G. GRAUPNER'S

Complete Preceptor for the

German Flute.

CONTAINING ACCURATE SCALES

and Examples of the best Fingering

to which is added a Collection of the most popular

AIRS, MARCHES, &c.&c.

and a Concise

Dictionary of Musical Terms

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Lecturer of 3 mo 25 1834
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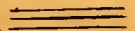
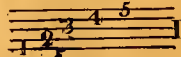
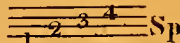
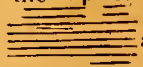
INTRODUCTION

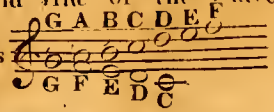
TO THE ART OF PLAYING ON THE

GERMAN FLUTE.

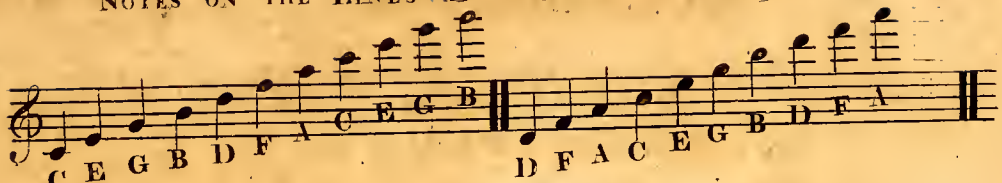
PRELIMINARIES.

All musical Sounds are expressed by certain characters, called notes which are named from the first seven letters of the Alphabet, A, B, C, D, E, F and G.

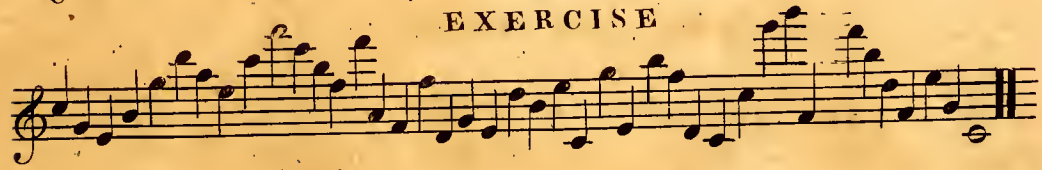
A Stave  contains  lines and  Spaces, the lowest line is called the first, The notes are placed on the lines or in the spaces included in the Stave and the additional lines called ledger lines  are for the higher and lower notes.

In order to determine the pitch of musical notes, certain signs, called Clefs have been invented, they are seven in number of which the G, or Treble Clef is used for the Flute, and is placed on the second line of the Stave thus from which the notes ascend and descend as follows 

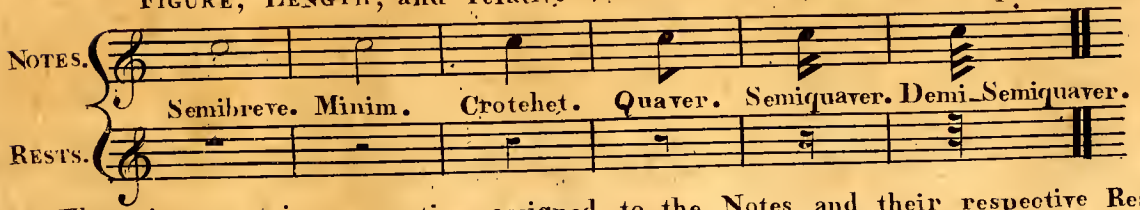
NOTES ON THE LINES AND SPACES SEPARATELY.



EXERCISE



FIGURE, LENGTH, and relative Value of NOTES; with their respective RESTS.

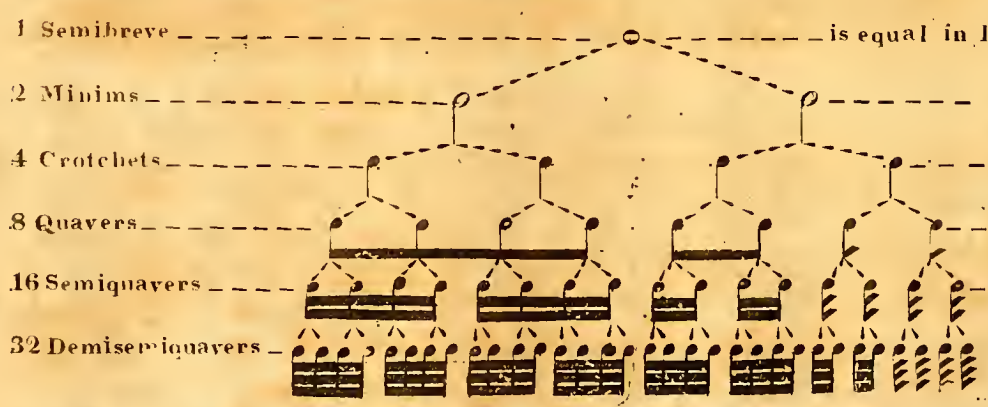


There is a certain proportion assigned to the Notes and their respective Rests; for the purpose of regulating the System of Time; which will be better elucidated by the following Table, which shews their true Proportions.

M788.5
G774c
585442

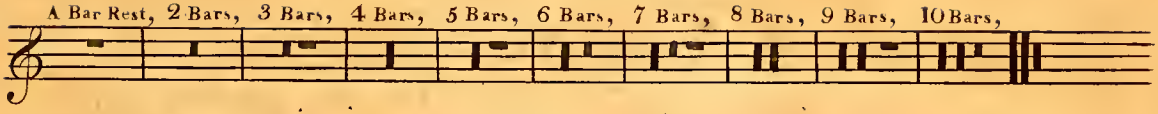
It is indispensably necessary in order to arrive at a proficiency in Music, that the pupil pay minute and particular attention to Time in its various divisions, as the ground work or foundation on which all his future excellence depeds; and without an intimate and thorough knowledge of which, all the effect of a rapid and easy execution of the most difficult passages, will fall far short of constituting a good and correct Performer: nor will the Student, unless well grounded in Time, ever be enabled to play in Concert, or even add an accompaniment to a Piano Forte. I shall therefore endeavour to initiate the Pupil in the most familiar method of acquireing it by following examples.

TIME TABLE shewing the respective proportion of each note.

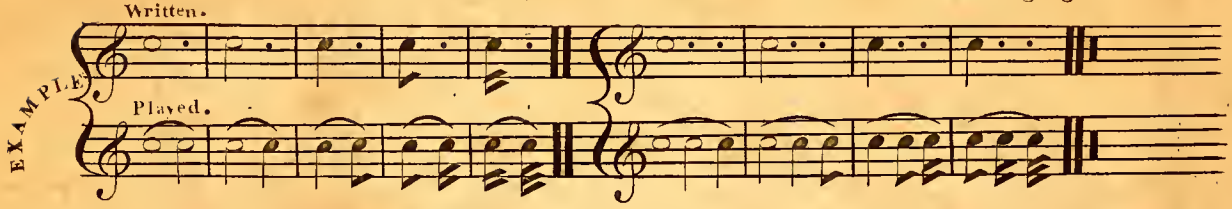


There is another Note sometimes made use of, called a Quadruple Quaver which is half the lenght of a Demisemiquaver, but is seldom used.

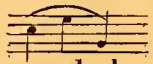
EXAMPLE OF RESTS.

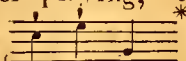
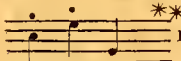
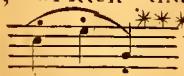


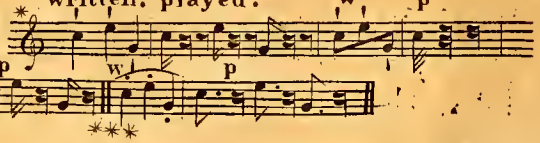
A Dot after a Note, or Rest, makes the Note or Rest half as long again.



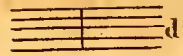
A Tie or Slur placed over two Notes of the same pitch, binds the second to the first, so that only the first is sounded, but the sound is continued the length of both Notes, or being placed over Notes on different lines or spaces, shews that they must be played in a smooth connected style, continuing each Note its full length.

This style of playing is termed in Italian Legato, written thus 

The opposite style of playing, termed Staccato, denotes distinctness and shortness of sound, written thus  or written thus  means less Staccato, and thus  means still less Staccato,



TIME AND ITS DIVISIONS.

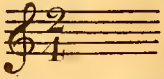
The BAR, made thus  divides a musical Composition into EQUAL Portions of Time.

TIME is divided into two Sorts; COMMON and TRIPLE; each of which is either simple or compound: and the Character or Sign, which denotes it, is placed at the Beginning of every Composition, after the Clef.

SIMPLE COMMON TIME.

When marked thus denotes, that each Bar contains one Semibreve, or its Equivalent. And is timed by Crotchets in quick movements, and by Quavers in slow movements.

EXAMPLE.

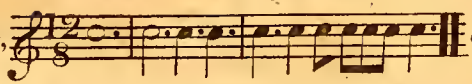
When marked thus  the Bar contains two Crotchets or their Equivalent.

EXAMPLE.

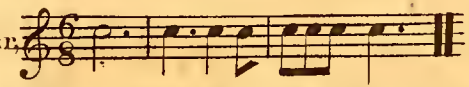
Counting in music should be like the pendulum of a clock even and exact, as the notes must be timed by it.

Compound common Time Explained.

1st Sort.

Count 12 Quavers in a Bar, or 4 dotted Crotchets  or their Equivalent.

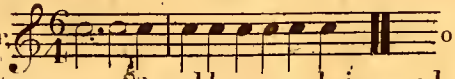
2nd Sort.

Count 6 Quavers in a Bar, or 2 dotted Crotchets  or their Equivalent.

3rd Sort.

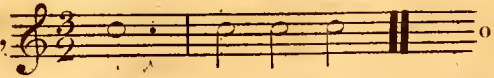
Count 12 Crotchets in a Bar, or 6 Minims or their Equivalent.

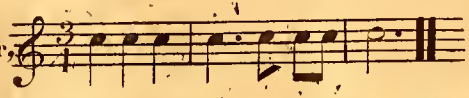
4th Sort.

Count 6 Crotchets in a Bar, or 2 dotted Minims  or their Equivalent.

The two last Sorts are very seldom used in modern Music.

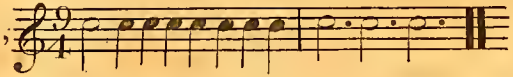
Simple triple Time. Explained.

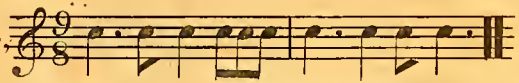
Three Minims in a Bar,  or their Equivalent.

Three Crotchets in a Bar,  or their Equivalent.

Three Quavers in a Bar, or their Equivalent.

Compound triple Time Explained.

Nine Crotchets in a Bar,  or their Equivalent.

