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Sp. Largo *Royal*
Mabault's Art of Playing
THE
GERMAN FLUTE

Translated from the FRENCH,

Containing the best and easiest Instructions; with a complete Scale,
and method of Performing all the Cadences or Shakes;

Calculated for Beginners as well as for those who would wish to arrive to a Proficiency.

Humbly dedicated to all Lovers of that Instrument

William Mitchell

W. Mitchell

L O N D O N

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INTRODUCTION.

Various Authors have given Precepts for the German Flute; Particularly, Monf^r. Hotteterre a Native of Rome was the first that treated on that Subject. His Principles which are very good, did leave nothing wanting at the time they were Published; but now, as the knowledge of the Instrument is brought to the highest degree of Perfection, and Italian Music is so much admired, those Principles are no longer sufficient.

Those who have wrote after him have improv'd their Performances, with some Lessons, and their Scales with some Tones which were not in use when M^r. Hotteterre liv'd: You may likewise see that all those Principles have been calculated only for Beginners, for which reason those who have reach'd to any degree of skill cannot find in them any thing to serve their purpose

We shall therefore make it our Endeavour in the following Treatise to lead the Pupil Step by Step, and likewise prove profitable to the Performer. I would therefore establish at first in order to attain a perfect knowledge of the German Flute, a neat and full feeling, or Blowing of it, also to have the strokes of the Tongue at Command, the Fingers Nimble, and sprightly, and the Ear perfectly Just. This last point which is most essential, fails the ofttest, which is the principal cause of the Instrument being so much Neglected: Seldom do we hear in an Orchestra the Flutes come in Tune, which proves that the Performer's Ear is not sufficiently Cultivated. It is true notwithstanding the German Flute has different Joints of rechanging which do either heighten or lower the Tone The difference between one Joint and another being ordinarily a Semi fourth of a Tone and above The Tone of the Harpsicord may be found to be between both; to prevent which, some adjust themselves by drawing ever so little the Joint next the Head piece to lower the Tone, others amend it in their Blowing.

M^r. Buffardin in order to prevent this inconvenience has invented a Screw within the Cork, which, thro' that help comes either up or down for the space of three or four lines within the Head of the Flute, which does not hurt at all the Justness of the Instrument; but on the Contrary, sets the Performer to rights, and enables him with the help of the Joints of rechanging and the Screw to put the German Flute at a just pitch, both with the Harpsicord and all other String Instruments. He has also Invented the folding small piece, which may be stretch'd out, or shorten'd, according as the extent of the Joint of rechanging may require, for Contributing a justness of Tone to the Instrument. The difference between the middle Joint and the next one to it is not to be perceiv'd; but the lower one from the highest is much so: I do not pretend to ascertain that a German Flute which has got five or Six Joints cannot be just thro' them all, without either lengthening or diminishing the small piece; but it is seldom to be met with, and the least advantage which may contribute to the perfect justness of an Instrument is not to be rejected. M^r. Quantz a Pupil to M^r. Buffardin has invented a Second key to the small piece, and the hole it is cover'd by, is larger than that of a Common key, in order that this Second key may form the E. Flat just, which is always a little low relatively to the D. Sharp, which is finger'd the same way, and which would be too high, was the E. Flat just; The Maker's now form the hole of the Common key larger than they formerly did, in order to mitigate these two Tones, by which help, the defect is supply'd in the blowing. There are some other cases where Blowing must be guided by the Ear to redress the Imperfect Tone of the Instrument: There are also some Passages which should be Fingered different from what is usual, either to render them more just in the Adagio, or more practicable in the Allegro, which we shall have Occasion to speak of more at large by and by. I have nothing farther to add, but to recommend to those who have a Mind to arrive to a Perfection of the Instrument, to accustom themselves early in the producing of a neat and full Tone, to render all the Trills or Shakes equal, bright, and smooth, to produce a just Tone either in increasing or diminishing, to give the strokes of the Tongue Precision, and to familiarize themselves with all the Tones both Flat and Sharp.

CHAPTER I.

Of the Situation of the Body .

Nothing can be added to what Mons: Hotteterre wrote on this Subject in his Treatise on the German Flute, and in like manner, most of those who have given Rules for that Instrument after him, have, some more, and some less, copied him, without conferring upon him the Honour. This is the Abstract of that Author on this Subject. He remarks, First, that it is necessary in order to attain to the Perfection of Exercises in which we have a mind to excel, to join as much as Possible the Graces to the Skill; He afterwards gives us the following explanation of the Posture we must be in for Playing on the German Flute. When you play, whether Standing, or Sitting, you must hold up your Body Straight, your Head rather high, than low, and turn'd a little towards the Left Shoulder, your Hands high, without lifting up the Elbows, or the Shoulders, the Left wrist bent inwardly, and the Left Arm near the Body, this is very essential and you cannot deviate from it without contracting some bad habit; therefore I would advise such as begin to Play on the Ger: Flute to adhere strictly to the following rules. If you are standing to keep stedfastly upon your Legs, your Left Foot plac'd forwad, your Body bearing upon the Right Hip, without being under any constraint, you must observe above all, not to make any kind of Motion either with your Body or your Head; as many do in beating the Measures. that Attitude when well executed, is very Graceful and no less pleases the Eyes than the sound of the Instrument flatters the Ear, but although it is pleasing should not be general; as many by beating it have contracted bad Habits which they have not (being accustom'd to them) been able to avoid.

Of the Position of the Hands .



In the Figure I have here set, Observe, 1st that the Left hand A is placed upwards, 2^{dly} the Right hand B under; and 3^{dly} the Flute C. between the Thumb and first Finger of the Left hand: The Fingers of which are set in such order, that the first and Second are bent roundly the third stretch'd out a little, and all of them reclin'd towards the right hand; the little Finger which is not employed, must be raised a little and the wrist bent inwardly. The Fingers of the Right hand are kept almost strait, the middle one more round than the others; the little Finger is placed under the Key, unless it touches it, and must always be in readiness to let open the seventh hole; the Thumb whose only service is to support the Flute, is placed above the Fourth hole, or a little lower, the wrist of that hand is bent inwards, and the Flute is held declining towards the small piece; There are some People who place the upper hand outwards laying the Flute on the end of the Thumb; besides that such a Position is not so Natural as the first, the Flute does not set so well: some others hold the Flute on the Left side, by placing their Right hand upwards, and the Left downwards; such a Position does not hinder them from playing well, but the first Method given must be preferred as being generally followed by all those who have distinguished themselves in the skill of this Instrument.

CHAPTER II. Of the Blowing or Feeling.

