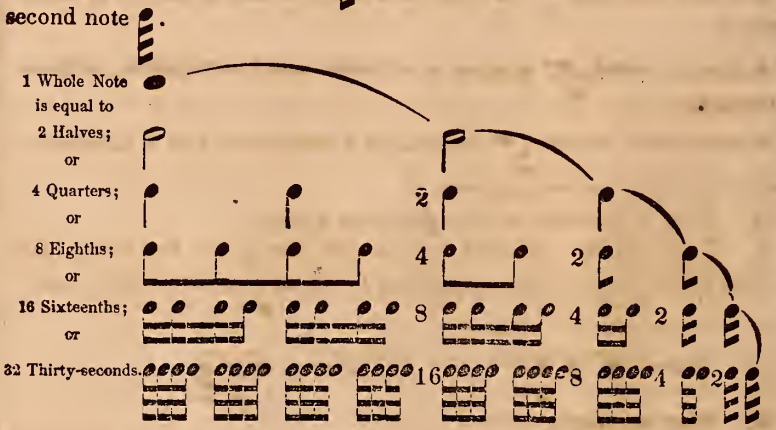
ON THE FLUTE.

Q. How many kinds of Flute are there?
A. Three: the *Common*, with one, four, six or eight keys, and sometimes nine or twelve; the *Piecilo*, or octave; and the *Boehm*, of recent invention.

THIRD LESSON.

ON THE VARIOUS SORTS OF NOTES, AND THEIR PROPORTIONS.

Q. How many different species of notes are there?
A. Six.
Q. What are they?
A. The Semibreve, or whole note 𝅝; the Minim, or half note 𝅗𝅥; the Crotchet, or quarter note ♩; the Quaver, or eighth note ♪; the Semiquaver, or sixteenth note 𝅘𝅥𝅯; and the Demisemiquaver, or thirty-second note 𝅘𝅥𝅰.



Note.—The stems of the notes may be turned up or down, tied or not, without changing the duration of the notes. The pupil will study the relative length of the notes as follows: One semibreve is equal to two minims, &c., as in the Table. Then learn the value of the minim; one minim is equal to two crotchets; one minim is equal to four quavers; one minim is equal to eight semiquavers; one minim is equal to sixteen demisemiquavers. Then the value of the crotchet; one crotchet is equal to two quavers; one crotchet is equal to four semiquavers; one crotchet is equal to eight demisemiquavers. Then the value of the quaver; one quaver is equal to two semiquavers; one quaver is equal to four demisemiquavers. Then the value of the semiquaver; one semiquaver is equal to two demisemiquavers.

FOURTH LESSON.

ON THE DOT, RESTS, AND TRIPLETS

Q. What is the effect of a dot after a note?
A. It makes the note half as long again, thus

A semibreve dotted 𝅝• is equal to a semibreve and a minim, or three minims.

A minim, dotted, 𝅗𝅥• is equal to a minim and a crotchet, or three crotchets.

A crotchet, dotted, ♩• is equal to a crotchet and a quaver, or three quavers.

A quaver, dotted, ♪• is equal to a quaver and a semiquaver, or three semiquavers.

A semiquaver, dotted, 𝅘𝅥𝅯• is equal to a semiquaver and a demisemiquaver, or three demisemiquavers.

Q. What is the effect of two dots after a note?

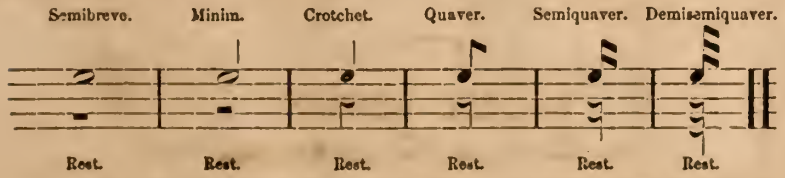
A. They add three quarters to its length, that is, the first dot is half as long as the note, and the second dot is half as long as the first, thus:

Q. What are rests!

A. Small characters which denote silence, and are equal in duration to the notes which they represent.

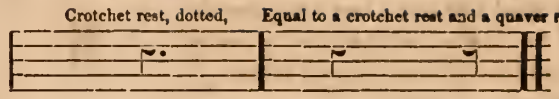
Q. How are they expressed?

A. The semibreve rest is expressed by a stroke placed under a line of the staff; the minim rest by a stroke over a line; the crotchet rest by one crook turning to the right; the quaver rest by one crook turning to the left; the semiquaver rest by two crooks turning to the left; and the demisemiquaver rest by three crooks turning to the left.



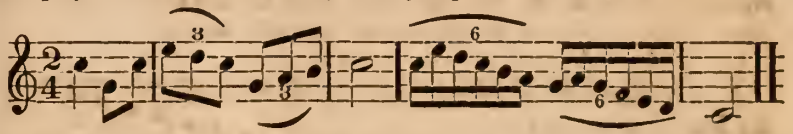
Q. Does the dot have the same effect upon a rest that it does upon the note?

A. It does; thus —



Q. What is the meaning of the figure 3 placed over or under three crotchets, quavers or semiquavers?

A. It signifies that the three crotchets, quavers or semiquavers, must be played in the time of two; each group is called a TRIPLET.



Q. What is the meaning of the figure 6 placed over or under six notes?

A. It signifies that they must be played in the time of four.

Q. Is the same rule observed with respect to other figures, as 5, 7, 9, &c.?

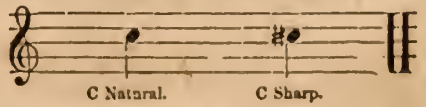
A. Yes; five are played as four, seven as six, and nine as eight of the same species.

FIFTH LESSON.

ON THE SHARP, FLAT, AND THE NATURAL.

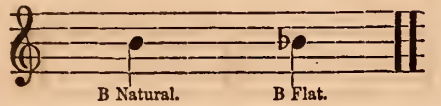
Q. What is the effect of the sharp (♯)?

A. It raises or elevates the note before which it is placed, a semitone, and played on the next key on the right hand.



Q. What is the effect of the flat (♭)?

A. It lowers or depresses the note before which it is placed a semitone, and played on the key placed on the left hand.

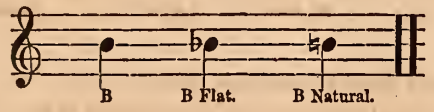


Q. Are the sharps and flats marked to all the notes of a musical composition?

A. No; the sharps and flats necessary to the key are marked at the signature, or after the clef, and they effect all the notes of the same name, during the piece, unless contradicted by a natural.

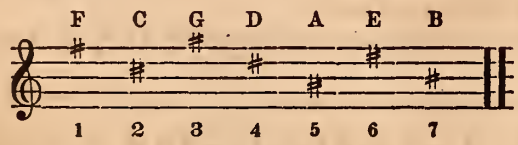
Q. What is the effect of the natural (♮)?

A. The natural contradicts either the sharp or the flat, and brings the note to its original state.



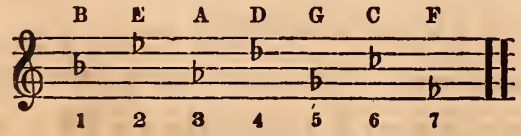
Q. What is the order of the sharps at the signature?

A. As follows:—



Q. What is the order of the flats?

A. As follows:—



Q. When a ♯, ♭, or ♮, is placed before a note, in the course of a piece of music, what is it called?

A. Accidental. It effects all the notes on the same line or space, through one measure only.

Q. What is the effect of the double sharp?

A. The double sharp, marked by a ×, serves to raise a note, already sharp, another semitone.

Q. What is the effect of the double flat?

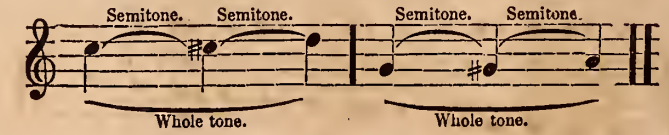
A. The double flat (♭♭) serves to lower a note, already flat another semitone.

Q. What is a semitone?

A. A semitone is the smallest interval used in modern music. On the piano-forte there is a semitone from any key to the next above or below.

Q. What is a tone?

A. A tone is the union of two semitones, thus:—



SIXTH LESSON.

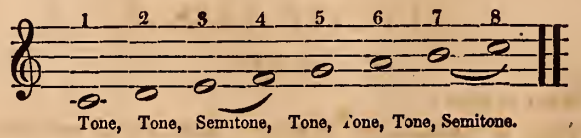
ON THE FORMATION OF THE SCALE.

Q. What is the meaning of the word scale?

A. This name is given to a succession of seven notes, ascending or descending; there are two sorts, the DIATONIC and the CHROMATIC.

Q. What does the DIATONIC SCALE consist of?

A. It consists of five tones and two semitones.

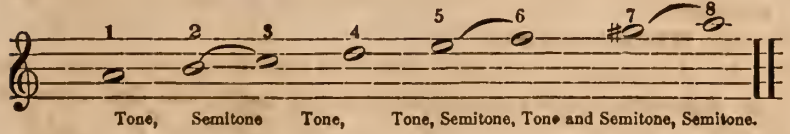


Q. Where are the semitones placed in the foregoing scale?

A. The semitones occur between the third and fourth and seventh and eighth degrees.

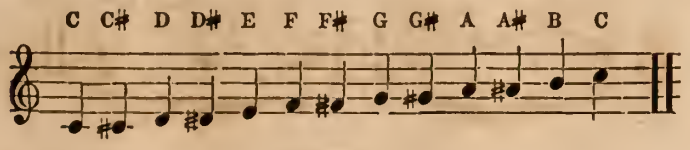
Q. How are the tones and semitones placed in the minor scale?

A. From 1 to 2 a tone; 2 to 3 a semitone; 3 to 4 a tone; 4 to 5 a tone; 5 to 6 a semitone; 6 to 7 a tone and a semitone; 7 to 8 a semitone.



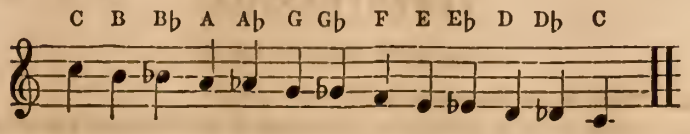
Q. How is the CHROMATIC SCALE formed?

A. It consists of twelve successive semitones; thus—



Q. Can the CHROMATIC SCALE proceed by flats?

A. Yes; generally in descending; thus—



SEVENTH LESSON.

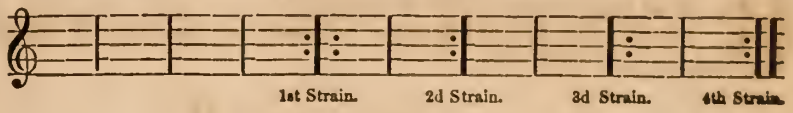
ON TIME.

Q. What is time?

A. Time is the measure of sounds, with regard to their duration. To facilitate the reading and performance of music, every piece is divided into small equal portions, by lines, called bars, drawn perpendicularly through the staff; and every division is called a measure or bar; thus—

Q. What is the use of the DOUBLE BAR?

A. It serves to divide a piece of music into two, three, or more parts, called strains. When dots are placed on both sides of the double bar, both parts are to be repeated; when the dots are only on one side of the double bar, the part on the same side as the dots is to be repeated.



Q. How many sorts of time are there?

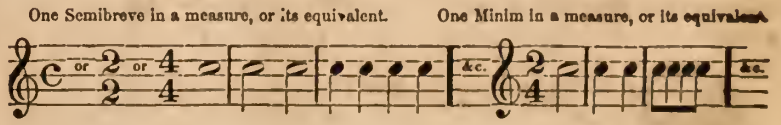
A. Two principal; viz., COMMON and TRIPLE time.

Q. How are these two species subdivided?

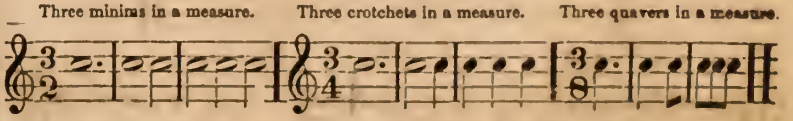
A. Into SIMPLE and COMPOUND.

Q. How are they expressed?

A. Simple common time is expressed by C, $\frac{2}{2}$, $\frac{4}{4}$, and $\frac{2}{4}$.

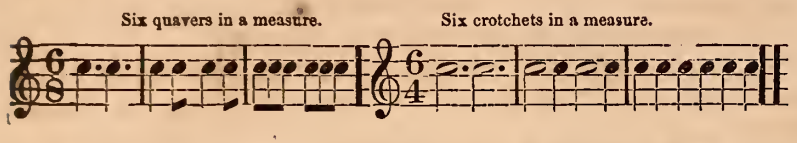


Simple triple time is expressed by $\frac{3}{2}$, $\frac{3}{4}$, and $\frac{3}{8}$.

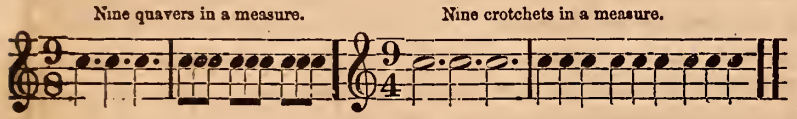


Compound common time takes place when two measures of simple

triple time are joined into one; that is, two measures of $\frac{3}{8}$ time make one of $\frac{6}{8}$; two measures of $\frac{3}{4}$ time make one of $\frac{6}{4}$, &c.



Compound triple time takes place when three measures of simple triple time are joined into one; that is, three measures of $\frac{3}{8}$ time make one of $\frac{9}{8}$; three measures of $\frac{3}{4}$ time make one of $\frac{9}{4}$, &c.

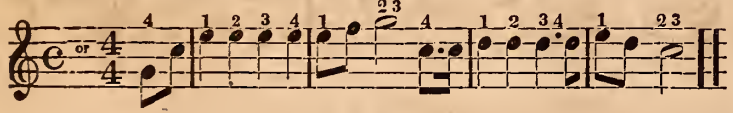


EIGHTH LESSON.

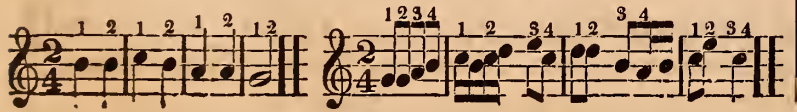
ON COUNTING TIME.

Q. How is the time of a musical composition to be counted?

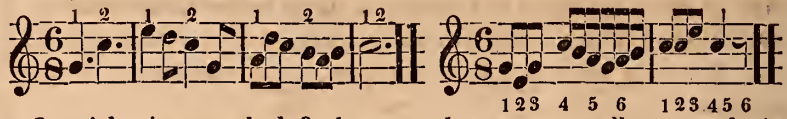
A. Various ways;—according to the number of parts contained in each measure; also according to the speed of the movement. In common time, marked C, or $\frac{4}{4}$, the crotchet being the measure note, generally four parts are counted in each measure.



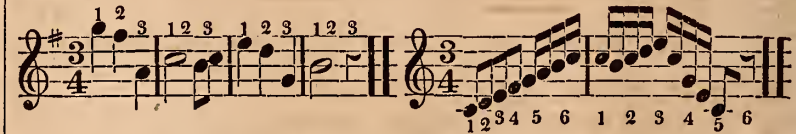
In half common time, marked $\frac{2}{4}$, two or four may be counted.



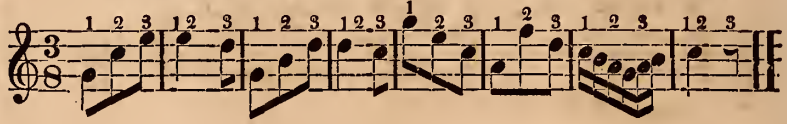
In compound common time, marked $\frac{6}{8}$, two dotted crotchets are generally counted; however, in a slow movement, it is better to count six quavers in each measure.



In triple time, marked $\frac{3}{4}$, three crotchets are generally counted; in slow movements, however, it is better to count six quavers in a measure.



In triple time, marked $\frac{3}{8}$, three quavers are counted in a measure.

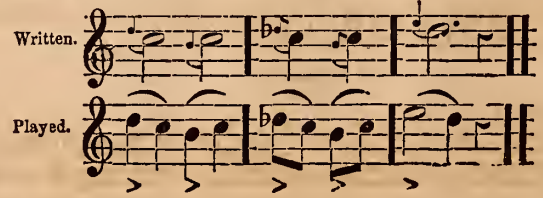


NINTH LESSON.

ON GRACES, OR EMBELLISHMENTS.

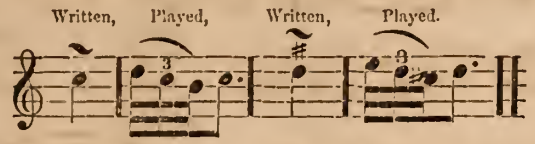
Q. What is an APPOGIATURA?

A. It is a small note placed before a large one, above or below; it may be a tone or a semitone above the principal note, or a semitone below. The appogiatura borrows half the value of the principal note; sometimes two thirds.



Q. How is the Turn expressed and performed?

A. The Turn is the union of the upper and lower appoggiatura; it is either direct or inverted. The direct turn is expressed by this sign ∾. When a sharp is to be added to the lower note, this must be expressed by a sharp added to the sign.

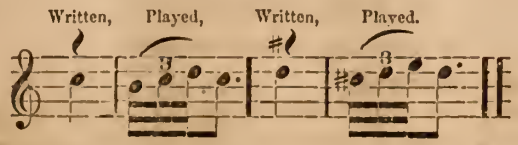


Q. How is the turn to a dotted note played?

A. The note is played first, and then the turn.

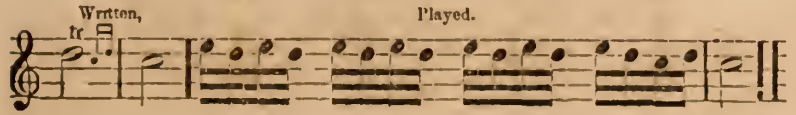
Q. How is the Inverted Turn played?

A. It begins with the note below, and ends on the principal note.



Q. How is the Shake marked and performed?

A. The Shake, marked tr, is a quick and alternate repetition of two notes;—the principal note and the note above.



TENTH LESSON.

ON EXPRESSION.

Q. What are the principal means of expression?

A. A strict attention to the accents, emphasis, syncopation, and a close observance of the Legato, Staccato, Crescendo, and Diminuendo.

1. ON ACCENTS.

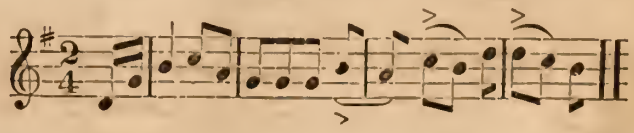
Q. What is meant by Accent, in music?

A. The stress given to a note, in preference to another, according to its place in the measure. In $\frac{4}{4}$ time the first and third parts are accented, and the second and fourth unaccented. In $\frac{3}{4}$ time, when two crotchets are introduced, the first is accented, and the second is not; when four quavers are introduced, the first and third are accented, and the second and fourth are not. In $\frac{3}{4}$ time, the first part of the measure is accented, and the second and third parts unaccented. In $\frac{6}{8}$ time, the first and fourth quavers are accented.

2. ON EMPHASIS.

Q. What is meant by Emphasis?

A. Emphasis is a deviation from the rules concerning the accents; it takes place when a note, which should not be accented, has a stress given to it; it is marked by a small angle >, or *sf*, or *fz*.

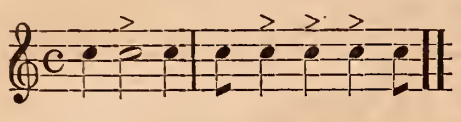


3. ON SYNCOPATION.

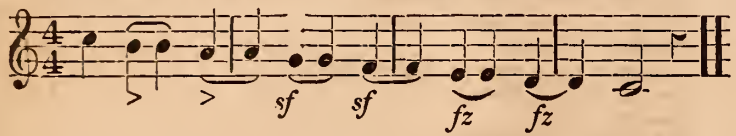
Q. What is the meaning of syncopation?

A. Syncopation takes place when the unaccented part of a measure is joined with the next accented part; this happens —

1. When long notes are placed between two other notes of shorter duration; as a minim between two crotchets, or three crotchets between two quavers.



2. When two notes are connected by a tie or bind ⁀, either in the middle of a measure, or from the last note of a measure to the first of the next,—the first note of the tie is struck, the second is held down.



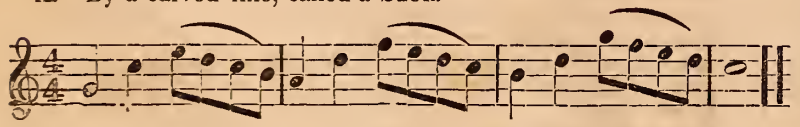
4. ON THE LEGATO AND STACCATO.

Q. What is the meaning of the word LEGATO?

A. LEGATO signifies a smooth and connected style of playing, blending the sound of one note with that of the next. This is affected by keeping a finger down until the next finger has struck the following note.

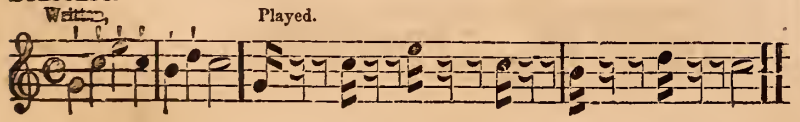
Q. How is the legato expressed?

A. By a curved line, called a SLUR.



Q. What do small dashes placed over or under the notes signify?

A. The notes are to be played short and distinct, lifting the finger from the key before the length of the note is expired. It is called STACCATO.



When round dots are used, they should not be played quite so short.

Q. What is the meaning of the word CRESCENDO, or its abbreviation, CRES.?

A. It signifies that the sound must be gradually increased from soft to loud; this is sometimes expressed thus: <

Q. What is the meaning of the word DIMINUENDO, or DIM.?

A. It signifies that the sound must be gradually diminished from loud to soft; it is sometimes expressed thus: >

Q. When these two angles are opposite each other, thus, <>, what do they signify?

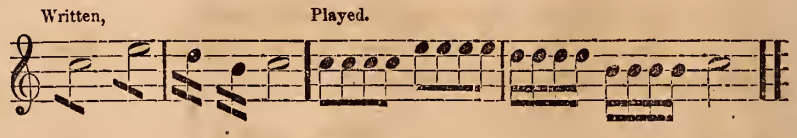
A. That the sounds must be gradually increased, and afterwards diminished; this is termed a SWELL.

ELEVENTH LESSON.

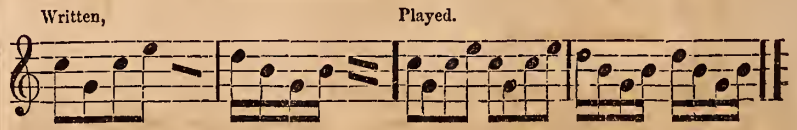
ON ABBREVIATIONS, &c., &c.

Q. What is the meaning of thick, short strokes, drawn across the stems of notes?

A. They are marks of abbreviation; thus:—



When placed after a group of notes, they signify repetition; thus:—



Q. What is the meaning of 𝄐?

A. This mark is called a PAUSE, and signifies that the note over which it is placed must be sustained longer than its usual length.

Q. What is the use of the BRACE?

A. It serves, in modern music, to connect the two staves, the upper of which is for the right hand, and the lower for the left hand.

Q. What is the meaning of the words DA CAPO, or their abbreviation, D. C.?

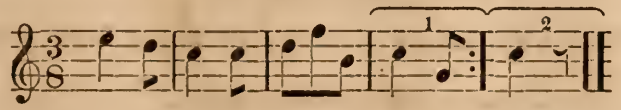
A. They signify that the performer must play over again the first part of a piece, from the beginning to the word FINE.

Q. What is the meaning of DAL SEGNO?

A. These words refer to a preceding mark of REPEAT, and indicate that part of the piece must be repeated, from the sign .$· to the word FINE.

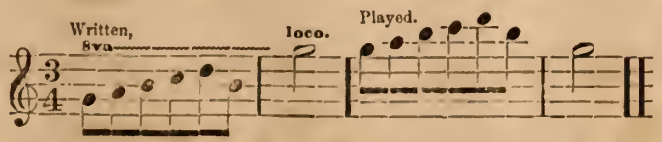
Q. What is the use of the figures 1 and 2 placed over some notes at a double bar?

A. They signify that a part of the piece must be played over twice; and that, in playing it the second time, the performer must omit the measure or measures marked 1, and play, instead, the measure marked 2.



Q. What is the meaning of 8va, followed by dots?

A. It signifies that the notes, over which it is placed, must be played an octave higher than written.



Q. What does the word Loco signify?

A. It is generally used after 8va—, and signifies that the music must be played as written.

EXPLANATIONS OF MUSICAL TERMS.

PIANO, or *p*, Soft.
PIANISSIMO, or *pp*, Very soft.
DOLCE, Sweet.
FORTE, or *f*, Loud.
FORTISSIMO, or *ff*, Very loud.
MEZZO FORTE, or *mf*, Half loud.
SFORZANDO, or *rfz*, Suddenly loud.
CRESCENDO, or CRES, Gradually increasing in loudness.
DECRESCENDO, or DECRES., Gradually diminishing in loudness.
CON ESPRESSIVO, With expression.
AFFETUOSO, Affectionately tender.
MAESTOSO, Majestic.
CANTABILE, In a graceful, singing style.
LEGATO, Slurred, flowing.
LEGGIERO, Light.
CON ANIMA, With feeling.
CON SPIRITO, With spirit
CON FUOCO, With fire.
AGITATO, Agitated.
SCHERZANDO, Playful.
MOSSO, Animated.
SEMPRE, Always.
GRAVE, The slowest kind of time.
LARGO, Very slow and grave.
LENTO, Slow.
LARGHETTO, Less slow than Largo.
ADAGIO, Slowly.
ANDANTE, Rather slow and distinct.
ANDANTINO, Less slow than Andante.
ALLEGRETTO, With peculiarly graceful and moderate vivacity.
ALLEGRO, Fast and animated.
PRESTO, Rapid.
PRESTISSIMO, Rapid and impetuous.
TEMPO DI MARCIA, Time of a March.
CON MOTO, With movement.
RITARDANDO, or RITARD, } Retarding the time.
RALLENTANDO, or RALL., }
RITENUTO, Retained.
ACCELLERANDO, Accelerating the time.
AD LIBITUM, At the will or pleasure of the player.
A TEMPO, In the regular time

INSTRUCTIONS FOR THE FLUTE.

Of late years the study of the Flute has been more attended to by gentlemen than any other instrument whatever: nor, indeed, is it to be wondered at, when the natural tone of that instrument is so soft and pleasing to the ear, and so easily acquired, compared with the Violin and many other instruments. If a person arrive at a state of mediocrity only on the Flute, he is sure to please; but on the Violin, and many other instruments, he must spend a great deal of time, and labor very hard, or he will never gratify his hearers, nor please himself.

In order, therefore, to acquire a knowledge of the Flute, the first thing you ought to attend to is the placing the Flute properly to your lips; to do which, you must take the first joint of your instrument only, and place the embouchure, or hole thereof, to the upper part of your under lip, drawing that and your upper one even with each other, and extending them a little towards each ear, leaving a small aperture for the wind to pass freely into your instrument.

The Flute being placed, and the lips formed as thus described, you should now try to acquire the intonation, or method of sounding, by inclining the embouchure a little inwardly or outwardly, till you can do it with ease, which is not done by forcing too much wind into the instrument, but by moderately blowing into the embrouchure, or hole of the Flute. When you can procure a clear sound, put the remaining parts of your instrument together, and pay particular attention to the following rules for the

POSITION OF HOLDING THE FLUTE.

As your future tone, with respect to firmness and steadiness, depends in a great measure on holding your instrument properly at your first setting out, and as your execution, in some measure, depends also thereon, I shall endeavor to lay down some general rules for your information, to which you must particularly attend.

First. Your Flute should rest nearly on the middle of the third joint of the first finger of your left hand, placing the thumb of the said hand a little below the first hole, on the side of your instrument, which will cause the thumb, if your instrument have the additional keys, to lie just above the A sharp, or B flat key.

Secondly. The thumb of your right hand should be placed exactly under the fourth hole, with the little finger of the said hand just above the D sharp, or E flat key, which is the key just below the sixth hole of your instrument.

Thirdly. The instrument being thus held, you should endeavor to sustain it, when placed to your lips, as steadily as possible, with every finger off, at a small distance, from the holes, (this position often occurring,) and in a parallel direction with your instrument, the first finger of your left hand being a little curved, the second more so, and the third finger lying nearly straight, the first and second fingers of your right hand not quite so much as those of the left, and the third finger of this hand also nearly straight, holding the Flute at the same time in a horizontal direction; when you can do this, you should endeavor to produce a free tone, which, when acquired, will produce C sharp, or the seventh note of the following scale or gamut.

Fourthly. You may now proceed by putting down the first finger of your left hand, and trying to sound that note, which is B natural, and the sixth of the following scale; then put down the second finger of the same hand, which will produce A natural, or the Fifth of the scale; lastly, put down the third finger of the aforesaid hand, which will produce G natural, or the fourth note of the scale.

Fifthly. When you have accomplished the foregoing, proceed with the three remaining fingers of the right hand as follows, viz.: Put the first finger of that hand down, pressing at the same time the D sharp key with your little finger, which key is just below the sixth hole of your instrument, and which note, when sounded, will produce F sharp, or third of the scale.

Sixthly. Put down the second finger of your right hand, which will produce E natural, or the second of the scale; but care must be taken that you do not force too much wind into your instrument for this note; if you do, it will be too sharp.

Seventhly, and lastly. You may now proceed by putting down the third finger of your right hand which will produce D natural, or first of the scale.

And here great care should be taken to bring out this note in as full round tone as you possibly can; but as this is not so easily accomplished by every one, I think it would not be amiss, before we proceed further, to make a few observations relative thereto. If, therefore, you should find great difficulty in bringing out this last note, you may attribute it to one or more of the three following causes:—

First. If too much wind is forced into the instrument at this early period, you may bring out a tone too acute, and nearly approaching in sound the second or middle D of the following scale or gamut.

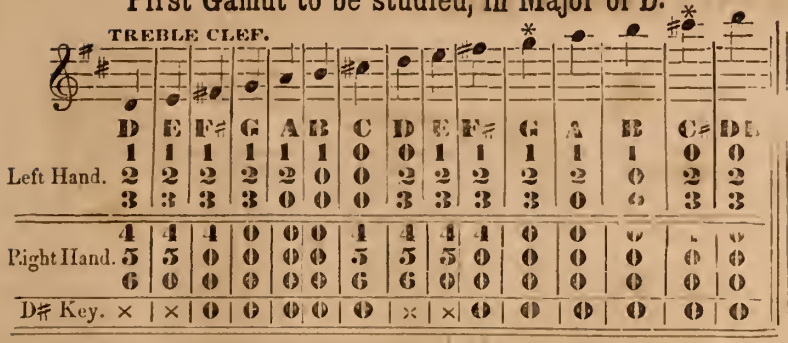
Secondly. If the lips are too much contracted, the same effect, most probably, will be produced.