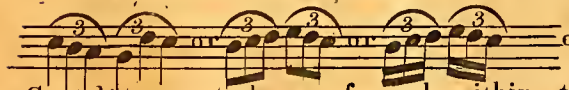
Nine Quavers in a Bar,  or their Equivalent.

Compound triple Time is seldom used in modern Music.

The Figures, which mark the Time, have a Reference to the Semibreve; the lower Number, showing into how many Parts the Semibreve is divided; and the upper Number, how many of such Parts are taken to fill up a Bar.

For Example $\frac{9}{4}$ denotes, that the Semibreve is divided into four Parts, Namely, four Crotchets; and that two of them are taken for each Bar.

Likewise $\frac{9}{8}$ indicates, that the Semibreve is divided into eight parts, namely, eight Quavers; and that three of them are adopted to complete a Bar.

The Figure of 3 placed over three Crotchets, Quavers or Semiquavers thus  called Triplets, Denotes, that the three Crotchets must be performed within the Time of two common Crotchets; the 3 Quavers within the Time of two common Quavers; and the three Semiquavers

EXPLANATION

OF VARIOUS TERMS IN MUSIC

A Tempo, in strict Time.
Adagio, slow Time.
Ad Libitum, at Pleasure.
Affetuoso, Tenderly.
Agitate, Agitated.
Allegro, quick Time.
Allegretto, not so quick as Allegro.
Al Segno, signifies to begin again at the S. or Repeat, and finish at the double Bar, or the Pause.
8va an Octave higher then written.
Amoroso, or *Tenderment*, nearly as Affetuoso.
Andante, rather slow and distinct.
Andantino, slower then Andante.
Arioso, in the Style of an Air.
Assai, to Augment the quickness or slowness as Allegro assai, very brisk; Largo, assai very slow.
Bis, play those Bars twice, over which it is placed.
Brilliant, in a brilliant Stile.
Brio, Spirt, as con Brio, with Spirit.
Bene Placito, at Pleasure.
Cantabile, in a vocal Stile.
Canzonetta, a sort of common Air.
Coda, conclusion or Appendix.
Con Commodo, with an easy Stile.
Crescendo poi Calando, or <> a gradual rise and fall of the Sound.
Crescendo Rimforzando, or< a gradual rise of the Sound.
Da Capo, signifies to begin again, and end with the first Part.
Diminuendo Calando, or> a gradual fall of the Sound.
Direct (W) shews the place of the first Note in the next Stave.
Dolce or *Dol:* sweetly, tenderly.
Di Molto, very, as Allegro Di Molto, very fast; Largo Di Molto, very Slow.
Duett, *Duetto* or *Duo*, a piece for two parts, either Vocal or Instrumental.
Finale, the last Movement of a musical Piece.
Finis, *Fine*, or *Fin*, denotes the end of any Movement or Piece.
F. or *Forte*, Loud.

FF. or Fortissimo, very Loud.
Giusto, just, Exact; as a Tempo Giusto, in just and exact Time.
Grave, very slow Time.
Grazioso, in a graceful, pleasing Style.
Gusto, Taste, as *Con Gusto*, with Taste.
Largo, Slow.
Larghetto, not so slow as Largo.
Lentamente, rather Slow.
Lento, a little quicker than Largo.
Maestoso, Majestic, in a bold Style.
March, Marcia, a Military Air.
Ma, But.
Meno, Less.
Mesto, in a Melancholy Style.
Mezzo Forte, or *m. f.* rather Loud.
Mezzo Piano, or *m. p.* rather Soft.
Moderato, Moderately.
Molto, very, see di Molto.
Non, not as *Non Troppo Presto*, not too quick.
Non Troppo Largo, not too Slow.
Piano, or *P.* Soft.
Piu, More.
Poco, little; as Poco Piu, a little More.
Pomposo, in a Grand Style.
Presto, very Quick.
Prestissimo, quicker then Presto.
Primo, First.
Primo Tempo, according to the original Time.
Quasi, in the manner of: As *quasi andante*, in the manner of Andante.
Rallentando, gradually slackening the Time.
Ronde, or *Rondeau*, a piece of Music in which the first Part is repeated once or oftener, in the course of the Movement; and with which it finally Ends.
Rinforza, or *R. F.* to reinforce or increase the strength of tones or Sounds.
Scherzando, in a playful Manner.
Segue, to continue or Follow.
Semplice, with Simplicity.
Senza, Without.
Sforzando, particular stress on the Note so Marked.
Siciliano, a Pastoral Movement, in Compound Common Time.
Smorzato, or *Smorzando*, smoothing away the Sound.
Sostenuto, to sustain the Sound.
Spirito, with Spirit.
Spiritoso, with much Spirit.
Tacet, be Silent.
Tempo, Time, in respect of measure and Bars.
Tenute, or *Tenuto*, to hold a Note as Sostenuto
Thema, the original Air or Subject, upon which Variations are Made.
Variazione, or *Variazoni*, Variations on any Air or Tune, keeping always the same fundamental Bass.
Volti Subito, turn over Quickly.
Vivace, Lively.
Vigorose, lively and Firm.

OF THE EMBOUCHURE.

In order to acquire a knowledge of the German Flute, the first thing to be attended to, is, placing the Flute properly to the Lips, to do this, take the first joint of the Instrument only, and place the Embouchure, or hole thereof, to the upper part of the under lip, drawing that, and the upper one even with each other, and extending them a little towards each ear leaving a small aperture for the wind to pass freely into the Instrument.

The Flute being placed and the lips formed as described, the next step is to acquire the intonation or method of sounding the Flute, which is done by inclining the Embouchure a little inwardly or outwardly and blowing moderately into the Flute till a clear and distinct sound is produced, then put the remaining part of the Flute together, and mark with a pencil on the upper and second joints, where they meet, with a line thus. (|) one half of the line on the top joint and the other half on the second joint, to meet it; by this method they will be sure of the hole they blow into, being always turned in the same direction, and will find, that it will very much facilitate their progress towards obtaining a good embouchure, if they pay particular attention to the following rules and observations respecting the position of the Flute.

POSITION FOR HOLDING THE FLUTE.

First, the Flute should rest nearly on the middle of the third joint of the first finger of the left hand, placing the thumb a little below the first hole, on the side of your Instrument.

Second, the thumb of the right hand should be placed nearly under the fifth hole with the little finger over the D sharp Key, which will cause the tips of the other three fingers to lay over the holes which they are to stop.

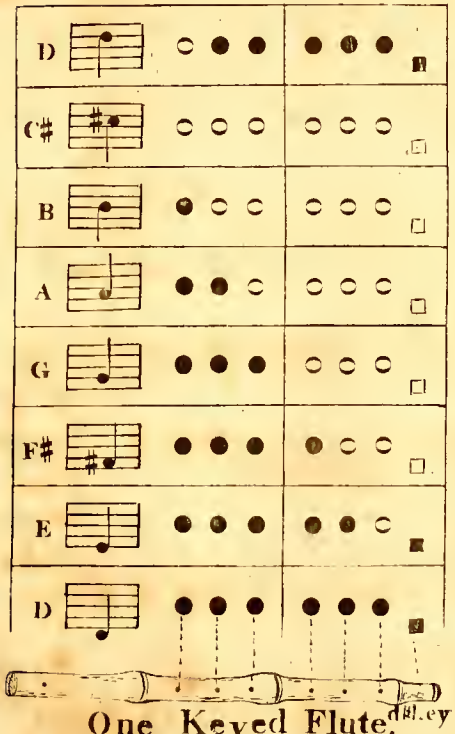
Third, the Instrument being thus held, sustain it to the lips, as steadily as possible, with every finger off, at a small distance from the holes in a parallel direction with the Instrument.

This done endeavour to produce a free tone, which and when acquired you will produce C sharp; as the seventh Note of the Gamut, of D Major, then proceed by putting down the first finger of the left hand which is E natural and so on as in the Gamut of D Major.

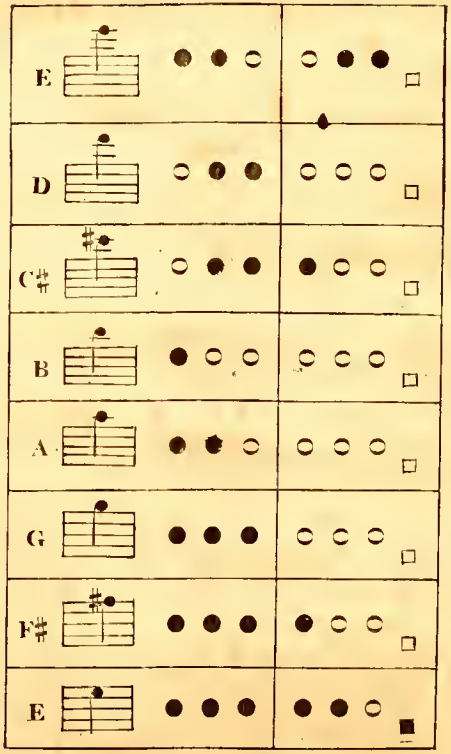
Great care should be taken to bring out the lowest note in as full and round tone as possible, having all the holes stopped perfect, being careful not to force the wind in too strong, or contract the lips so much as for the higher Notes.

THE GAMUT WITH THE BEST FINGERING.

Or a SCALE of NOTES not affected by the Additional Keys.



One Keyed Flute.



The six Cyphers in the preceding Scale are intended to represent the six Holes of the flute, and the Square denotes the Key.

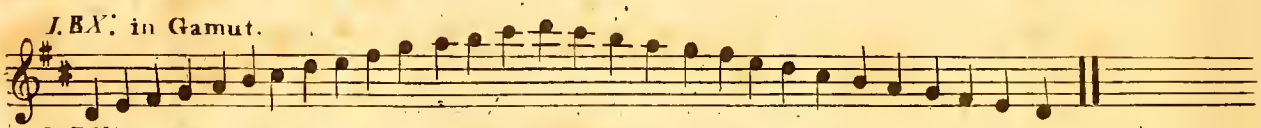
The white Cyphers are for the Notes that are to remain open, and the black ones those that are to be stopped.

The Pupil must begin at the bottom of the Gamut and read the Notes upwards

EXERCISES.

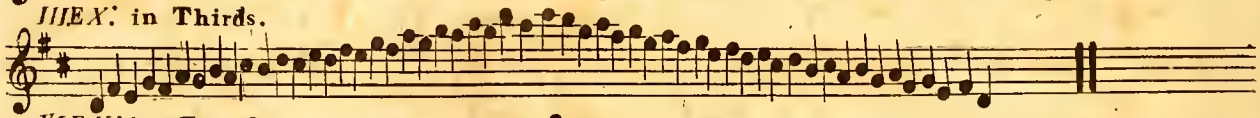
I would recomend the pupil to practice every note thus. * to produce a good clear and powerful tone on each Note.