The Blowing is the first, and in some respect the Principal object on the German Flute; a middling Execution Joind with it is generally prefered before an astonishing Execution, when it has the disadvantage of an indifferent Blowing; but a Performer must be possess'd perfectly of both to reach the Excellence of the Instrument. The Blowing is reckoned to be good, when the sound is round, well nourished, equal and simple, but it is Beautifull when besides that, the Sound is smooth, delicate, sonorous, and gracefull; there are some who have by Nature the Blowing good, without the trouble of searching; others put themselves as it were to the Rack to find it out; others again can never attain it. I do not pretend to set here certain Rules by which a person may acquire the full Blowing, but I shall make it my Endeavour to facilitate the attaining of it by the following Observations. 1st Your Lips must join close to each other in drawing them towards the corner of your Mouth, in order to set them even and flat, there must also be a small opening in the middle, to let the Wind come out: the hole of the feeling of the Flute must be opposite the small opening of the Lips, and the Flute must lay upon the under Lip in such a manner that the hole may remain almost discovered. 2^{dly} Begin to Blow with Moderation, and strive to form a Sound, by turning the Flute for that purpose, more or less, either outwards or inwards, in order to find out the true point. 3^{dly} As soon as you have found out the way to make the Flute speak, you must begin to lay down your fingers one after the other, beginning with the first of your left hand, keeping with Continuance the different Tones, and repeating often the same untill you know the Blowing thoroughly: after this you may read the following Chapter, to be acquainted with the Tones and Semitones. There are some, whose Lips, are so disposed that they cannot find out the feeling of the Flute, but by pushing out the upper Lip, instead of drawing it in towards the Corner of the Mouth, according to the Instructions I have given such People must not follow our method any farther than their natural Disposition will allow; others lays the Flute between the upper Lip and the Nose, feeling the hole underneath, the last way does not hinder a person from playing well, but looks very awkward, I would therefore advise such Persons as have not contracted those habits to follow the Method here taught.

A Scale for the German Flute

Natural Notes

Sharps and Flats

The musical score consists of two staves. The top staff shows a scale of natural notes (D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A) and a scale of sharps and flats (B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A). The bottom staff shows the corresponding fingering for the right hand (1-4) and left hand (1-4) for each note.

N.B. There are a few false notes in the best German Flutes, which can only be remedied in the blowing, and is done by turning the Flute a little outward from the Lips, which makes the Tone Sharper; or Inward, which has always the contrary effect. Such notes as are to be blown Sharp have a Sharp # placed above them, and those to be Flat have a Flat b. There are also two ways of fingering some notes as may be seen by comparing the scale of Shakes with that above, either of these ways ought to be taken that will render the Transition in the Key you are playing most easy.

A Scale of Shakes

The musical score consists of two staves. The top staff shows a scale of notes with trills (tr) above them. The bottom staff shows the corresponding fingering for the right hand (1-4) and left hand (1-4) for each note.

A Compleat Scale of all the Tones and Semitones on the German Flute !⁷

The first scale is written on a treble clef staff with a key signature of one sharp (F#). The notes are D, E, F, G, A, B, C, D, E, F, G. Below the staff is a fingering chart with seven horizontal lines representing the fingers (1-7). Each line contains a series of black dots indicating which finger holes to cover for each note. Dashed lines connect the notes on the staff to their corresponding fingerings in the chart.

The second scale is written on a treble clef staff with a key signature of one sharp (F#). The notes are A, B, C, D, E, F, G, A. Below the staff is a fingering chart with seven horizontal lines representing the fingers (1-7). Each line contains a series of black dots indicating which finger holes to cover for each note. Dashed lines connect the notes on the staff to their corresponding fingerings in the chart.

NB. The following Tones are not found but in the Voice & Bass Flutes; some Ordinary Flutes reach as far as B.

An Explanation of the Scale: and of all the Tones and Semitones .

The Scale represents two Principal objects viz^t. 1st the Notes of Music, with all the Tones and Semitones and their Names . 2^d The Tablature demonstrated by Cyphers White and Black, set upon the seven parallel Lines: the perpendicular and Oblique points, or Dots under the Notes Mark out their fingering in the Tablature the seven parallel Lines which form the Tablature answer to the seven holes of the Flute, the Black and White Cyphers represents those same holes; the White shew which are the holes which must be let open, and the Black those which must be kept shut, in order to blow out the Tone of the Note which lays upon it . I have distinguished in this Scale the Natural Tones by round White Notes, and the Sharps and Flats by Black ones, for the utility of Beginners who must at first confine their application in drawing out only the Natural Tones, and-giving strokes of their Tongue at each Tone, I mean they must articulate the Wind as if one would pronounce the Syllable tu. Observe that you must increase by little and little the Wind is coming up; and in the high Tones you must the more and more keep your Lips close together, that you may be enabled to draw out the Sound Neatly . The C. Sharp, and D. Flat at the beginning of the Scale are not Executive Tones for the Flute; they are but artificially made so, for at the Oblique Points you may see that those two Notes and the D. Natural are fingered the same way: therefore to draw out the Tone of those two Notes, you must turn the Flute inwards and make the opening of your Lips larger towards the Mouth feeling, by which means you will lower the Tone a half one . When you have made yourself thoroughly acquainted with the Scale, and likewise got the Names of the Notes by Heart, I would advise you in the next place to have recourse to the following Example .



Dodging Notes, or, Eighths Ascending .

This Example is designed to make you perfect in Blowing the Octaves; you must also give attention whether you found them properly in Tune, for as the Flute is but an Imperfect Instrument and very much so if not guided by the Ear; I would have Practitioners pay a due regard to the rising or falling of Octaves .

CHAPTER IV

Of Time and the different Characters used in Music

There are two sorts of Time Viz: Common, and Triple. Common Time consists either of one Semibreve, two Minims, four Crotchets, eight Quavers, sixteen Semiquavers, or 32 Demifemiquavers in a Bar, and is to be known by the following marks, C. C. $\frac{3}{4}$. and $\frac{2}{4}$ the first of which marked thus C. denotes a slow Movement, the next thus C. a little faster, and the other two, Brisk Airy Movements. the first three of these Characters contain each to the value of a Semibreve in a Bar, which must be held as long as you can moderately count four. the last never contains more than one Minim, two Crotchets or four Quavers in a Bar. this is commonly call'd French Time.

A Semibreve is as long as

2 Minims	or 4 Crotchets	or 8 Quavers, or	16 Semiquavers, or	32 Demifemiquavers.
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Triple Time is known by these Characters, $\frac{3}{4}$. $\frac{3}{8}$. $\frac{6}{4}$. $\frac{6}{8}$. and $\frac{12}{8}$. the first two of these Characters is Minuet Time, one contains three Crotchets, and the other three Quavers in a Bar, tho' in reality they both answer the same end; only $\frac{3}{8}$ is play'd somewhat quicker, the three remaining Characters is always marked at the beginning of Jiggs &c. the first viz: $\frac{6}{4}$ contains six Crotchets, the second six Quavers, and the last 12 Quavers in a Bar.