Thirdly. If you be not careful in stopping every hole closely, you will not be able to bring out the said note at all; and you will find you are only wasting your time, without attaining the end proposed.

Now, in order to guard against these three evils, you must take care that your fingers are placed firmly on the holes, suffering no air to pass into or out of any of them; then you should endeavor to inject the wind (your lips at this time not being much contracted,) gradually into the embouchure, when you will find, (if these rules are strictly attended to,) after a little practice, that you will be able to bring out the said note D natural, which at first may, perhaps, be brought out too weakly; in order to remedy which, you must force the wind a little more strongly into your Flute; but this must be done very sparingly and by slow degrees till you can produce a full tone. When you have made this progress, and can tongue each note distinctly, which is done by pronouncing the syllable too in the Flute, you may then proceed to the following gamuts.

The student is earnestly entreated to pay particular attention to the following short remarks; which are, to endeavor to preserve a uniformity of sound, by holding the Flute as steadily as possible when placed to his lips; as the least unsteadiness of the hands will produce, while playing, a different pitch of the notes, and he will find that they will be sometimes too flat, and sometimes too sharp, according as the embouchure or hole of the Flute is inclined inwardly or outwardly. He should also be particularly careful in keeping his fingers exactly over their respective holes, not suffering them to be lifted too highly, in order that they may stop the more readily, and prevent any motion of the Flute while placed to the lips, which would be the case if rules were not attended to.

First Gamut to be studied, in Major of D.

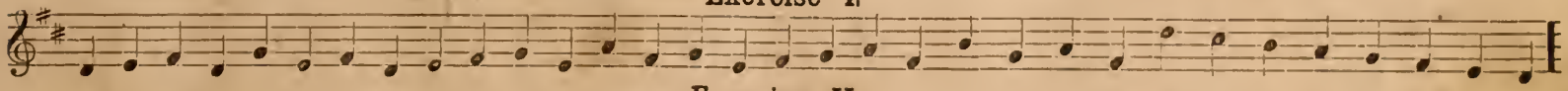


In the first place, in order to save yourself a great deal of trouble, consider your Flute (whether a one, a four, or a six keyed instrument,) as having only one key, and proceed according to the following directions. The six figures in the foregoing Scale represent the six holes of your Flute; the ciphers those which are to remain open; and wherever a figure occurs, that hole must be stopped, to sound the Note required. Were it required to sound the third Note in the above Scale, which is F♯, you must stop the first, second, third, and fourth holes, pressing at the same time the D♯ key with your little finger, and so on as per Scale for the rest. When you have got beyond the second D, your lips must be more contracted, in order that your breath may pass with more velocity into your instrument, to produce the upper and more acute tones.

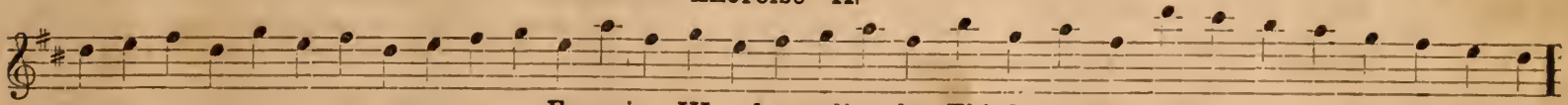
N. B. 1. The Notes from $\overset{x}{G}$ to $\overset{x}{C}$ are called in Alt, to distinguish them from those below; and those above C in Alt (which you meet with in this and the following Scales) are called double D, double E, &c.

2. This mark × denotes the key down; this **O** denotes it to be up.

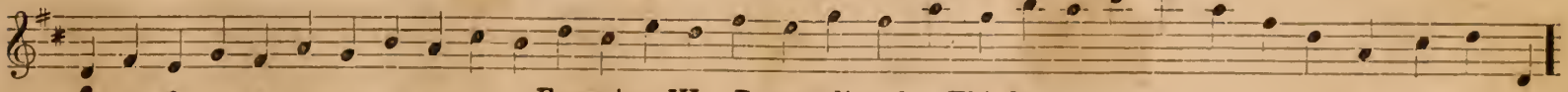
Exercise I.



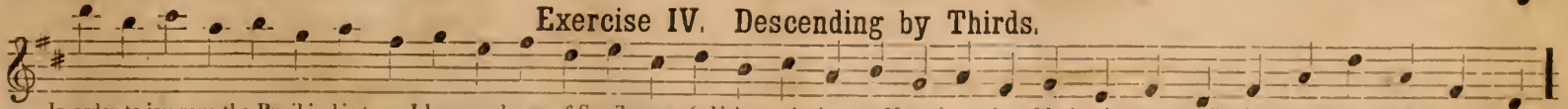
Exercise II.



Exercise III. Ascending by Thirds.

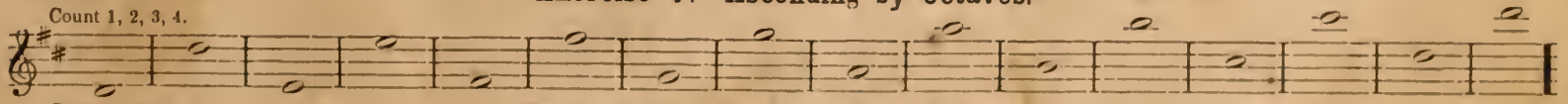


Exercise IV. Descending by Thirds.

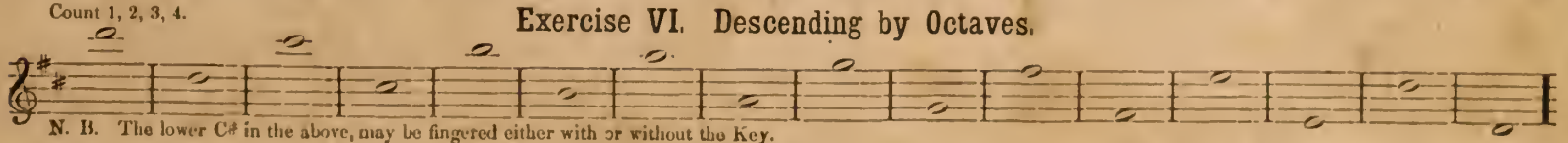


In order to improve the Pupil in his tone, I have made use of Semibreves, (which are the longest Notes in modern Music,) in the two following Lessons, and would recommend him to sustain each Note while he can moderately count four.

Exercise V. Ascending by Octaves.

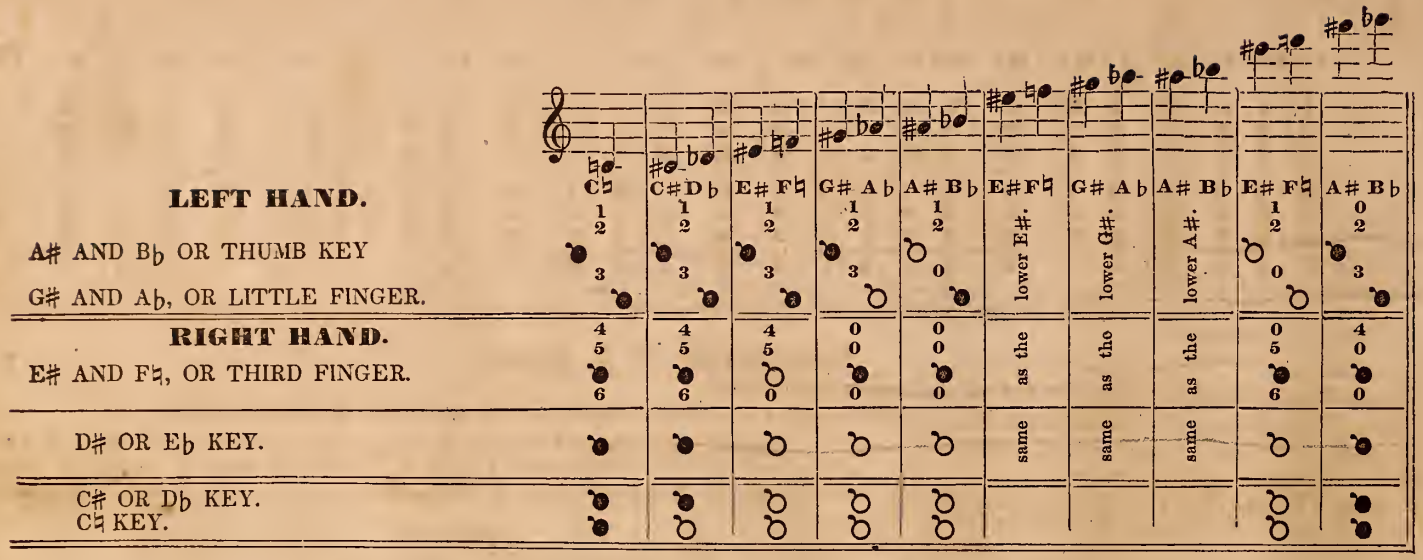


Exercise VI. Descending by Octaves.



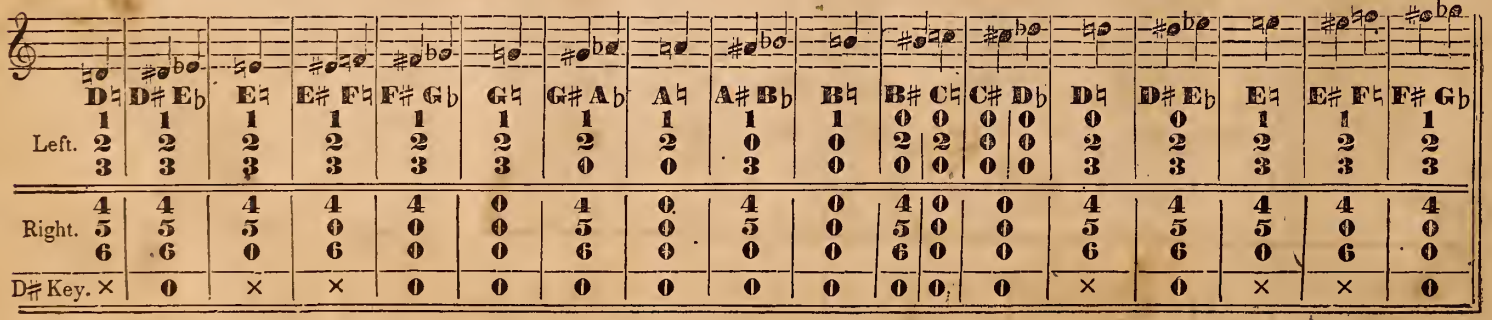
N. B. The lower C♯ in the above, may be fingered either with or without the Key.

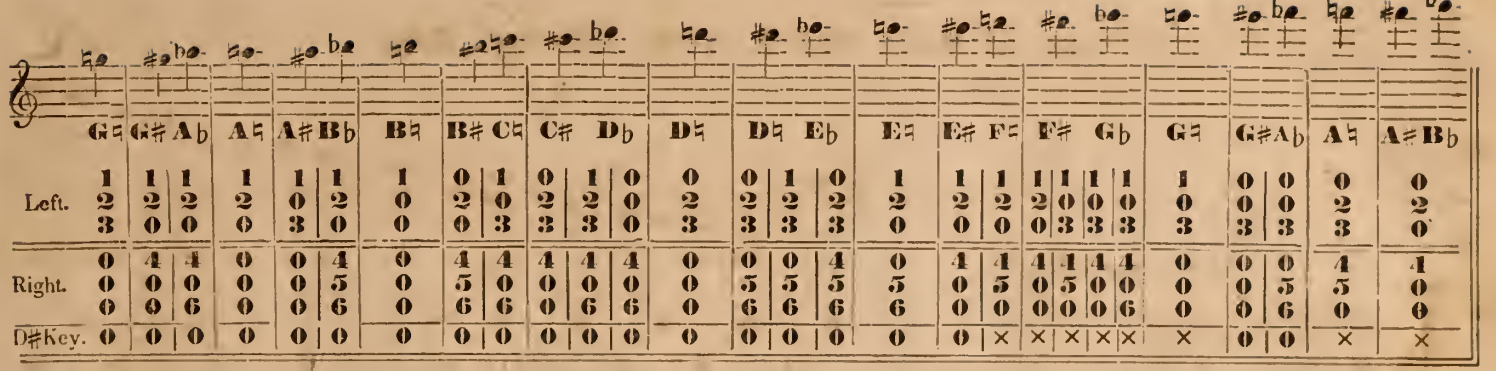
Scale of Notes affected by the additional Keys.



N. B. If you play on a four keyed Flute, you must take no notice of the two bottom keys in the above Scale; and the first Note affected by the additional Keys will then be E♯ or F♮, which you will find in the third Column; and for the last Note in this Scale, refer to the following one. The rest of the Notes which you may meet with in this work, in the course of your practice, which are not to be met with in the two preceding Scales, you will find in the following Scale also.

Chromatic Scale of all the Notes, to be referred to occasionally.





	G♮	G♯ A♭	A♮	A♯ B♭	B♮	B♯ C♮	C♯ D♭	D♮	D♮ E♭	E♮	E♯ F♮	F♯ G♭	G♮	G♯ A♭	A♮	A♯ B♭
Left.	1 2 3	1 1 2 2 3 0	1 2 0	1 1 0 3 2 0	1 0 0	0 1 2 0 0 3	0 1 2 2 3 3	0 2 3	0 1 0 2 2 2 3 3 3	1 2 0	1 1 2 2 0 0	1 1 1 1 2 0 0 3 3 3	1 0 0 3	0 0 0 3 3 3	0 2 3	0 2 0
Right.	0 0 0	4 4 0 0 6 6	0 0 0	0 4 0 5 0 6	0 0 0	4 4 5 0 6 6	4 4 0 0 0 6	0 0 0	0 4 5 5 5 6 6 6	4 5 6	1 1 0 5 0 0	1 1 1 1 0 5 0 0 0 6	0 0 0	0 0 0 5 0 6	4 5 0	1 0 0
D♯Key.	0	0 0	0	0 0	0	0 0	0 0	0	0 0 0	0	0 ×	× × × ×	×	0 0	×	×

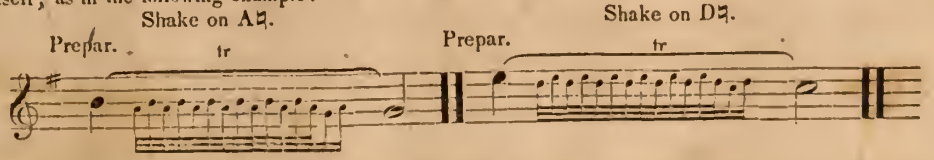
N. B. Where you see two notes in the same column, as, for instance, D♯ and E♭ in the second column above, they are both played the same way, though of different signification

Construction of a Shake.

A Simple Shake is only the articulate sound of two notes put in equal motion.

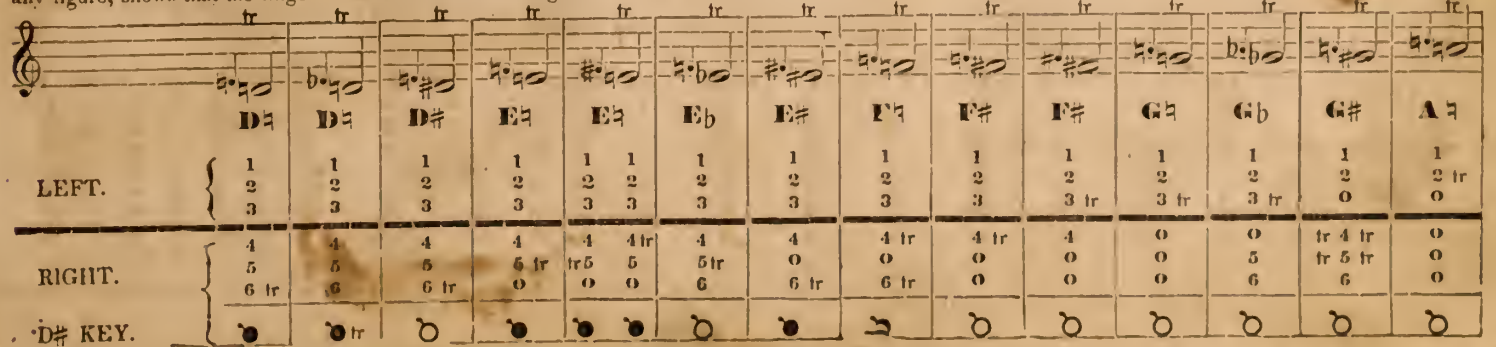
A Perfect Shake is composed of three Diatonic Notes; the first of which is called the Preparative Note, and the two last its Resolution.

Let us suppose the note to be shaken to be A; we must in that case prepare the Shake by first sounding B, which is termed the Preparative Note; then the two Notes, A and B, should be put into equal motion, but not so rapidly as to prevent the ear from distinguishing them; this being done, we next come to the Resolution of the Shake, which is made by adding two Notes at the conclusion; and as A was the Note fixed upon to be shaken, G and A must be heard at the conclusion of the Shake, and rather slower than the Shake itself; as in the following example:—

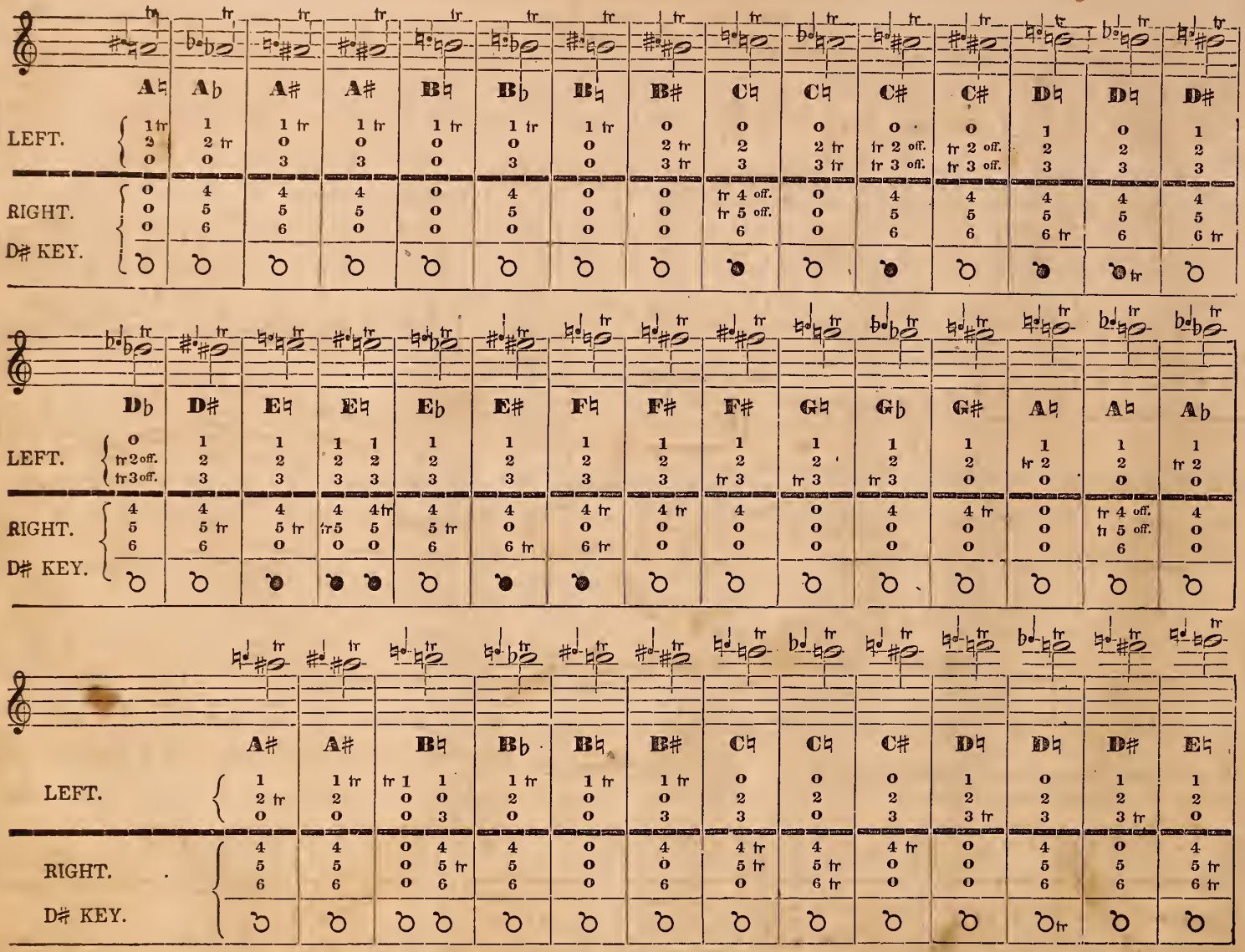


A Scale of Shakes.

N. B. The figures with (tr) annexed, represent the holes on which the Cadence is performed, concluding with the finger down; and the word (off) against any figure, shows that the finger must be off after shaking.



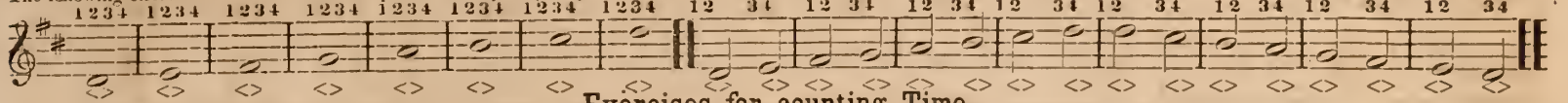
	D♮	D♯	D♯	E♮	E♮	E♭	E♯	F♮	F♯	F♯	G♮	G♭	G♯	A♮
LEFT.	1 2 3	1 2 3	1 2 3	1 2 3	1 1 2 2 3 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3 tr	1 2 3 tr	1 2 3 tr	1 2 0	1 2 tr 0
RIGHT.	4 5 6 tr	4 5 6	4 5 tr 6 tr	4 5 tr 0	4 4 tr tr5 5 0 0	4 5tr 6	4 0 6 tr	4 tr 0 6 tr	4 tr 0 0	4 0 0 0	0 0 0	0 5 6	tr 4 tr tr 5 tr 6	0 0 0
D♯ KEY.		tr												



N. B. For those Shakes which interfere with the additional keys, I refer you to the following page.

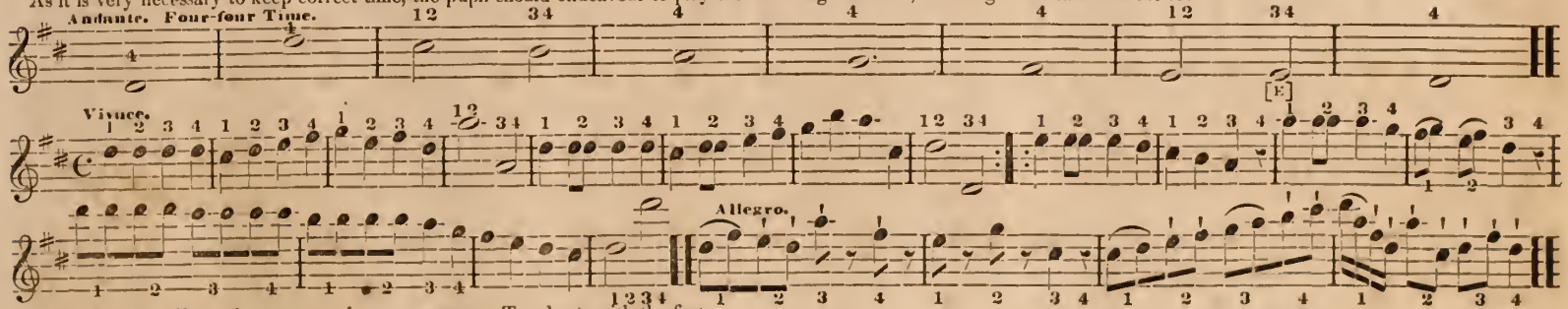
On obtaining a good Tone.

To obtain a good tone it is necessary to sustain, increase and decrease the tone. It is well to observe here, that, although the pupil must become quite familiar with the tones above. D in the second Octave, it would not be prudent for the pupil to practice them much now, as there are many other things to be learned, which are more necessary to the beginner. The following exercises should therefore be practiced very diligently. Count four to one measure.

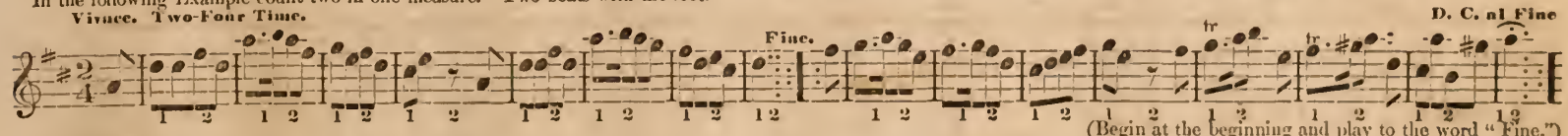


Exercises for counting Time.

As it is very necessary to keep correct time, the pupil should endeavour to play the following exercises, counting four beats with the foot.

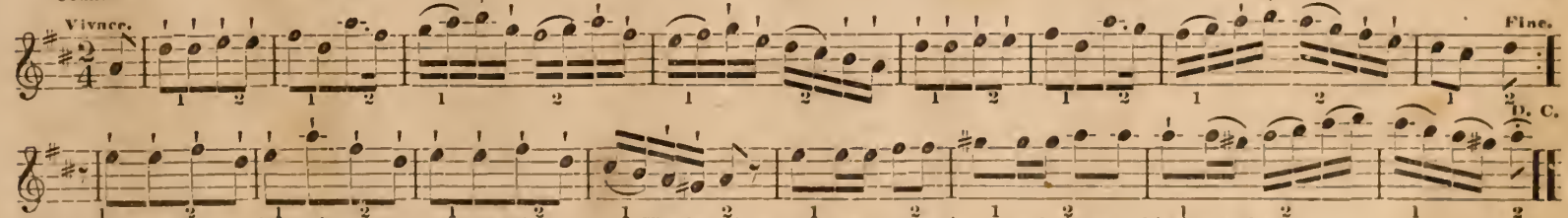


In the following Example count two in one measure. Two beats with the foot.

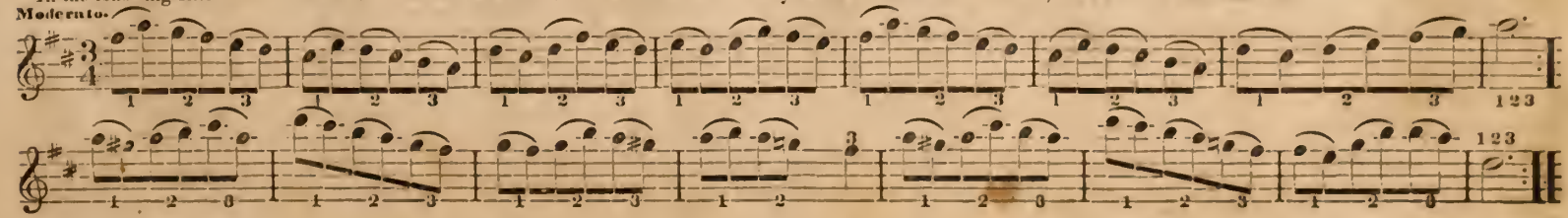


(Begin at the beginning and play to the word "Fine.")

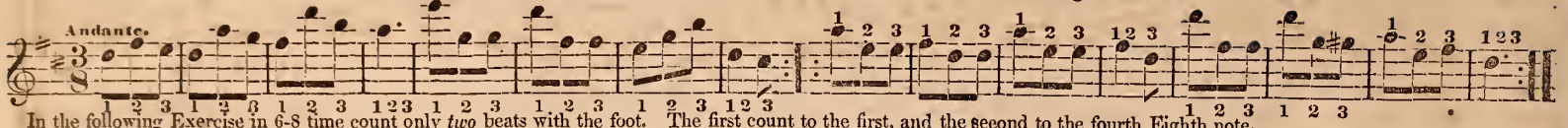
Count two.



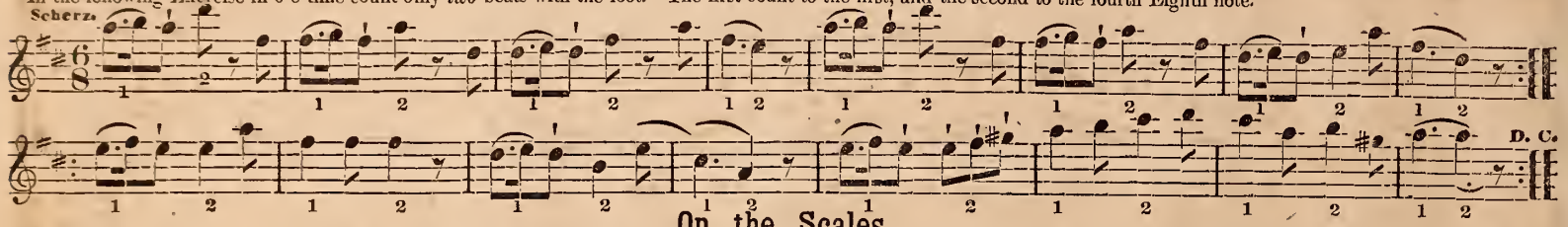
In the following Exercise in 3-4 time count three beats with the foot. The first of every two slurred notes is accented, the second is short and soft.



In the following Exercise in 3-8 time count three beats with the foot. In quick movements count only one to the first Eighth note.



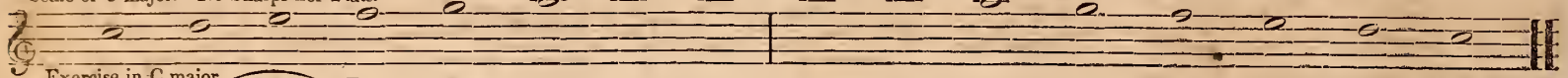
In the following Exercise in 6-8 time count only *two* beats with the foot. The first count to the first, and the second to the fourth Eighth note.



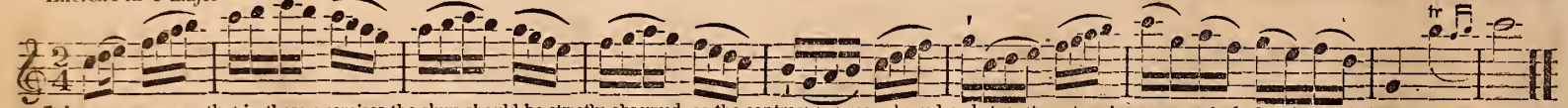
On the Scales.

The best means to acquire a fluent and good execution, is the diligent practice of scales. They should be practiced slow at first, and gradually faster. They should be played both staccato and legato. The pupil will find a scale and an exercise in every one of the keys most in use.

