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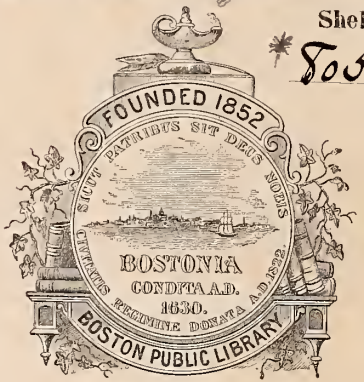

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INSTRUCTIONS for the PATENT FLAGEOLET,

and English and French Flageolets.

Also, *A Collection of the newest and most favorite Airs, Song tunes, Marches &c. Selected and Arranged by*

G.E. BLAKE.

PHILADELPHIA Published and Sold by G.E. BLAKE.

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Patent Flagelet Preceptor.

On Blowing

A great deal depends upon the quantity of Breath thrown into the Flagelet, most people blow too strong, by which means they produce false tones. From D below the lines, up to D on the 4.h line, you must blow very soft, as you rise to higher Notes on the Instrument, you must blow a little stronger but not too strong, otherwise you will improperly force the upper Notes.

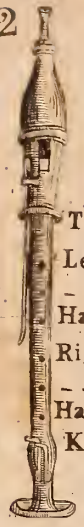
There is no pinch or half covering required for any note on this Instrument as is the case with all other Flagelets.

The Patent Flagelet has 8 holes, 7 before and 1 behind and 2 small keys. Some Flagelets have one long key affixed to the second or middle joint which produces all the semitones or half notes throughout the scale by playing the natural note and touching the key with the little Finger of the left hand.

The figures in the Scales 1.2.3.4.5.6.7. represent the 7 holes in front, the first three of which must be covered by the three first fingers of the left hand, and the under hole with the thumb — the 4.h 5.h & 6.h holes with the three first fingers of the right hand — the 7.h hole and keys is for the little finger.

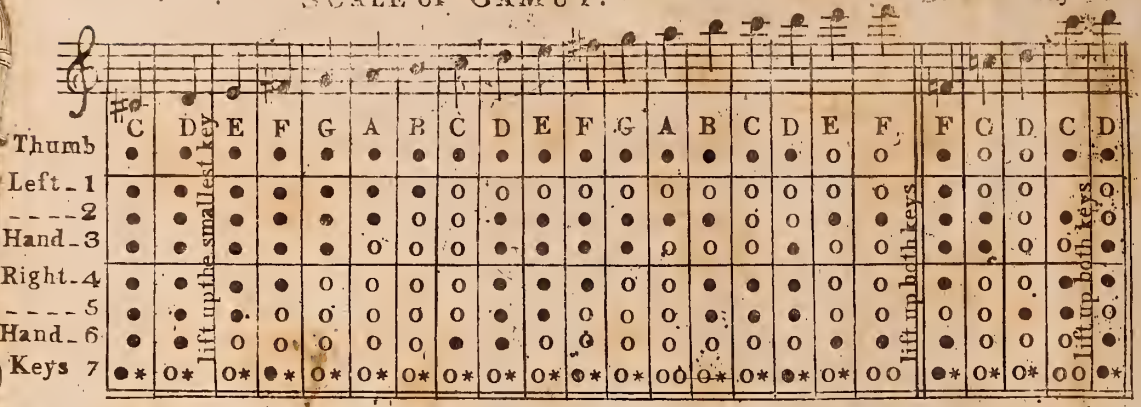
This mark (o) shews the holes which are to remain open, and this mark (•) those that are to be shut — this mark (*) represents the keys.

Be careful to have the first finger on the top hole which is half closed with Ebony for all the notes up to B, and off for all above, this simple act of keeping open the first hole for the upper notes, forms the octave, & with the addion of the long key, certainly makes the practice very easy.



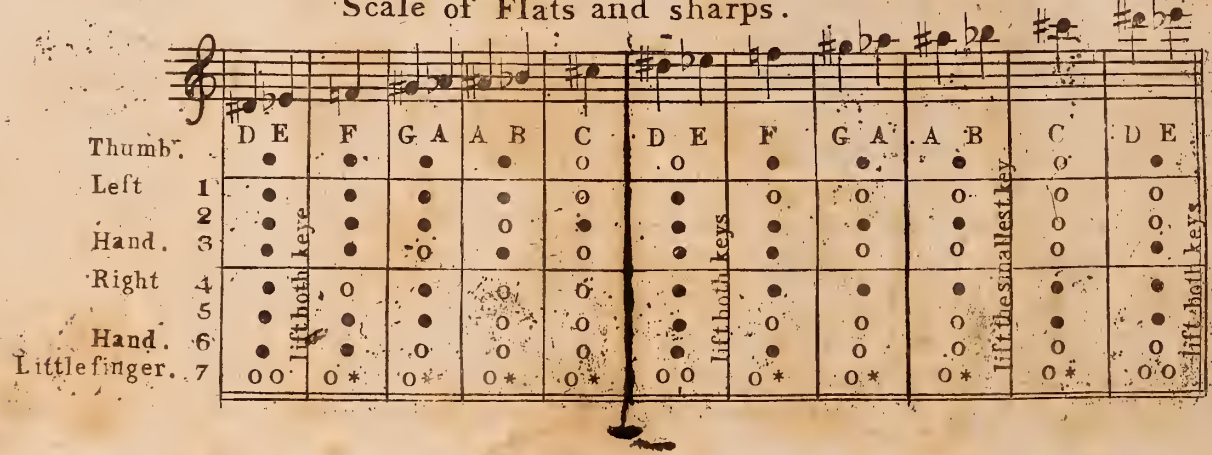
SCALE or GAMUT.

Different ways.

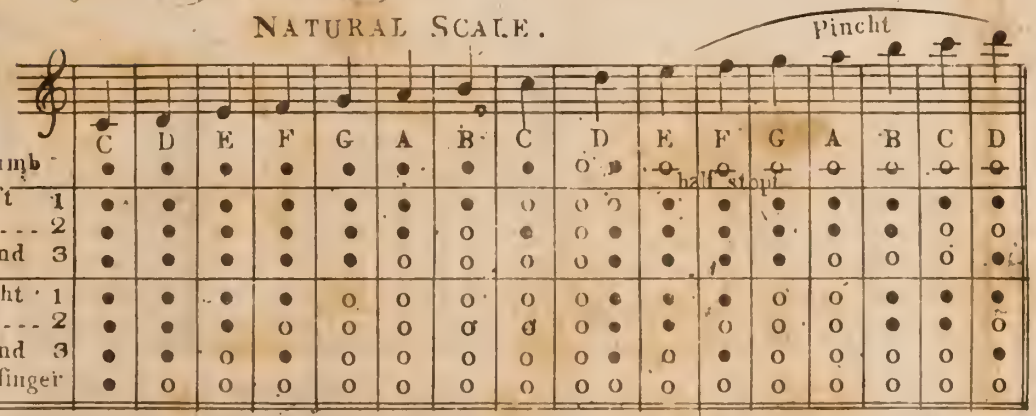


A Flat (♭) being placed before any note makes it half a tone lower — A Sharp (♯) makes it half a tone higher — & a Natural (♮) reduces any note made flat or sharp to it's first state

Scale of Flats and sharps.

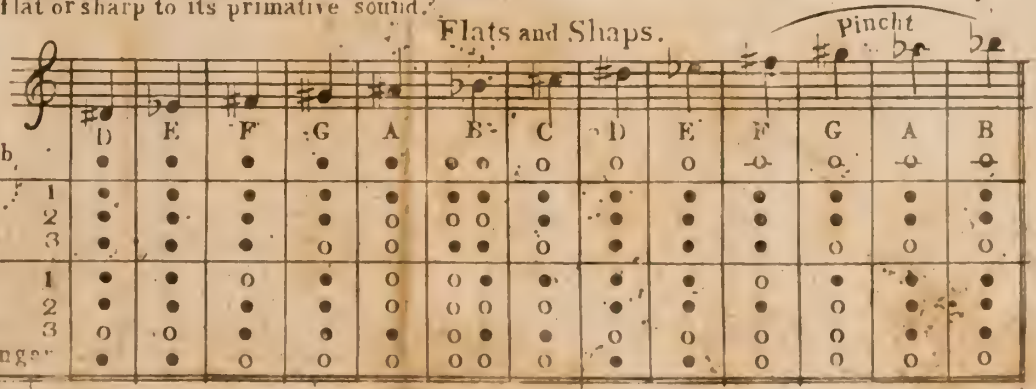


NATURAL SCALE.



A Flat (♭) being placed before any note denotes it to be played half a tone lower
A Sharp (♯) makes it half a tone higher — and A Natural (♮) reduces any note made flat or sharp to its primative sound.

Flats and Shaps.

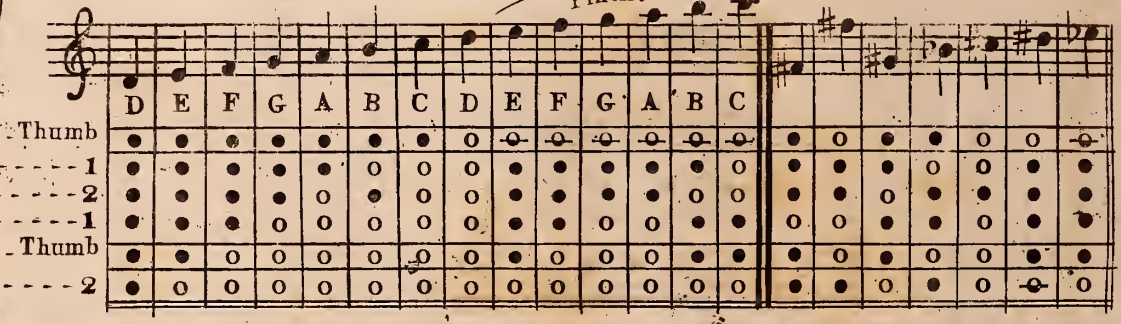


French Flagelet Preceptor.