A dotted Minim is as long as

3 Crotchets, or	6 Quavers, or	12 Semiquavers.
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When a Point, or Dot is added to the right side of any Note, as for Example a dotted Semibreve thus $\overset{\cdot}{\text{C}}$. signifies that the Note must be held as long as three Minims; and a dotted Minim thus $\overset{\cdot}{\text{q}}$. as long as three Crotchets &c.

Flats, Sharps, and Naturals, are three Characters of great use in Music, Viz: a Flat; thus b . being placed before any Note, makes it half a Note lower than it is Naturally. A Sharp, thus \sharp makes it half a Note higher than its Natural Tone. and a Natural thus, \natural reduces any Note that is Flat or Sharp, to its Primitive Sound or State: For if Flats or Sharps be placed at the beginning of any Tune of Lesson, it affects every Note upon that Line, or Space, throughout the whole Tune, unless contradicted by a Natural.

A Repeat is mark'd thus, S or thus: ||: and signifies that such a part of a Song, or Lesson, must be played over twice, from the places over which they are Set. Bars, are lines drawn across the five Lines, thus, ||| A double Bar thus, ||| or thus ||| the first of which Signifies that the strain ends there, the last of these having two dots on each side, denotes that the strain must be played twice over.

The Treble, or G. Cliff is mark'd thus, C A direct, at the end of a Stave thus w shews the place of the first Note in the next Stave.

A Pause is mark'd thus, \bullet and at such a mark all the Performers in a Concert 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.

When you see these Marks, — r r r which are call'd Rests, and understood by the following Example; you are to cease playing the length or time of those Notes over them, from which they take their Names.

Example of Rests

Semibreve. Minim. Crotchet. Quaver. Semiquaver.



Rest. Rest. Rest. Rest. Rest.

Of Beating Time .

All Movements either of the Body, or Head are bad Habits which you must strive to avoid and I wish you would not make any motion with your Foot, as I am certain a Person may play very well in Measure without beating: for which purpose you should be perfectly acquainted with divisions of Measures and have all the different times in your Head. However as the Attitude of Beating Time when well Executed is Graceful, and likewise some People may chuse to be acquainted with it, I have, in order to render this Work the more acceptable added some Examples, And 1st In Common Time, Where any of these Marks are set Viz: C C C or $\frac{2}{4}$ the Foot must go down at the Beginning of every Bar, and rise at the half or middle of the Bar, as in the following Example. Note the Letter D: shews where it must go down; and the Letter U: where it must rise.

Example .

d u d u d u d u d u d u d u d u

2^{dly} In Triple Time: Where any of these Marks are set, Viz: $\frac{3}{4}$ and $\frac{3}{8}$ the Foot must go down with the First, and rise with the Third.

Examples .

d u d u d u d u d u d u d u

d u d u d u d u d u d u d u

The same Rule serves for $\frac{9}{8}$ which sometimes occurs for there the Foot must keep down at the first six Quavers, and rise at the three last. Where you see these Viz: $\frac{4}{8}$ $\frac{6}{8}$ $\frac{12}{8}$ Your Foot must go down at the beginning, and rise in the middle of the Bar, it being as Common Time, half up and half down: Observe, in beating Time the Heel of your Foot should be kept down, to avoid making a disagreeable Noise, the Toe being sufficient and genteel for dividing the Time.

CHAPTER V

Remarks upon some Tones and Semitones.

It is necessary in Order to reach the Perfection, to join to a great Execution, a Perfect Knowledge of the Forte and Piano of the Instrument; that assistance may be given either by a peculiar feeling, or by the Fingering, to prove the Justness of the Intonation: for the facilitating the research of which, observe the following Remarks.

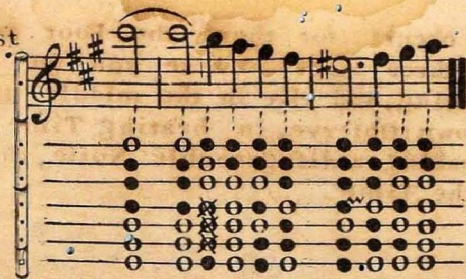
The E. D. and C. Flat are Ordinarily a little low as well as the F. and C. Sharp, which is between the 5 Lines: many Persons put a Remedy to it by turning the Flute outwardly for each of those Tones; but it is much better to amend it in the Blowing, by drawing back towards the corner of the Mouth both Lips, and forcing up the Wind a little: the F. Natural and G. Sharp, are generally a little high; they may also be redress'd by turning the Flute inwardly, but it is much better to do it in the feeling of the Flute, by making the opening of the Lips larger, in such a manner that the upper Lip pouts out hardly perceivable.



F. Sharp, between G. and E. Sharp, is finger'd the same as the G. Flat.

Example 1st

Adagio



A. Sharp is often differently finger'd to what it has been demonstrat'd in the Scale where it is a little high, Whenever you want to force that Note, you must stop the 1st 3^d 4th 5th and 6th holes, and sometimes you must let open the 7th hole.

B. Flat, must as much as possible be finger'd as it lay's in the Scale, but in the Passages of the 2^d Ex: it must be finger'd in the 1st Measure by stopping the 1st 2^d 4th 6th and 7th holes, and in the 2^d Measure by stopping the 1st and 3^d holes: the defects must be supply'd in the blowing, because in the 1st Measure the B. is a little too high, & in the 2^d Measure a great deal so.

B. Flat is finger'd in the Scale two different ways, the 2^d way is made use of when it is either preceded or followed by a C.

In the 4th Example; the two first B's Flat and mark'd with an A. over them must be finger'd in the 2^d Manner, and the others with a B. over them must be. According to the first, and the same way as the A. Sharp is finger'd, from which Observation you may see of what Consequence it is that B. Flat should be equally just on the

Delicate Ears may find perhaps in this Modulation the 3^d Note B. a little too low in Coming from the C. Sharp: this may be remedy'd by stopping the 4th 5th and 6th holes. Which you will find with this Mark X in the Example..

Example 2^d

Allegro

Example 3^d

Allegro

Example 4th

Allegro

C. Sharp is also fingered by stopping the 4th, 6th & 7th holes, all the others being left open, but it is only to prepare the Cadence or Shake upon the B. See the Scale of Cadences or Shakings

D. Natural is always fingered as it is marked in the Scale, but in a Passage as is shewn in the 5th Ex: it should be as the D. in the middle which precedes it, and that D. also must be equal thro' the two ways of fingering upon a good Flute.

Example 5th

F. Natural fingered as it is shewn in the Scale is just, but all Flutes do not easily give it, chiefly when with small joints; Many persons finger it by stopping the 1st, 2^d, 3^d, 4th, 5th and 7th holes, but that is too high. it is attained by letting the 1st hole half open, and the 2^d, 4th & 5th quite shut, then is just and almost all Flutes may give it, but it is difficult, on account of the 1st hole which is but half shut.