Scale of C major. No Sharps nor Flats.

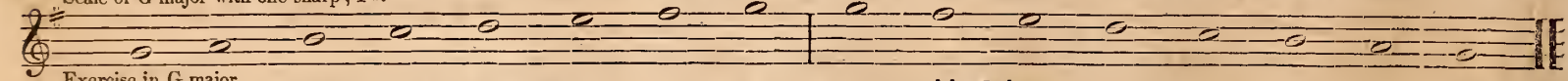


Exercise in C major

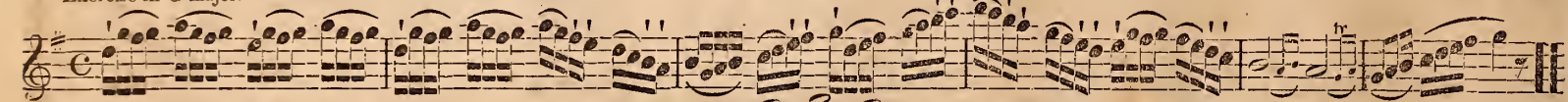


It is very necessary that in these exercises the slurs should be strictly observed, as the contrast between slurred and staccato notes gives a great deal of variety and character to all music.

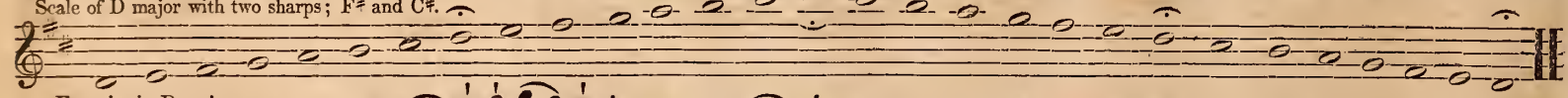
Scale of G major with one sharp; F♯.



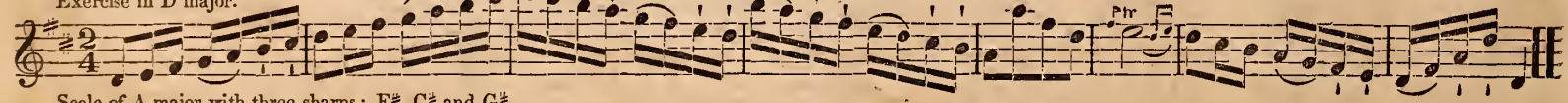
Exercise in G major.



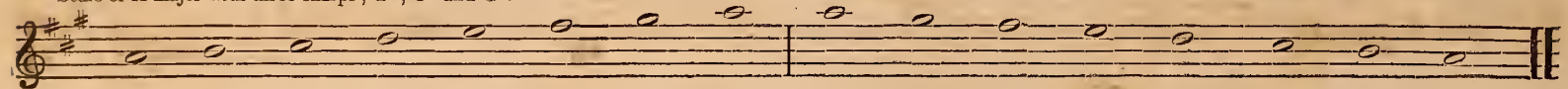
Scale of D major with two sharps; F♯ and C♯.



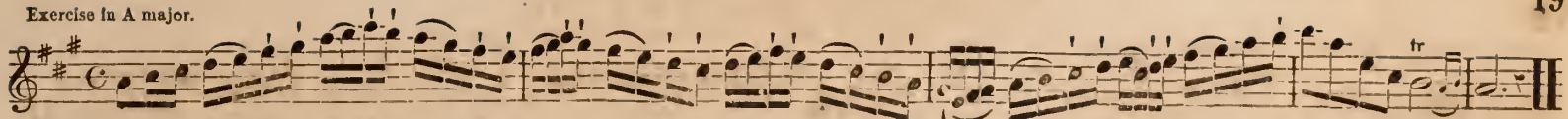
Exercise in D major.



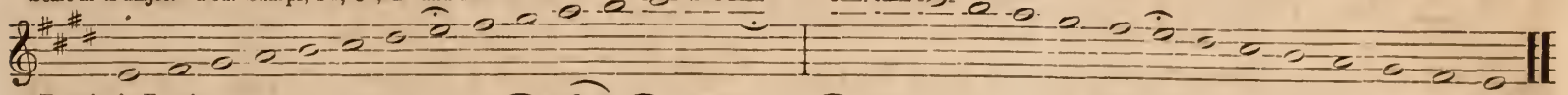
Scale of A major with three sharps; F♯, C♯ and G♯.



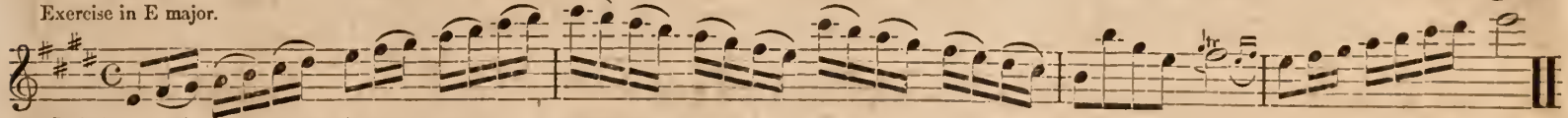
Exercise in A major.



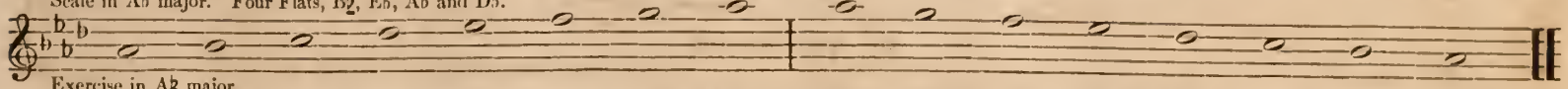
Scale in E major. Four Sharps, F♯, C♯, G♯ and D♯.



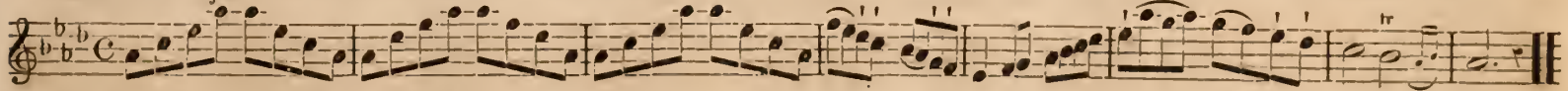
Exercise in E major.



Scale in Ab major. Four Flats, B♭, Eb, Ab and Db.

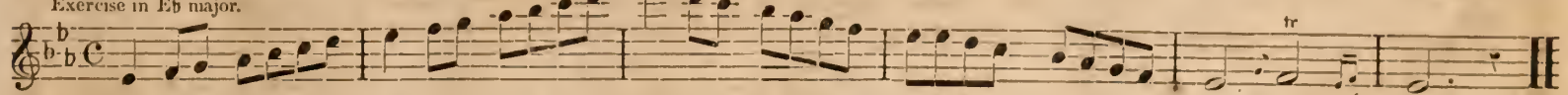


Exercise in A♭ major.

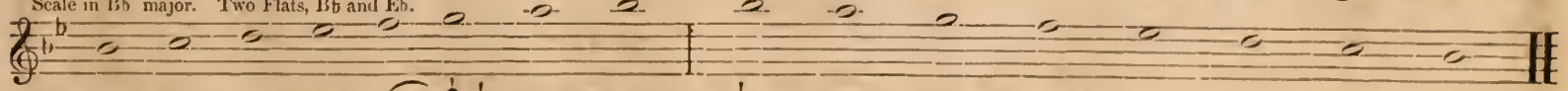


Scale in Eb major. Three Flats, B♭, Eb and Ab.

Exercise in Eb major.



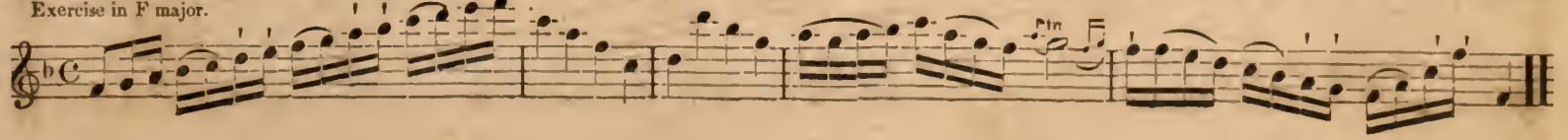
Scale in B♭ major. Two Flats, B♭ and Eb.



Exercise in B♭ major.

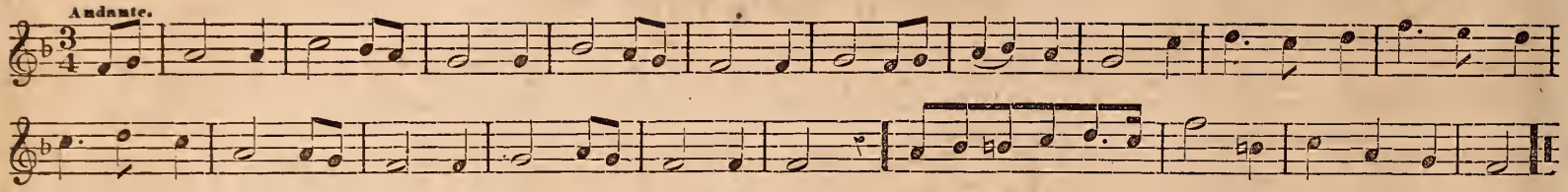
Scale in F major. One Flat, B♭.

Exercise in F major.



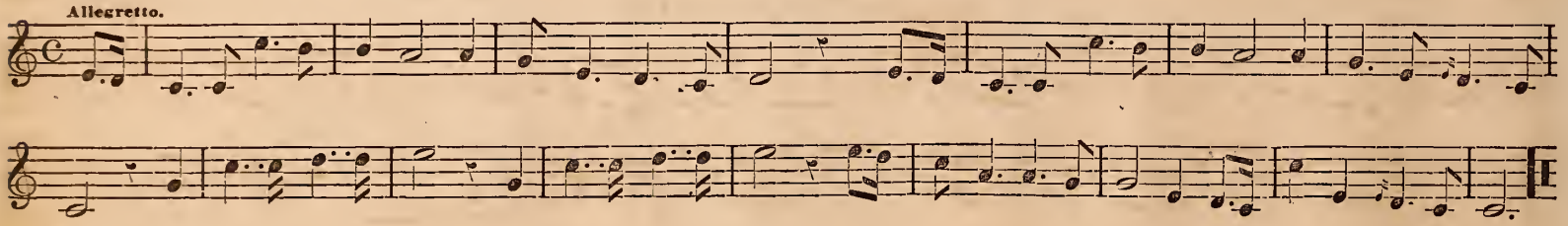
ARE WE ALMOST THERE?

FLORENCE VANE.

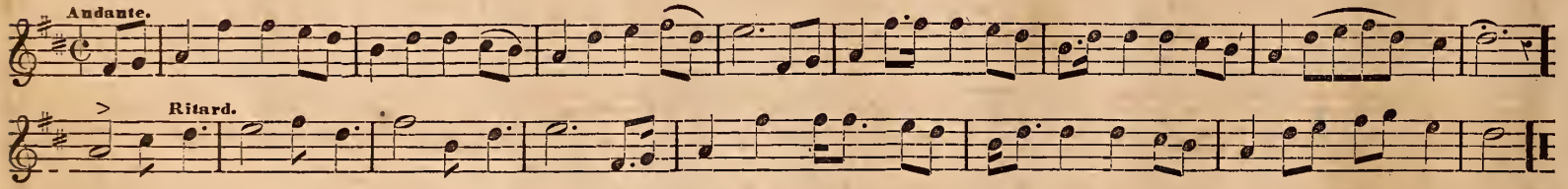


ANNIE LAWRIE.

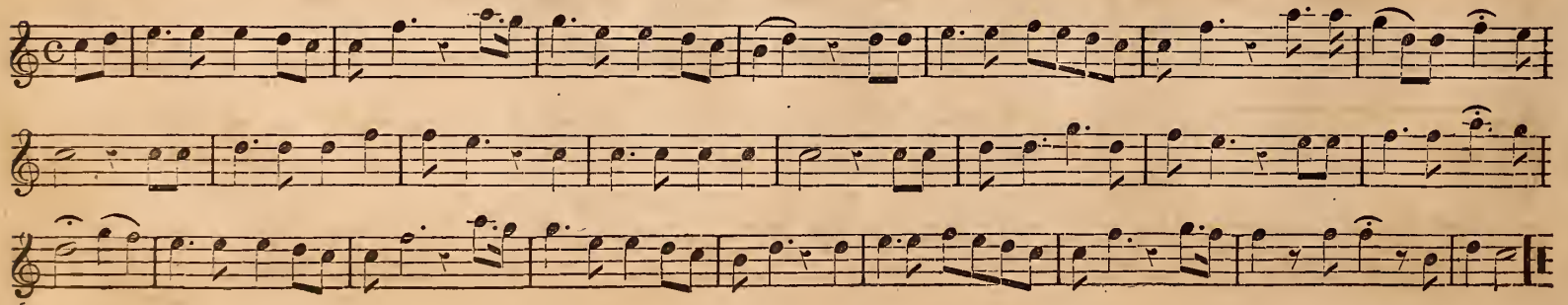
SCOTCH MELODY.



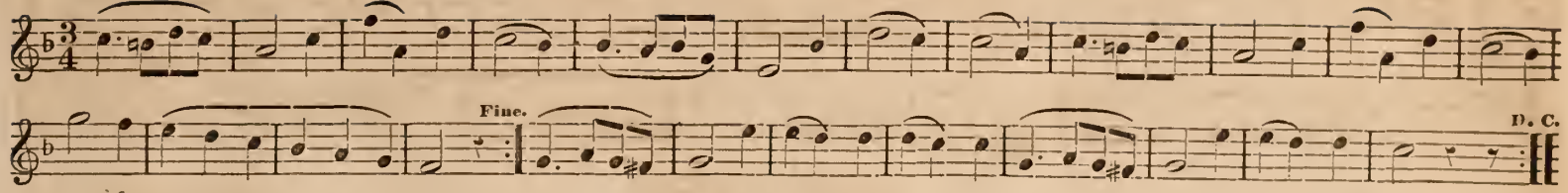
LILLY DALE.



THOU HAST LEARNED TO LOVE ANOTHER.

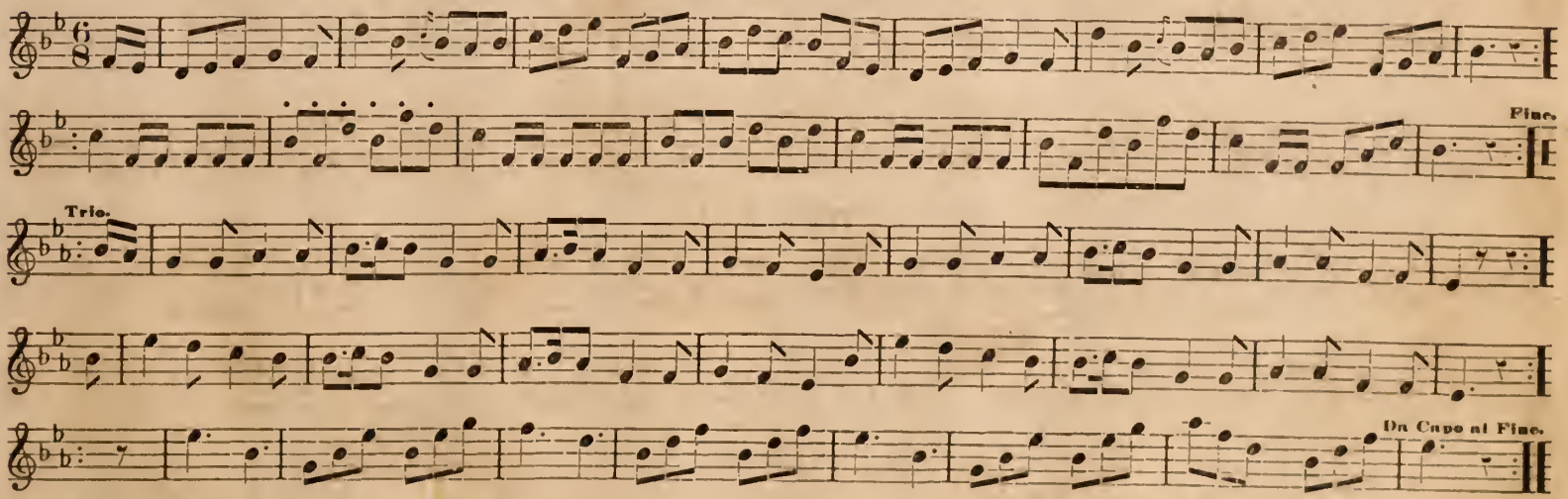


COME, O COME WITH ME.



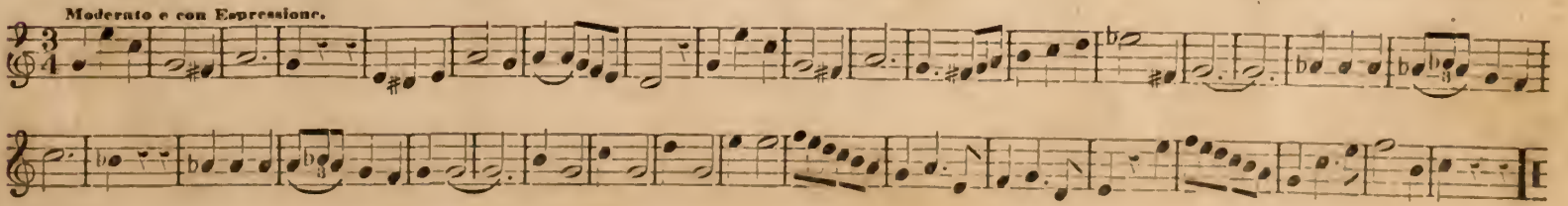
HOME QUICKSTEP.

WM. SMITH.



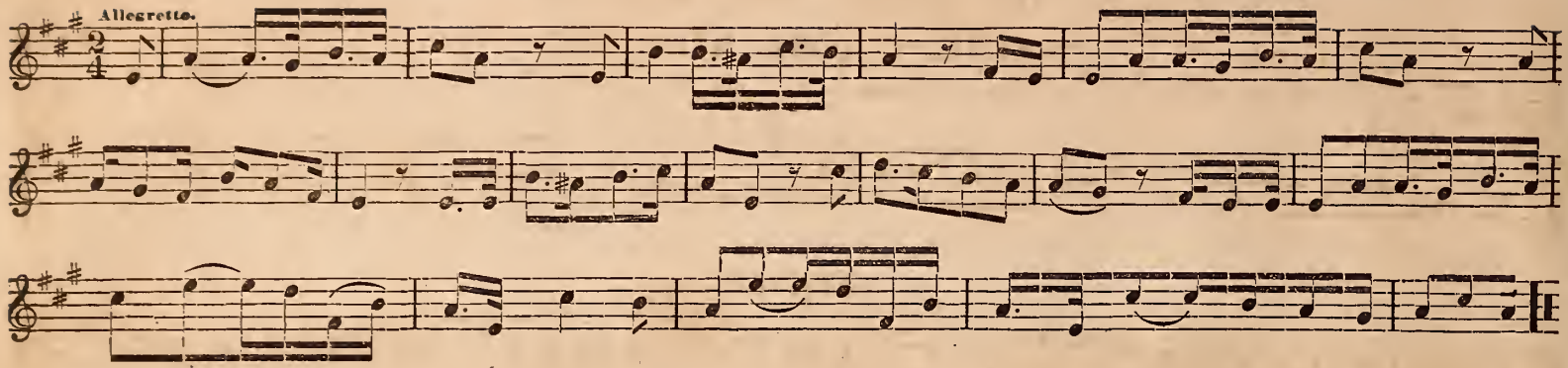
I'LL PRAY FOR THEE.

LUCIA DI LAMMERMOOR.

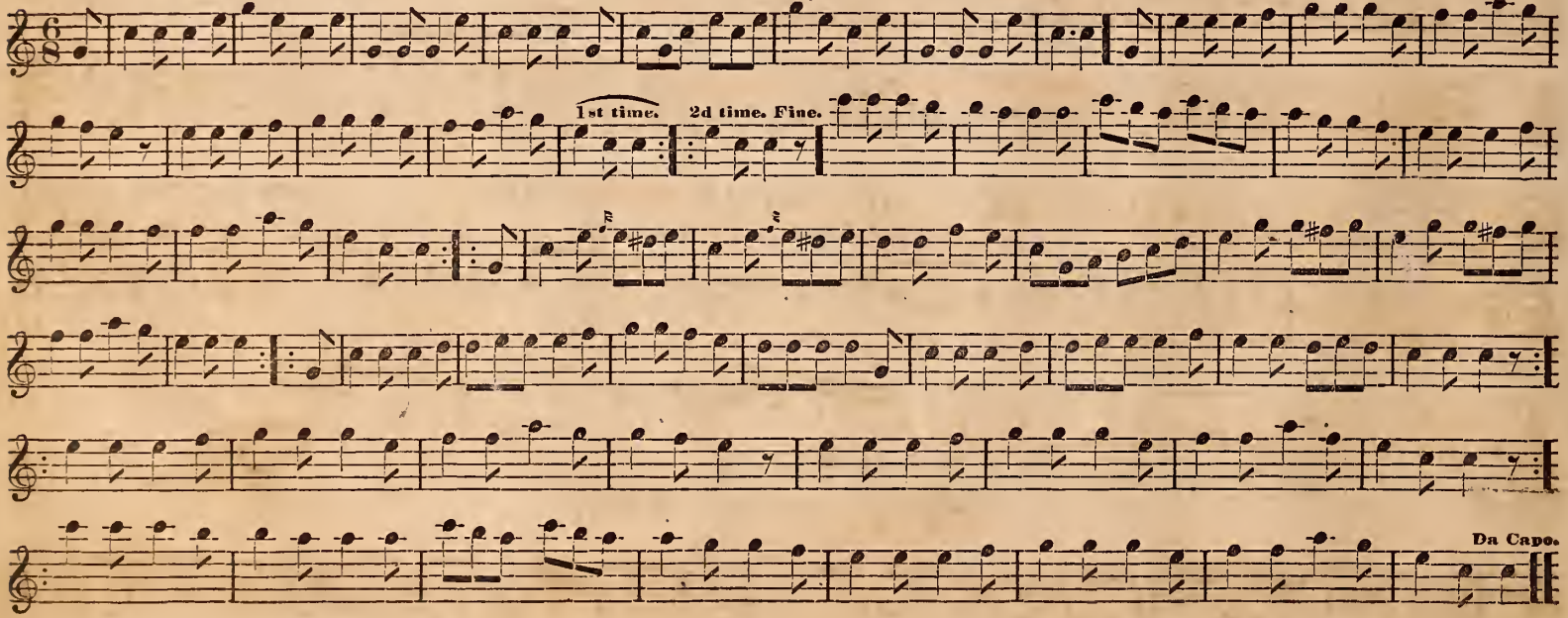


I WANDERED BY THE BROOKSIDE.

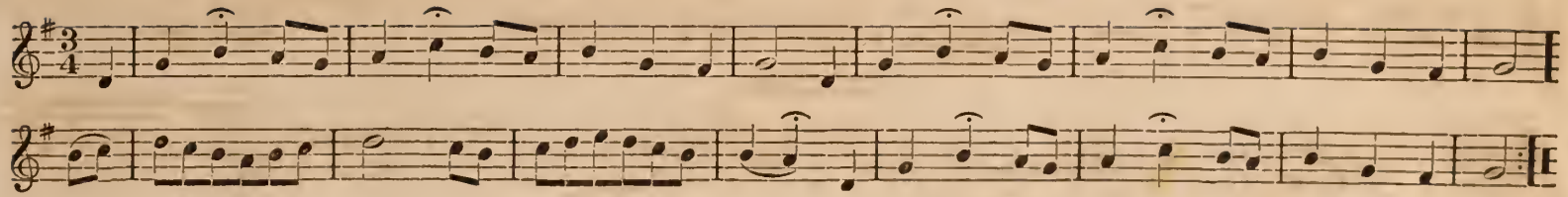
JAMES HINE.



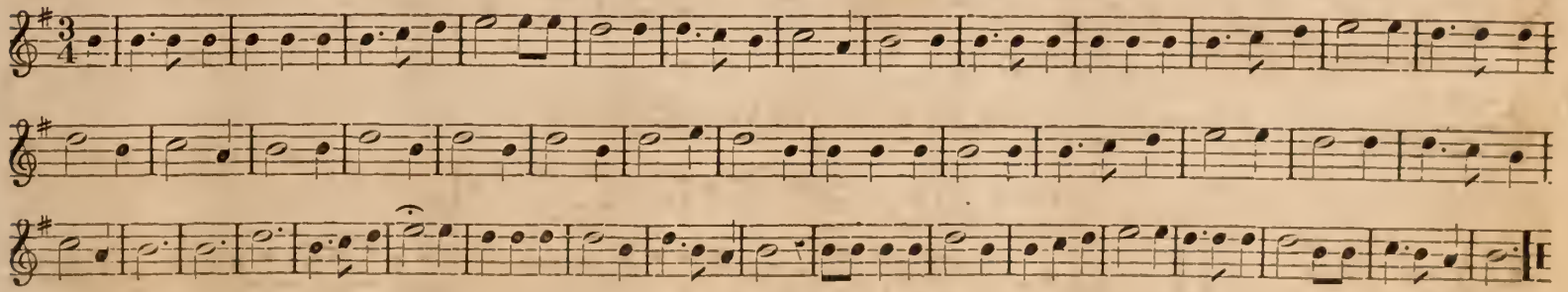
SPANISH RETREAT QUICKSTEP.



THE BRIGHT ROSY MORNING.

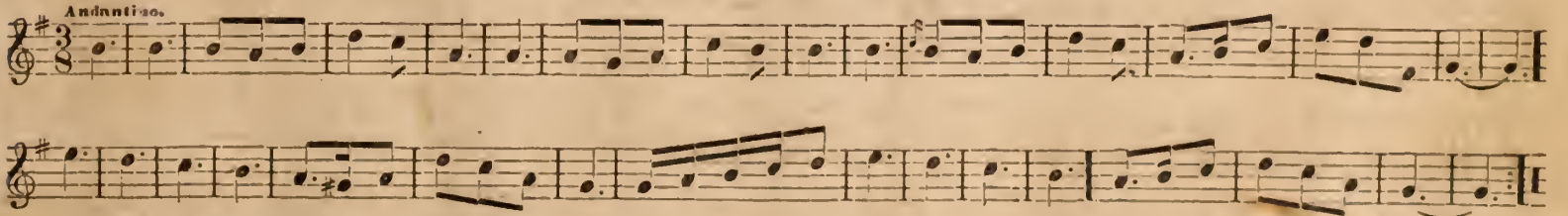


SERENADE.

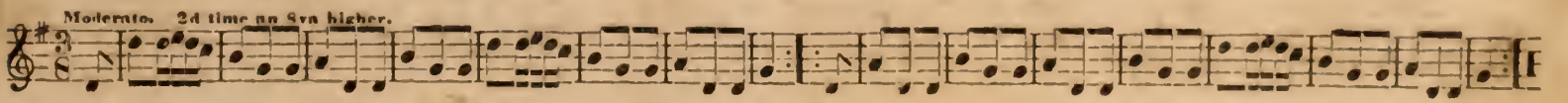


WALTZ. AM I NOT FONDLY THINE OWN.

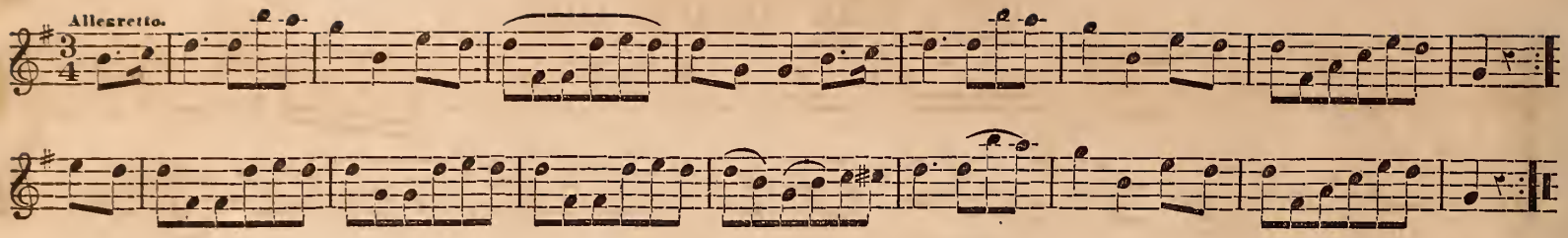
FROM A GERMAN MELODY.



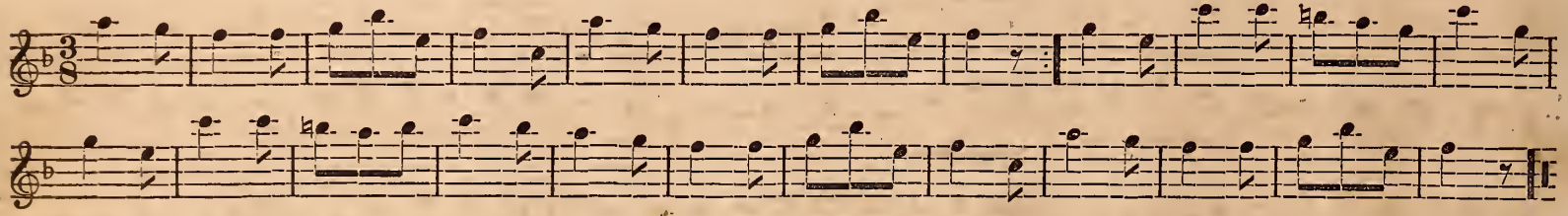
BUY A BROOM. WALTZ.



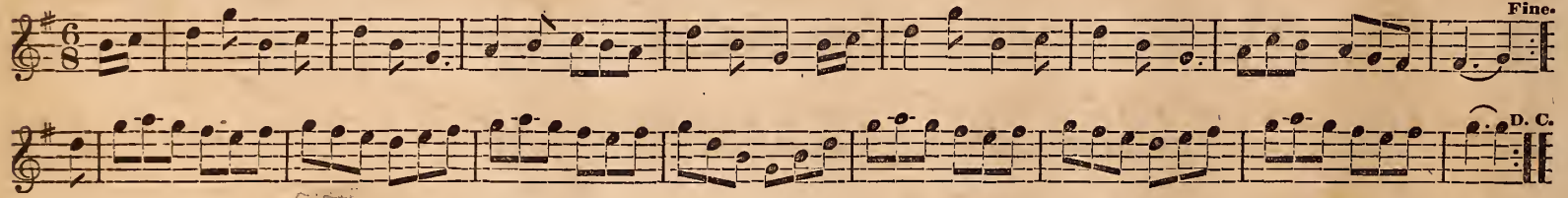
TYROLIEN WALTZ.