GAMUT.

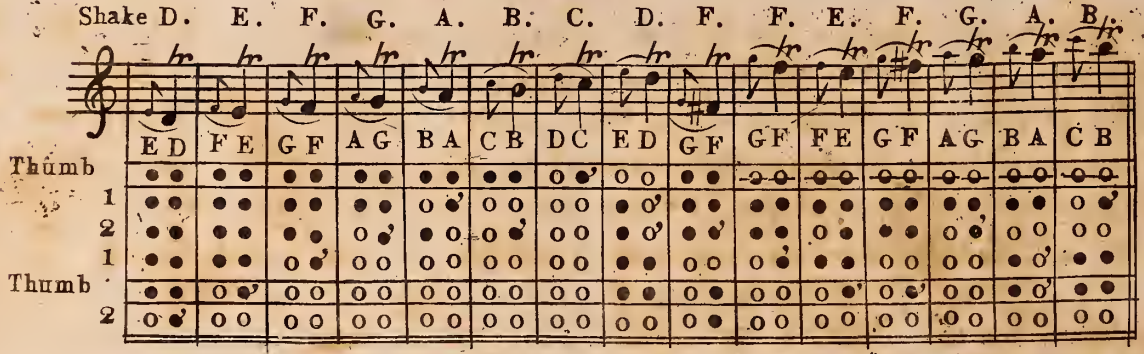
Pincht

Sharps and Flats.



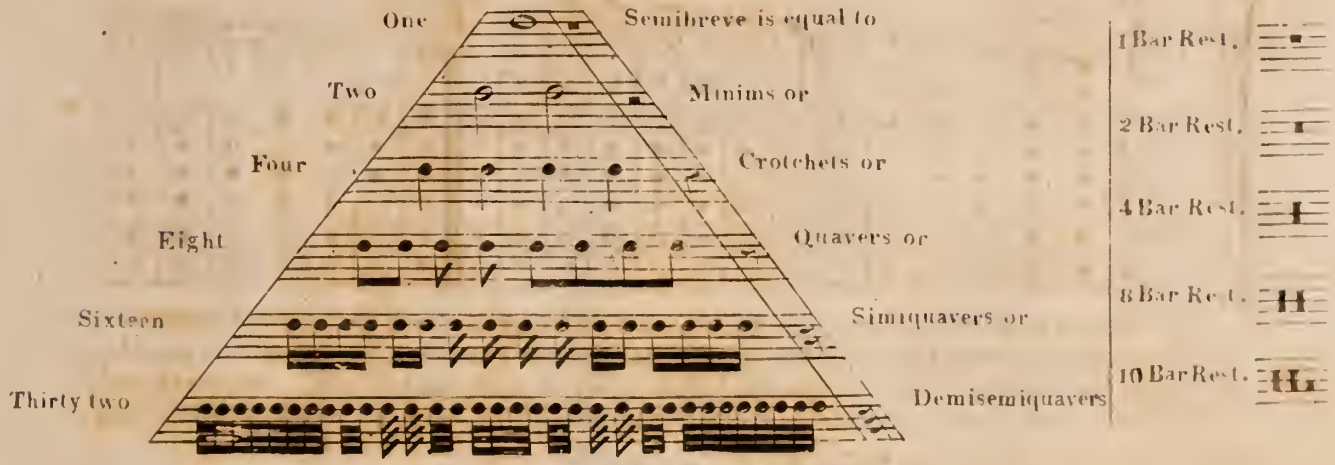
The French Flagelet has only six holes, the two first fingers of the Right and left hands must cover the four front holes, and the two thumbs the holes behind. — The black dots mean the holes that must be stopt, and the open dots those which must remain open. — This mark (ø) signifies that the hole must be half stopt or pincht. — This mark (o') is meant for the shakes.

GAMUT for the Shake.



Characters of the Notes and their Proportions.

Read the following Scale thus, One Semibreve is as long as two Minims or four Crotchets &c. One Minim is as long as two Crotchets, or four Quavers &c. And so on with the rest.



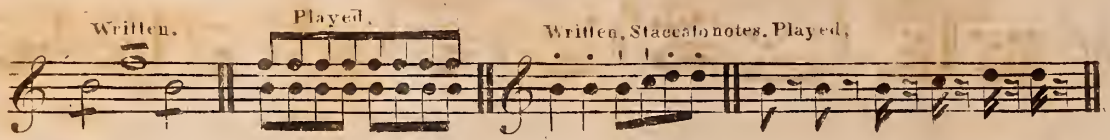
The marks following the Notes are called Rests, when you meet with any one of them you must remain silent, during the time of the Note they represent, and are called, a Semibreve, a Minim Rest &c. The other Rests frequently occur in music of two or more parts. A Point or Dot following any Note, makes such a Note half as long again, thus 𝅝. a dotted Semibreve is as long as 𝅗𝅥𝅗𝅥𝅗𝅥 three Minims, a dotted Minim is as long as three Crotchets &c.___ N.B. Dots after Rests have the same effect.

Of Various Marks.

A single line or Bar drawn across the five lines, is to divide the measure, and to distinguish one Bar from another. A Double Bar is used to divide the Airs, Songs, &c. into shorter parts.

A Repeat or thus signifies that such a part is to be played twice over. A Slur drawn over or under any number of Notes signifies that the sound is to be continued from one Note to the other. A figure three placed over or under any three Notes of the same name, import that they are to be played in the time of two, a figure Six placed in the same manner, signifies that they are to be played in the time of four.

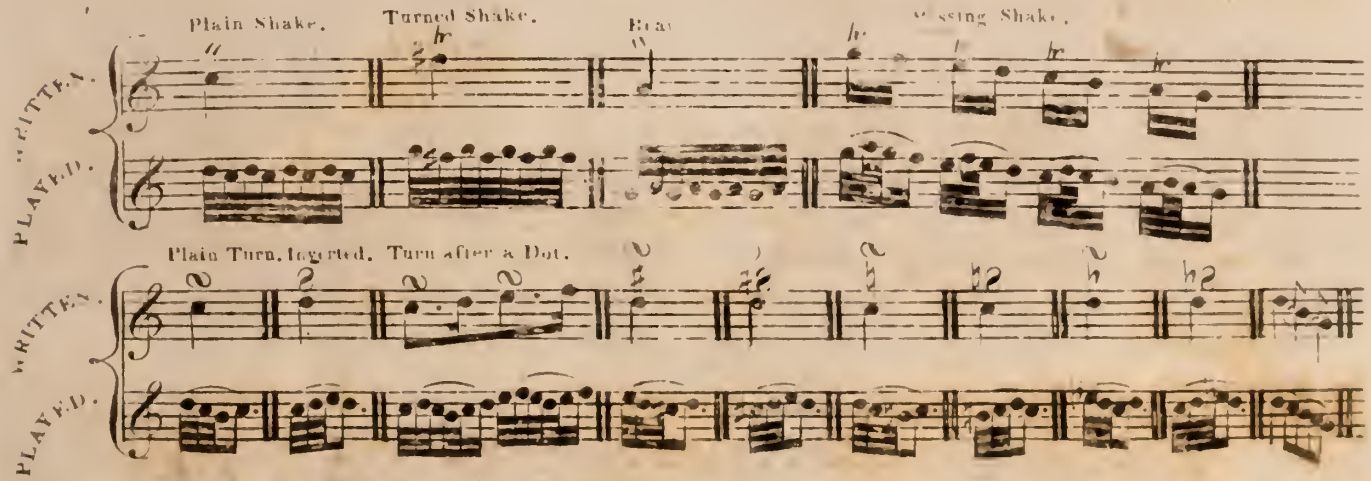
A Pause signifies that all the performers stop short a moment, in order to join again with the greater effect, and is often set over the finishing Note of a Song or Lesson. A Direct w, shews the place of the first Note in the next stave. A Swell is executed by touching the Note over which it is placed at first gently, and by degrees increasing the tone untill it arrives at its full pitch, then diminishing it almost imperceptibly till it falls off to its first softness. These marks /// are used as abbreveiations and may be understood by the following Example.



Staccato is a point or Dot thus ... or thus ... and signifies that the Notes over which they are placed, should be played with spirit and taste, and held only half their time, the remaining parts being made up by an imaginary rest between each note.

Of Shakes and Graces.

A Shake is one of the principal embellishments in music if well performed, but should not be so frequently and injudiciously used as is often the case. A plain Shake is the articulate sound of two notes put in equal motion. A Turned Shake is composed of three diatonic notes, the first of which is called the preparative note, and the two last its resolution. The Beat is made by first playing the note or half note below; Shakes, and all other kind of Graces must be played in proper time.