I. EX. in Gamut.

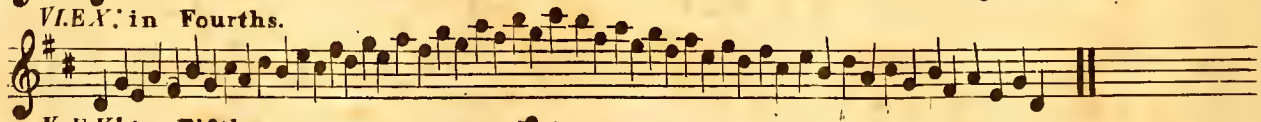


II. EX. in Seconds.

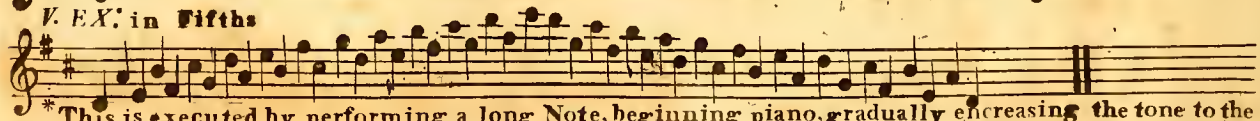
III. EX. in Thirds.



VI. EX. in Fourths.

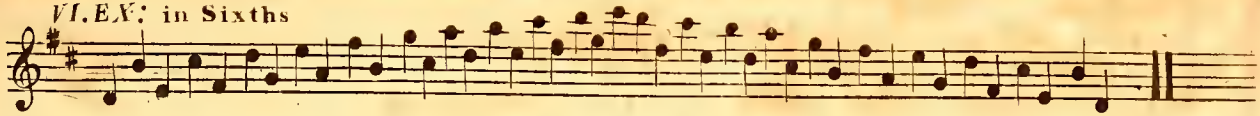


V. EX. in Fifths

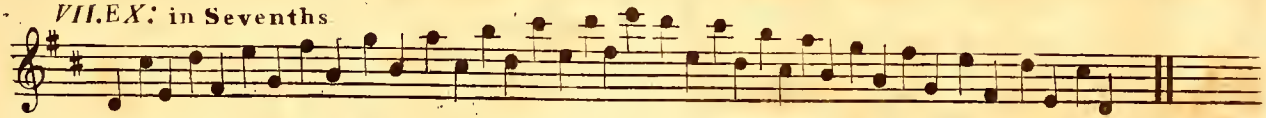


*This is executed by performing a long Note, beginning piano, gradually encreasing the tone to the middle and diminishing it imperceptibly towards the end.

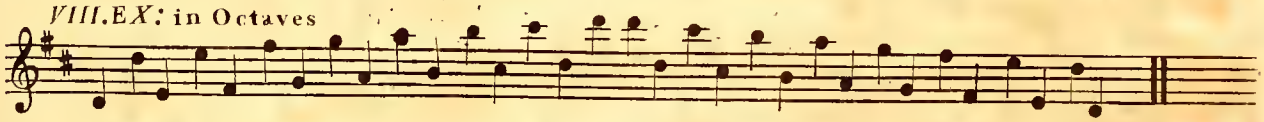
VI.EX: in Sixths



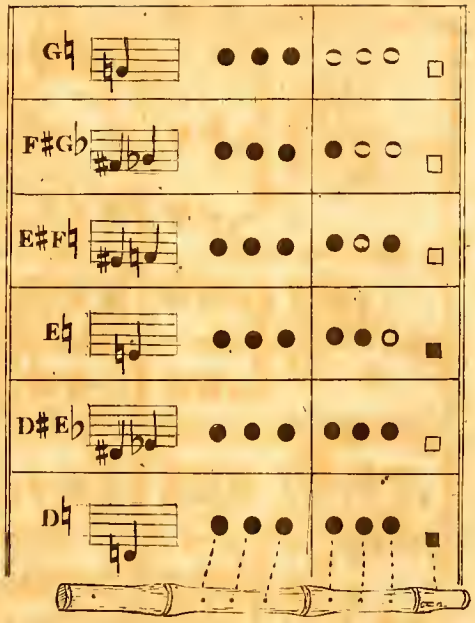
VII.EX: in Sevenths



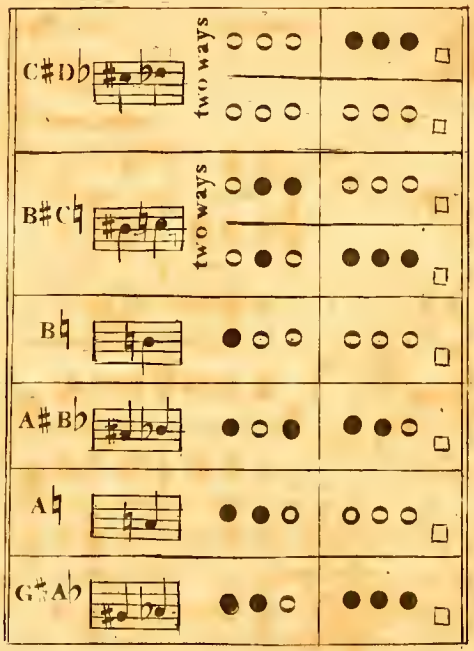
VIII.EX: in Octaves



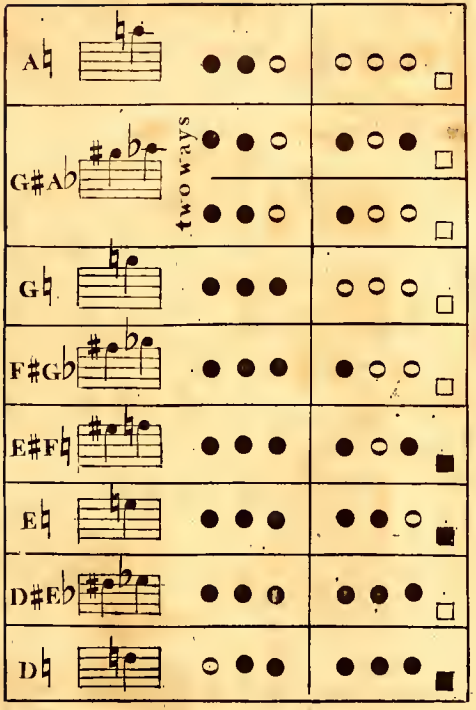
In the preceding Progressive Exercises, I have not extended the Scale beyond E, wishing the Pupil to apply himself particularly to acquiring a full Tone on the lower Notes first, as all others beyond E, require a peculiar formation of the Lips to produce them clear and distinct, which will be found comparatively easy to be done in proportion to the Pupil having familiarized himself with the preceding Exercises.

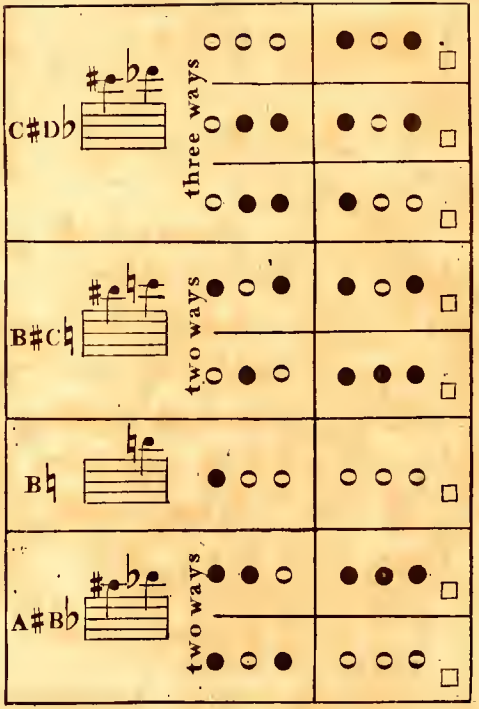


One Keyed Flute.

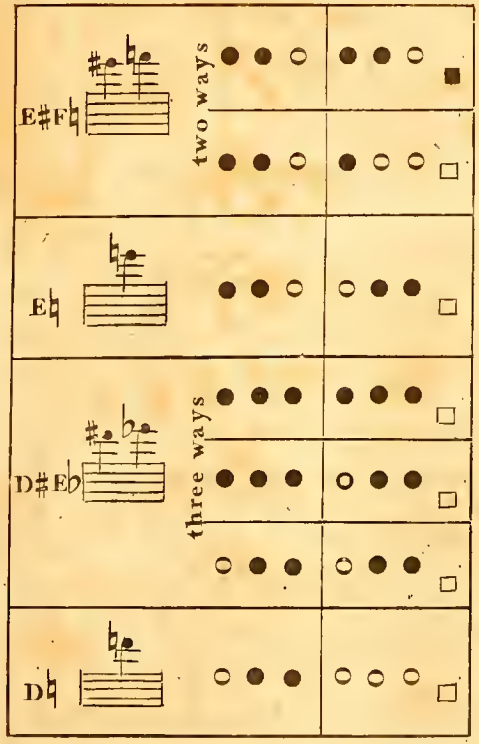


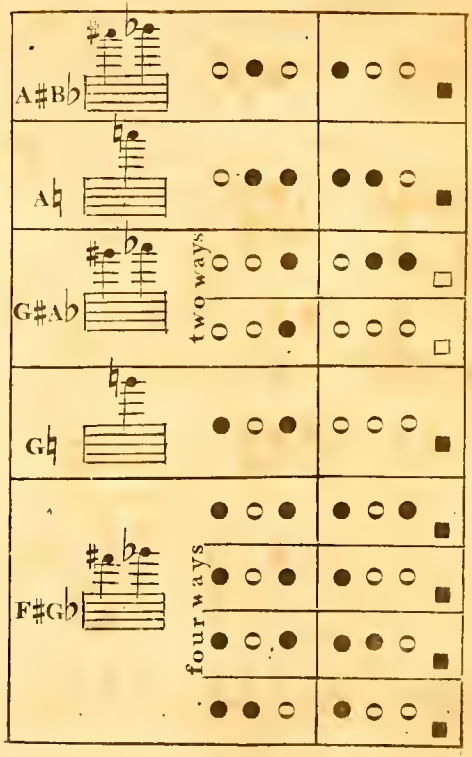
The two Notes that occur in the same line, are played the same, tho' of different significa-tion.