F. Sharp, is likewise differently fingered from the Scale by stopping the 1st, 3^d, 4th, 5th and 7th holes, that F. Sharp, is Ordinarily a little high as well as the G. that follows it, which must be remedied by blowing a little inwards.

CHAPTER VI. Of Cadences or Shakes.

The Cadence is the Agitation of two different Tones, which forming the interval of a Second is beaten Alternatively with a great deal of swiftness; The Italians mark it by a *h* and the French by a small Cross. You must in order to form the Shake; borrow the Note which is above that upon which the Cadence is mark'd, which borrow'd Note is sometimes form'd out of a Tone, and sometimes out of a Semitone.



In these two Ex: you see the Cadence is mark'd upon F. Sharp, and it is likewise easily conceiv'd that the borrow'd Note of the 1st Example is G. Sharp: and that of the 2^d G. Natural, Consequently the beating of the first is a Tone, and that of the Second a Semitone.

The French keep up the borrow'd Note before the beating which they redouble at the End: On the Contrary the Italians do not keep up the borrow'd Note but make the beating equal.

French



Italian









The beating should last as long as the Value of the Note, it begins with the borrow'd Note, & finishes with the Note upon which the Cadence is mark'd.

The Double Cadence



The Double Cadence is two small Notes added at the end of the Common Cadence You may either run over, or Articulate those small added Notes, that depends upon the Taste, or the Expression the Performer has a Mind to give it.

Following this Chapter you will find a Compleat Scale of Cadences in Order as they follow on all the Tones and Semitones. The Notes which precede that upon which the Cadences are mark'd are those which are borrow'd to be beaten; those Marks Viz:  and  in the Table mark the holes on which the Fingers must beat the Cadence. the  mark the holes which must be shut, and the  those which must remain open after you have beat the Cadence. the Slurs  mark the holes which prepare and  those which finish the Cadence. the P. in the Table above the other two fingered different in the same Cadence, shews which of them is preferable, the difference of those fingerings consists in this, that the Note which prepares, or that on which the Cadence falls is either a trifle too high, or too low, Consequently we must not use them but with discretion, when the justness of the Intonation requires it as in some Modulations. I would advise above all, the Learners to use themselves early to lift the Fingers which beat the Cadences as little as possible, as by lifting them too high, most of the Cadences become false. Beginners should only at first give their Application to the Cadences of Natural Tones which are distinguished in this Scale by white Notes. And those who have made some progress will find in the following Chapter Remarks upon some Cadences.

A Scale of all the Cadences or Shakes on the Ger: Flute

The first system of the scale is divided into three sections. The first section is labeled 'D' and contains two measures of music. The second section is labeled 'E' and contains two measures of music, with the first measure marked with a '1' and the second with a '2'. The third section is labeled 'F' and contains two measures of music. Above the treble clef staff, there are rhythmic markings: 'h' for half notes and 'r' for quarter notes. Below the treble clef staff, there are seven staves representing fingerings, numbered 1 through 7. Fingerings 1, 2, and 3 are solid black dots, while fingerings 4, 5, 6, and 7 are open circles. Fingerings 4, 5, 6, and 7 have wavy lines above them, indicating shakes. Vertical dashed lines connect the notes in the treble staff to the corresponding fingerings on the seven staves.

The second system of the scale is divided into three sections. The first section is labeled 'G' and contains two measures of music, with the first measure marked with a '1' and the second with a '2'. The second section is labeled 'A' and contains two measures of music, with the first measure marked with a '1' and the second with a '2'. The third section is labeled 'B' and contains two measures of music, with the first measure marked with a '1' and the second with a '2'. Above the treble clef staff, there are rhythmic markings: 'h' for half notes and 'r' for quarter notes. Below the treble clef staff, there are seven staves representing fingerings, numbered 1 through 7. Fingerings 1, 2, and 3 are solid black dots, while fingerings 4, 5, 6, and 7 are open circles. Fingerings 4, 5, 6, and 7 have wavy lines above them, indicating shakes. Vertical dashed lines connect the notes in the treble staff to the corresponding fingerings on the seven staves. At the bottom of the system, there are three 'P' markings under the first, second, and third sections.

Musical score for the first system, featuring a treble clef staff and seven guitar strings (1-7). The treble staff contains a melodic line with various accidentals and slurs. The guitar strings are numbered 1 through 7. The first section is labeled 'C' and includes first and second endings. The second section is labeled 'D' and the third is labeled 'E', both with first and second endings. The notation includes notes, rests, and slurs across the seven strings.

Musical score for the second system, featuring a treble clef staff and seven guitar strings (1-7). The treble staff continues the melodic line. The guitar strings are numbered 1 through 7. The first section is labeled 'F', the second 'G', and the third 'A'. The 'G' and 'A' sections include first, second, and third endings. The notation includes notes, rests, and slurs across the seven strings.

Handwritten musical score for a 7-string instrument, page 18. The score is organized into two systems, each featuring a treble clef staff and seven numbered staves.

System 1:

- Staff 1 (Melodic):** Contains notes with various accidentals (sharps, flats, naturals) and slurs. Key signatures change throughout the system.
- Staff 2:** Fingering for the first measure, marked with a 'B' and a natural sign.
- Staff 3:** Fingering for the second measure, marked with a '1' and a slur.
- Staff 4:** Fingering for the third measure, marked with a '2' and a slur.
- Staff 5:** Fingering for the fourth measure, marked with a '3' and a slur.
- Staff 6:** Fingering for the fifth measure, marked with a '4' and a slur.
- Staff 7:** Fingering for the sixth measure, marked with a '5' and a slur.
- Staff 8:** Fingering for the seventh measure, marked with a '6' and a slur.
- Staff 9:** Fingering for the eighth measure, marked with a '1' and a slur.
- Staff 10:** Fingering for the ninth measure, marked with a '2' and a slur.
- Staff 11:** Fingering for the tenth measure, marked with a '3' and a slur.

System 2:

- Staff 12 (Melodic):** Continues the melodic line with notes and accidentals.
- Staff 13:** Fingering for the first measure, marked with a '1' and a slur.
- Staff 14:** Fingering for the second measure, marked with a '2' and a slur.
- Staff 15:** Fingering for the third measure, marked with a '3' and a slur.
- Staff 16:** Fingering for the fourth measure, marked with a '1' and a slur.
- Staff 17:** Fingering for the fifth measure, marked with a '2' and a slur.
- Staff 18:** Fingering for the sixth measure, marked with a '3' and a slur.
- Staff 19:** Fingering for the seventh measure, marked with a '4' and a slur.
- Staff 20:** Fingering for the eighth measure, marked with a '5' and a slur.
- Staff 21:** Fingering for the ninth measure, marked with a '1' and a slur.
- Staff 22:** Fingering for the tenth measure, marked with a '2' and a slur.
- Staff 23:** Fingering for the eleventh measure, marked with a '3' and a slur.
- Staff 24:** Fingering for the twelfth measure, marked with a '1' and a slur.
- Staff 25:** Fingering for the thirteenth measure, marked with a '2' and a slur.