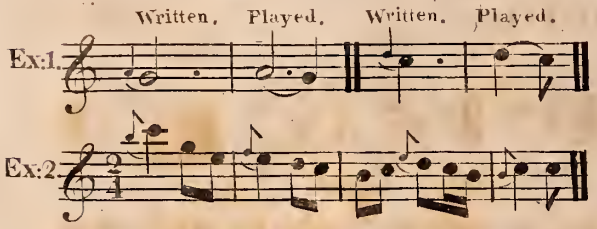


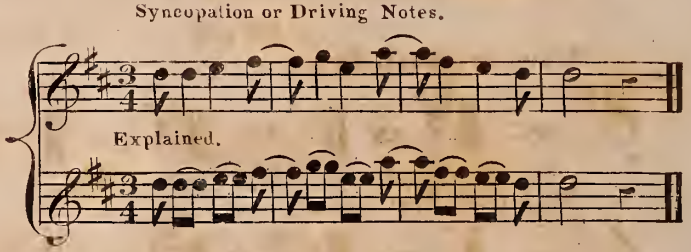
The Appoigatura is a small note reversed and added to other notes for the sake of expression, whatever length is given to the small note, must be taken out of the time of the principal note, which is the note immediately after it. There are two sorts of Appoigaturas the greater and the lesser.

The greater Appoigaturas is most frequently used in slow movements, and at the end of a strain, a

properly performed sets off the performance to the utmost advantage, See Example.1.

The less Appoigatura is chiefly made use of in quick movements; and when it occurs, is always slurred immediately into the Note to which it belongs; it is also placed at the beginning of a Lesson or piece of Music, to take off that harsh and disagreable effect, which otherwise would have, were it not for the aforesaid Note, See Example.2.





Of Transposition and Keys.

Transposition is the removeing any Tune or Air into a higher or lower Key, within the compass of the Instrument.— By a Key, is meant the fundamental Note of a Tune, which is always the last Note in the Bass, and generally in the Air, or principal Treble; Observe there are but two Determined Keys, the Major Key, and Minor Key. A Key is not denominated Flat or Sharp, by the Flat or Sharp at the beginning, but from the third above the Key Note, being a Flat or Sharp third.

This mark ♯3d signifies a Sharp third, this ♭3d a Flat third.

In order to know a Sharp, and a Flat third, you must observe, that a Sharp third consists of Five half notes, or simitones, and a Flat third consists of four. See Example.

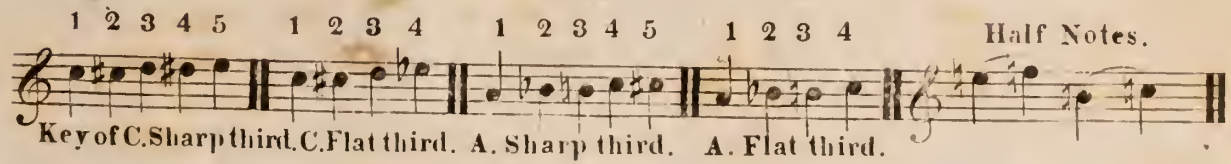
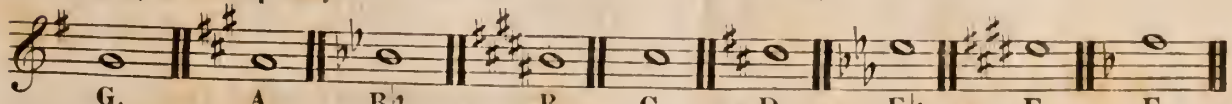
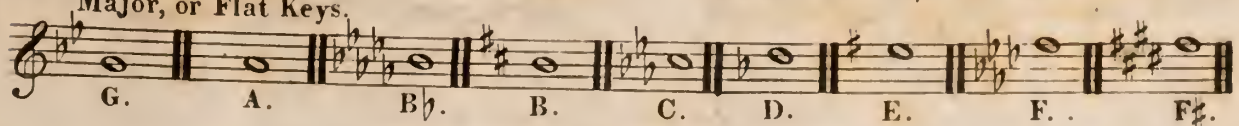


TABLE OF TRANSPOSITION.

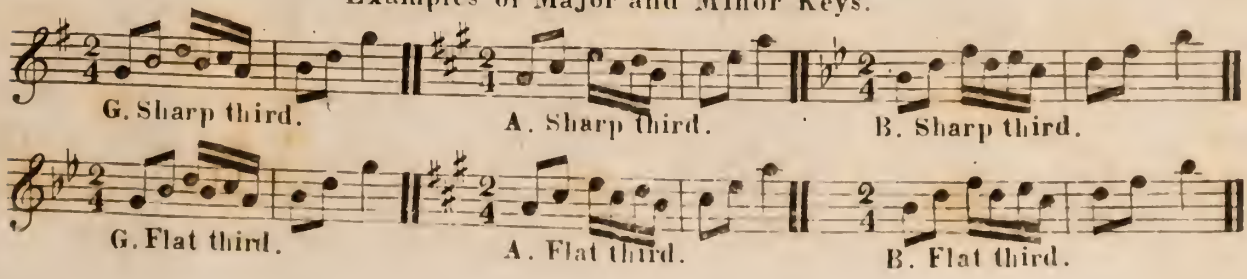
Major, or Sharp Keys.



Major, or Flat Keys.



Examples of Major and Minor Keys.



OF TIME.

There are two sorts of Time— Common and Triple— COMMON TIME is divided into a number of equal parts in each Bar, viz. four Crotchets, Quavers &c. and known by the following Signs, C ¢ D $\frac{2}{4}$ The first of which denotes a slow movement, the second a degree quicker; and the other two brisk airy movements— The first three of these Characters, contain each to the value of a Semibreve in a Bar; the last never contains more then two Crotchets in a Bar.

There are also four other sorts of Time, called Compound Common Time marked $\frac{12}{4}$ $\frac{12}{8}$ $\frac{6}{4}$ $\frac{6}{8}$. the first containing 12 Crotchets; the second 12 Quavers; the third 6 Crotchets, and the fourth 6 Quavers in each Bar. The upper number denotes the number of Notes in each Bar, and the lower the value of each Note, with respect to a Semibreve.

TRIPLE TIME is known by these Characters $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ the first denoteing 3 Minims in a Bar, and is the slowest; the second 3 Crotchets, and is a little faster; and last 3 Quavers, which is the quickest.— There are two other sorts of Triple Time called Compound Triple Time; marked $\frac{9}{4}$ and $\frac{9}{8}$ the first containing 9 Crotchets, and the last 9 Quavers in a Bar.

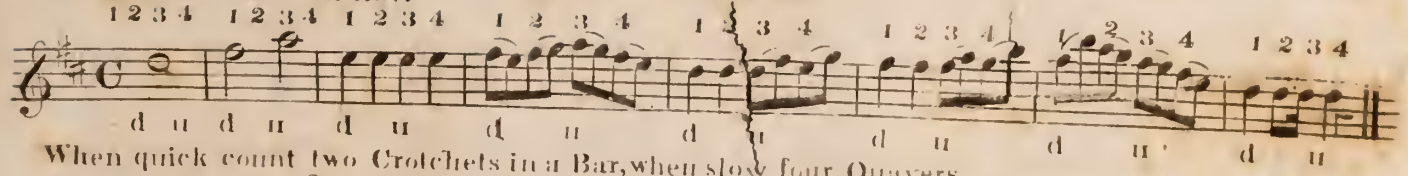
OF COUNTING and BEATING TIME.

A Knowledge of Counting and Beating Time, is absolutely necessary and should be well Studied, as soon as the Pupil can play any little easy piece at sight. In both Common and Triple Time the foot goes down at the first Note in each Bar; the only difference being in the rising thereof. In Common Time the foot is half down and half up in the Bar, in Triple Time the foot must be down two thirds of the Bar, and up the last third, as per Examples.

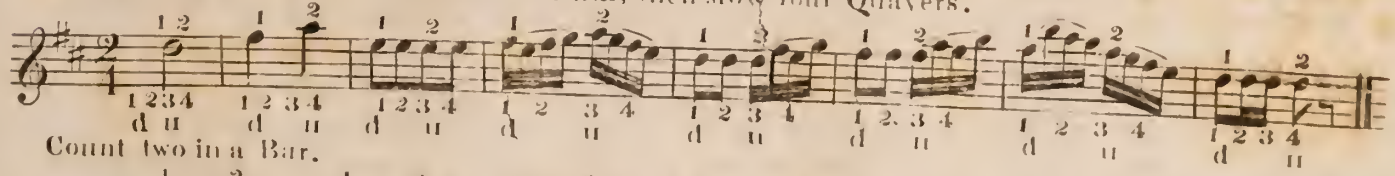
NB. The Letter d, shews where the Foot must go down; and the u, where it must rise.

COMMON TIME.

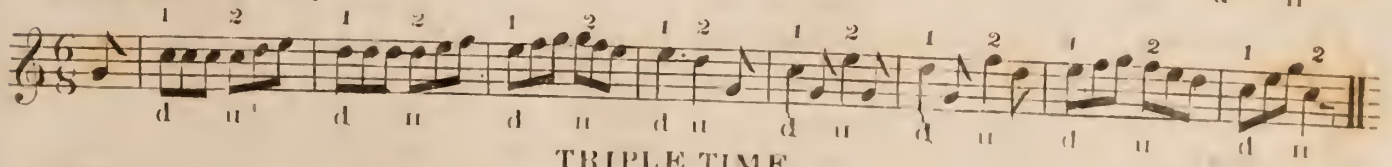
Count 4 Crotchets in a Bar.



When quick count two Crotchets in a Bar, when slow four Quavers.