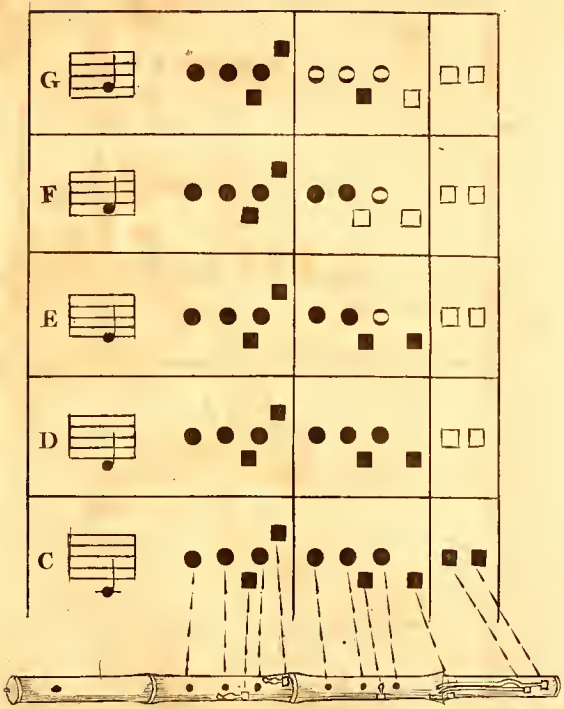


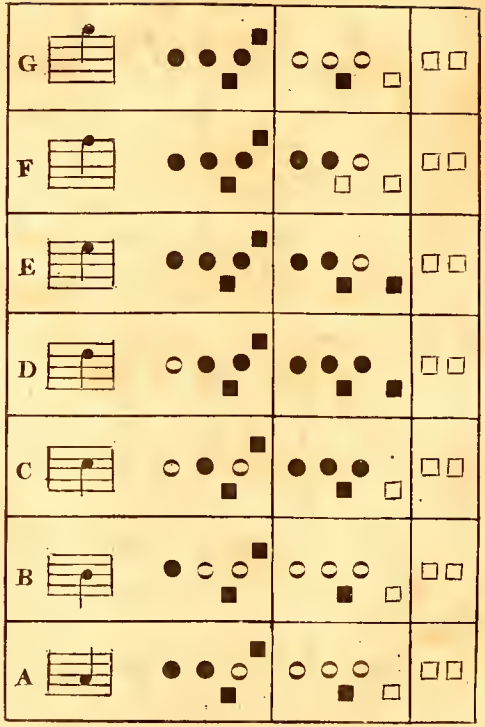
Chromatic Scale continued

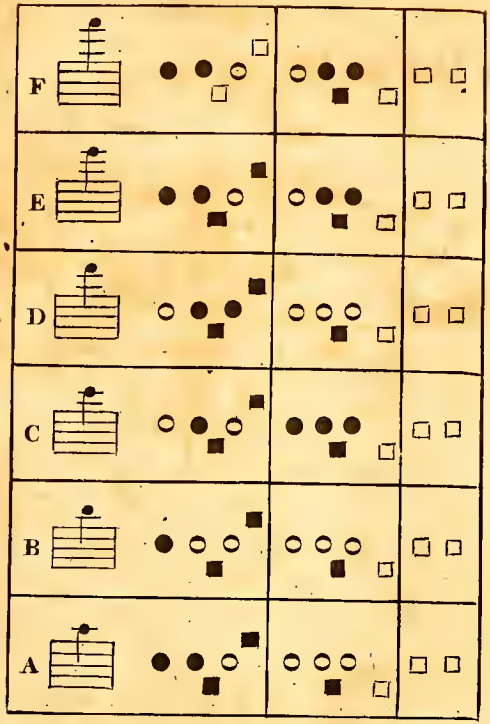

E#Fb
two ways
Eb
D#Eb
three ways
Db

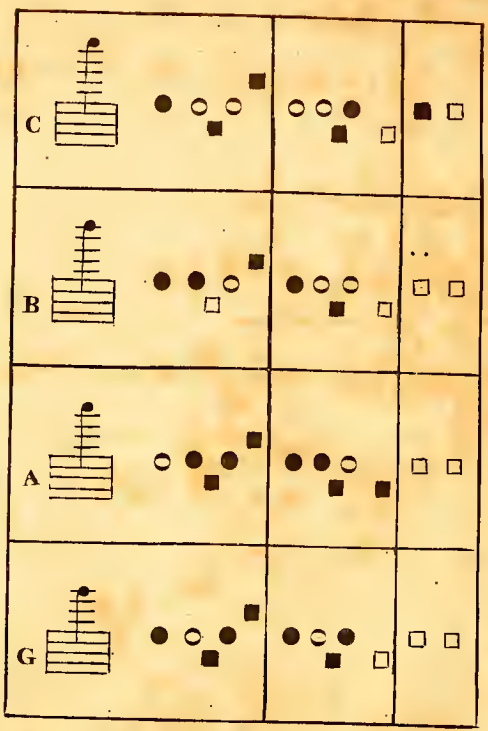

A#Bb
Ab
G#Ab
two ways
Gb
F#Gb
four ways

NATURAL GAMUT WITH THE BEST FINGERING.