First system of a musical score for guitar. The top staff is a treble clef staff with a melodic line. The guitar strings are numbered 1 through 7. The first measure contains notes with fingerings 1 and 2, and a chord labeled 'D'. The second measure contains notes with fingerings 1, 2, 3, and 4, and a chord labeled 'F'. The notation includes various accidentals (sharps, flats) and slurs.

Second system of the musical score for guitar. The top staff continues the melodic line. The guitar strings are numbered 1 through 7. The first measure contains notes with fingerings 1 and 2, and a chord labeled 'F'. The second measure contains notes with fingerings 1 and 2, and a chord labeled 'G'. The third measure contains notes with fingerings 1 and 2, and a chord labeled 'A'. The notation includes various accidentals and slurs. The system ends with a double bar line and a series of vertical lines representing a final chord or a specific technique.

CHAPTER VII

Remarks on the Scale of Cadences

Cadence

1st

The Cadence upon C. Sharp is made only Artificially. it is prepared by D. afterwards the Flute is turned inwards, the opening of the Mouth being made larger, and the Measure is beaten on the Sixth hole.

2^d

The Cadence of D. prepared by E. Flat requires that Finger with which the Cadence is beaten to be scarcely lifted up, otherways it seems as if it was prepared by E. Natural. Observe to give Attention to that, because many Cadences are in the same case, those who have agility enough in their little Finger to beat this Cadence upon the Key, may use it.

3^d

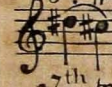
For the Cadence of E. Sharp. See the 10th Remark.

4th

The Cadence of B. Sharp, prepared by C. Sharp, is made two ways in the Scale the 1st is too weak because the C. Sharp which prepares that Cadence is Ordinarily a little low, and B. Sharp a little high, which is the reason that the distance of that Semitone is not sufficient to render the beating of those two Notes intelligible enough. the 2^d Manner is Practis'd as the Cadence of C. prepared by D. but you must turn the Flute inwards and scarcely lift up the Finger which beats the Cadence.

5th

The Cadence of C. prepared by D. Flat is fingered the same as the foregoing, and treated in the same manner.

6th

The Cadence of C. Sharp, prepared by D. Sharp, is not at all advantageous for the Flute, the vibration of it is too strong and renders the Instrument disagreeable.

7th

The C. Double Sharp, prepared by D. Sharp is fingered the same as the D. prepared by E. Flat. see the 2^d Remark.



For the Cadence D. prepared by E. Flat. see the 2^d Remark.



The Cadence of D. Flat prepared by E. Flat is fingered the same as that of C. double Sharp, prepared by D. Sharp. see the 7th Remark.



The Cadence of E. Sharp is made two ways in the Scale. The first although it is more generally followed is not the best, it should only be used when that Cadence is brought in by G. Natural as in the 1st Ex: in such a case you must heighten the F. Sharp, which prepares it, and lower the E. Sharp: When that Cadence is brought in by the G. Sharp, as in the 2^d Ex: the last way must be prefer'd.



The Cadence of A. Flat prepared by B. Flat is demonstrated on the Scale in three manners, the 1st is the most in use and the best, the 2^d is the same except that the A. Flat is a little higher; and the 3^d is practis'd when the Passage requires the B. Flat to be fingered like that Cadence.



The Cadence of B. Flat, prepared by C. Flat, is made three ways, See the Scale in the 1st you must strive with blowing to heighten the C. Flat which is too low; the other two are us'd as the passage requires.



The Cadence of B. Natural prepared by C. Sharp is very imperfect when the C. Sharp is performed by the ordinary Fingering and the Cadence of B. is brought in and supported by the C. Sharp on the fourth hole. Example




This Cadence is shewn on the Scale in six different manners, but before we speak of them you must observe that the Cypher mark'd with a C thus **C** shews that the finger on that hole must beat in the beginning of the Cadence 4 or 5 times in the same space of Time that the other Fingers mark'd for it beat the Cadence. the first that we see in the


Scale, and which many make use of is very bad, because the C. Sharp is so low, that it is impossible to remedy it in the blowing. the Second is defective in another respect, viz: the C. Sharp is quite just, but the B. is too high, and the Cadence which is beaten on the 4th hole, give a strange Sound to the Instrument. the Third is more difficult, because the beating is made with two Fingers, the C. Sharp must be heightend a little in the blowing. the fourth is beaten on the fifth and sixth holes, the Finger of the first hole must beat at the same time the four or five first strokes, after which, it must remain shut. the 5th is beaten on the first & third holes, the Finger of the fifth beats at the same time the first four or five strokes, and remains shut. the 6th is beaten on the first hole, and the Finger of the fifth makes the same operation as in the foregoing; the four last are difficult enough, but they may be rendered practicable, and good, by Exercise; but any one may chuse which he likes best. When the B. is not brought in immediately by C. Sharp as in the following Example - - - - - it is beaten simply on the first hole, all the others being open.

14th


The Cadence B. Sharp, prepared by C. Sharp, is demonstrated in three Manners in the Scale. The First and Second are equal, the only difference is, that the first is beaten on the fifth, and the Second on the fourth hole: but the beating on the fifth Hole is more neat for the Articulation; you may also beat it on the fourth and fifth Holes at once, but the Fingers must scarcely be lifted up, nor be too precipitate in the beating. It must be observ'd also that if the B. Sharp is rather high, which is the case with some Flutes the blowing is to rectify it, or you must shut the third part of the first Hole. The 3^d way is not the best, because the beating is imperfect, and B. Sharp, which is finger'd as C. Natural, is very little lower than C. Sharp.




The Cadence of B. Sharp, prepared by C. Double Sharp, is practifed as fhewn in the Scale, in cafe the B. Sharp, is too high, you muft redrefs it in the blowing or by fhutting a third part of the firft Hole.

16th



The Cadence of C. Natural prepared by D. Natural is fhewn in three manners in the Scale, the firft is juft, but the beating is imperfect, the 2^d is defective in the C. which is too high, but its beating is better and more clear: the third is practifed as the Second only it muft be redreffed at the C. by ftopping the third part of the firft hole, which renders that Cadence perfectly juft, but at the fame time a little difficult.

17th


The Cadence of C. Natural prepared by D. Flat. is fhewn in five manners in the Scale, the firft is deficient becaufe the D. Flat and C. Natural are too low, the Second becaufe the C. is too high, the third is juft and very good, the 4th and fifth are ufed the fame, but with more difficulty becaufe the third Part of the firft Hole muft be fhut.