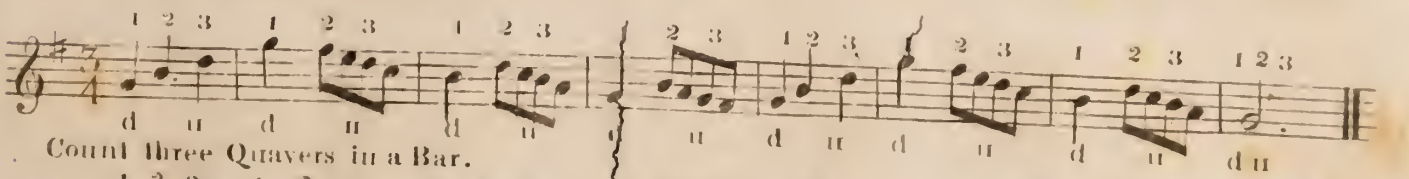


Count two in a Bar.

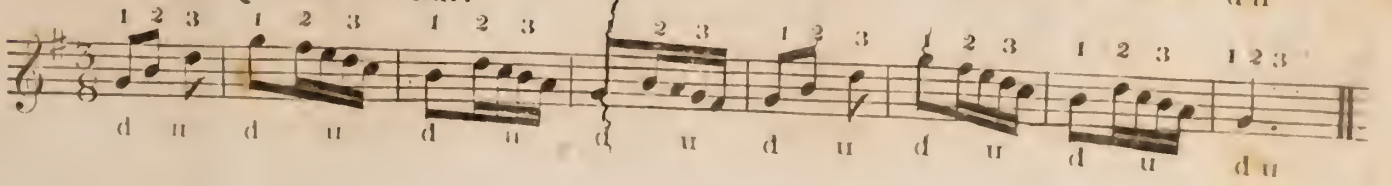


TRIPLE TIME.

Count three Crotchets in a Bar.



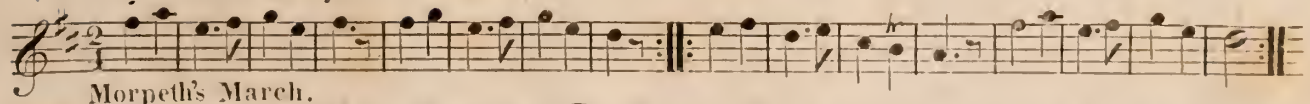
Count three Quavers in a Bar.



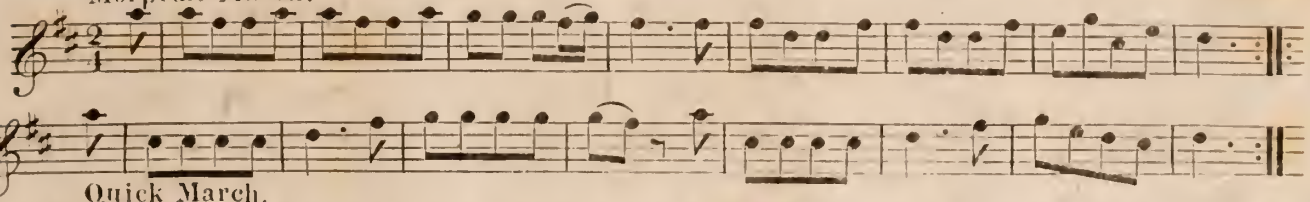
A SHORT DICTIONARY OF MUSICAL TERMS.

Adagio, a slow movement.
Affettuoso, tenderly.
Allegro, quick.
Allegretto, slower than Allegro.
Andante, distinctly.
Andantino, slower than Andante.
Ad libitum, at pleasure.
Amoroso, amorously.
Assai, enough.
Bene Placito, at pleasure.
Brilliante, brillante.
Bis, twice.
Cantabile, in a singing manner.
Cresando, increase the sound. <
Calando, diminish the sound. >
Canzonetta, a common air.
Con Furia, with fury.
Chasse, in the hunting stile.
Cromatic, moving by semitones.
Cappriccio, extemporary.
Cembalo, the Harpsicord.
Da Capo, end with the first part.
Dolce, sweetly.
Duetto, music in two parts.
Forte, or F, loud.
Fortissimo, or FF, very loud.
Faggotto, the Bassoon.
Flauto, the Flute.
Fine, the end.
Gavotta, a dance or lively air.
Grazioso, graceful.
Grave, the slowest time.
Lento, slow.
Largo, verry slow.
Larghetto, not so slow as Largo.
Maestoso, majestic.
Men, less.
Moderato, moderate.
Non troppo, not too much.
Obligato, nesesary or expressly.
Octave, eight notes.
Piano, or P, soft.
Pianissimo, or PP, verry soft.
Piu, more.
Poco, less.
Presto, quick.
Prestissimo, very quick.
Rondo, an air that ends with the first part.
Staccato, distinctly.
Siciliano, a pastorale stile.
Symphony, instrumental parts of vocal music
Subito, quickly.
Simitone, half a tone.
Tacit, silent.
Tempo, time.
Trio, music in three parts.
Tromba, trumpet.
Tutti, all together.
Unisoni, all the parts together.
Viola, a Tenor Violin.
Variazione, Variation.
Vivace, with spirit.
Volti Subito, turn over quickly.

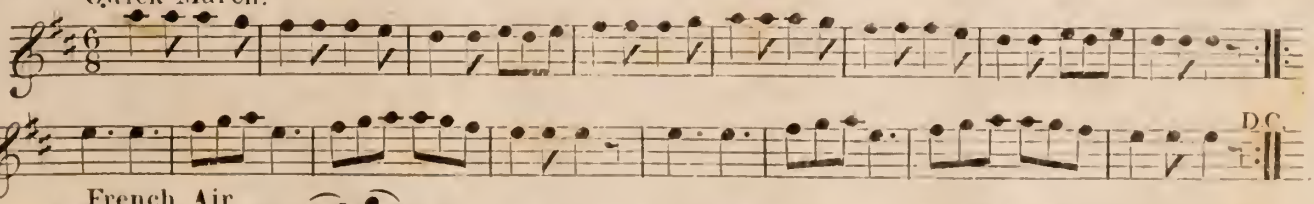
Pleyel's German Hymn.



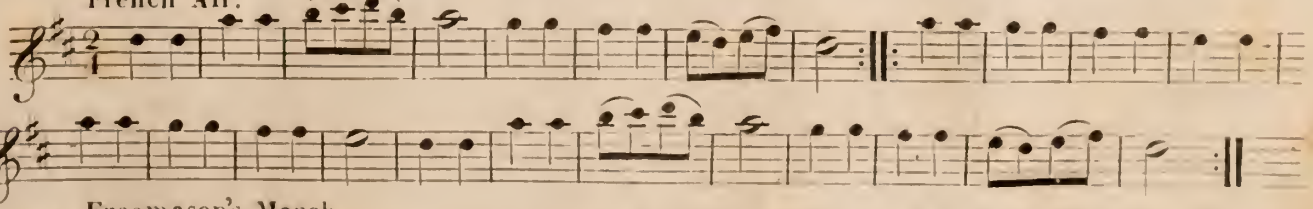
Morpeth's March.



Quick March.

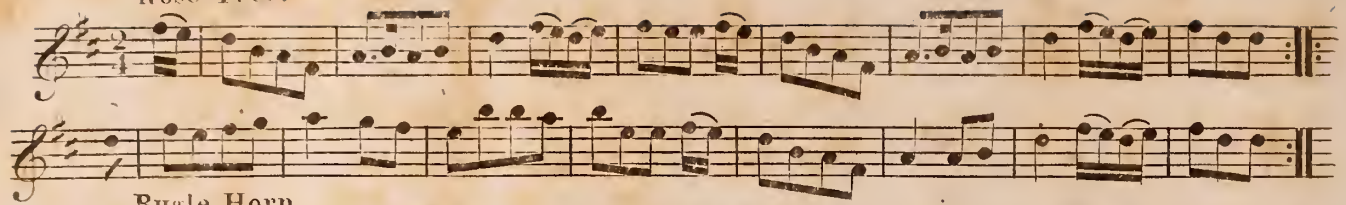


French Air.

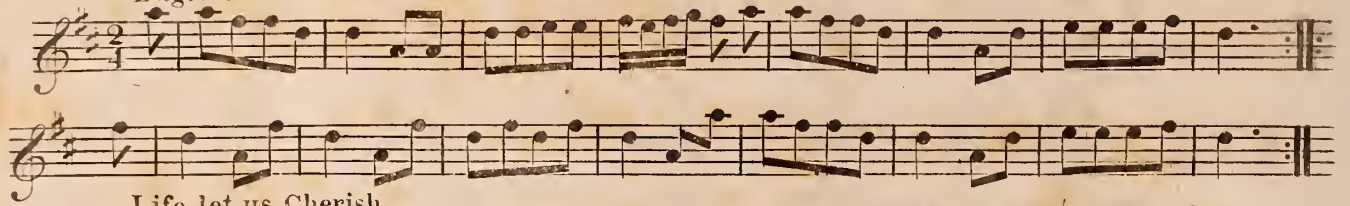


Freemason's March.

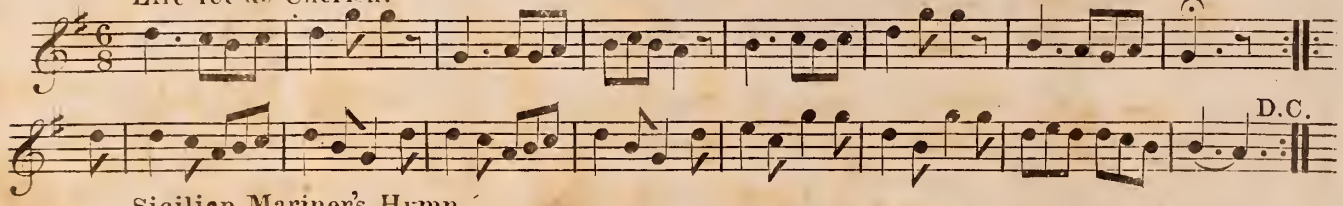
Rose Tree.



