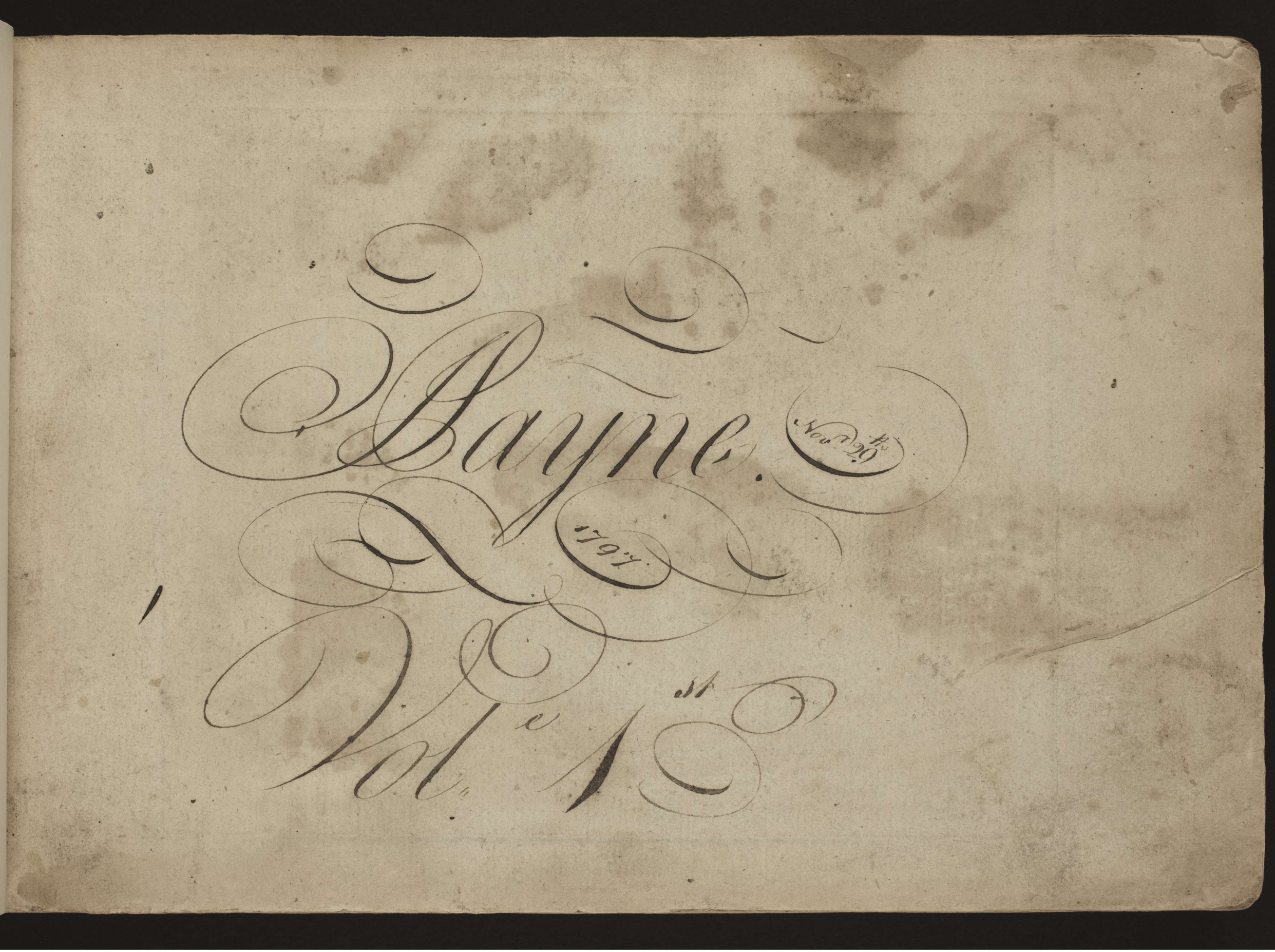



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FRONTISPIECE to Dr. ARNOLD's New Instructions for the GERMAN-FLUTE.



E. F. Burney del. Smith sculp.

*Published as the Act directs, by Harrison and Co. N.o 18, Paternoster Row, April 14.th 1787.*

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# Dr. ARNOLD's

# New Instructions

for the

# German-Flute.

Containing,

*A Familiar Explanation of the Rudiments of Musick;*

with

*Easy Directions for*

**PLAYING on the GERMAN-FLUTE**

*after the Manner of the most celebrated modern Masters.*

Including,

*Proper Instructions for practising the Embouchure, & the most approved Method of Double Tonguing.*

ALSO,

*A plain and concise Description of Mr. Potter's New-invented Patent German-Flute;*
*Accompanied by a very curious, large, and compleat Scale; on an entire new Plan,*
*fully explaining the Use of all the additional Keys.*

To which is added,

*A Variety of Favourite Tunes, and other Easy Lessons for Learners.*

*London: Printed for Harrison & Co. No. 18, Paternoster-Row.*

Entered at Stationers Hall.

Simpkins Sc.

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# INTRODUCTION.

MUSICK, the ſcience of ſounds, is one of the liberal arts. It is ſo pleaſing in it's operation, and ſo inoffen-
-ſive in it's nature, that it has ever been eſteemed the moſt innocent, as well as the moſt rational, of all the hu-
-man ſtudies. Hence all Nations, even in their moſt uncultivated ſtate, have introduced it not only into their moſt ſerious ceremonies, but alſo into their ſolemn Religious rites.

Of all Muſical inſtruments, the Pipe appears to be the moſt ancient; which, without doubt, owes its origin to the reed: from whence ſprung PAN's Pipe, which in after ages, through the cultivation of ſcience, and the art of man, produced the FLUTE in it's ſimple ſtate. The Germans (among other improvements in wind inſtru-
-ments) have the credit of giving it to the world in it's more complicated form; and hence it derived the name of the GERMAN-FLUTE, by which it has ever ſince been diſtinguiſhed.

From the melodious ſoftneſs of the tones of the Flute, together with the great convenience of it's being ſo portable, it is no wonder that all Nations have ſhewn ſuch avidity in cultivating this pleaſing inſtrument. It is therefore matter of aſtoniſhment to me, that none of my Countrymen ſhould have beſtowed ſome of their leiſure hours in forming a regular and ſcientifick book of inſtruction for this popular inſtrument; ſo as to enable the ſtudent to be a theoretical as well as a practical muſician.

There are, it muſt be confeſsed, a number of works intituled Books of Inſtruction for this Inſtrument already extant in our language, and to be met with in every Muſick Shop: ſuch performances, however, copied as they are from one another, and all notoriouſly full of errors and abſurdities, are equally a diſgrace to literature, and to the ſcience of Muſick. This is the opinion of every profeſſional Gentleman with whom I have ever diſ-
-courſed on the ſubject; and it has long been my own, or I ſhould by no means have thought of attempting the work which I now with much confidence preſent to the Public.

*S. Arnold.*

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## OF THE NAMES OF THE NOTES.

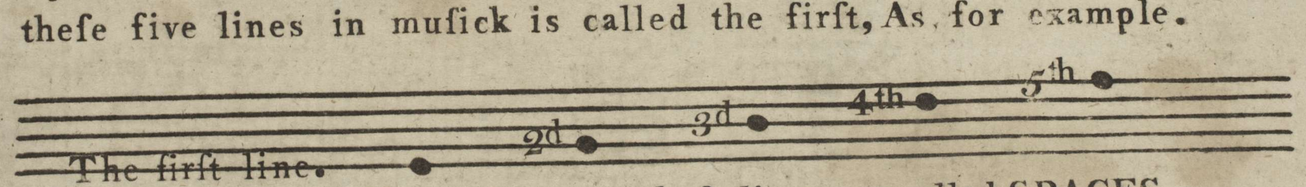
There are ſeven Notes in muſick, and they are named from the ſeven firſt Letters in the Alphabet; viz. A, B, C, D, E, F, G. Theſe muſt be learned by rote, till the Pupil can name them backwards as readily as forwards G, F, E, D, C, B, A. It will then be adviſable to begin with the ſecond letter, B, C, D, E, F, G, A, and backwards, A, G, F, E, D, C, B. The ſame Leſſon ſhould be continued, beginning with C, and ſo proceeding till the whole change is rung on the ſeven letters, as well backwards as forwards.

By a repetition of theſe letters, all the endleſs and inexhauſtible variety in muſick is compoſed: with this exception only, that when they come to a certain height, they are called in ALT, of which examples will hereafter be given.

## OF THE LINES, AND THE SPACES.

The horizontal ſtrokes on which the muſical characters are made, are called LINES; of which the regular number is five. All thoſe that are added above or below theſe five are called LEDGER LINES, of which inſtances will be given in their proper places when the ſituations of theſe firſt five are aſcertained and underſtood.

And firſt it is proper to remark that, contrary to the mode of reading from the top of the page to the bottom, the laſt of theſe five lines in muſick is called the firſt, As, for example.

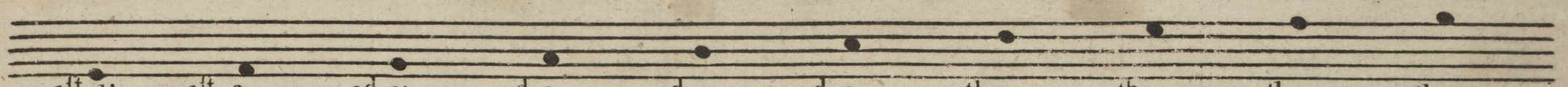



The void places between theſe lines are called SPACES.

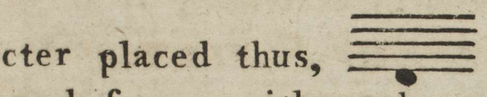



Theſe five lines, with their ſpaces, are called a ſtave; which, when they are properly underſtood ſeparately, I ſhould recommend to be repeated jointly, thus:

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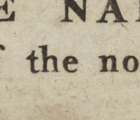
1st. line. 1st. ſpace. 2d. line. 2d. ſpace. 3d. line. 3d. ſpace. 4th. line. 4th. ſpace. 5th. line. 5th. ſpace.

A character placed thus,  I call, the ſpace before the firſt line; all others that occur upon the led-ger lines and ſpaces, either above or below the five fixed lines, called the ſtave, will be eaſily underſtood if they are not too precipitately intruded upon the ſtudent.

## OF THE CLIFF.

When the Pupil is ſufficiently acquainted with the different lines, and the ſpaces, the characters placed on theſe lines and ſpaces, and which are called Notes, may be introduced to his acquaintance.

The names of the Notes are governed by a certain ſign called a CLIFF, placed at the beginning of each ſtave; and it is from this Cliff, that the notes derive their names in every ſpecies of muſick.

The Cliff conſtantly uſed for the German Flute, is called the TREBLE CLIFF, which is always placed up-on the ſecond line, and is marked thus  *

## OF THE NAMES OF THE NOTES.

We now come to the ſeveral names of the notes, as they follow each other according to their lengths and proportions.

Semibreve  † Minim  Crotchet  Quaver  Semiquaver  Demiſemiquaver  Semidemiſemi-quaver 

---

* Formerly, the Treble Cliff was moveable, and might be found either on the firſt, ſecond, or third lines; it was then cal-led the G cliff, as it gave that name G to whatever line it was placed upon: however, it is now fixed, and is never to be found otherwiſe than on the ſecond line.

† In Church and Choral Muſick, there is a note that precedes the Semibreve, called a Breve, marked thus  which is equal to two Semibreves. But this note ſeldom occurs in modern muſick.

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The diſtinction between theſe notes is eaſily impreſsed on the ſtudent's mind, by directing his obſervation to the affinity that each note bears to the other, with the ſmall alteration that takes place in the ſucceeding notes beginning with the Semibreve, which may be denominated the parent. The following proceſs cannot fail to ren-der this extremely familiar.

By prefixing a perpendicular ſtroke to the Semibreve 𝅝 it becomes a Minim - - - - - - - - 𝅗𝅥

By filling up, and making black, the round ſpace of the Minim, it becomes a Crotchet - - - ♩

By adding a tail to the Crotchet, it becomes a Quaver - - - - - - - - - - - - - - ♪

By adding a ſecond tail to the Quaver, it becomes a Semiquaver - - - - - - - - - - - - 𝅘𝅥𝅯

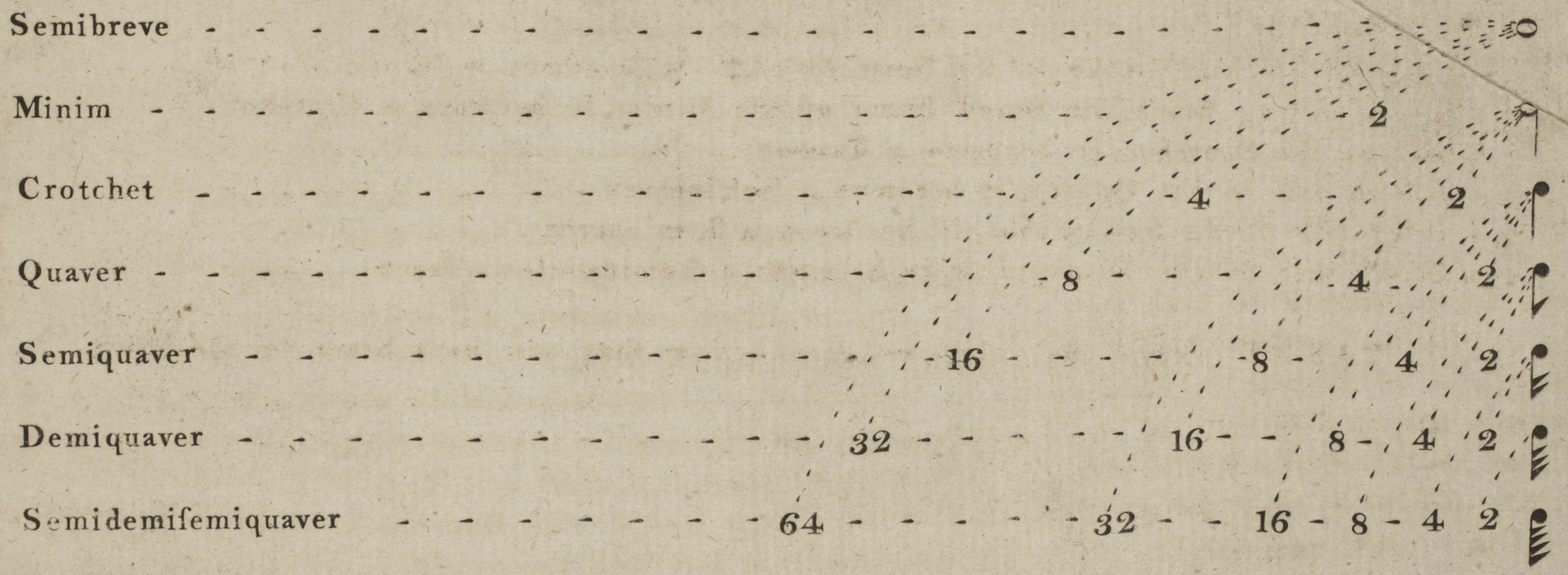
By adding a third tail to the Semiquaver, it becomes a Demiquaver - - - - - - - - - - 𝅘𝅥𝅰

By adding a fourth tail to the Demiquaver, it becomes a Semidemiſemiquaver - - - - - - - 𝅘𝅥𝅱

The following TABLE ſhews the value and proportion that one note bears to the other.

| | | |
|---|---|---|
| 1 Semibreve - - - - - - - - - - - - - - - - | 𝅝 | - - - - - - - - - - - - - - - - is equal in length to |
| 2 Minims - - - - - - - - - - - - - - - - | 𝅗𝅥𝅗𝅥 | - - - - - - - - - - - - - - - - 2 Minims are equal to |
| 4 Crotchets - - - - - - - - - - - - - - - - | ♩♩♩♩ | - - - - - - - - - - - - - - - - 4 Crotchets are equal to |
| 8 Quavers - - - - - - - - - - - - - - - - | ♪♪♪♪♪♪♪♪ | - - - - - - - - - - - - - - - - 8 Quavers are equal to |
| 16 Semiquavers - - - - - - - - - - - - - - - - | 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 | - - - - - - - - - - - - - - - - 16 Semiquavers are equal to |
| 32 Demiquavers - - - - - - - - - - - - - - - - | 𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰 | - - - - - - - - - - - - - - - - 32 Demiquavers are equal to |
| 64 Semidemiſemiqua--vers | 𝅘𝅥𝅱𝅘𝅥𝅱𝅘𝅥𝅱

Another Method of exhibiting the ſame TABLE.



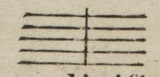

The above Table is to be read as follows.

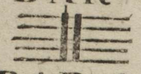
Two Minims make one Semibreve.
Four Crotchets make one Semibreve.
Eight Quavers make one Semibreve.
Sixteen Semiquavers make one Semibreve.
Thirty-two Demiquavers make one Semibreve.
Sixty-four Semidemiſemiquavers make one Semibreve.

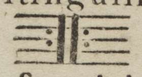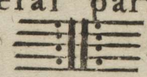
Two Crotchets make one Minim, &c.
Two Quavers make one Crotchet, &c.
Two Semiquavers make one Quaver, &c.
Two Demiquavers make one Semiquaver, &c.
Two Semidemiſemiquavers make one Demiquaver.

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## OF THE SINGLE AND DOUBLE BARS.

A BAR is a perpendicular ſtroke drawn through the five lines thus  the uſe of which is to divide the muſick into certain juſt and equal proportions; ſo that a proper regular diviſion of notes may be found in every bar, which diviſion of notes conſtitutes TIME, or MEASURE.

A Double BAR conſiſts of two perpendicular ſtrokes (but ſomewhat thicker than the ſingle bar) drawn through the five lines  and is uſed to divide and diſtinguiſh the ſeveral parts or diviſions of a Tune.

A double BAR having two or more dots to it  or thus  is uſed to repeat the part or ſtrain to which they are annexed, which ſaves the trouble of writing the muſick twice over.

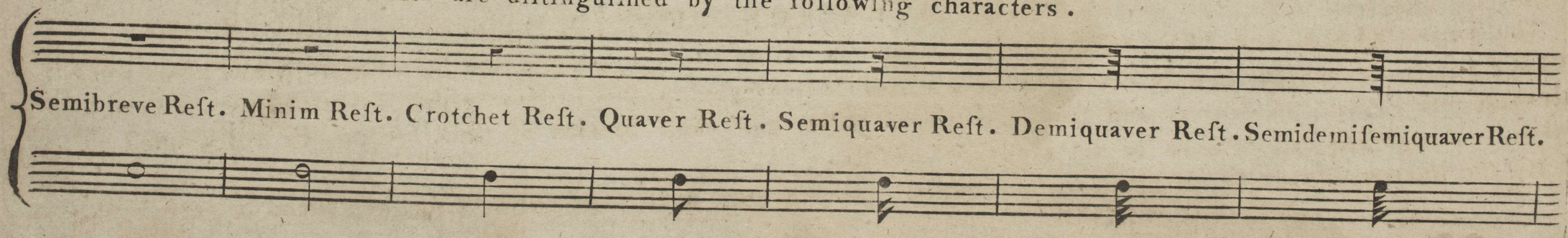
There are alſo other ſigns, called REPEATS, marked thus 𝄋. or : Wherever either of theſe ſigns are found, the performer is ſent back till he finds a ſimilar character, from which place the muſick is to be re-peated.

Another kind of Repeat is often found at the end of a Tune, expreſsed by the two Italian words DA CAPO, and ſometimes only the initials of thoſe words, D.C. which denote that the Performer muſt go to the head, or beginning of the tune, and finiſh with the firſt part of it.

It will be proper to apprize the ſtudent, that the ſingle and double Bars are neither to accelerate or retard the time of any tune, but only to aſsiſt the eye, and (as it has been before obſerved) to regulate the quantity of notes that are contained within the bars.

### Example of the RESTS, or Marks of Silence.

Every note in muſick has a reſt that bears the ſame name and proportion of time as the note from which it takes its name: theſe Reſts are diſtinguiſhed by the following characters.



Semibreve Reſt. Minim Reſt. Crotchet Reſt. Quaver Reſt. Semiquaver Reſt. Demiquaver Reſt. Semidemiſemiquaver Reſt.

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The Reſts, which are mute, may be thus explained to the pupil.

The Semibreve Reſt HANGS FROM one line to the middle of the ſpace that is under it, and always occupies one whole Bar.

The Minim Reſt (the reverſe of the Semibreve) ſtands upon a line, and paſſes to the middle of the ſpace above it

The Crotchet Reſt, turns to the right hand

The Quaver Reſt, turns to the left hand
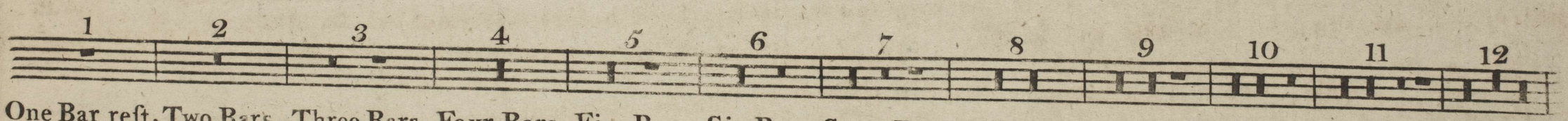
The Semiquaver Reſt, has one ſtroke added to the Quaver

The Demiquaver Reſt has one ſtroke added to the Semiquaver

The Semidemiſemiquaver Reſt has one ſtroke added to the Demiquaver

It muſt be obſerved, that whenever a Semibreve Reſt is introduced, it is always underſtood to occupy one whole Bar in ſilence, notwithſtanding there may be fewer or more notes in each bar than are contained in a ſingle Semibreve.

There are alſo Reſts which, for the ſake of brevity, ſtand for two bars, extending from one line to the next, filling up the whole ſpace, thus alſo for four bars, thus ſo that theſe reſts may be made to keep any given number of bars in ſilence.




One Bar reſt. Two Bars. Three Bars. Four Bars. Five Bars. Six Bars. Seven Bars. Eight Bars. Nine Bars. Ten Bars. Eleven Bars. Twelve Bars.

## OF THE DURATION OF TIME.

The words TIME, and MEASURE, are ſynonimous terms uſed to expreſs the duration of ſound. The word TIME, moſt commonly uſed, is employed in a two-fold ſenſe; being denominated either COMMON, or TRIPLE, according to certain characters and figures annexed to it: and theſe ſpecies of time, (Common and Triple) govern and regulate the meaſure of all kinds of muſick.

By COMMON TIME, is to be underſtood equal time; an even number of notes being then found in each bar.

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In TRIPLE TIME, which is unequal, there will always be found exactly three principal notes in each bar, from which circumſtance it evidently receives its appellation.

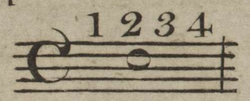
The ſigns, or marks of Common Time, are C ¢ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{6}{8}$ $\frac{12}{8}$ and one or more of theſe characters is al-ways to be found at the beginning of every tune where the muſick is in equal time.

Before we proceed to explain all the figures uſed in COMMON TIME, it will be neceſſary to introduce the mode of counting the time; by which means the ſtudent will not only be enabled to aſcertain the exact value and proportion that one note bears to another, but alſo the preciſe time that each note requires in performance.

As this mode of counting the time cannot be ſo well explained and underſtood in writing, as by the aſſiſt-ance of a Tutor, I think it neceſsary to be extremely minute and particular in deſcribing every method that I have myſelf uſed with different pupils, in order to illuſtrate and enforce this very uſeful and important Leſ-ſon.*

I am by no means an advocate for the ſmalleſt motion or geſticulation, either with the hand, foot, or head, when a performer once begins to play with any degree of exactneſs; but at the commencement, in order pre-ciſely to underſtand the following Leſſon, it is abſolutely neceſſary that the right hand ſhould be taught to make the beats in every bar, till it becomes to the pupil, what the pendulum is to a clock; that is, ſerves to keep it regular, and in exact motion.

To accompliſh which, I ſhall place this mark C of Common Time at the head of the ſtave, to denote that there muſt be one Semibreve in every bar, or ſome other notes which, when put together, will make up the value & pro-portion of a Semibreve.