18th


The Cadence of C. Flat prepared by D. Flat, is made in three manners fee the Scale to perform which you muft obferve what was faid in the 13th Cadence refpecting the Cypher mark'd thus

19th


The Cadence of C. Sharp, prepared by D. Sharp, is not only very difficult, but alfo very imperfect, becaufe the beating forms a found very difagreeable, and likewife fuch a Cadence is never to be met with in the Works of thofe who know thoroughly the Inftrument.



The Cadence of C. Double Sharp, prepared by D. Sharp, is shewn in two manners in the Scale, such as can use the first should give it the preference, because the Second has too strong a vibration: but a great exercise is required to beat the first which must be with the little Finger upon the Key, and the blowing must be a little outwards.



The Cadence of D. Natural, prepared by E. Natural, is not very Brilliant, but it is impossible to render it different to what it is in the Scale, the Second way is the most preferable.



The Cadence of D. Natural, prepared by E. Flat, is Fingered the same as that of the C. Double Sharp. see the Cadence N^o 20.



The Cadence of D. Flat prepared by E. Flat. is the same as that of C. Sharp. prepared by D. Sharp. for the Remark, see the Cadence N^o 19.



The Cadence of D. Sharp, prepared by E. Sharp is very difficult, because it must be beat with three Fingers which makes it require a deal of Exercise to succeed to do it.



The Cadence of E. Natural, prepared by F. Natural, is executed as you may see in the Scale in four different Manners, the first is defective in the F. that prepares it, which is too low, and by the beating which is not pleasing. the 2^d is not defective in its justness of Tone, but the beating is the same as the 1st.

but there are a great many Flutes which do not form it. The F. being Fin-
-gered as in the two preceding, Examples, we cannot use third which, takes
upon all Flutes without shutting the fourth part of the first Hole, which makes
it difficult. the fourth is the best and most pleasing.



The Cadence of E. Flat prepared by F. Natural, is the same as that of D. Sharp
prepared by E. Sharp, the whole difficulty of which consists as has been
observed in the Cadence N^o 24, in beating it with three Fingers.



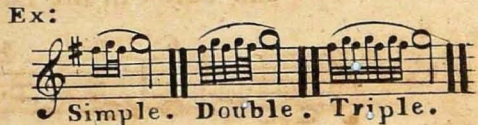
The Cadence of F. Natural, prepared by G. Natural, requires the blowing to be
inwards, because the F. draws a little too high.

You will find in the Scale all the Cadences as far as the third A. but as some of them
are a little forced, I judged it most proper to shew them as they stand in the Scale; it is
the Part of those who would reach to perfection, to strive to render them practicable to
themselves. but as I have augmented this Chapter as much as the small room I have confined
myself in could allow, those who do not think these remarks sufficient, may facilitate and
carry their researches still farther, and, on the contrary those who think my having Demon-
-strated various Fingerings on the same Cadence is useless should consider that the Pas-
-sages and Modulations charged with Flats and Sharps, require oftentimes a Fingering dif-
-ferent from that which is usually followed, on account of the conveniency of Fingering, or
the justness of the Invention, also the Flutes differ in many Tones consequently the hearing
teaches us that those which cannot serve for a Passage or usual Modulation, may be use-
-ful and often necessary in another.

CHAPTER VIII .

Of the Hammering, Beating, Accent, Flattment, and Port de Voix .

1st The Hammering is form'd the same as the Beating by an inferior Note that we borrow, with which we begin the Beating, by striking two, three, or four times as quick as 'tis possible . See in the Ex: the Expression of the Hammering upon the G .



2^{dly} The Beating is form'd upon a Note in striking one, two, or more times very quick with the Note that is Naturally placed one degree above . Consequently in order to form the Beating upon G. you must borrow the F. Natural, or F. Sharp, according to the Key you play in; the Finger which strikes the Beating, remains always lifted up after the Beating, except upon the second D. for Example, the Beating upon the G. whether it is drawn from F. Natural, or F. Sharp, is beaten upon the 4th hole, which remains unshut after the Beating in order to form the G. that of the D. drawn from C. Natural is beaten upon the 2^d and 3^d holes which remain unshut to form the D. with the perfect knowledge of these you may easily conceive the Beatings upon all the Tones .

3^{dly} The Accent or Appoggiatura is a little Note borrow'd on the extremity of the Value of the Note to which it is annexed, and is pass'd with the same stroke of the Tongue .



4^{thly} The Flattment or Swell is a Beating slower than the Shaking, and is made with an inferior sound which does not form an interval of a Semitone . This Grace is executed the ofttest upon a long Note when the sound is either swell'd or diminish'd . Some people beat it on the extremity or brim of the holes by lengthening the Finger which makes the Beating . Others again beat it on the full hole and also on two at once, according to the force or Expression they have a mind to give it . The Finger which operates the Beating must remain lifted up in finishing except at the second D. when the Finger rests down if it is executed on the Second hole . Observe in the following

Example that the figures above and below the Notes point out holes upon which the Flattments of Notes must beat: the Figures above mark those which are beaten on the extremity of the holes; and those below, denote which are beat upon the full holes; and the Notes which have got figures both above and below in the same Measure may be executed either way.

Ex:

Of the Port de Voix .

The Port de Voix is mark'd by a little Note which is join'd by the stroke of the Tongue with the following Note . it is usually executed in coming up by degrees; The Italians use it Indifferently either in coming up or going down, and give to this little Note half of the Value of the Note before which it is placed; and if that Note has three times, they give two to the little Note . see the following Examples the Notes marked A, B, C, D, E, F, G, H .

Example

Example

A B C D E F G H

Explain'd

CHAPTER IX.

Of the Strokes of the Tongue and Double Tongueing.

And first of the Strokes of the Tongue. Formerly the Strokes of the Tongue were expressed by the Syllables Tu. and Ru. which was sufficient for the Musick of that time when they were used to join almost always the Notes two and two. But it is not the same in the Modern Musick, which for expressing the Slurrings or Detached Notes requires different Strokes of the Tongue, therefore every Performer according to his Ability and Disposition without troubling himself about any Syllable must strive to form strokes of the Tongue as neat as possible. the different manner of using it may be acquired by the exercise of the following Example; and more so by those which are found in Page



Remarks

- 1st Observe that Two, Three, or more Notes marked either above or below by a Slur, are Passed with the same stroke of the Tongue, that is to say you must give a stroke of the Tongue only to the first Note;
- 2^{dly} The Notes which are not Slurred ought each of them to have a Stroke of the Tongue.
- 3^{dly} The Notes marked by a little point or Dot over them must not only have each of them a Stroke of the Tongue but likewise that Stroke of the Tongue must be Distinct, full, and Neat.

Of Double Tongueing.

The Double Tongueing is of that Importance to a Performer on the German Flute, that no one can be a finished player without it: It gives Spirit and Fire to the Allegros, awakens the Attention of the Hearer in the Largo's, and renders all difficult Passages, in Musick easy and is attended with such an amazing articulated Execution as surpasses all Imagination.