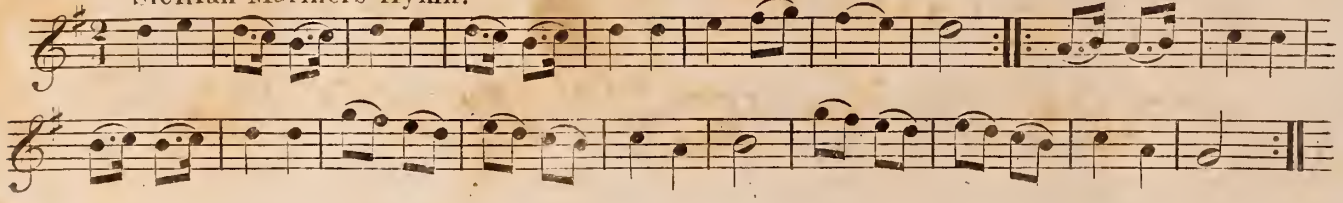
Bugle Horn.



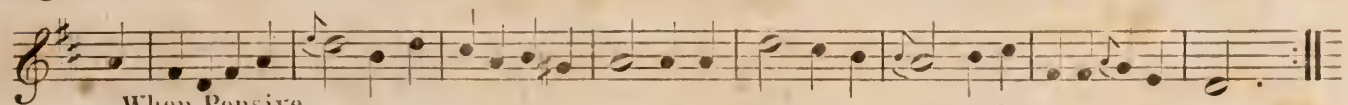
Life let us Cherish.



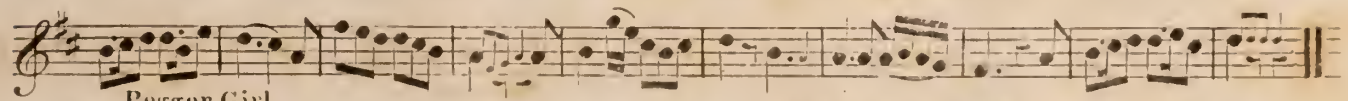
Sicilian Mariner's Hymn.



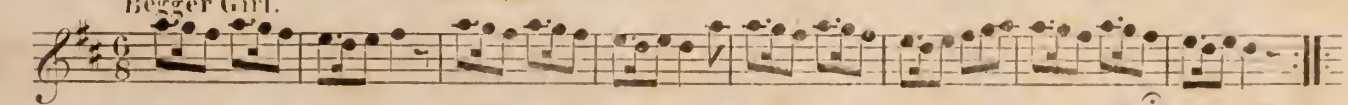
Blue Bells of Scotland.



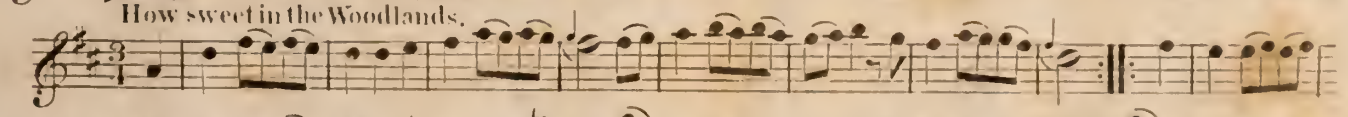
When Pensive.

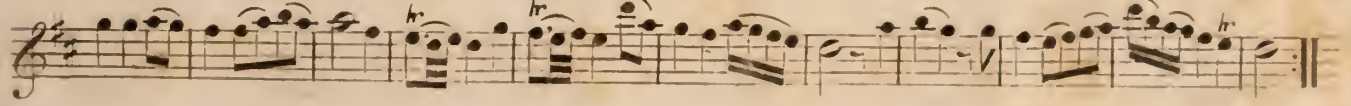


Begger Girl.

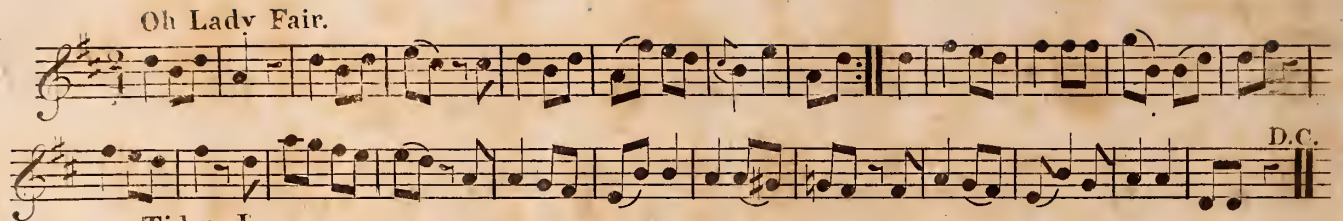


How sweet in the Woodlands.

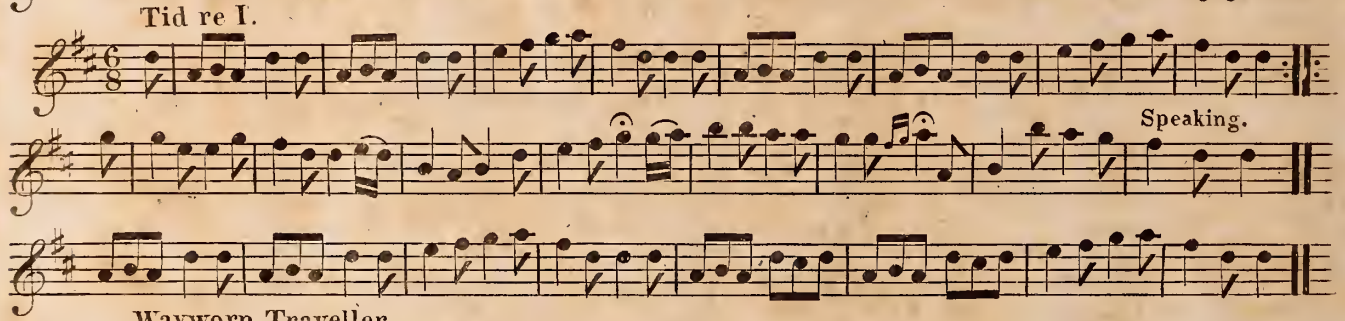




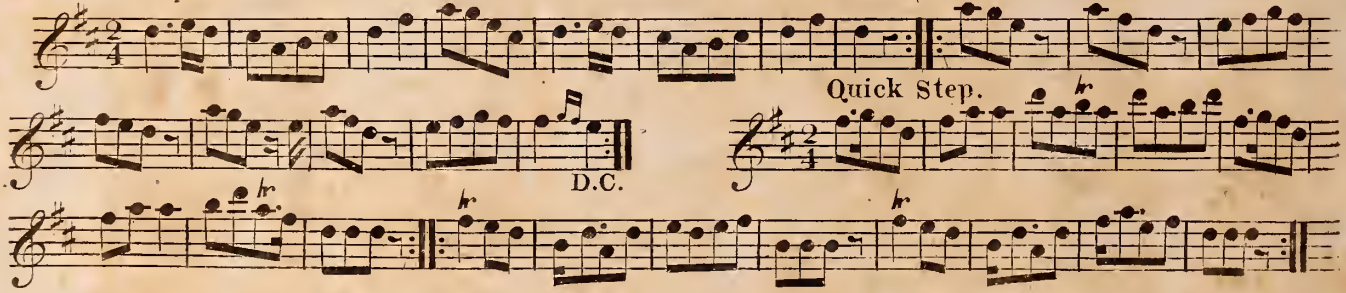
Oh Lady Fair.