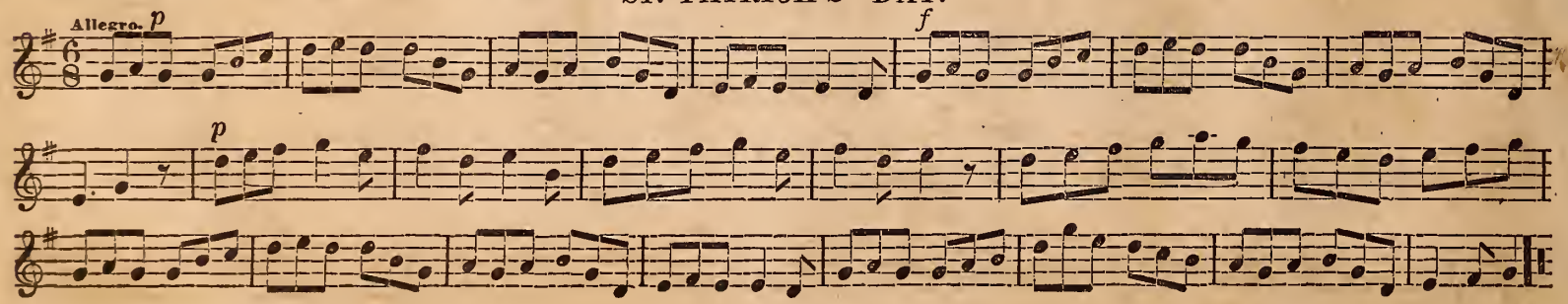
HOURS THERE WERE. WALTZ.



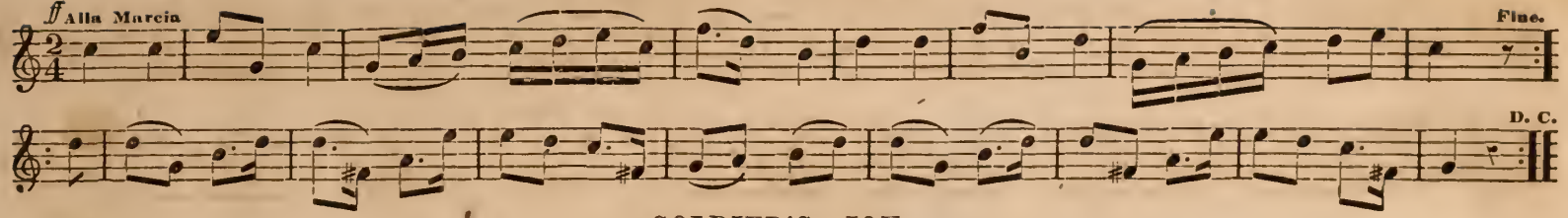
THE ROUT.



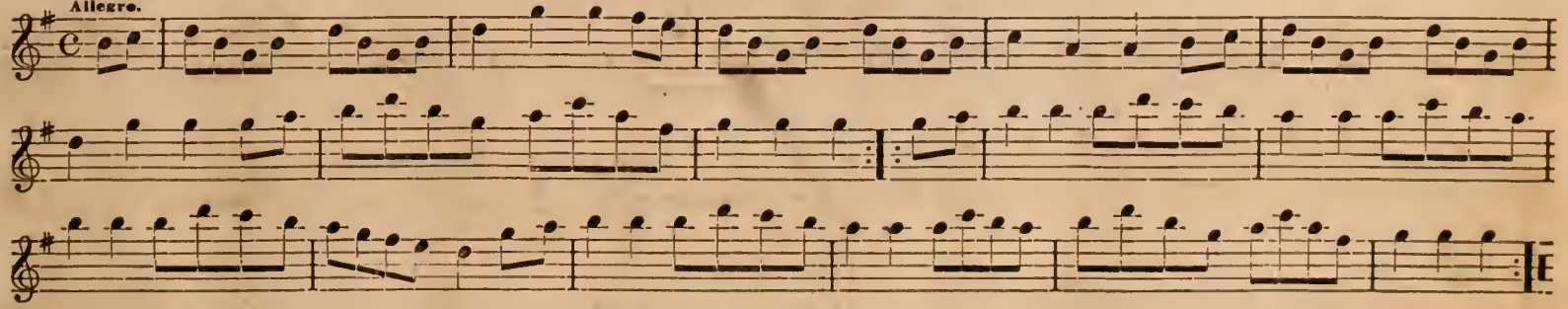
ST. PATRICK'S DAY.



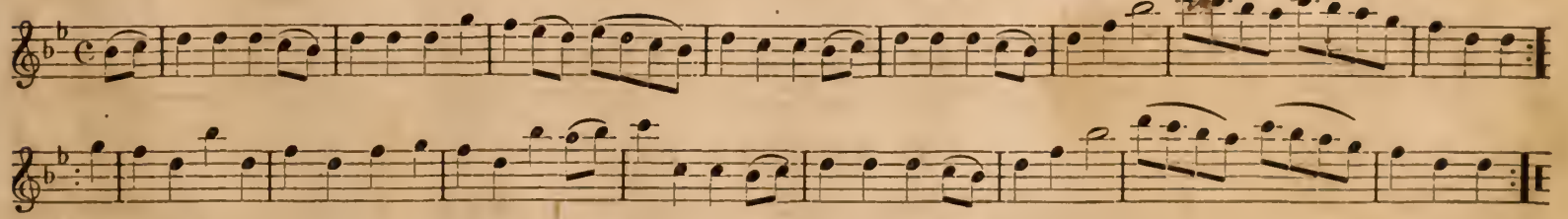
COME, COME SOLDIERS COME.



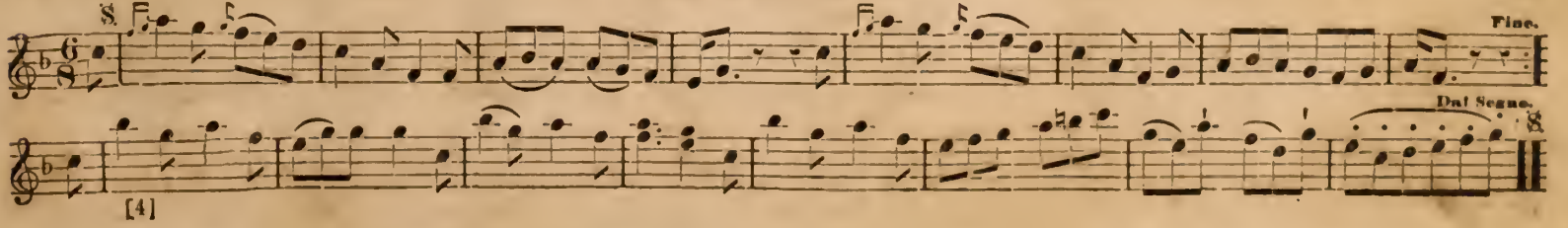
SOLDIER'S JOY.



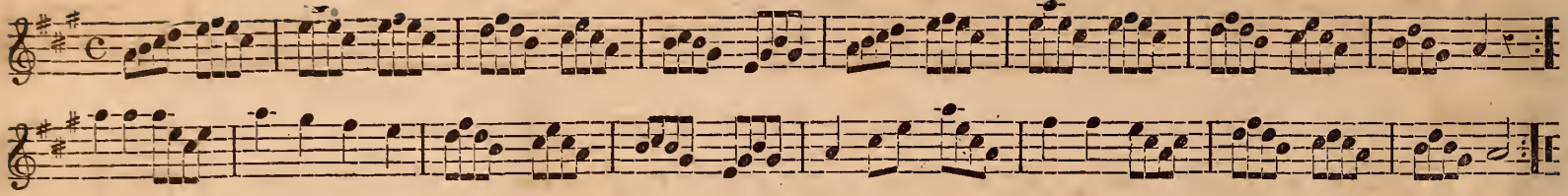
WHITE COCKADE.



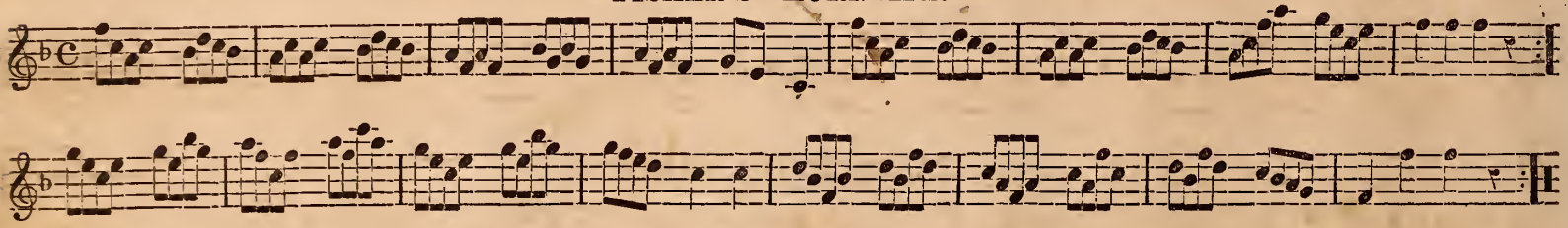
RUSTIC REEL.



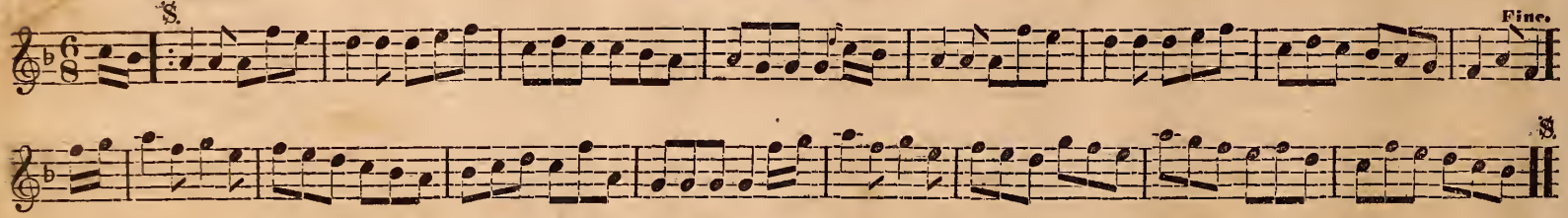
SPEED THE PLOUGH.



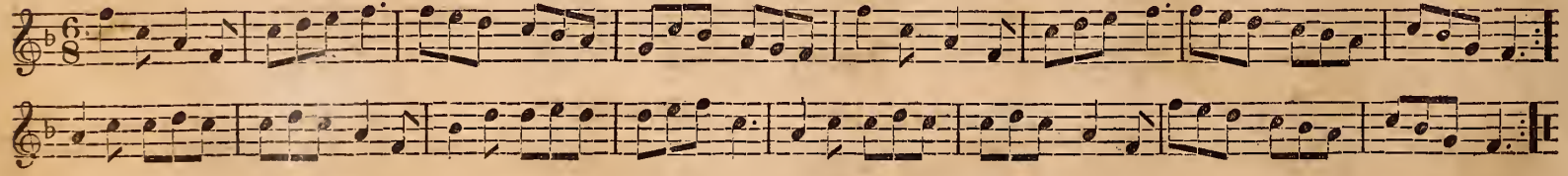
FISHER'S HORNPIPE.



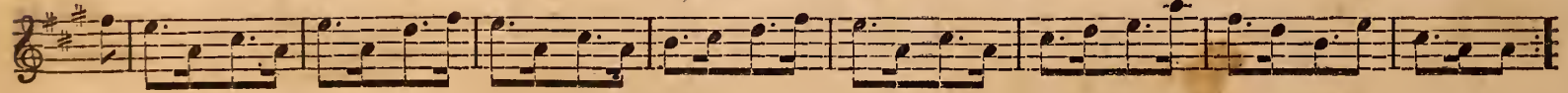
THE TEMPEST.



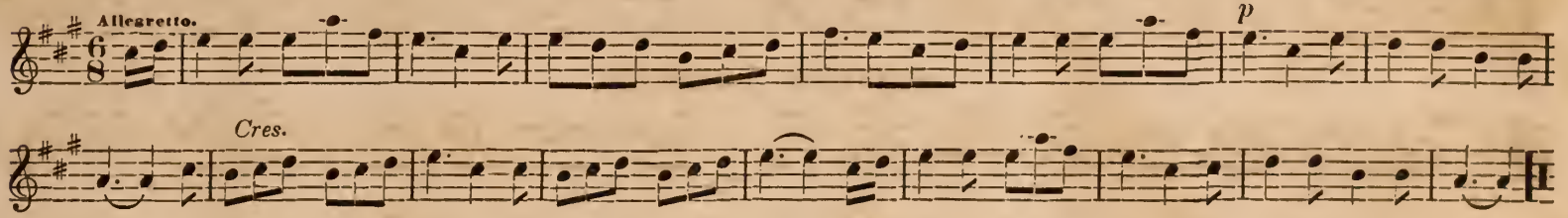
STEAMBOAT QUICKSTEP.



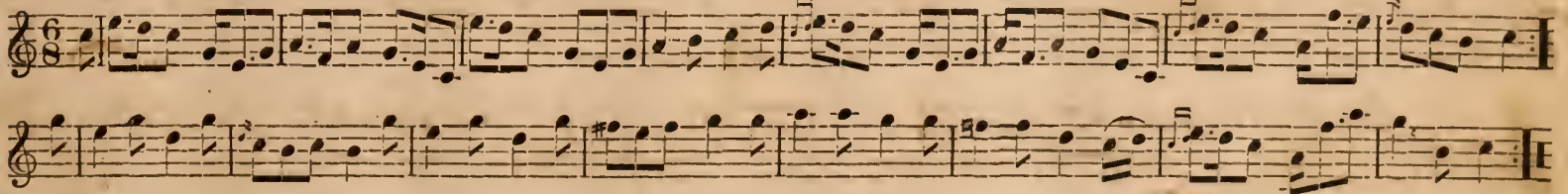
MONEY MUSK.



BLUE EYED MARY.

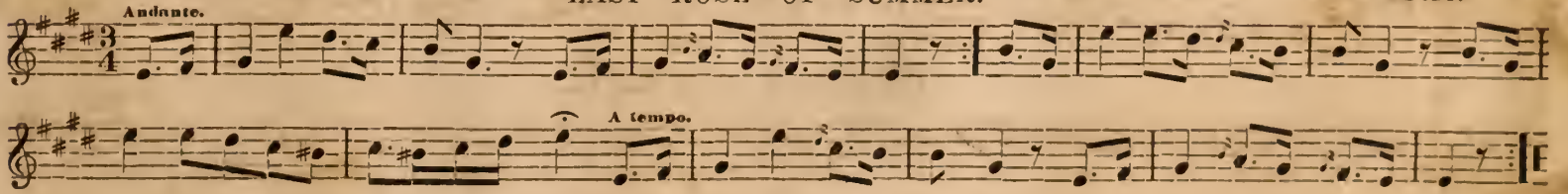


KINLOCH OF KINLOCH.

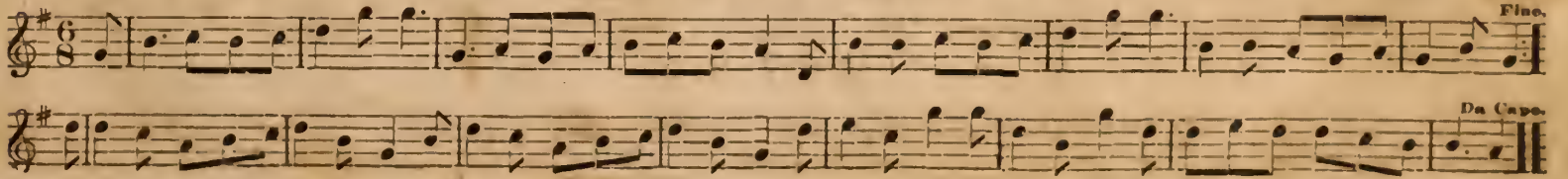


LAST ROSE OF SUMMER.

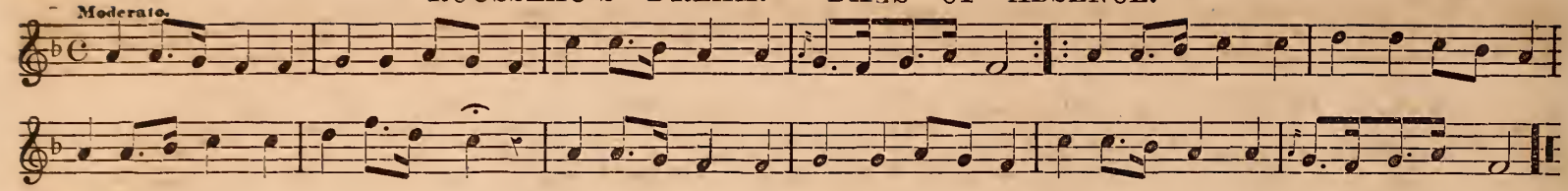
IRISH MELODY.



LIFE LET US CHERISH.

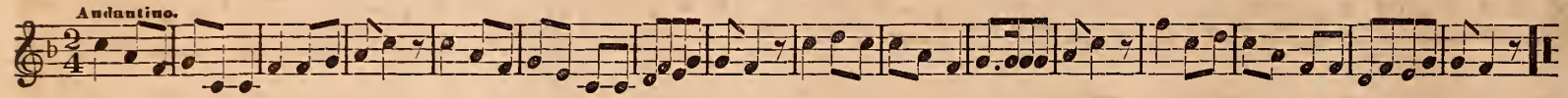


ROUSSEAU'S DREAM. DAYS OF ABSENCE.

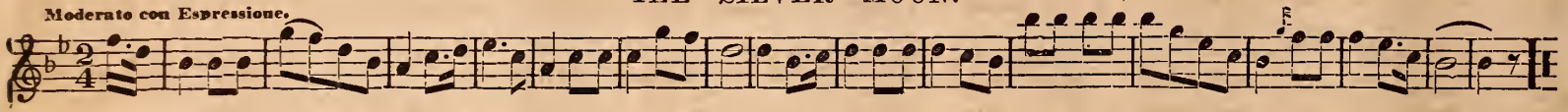


THE BLUE JUNIATA.

MRS. SULLIVAN.

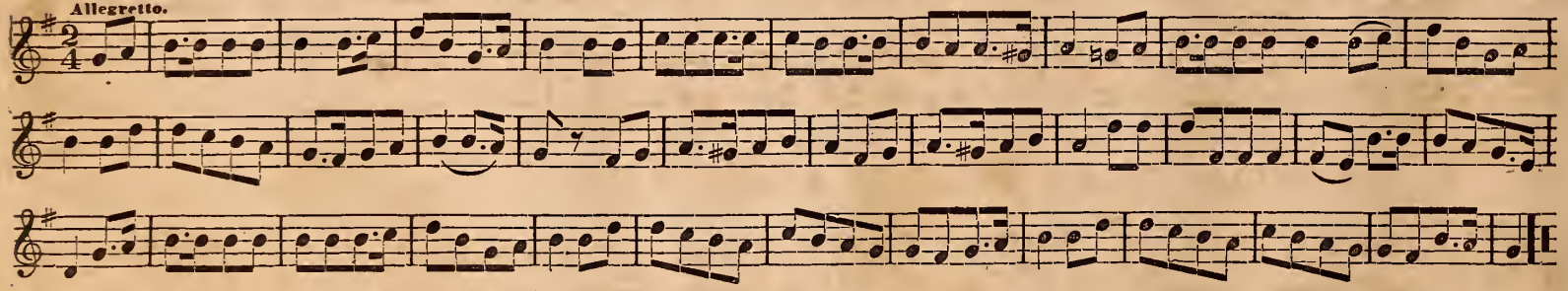


THE SILVER MOON.



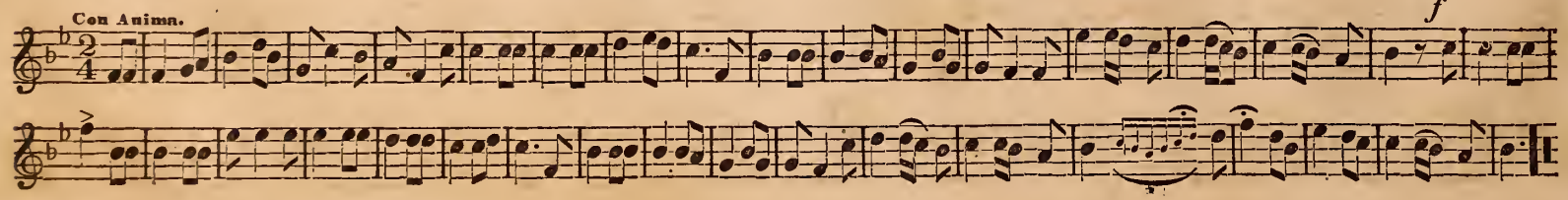
JEANNETTE AND JEANNOT, OR, THE CONSCRIPT'S DEPARTURE.

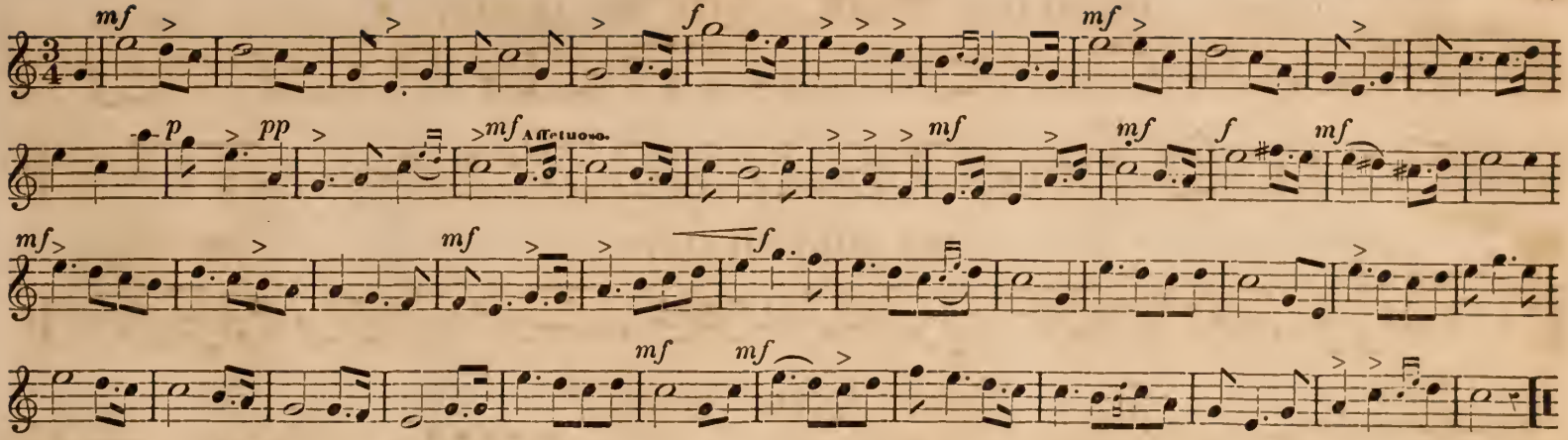
C. W. GLOVER.



THE GRAVE OF BONAPARTE.

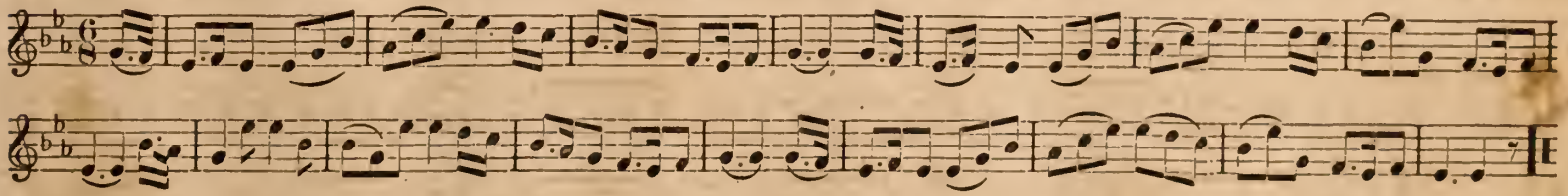
L. HEATH.





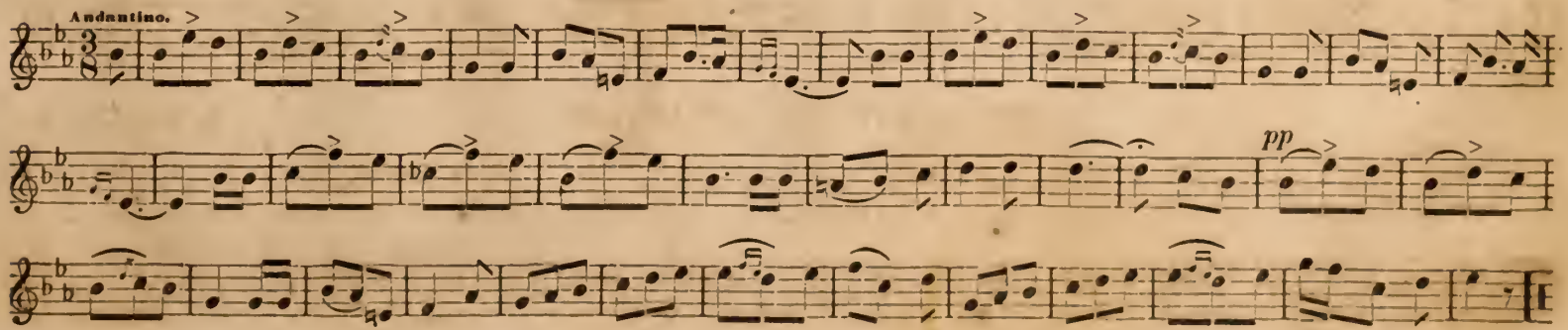
MY LODGING IS ON THE COLD GROUND.

WILL. DAVENAUT.



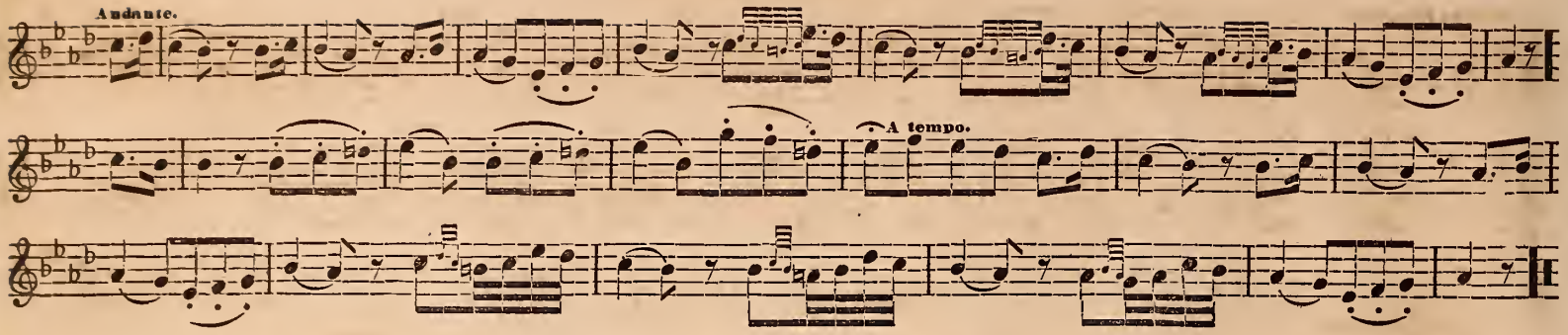
I DREAMT THAT I DWELT IN MARBLE HALLS.

FROM THE BOHEMIAN GIRL. BALFE.

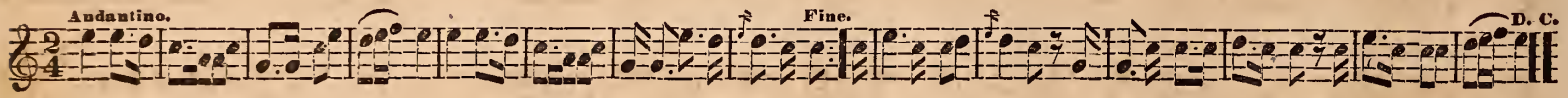


ALEXIS WALTZ.

HIMMEL.

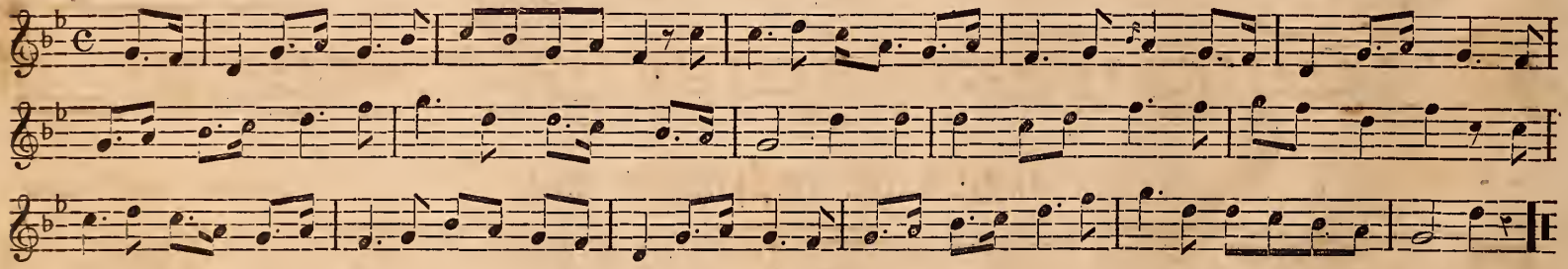


OFT IN THE STILLY NIGHT.



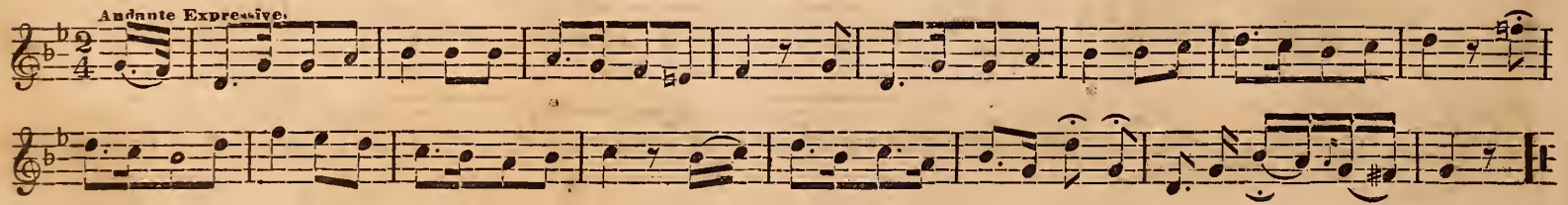
YE BANKS AND BRAES.

SCOTCH MELODY.