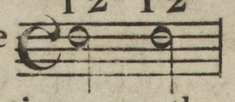



The four figures marked over the Semibreve, are to remind the pupil that FOUR CROTCHETS make one Semibreve, which four figures are to be counted by four equal beats with the hand, in a ſlow, and very exact

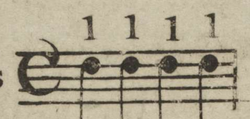
* The firſt perſon I ever knew uſe this moſt excellent method of counting and aſcertaining the time, was the late Dr. Nares, who was many years organiſt of York Cathedral, and ſince organiſt and compoſer to his Majeſty, and maſter of the children of the Chapel Royal; and the firſt time I have ever ſeen any thing of this kind in print, is in a very in-genious work lately publiſhed by Dr. Miller of Doncaſter; but we differ a little as to the mode and manner of explain-ing this matter.

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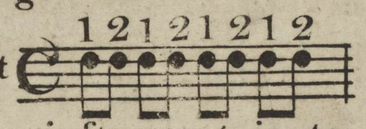
mathematical proportion to each other. It is alſo neceſsary to explain that the note itſelf ſhould not be played, or ſung, four diſtinct times, but that the finger ſhould be kept on the Inſtrument, or the breath be ſuſtained, while the hand only performs the four beats.

To explain the Minims, I write 

becauſe two Crotchets are equal to one Minim. Theſe beats muſt be exactly performed in the ſame time as the Semibreve; but the player muſt ſtrike the note twice, and to each note muſt make two beats with the hand.
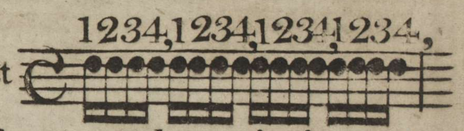
The Crotchets are to have four diſtinct beats 

and to be counted by four repetitions of the word ONE, each time the hand goes down, becauſe four ſingle Crotchets make one Semibreve.
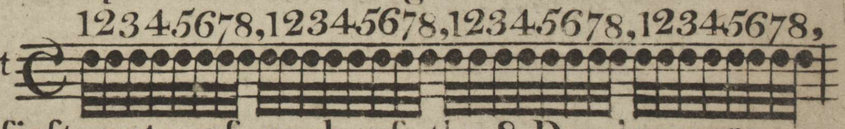
The Quavers are to be counted two to each beat 

but the hand is not to increaſe its mo-tion; only the voice, in ſinging, or the finger on the inſtrument, is to aſſume a quicker motion.

It may not be improper to obſerve, in this place, that every beat of the hand is ſuppoſed to keep the time of a Crotchet; ſo that quavers are to be counted 1, 2, during each reſpective beat.
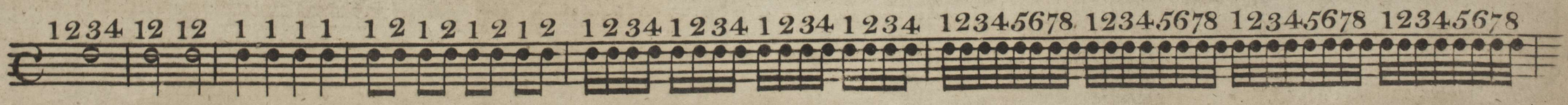
Semiquavers, four of which make one Crotchet, are to be counted 1, 2, 3, 4, to each beat 

but the beats, as before obſerved, are never to alter their motion; only the finger in playing, or the voice in count-ing, muſt be accelerated, ſo that each diſtinct beat may take place at the firſt note of each of the four Se-miquavers.

The Demiquavers, are rather too faſt in their motions to be counted and expreſſed with the voice; except, indeed, where the muſick moves in any ſlow time: they may, however, be explained to be eight times faſter than a Crotchet, conſequently 1, 2, 3, 4, 5, 6, 7, 8, muſt be counted to each beat 

In this, as in the preceding example, the beat muſt take place at the firſt note of each of the 8 Demiquavers.
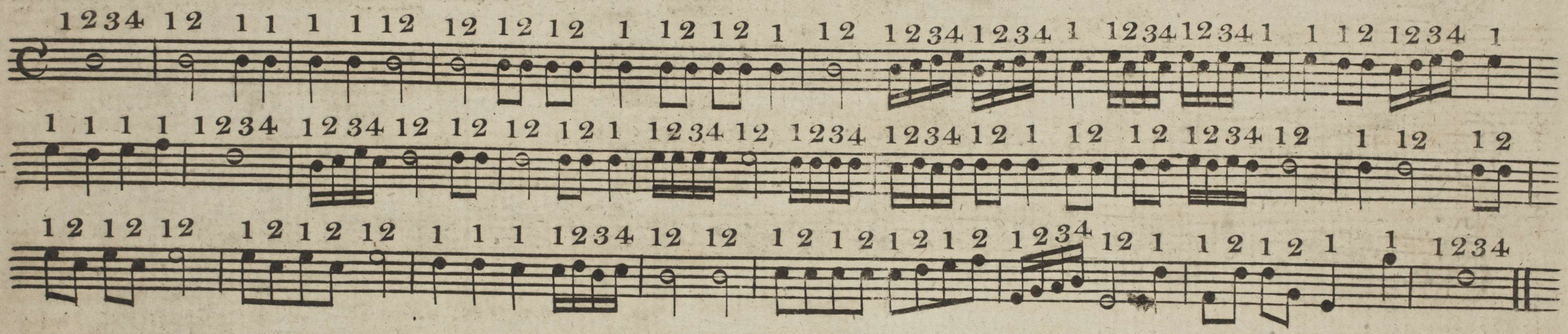
The preceding examples collected into one view.
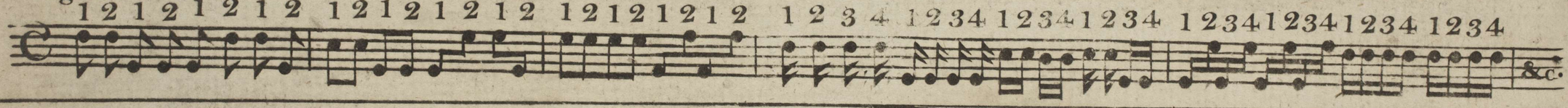



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N.B. Great care muſt be taken that no ſtop or pauſe be made between each beat, but that the hand be equally divided into two motions, one down and the other up.*

When the Pupil has thoroughly inveſtigated this method of counting the time, it will be proper to introduce the following example, in which the notes are varied and diverſified.




Whether Quavers are ſeparated, or joined together, it is of no ſort of conſequence in performing or counting them.

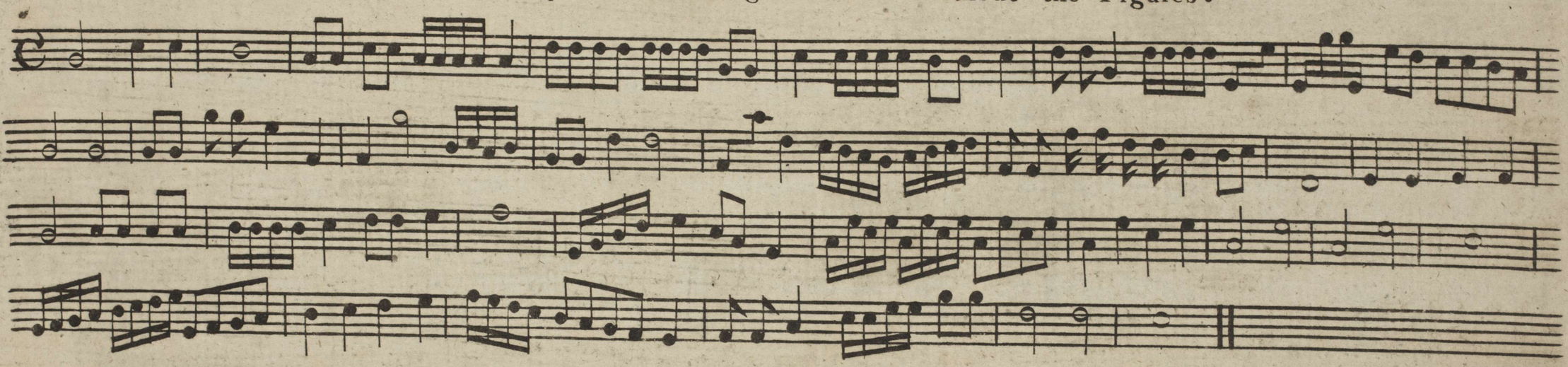



* There cannot be a better mode of aſcertaining a good muſical ear, than by this example. If the ear is juſt, the maſter will find very little difficulty in making the pupil comprehend, and regularly beat theſe examples in good time; on the contrary, if the ear is not a good one, irregularities will be found in the beats, and the figures will be counted in breaks and un--equal time. But even in this laſt caſe, perſeverance is ſtrongly recommended; innumerable inſtances having occurred, where perſons with the moſt indifferent ear have in time acquired a very conſiderable degree of excellence, by perſiſt--ing in this method of counting the time.

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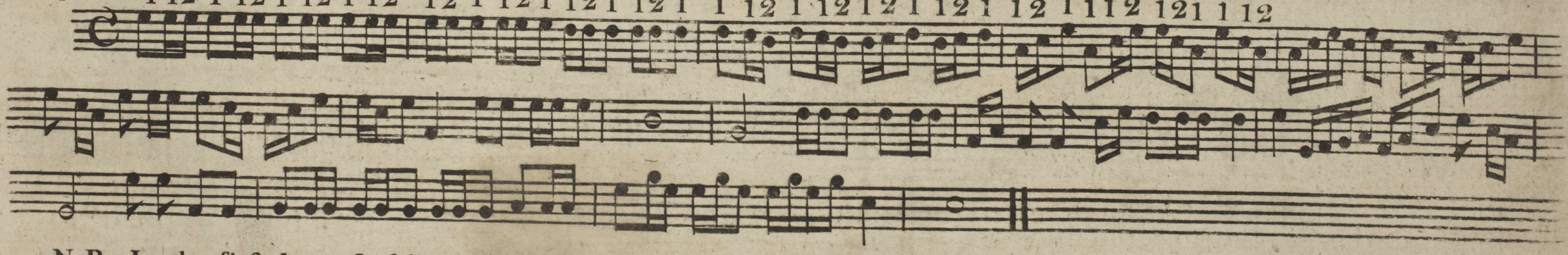
In vocal muſick repeated examples of Quavers and Semiquavers being ſeparated will occur, which occaſions the above obſervation.

Another example of counting the time without the Figures.



Examples of the reſpective combinations of a Quaver and two Semiquavers, and of two Semiquavers and a Quaver.

1 12 1 12 1 12 1 12 12 1 12 1 121 121 1 1 12 1 12 12 1 12 1 12 1 1 12 121 1 12

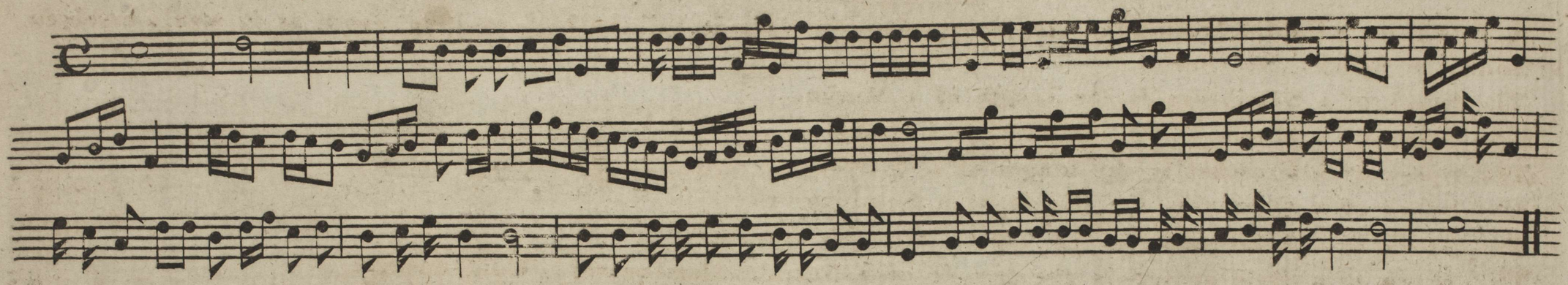


N.B. In the firſt bar of this example, the hand is to go down with the firſt quaver, and to be taken up when the ſemiquavers commences; in the ſecond bar, the hand is to go down with the firſt ſemiquaver, and to be taken up at the quaver; and ſo with the reſt of the bars, always obſerving to put the hand down four times in each bar, where every crotchet is ſuppoſed to begin.

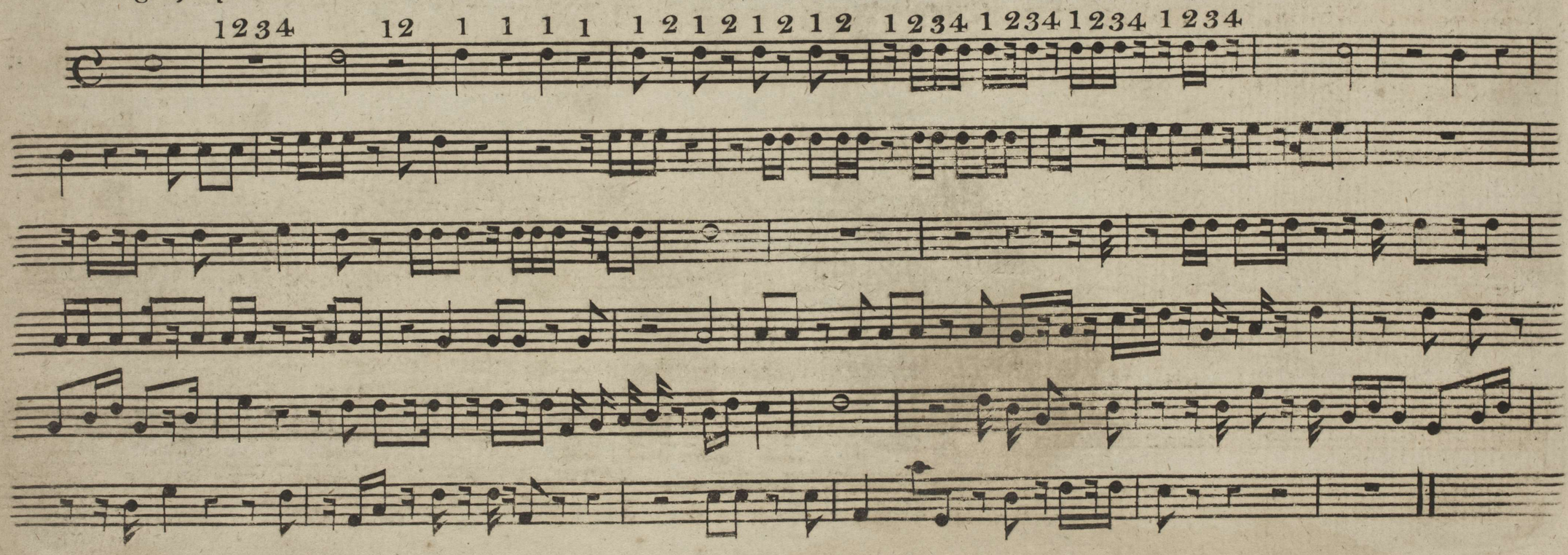
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The **RESTS** are to be counted exactly in the ſame manner as the notes from which they derive their names the only difference between the note and the reſt being, that the former is played, and the latter, a duration of the ſame length, kept in ſilence.




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A DOT, or SPECK following any note, makes the note it follows half as long again as it would have been without the Speck. So that

The Speck of a Semibreve is the length of a Minim.
The Speck of a Minim is the length of a Crotchet.
The Speck of a Crotchet is the length of a Quaver.
The Speck of a Quaver is the length of a Semiquaver.
The Speck of a Semiquaver is the length of a Demiquaver.
The Speck of a Demiquaver is the length of a Semidemiſemiquaver. Conſequently
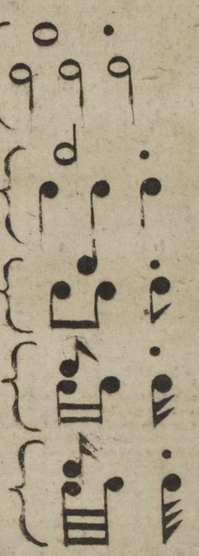
A ſpecked Semibreve, is equal to three Minims - - - - - - - - - - - - - -

A ſpecked Minim, is equal to three Crotchets - - - - - - - - - - - - - -

A ſpecked Crotchet, is equal to three Quavers - - - - - - - - - - - - - -

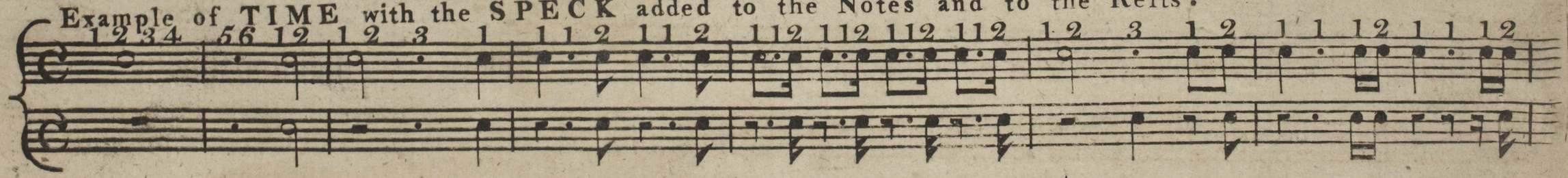
A ſpecked Quaver, is equal to three Semiquavers - - - - - - - - - - - - -

A ſpecked Semiquaver, is equal to three Demiquavers - - - - - - - - - - - -

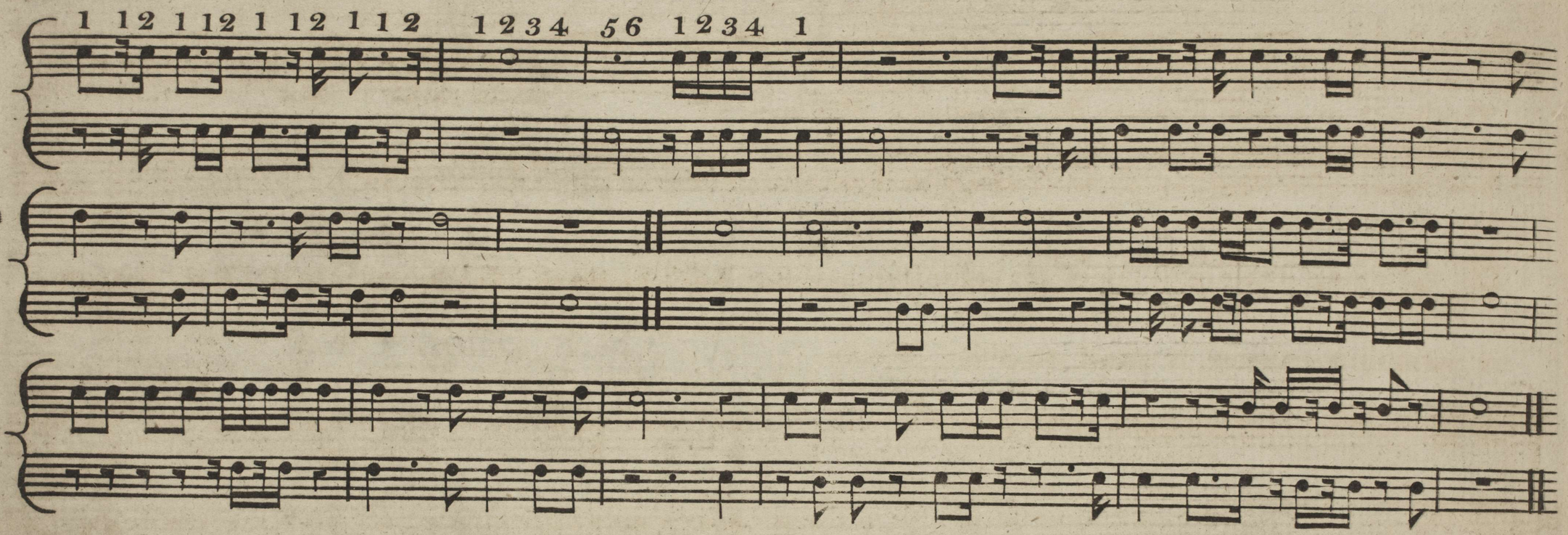


The ſame rule muſt be obſerved reſpecting the Reſts, when they are followed by a Speck; the Speck giving an addition of half it's length.

Example of TIME with the SPECK added to the Notes and to the Reſts.
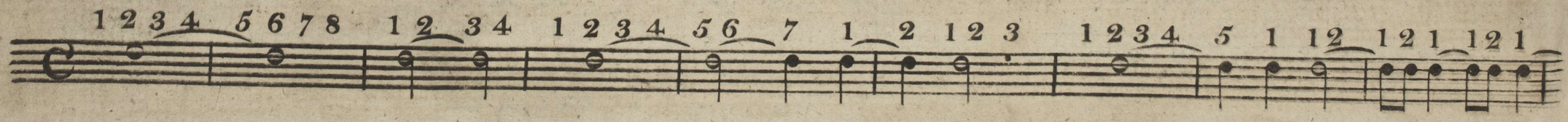



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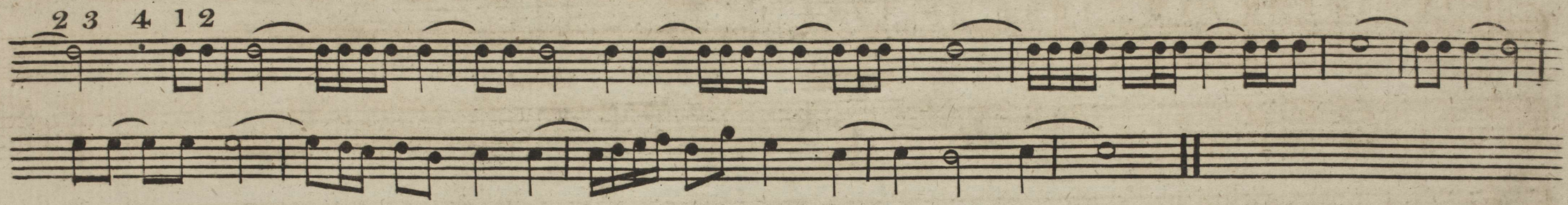



## OF THE BIND.

A BIND is a curved ſtroke ⁀ that extends from one note to another, thus 𝅗𝅥 𝅗𝅥 . The uſe of which is, to continue the ſound from the firſt note to the end of the ſecond; which is done by ſtriking the firſt note, and holding on, or binding, the ſecond to it, making the two notes equal to one of double their length.

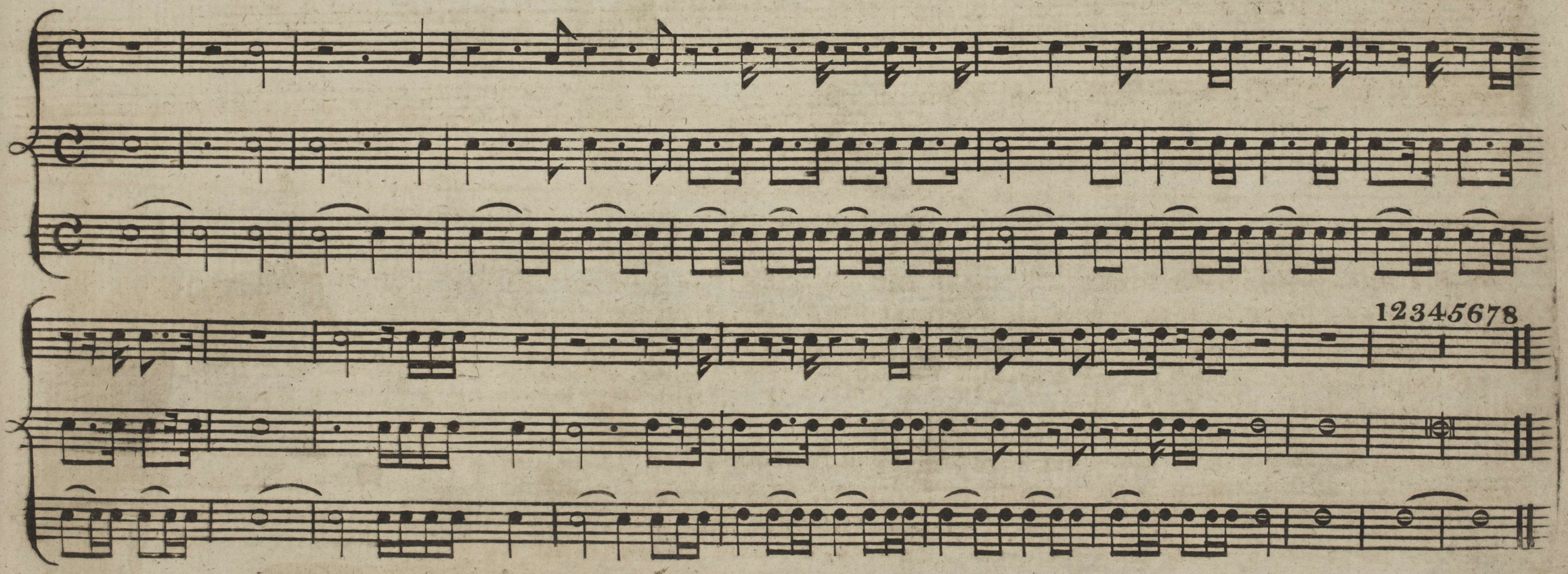
In counting the time, the BIND bears a ſimilarity to the Speck, adding a certain quantity to the note that preceded it.