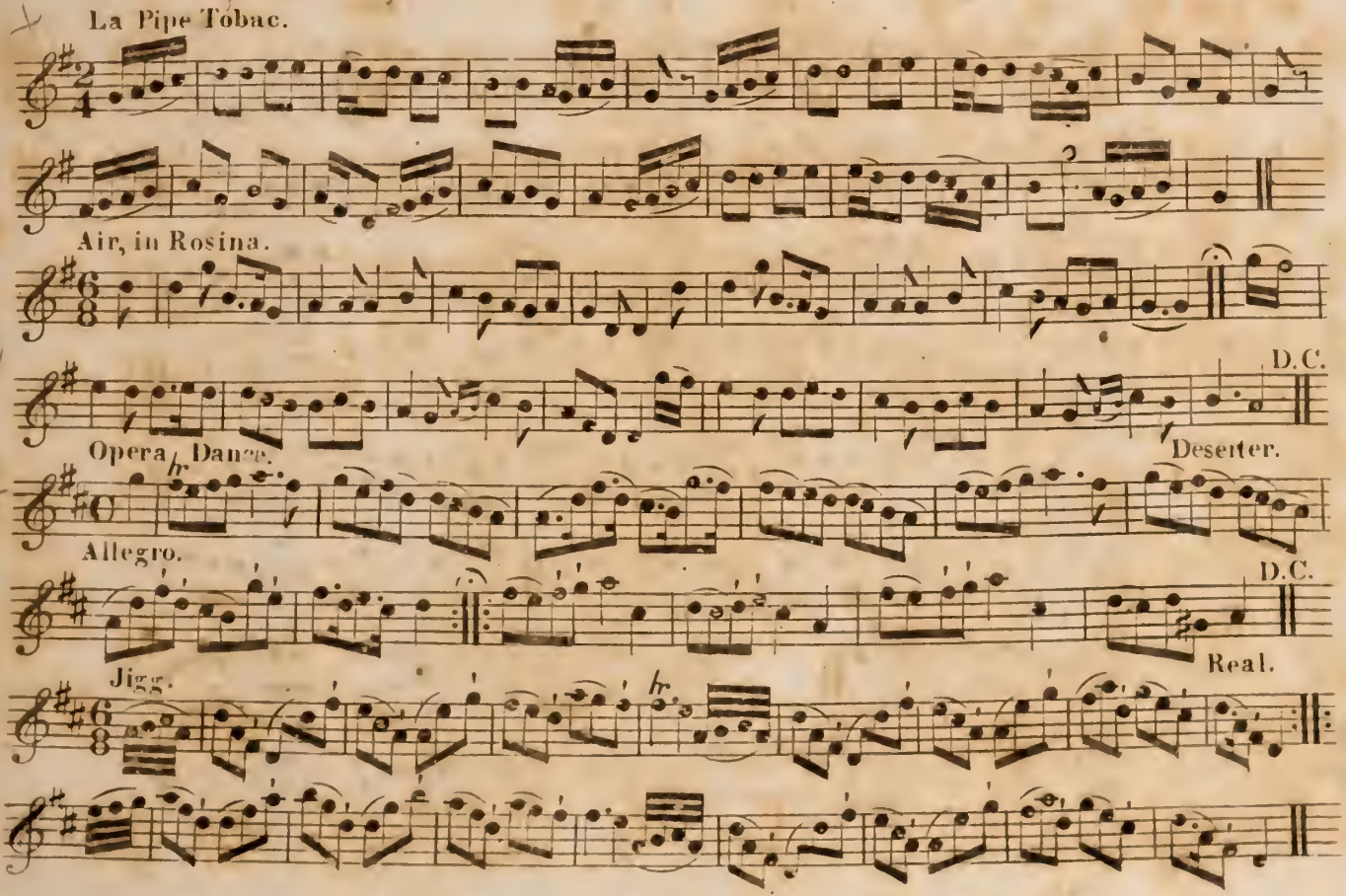


Tid re I.

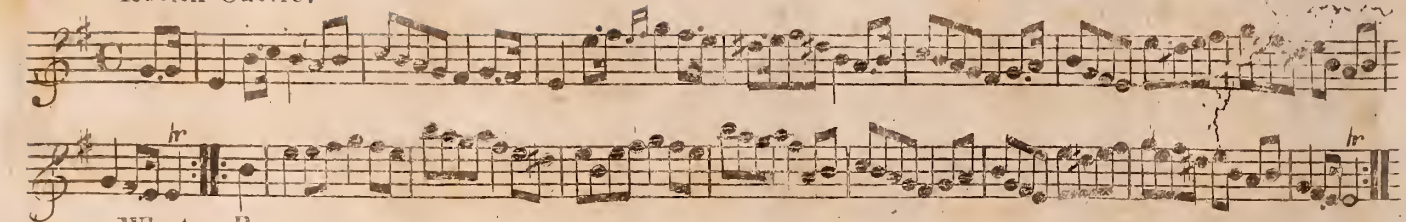


Wayworn Traveller.



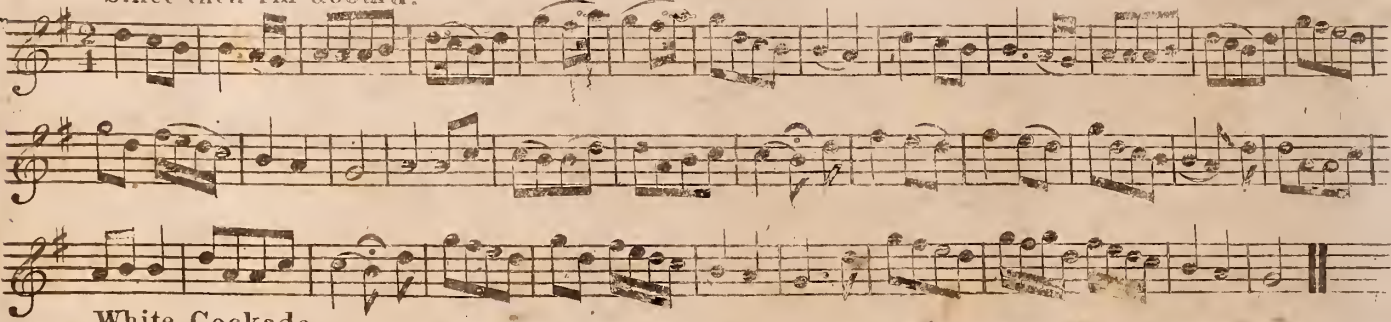

La Pipe Tobac.
Air, in Rosina.
D.C.
Opera Dance.
Deserter.
Allegro.
D.C.
Jigg.
Real.

Roslin Castle.

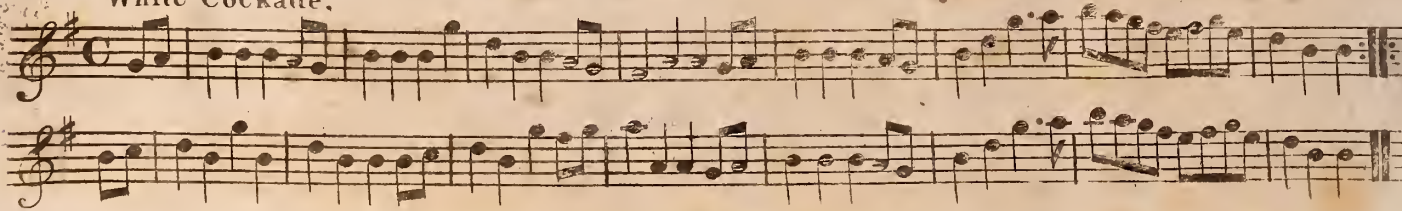


What a Beau.

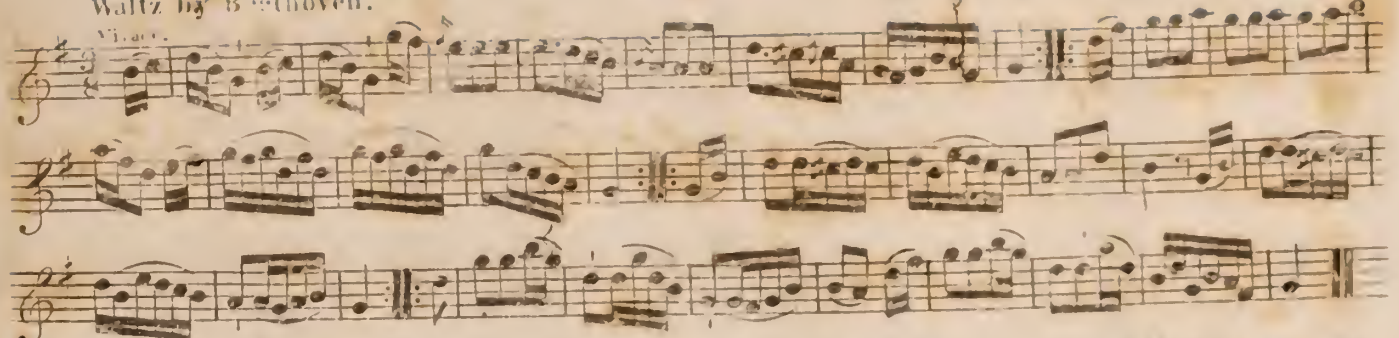
Since then I'm doom'd.



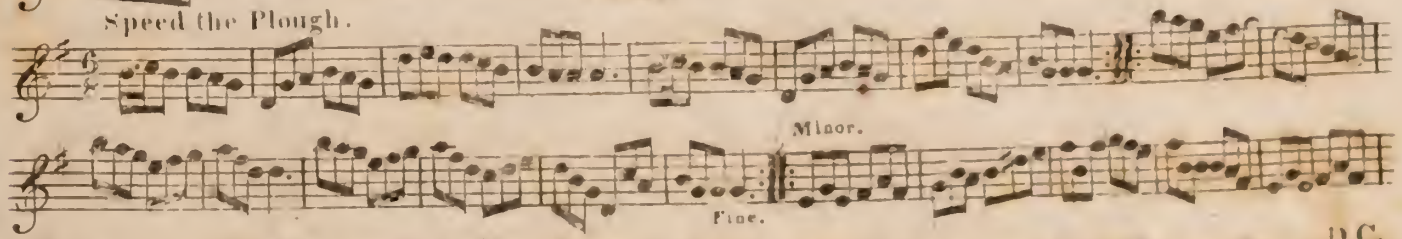
White Cockade.



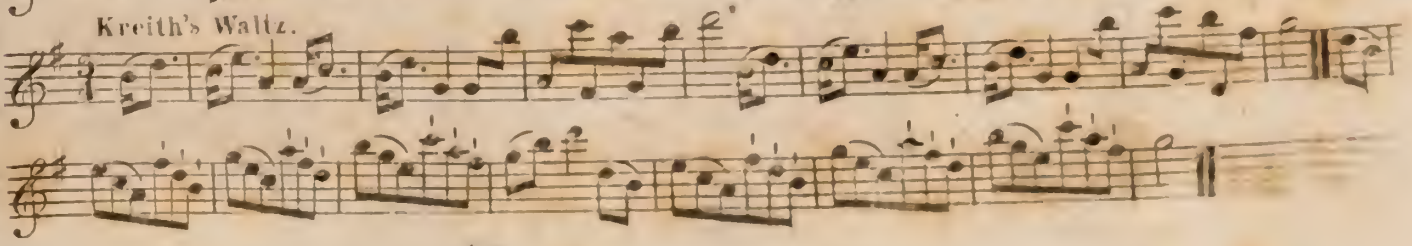
Waltz by Beethoven.