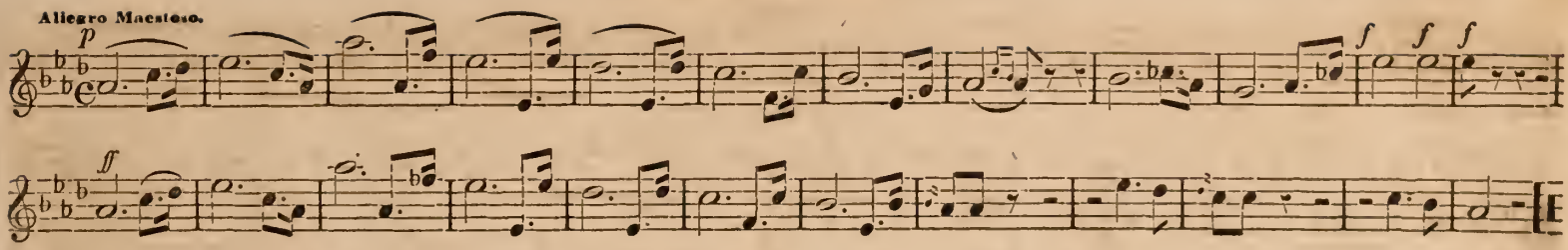
JOHN ANDERSON MY JO JOHN.

SCOTCH MELODY.



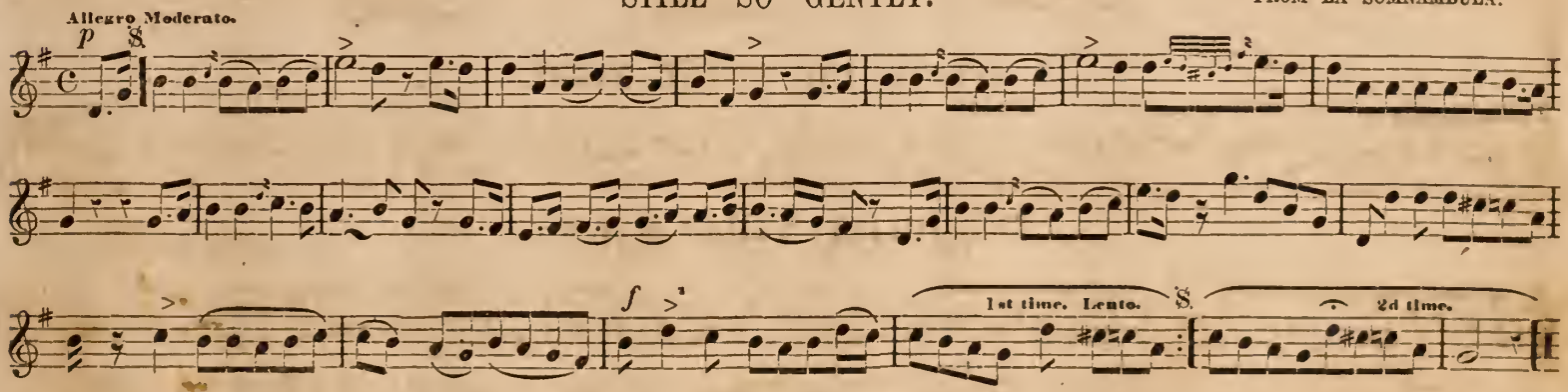
CUJUS ANIMAM.

FROM STABAT MATER. ROSSINI.



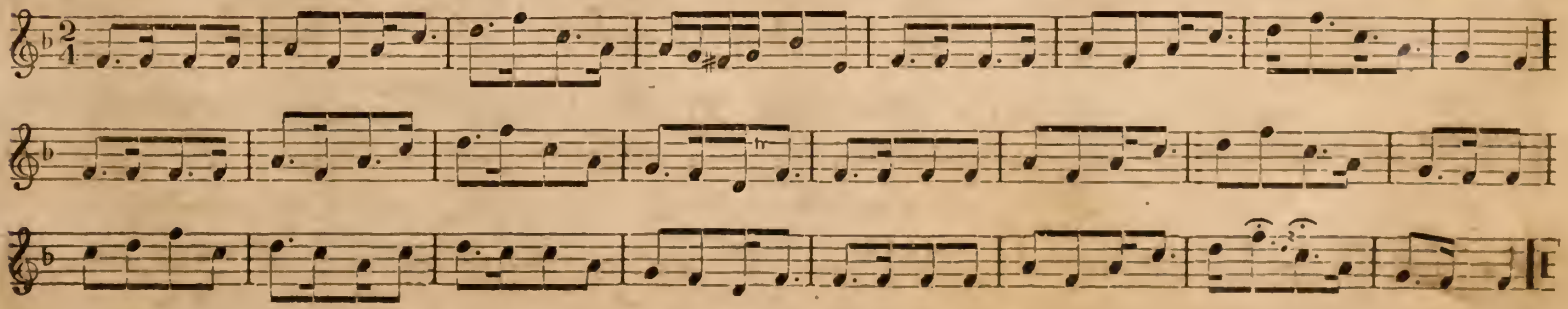
STILL SO GENTLY.

FROM LA SOMNAMBULA.

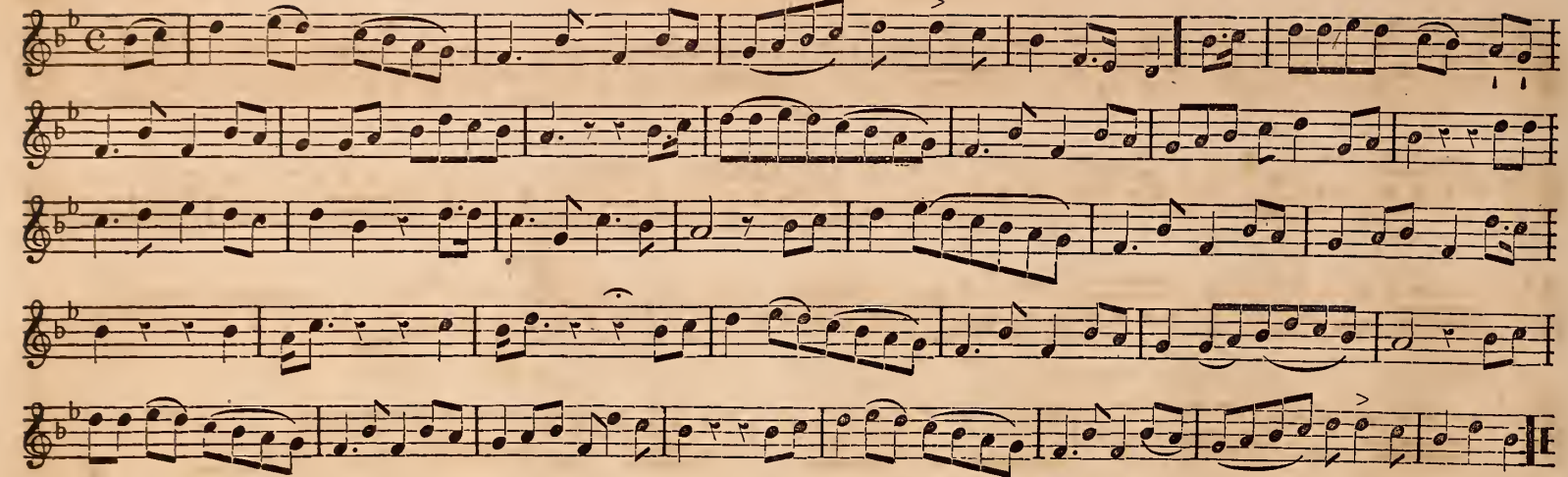


JAMIE'S ON THE STORMY SEA.

BERNARD COVERT.

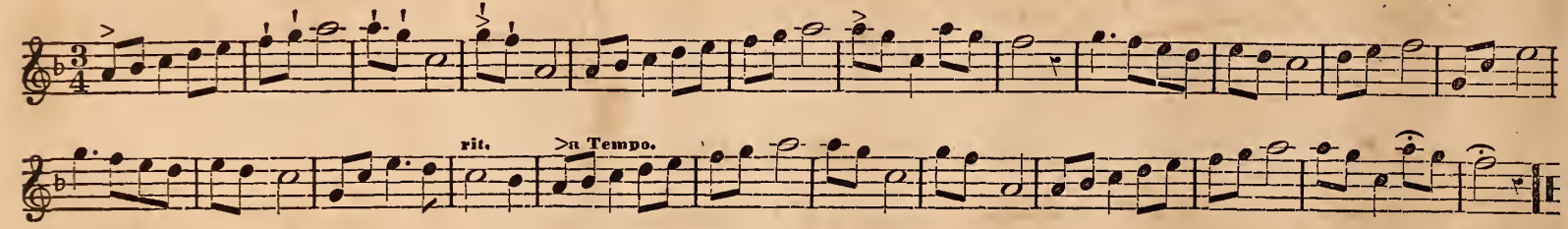


KATY DARLING.



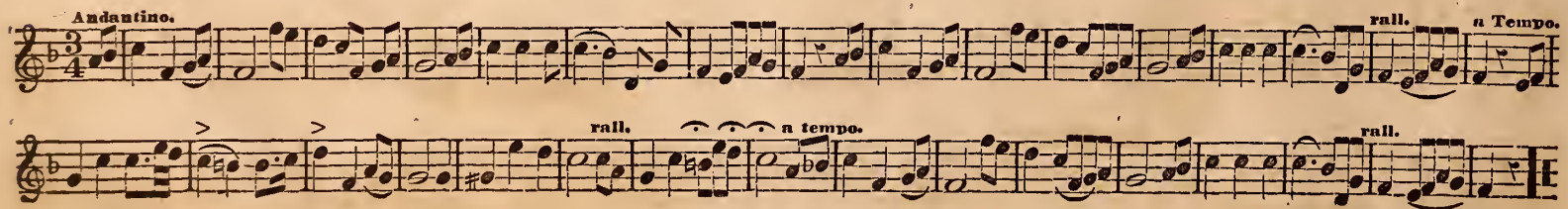
THE POLISH MAIDEN'S SONG.

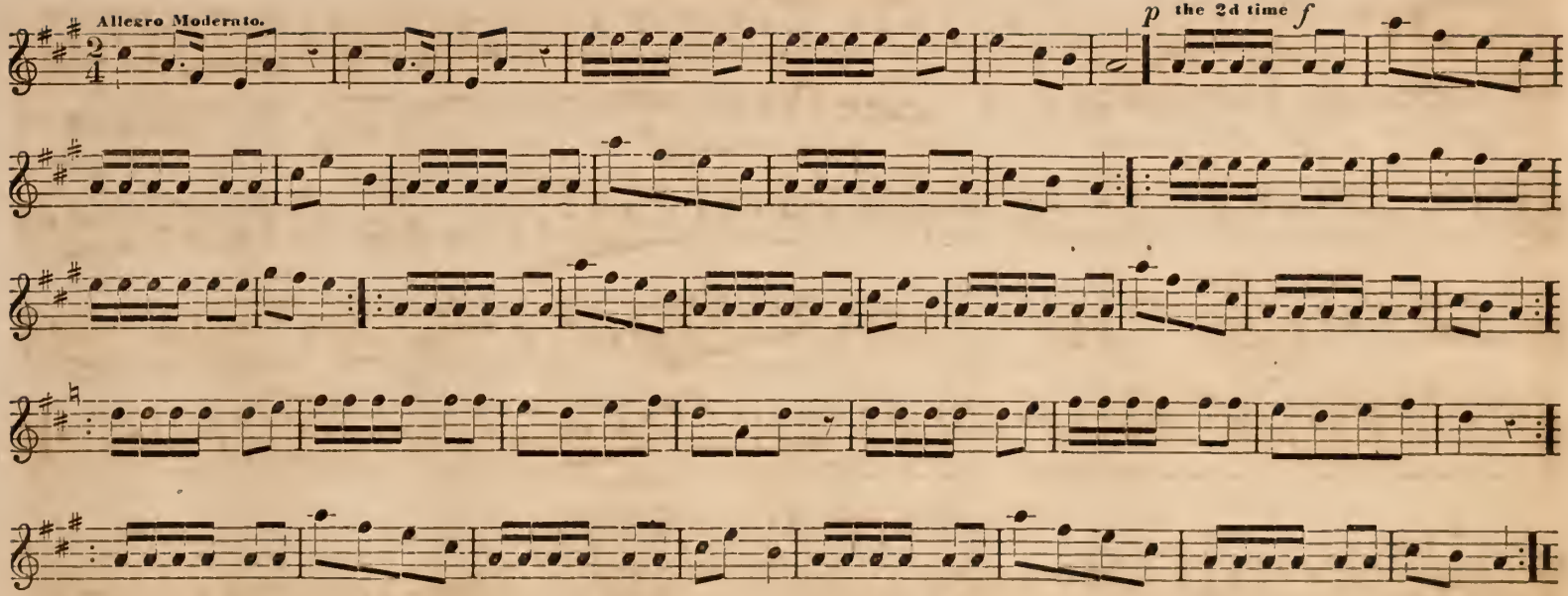
GORIA.



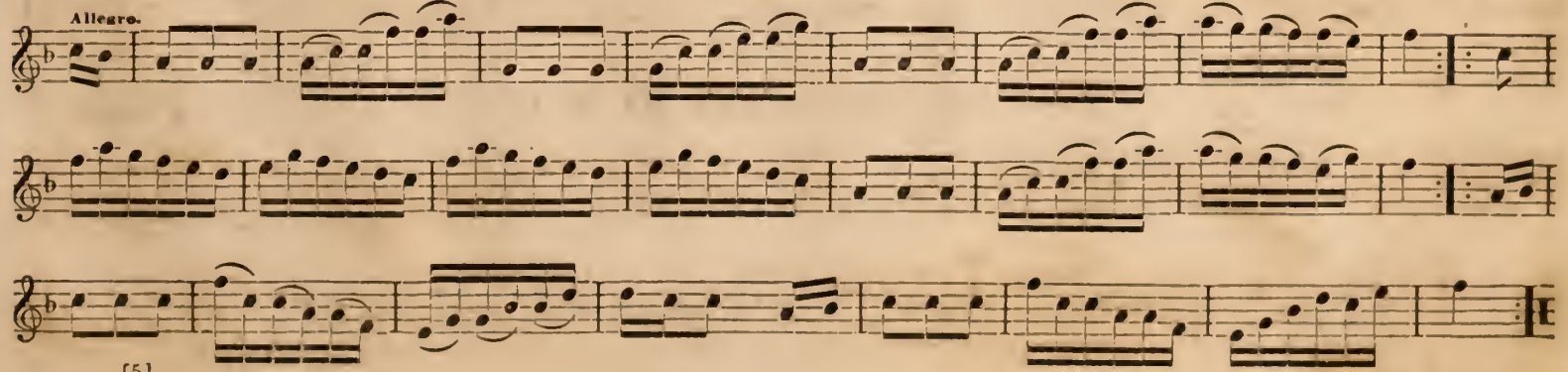
THOU ART GONE FROM MY GAZE.

G. LINLEY.



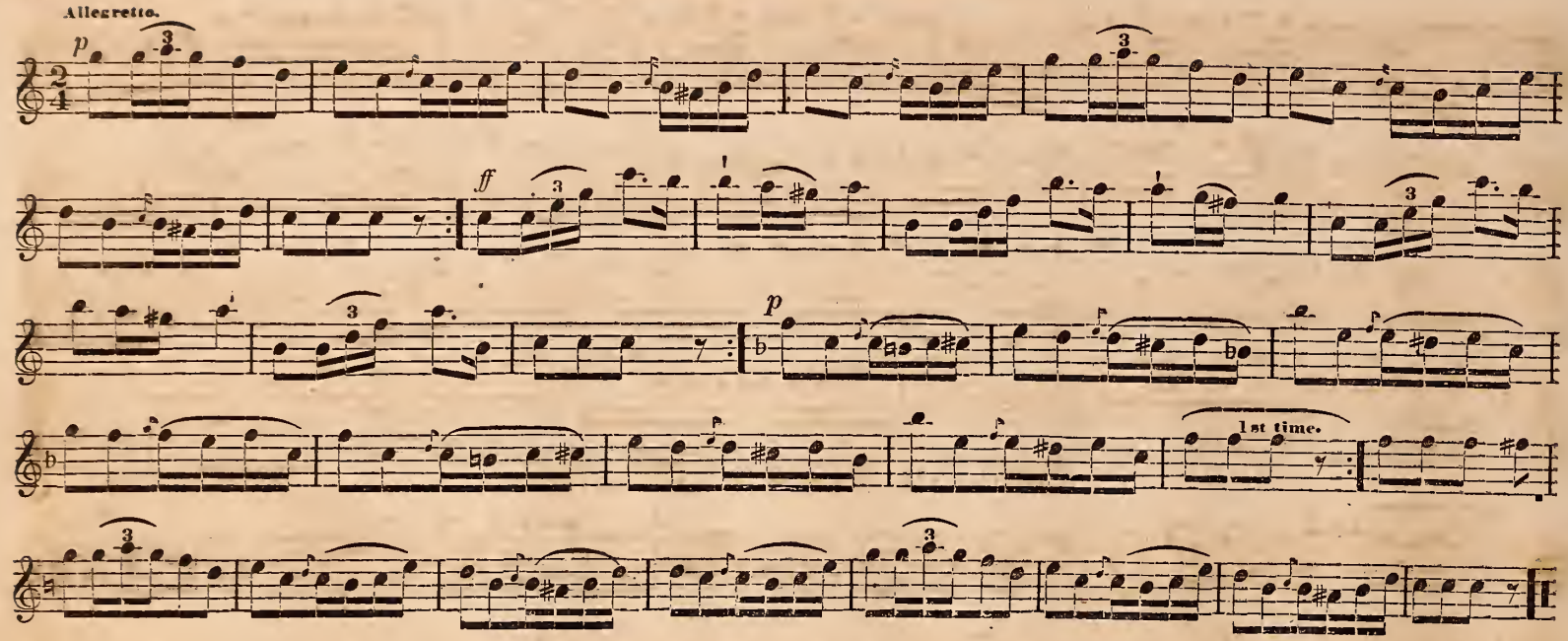


BERLIN WALTZ.



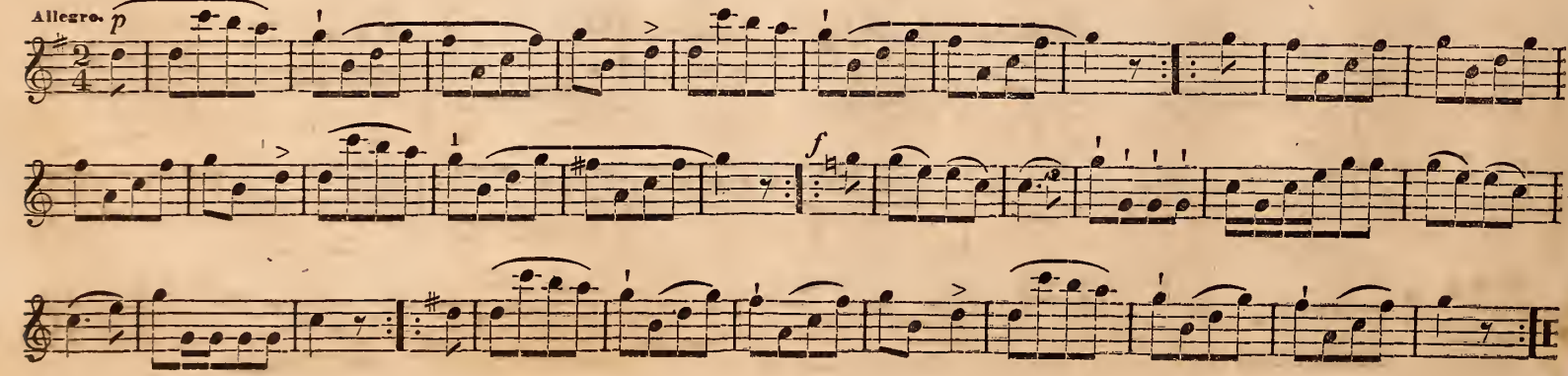
THE FLYING CLOUD. SCHOTTISCH.

CHAS. D'ALBERT.

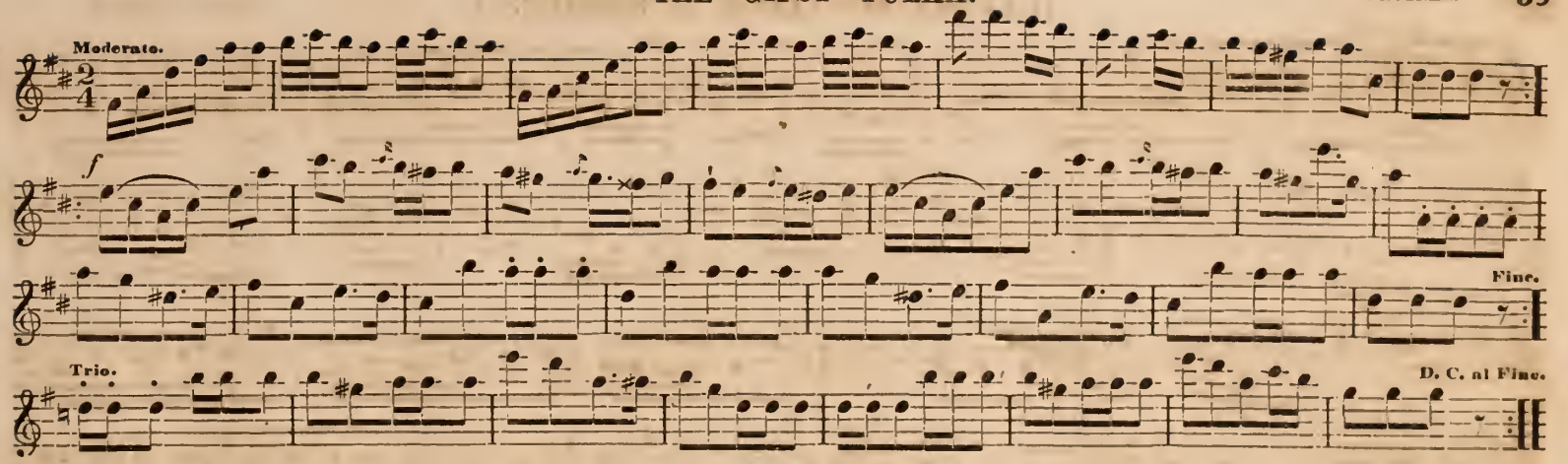


GALLOPADE QUADRILLE.

HUNTEN.

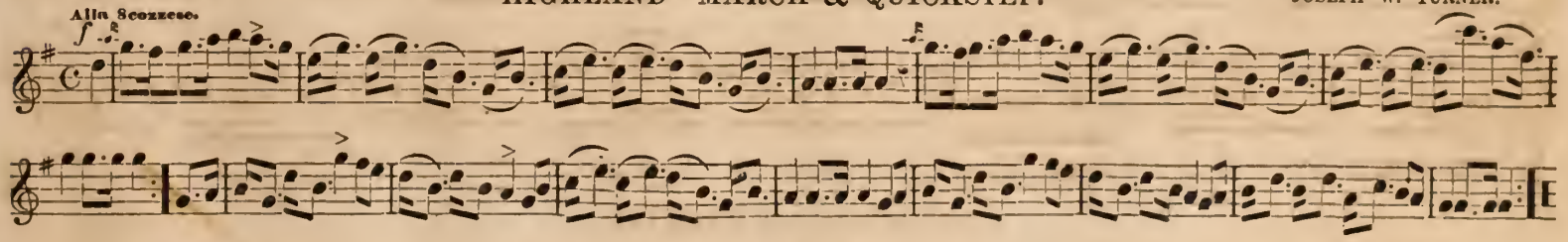


THE GIPSY POLKA.



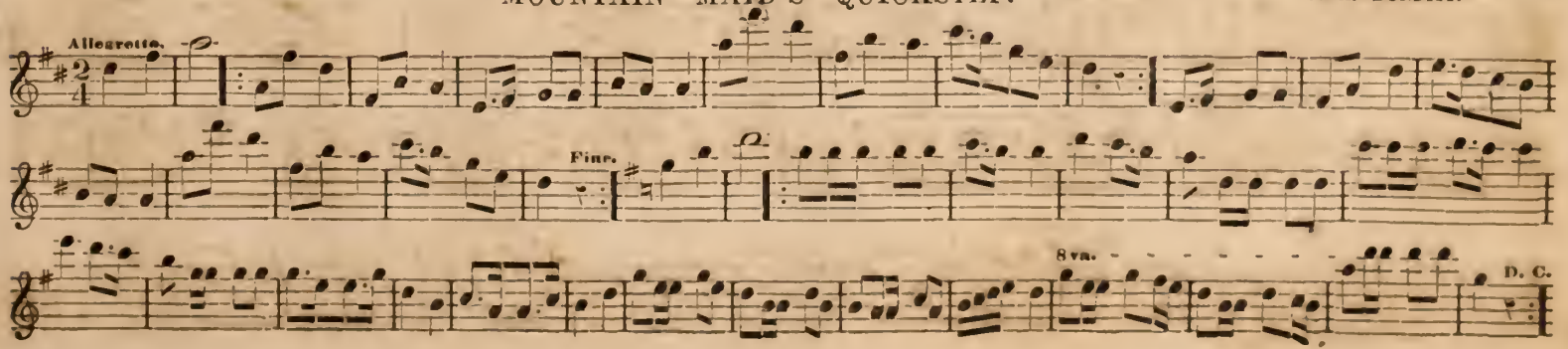
HIGHLAND MARCH & QUICKSTEP.

JOSEPH W. TURNER.

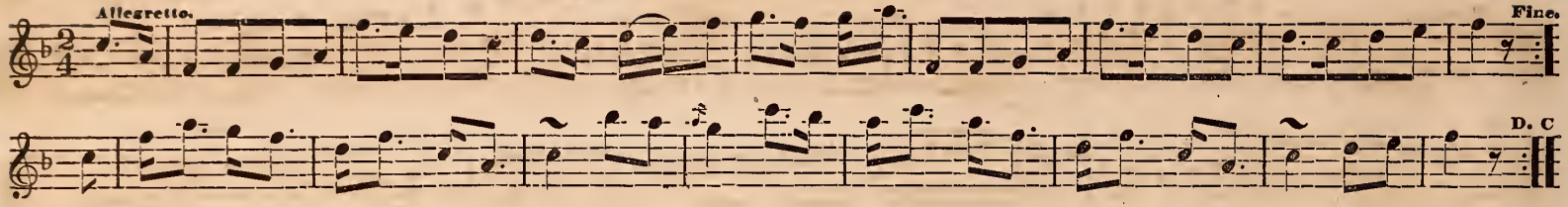


MOUNTAIN MAID'S QUICKSTEP.

G. A. BURDITT.

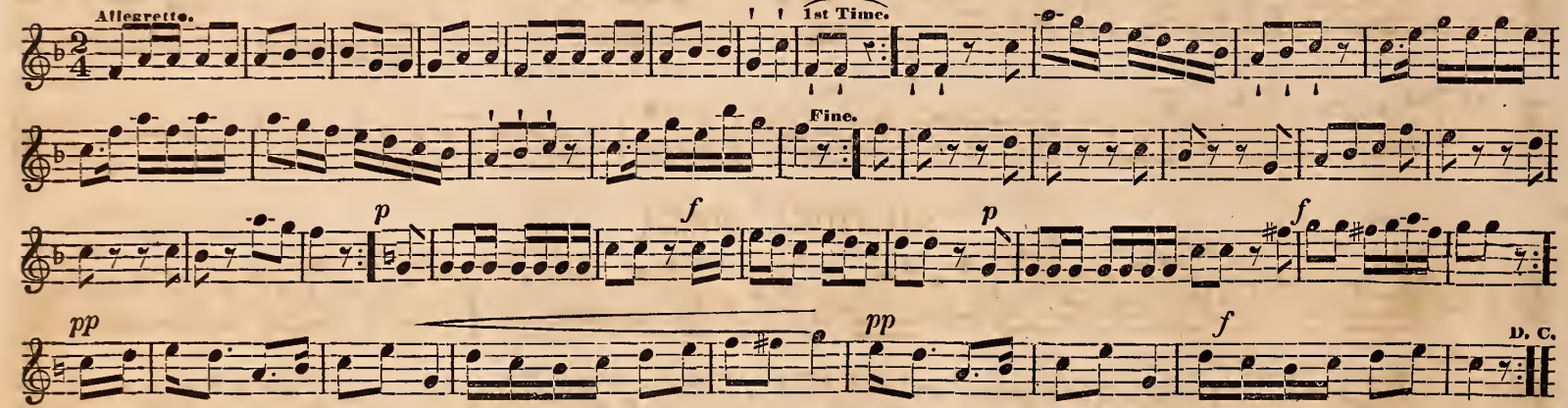


RED, RED ROSE QUICKSTEP.

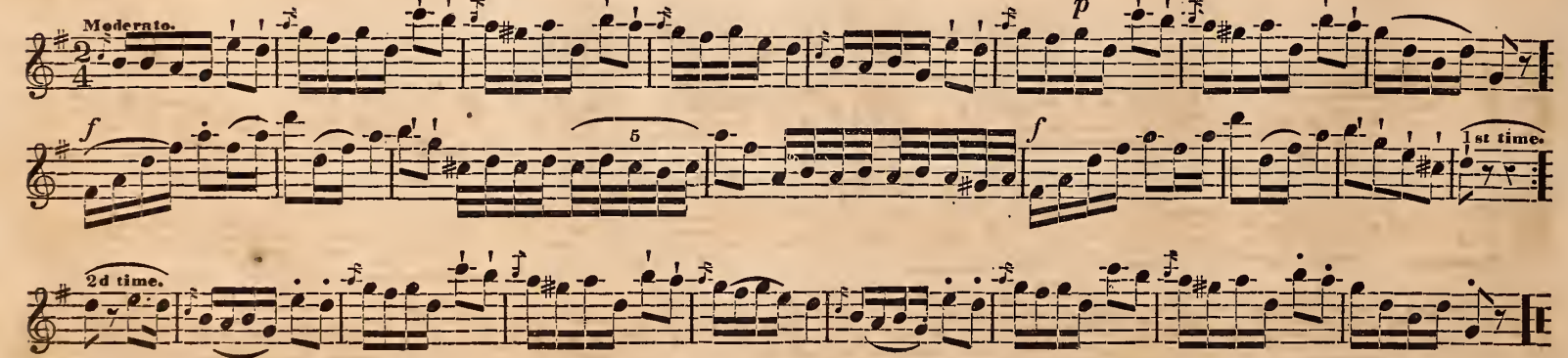


IRON BOOTS QUICKSTEP.