The method to arrive at this point is by the Action and Reaction of the Tongue against the Roof of the Mouth pronouncing the Words tootle, tootle, tootle, to yourself which done for a few Minutes try to do the same with the Top Piece of your Flute, articulating the above tootle, tootle several times running as fast as you can, taking care not to lose the found of your Emboucheure, making the reation as distinct and clear as the Action, which when attained to, then add the other pieces of your Flute, putting your fingers on the holes taking care that your Tongue & Finger go together, which is the greatest Difficulty.

You are to Observe in the first Lesson for the Double Tongue that the Word tootle expresses two

Notes thus



making the Tongue move as equal as possible, observing at

the same time an exact and strict distance from one Note to the other, striking each Note as distinct as if they were struck with a Hammer, which is all that is wanted when you are perfect in the Articulation of the above Notes to enable you to play any Allegro, where the Notes run in even Numbers, as 2, 4, 8, 12, &c. But, lest you should find yourself at a loss in the expression of the last Bar but one in the said Lesson, as it differs greatly from the rest, I thought proper to mention it here, tho' it is partly the purport of the Second Lesson; you see three Notes before you come to the Minim in the above mentioned Bar, which is to be expressed by the

Action, Reaction and Action of the Tongue thus



this Passage frequently occurs in Pieces

of Music, tho' in different Notes, but must be punctually observed.

The Method of Articulating and Expressing the Notes in the Second Lesson where they run in odd Numbers, and go by three and three, the Word too must be added to the Word tootle as above

mentioned thus



and tho' they are all wrote equal, yet you must hold a little longer upon

the third Note where the Word too falls, as the Example of the three Notes in the first Lesson shews: You will find the same Notes as the 2^d Ex: in the first Bar of the 2^d Lesson. I have but one more

Observation to make, which, I hope will Compleat the Pupil in the thorough Knowledge of the Double Tongue, which is, that in the 2^d Bar of the 2^d Lesson, you will see six Quavers and a Crotchet, which must be expressed

in the following manner thus  The three Notes must be used in all Giggs,

and wherever they are intended to be played in the time of one, be they Crotchets, Quavers, or Semiquavers, some Authors have distinguished these three Notes With a figure of three over or under them, but as this method is much disused at present, the Pupil must therefore be directed when at a loss how to know them, Viz: by counting the Measure of such Bars, by which means they will soon find out those Notes that are to be played in the manner as above recited.

Lesson the First



Lesson the Second.



By a strict observance of the forementioned Rules, and Practising these Lessons there is no Doubt but you will soon attain the Art of Double Tongueing.

An Air wherein the Double Tongueing is used



Another Air for the Double Tongue



CHAPTER X

Rules and Examples for Transposing Music

Tunes for the Violin or Harpsicord being sometimes too low for the German Flute, a proper Method for rendering them easy, and bringing them within the Compass, is very usefull. in Order to do which, You are to take Notice that there is but two Original Keys, Viz: a Sharp, and a Flat. You are likewise to Observe, that a Key is not denominated Flat or Sharp, from the Flats or Sharps marked at the beginning of a Tune, but as the last Note, which is called the Key Note requires, a Flat, or Sharp third to it.

Examples



The two first Examples Notwithstanding the Sharps placed at the beginning are in a Flat Key; and the other two in like Manner are in Sharp Keys Notwithstanding the Flats at the beginning. For Instance the last Note E, in the first Example called the Key Note, has G, for its third, which is a Flat third. The third Example has likewise E, for the Key Note and G, for its third, But E, being Flatted in the Cliff at the Beginning, it is thereby moved half a Note more distant from E, by which means it becomes a Sharp third: The same properties belongs to B: which is the Key Note in the Second and fourth Examples.

In order to know a Sharp, and a Flat third, you must observe that a Sharp third consists of five half Notes, or Semitones, and a Flat third consists of four. As you will see in the following Examples.

Explanation of the four Examples

The musical notation shows four examples of intervals on a treble clef staff. Each example consists of a sequence of notes with accidentals, followed by a double bar line. The examples are labeled below as Sharp third, Flat third, Sharp third, and Flat third.

Sharp third Flat third Sharp third Flat third

This holds good for all the Variety of Keys, in the whole system of Music; but Note also that in all Flat Keys, the 6th and 7th must be Flat as well as the third; and in all Sharp Keys the 3^d 6th and 7th must be Sharp; the 4th remains Flat in all Keys; and consists of six half Notes, but this as also the 6th and 7th are too often omitted at the Cliff, thro' the Ignorance or Carelessness of Masters, and Transcribers, From hence it is evident that in all Harmony there is in reality but two Keys, Viz: one Sharp, and the other Flat.

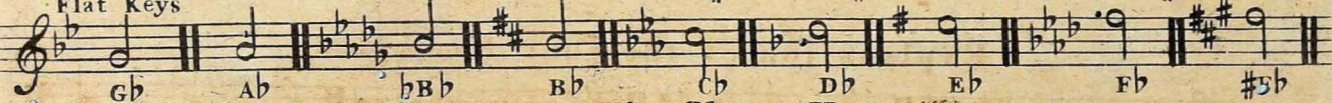
If the Music which you want to Transpose is in a Sharp Key, the first following Table will shew in how many different Keys, higher or lower, you may put it, with the proper Sharps and Flats at the beginning. The second Table being a Rule in the same manner for Flat Keys: and altho' the seven Notes in Music admit of a greater Variety, I shall only mark' those Keys with their proper Signatures which are in general use, and most practicable.

The Tables of Transposition.

Sharp Keys



Flat Keys



Examples in Sharp Keys.



Examples in Flat Keys.




An Example for the Expression of the Tongue


The reference for which see Chap: the 9th under the Article For the strokes of the Tongue


The image displays a page of musical notation for a tongue exercise. It consists of nine staves of music, all written in G major (one sharp) and 2/4 time. The notation is highly technical, featuring a variety of rhythmic patterns and articulation marks. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by frequent slurs and accents, indicating specific tongue strokes. The piece concludes with a double bar line and repeat dots. The paper is aged and shows some minor staining and foxing.


A page of handwritten musical notation on aged, yellowed paper, numbered 35 in the top right corner. The score consists of eight staves of music, all written in treble clef with a key signature of one sharp (F#). The notation is dense and complex, featuring a variety of rhythmic patterns and melodic lines. The first seven staves contain continuous melodic and rhythmic passages with numerous slurs, ties, and dynamic markings. The eighth staff begins with a 3/4 time signature and includes a repeat sign at the end. The paper shows signs of age, including foxing and some staining.


Preludes or Flourishes in the Seven different Keys .


in D. 


in E. 

in F. 

in G. 

in A. 

in B. 

in C. 