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The following Table will ſhew the affinity that the **REST**, the **SPECK**, and the **BIND**, bear to each other, in this mode of counting the Time.




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TRIPLE TIME is, as we have before mentioned, Unequal Time; in every bar of which will always be found three notes, either Minims, Crotchets, or Quavers, governed by two of the following figures, conſtantly placed at the head of the Stave. $\frac{3}{2}\ \frac{3}{4}\ \frac{3}{8}\ \frac{9}{4}\ \frac{9}{8}\ \frac{9}{16}$

As it would be improper to load the ſtudent's mind with too many rules before they can be brought into practice, we ſhall defer the explanation of the above figures, both in Common and Triple time, till examples occur more favourable to their introduction.

## OF THE SHARPS, AND THE FLATS.

The ſeven letters in muſick have each of them two attendant characters to aſsiſt them, at the pleaſure of the compoſer; one to render the note more acute, the other more grave. Theſe characters are called Sharps and Flats.

## THE SHARPS.

The uſe of a Sharp (marked thus ♯) is to raiſe the note before which it is written half a tone higher, and conſequently make it more acute.

It muſt alſo be obſerved, that when muſick is compoſed in particular Keys, ſome Tunes will require one or more ſharps to compleat the ſcale* of that Key; in which caſe, the Sharp, or Sharps, neceſſary for that Key

---

* The word SCALE is a term uſed to expreſs all the notes in Muſick of every denomination. It has alſo a more confined ſenſe; every particular Key, as well as every different muſical inſtrument, having what is called it's regular and diſtinct SCALE.

As the word KEY is alſo a term in continual uſe, it will be proper to obſerve, that it is applied in various ſenſes. Thus, each letter of the firſt ſeven in the Alphabet A, B, C, D, E, F, G, has it's reſpective KEYS.

Every well conſtructed piece of muſick is obliged to finiſh in a particular tone; hence the final note in the Baſs, is ſaid to be the KEY Note.

Every KEY, is alſo capable of being either Sharp, or Flat; or, in other words, Major or Minor according to the number of intervals, or half tones, contained in it's third. If it have five intervals, it is called a Major, or ſharp KEY; if only four, a Minor, or flat KEY. The piece of ſilver that is fixed towards the end of the common German Flute, to be touched by the little finger, is likewiſe called the KEY. And all thoſe pieces of machinery, lately added to the Flute by that able maſter, Mr. TACET, are alſo denominated KEYS.

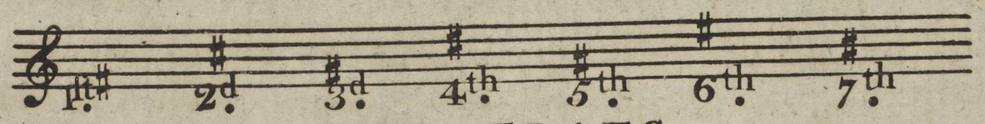
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will always be marked at the beginning of the Tune, and the head of the ſtave; while every note that bears the ſame name with the ſharp or ſharps ſo written will be removed half a tone higher than their natural ſituation all through the tune, except they are contradicted by ſome other character expreſsly marked for that purpoſe.

The SHARPS have a regular and fixed order of ſucceſſion, aſcending by fifths, from which they never deviate or ſuffer the ſmalleſt change. Their arrangement is as follows.

The firſt is F, the ſecond C, the third G, the fourth D, the fifth A, the ſixth E, and the ſeventh B.

The manner of placing them, when written in their muſical character, is thus:

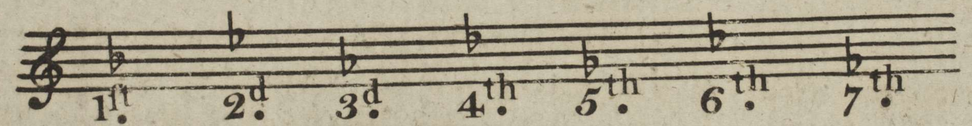



## THE FLATS.

The FLATS have alſo their fixed ſituation, aſcending by fourths. Their uſe (exactly the reverſe of ſharps) is to lower a note half a tone, and conſequently make it more grave.

The firſt Flat is B, the ſecond is E, the third is A, the fourth is D, the fifth is G, the ſixth is C, the ſeventh is F. ——— The names of the Flats will be found by the Pupil to be the ſame as the ſharps reverſed.

The manner of writing the Flats in their muſical characters.




N.B. This Leſſon muſt be learned by rote.

It is here proper to obſerve, that if one or more FLATS are neceſſary to compleat the ſcale of the Key in which any particular tune may be compoſed, ſuch notes as bear the ſame name with the Flat or Flats ſo written at the head of the ſtave, (or, in other words, at the beginning of each line) will be lowered half a tone throughout the tune, unleſs contradicted and reſtored to its original ſituation by a character, called a Natural.

Both SHARPS and FLATS, are denominated accidental, when they do not belong to certain Keys in which particular muſick is compoſed.
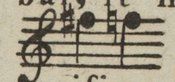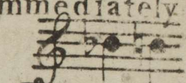
Theſe Sharps or Flats being thus introduced, the muſick modulates into other Keys, and the Sharp or Flat

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is then called ACCIDENTAL, as not belonging to the original Key, and only affecting ſuch notes as are of the ſame name in the ſame bar.

## OF THE NATURAL.

The NATURAL, which is a kind of intermediate Character, between the Sharp and the Flat, is marked thus ♮. It has no fixed ſituation; and the uſe of it is to reinſtate a note that had either been raiſed by a Sharp, or lowered by a Flat, to it's natural and original ſtate.

If a NATURAL immediately follows a Sharp in the ſame bar, it has the effect of and acts as a Flat, by lowering the note to which it is prefixed half a tone, thus  and if a NATURAL immediately follows a Flat in the ſame bar, it has the effect of a Sharp, by raiſing the note half a tone, thus 

The word NATURAL is alſo applied to a piece of muſick that has neither a Sharp nor a Flat annexed to it. Hence that Tune is ſaid to be in a Natural Key.

## OF DOUBLE SHARPS AND DOUBLE FLATS.

A DOUBLE SHARP, as may naturally be expected, is more than a ſingle Sharp. It's uſe is to raiſe the note to which it is prefixed two ſemitones, or one whole tone; whereas the ſingle Sharp only raiſes the note one ſemitone, or half a tone. This character is written various ways, according to the date or the country in which the muſick was compoſed. It will be found marked thus ##, or thus +; but as a Double Sharp certainly implies more than a ſingle Sharp, the laſt character ſeems highly improper. I ſhould therefore recommend the following 𝄪, which is in reality a ſharp, ſharpened, or made ſharp. However, either of the three characters muſt be underſtood to mean the ſame thing, as they are all uſed for the ſame purpoſe.
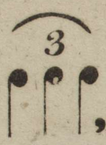
The DOUBLE FLAT is exactly the reverſe of the Double Sharp, lowering the note before which it is written one whole tone; that is, two ſemitones. It is marked thus ♭♭, or thus 𝄫.

## OF THE SLUR.
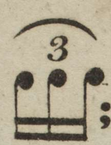
The SLUR is marked thus ⁀ and when it is placed over two, three, or more notes, joined together, ſuch notes are to be blown with one breath, even, ſmooth, and gliding.

This character ⁀ with the figure of three under it ⁀3 will alſo be found placed over three notes thus,

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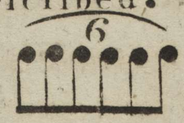


, or thus 
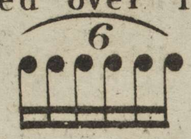
, 

; which ſignifies, that any ſuch notes over which it is placed are to be played in the ſame time as two notes of the ſame name would have been without that mark over them; and, inſtead of being counted 

will be thus 

as before deſcribed.

In the ſame manner, if it is placed over ſix Quavers 

they will be played in the time of two Crotchets; if over ſix Semiquavers 

they will be played in the time of two Quavers, &c.

## OF THE PAUSE.

The PAUSE, which is marked thus  is nothing more than a dot placed in the middle of a Cha-racter ſimilar to that which has been deſcribed as the Slur, but the effect is widely different.
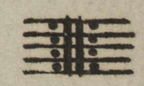
The PAUSE  is a mark of ſilence, reſt, or repoſe; and when placed over any note in a Concert, the whole band ſtop, and remain in ſilence till the former time is reſumed.

There is no fixed meaſurement of time preſcribed for the duration of the PAUSE, which is a kind of ad libitum; and, when applied with judgment by the Compoſer, and managed with ſkill by the Perfor-mer, it never fails to produce an agreeable effect.

The PAUSE is alſo found in Rondeaus, as well as where muſick is repeated; and it is placed over the final note, to ſhew where the compoſition ends.

## OF THE REPEAT.

The word REPEAT, which is thus characteriſed 𝄋. ſpeaks for itſelf; and, wherever it is introduced, ſuch a portion of the tune is to be repeated as is included between that and the next ſimilar mark; two Repeats being always uſed to denote the exact quantity neceſſary to be repeated.

A tune, or part of a tune, is alſo repeated where dots are uſed cloſe to a bar, thus  or thus  and theſe dotted bars are always introduced when the muſick is divided into parts, each part being repeat-ed twice. But this 𝄋. mark of the REPEAT is generally uſed at the end of the ſecond part of a Song, or other piece of muſick, when it is to finiſh with the firſt part, in which this 𝄋. character will

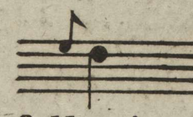
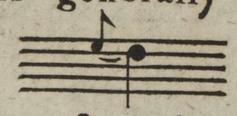
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be found; and the words Al Segno 𝄋. (with the figure of the REPEAT annexed to it) to direct a re-turn till the ſame character is found in the former part of the tune; which character (from the words Al Segno) is called the SIGN.

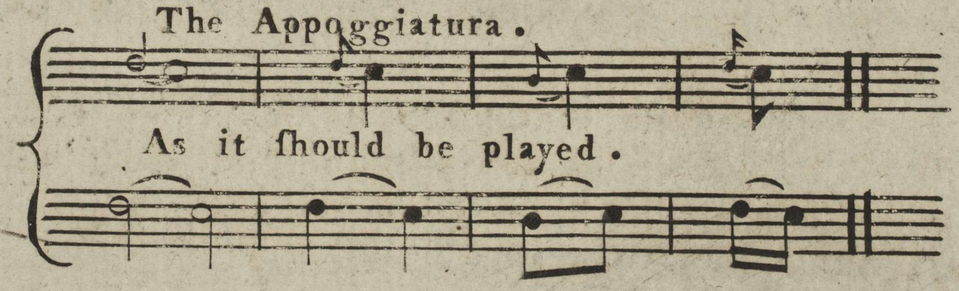
N.B. The REPEAT has already been treated of in Page 8, under the title of SINGLE and DOUBLE BARS.

## OF THE APPOGGIATURA.

The word APPOGGIATURA is derived from the Italian word APPOGGIARE; which means, to lean, or reſt upon.

It is deſcribed by a note made leſs than all the reſt  and is generally written with a ſlur an-nexed to it in order to join the Appoggiatura to the following note 

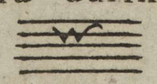
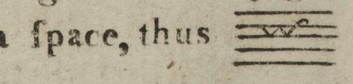
The APPOGGIATURA has no determined duration of time; being ſometimes made ſhort, and at others long, according to the ſtile of the muſick in which it is introduced, and conformably to the ca-price, taſte, or judgment, of the performer. Common uſage, however, with the ſanction of the beſt Maſ-ters, has fixed the general time of the APPOGGIATURA to be half the value of the note to which it is prefixed; ſo that the APPOGGIATURA divides the note before which it is placed into two equal parts, the APPOGGIATURA taking the firſt half, and the note itſelf the remainder.
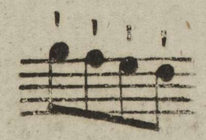



## OF THE DIRECT.

The DIRECT is marked thus W. This character is placed at the end of the ſtave, on the ſame line or ſpace as the following note is found written at the beginning of the ſucceeding ſtave, in order to Di-rect the performer's mind, while his eye is paſſing from the end of one ſtave to the beginning of the next.

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A DIRECT anſwers the ſame purpoſe in muſick, as the direction word at the end of a page in literature; that is, to inform the reader of the next ſyllable he will find during the time he is turning over the page. When a DIRECT is placed on a line, it is marked thus  when it is placed on a ſpace, thus 

## OF THE STACCATO.

The STACCATO is marked with ſhort perpendicular ſtrokes over the notes  in order to give them a ſmart articulate effect, detaching each from the other, with the tongue and the breath.

The STACCATO is the reverſe of the Slur; the former being ſprightly and pointed, while the latter is ſmooth and even.

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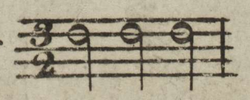
## EXPLANATION of the Figures uſed to determine the Quantity of Notes in each Bar.

At the beginning of every piece of muſick, as has been already obſerved, a character, or two figures, will be found, denoting the quantity of notes, together with their names, that each bar contains, as long as that time or movement continues.

For inſtance, when the following character C is marked, there will always be one Semibreve in each Bar, or a greater quantity of ſhorter notes, agreeable to the Table in Page 6, whoſe value will make up the time of one Semibreve.

If a perpendicular ſtroke is drawn through that character ¢ there will ſtill be the ſame quantity of notes in each bar, but the notes will all be accelerated, and performed in about half the time of the former.

When figures are placed at the beginning of the ſtave, the upper figure determines the quantity of the Notes contained in each bar, and the under figure their quality.
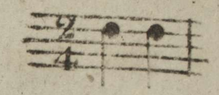
So that if $\frac{3}{2}$ is written, three Minims will be found in a bar  the upper figure giving the number, the under the name of the notes; two Minims making one Semibreve, and the under figure always having a reference to that note.

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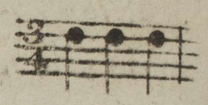
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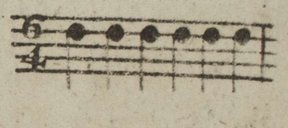
When $\frac{2}{4}$ is marked, two Crotchets will be found in a bar, the 2 being the number, and the 4, a fourth part of a Semibreve - - - - - - - - - - - - - - - - - - - - - - -
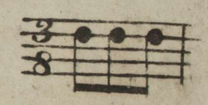


When $\frac{3}{4}$ is marked, three Crotchets will be found in a bar - - - - - - - - -
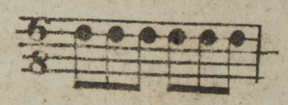


When $\frac{6}{4}$ is marked, fix Crotchets will be found in a bar - - - - - - - -
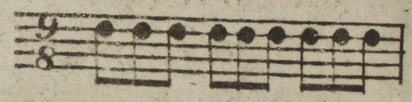


When $\frac{3}{8}$ is marked, three Quavers will be found in a bar
the 3 giving the number, and the 8 being the eighth part of a Semibreve - - - - - -
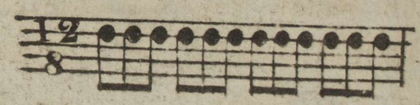


When $\frac{6}{8}$ is marked, fix Quavers will be found in a bar - - - - - - - -
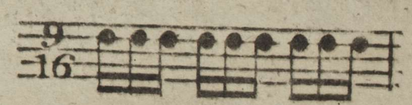


When $\frac{9}{8}$ is marked, nine Quavers will be found in a bar - - - - - - -



When $\frac{12}{8}$ is marked, twelve Quavers will be found in a bar - - - - - -



When $\frac{9}{16}$ is marked, nine Semiquavers will be found in a bar - - - - - -



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## OF THE EMBOUCHURE.

The **EMBOUCHURE** is the art of managing the mouth, and confining the breath, ſo as to direct it wholly into the mouth-piece of the Flute, in order to produce a full, round, and ſonorious tone, without expending or waſting any of the wind neceſsary to make the inſtrument ſpeak.

The **EMBOUCHURE** will never be full without the muſcles of the cheeks are firmly contracted at the extremities of the mouth in order to form a kind of wedge (if it may ſo be called) to ſupport and ſtrengthen the lips.

Nothing can be more elegant than the graceful attitude of a judicious performer, while he is playing on the German Flute. No motion or nodding of the Head — no writhing or twiſting of the Body — and no noiſe or ſtamping with the Foot, but ſuch as is abſolutely neceſſary to keep the time of the muſick, which may eaſily be managed with the toes, without giving the ſmalleſt offence, or being at all perceived by a ſecond perſon.

To make the inſtrument ſound, it muſt be reſted againſt the under lip, and the breath muſt be forced through a ſmall aperture of the lips into the mouth-hole of the Flute, blowing gently down the inſtrument till the ſound is produced, without paying any regard to the manner of placing the fingers on the holes, but merely to get the habit of making the inſtrument ſpeak with facility; and this, when accompliſhed with a full, round, ſono-rous tone, is called the **EMBOUCHURE**.

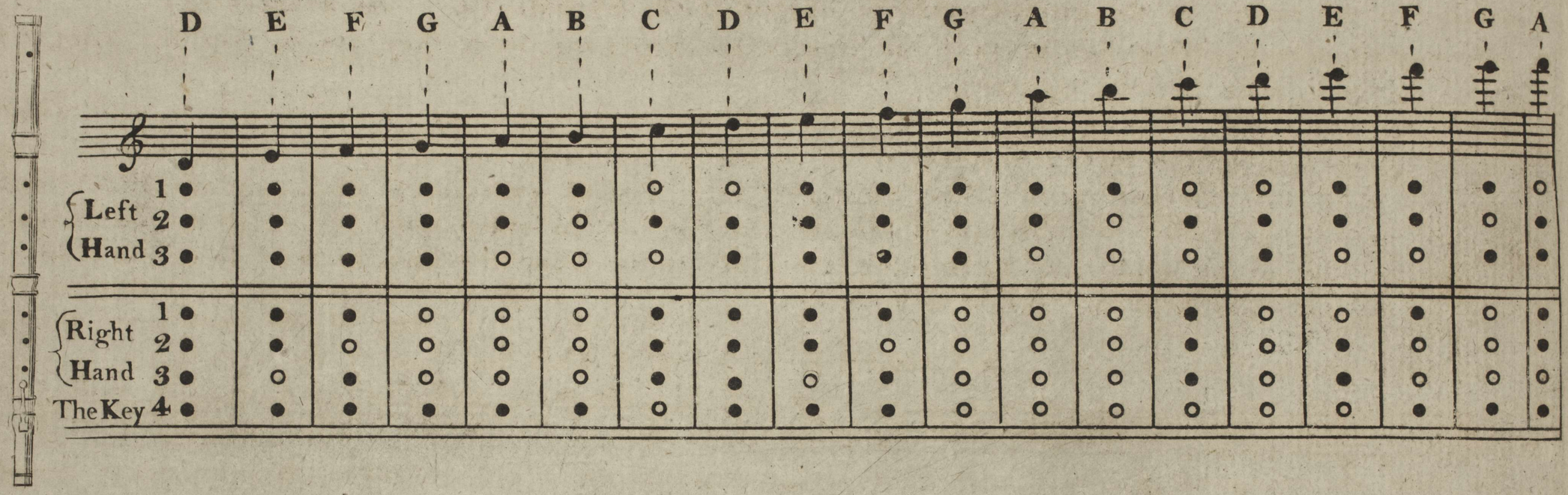
This being accompliſhed, the firſt, ſecond, and third, fingers of the left hand, muſt be gradually put down, one after the other, on the three firſt holes neareſt the mouth-piece, the pupil blowing gently when each of the fingers is put down till the tone is produced with eaſe, he muſt then put down the three firſt fingers of his right hand on the three remaining holes, blowing if poſſible ſtill more gently, till the proper tones are produced; reſerving at the ſame time the little finger of the right hand ready to touch the Key when neceſſary.

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## THE GAMUT OR SCALE OF ALL THE NATURAL NOTES.




This is the Scale of all the Natural Notes; under which are repreſented the ſeven holes of the Flute, with the method of ſtopping each note. The black circles denote the holes that are to be ſtopped, and the white ones thoſe that are to be left open. For example, in order to ſound the firſt D, all the holes muſt be ſtop-ped, as appears by the ſeven black circles immediately under it; which being done, the pupil muſt blow gent-ly, turning the Flute to and from his lips, till the proper tone is produced.

N.B. This loweſt D being one of the moſt difficult notes to ſound on the German Flute, the greateſt care muſt be taken that the ear is not deceived with other ſounds which may probably be iſſued from the inſtrument in attempting to produce this note, eſpecially if the breath is impelled too forcibly into the mouth-hole of the inſtrument.

To ſound E, the third finger of the right hand muſt be unſtopped, and all the other holes ſtopped, gra-dually moving the fingers off and on as the ſcale directs, and obſerving to blow very ſoftly and gently for

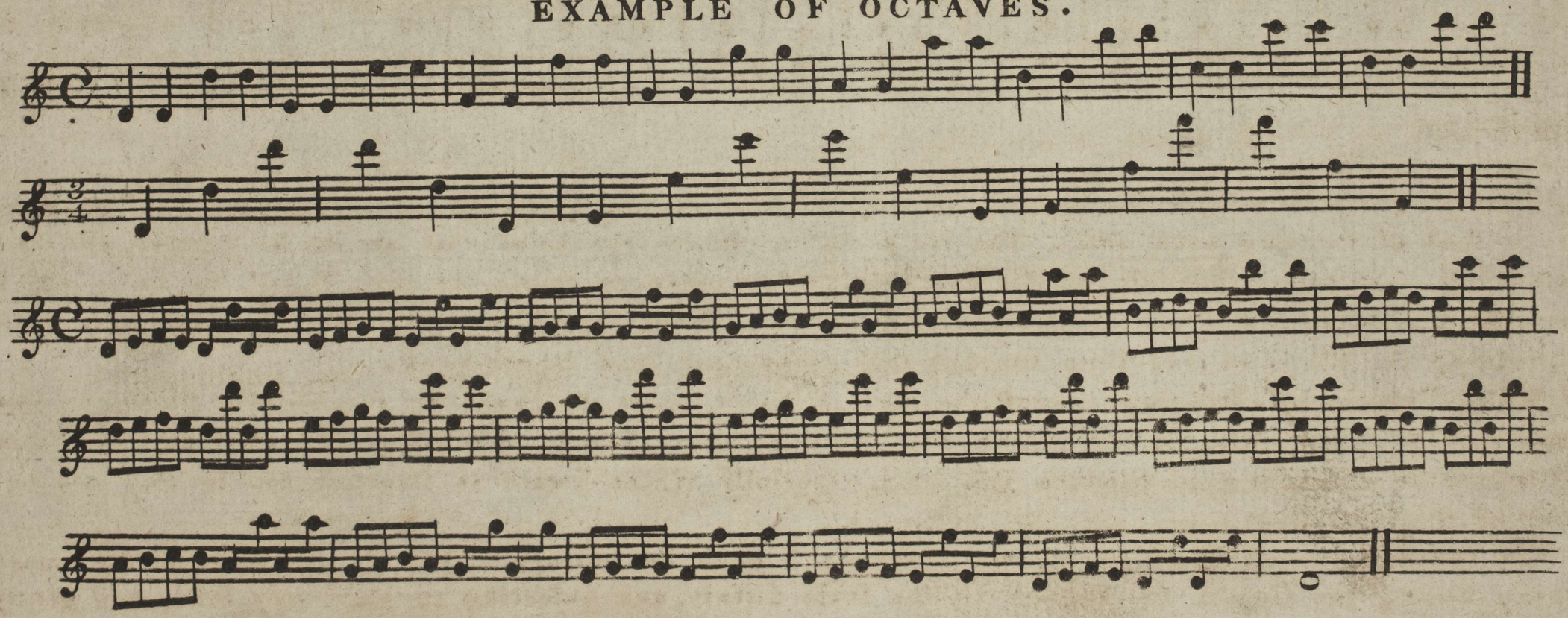
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the low notes, and ſtronger as the notes increaſe in heighth, contracting the lips more firmly together, and introducing the tongue to the extremity of the lips, as if the Syllable T U was pronounced.