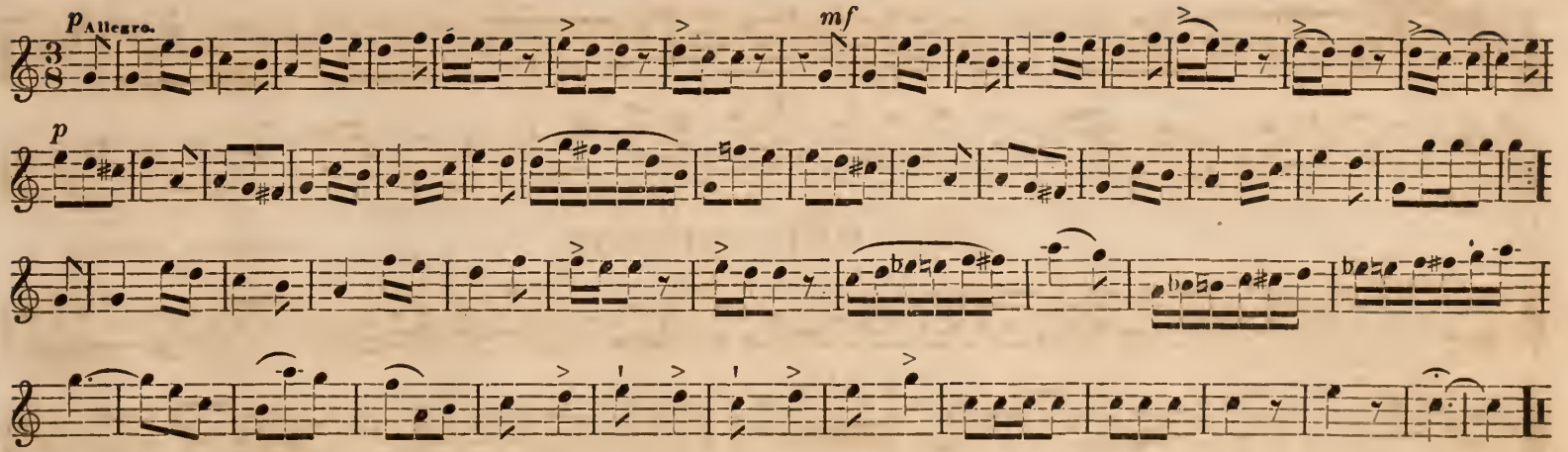
CHARLES E. BENNET.



RUSSIAN POLKA.

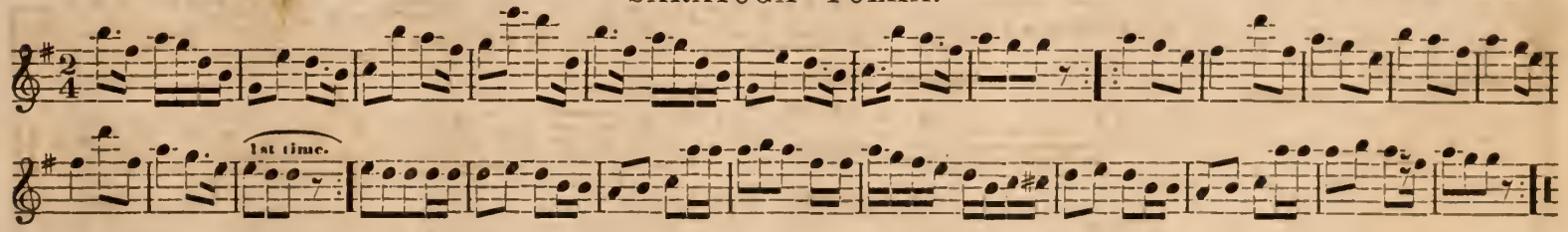


RICCI'S FAVORITE WALTZ.



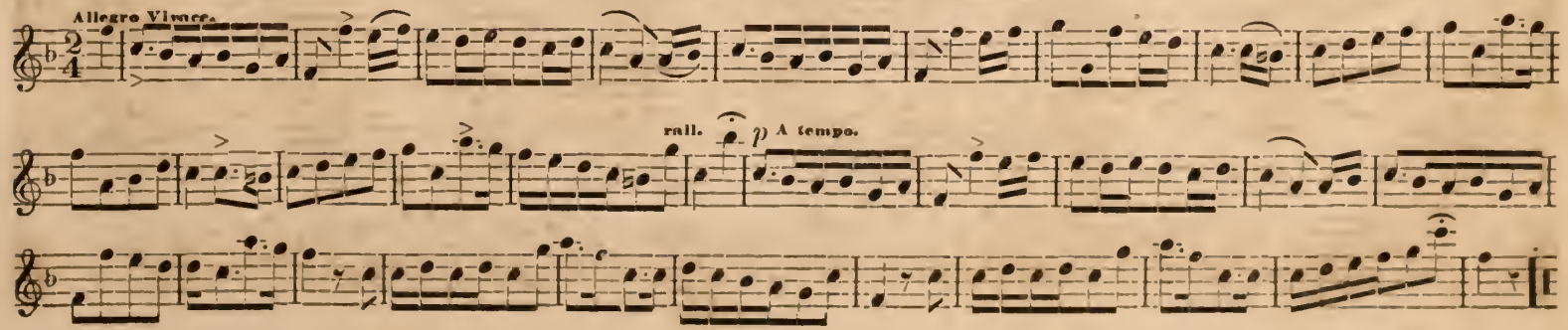
SARATOGA POLKA.

KORPONAY.



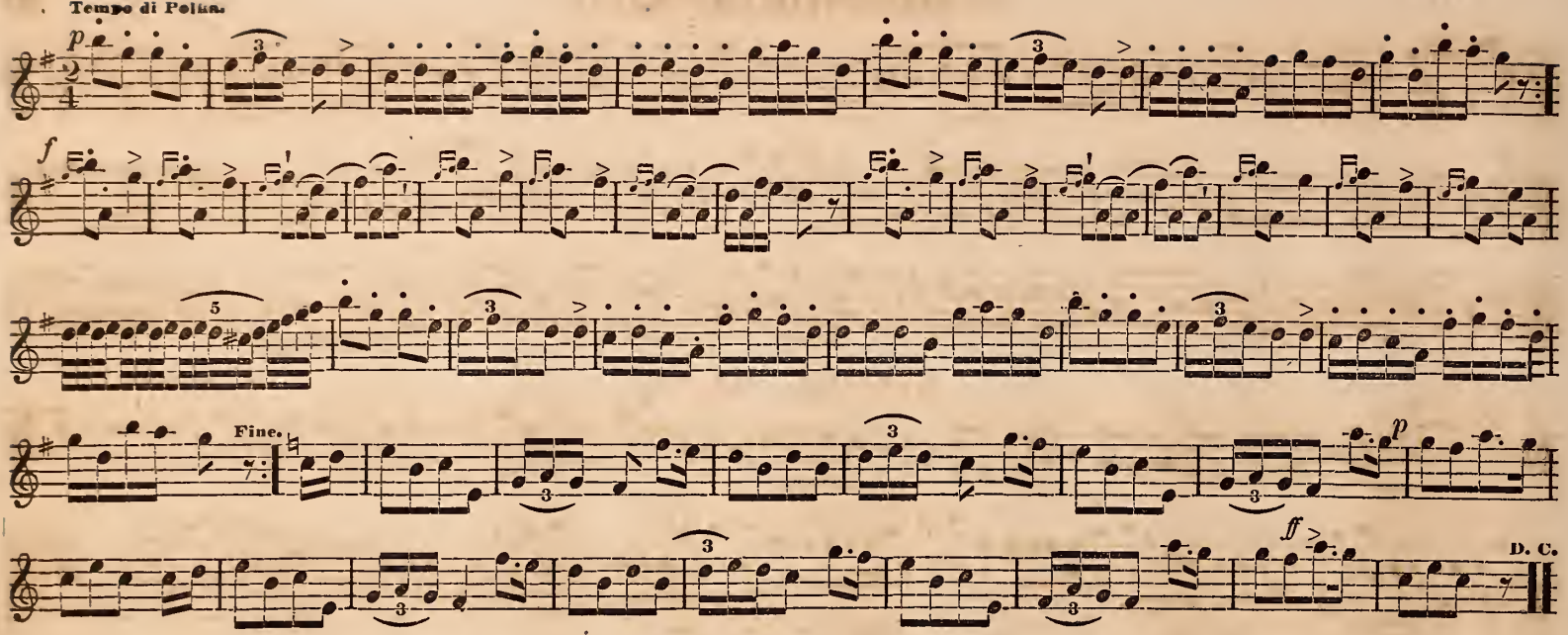
I LOVE THE MERRY SUNSHINE.

STEPHEN GLOVER.



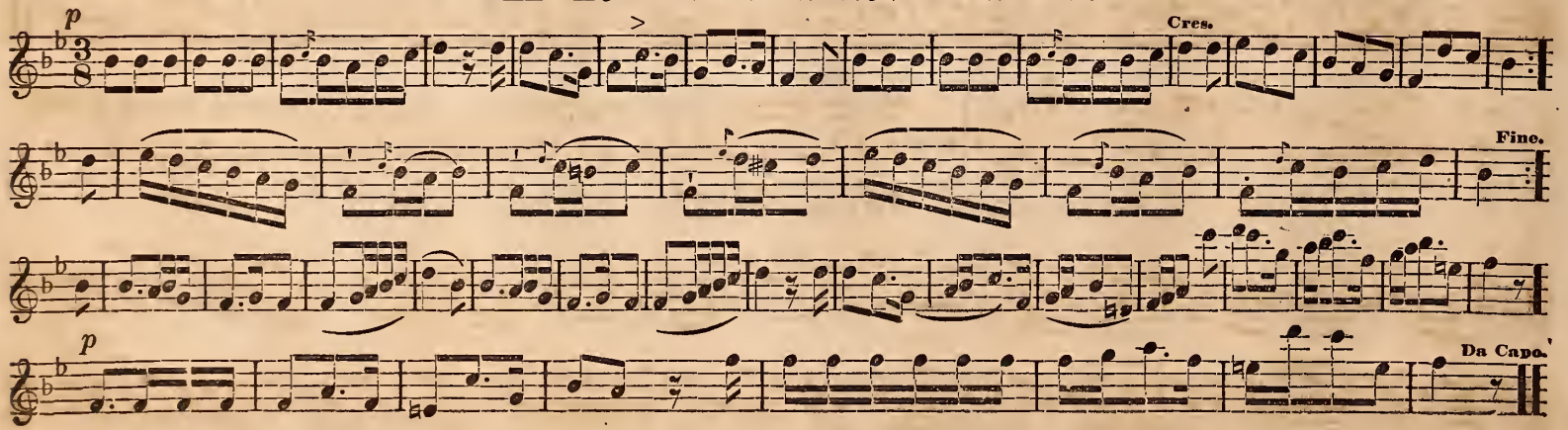
SONTAG POLKA.

ALARY.

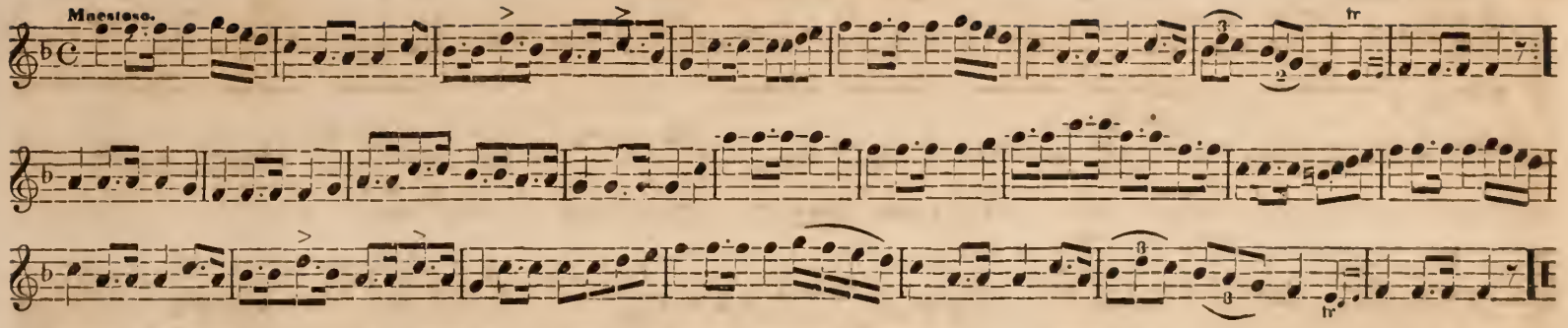


THE HOME THAT I LOVE. WALTZ.

EDWARD L. WHITE.

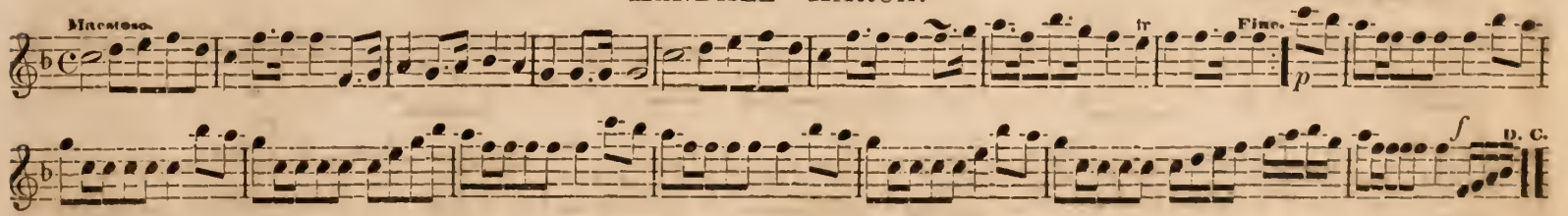


LOUISVILLE MARCH.

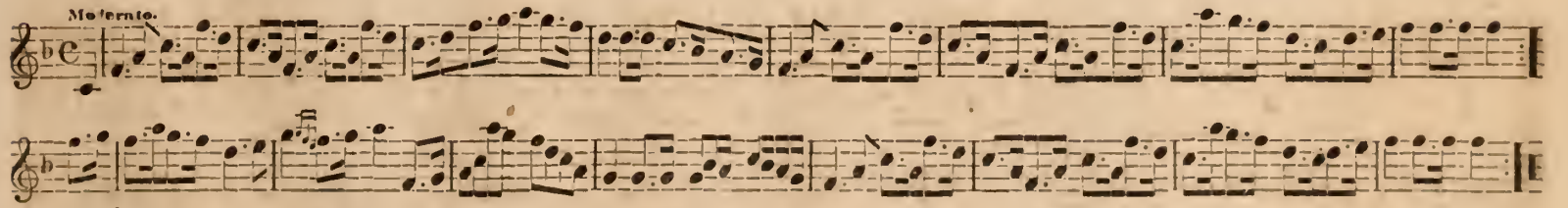


KENDALL MARCH.

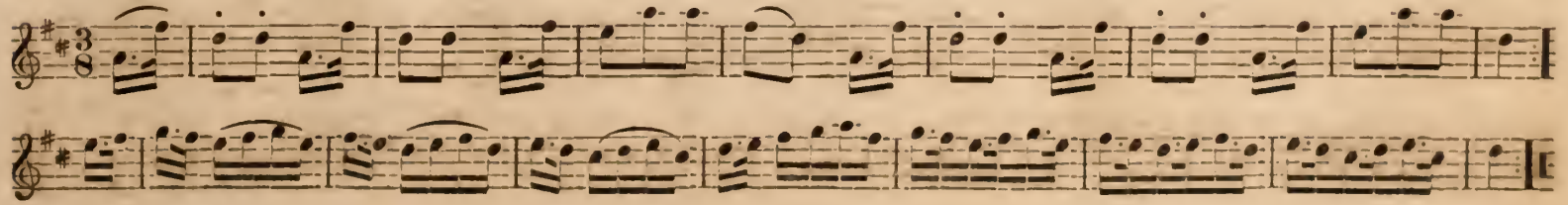
G. HEWS.



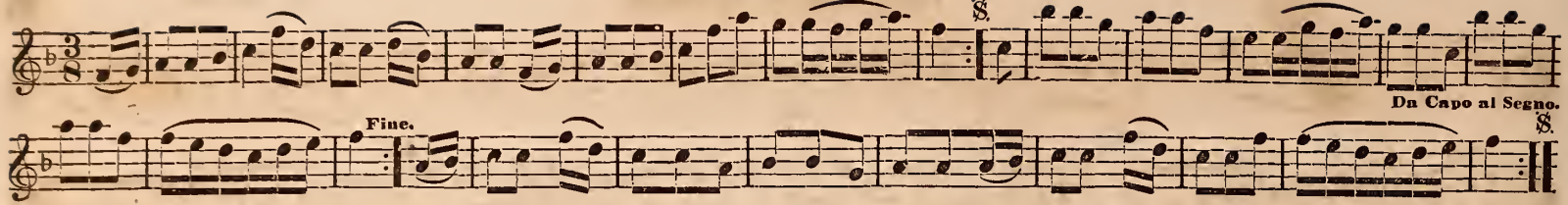
SCOTCH MARCH.



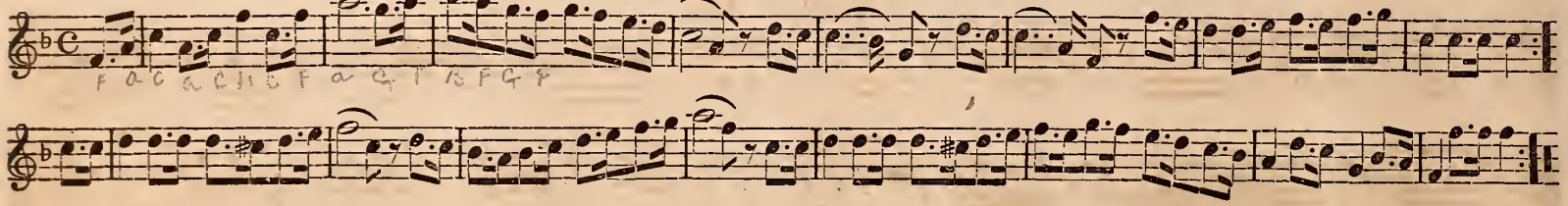
SWISS WALTZ.



BRUNSWICK WALTZ.

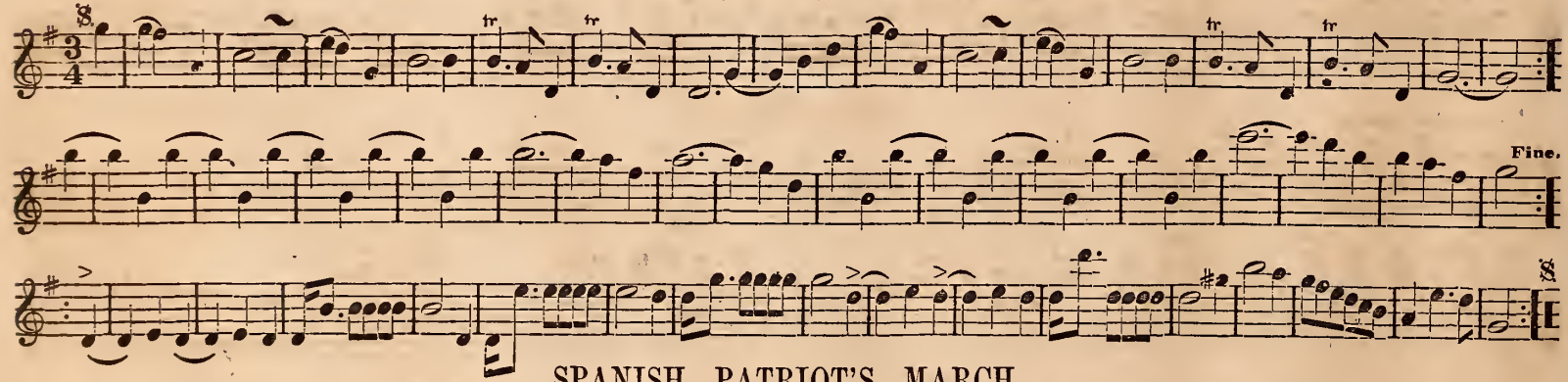


GRAND MARCH IN NORMA.

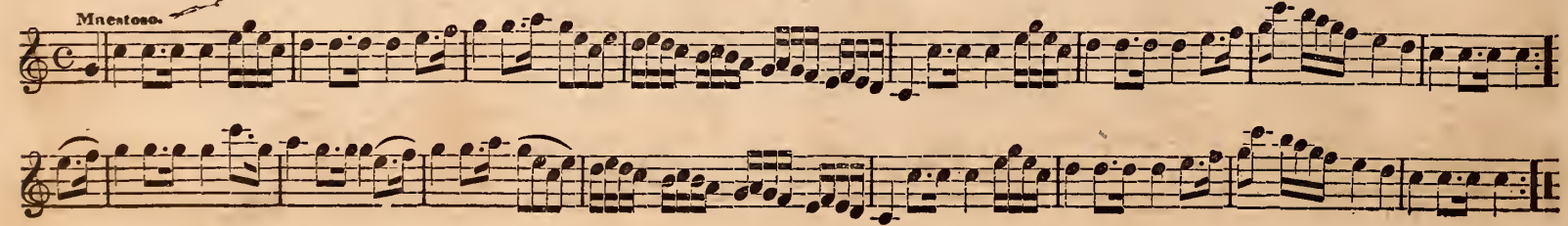


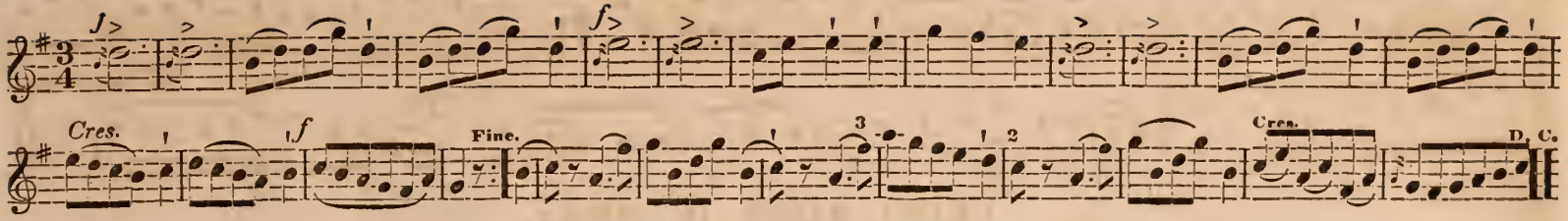
AURORA WALTZ.

LABITZKY.

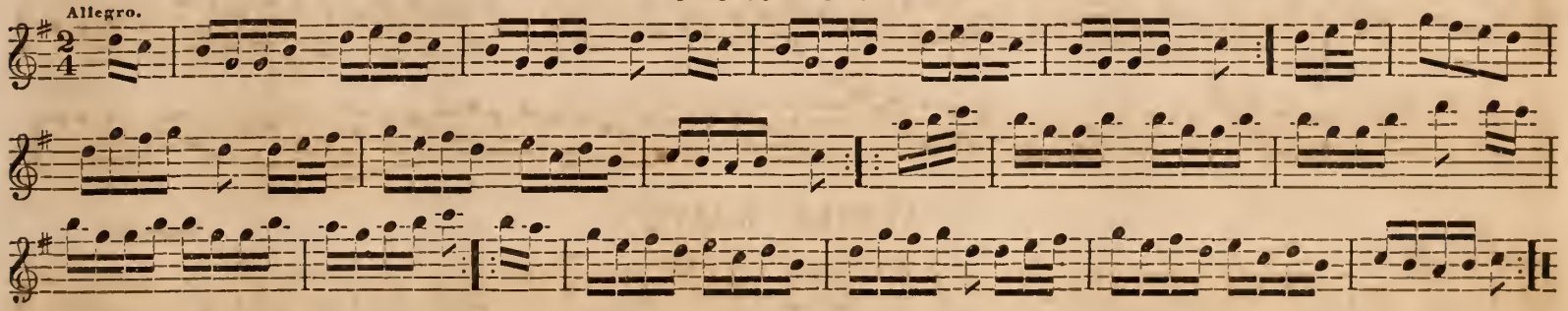


SPANISH PATRIOT'S MARCH.



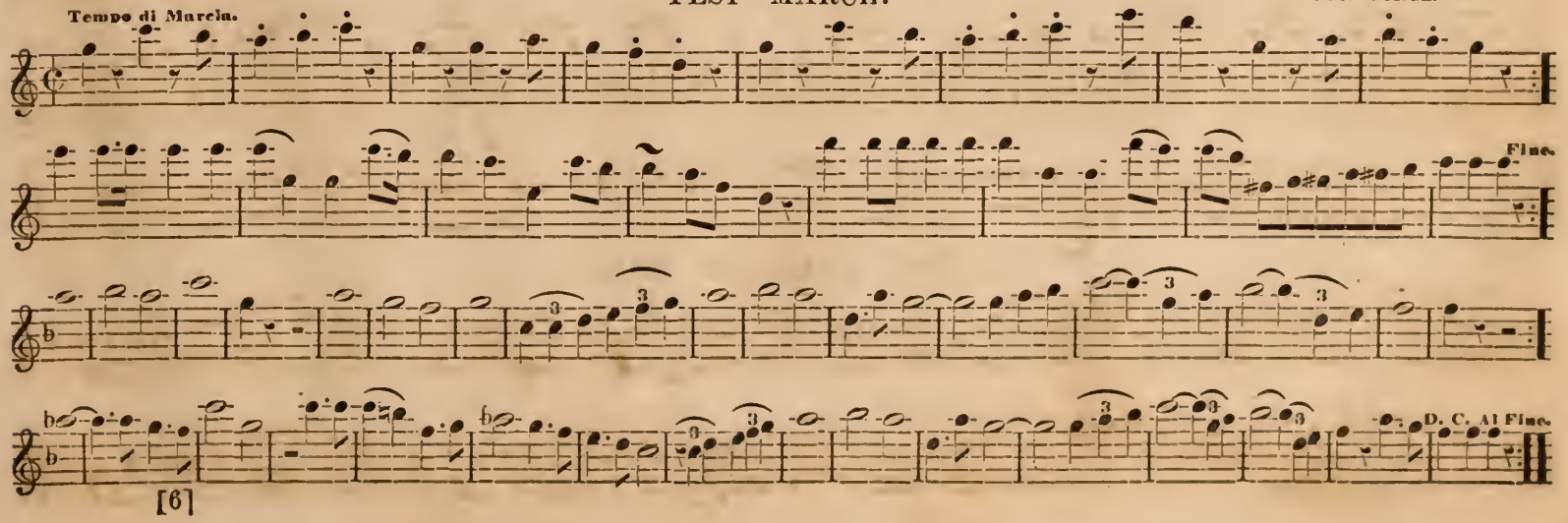


CHORUS JIG.

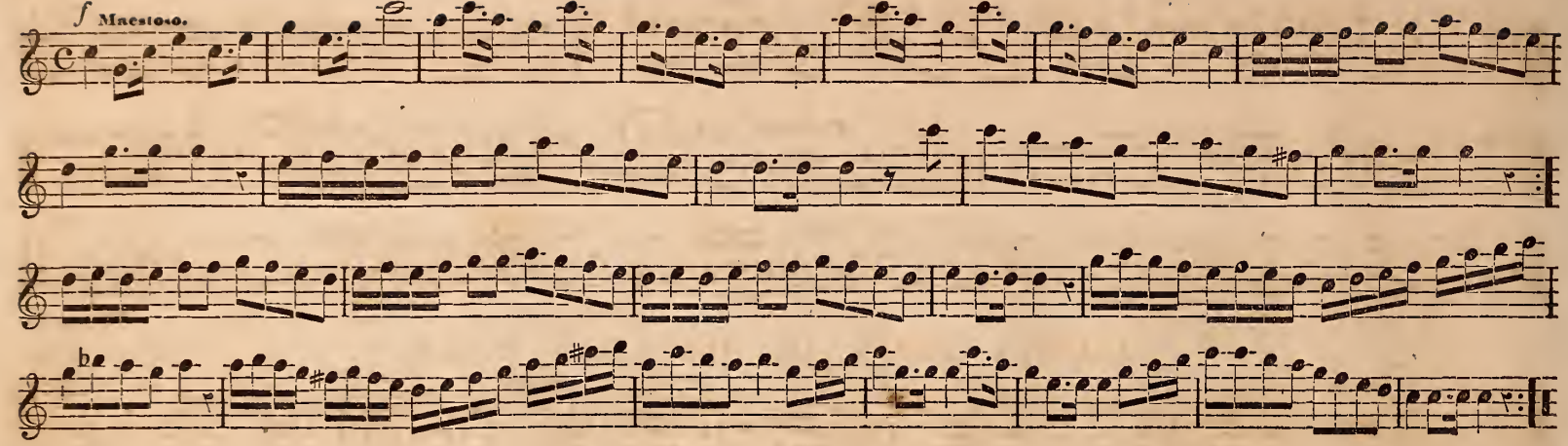


FEST MARCH.

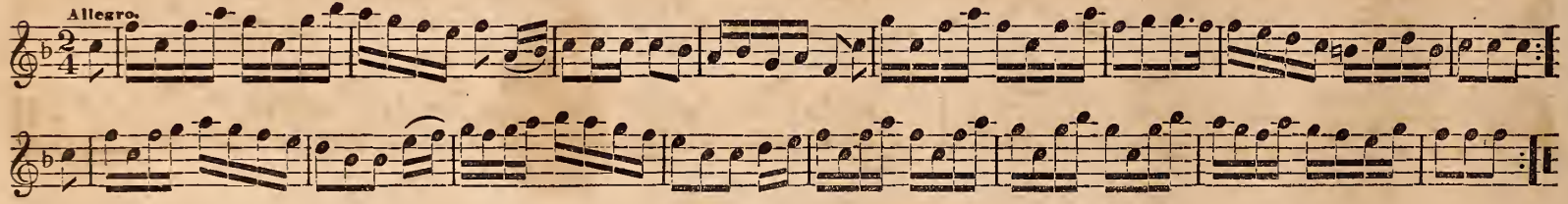
JOS. GUNGL.



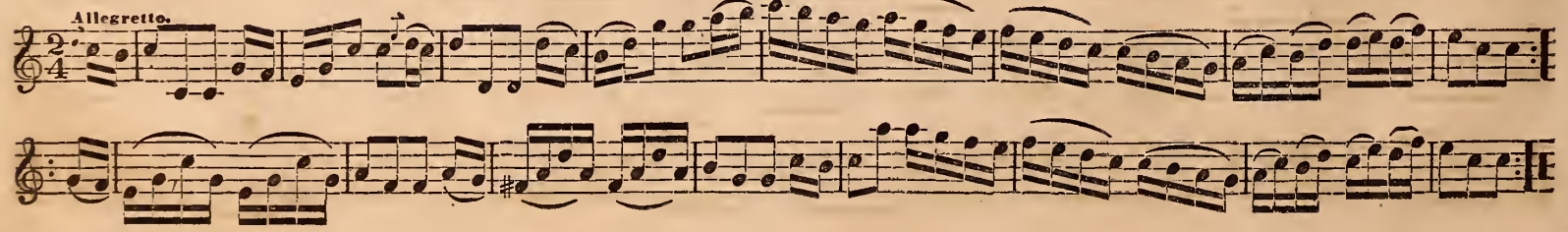
WASHINGTON'S MARCH.