Cadenza

flies. Sy

butter-fly the boy with chafe -- ing wearied is and crofs'd thus when he'd feze th'expected joy tow^{ds}

Heav'n it rifes and is loft tow'lds Heav'n it rif- es and is loft Thus the butter-

fly ---- the boy with chafeing wearied is and crofs'd thus when he feize th' -

-- expected joy tow'lds Heav'n it rifes and is loft is loft

tow'lds

Heav'n it rif- es and is loft and is loft. Sy

Duetto.

M^{rs} Bannister and M^{rs} Martyr.

Zelida

When pas- sion racks racks the Virgins heart not e'vn al- low'd al-

low'd to hope from du- ty fear- full to de- part what can the

do what can the do what can the do.

Jaquelina

E- - - - - lope E- - - - - lope

E- - - - - lope.



I'd ne-ver fit fo pale and wan I'd ne-ver pine and



mope I'd never fit fo pale and wan I'd , never pine and



mope I'd break from bondage take the man and light as Air E--



--- mope and



light as Air E--- mope

Volti Duetto

Duetto

Zelida



I'll patient fit fo pale and wan Ill patient pa - - tient

Jaqueline



I'd never fit fo pale and wan I'd never pine and mope I'd never fit fo pale & wan I'd



pine and mope a du - - teous Child sure ne - - ver can no never



never pine and mope I'd break from bondage take the man and light as Air E - lope E - - lope - - -



can never will E - lope never will E - - lope Sy



and light as Air E - - lope

Air: Sung by Mrs Kennedy

43

Affettuoso

Were my poor bosom from love and from Sanchio free couldst thou forget both his fondness & perfidy

Or did he know how to value thy constancy O what a happy young Maiden would Laura be

did he not smile on another neglecting thee did he not treat with disdain thy in-

tegrity did he remember the Oaths he has sworn to thee did he remember ah

did he remember thee Oh what a happy young Maiden would Laura be O what a

happy young Maiden would Laura be

Sung by M^r Palmer

Andante



The



way -- ward tongue fond love re - peling the frown fraught Brow the



scorn taught Eye can these which jea - lous fraud im - - ply in



such - - - an Angel form - - - find dwelling in such an An - - gel - - - form find dwelling



yes these ex - tremes of con - - trast dwell in thee too love - - ly



IS - A - BEL lovely JS - A - BEL Charming IS - - A - BEL love - ly love - ly

IS - A - BEL yes these ex - tremes of con - trast dwell in thee too love - ly

IS - A - BEL love - ly love - ly IS - A - BEL charming IS - A - BEL

Can Taunts, and Scoffs, and wild Caprices
 Sub-ly those Lips by Venus given,

The Lovers fancied hope'd for Heav'n,
 Of Sweets and Smiles and Balmy kisses,
 Yes, such extremes of contrast dwell

In thee too lovely IS - A - BEL.



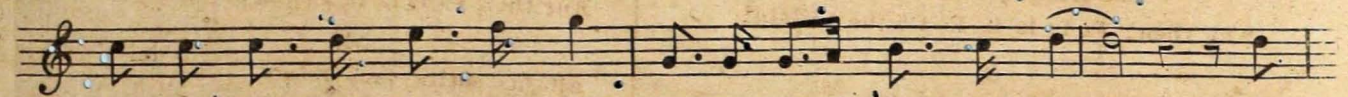
Allegretto



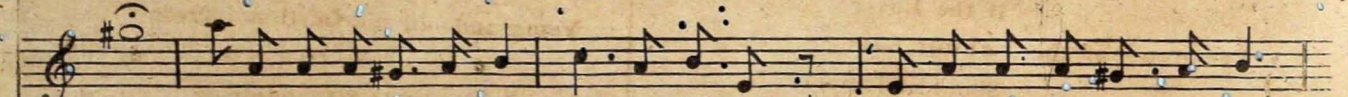
Cu-pid lure of cunning knaves is the chief Str all his subjects are but slaves



to their grief Sir A flipp'ry fripp'ry foolish band for whom or gold bought and sold



by this mad blind Boy tre-pann'd in his pound when their found why



then Fa la la la la la Oh the thief Sir Fa la la la la la



Oh the thief Sir

2
Did you see him huff and ding,
When he's fullen!
Whimper, caper, curse, and sing,
Talk of killing;

Whistle, nestle, come and go,
Fume and fret,
His will to get,
Meaning yes, and answering no,
Till at last,
The frolic, past,

Why then! Fa la, la, la, la, Oh the Villain!

3
When a Maid is young and coy,
If the Lover
Symptoms of the bashfull Boy;
Should discover,
He'll loiter, titter, hide and seek,
Nudge and dodge,
And rap and tapp
If pursu'd, will squeal and squeak:
But should the Boy
Prove too coy,

Why then! Fa la, la, la, la, Oh! the Rover.

4
When a Youth is warm and bold,
Strong, unruly,
And the Maiden fair, but cold,
Then whytruly!

Swearing, tearing, fighting, dying,
Silly, fad,
Sullen, mad,

Wearied with so much denying,
Death's the word!

Draws his sword
But then, Fa la la, la, la, Oh! the Bully!

5
All his antics pray relate,
They who can Sir:
Young and old and small and great,
To trepan Sir.

How he'll juggle jeer cajole
Plague and please
Entice and teize
Till they're under his controul:
How his speech
Will men bewitch,
And then, Fa la la la la the Necromancer.

Andante

O love thou pow'full pleasing pain the

heart that owns thy mighty sway shall ne'er re-co-yer peace a-gain but waitein fighs the

chearfull day

can

words describe my countles fears while on the rack of doubt I lie while doom'd to pass my

time in fears con-demon'd without com-plaint to die

In vain I with-for lost repose in

vain woud absence bring relief still love within my bo-som glows and Death a-lone can

calm my grief can calm my grief

D.C.

Affettuoso

When o'er the World the
spirits?

ten-der Lamb bath 'till the duf-ky twi-light stray'd his simple plaints cry here I am

Sy here I am Sy of Night and fo-li-tude a-fraid of

Night and fo-li-tude a-fraid but if far off his Dam he hears Ec-choing oft the

a little Quicker

mournfull bleat He runs and stops and hopes and fears and bounds with pleasure

when they meet he bounds with pleasure when they meet he bounds with pleasure when they meet

Finale

Chearful

M^r Edwin

To troubles then a truce with the

Ber-ry ber-ry's juice with the Ber-ry ber-ry's juice will be, mer-ry merry while we

may for its ve-ry ve-ry true he looks ve-ry ve-ry blue, who died on - - - ly

Yef-ter-day who, died on - - - ly Yef-ter-day who, died on - - - ly Yef-ter-day

Cho:

To troubles then a truce with the Ber-ry ber-ry's juice with the Berry berry's juice we'll be

To troubles then a truce with the Ber-ry ber-ry's juice with the Berry berry's juice we'll be