Care muſt alſo be taken not to raiſe the fingers too high; and, when they are to ſtop the holes, no part of the apertures muſt be left uncovered.

The German Flute being naturally a very imperfect inſtrument, the ear of the performer muſt in a great meaſure guide him to the nice diſcrimination of ſounding the notes in tune; and the beſt way of compar-ing one note with another is by aſcending eight notes, (called an octave) when a good ear will eaſily diſcover whether he blows the note too ſharp or too flat; or, in other words, too high or too low; while by blowing ſtronger or weaker, or by turning the Flute to, or from the lips, he will ſo accommodate the tone as to make one note in tune with another.

## EXAMPLE OF OCTAVES.

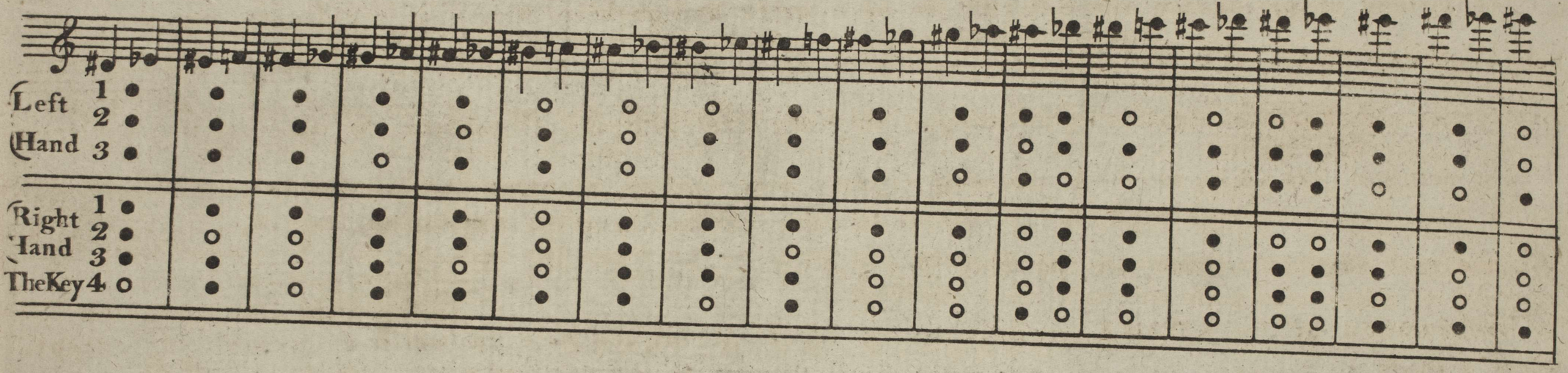


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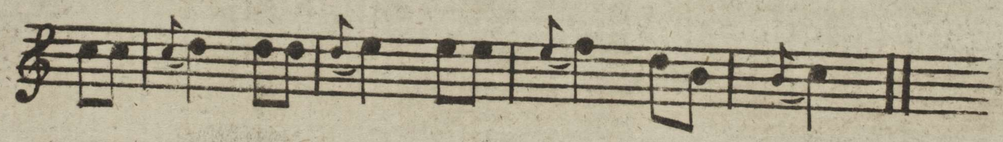
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## A SCALE OF THE HALF NOTES, COMMONLY CALLED SHARPS AND FLATS.




## OF THE PORT DE VOIX.

The **PORT de VOIX**, or art of managing the tone, is a term uſed as a grace in muſick, for tipping with the tongue the little note called the Appoggiatura; anticipating, as it were, the note after it to which it belongs.
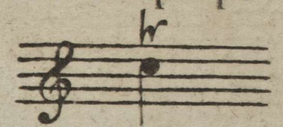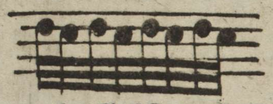


## OF THE SHAKE.
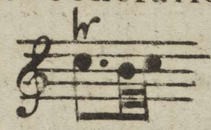
Of all the graces, the **SHAKE** is by far the moſt brilliant and elegant; and, when applied properly, with taſte and judgment, it is one of the principal decorations in muſick. It is, however, like moſt other graces, in the hands of injudicious performers, often miſapplied; by which means, inſtead of becoming an ornament, it not only diſgraces, but totally diſguiſes the tune.

In moſt modern muſick, wherever the compoſer intends a Shake, he marks it thus *tr* and it is particular-

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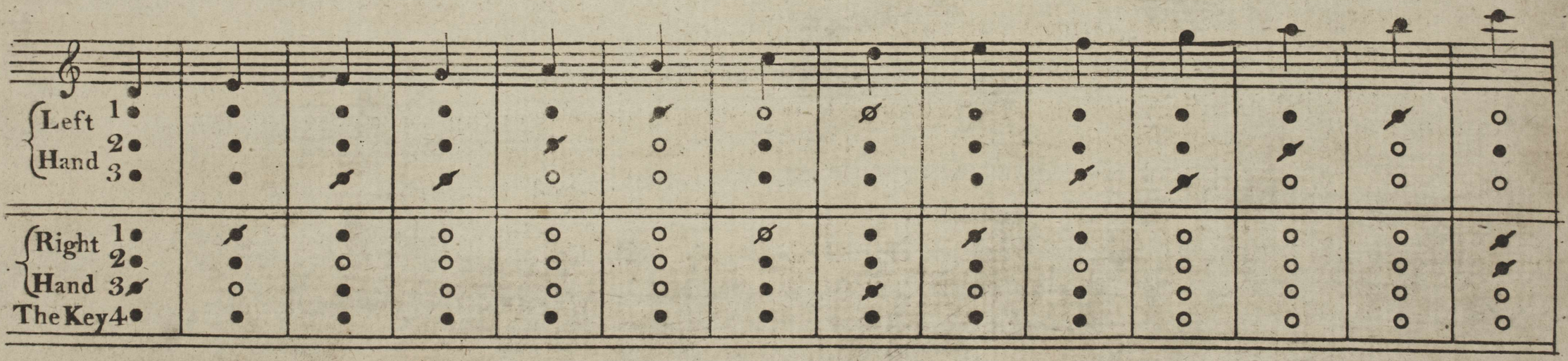
-ly to be wiſhed that beginners would never attempt to introduce it, where they do not find it written.

The method of performing the SHAKE is by a quick and regular motion of the finger over the proper hole, beginning always with the note above, and finiſhing with the note that is written. Thus  Explanation  obſerving to tongue only the firſt note, and to perform the whole of it in one breath.

The returned SHAKE, which is the moſt regular and maſterly, occupies three notes in performance; that is, the note above, the note itſelf, and at the concluſion of the Shake the note below it, returning to finiſh with the note that is written, marked thus  and performed thus 

The duration of the SHAKE is governed by the length of the note to which it is prefixed, except where a pauſe is marked, when the performer is at liberty to uſe his diſcretion, and continue it to any reaſonable length he pleaſes.

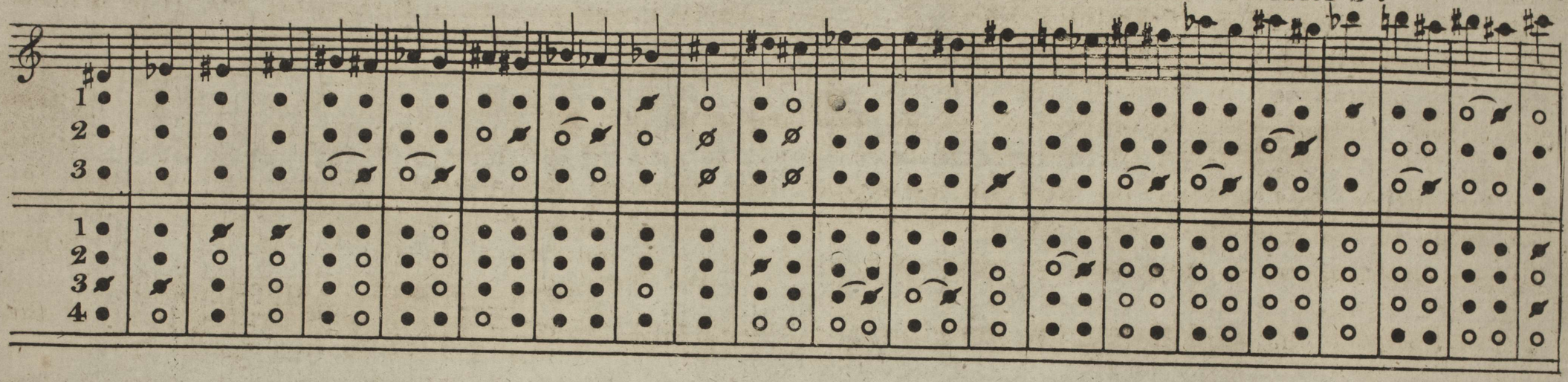
## A SCALE OF THE SHAKES TO THE NATURAL NOTES.




This mark ø ſignifies that the Finger muſt be kept on the hole after you have made the Shake, and this ø to be kept open.

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## A SCALE OF THE SHAKES TO THE FLATS AND SHARPS.



## OF TONGUEING.
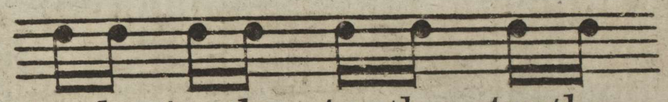
In order to execute the various paſsages in muſick, there are two articulations uſed in playing on the German Flute, which are TU, and UR; the former produced by placing the tip of the tongue between the lips, and withdrawing it with a ſmartiſh ſtroke of the breath; the latter by an aſpirative forcing of the breath through the aperture of the lips without the aſſiſtance of the tongue.

As the exact place, and application of theſe articulations, TU, and UR, cannot with any preciſion be pointed out in any written inſtructions, the pupil muſt apply to a good maſter, who can alone properly explain nice diſtinctions, in the courſe of practice, as particular paſſages occur.

And here it may be proper to obſerve, that notwithſtanding every well written book of inſtruction muſt neceſſarily be of great uſe to a practitioner, it is next to impoſſible that the ſtudent ſhould arrive at any eminent degree of perfection, in any art or ſcience, without the friendly aſſiſtance of a maſter, to illuſtrate by examples what muſt appear dark and intricate from the mere peruſal of any book.

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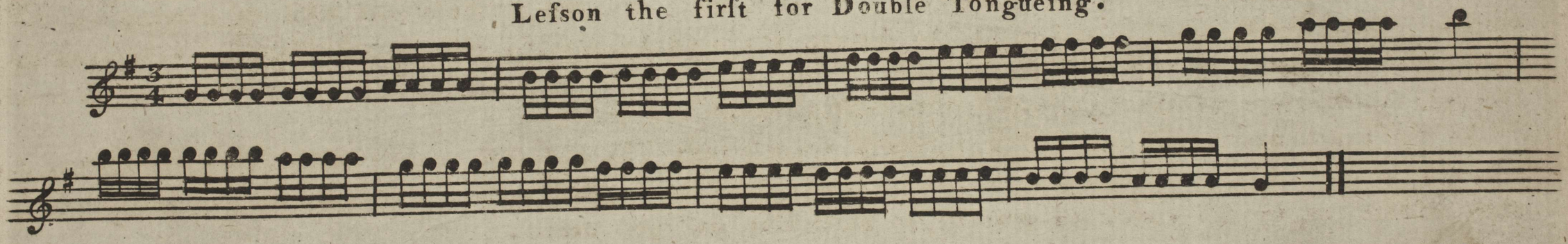
## OF DOUBLE TONGUEING.
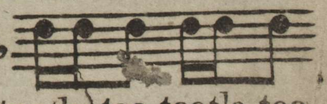
Addreſs in **DOUBLE TONGUEING** is of the utmoſt importance to a Performer; and it is attained by a proper management of the action and reaction of the Tongue againſt the Roof of the mouth, while the pupil pronounces to himſelf the words, **TOOTLE, TOOTLE, TOOTLE;** This being practi-ſed a few minutes, he muſt endeavour to do the ſame with the top piece of his Flute, articulating TOO-**TLE, TOOTLE, TOOTLE,** ſeveral times running, as faſt as he can, ſo as not to loſe the ſound of his Amboucher, and making the reaction as diſtinct and clear as the action. When this is accompliſh-ed, he is to add the other piece of his Flute, and place his fingers over the holes, taking care that his Tongue and fingers go together, in which the chief difficulty conſiſts. In the firſt Leſſon for DOUBLE TONGUEING the word **TOOTLE** expreſſes two notes; thus  and the

tootle tootle tootle tootle

Tongue muſt move as equal as poſſible, an exact and ſtrict diſtance being obſerved at the ſame time from one note to another, and each note taken as diſtinctly as if they were all ſtruck with a hammer.

Leſſon the firſt for Double Tongueing.
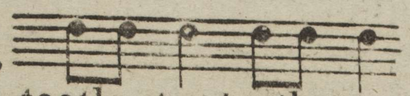


When the performer is perfect in the Articulation of the above notes, ſo as to enable him to play a-ny piece of muſick where the Notes run in even numbers, ſuch as, 2, 4, 8, 12, &c. it will be advi-ſable to introduce to the pupils notice examples where notes of unequal lengths are intermixed with each other, which is to be expreſſed by the Action, Reaction, and Action of the tongue, thus, 

tootle too tootle too

File: 1584442-Page-031

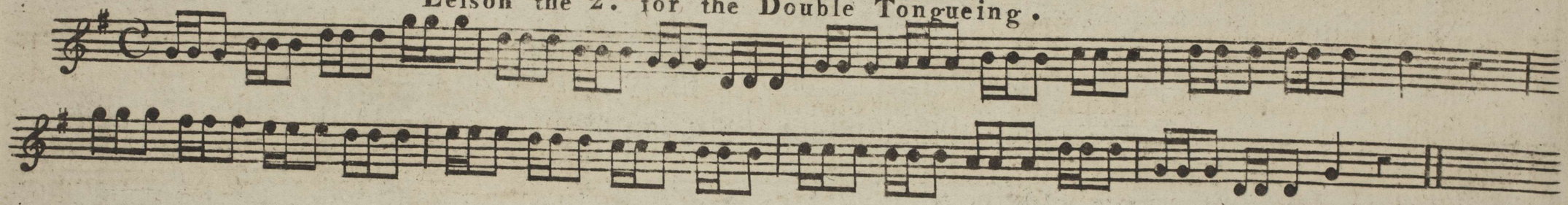
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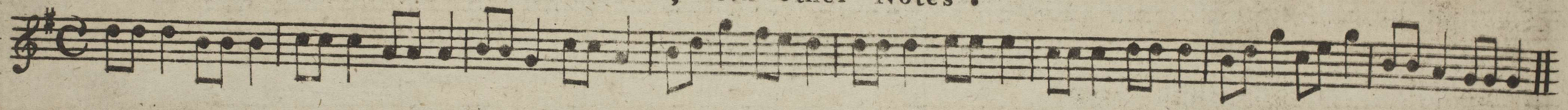
As this paſſage often occurs, altho' it is written in a different way, that is to ſay with other notes, and will appear thus,  it is recommended to be very punctual in the obſervance of it, as the whole of the effect depends on this articulation.

tootle too tootle too

Leſson the 2d. for the Double Tongueing.
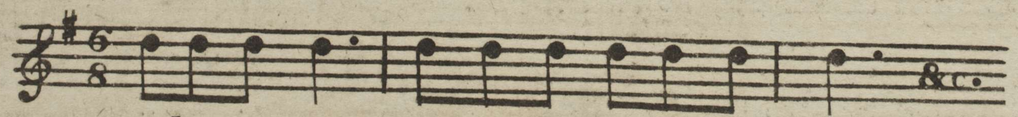


The ſame Articulation, with other Notes.



The reverſe of the above articulation will appear in the following example, in which the Action, Action, and Reaction, muſt be uſed. 

too tootle too tootle too tootle

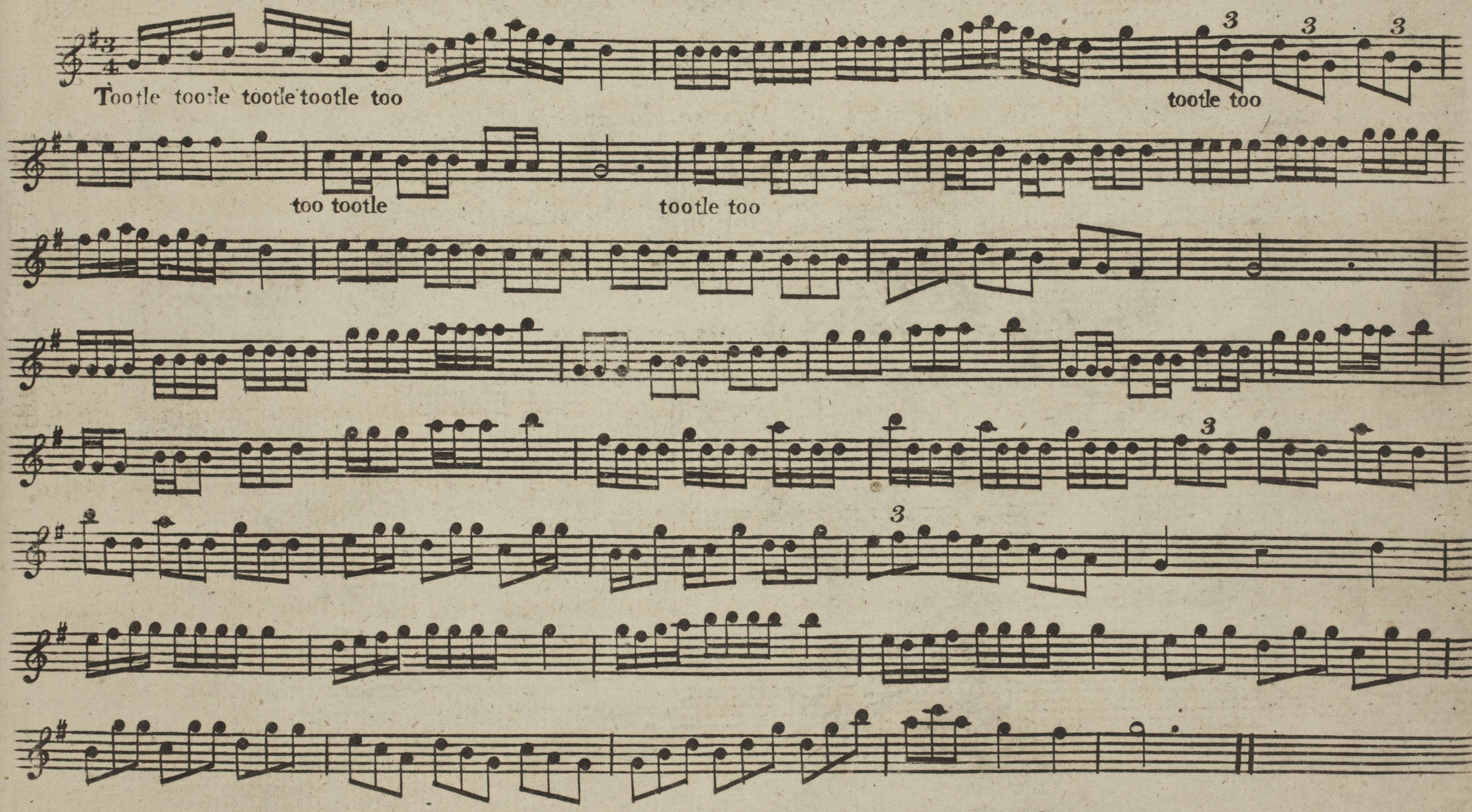
In Jigg time, where Six, or Twelve Quavers will be found in each bar, the articulation will be as fol-lows



tootle too too tootle too tootle too too

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All the preceding Articulations introduced in one example.




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## GERMAN FLUTES WITH ADDITIONAL KEYS.

The German Flute has, within theſe few years, been greatly improved, by the adoption of additional Keys; an advantage firſt ſuggeſted by Mr. Tacet, and ſince purſued, with very aſtoniſhing ſucceſs, by Mr. Potter, the celebrated Flute-maker, who has lately obtained a Patent for the conſtruction of a Flute infinitely ſuperior to any thing of the kind hitherto invented.

The head of Mr. Potter's Patent Flute is lined with a metal pipe, which prevents all expanſion from the heat of the breath; it has a ſliding joint, which draws out to tune in uniſon with other inſtruments, rendering the Flute at the ſame time far more portable, and entirely preventing the inconvenience of an extra middle joint; and the Keys are conſtructed with a conical valve, which is found to ſtop air much better than any other method.

---

The following SCALE will exhibit, at a ſingle view, both the uſe and application of the additional Keys introduced by Mr. Tacet, and improved by Mr. Potter, in his new-invented German Flute, together with the moſt approved method of ſtopping each note.

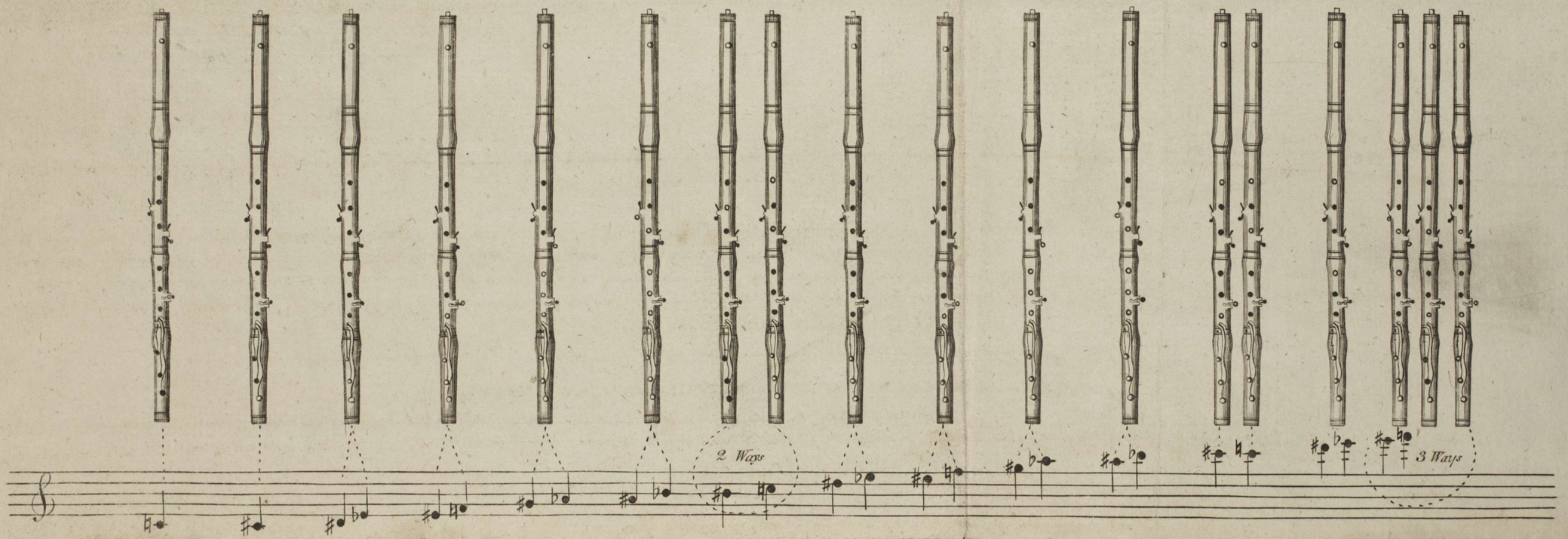
File: 1584442-Page-034

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# A SCALE, or GAMUT, *explaining the Use of the additional Keys in Mr. Potter's new-invented Patent German-Flute.*

NB. *The Dots marked thus* —•—, *or thus* —○—, *are the Keys.*




The natural Notes, are the same as in the common German-Flute.