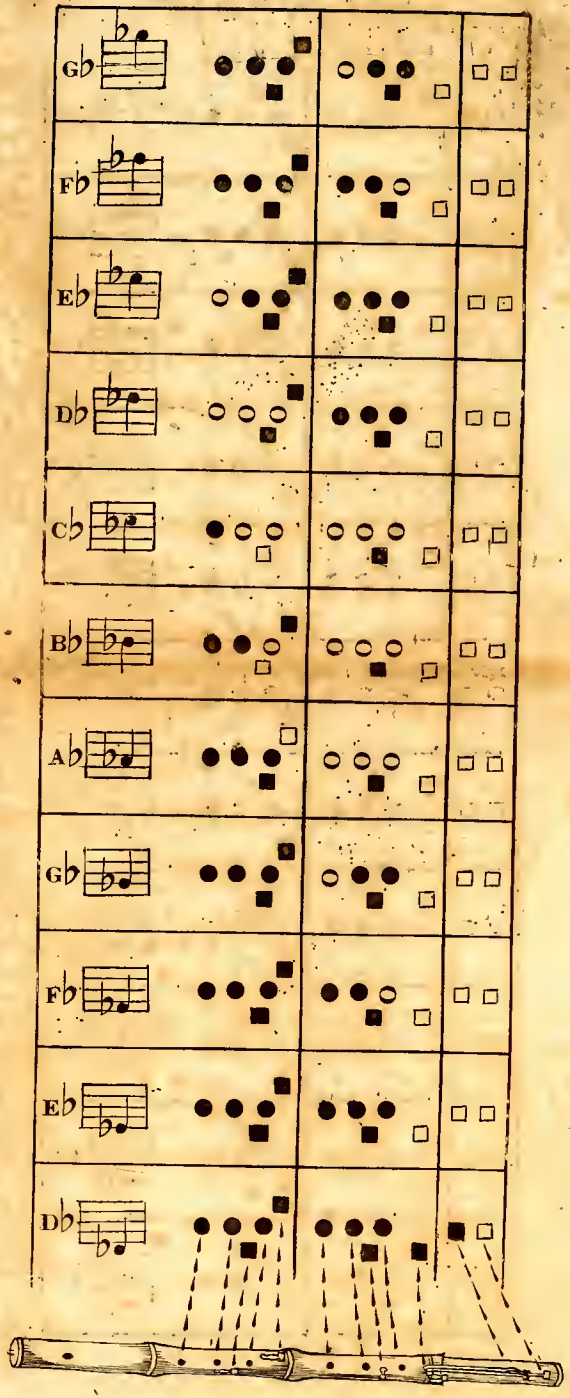


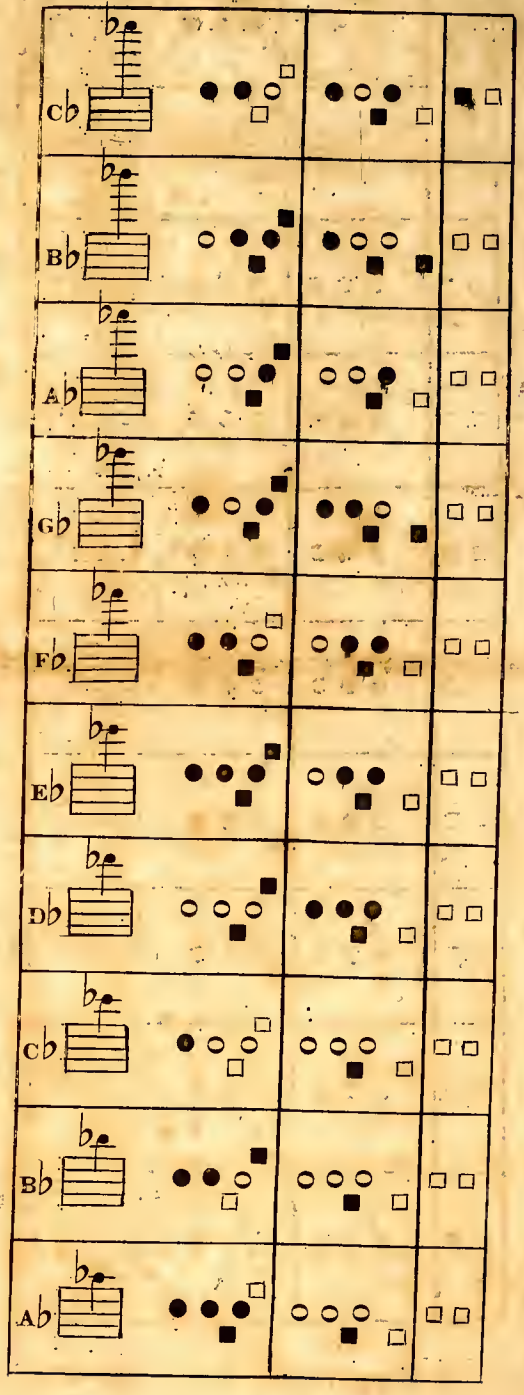


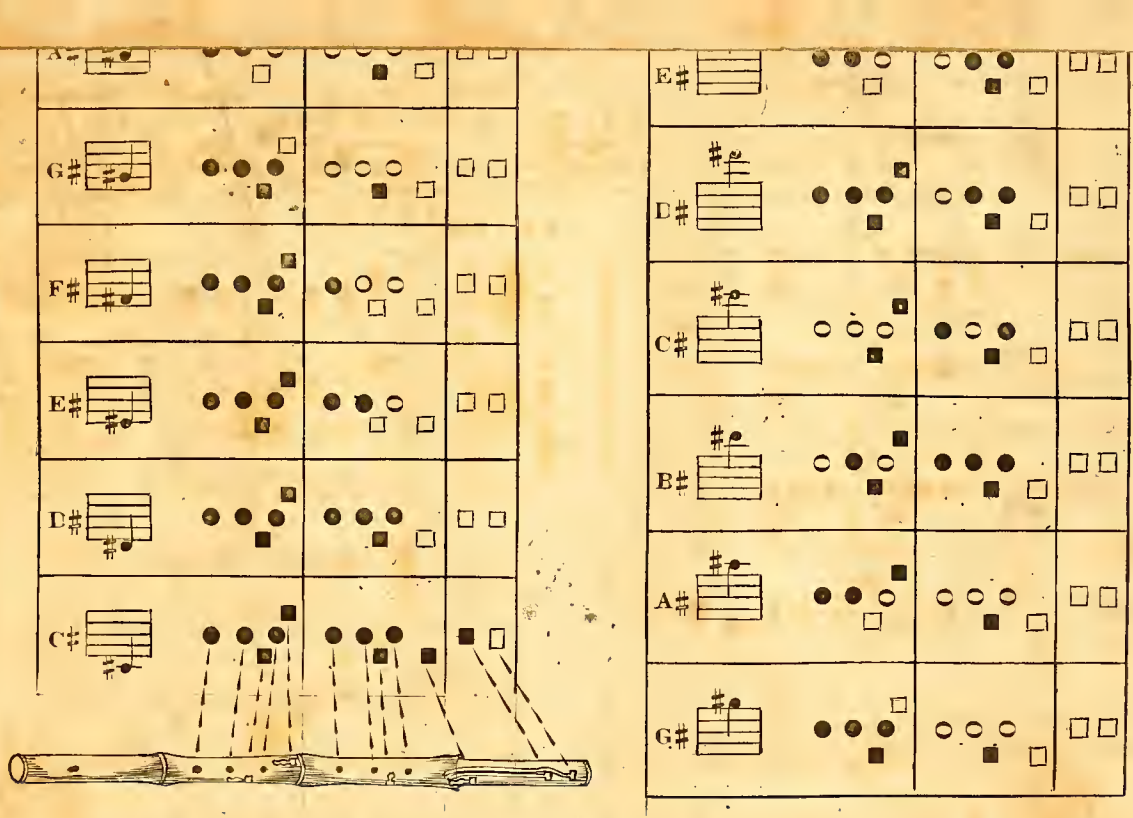


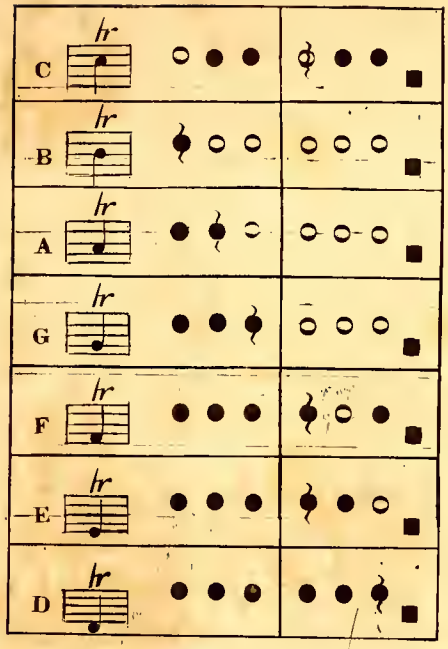
These Gamuts will likewise do for a Four Keyd Flute by taking no notice of the two bottom Keys and beginning at the second Note.

FLAT GAMUT WITH THE BEST FINGERING.

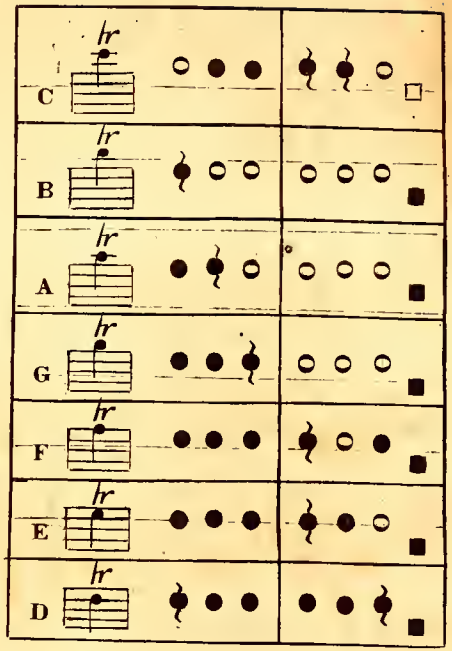





A♯
G♯
F♯
E♯
D♯
C♯
E♯
D♯
C♯
B♯
A♯
G♯



This ♩ signifies your fingers must remain on the holes after you shake. and this ♪ to be kept up.



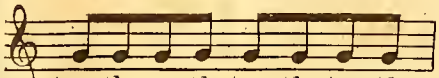
SHAKES.

To shake middle and upper B♭ you must shake the first finger of your left hand concluding with it down. To shake G♯ shake the second finger of the left hand, if in a Minor Key or the third finger (if not found too difficult) when you play in a Major Key, but either way will do. To shake lower and upper F♮ shake the first finger of your right hand concluding with it down. The other shakes are the same as on the common German Flute.

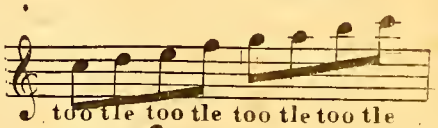
ON DOUBLE TONGUEING.

Double Tongueing is the effect produced by the action of the Tongue against the roof of the mouth, and is to be acquired by the Pupil endeavouring to articulate the words tootle, tootle, tootle, very distinctly, at the same time accommodating such articulation with the corresponding notes, as in the following Passages; the first of which, I would recommend to be played very slow, and continued until the Pupil can with facility articulate each syllable distinctly.

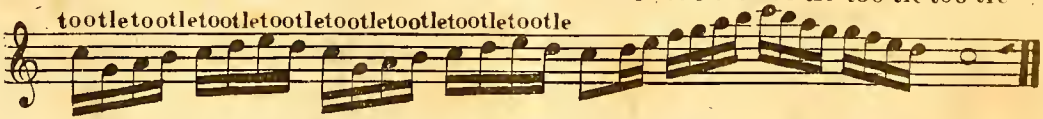
Ex: 1.



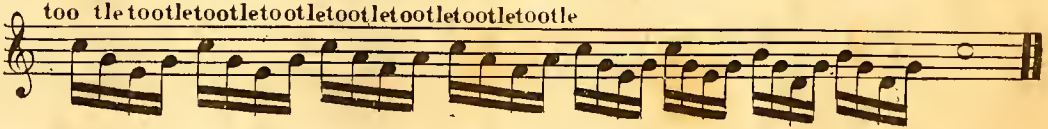
Ex: 2



Ex: 3.

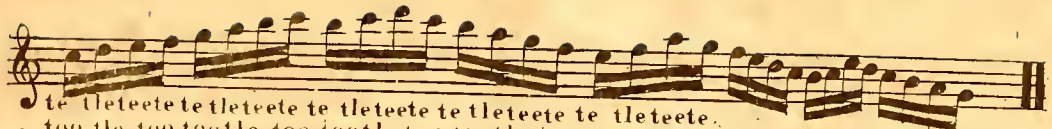


Ex: 4.

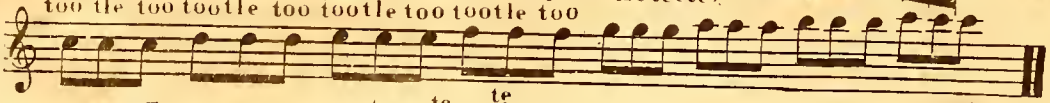


The following Example is a deviation from the ordinary mode of Double Tongueing, and will be found to produce a distinct expression in passages where the Pupil may wish to substitute it for the usual articulation of the word tootle.

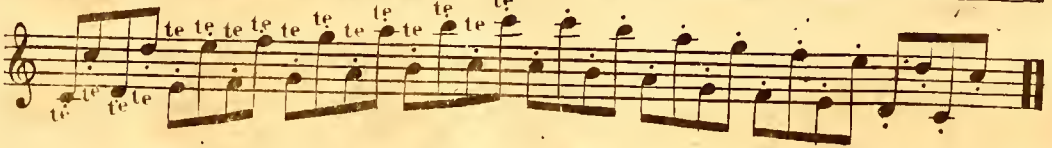
Ex:5.



Ex:6.



Ex:7.



Passages in which the notes are dotted as in the last Example must be played by articulating the syllable te, distinctly with each note as above.

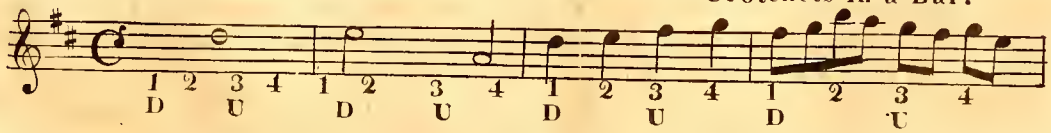
ON BEATING TIME.

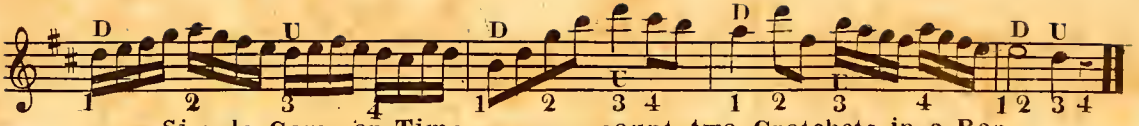
In Beating Common Time the foot should descend at the first note of every bar and ascend at the expiration of half the bar; as in the following examples.

The Letter D. signifying Down. and the U. Up.

Simple Common Time. count four Crotchets in a Bar.

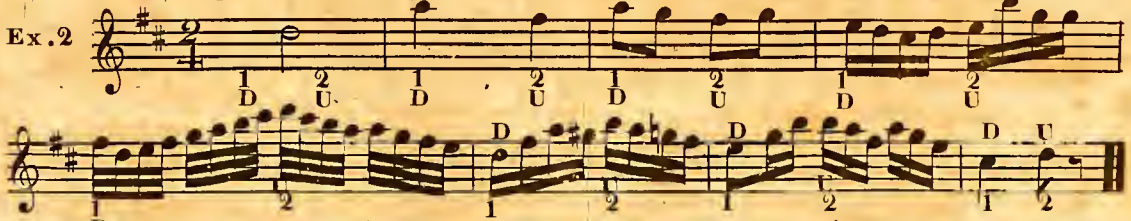
Ex.1.





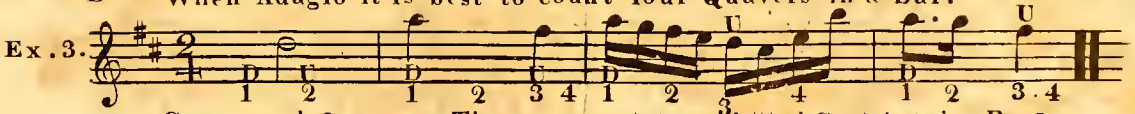
Simple Common Time. count two Crotchets in a Bar.

Ex. 2



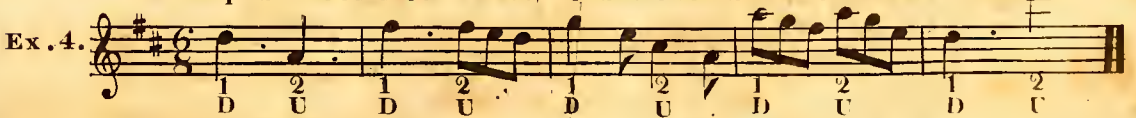
When Adagio it is best to count four Quavers in a Bar.

Ex. 3.