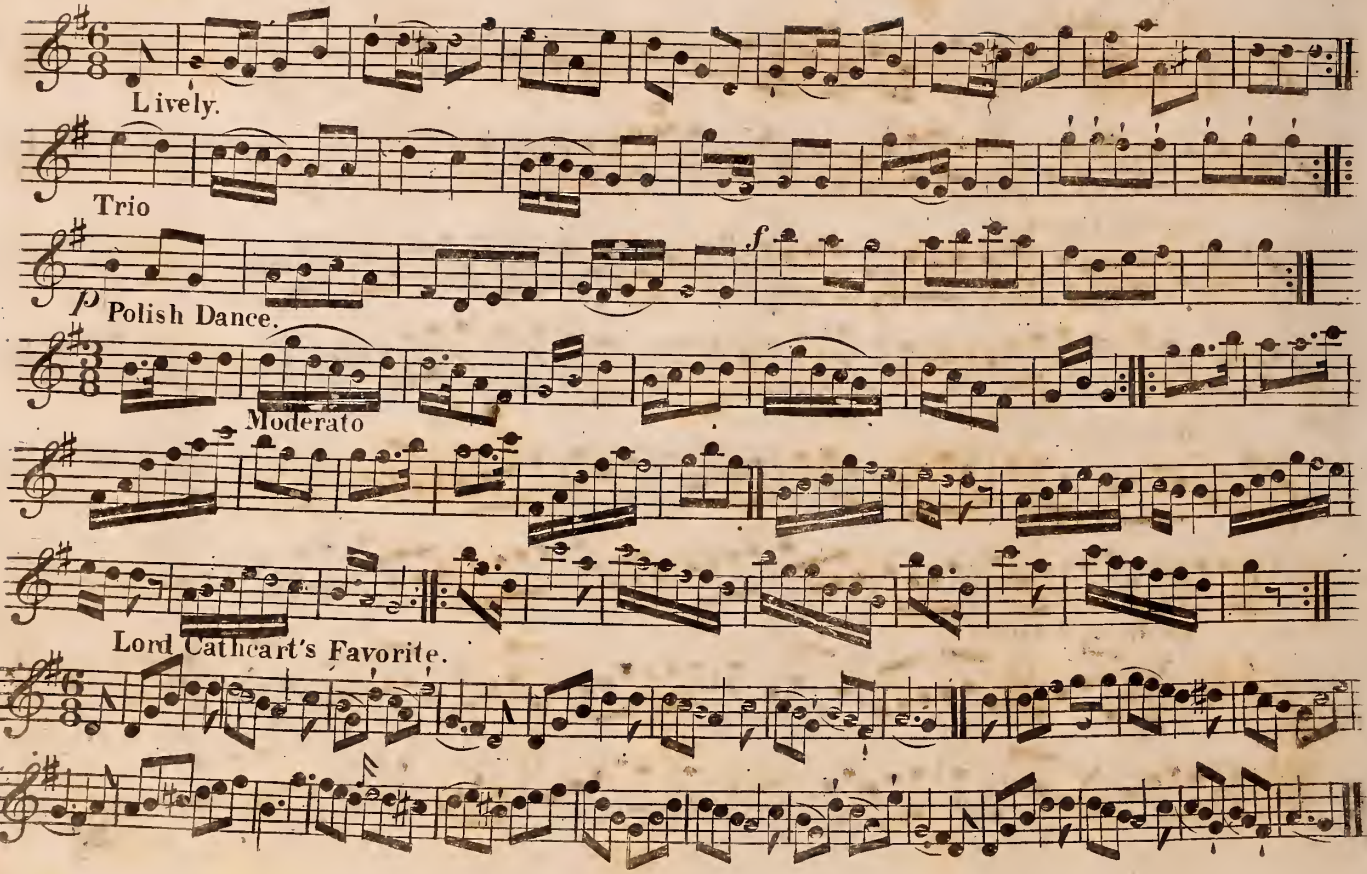
Speed the Plough.



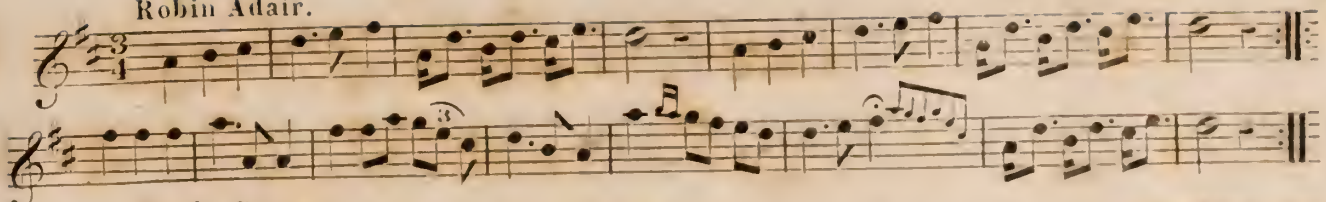
Kreith's Waltz.



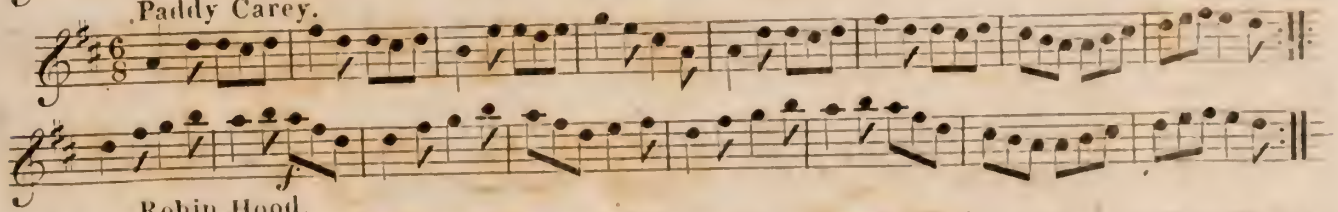
Air, in Alonzo the Brave.



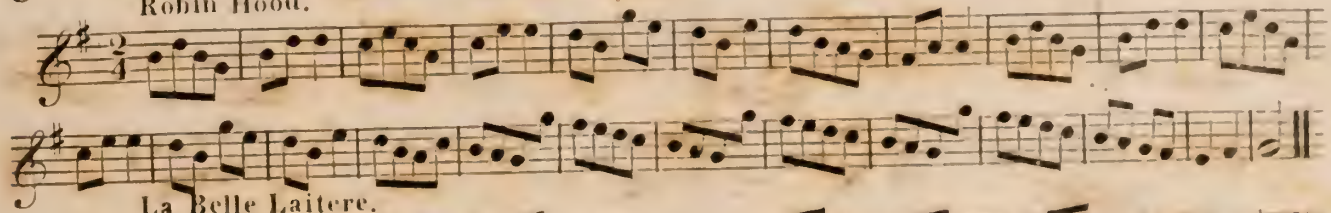
Robin Adair.



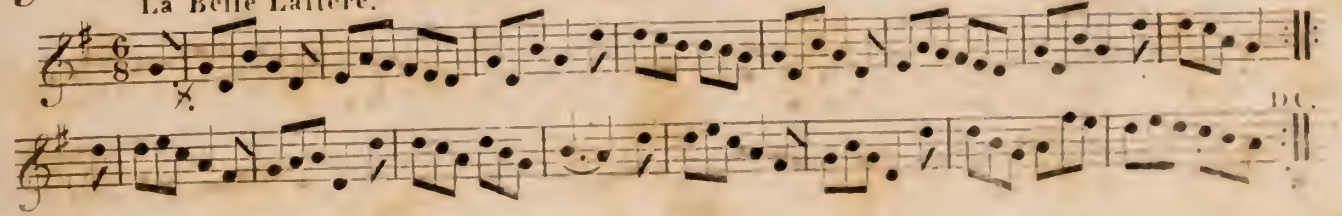
Paddy Carey.



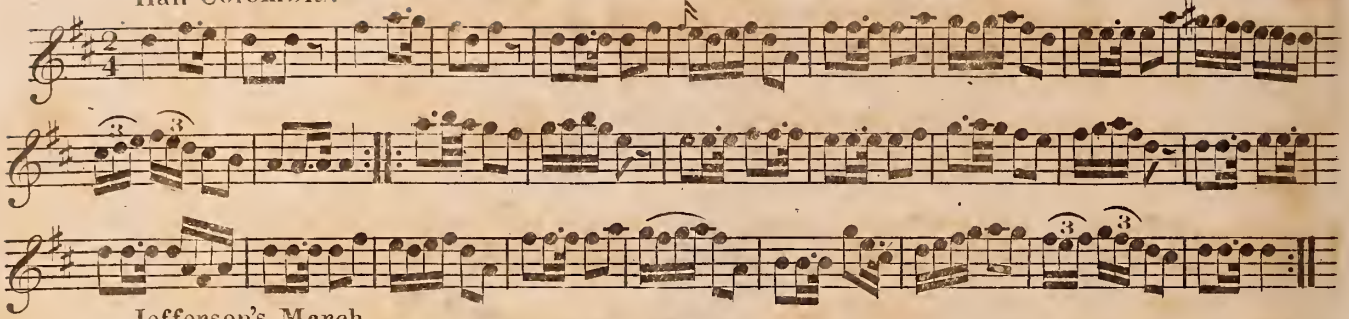
Robin Hood.