## OF THE SHAKES.

*To shake the middle and upper B♭, you must shake the first finger of the left hand, concluding with it down. To shake A♭, shake the second finger of the left hand. To shake G♯, the third finger of the left hand. To shake the lower and the upper F♮, shake the first finger of the right hand, concluding with it down. The other shakes are exactly the same as on the common German-Flute.*

## DIRECTIONS FOR THE USE OF Mr. POTTER'S PATENT GERMAN-FLUTES.

*Draw out the Head, till the Note A sounds the Pitch wanted. Observe the Figure, and then screw the Cork till the like Figure is seen on the Bit of Ivory coming through the Button at Top, when the Instrument will be in Tune.*

## THE USE OF THE ADDITIONAL KEYS.

*The First Key on the middle Joint is for B Flat and A Sharp, made by stopping A, and pressing the Key with the Thumb. The lower Key on the same Joint is for G Sharp and A Flat; made by stopping G, and pressing the Key with the Little Finger. The Key on the Third Joint is for F natural, made by stopping E, and pressing the Key with the Third Finger on the Right Hand. If the D Sharp Key is pressed at the same Time the Note will be considerably improved. The First long Key on the Bottom Joint is for C Sharp, made by stopping D, and pressing the First long Key with the Little Finger. The longest, or lower Key, is for C Natural, and is made by stopping D, and pressing both long Keys together with the Little Finger.*

*If the Keys should at any time fail to stop, the Valve must be turned round, and the Keys struck or snapped, which will force the Valve into the Centre, and remove any trifling Obstruction. A little Oil should sometimes be applied to the Valves to prevent Rattling.*
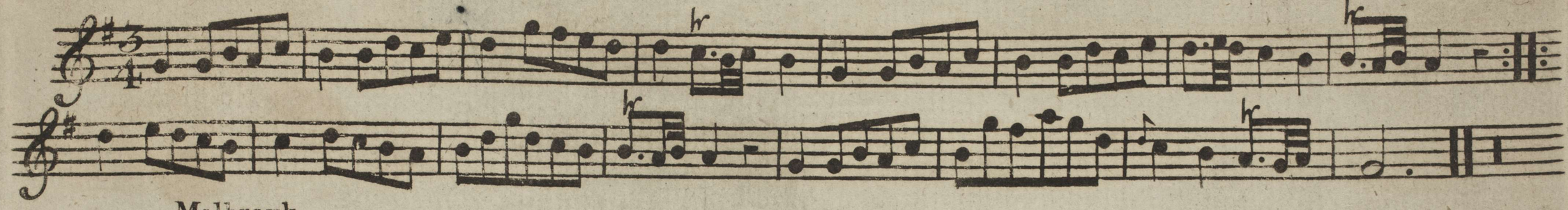
*Published as the Act directs, by* Harrison and Co. *No. 18, Paternoster Row, London, April 14, 1787.*

File: 1584442-Page-034-Fold-out

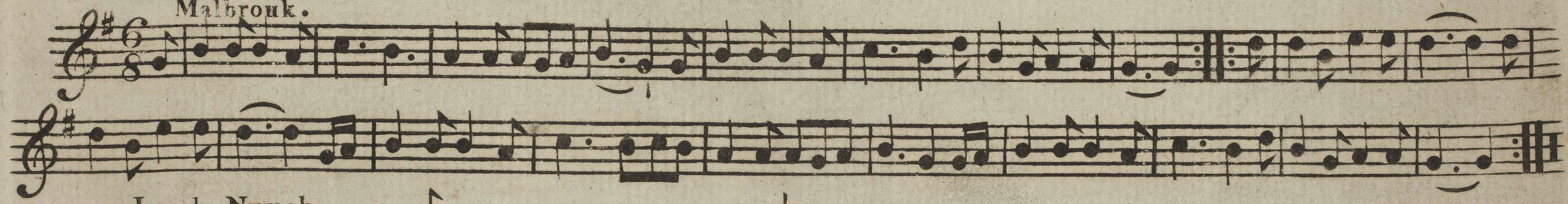
Title: Dr. Arnold's new instructions for the German-...

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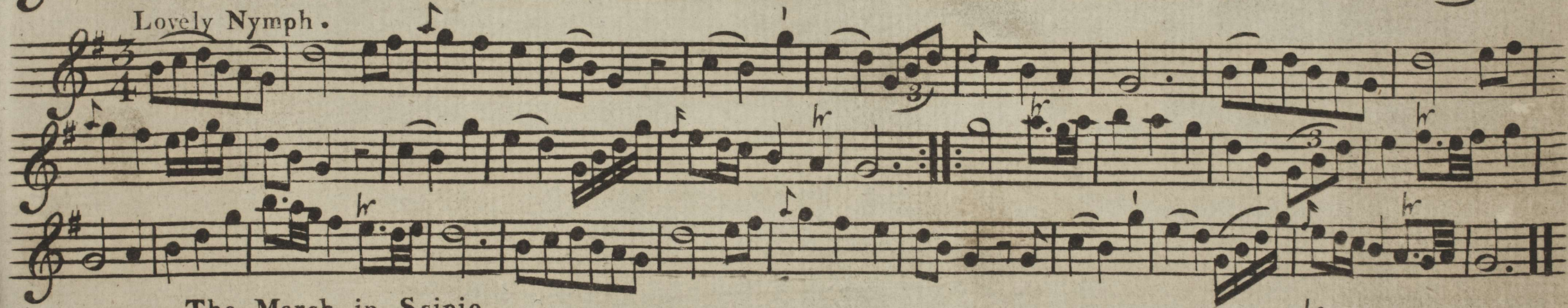
Minuetto. *



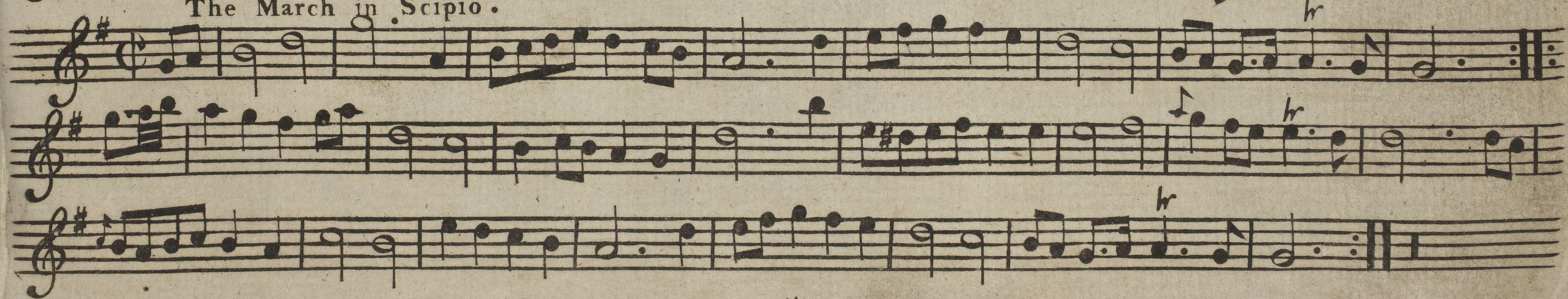
Malbrouk.



Lovely Nymph.



The March in Scipio.



Thoſe Tunes marked thus * are Originals.

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Homeward Bound.* Loose every Sail to the Breeze Mr. Arne.

Andante

The Seasons hr of Love.* Mr. Arne.

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Beauty Wit and Wine.* Sy. Mr. Arne.

So.

Sy. So.

Sy. So. Sy.

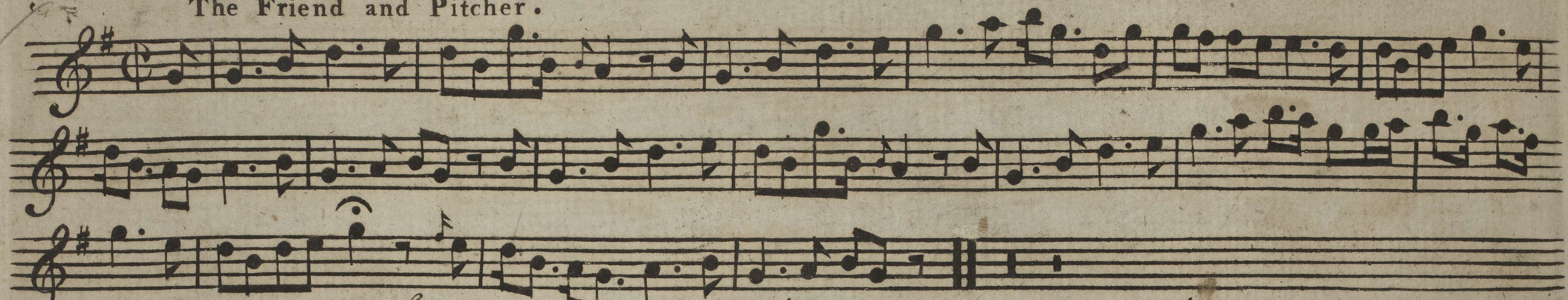
So. Sy.

File: 1584442-Page-037
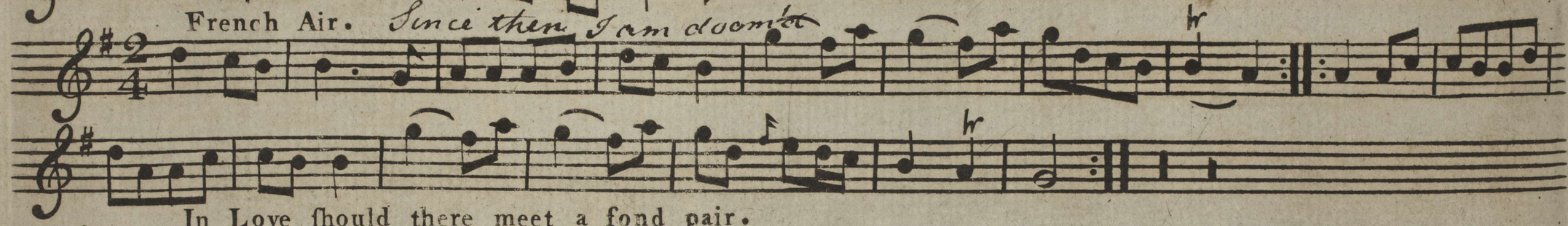
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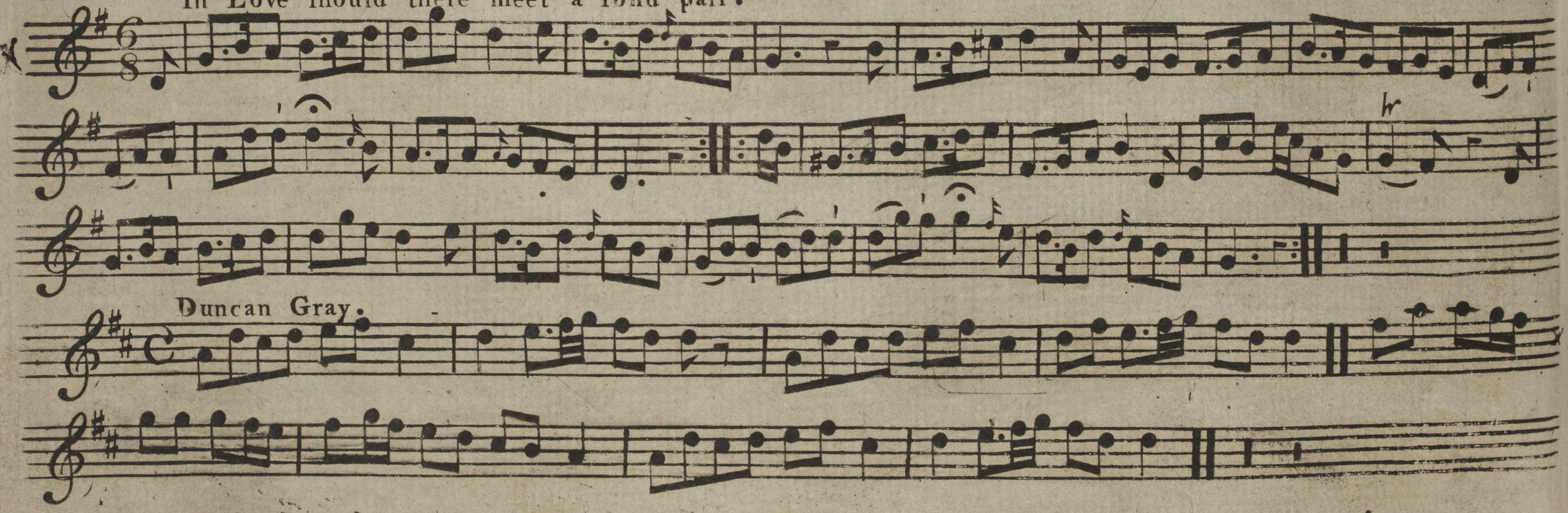
The Friend and Pitcher.



French Air. *Since then I am doom'd*



In Love ſhould there meet a fond pair.



Duncan Gray.



File: 1584442-Page-038

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Title: Dr. Arnold's new instructions for the German-...

Minuet by Mr. Handel.

Paddy Whack.

Scotch Air. Maggie Lawder

Duraling.

File: 1584442-Page-039

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Title: Dr. Arnold's new instructions for the German-...

The Delufions of Hope.* Mr. Arne.

So. Sy. So. Sy. So. Sy. So. Sy. So.

File: 1584442-Page-040
Title: Dr. Arnold's new instructions for the German-...
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X

The Lafs of Dee.*

Mr. Arne.

Sy.

So.

So.

Sy.

Sy.

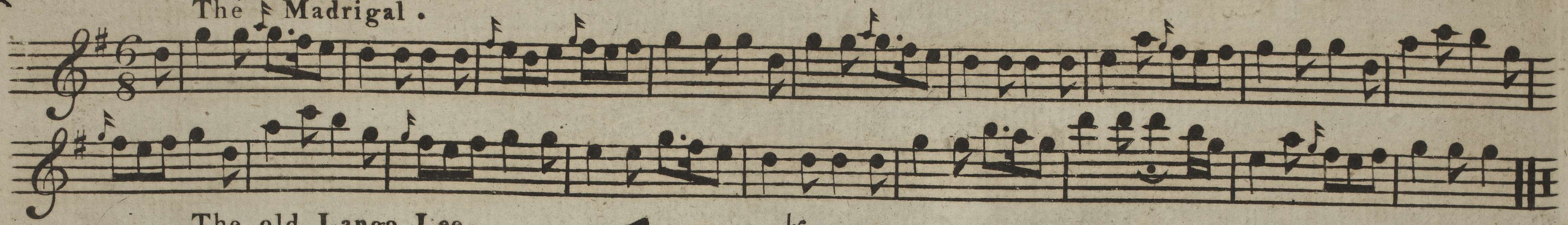
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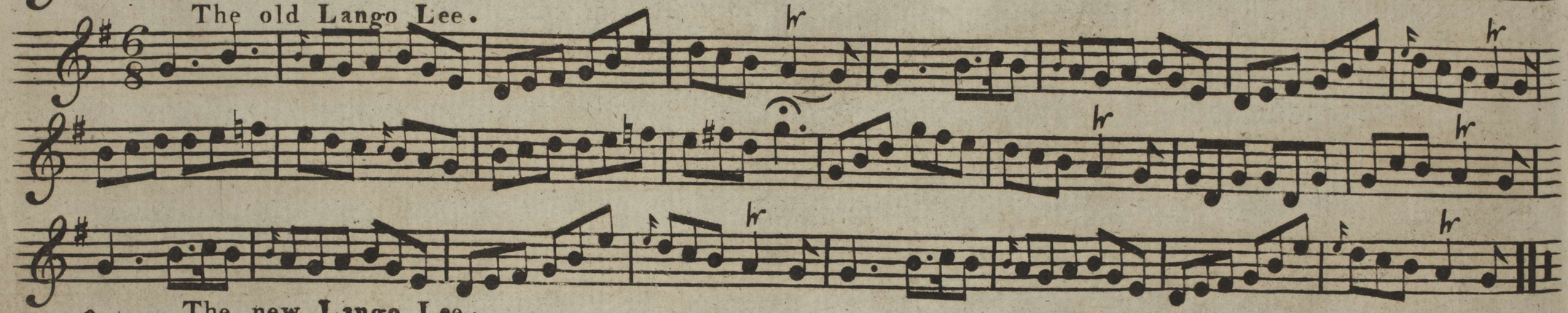
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For me my love a wreath has wove
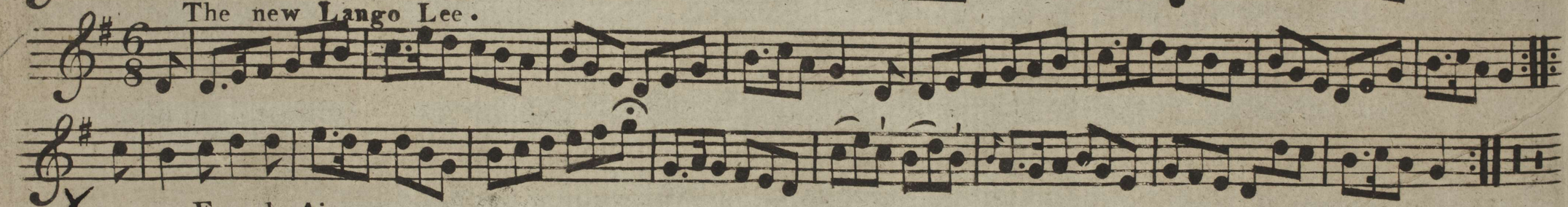
The Madrigal.



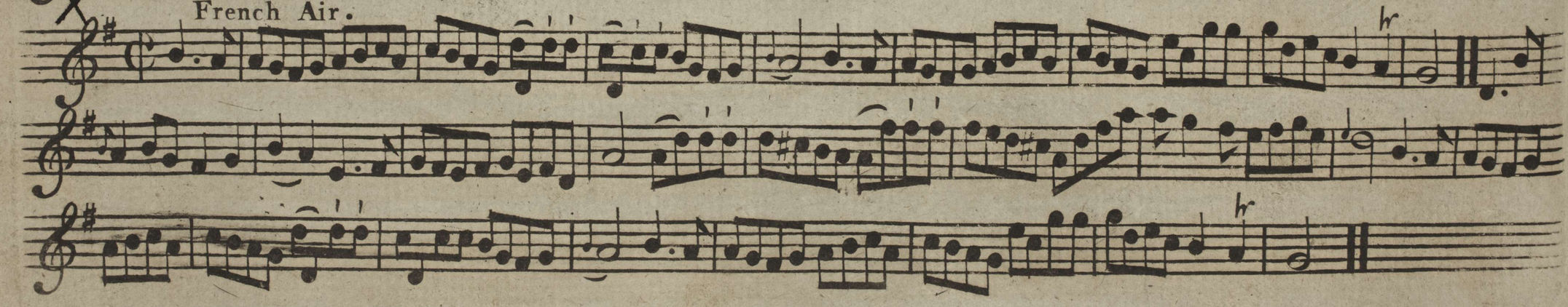
The old Lango Lee.



The new Lango Lee.



French Air.



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The Britiſh Sailor.* Mr. Arrowſmith.

Sy. So. Sy. So. Sy.

Tho' my Flocks range.* Mr. Percy.

So. Sy.

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Title: Dr. Arnold's new instructions for the German-...
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Minuet di la Cour compoſed for the Queen of France. Beheaded

DUETTO

Finis.

P.

Cres.

Da Capo

The dead march in Saul.

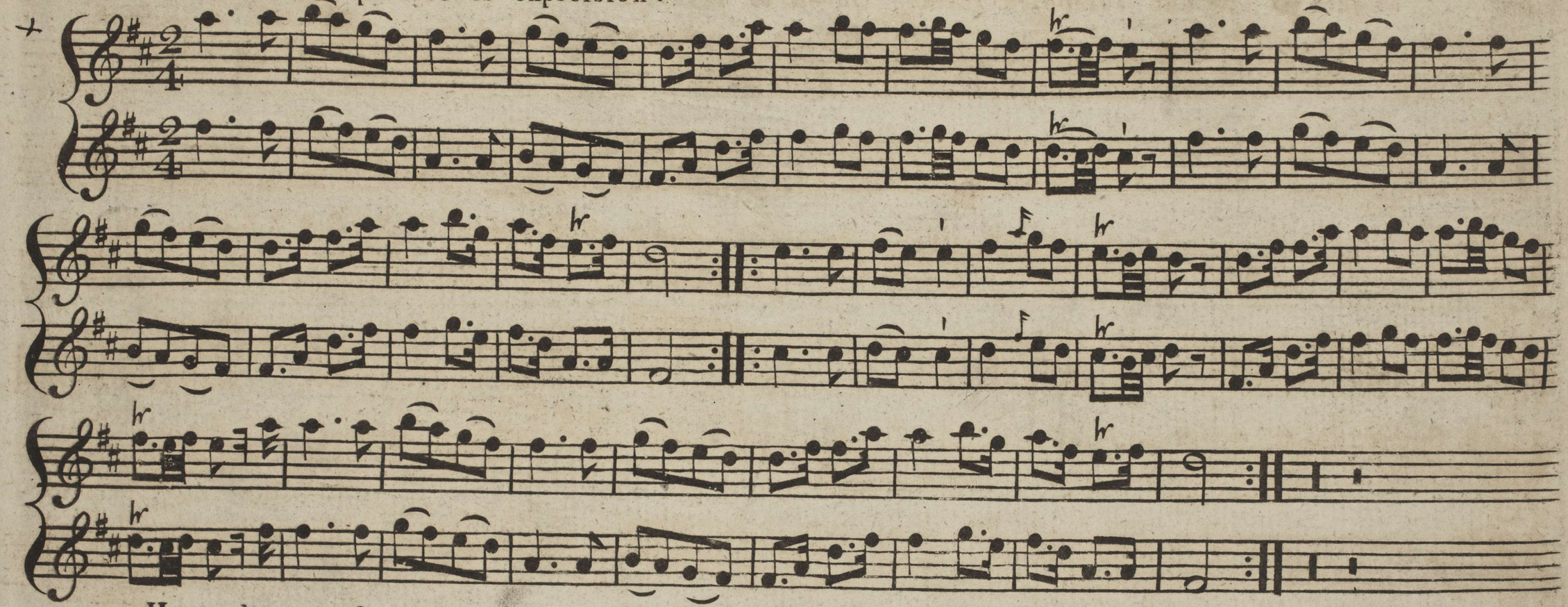
Slow.

File: 1584442-Page-044

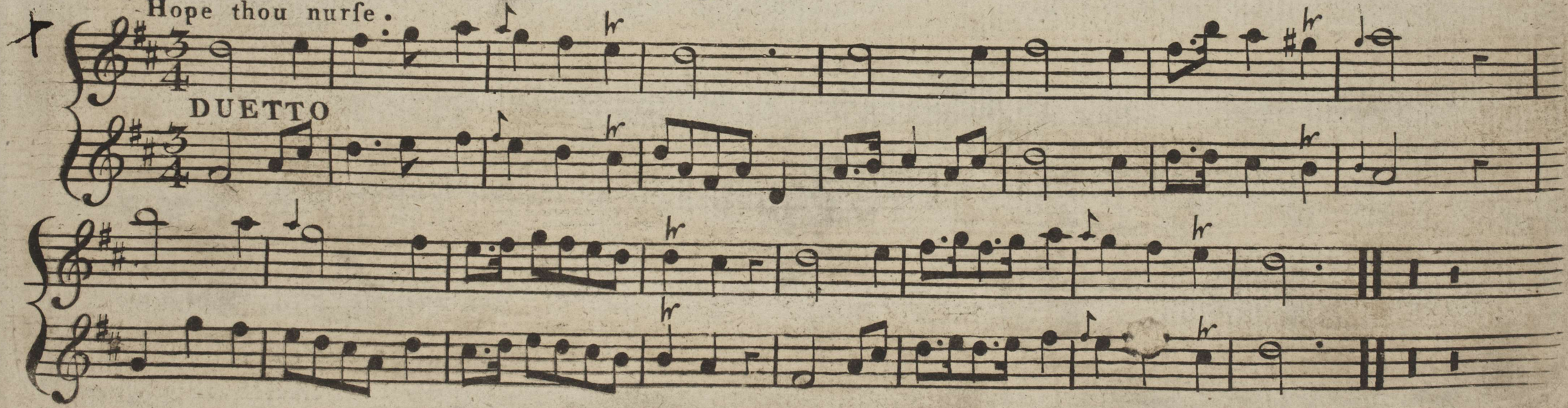
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DUETTO. How imperfect is expreſsion.



Hope thou nurſe.




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Minuetto. *

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Title: Dr. Arnold's new instructions for the German-...

When Phœbus the tops of the hills does adorn.

DUETTO

Slower

Faſter

Pianis.

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Rondo. If 'tis joy to wound a Lover. Dr. Arnold.

Andantino.

Sy.

Song.