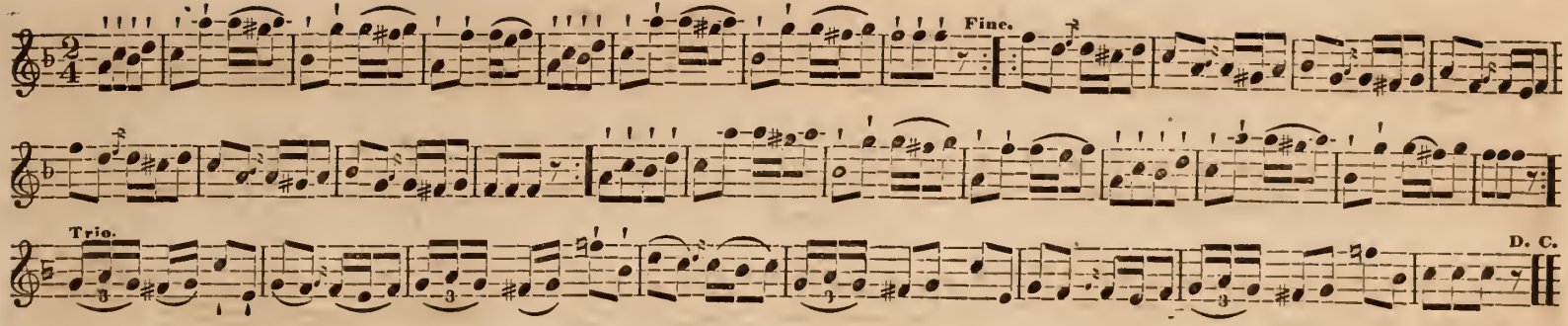


HULL'S VICTORY.



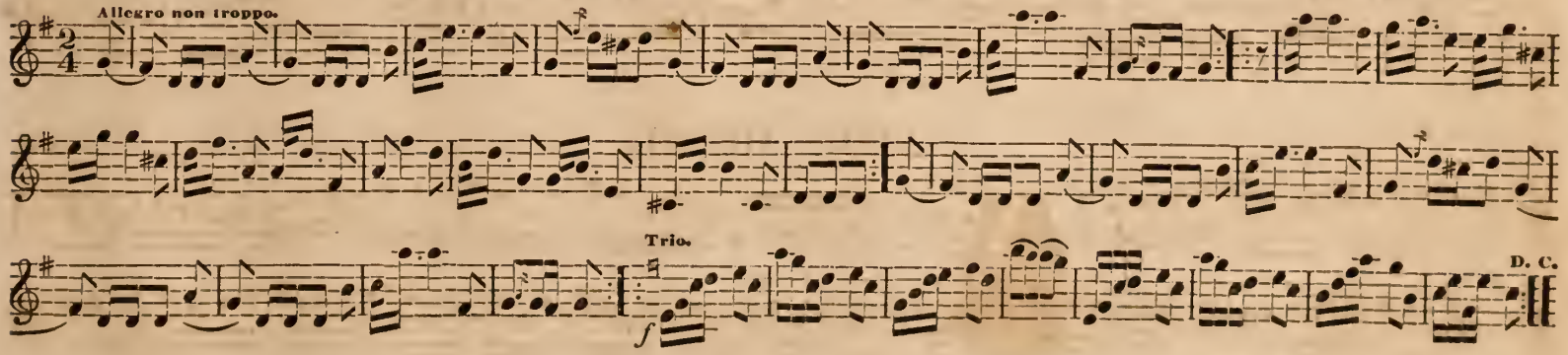
COLLEGE HORNPIPE.





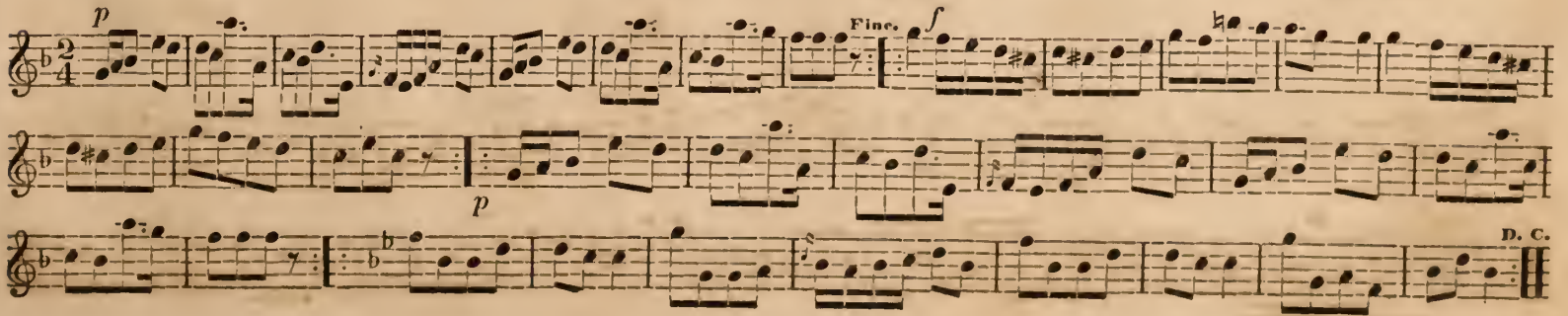
CARLOTTA GRISI'S, OR HUNGARIAN POLKA.

JULIEN.



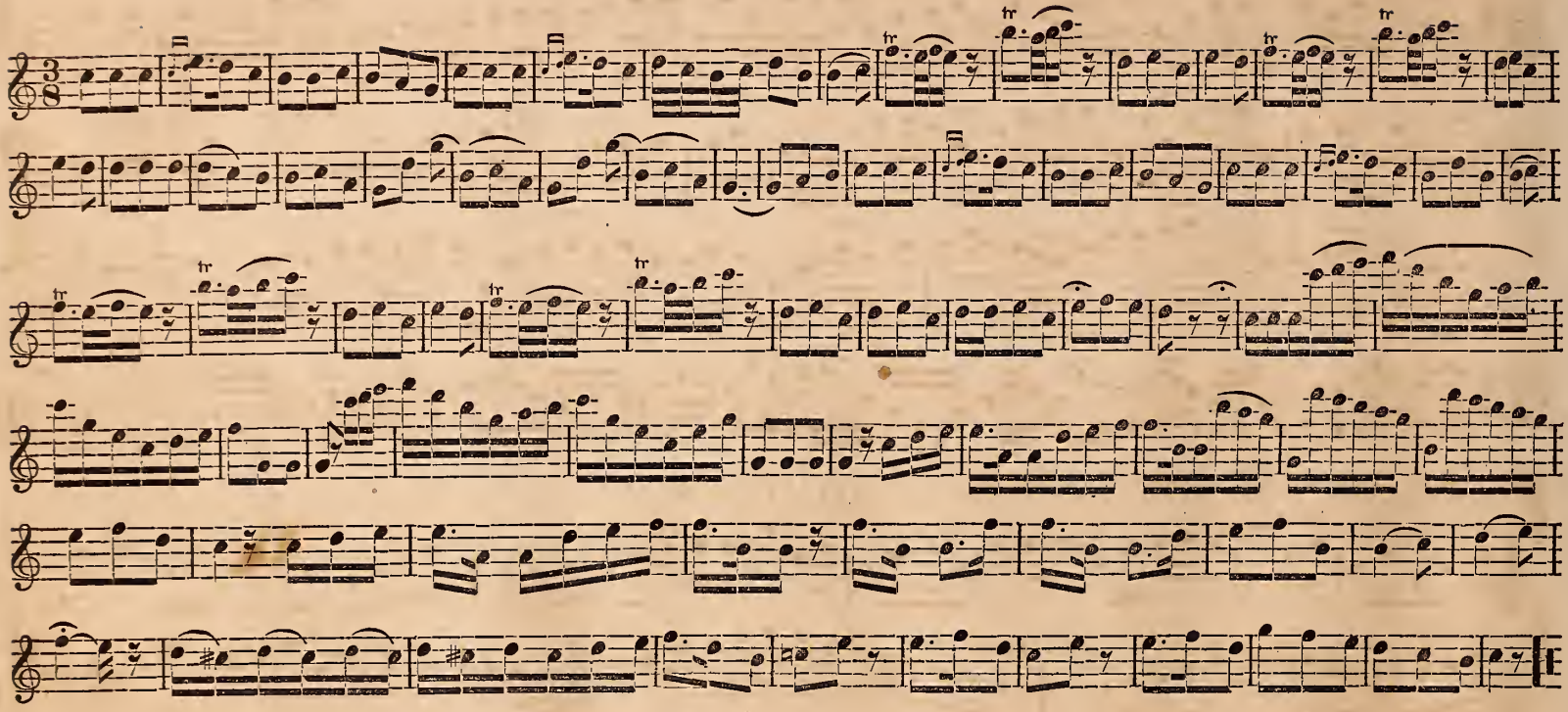
BOHEMIAN POLKA.

OFFENBACH.



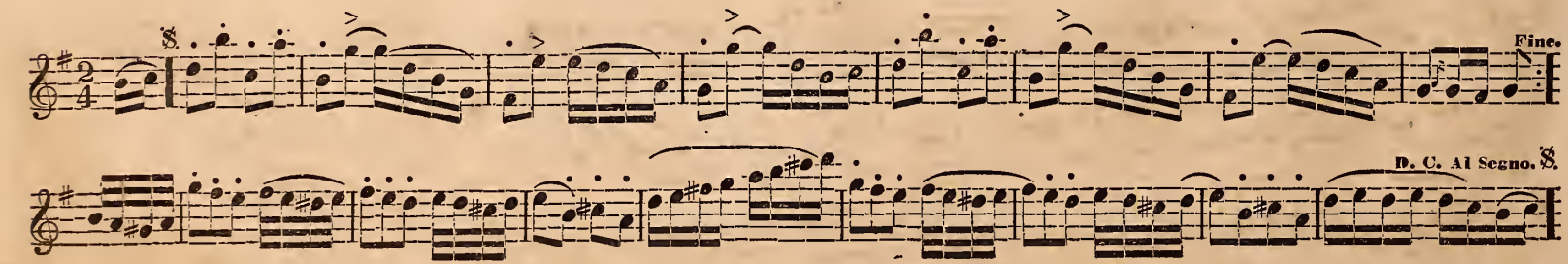
LIST, AND I'LL FIND LOVE

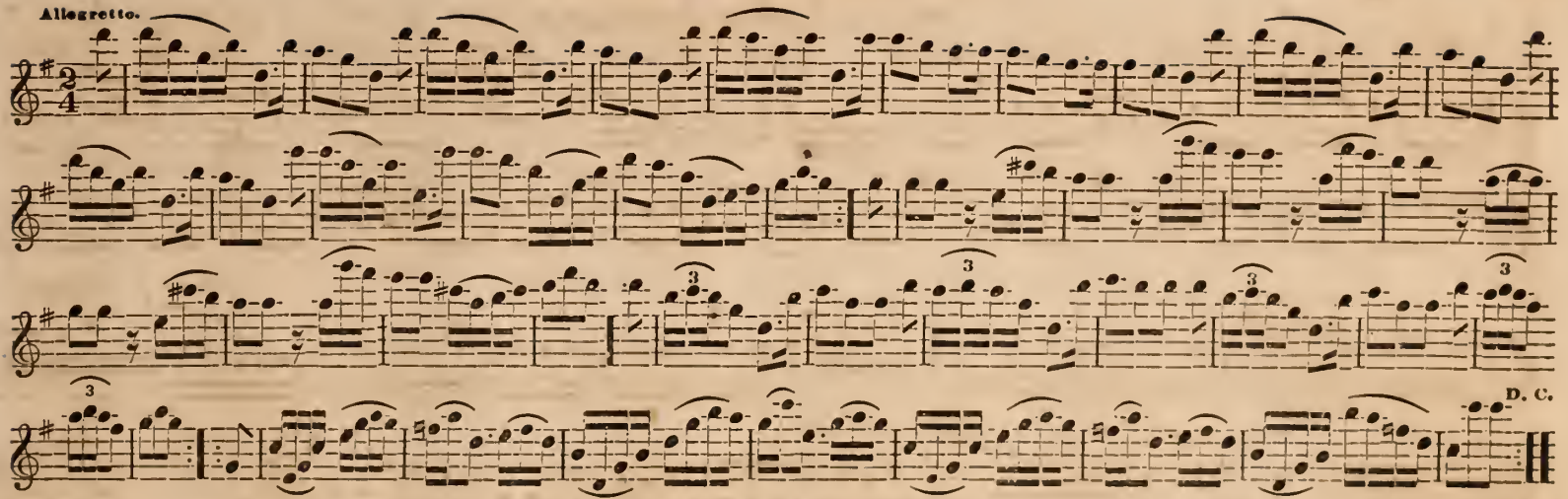
ZERLINA'S ARIA FROM DON GIOVANNI.



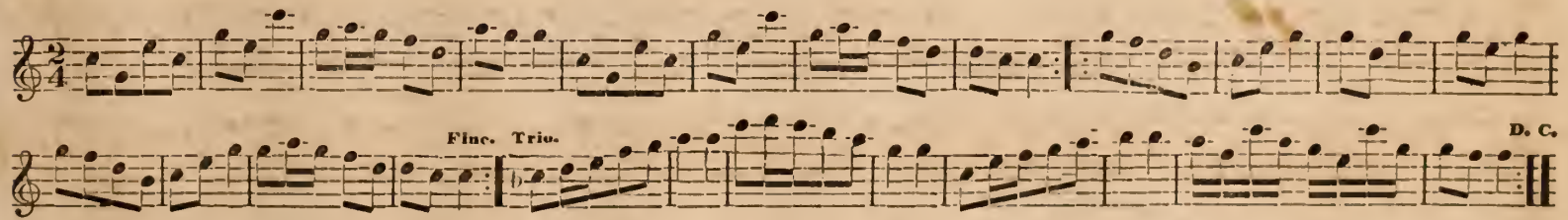
NATIONAL SCHOTTISCH, OR GOOD LUCK POLKA.

CH D' ALBERT.

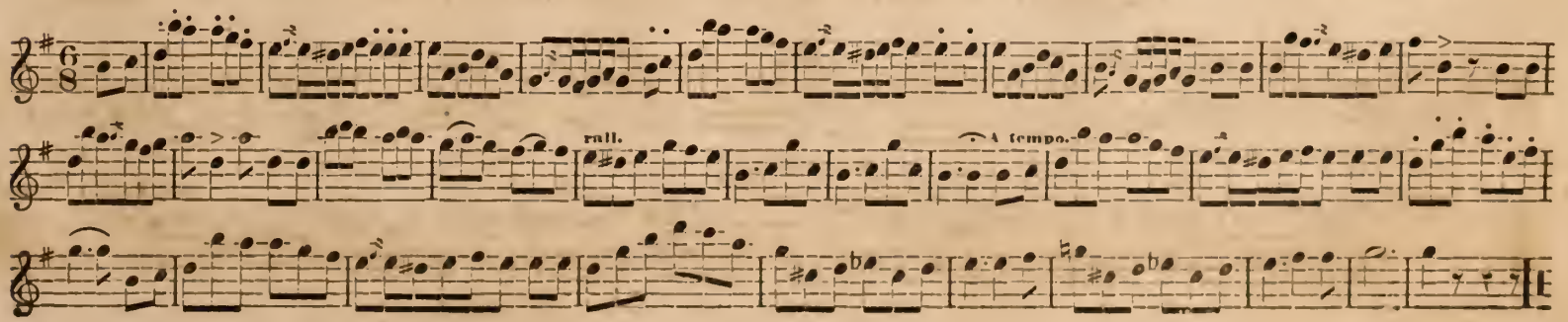


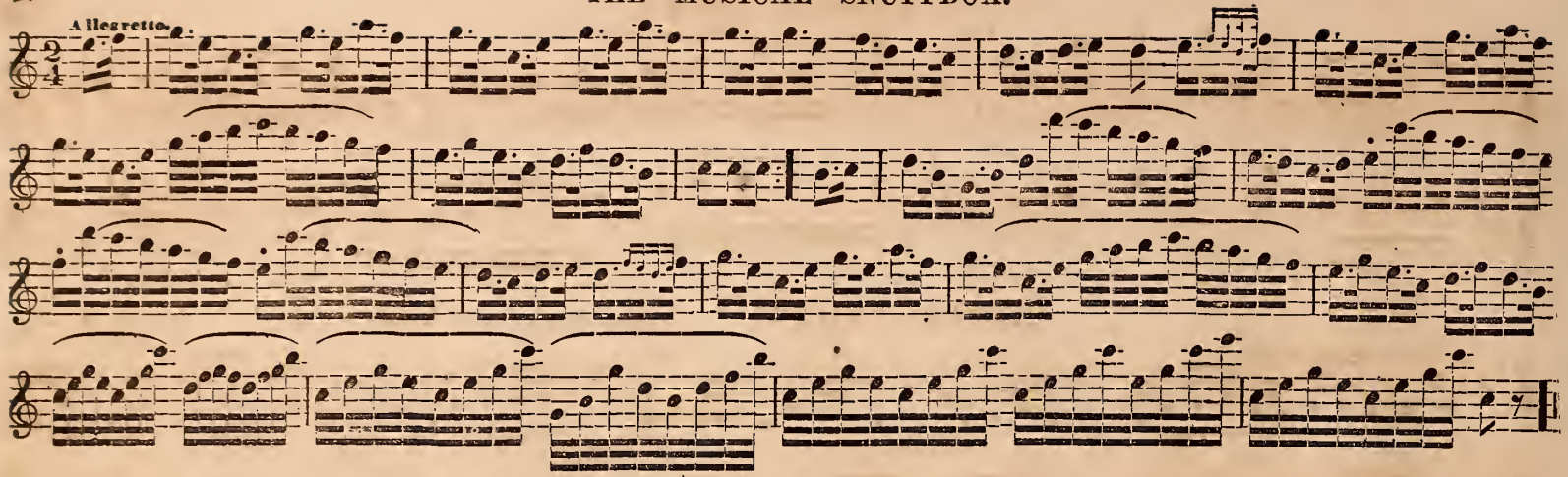


GALLOPADE.

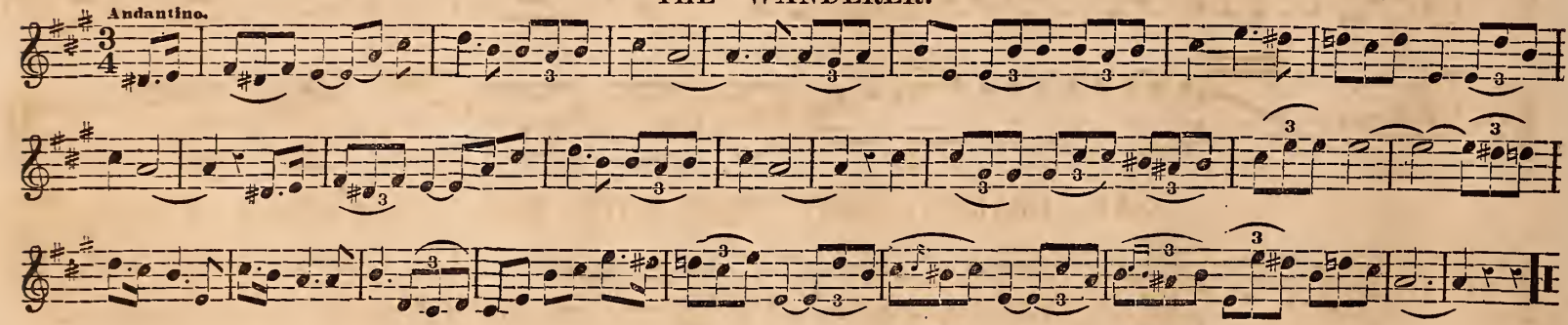


IT IS BETTER TO LAUGH THAN BE SIGHING. LUCREZIA BORGIA.



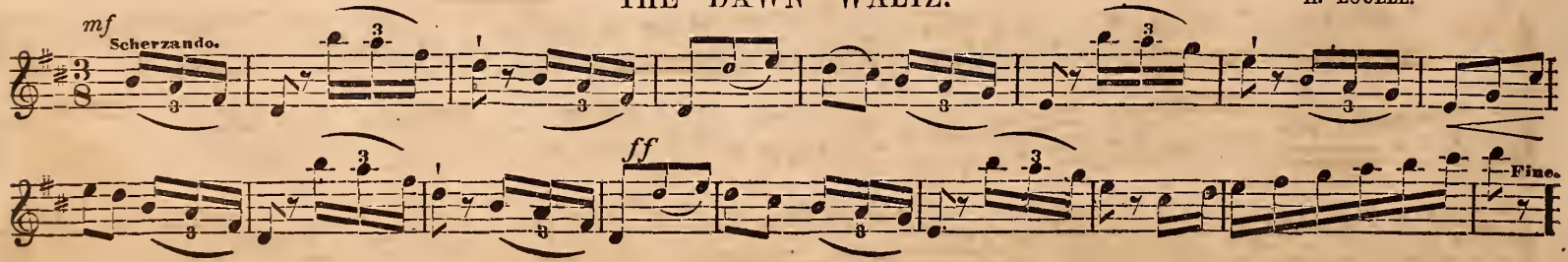


THE WANDERER.



THE DAWN WALTZ.

H. LOUELL.



8 va.

D. C.

GENTLE GODDESS. [CASTA DIVA.] FROM NORMA. V. BELLINI.

Andante sostenuto assai.

Cres.

Sempre cres nl *ff*

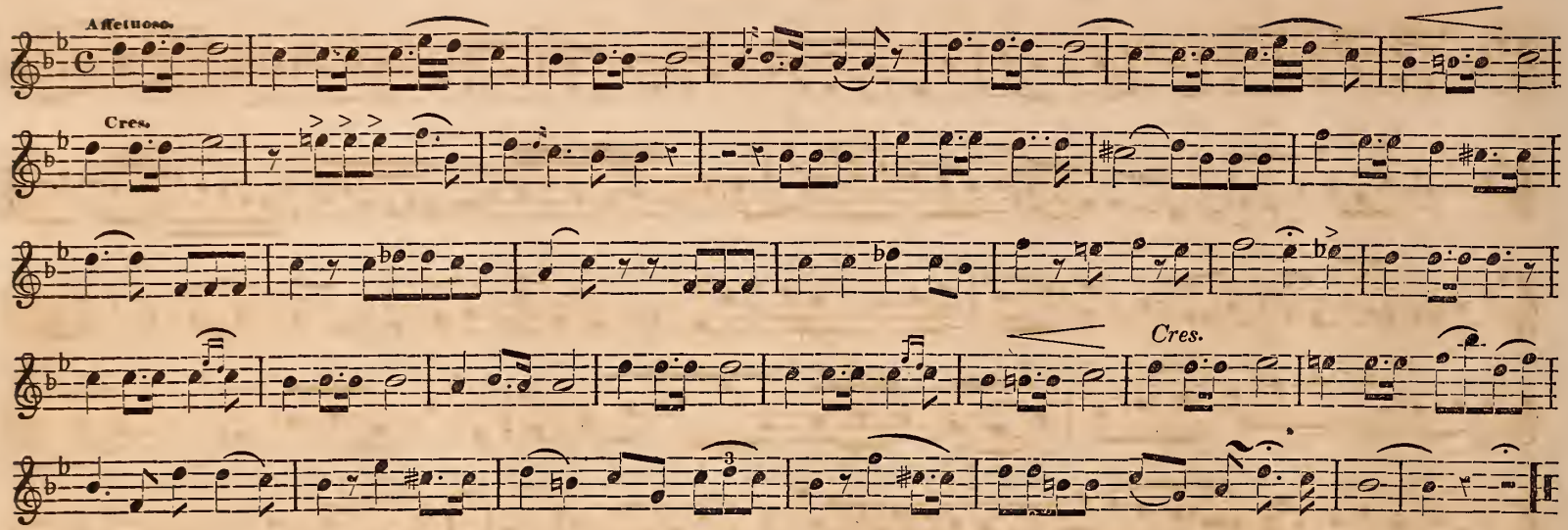
SAY, DEAREST, DOST THOU LOVE ME? FROM NORMA. V. BELLINI.

Allegro.

ANGEL OF LIGHT.

FROM LA FAVORITA.

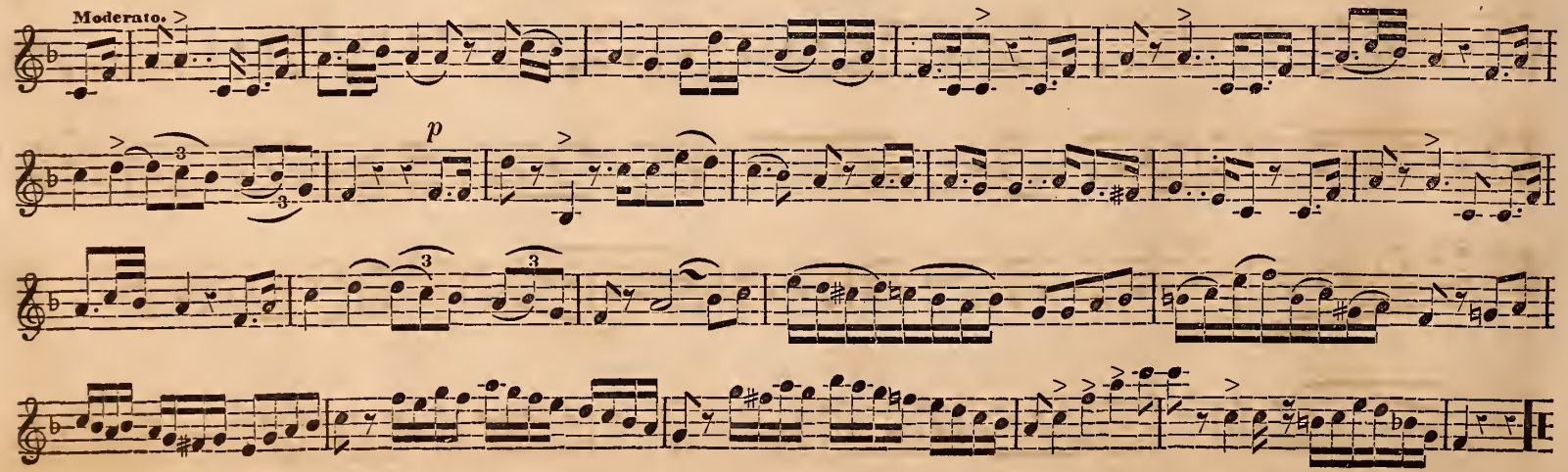
DONIZETTI.

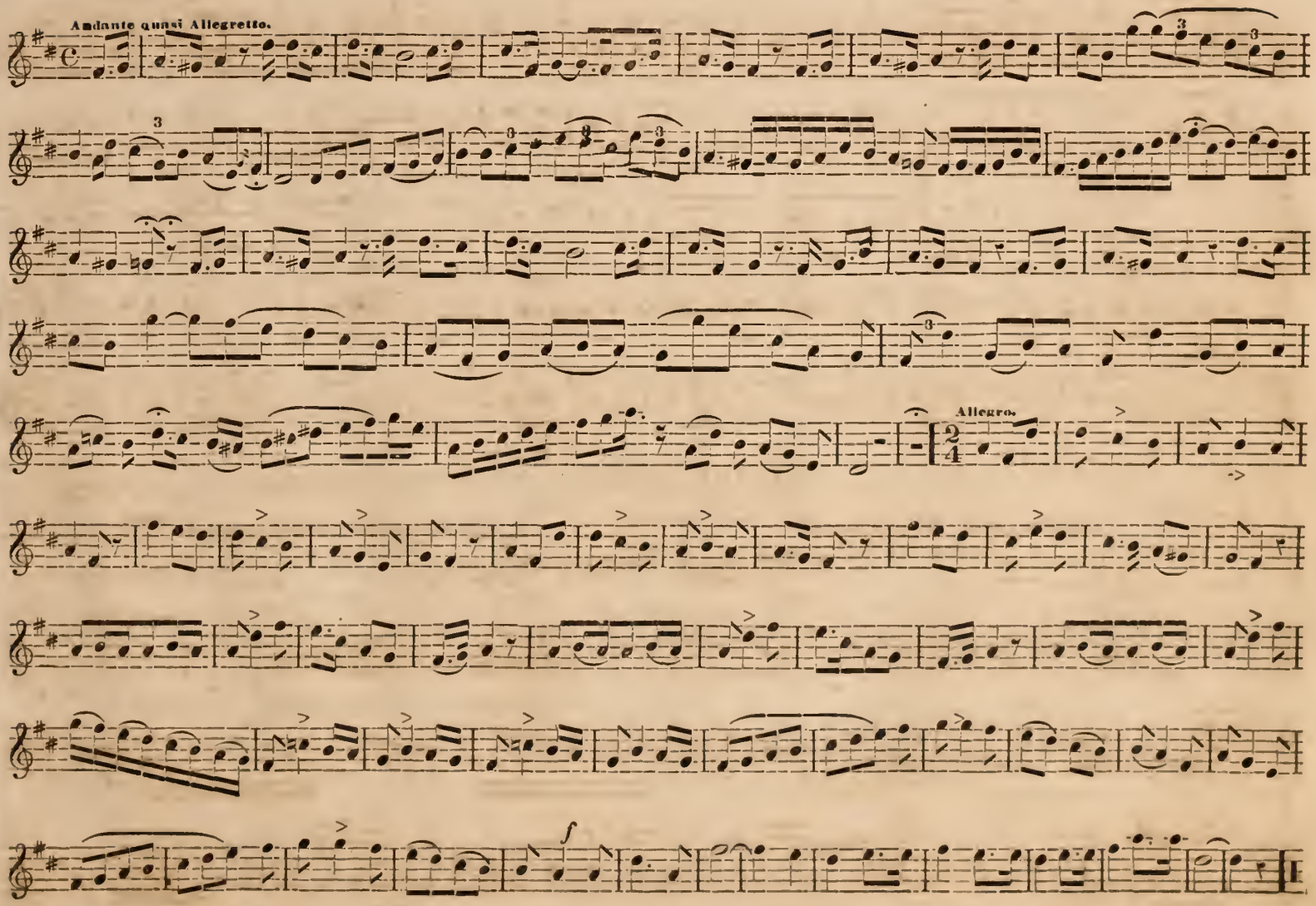


DO NOT MINGLE.

FROM LA SOMNAMBULA.