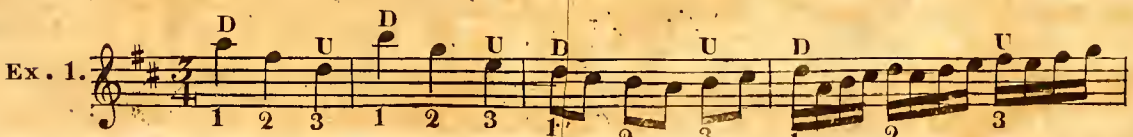
Compound Common Time. count two dotted Crotchets in a Bar.

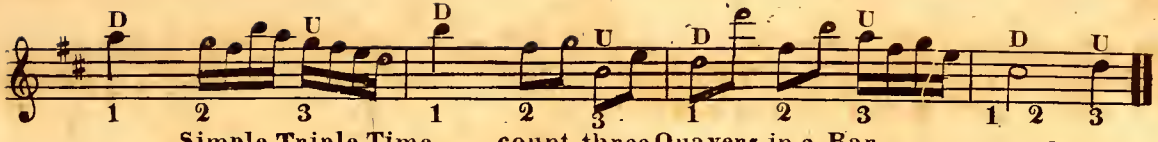
Ex. 4.



In Triple Time the foot should descend at the first note of every Bar and ascend at the expiration of two thirds. as examples.

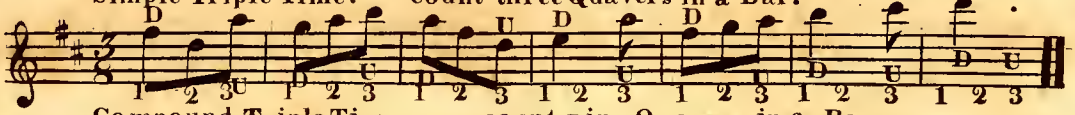
Ex. 1.





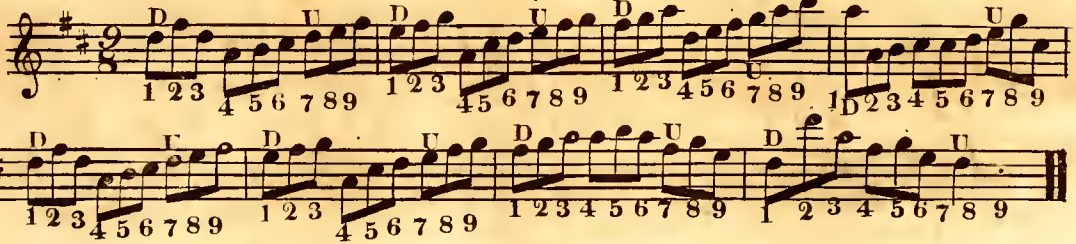
Simple Triple Time. count three Quavers in a Bar.

Ex. 2.



Compound Triple Time. count nine Quavers in a Bar.

Ex. 3.



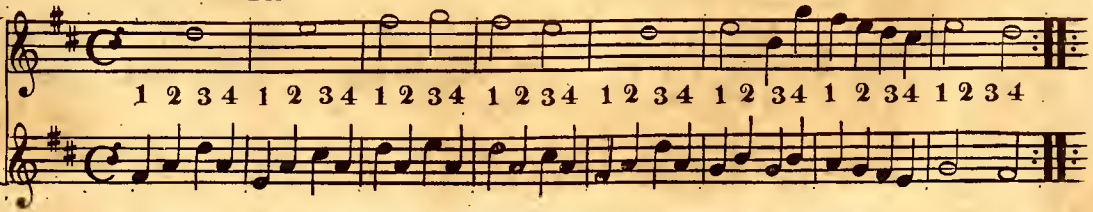
PROGRESSIVE LESSONS.

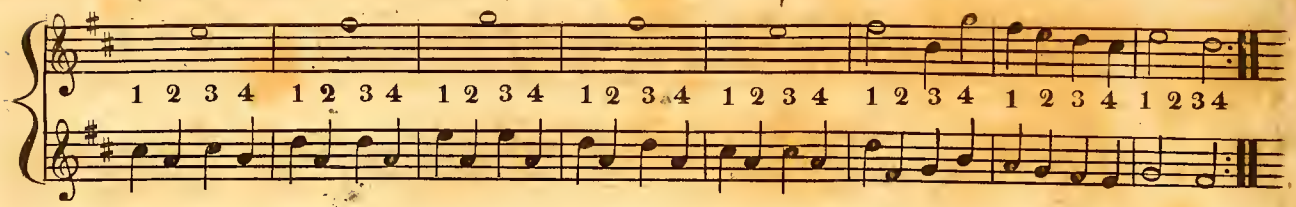
KEY OF D. MAJOR.

Common Time count four Crotchets in each Bar.

DUETTO. 1.

Andante

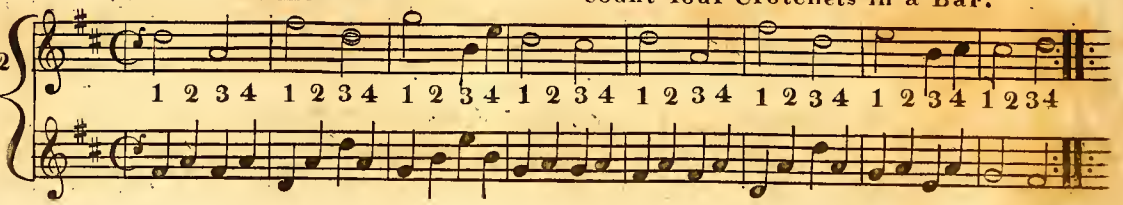


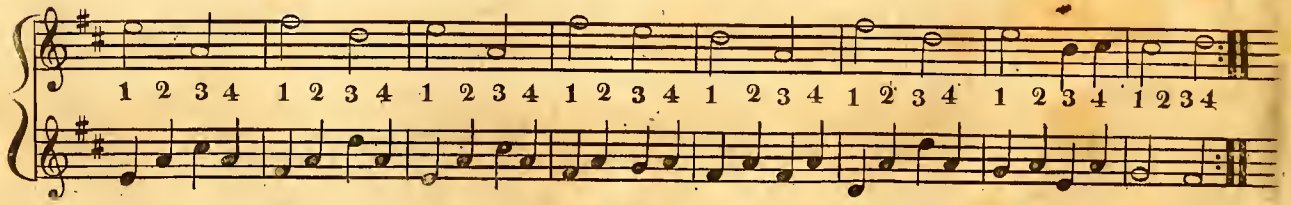


Common Time count four Crotchets in a Bar.