Sy

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Song.
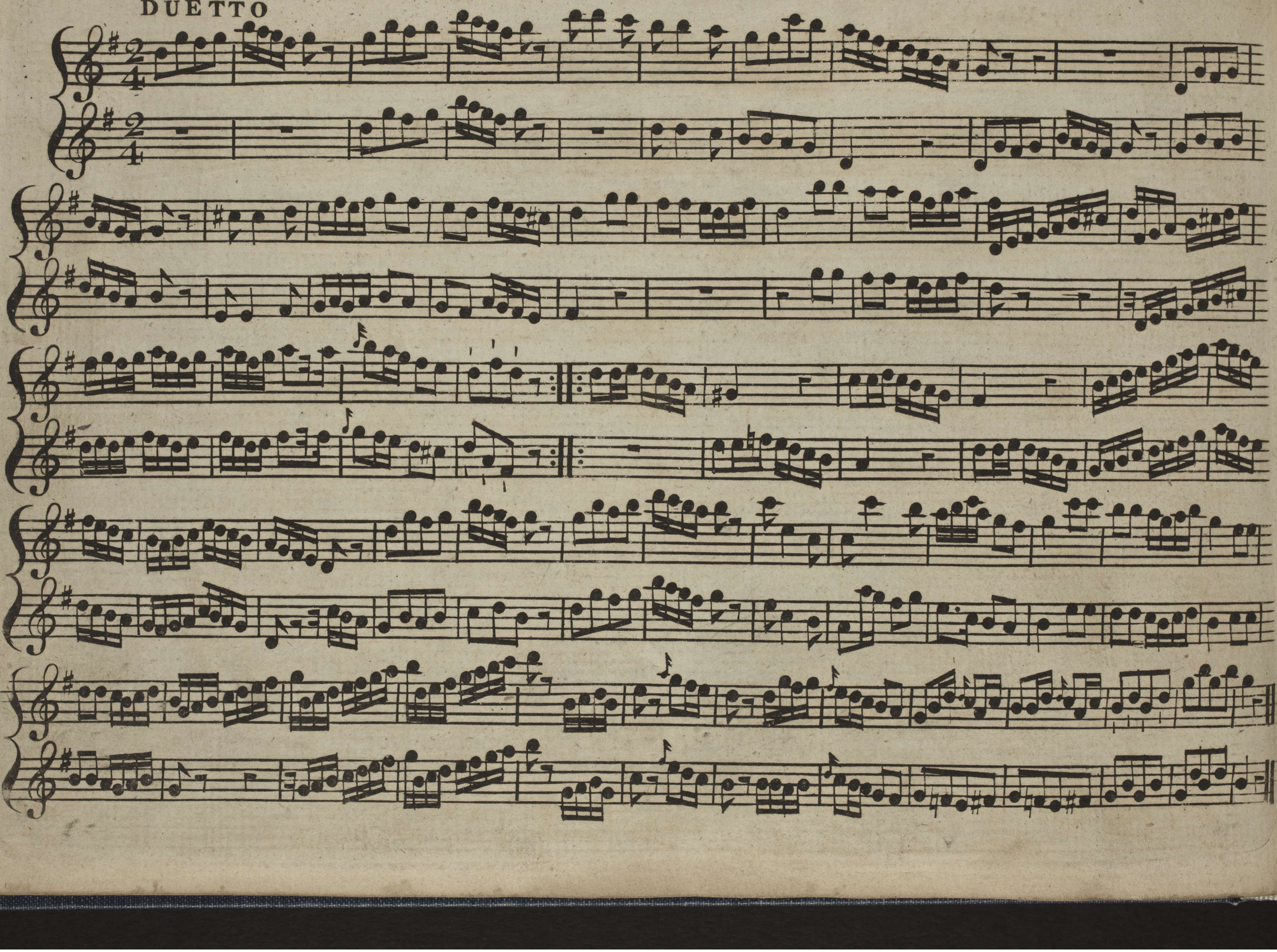
Sy.

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DUETTO *
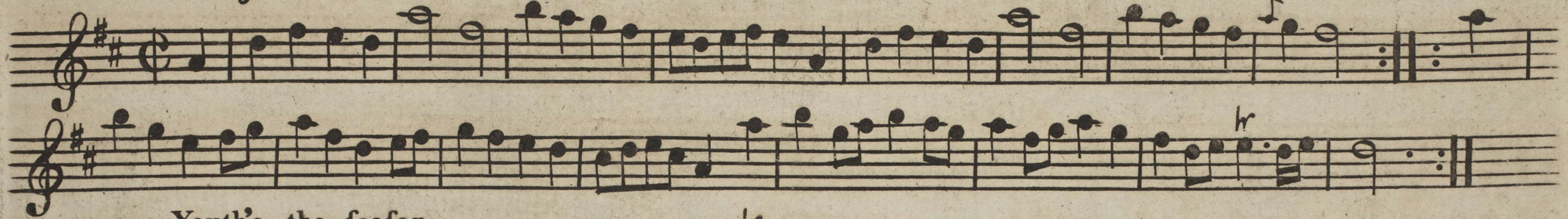


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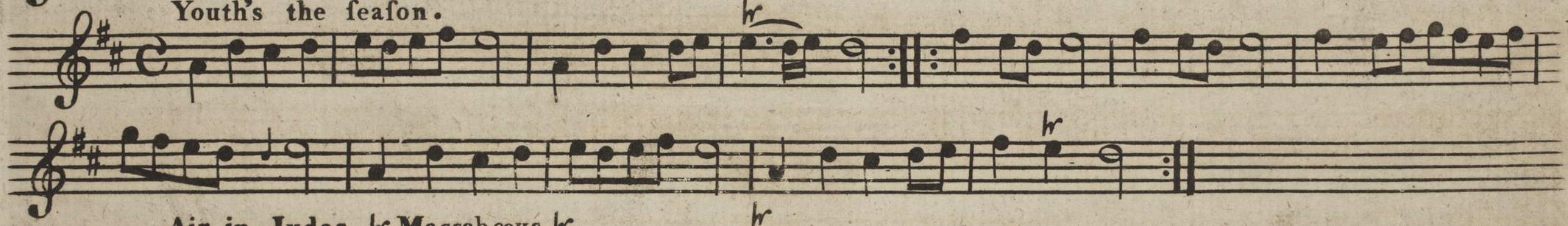
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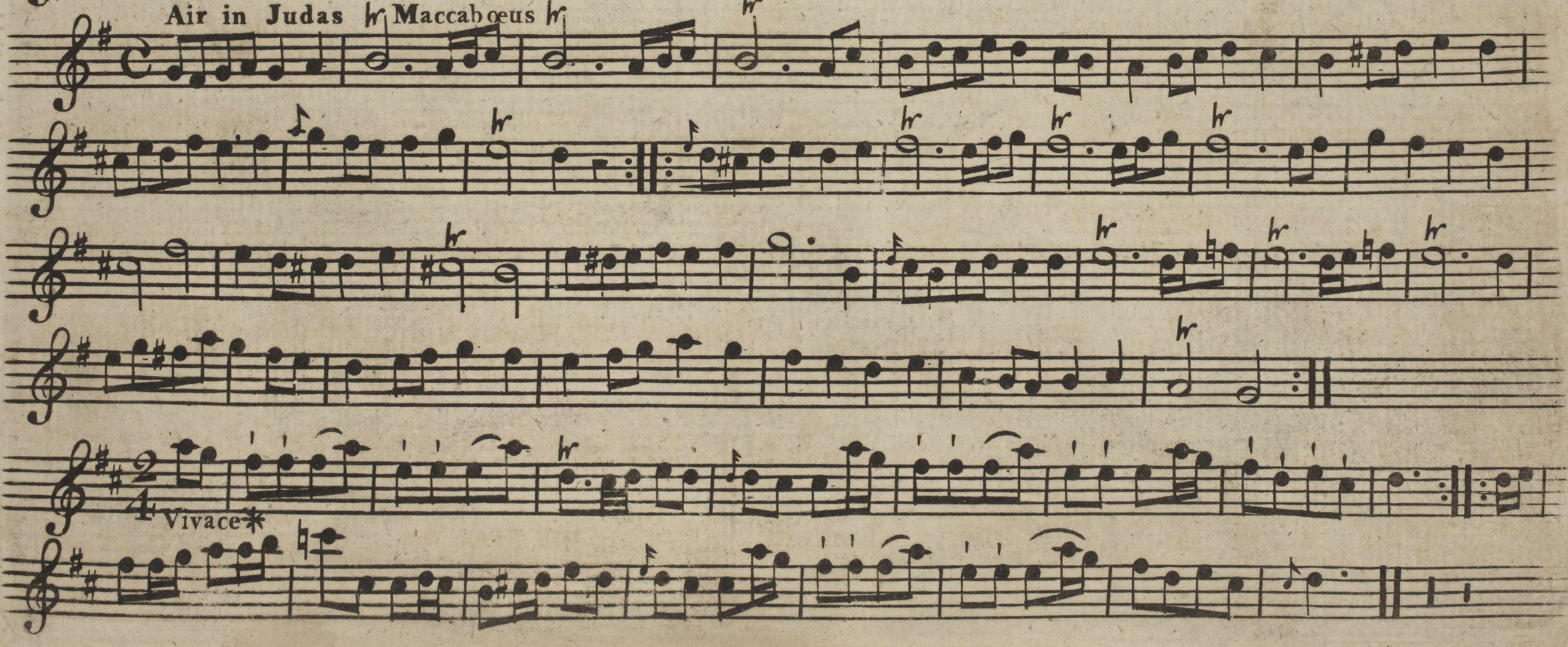
Air by Handel.



Youth's the ſeaſon.



Air in Judas Maccabœus



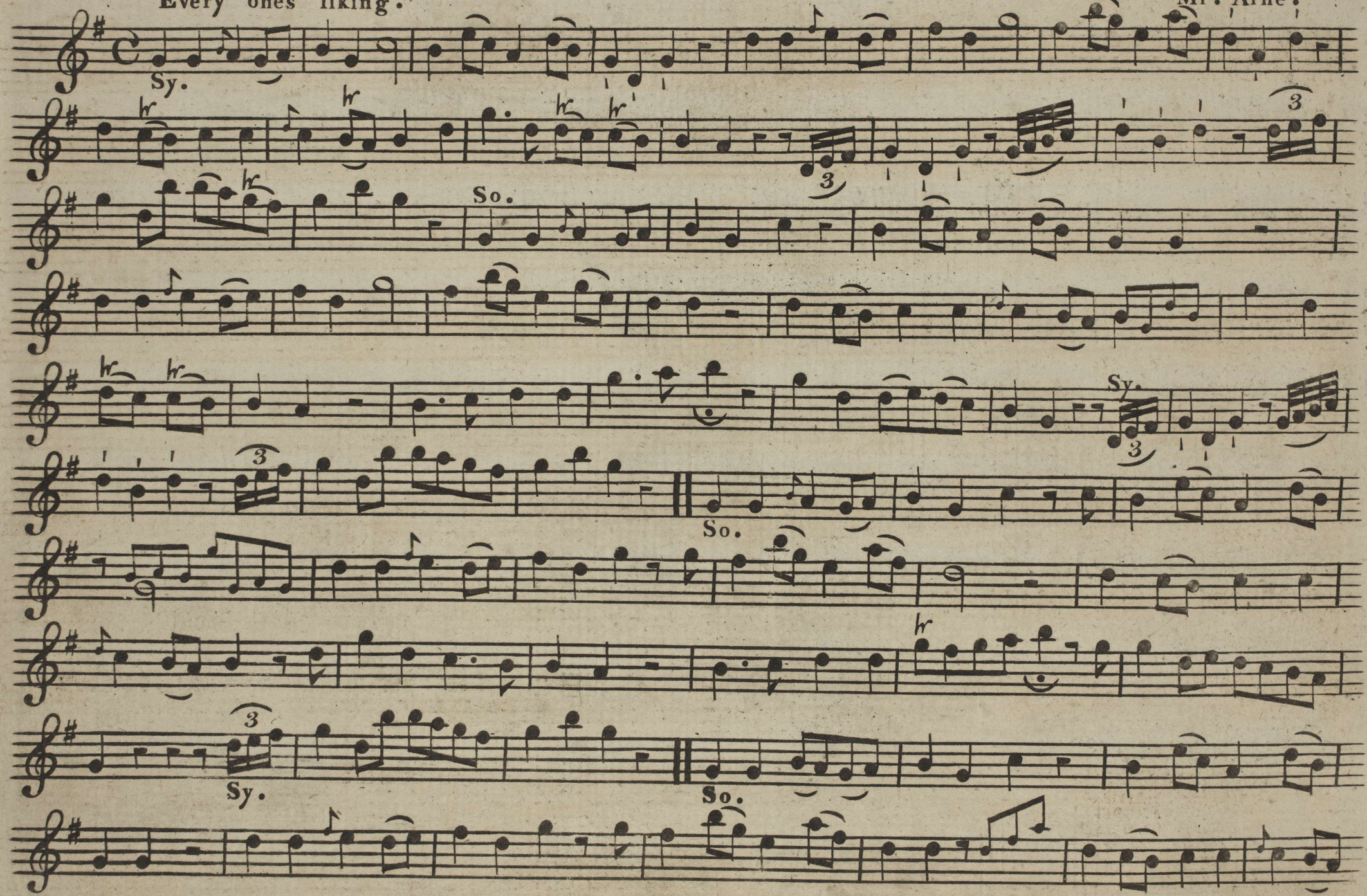

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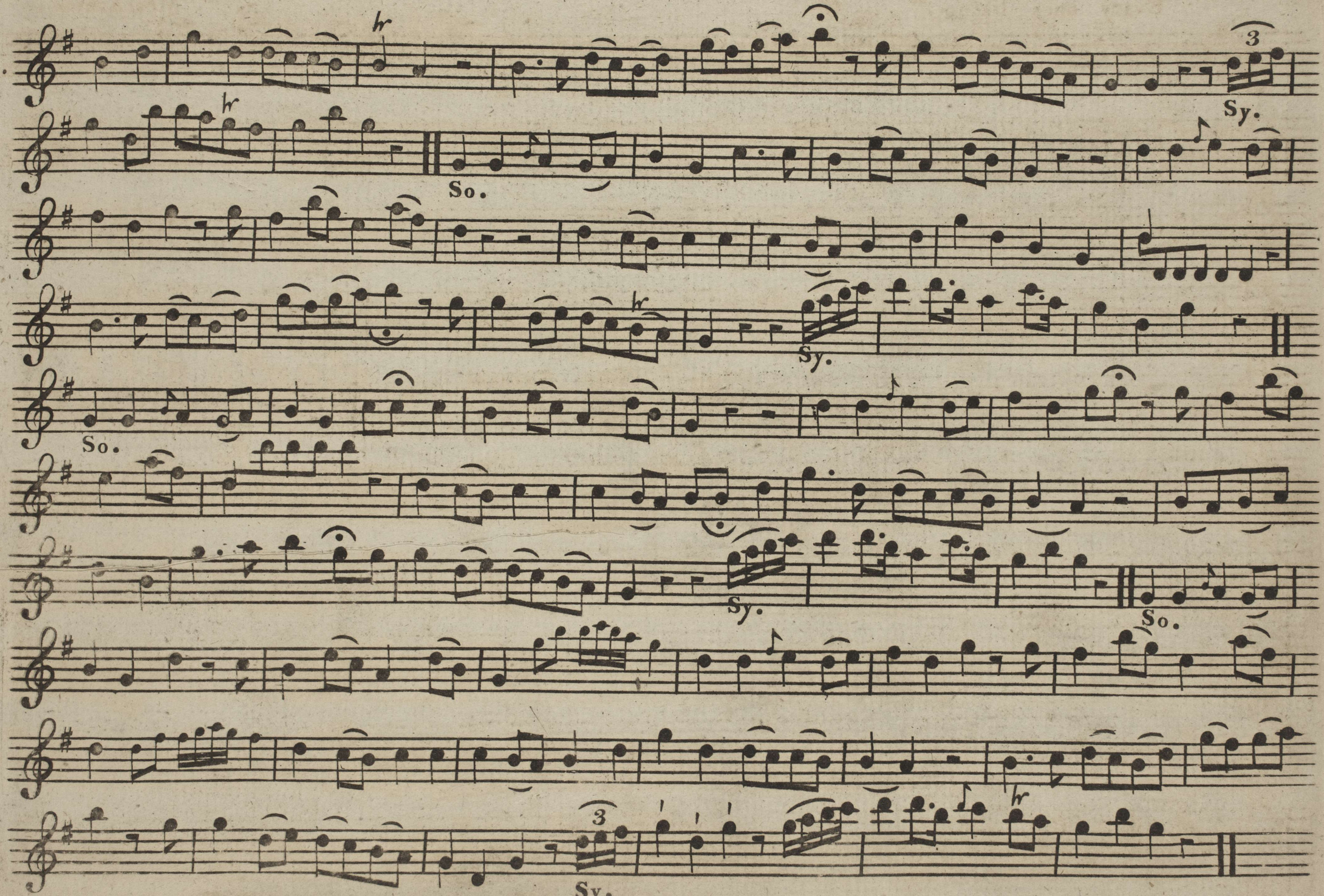
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Every ones liking.*

Mr. Arne.




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The Playthings of Life.*

Mr. Arne.

Sy. So. Sy. So. Sy

The Britiſh Soldier.*

Mr. Arrowſmith.

Sy. So. Sy So.

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Jamie Gay.*

Mr. Arne.

The Heart of Oak.*

Mr. Arrowsmith.

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Song, In the Beggar on Horseback.*

Dr. Arnold.

Sy. So. Minuetto Sy. So. Sy. So. Sy. So. Sy. So. Sy. So.

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Minuet 3

Sy So. Sy.

So.

Sy

So.

Sy. So.

Sy

Minuet 3

Sy. So. Sy.

So.

Sy

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## The New Tally Ho.*

Mr. Arne.

Sy.

So.

Sy

So.

So.

Horn

Voice

Horn

Voice

Horn

Voice

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Title: Dr. Arnold's new instructions for the German-...

Drink to me only with thine Eyes.

**Amoroſo.**

Vivace ✱

Dr. Arne

When forced from fair Hebe.

Andante

So

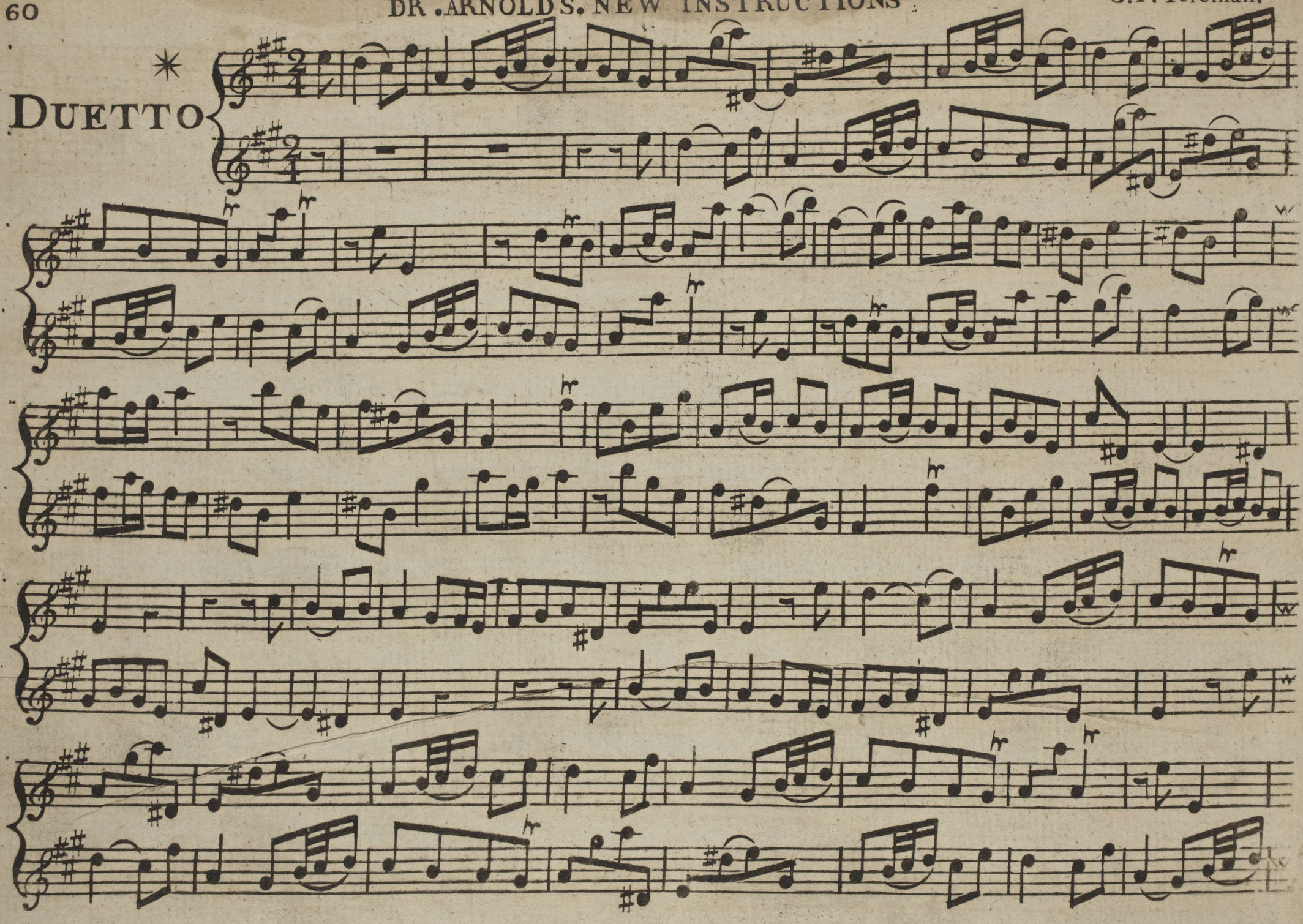
Sy.

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Title: Dr. Arnold's new instructions for the German-...