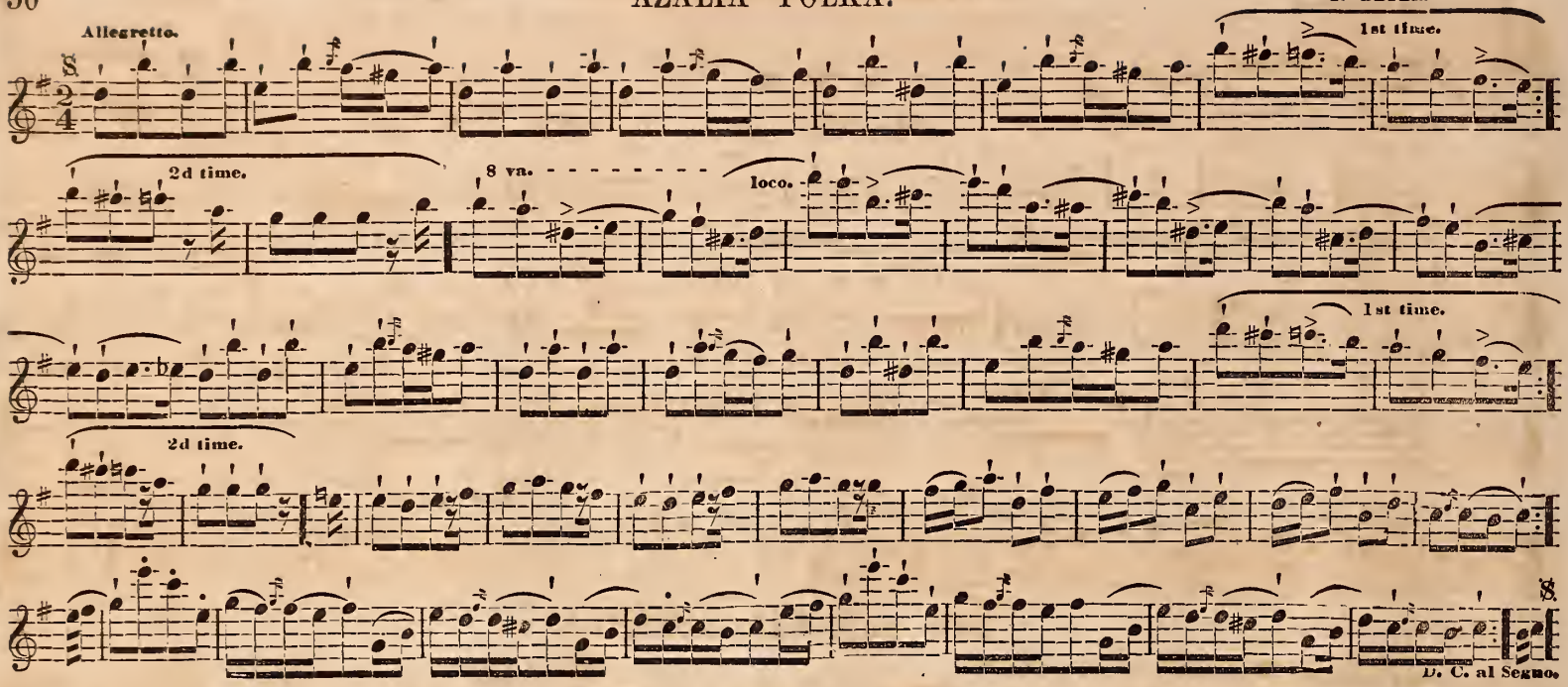
BELLINI.




Andante quasi Allegretto.
Allegro.
f

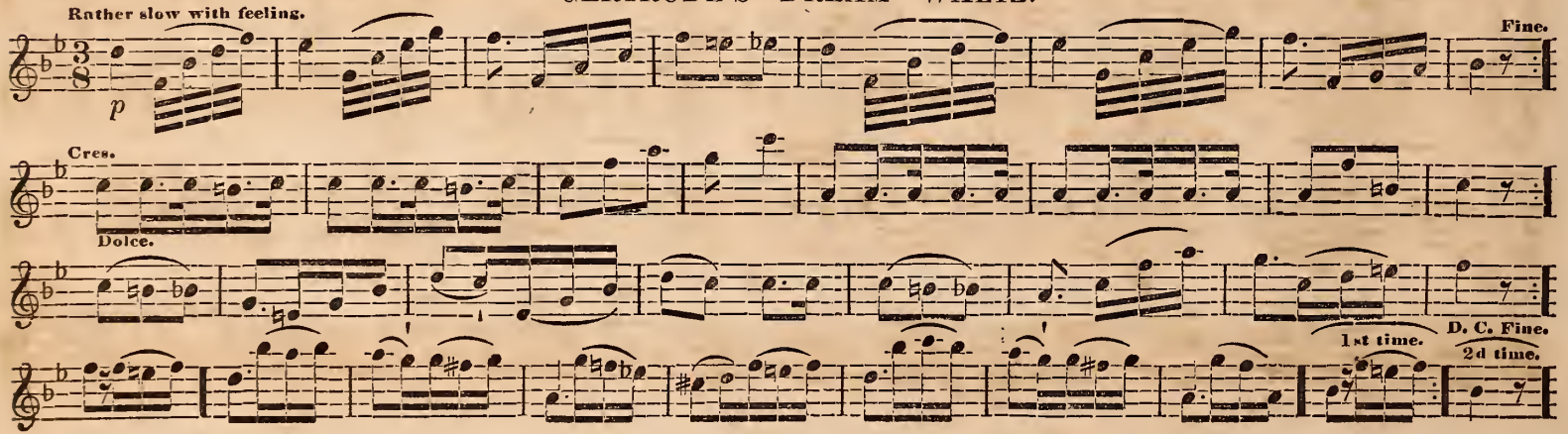
AZALIA POLKA.

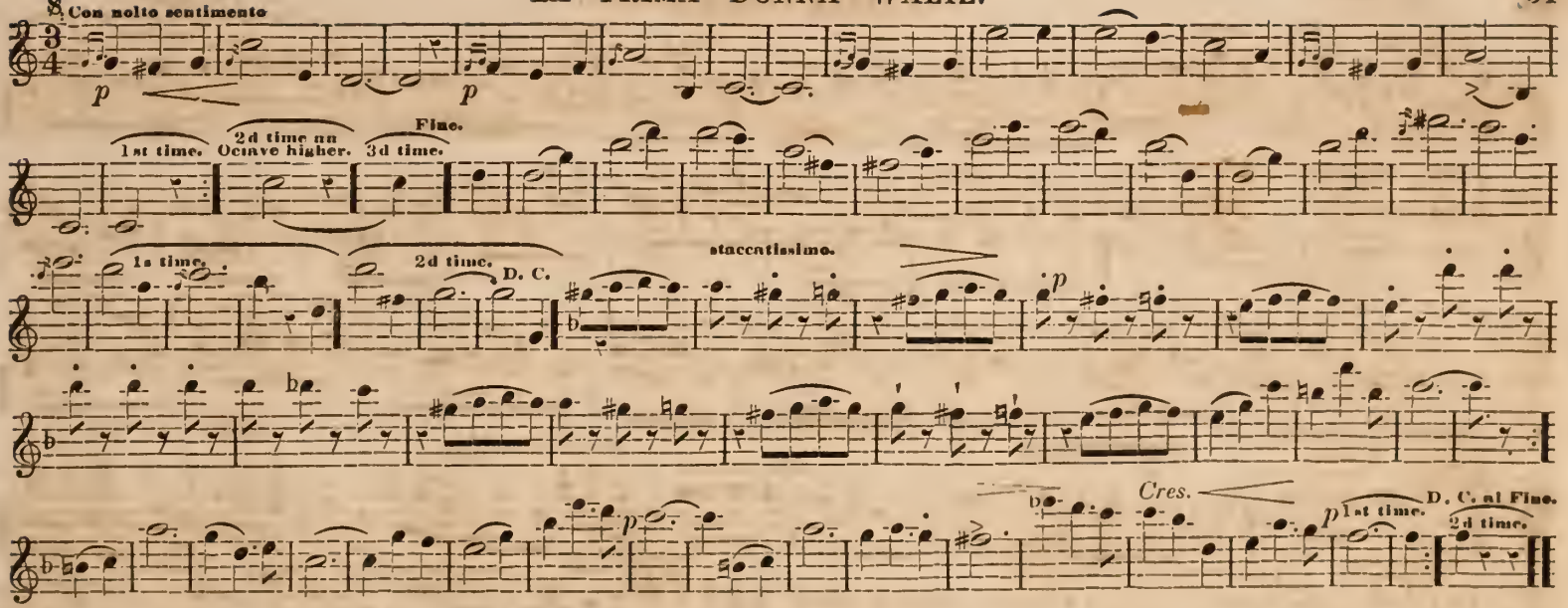
T. BEYER.



GERTRUDE'S DREAM WALTZ.

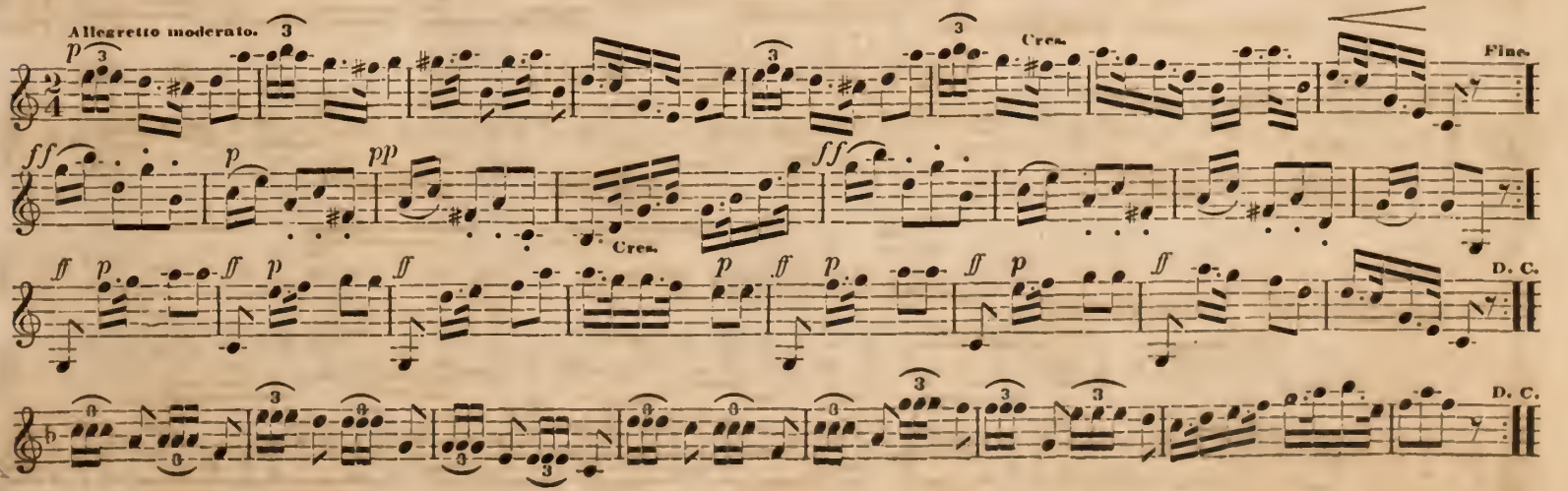
L. V. BEETHOVEN.





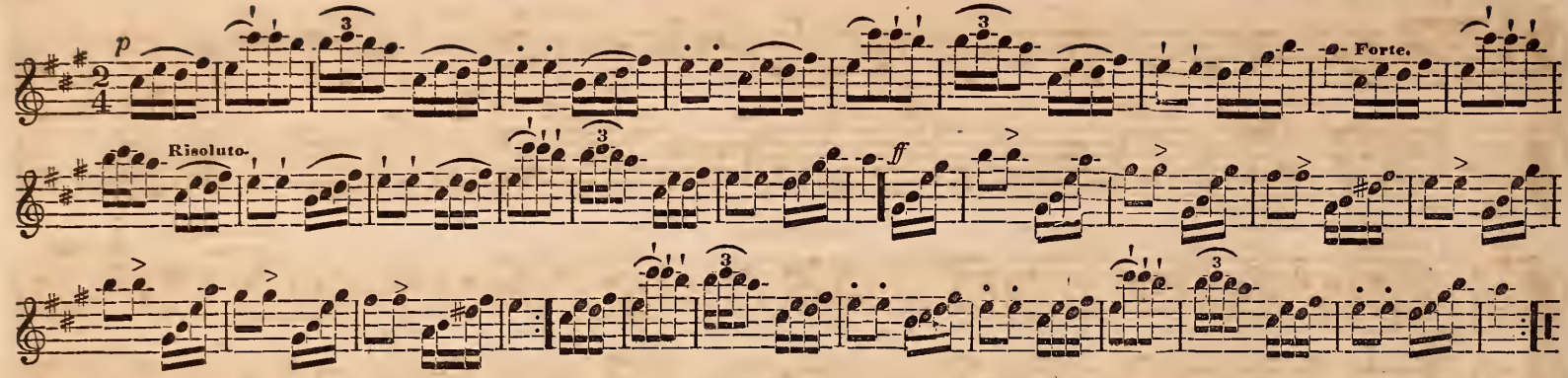
THE ORIGINAL GORLITZA.

JULIEN.



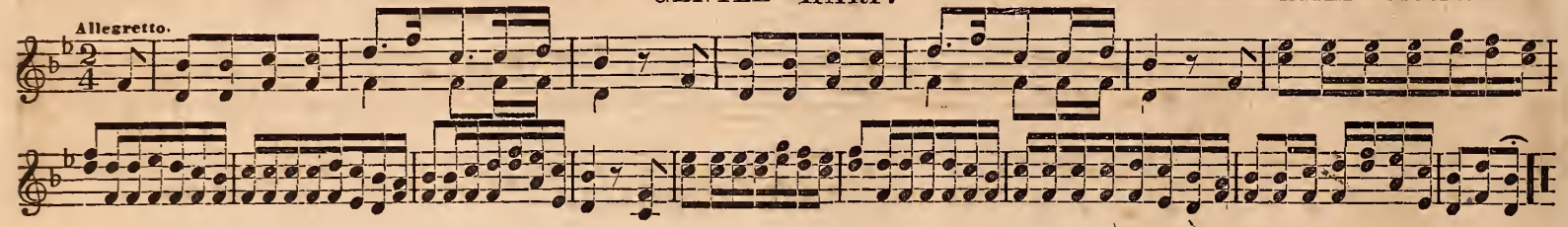
THE COQUETTE POLKA.

CH. D'ALBERT.

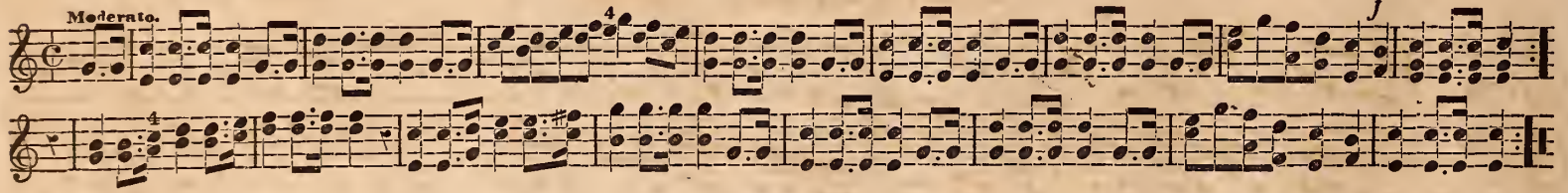


GENTLE HARP.

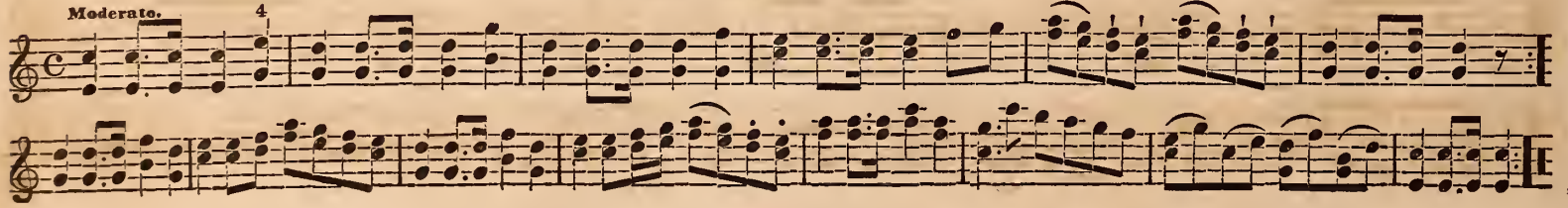
ITALIAN MELODY.

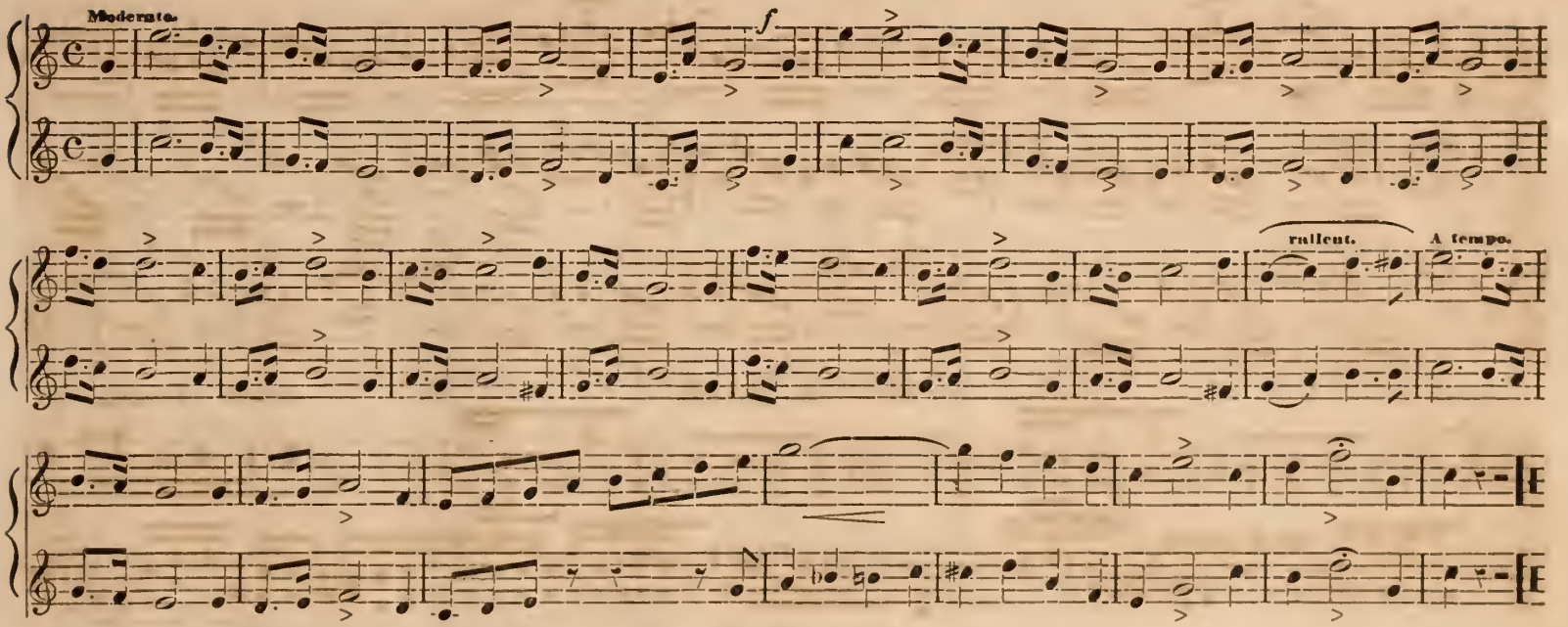


JAVA MARCH.



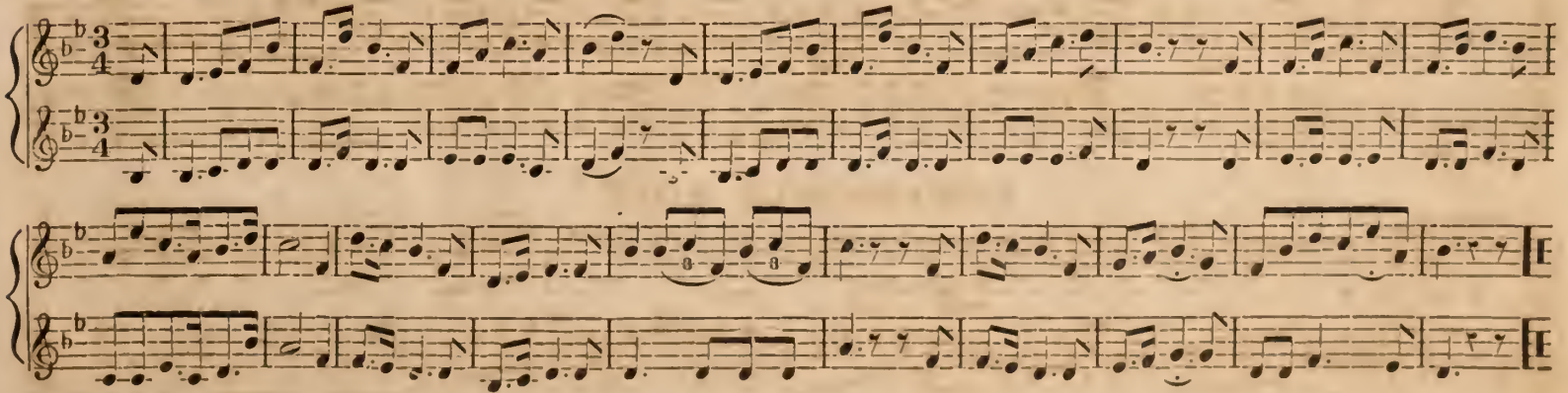
PANHARMONICON MARCH.





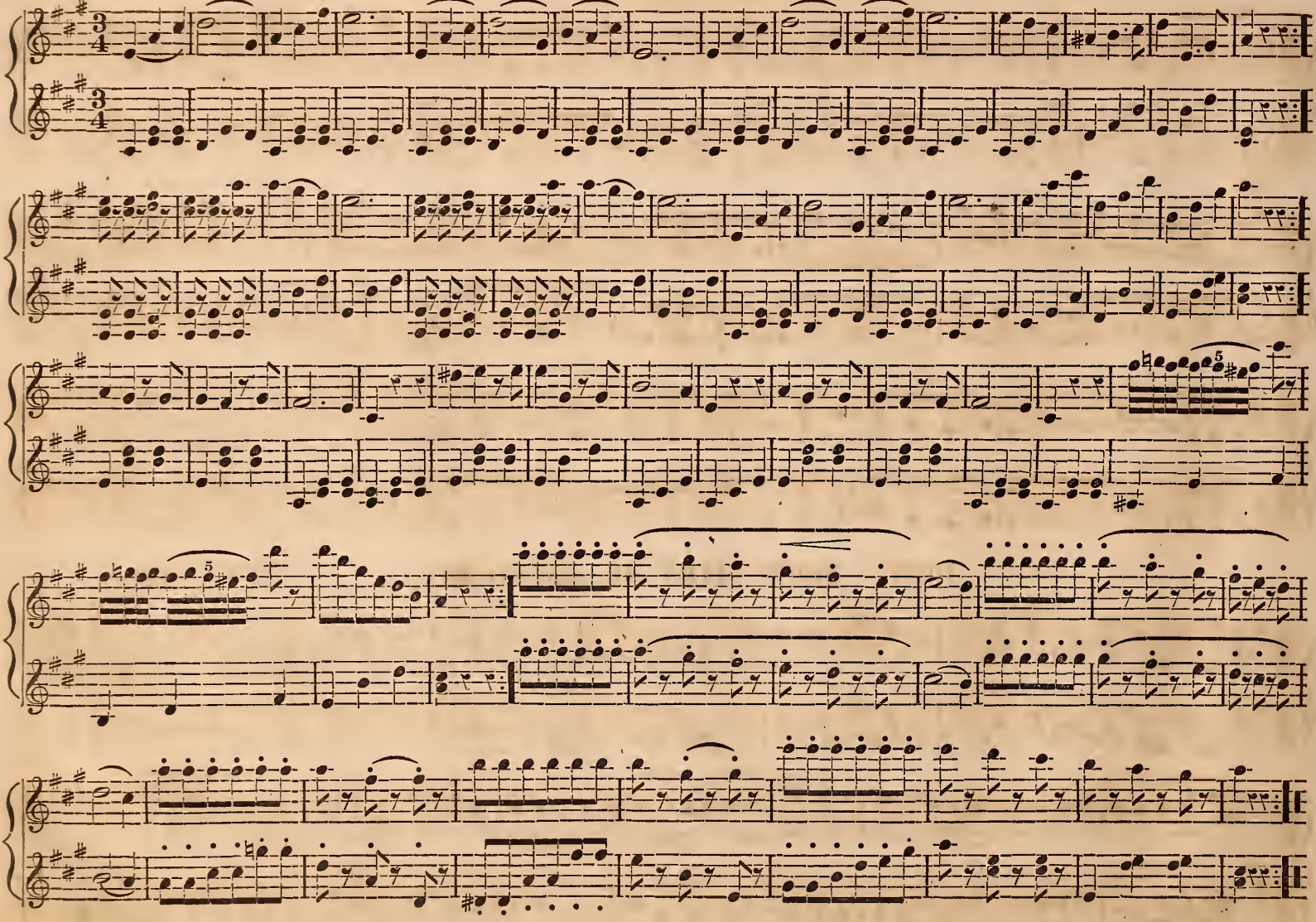
DUETT.—BLANCHE ALPEN.

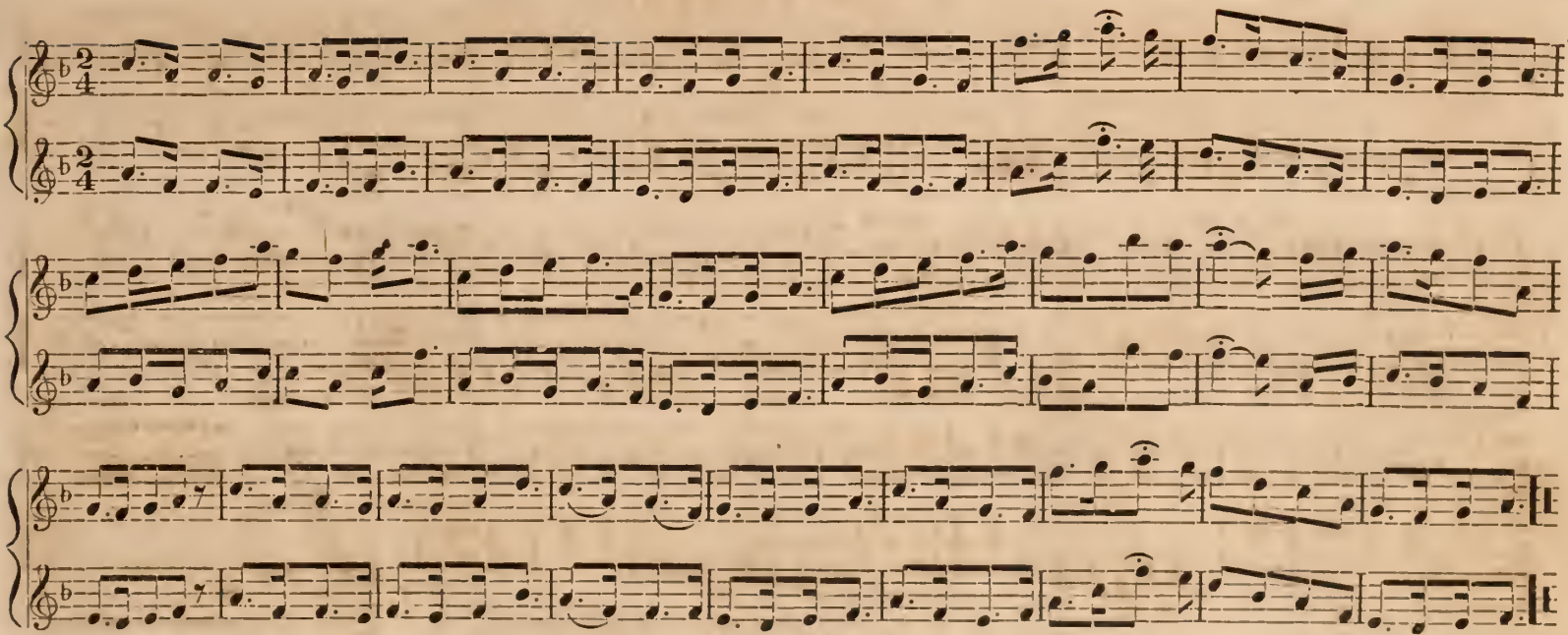
STEPHEN GLOVER.



DUETT.—THE ELFIN WALTZ.

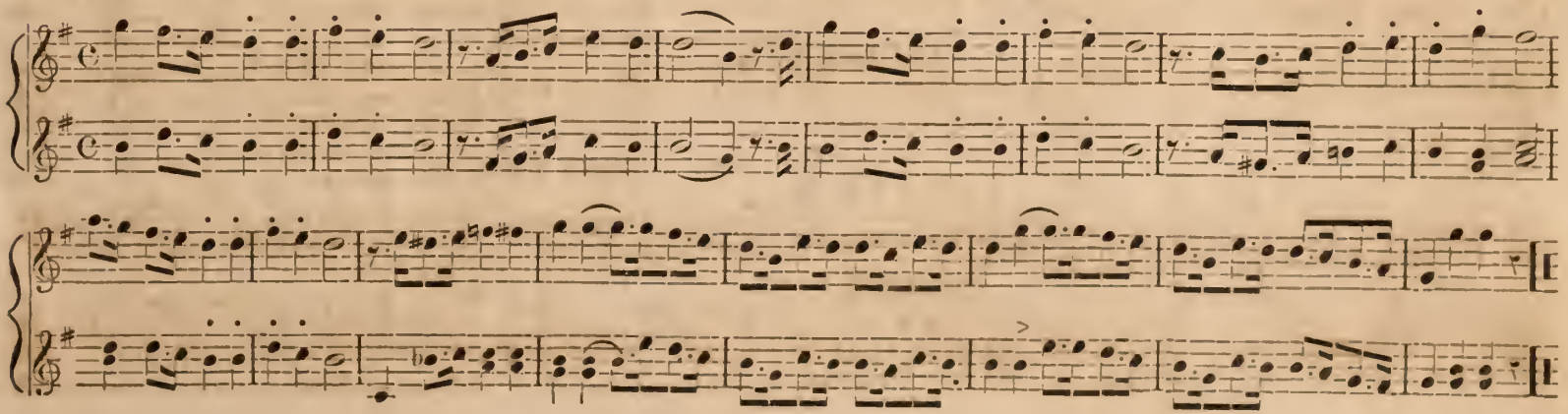
J. LABITZKY.





DUETT.—FROM LINDA DI CHAMOUNIX.

DONIZETTI.



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