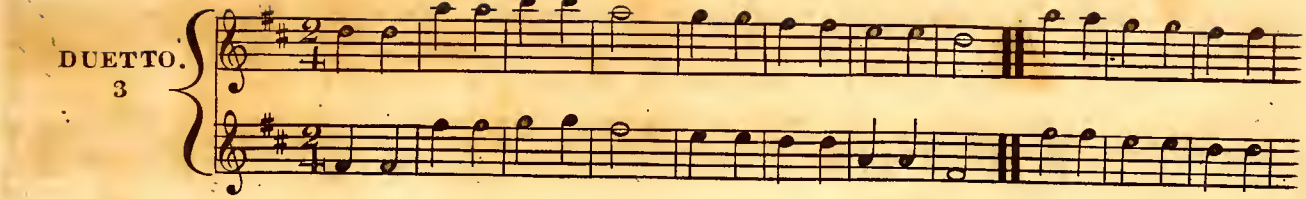
DUETTO 2

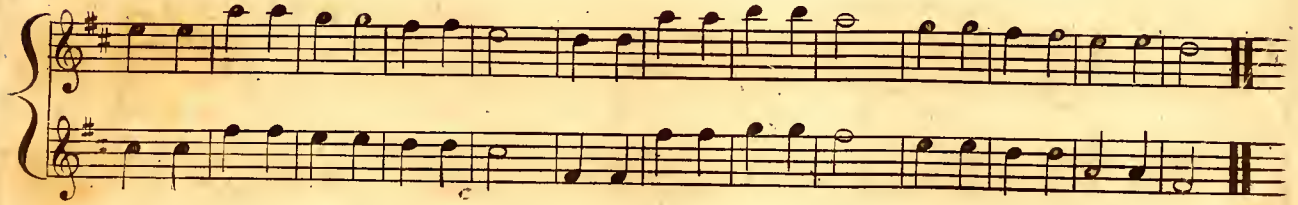
Andante



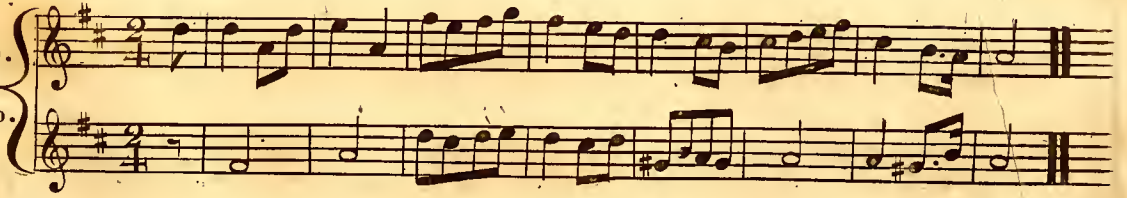


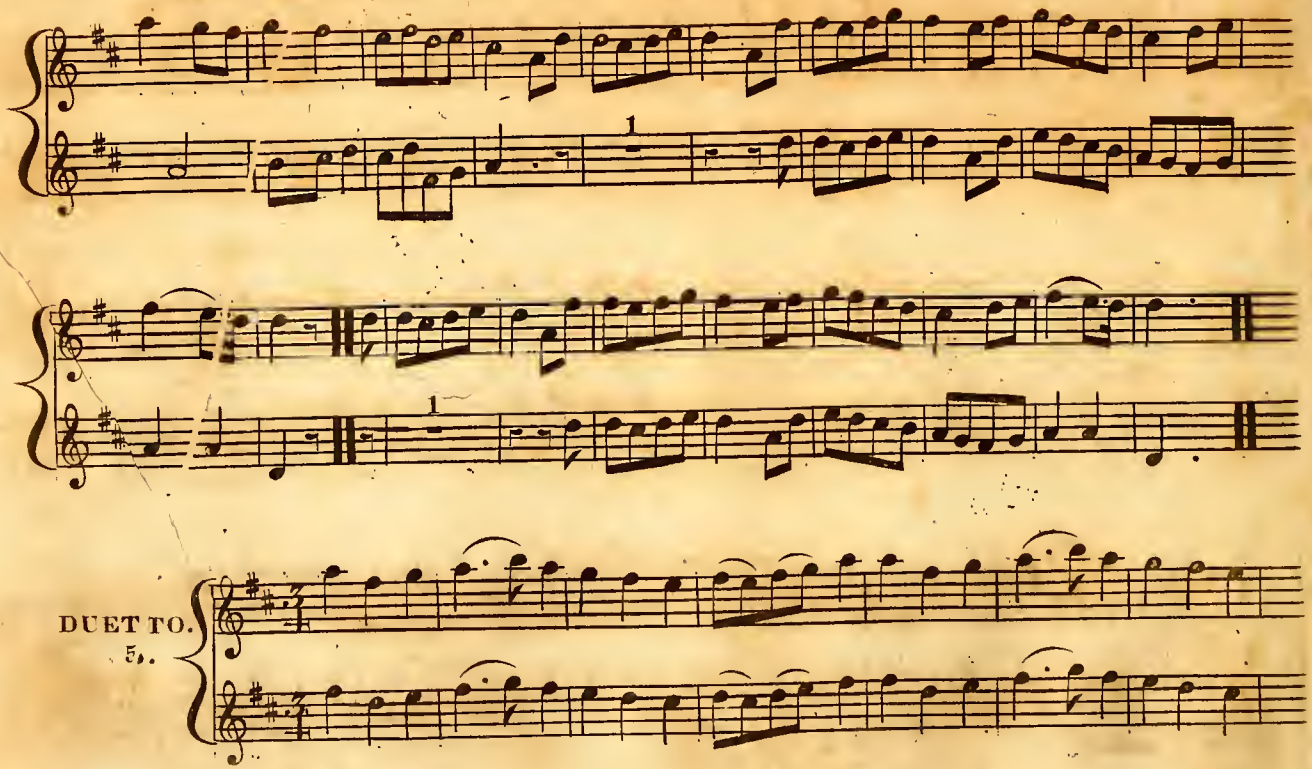
DUETTO.
3

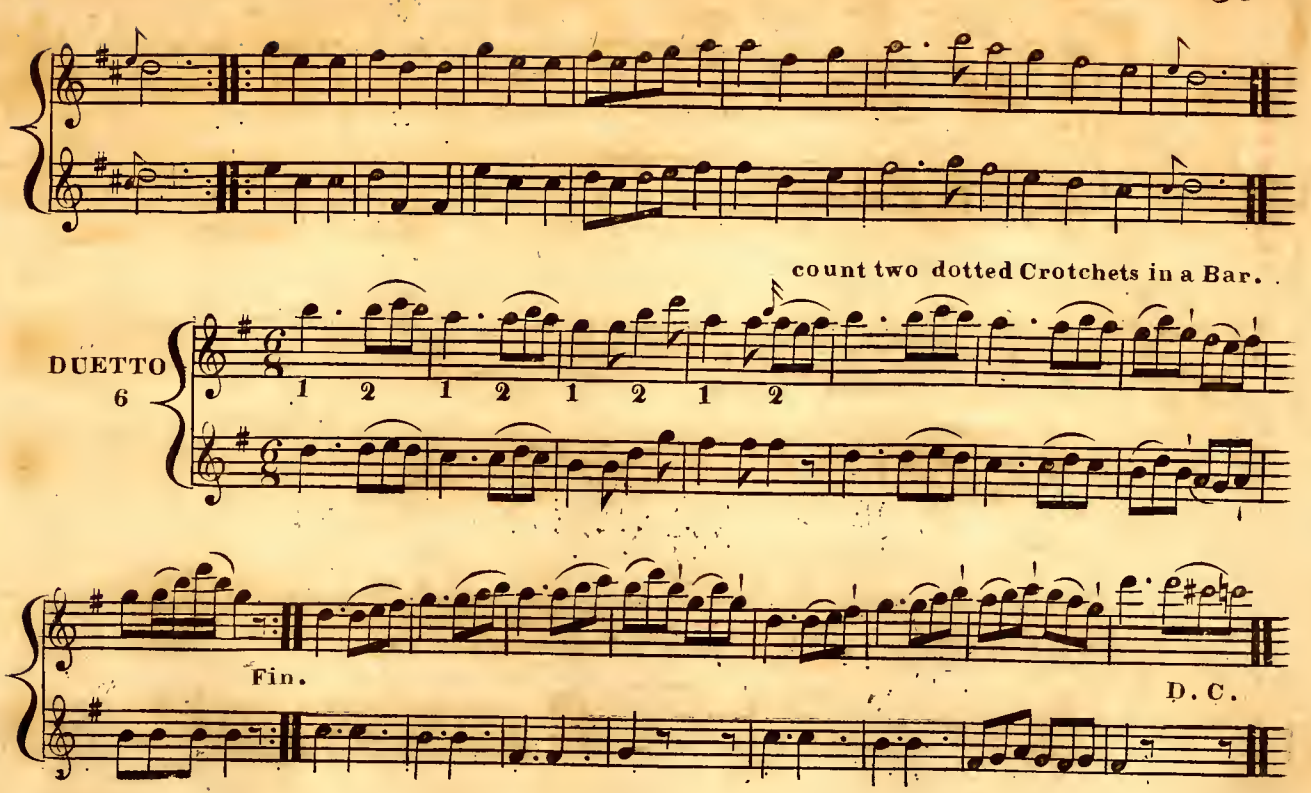




DUETTO.
4.
Andantino.



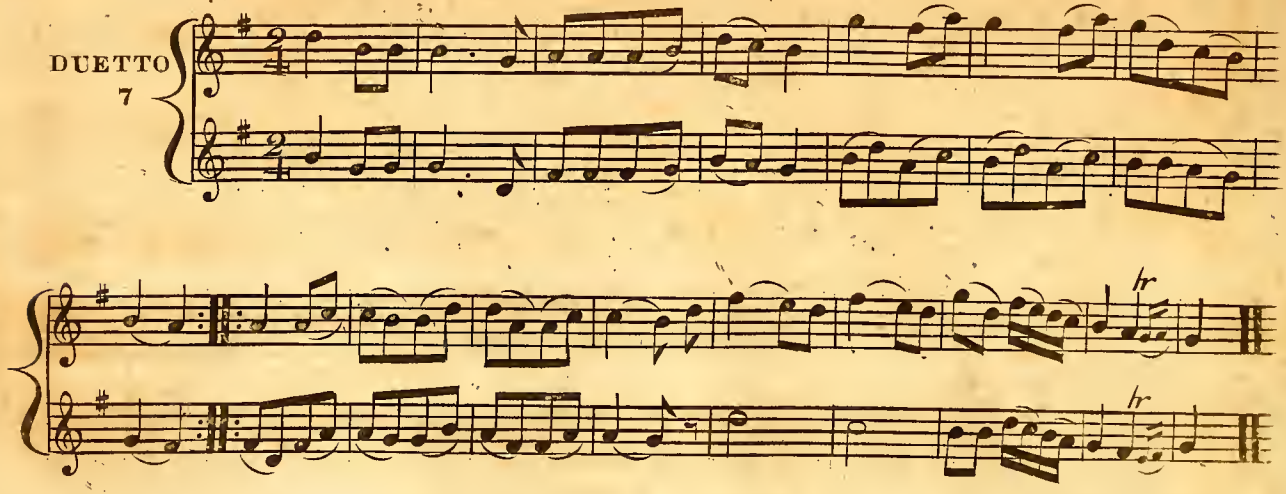

1
1
DUET TO.
5.


count two dotted Crotchets in a Bar.
DUETTO
6
1 2 1 2 1 2 1 2
Fin.
D. C.

Since then I'm Doomd.

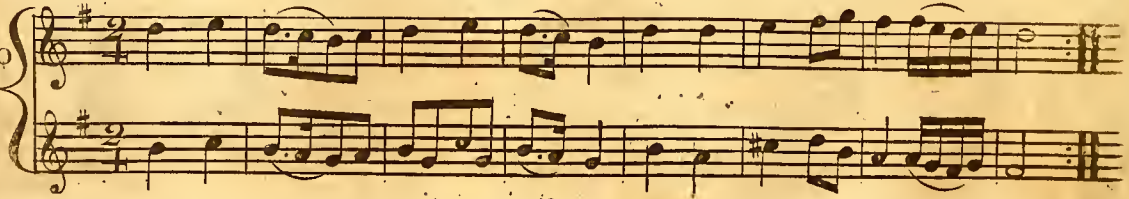
count four Quavers in a Bar.

DUETTO 7



Sicilian Mariner's Hymn.

DUETTO 8



hr

hr

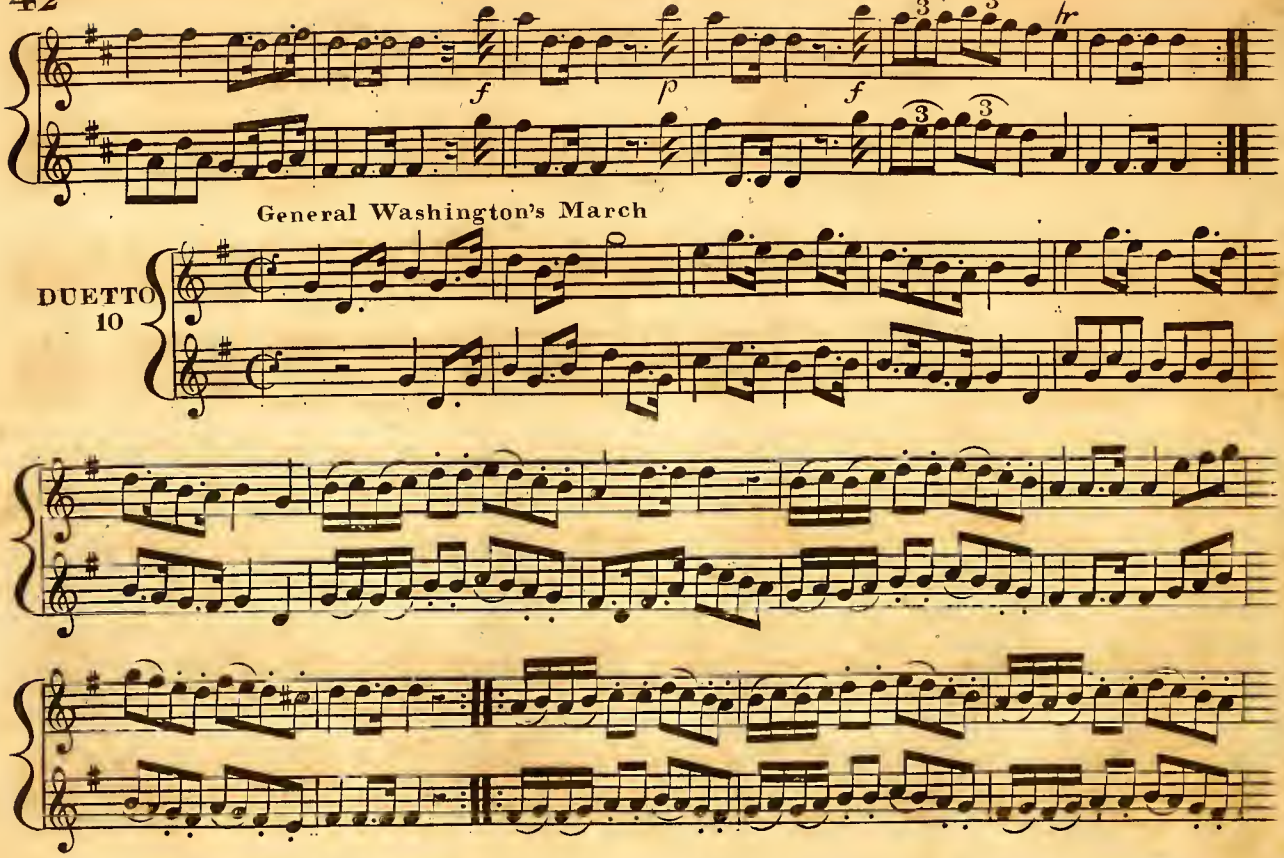
Bounaparte's Grand March.