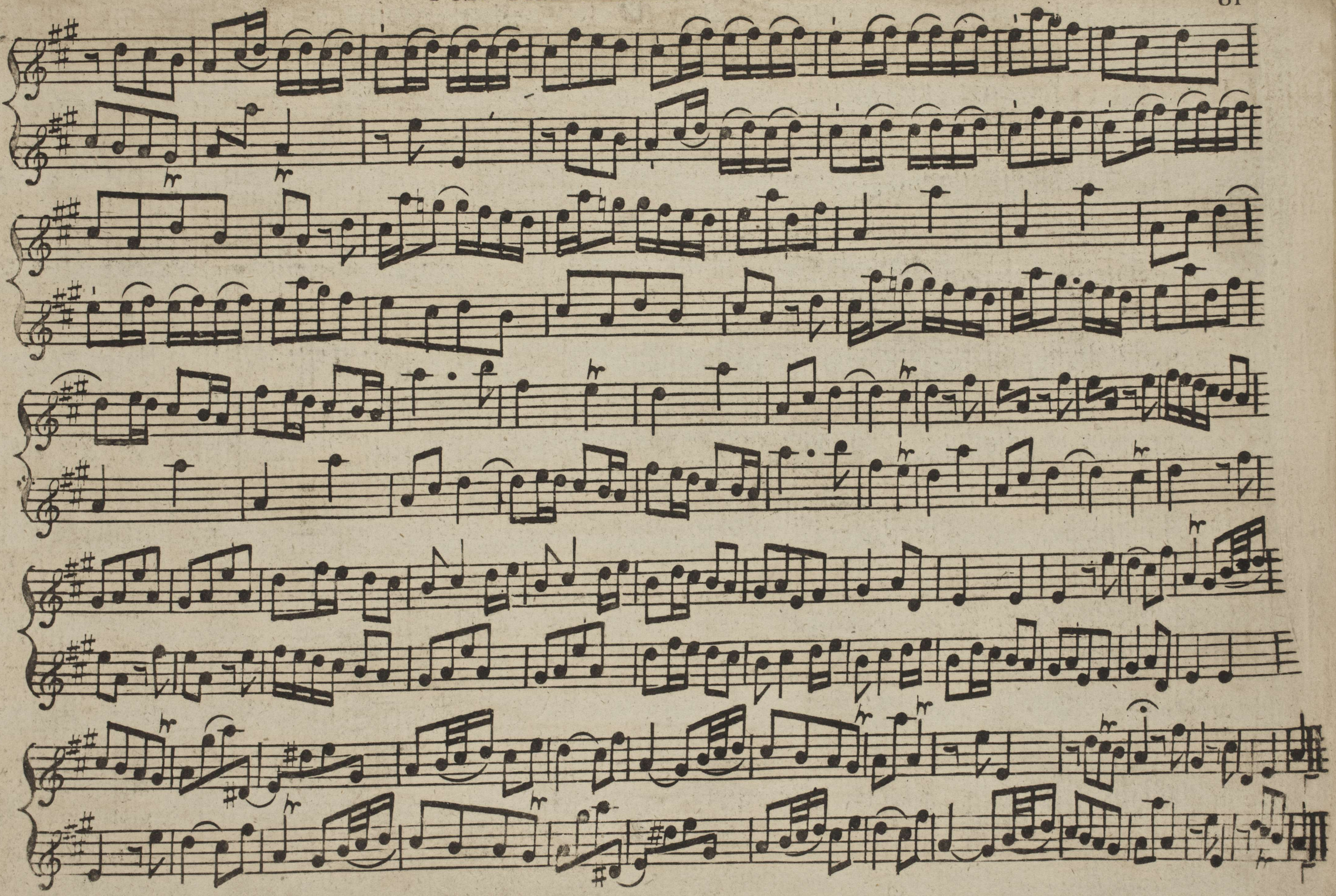
## DUETTO



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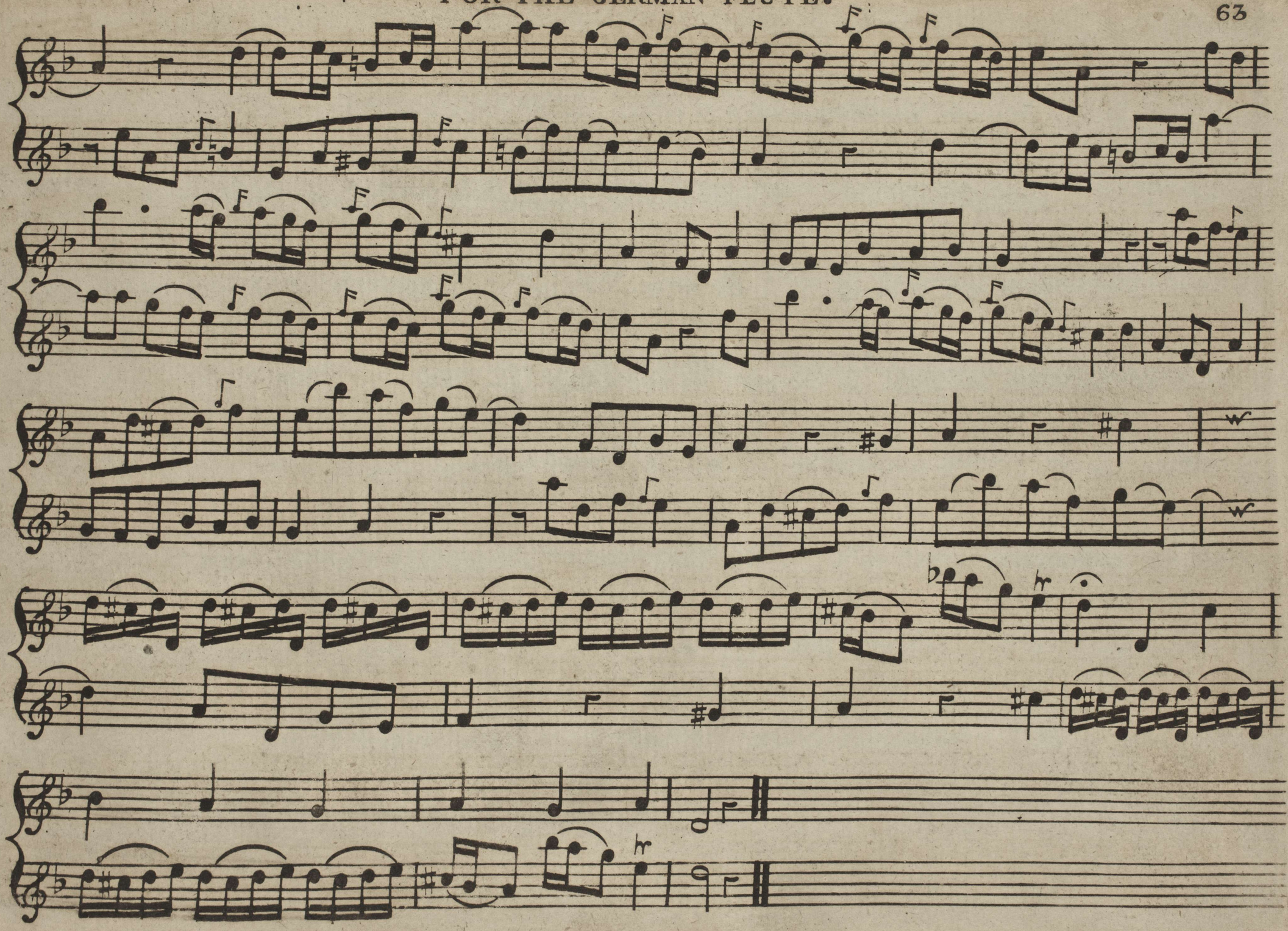
G.F. Teleman.

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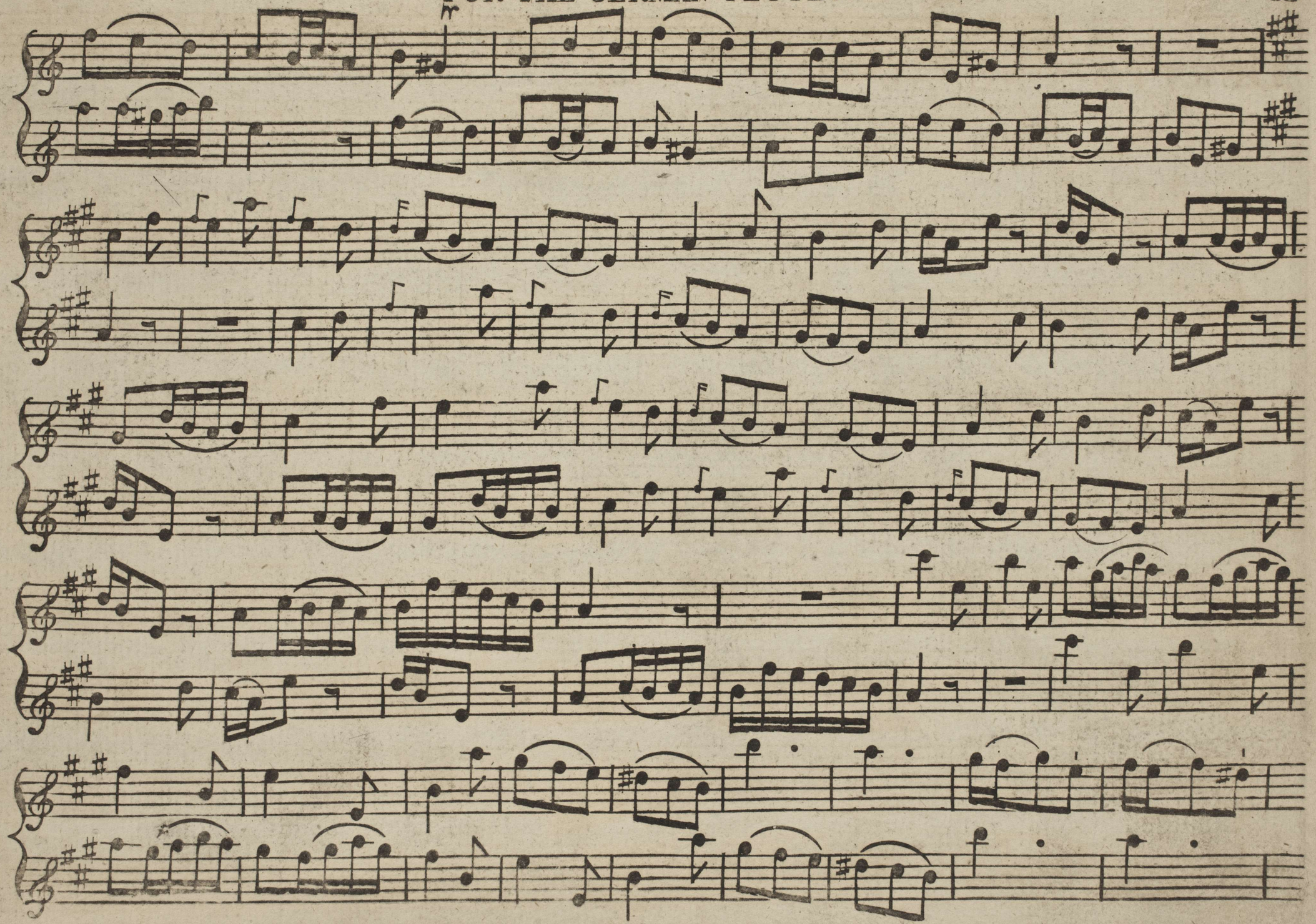
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Allegro

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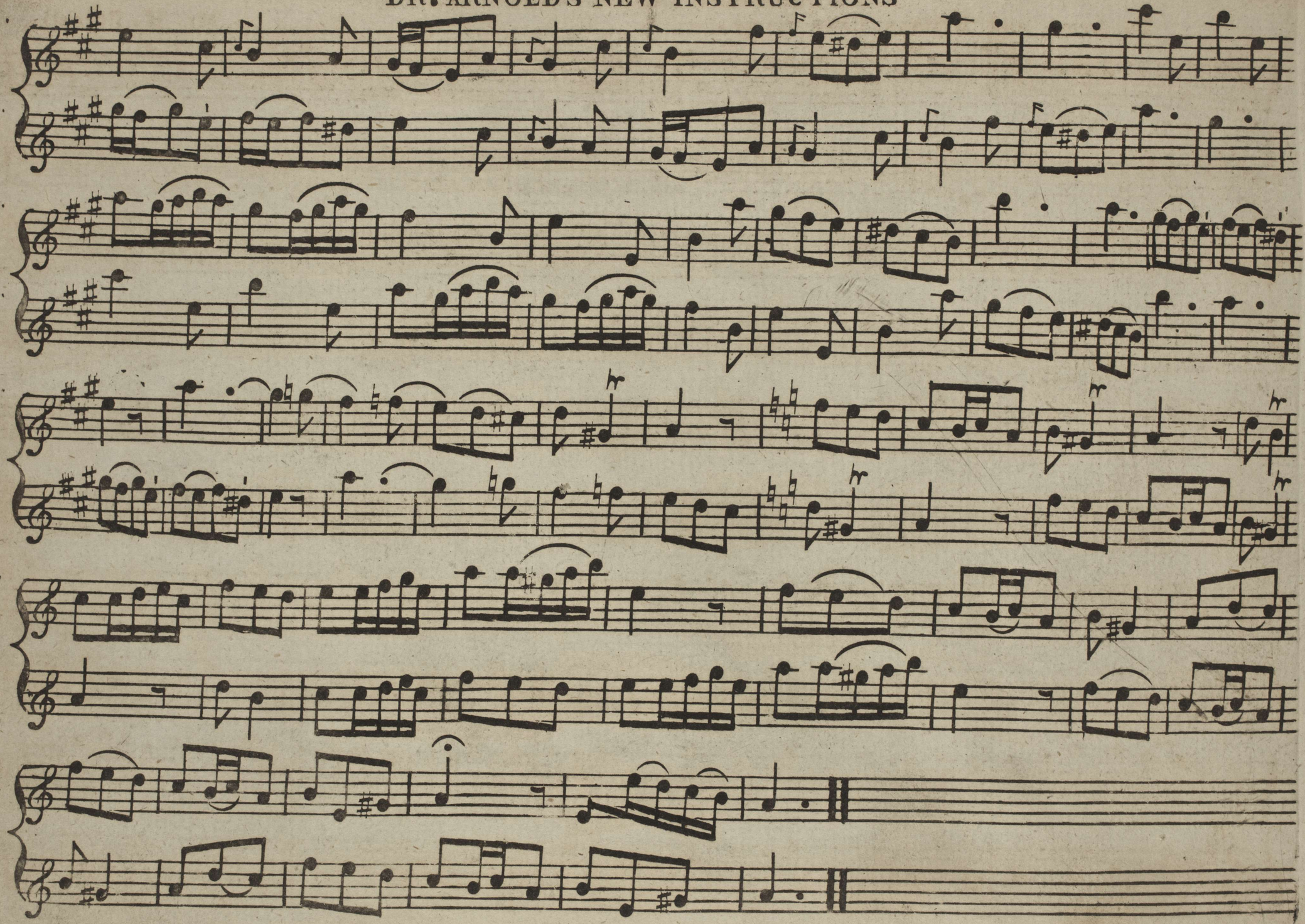
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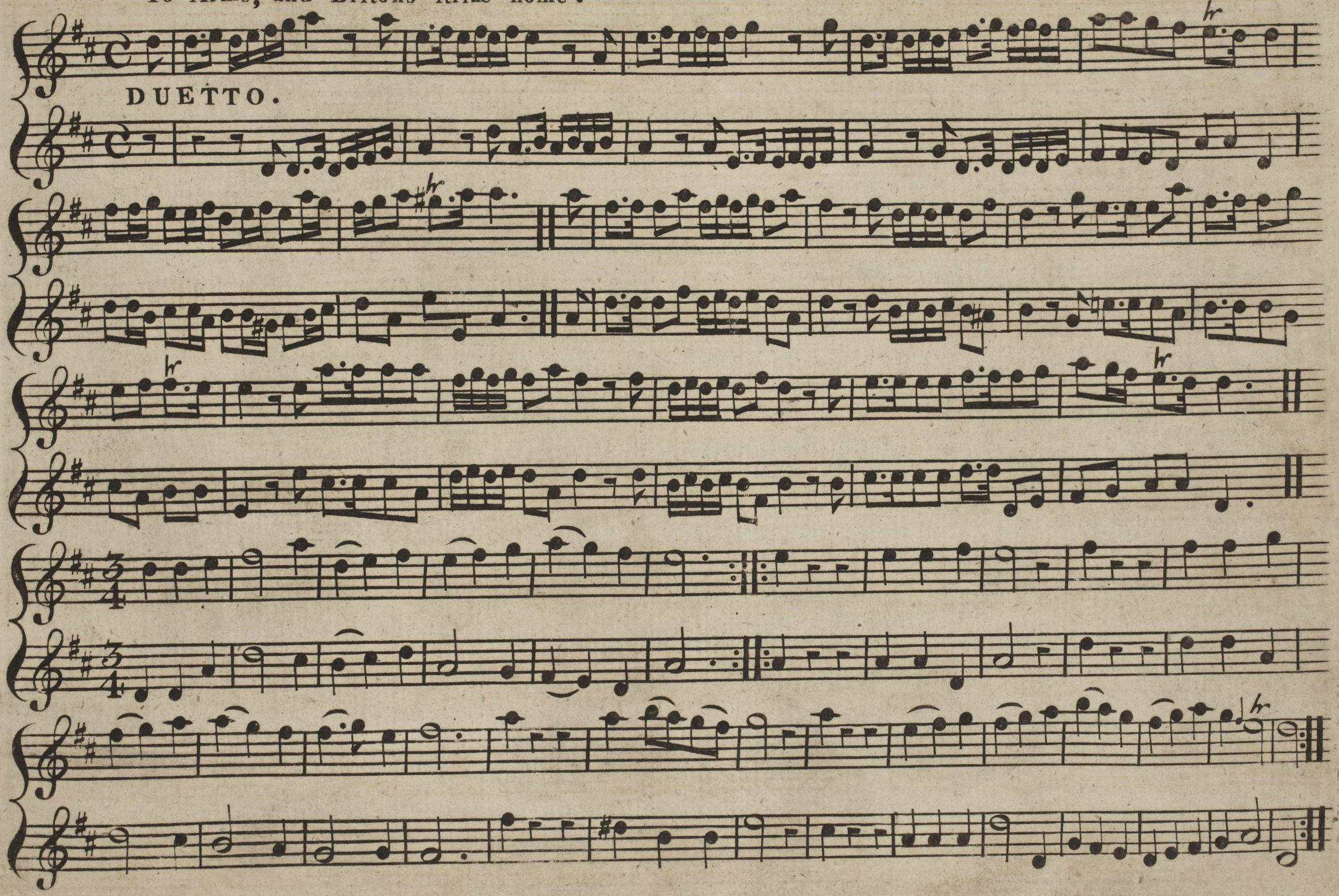


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To Arms, and Britons ſtrike home. Mr. H. Purcell.




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Vainly now you ſtrive.

Dr. Arne.

So.

Sy.

He comes.

DUETTO.

To woo me and win me.

Sy.

Dr. Arne.

So.

Sy.

So.

Sy.

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Rufsell's Triumph. Thurfday in the Morning.

How little do the Landmen know.

Soft pleafing pains. Dr. Arne.

Sy.

So.

Sy

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Blow thou Winter's Wind. Dr. Arne.

Sy. So.

My Blifs too long. Dr. Arne.

Sy.

To fair Fidele's grafsy Tomb. Dr. Arne.

Sy. So. Sy.

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Attend ye Nymphs.

Mr. Baildon.

Sy.

So.

Sy.

So.

Sy.

Forbear fond God.

Mr. M. Arne.

DUETTO

So.

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To keep my gentle Jefsy. Dr. Arne.

Sy. Sy So. So Sy. So. Sy.

The World my dear Mira. Mr. Gerrard.

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So.

Sy.

So.

Sy

Sure Sally is the lovliest Lafs.

Dr. Arne.

Sy.

So.

Sy

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To thee Oh! gentle Sleep. Mr. Martin.

Heart of Oak. Dr. Boyce.

When the Nymphs were contending. Dr. Boyce.

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Vivace

Volti.

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All.o Affai

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fine

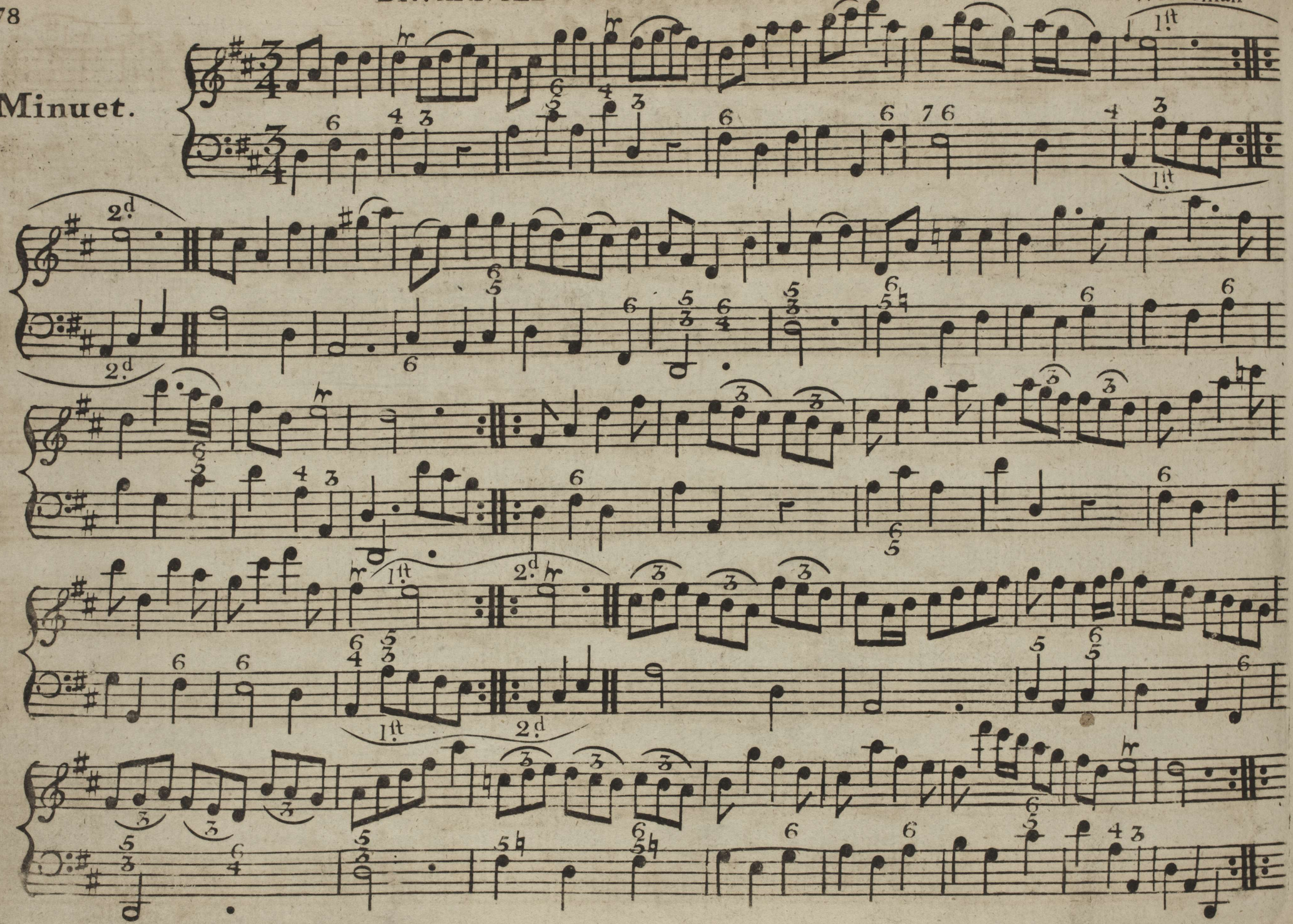
Da Capo.

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## Minuet.