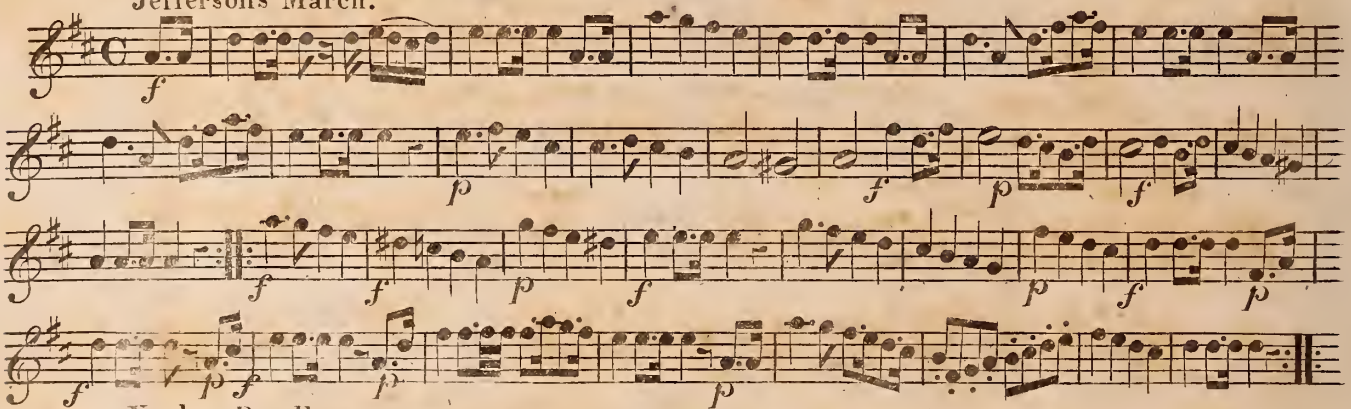
La Belle Laitere.



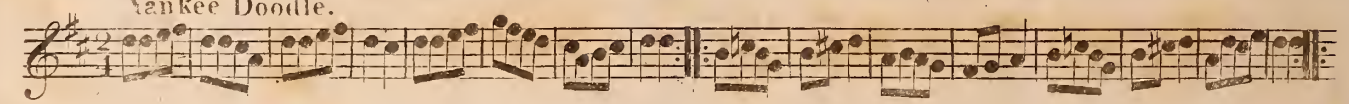
Hail Columbia.



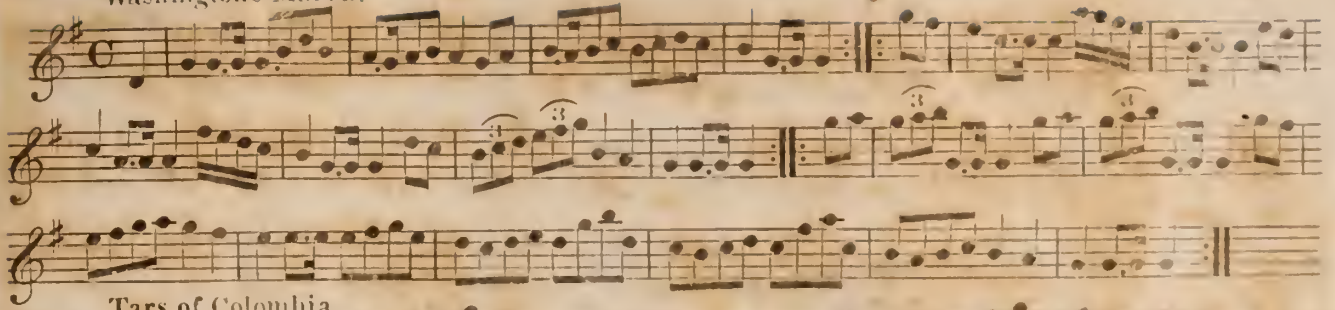
Jefferson's March.



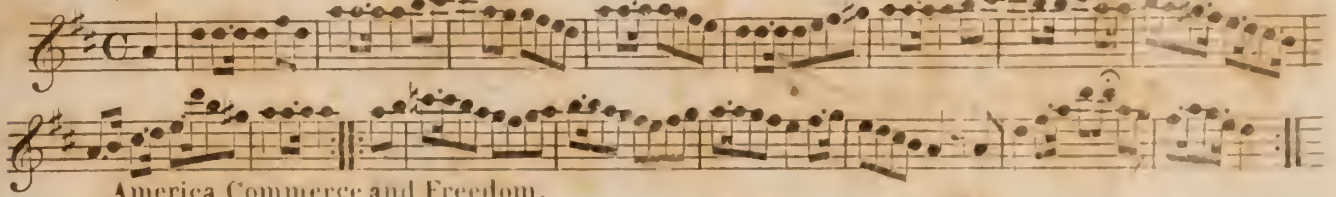
Yankee Doodle.



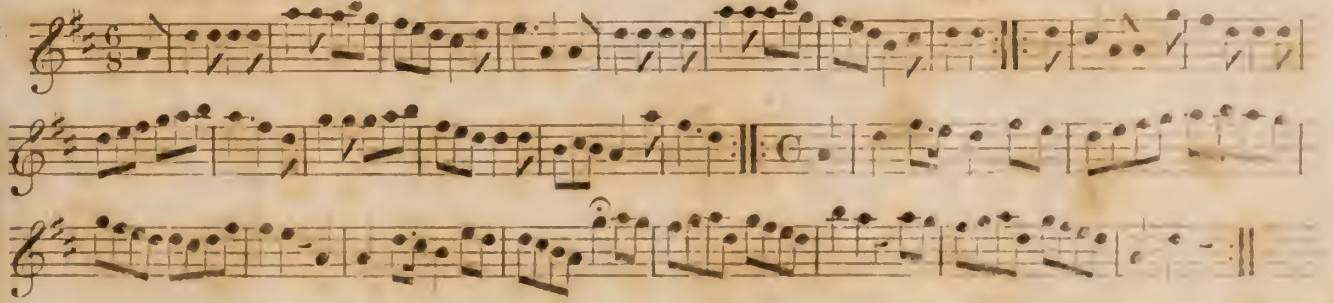
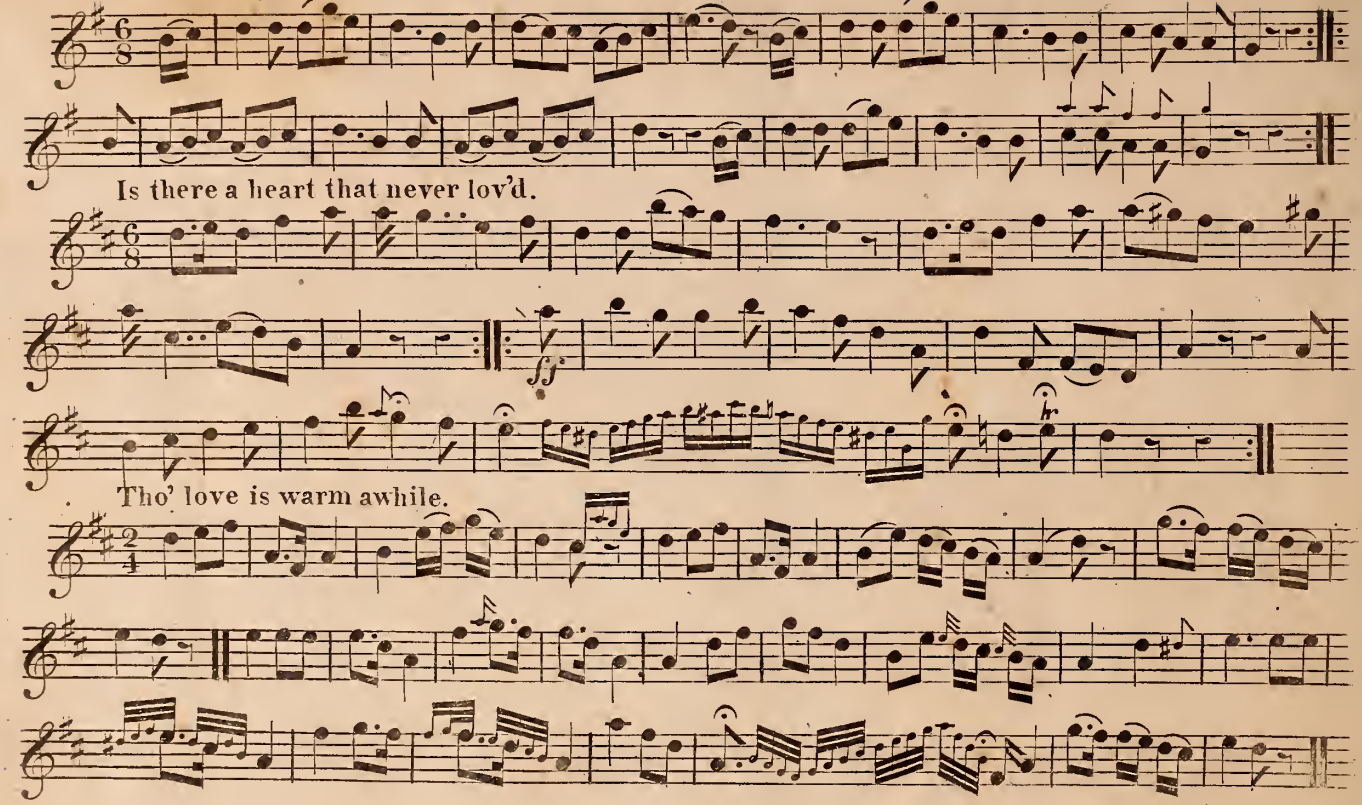
Washington's March.



Tars of Colombia.



America Commerce and Freedom.



Blue Ey'd Mary.