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Mr. Weideman

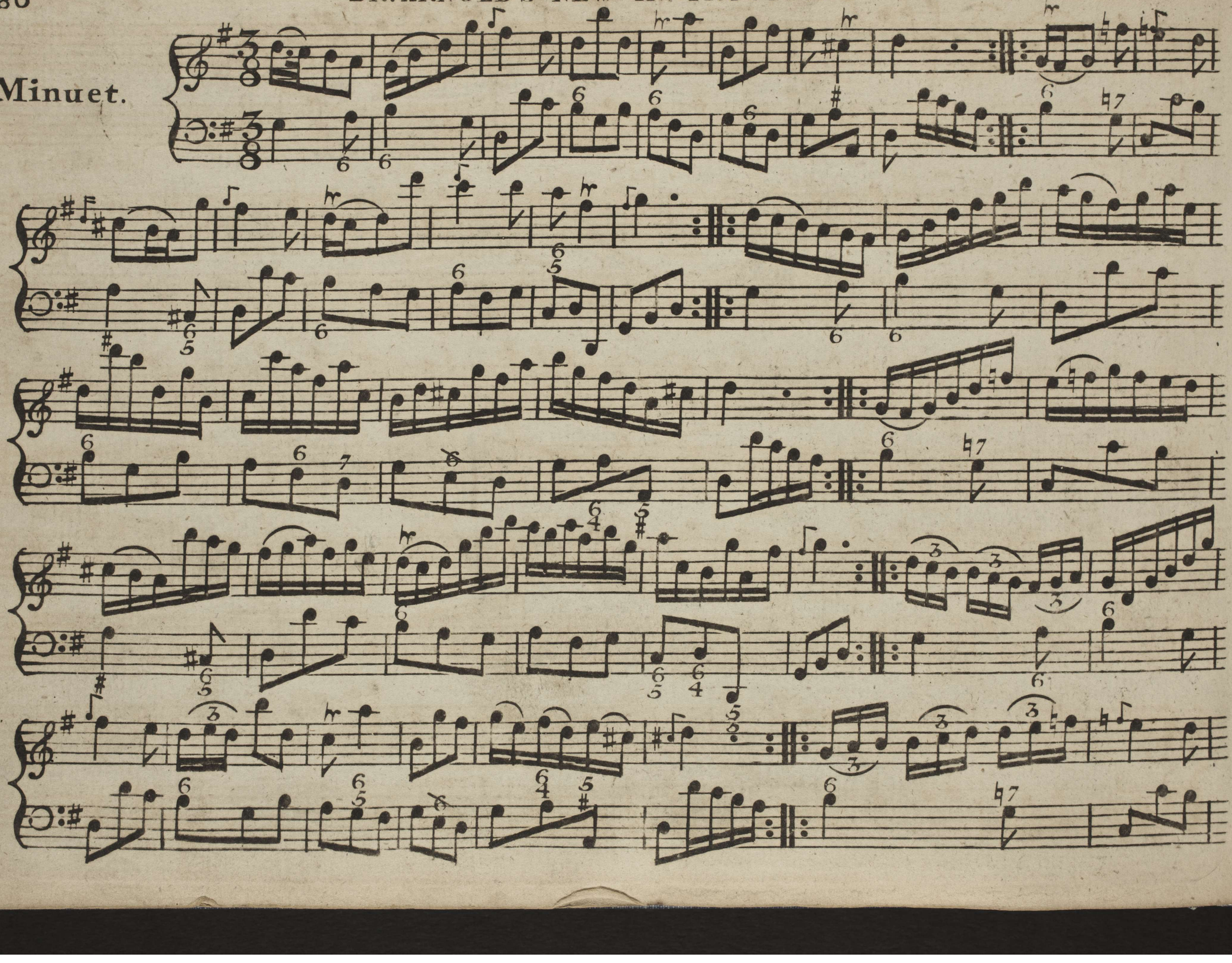
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DUETTO

Mr Weideman

Tempo di Minuetto

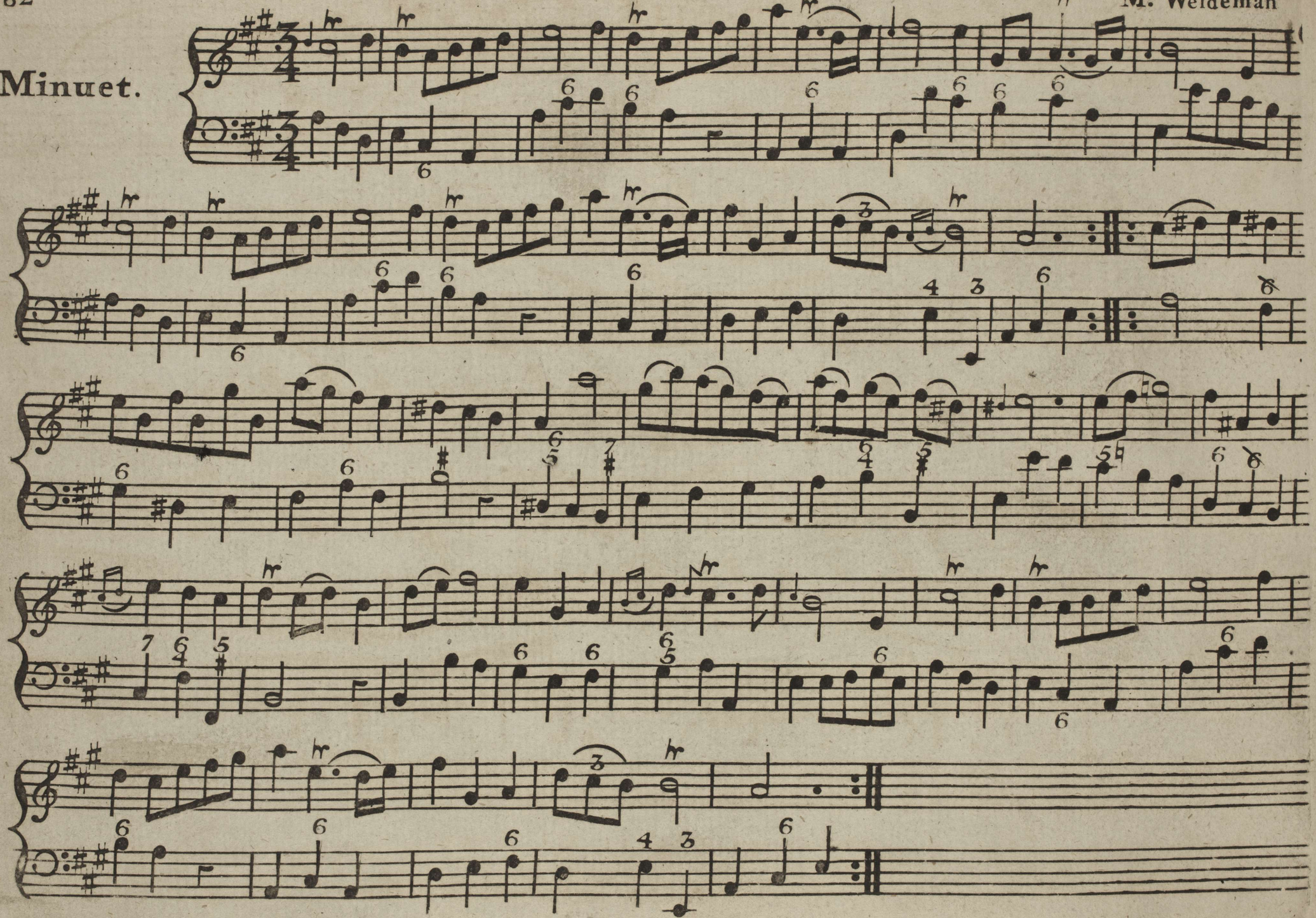
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Mr Weideman

## Minuet.



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THE

# FAIRY PRINCE,

## *A MASQUE.*

As Performed at the

*Theatre Royal, Covent Garden;*

Composed by

## *Dr. ARNE,*

*For the*

# GERMAN FLUTE.

---

LONDON:

Printed for Harrison & Co. No. 18, Paternoster Row.

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Air in the Overture.

Andantino Piano e preſsivo.

Preſto.

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O, you wake then.

So. So. Sy. So. Sy. So. Sy. So. Sy. So. Sy. So.

Idle Nymph.

DUETTO

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Satyrs, he doth fill with Grace.

Sy.

So.

Sy.

So.

Sy.

So.

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Sy

Catch.
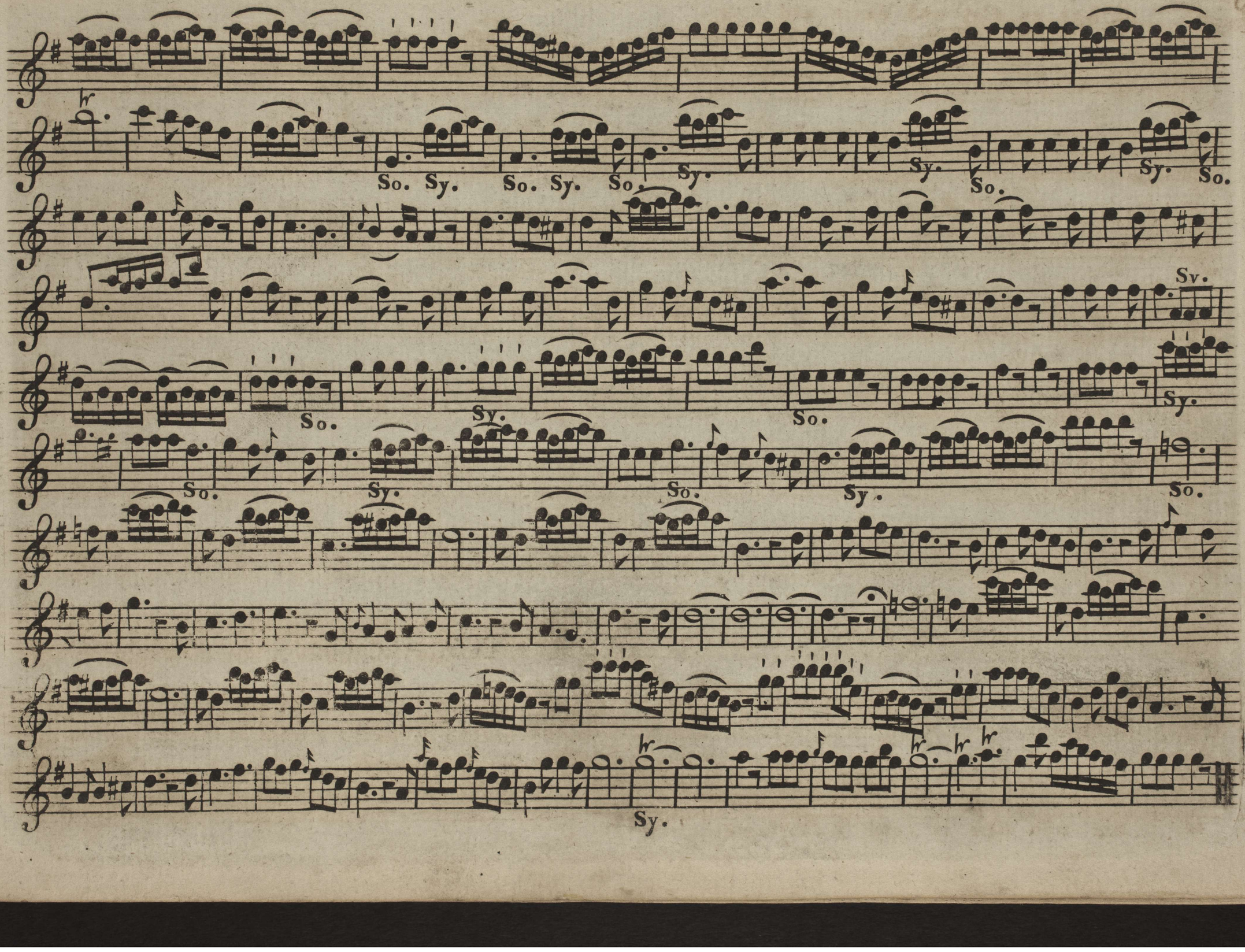
TRIO

See who here is come a Maying.

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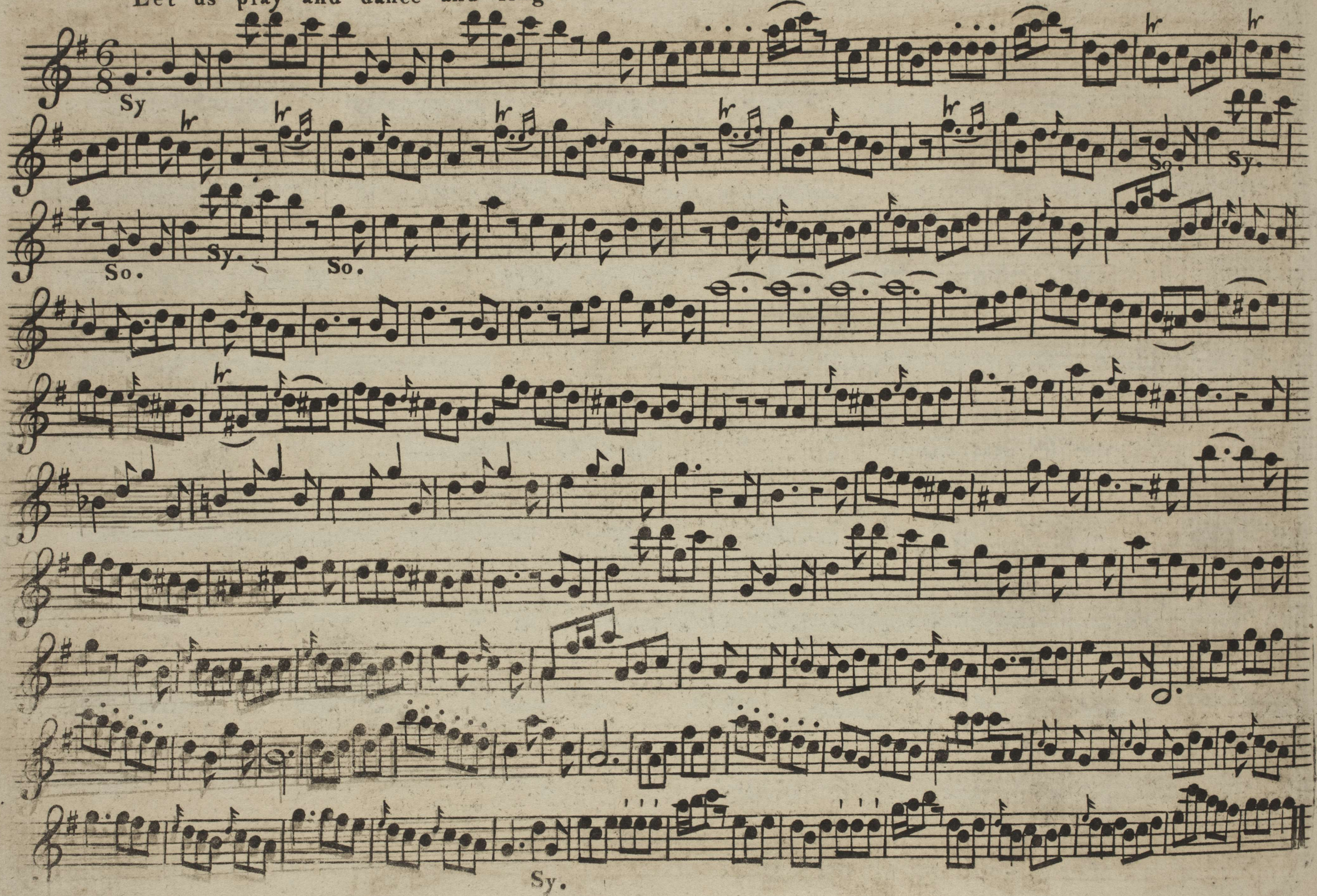
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Let us play and dance and fing.




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Now all the air ſhall ring.

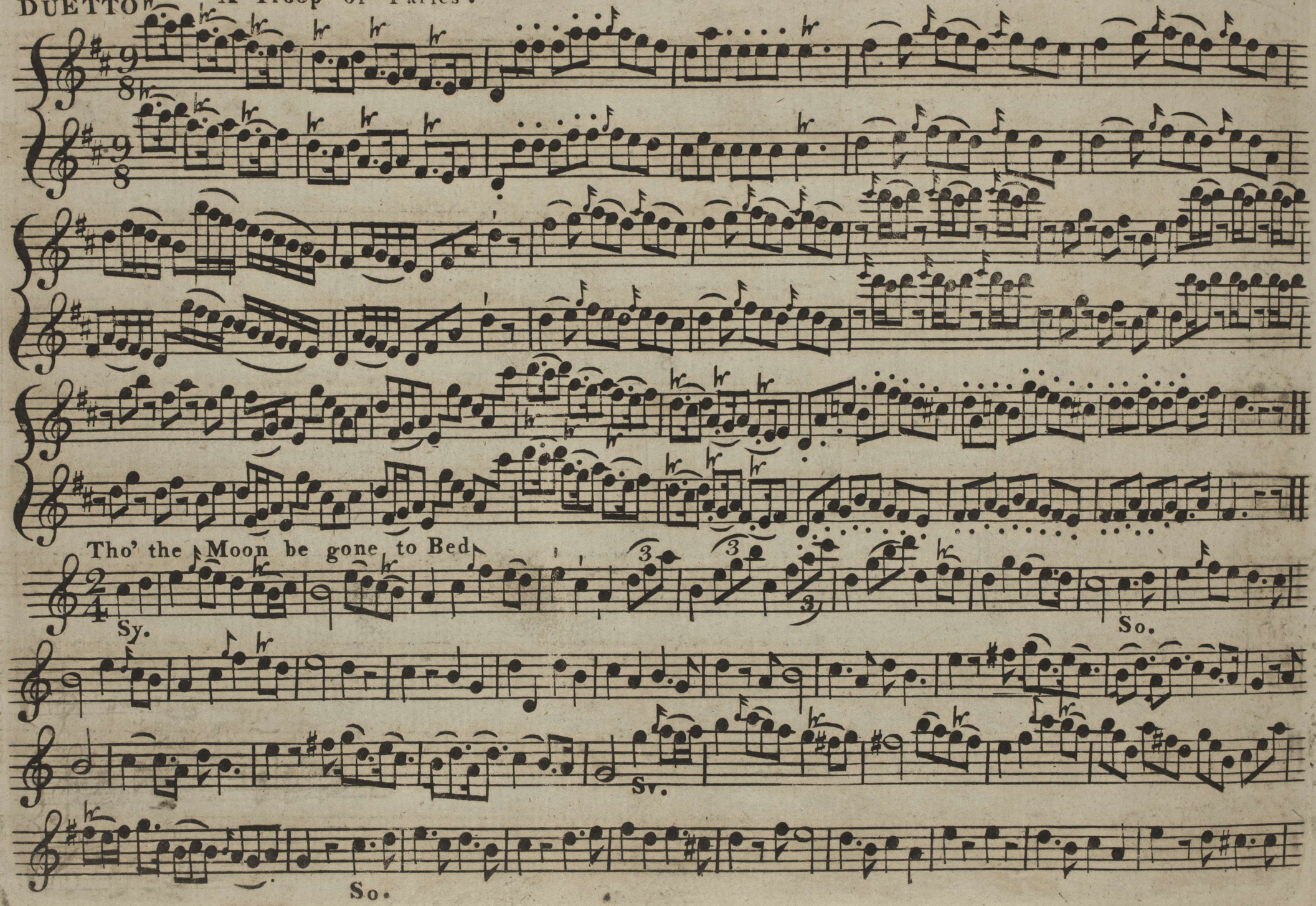
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DUETTO A Troop of Faries.




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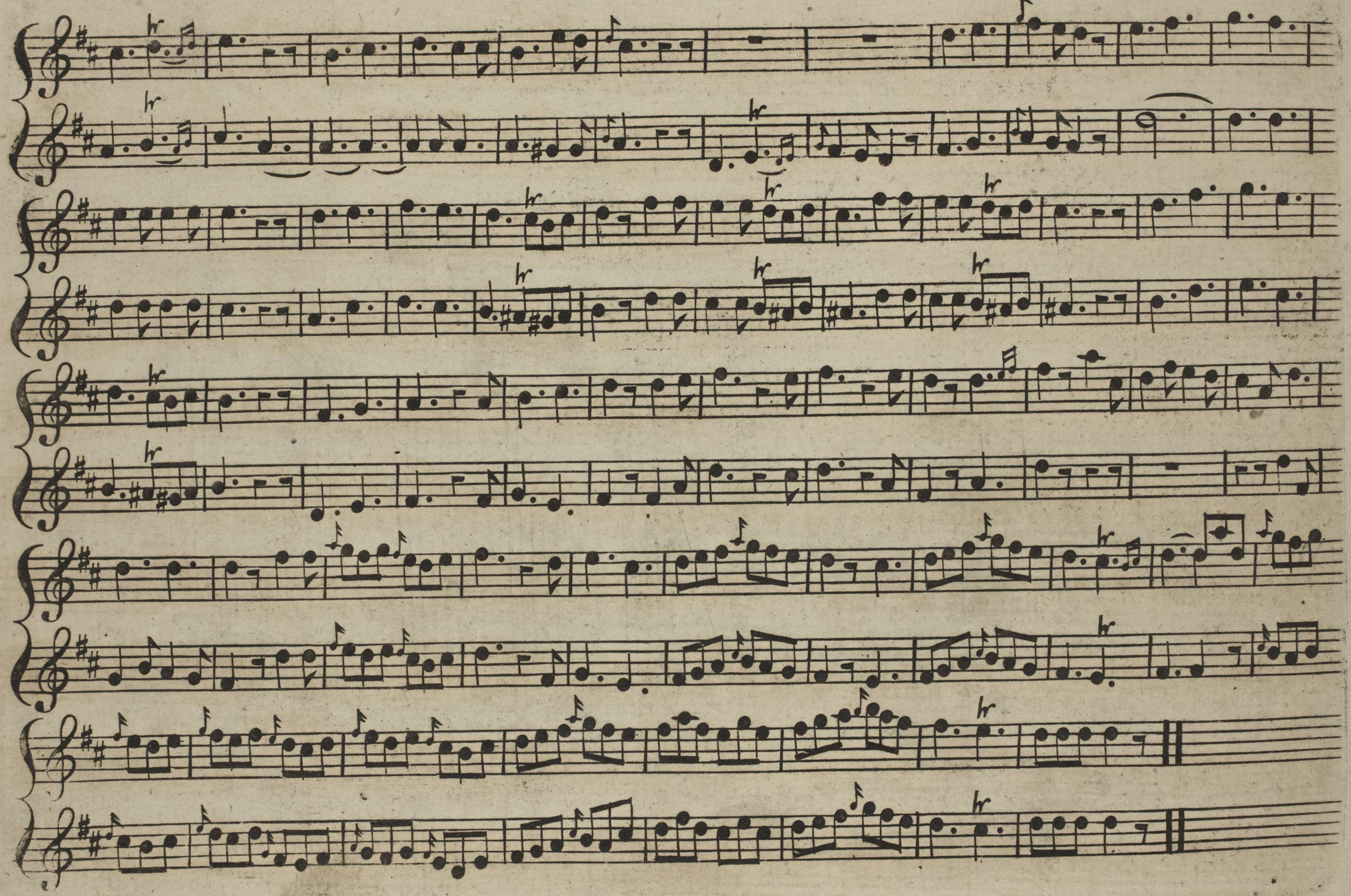
Sy.

DUETTO. Seek you Majesty

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Melt Earth to Sea.

Sy. So. Sy.

Nay, you muſt not ſtay.

So. Sy. So. Sy. So.

Sy. So. Sy. So. Sy. So. Sy. So. Sy. So.

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1st

2d

Figure Dance.

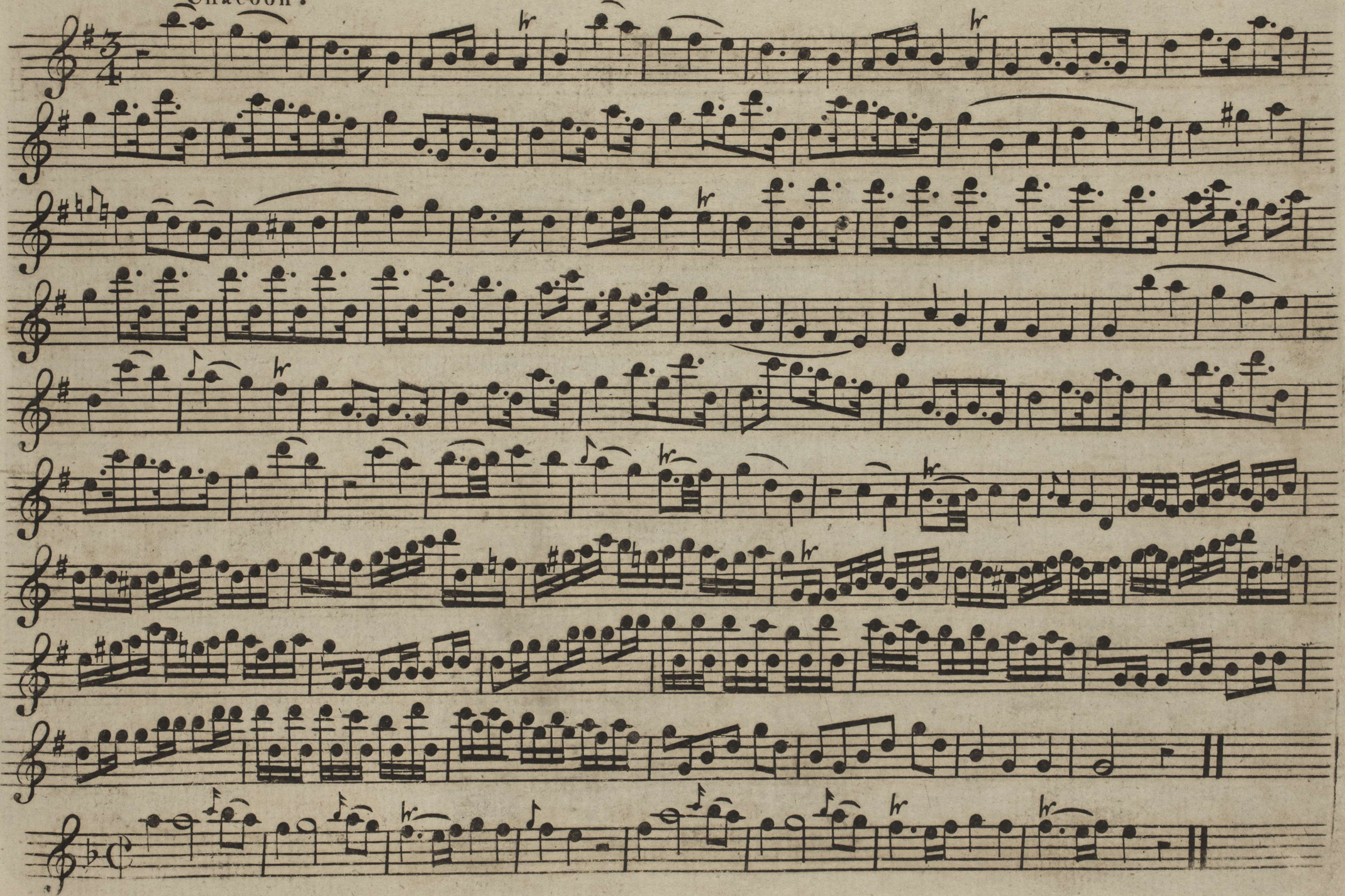
For the entrance of the Sylvans.

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Chacoon.



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The Faries Country Dance.

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The 1st. Grand March.

The 2d. Grand March.

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Orcheſtra March.

D.C.

Air.

Minuet.

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