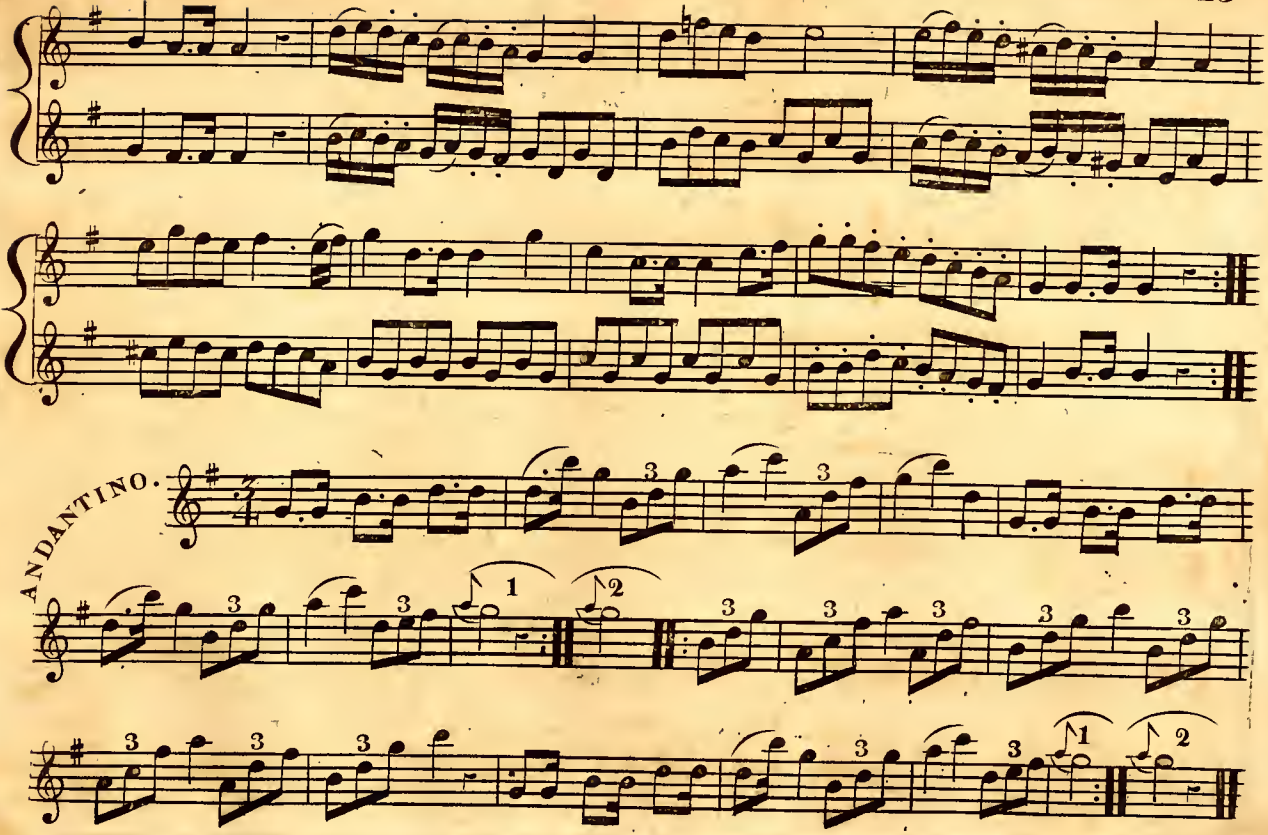
DUETTO
9

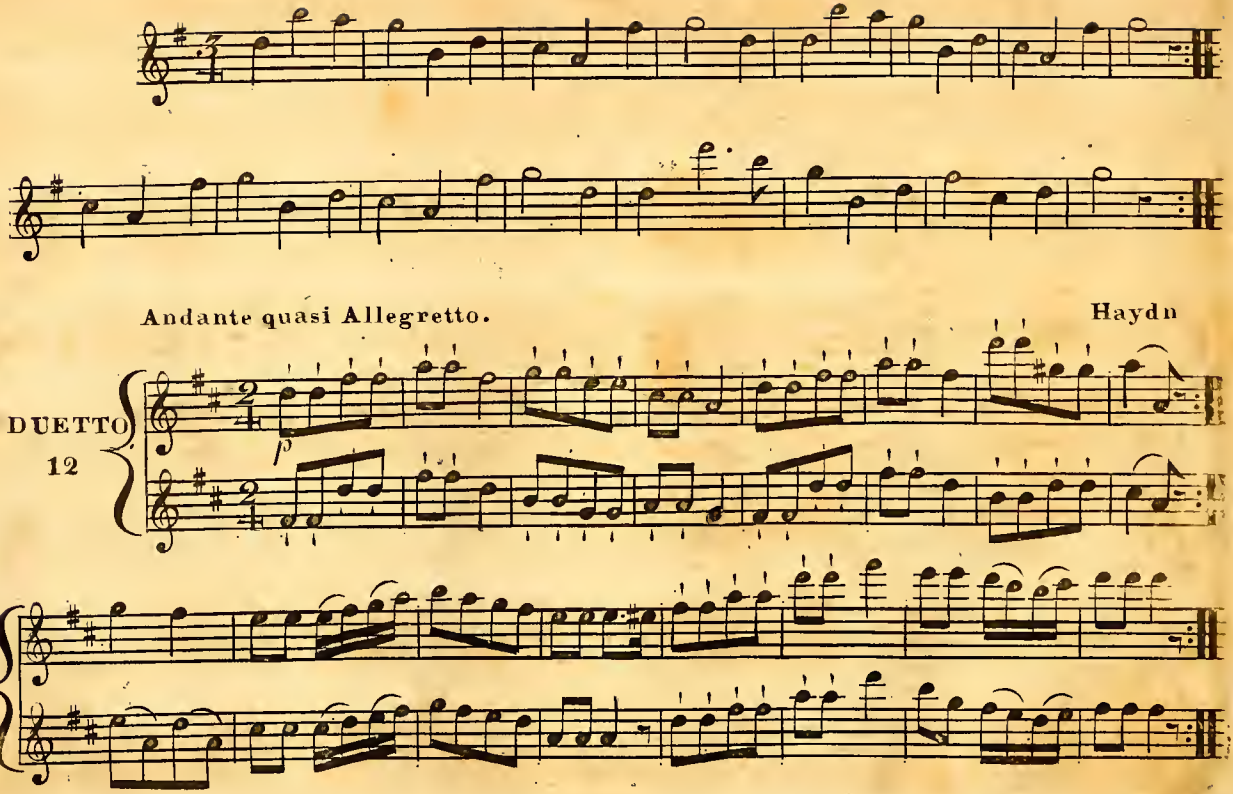
f p f

f p

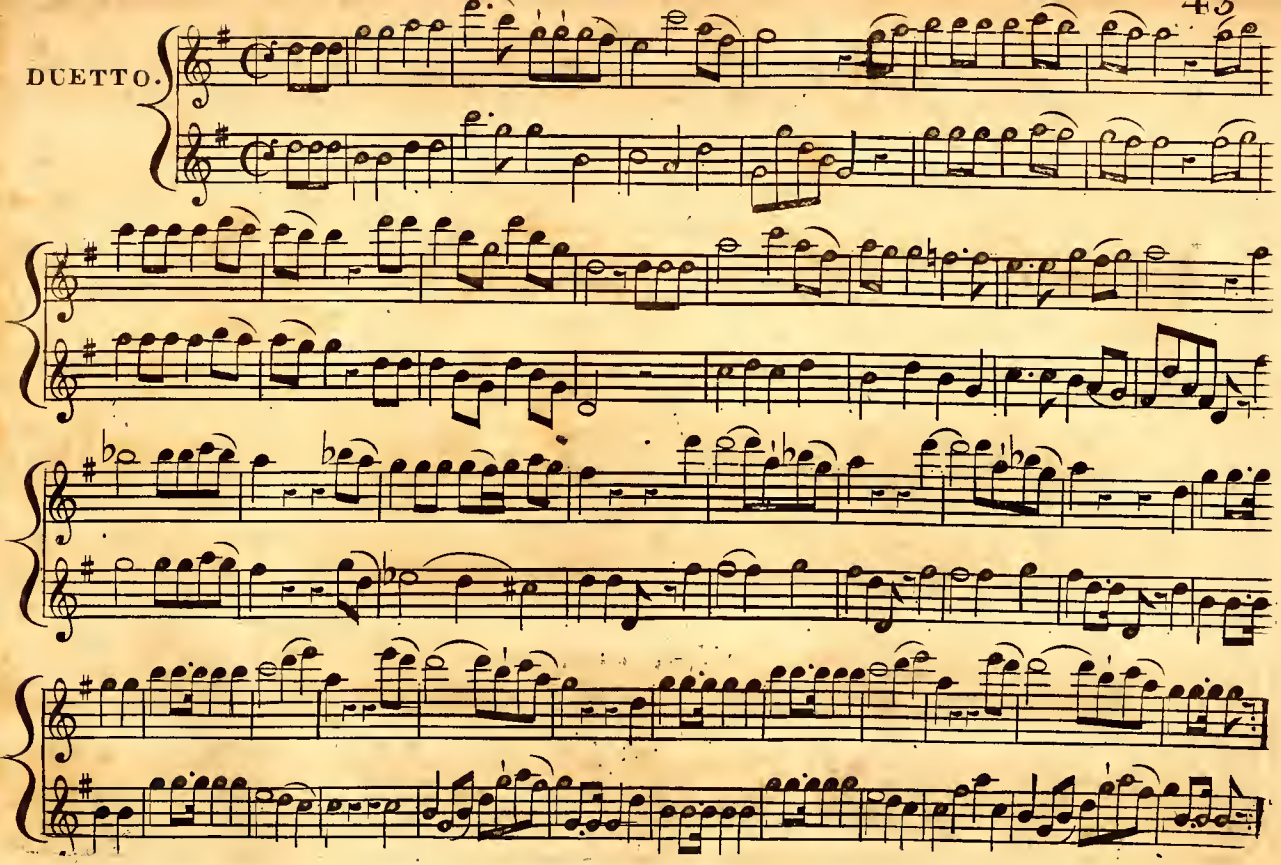
f p f

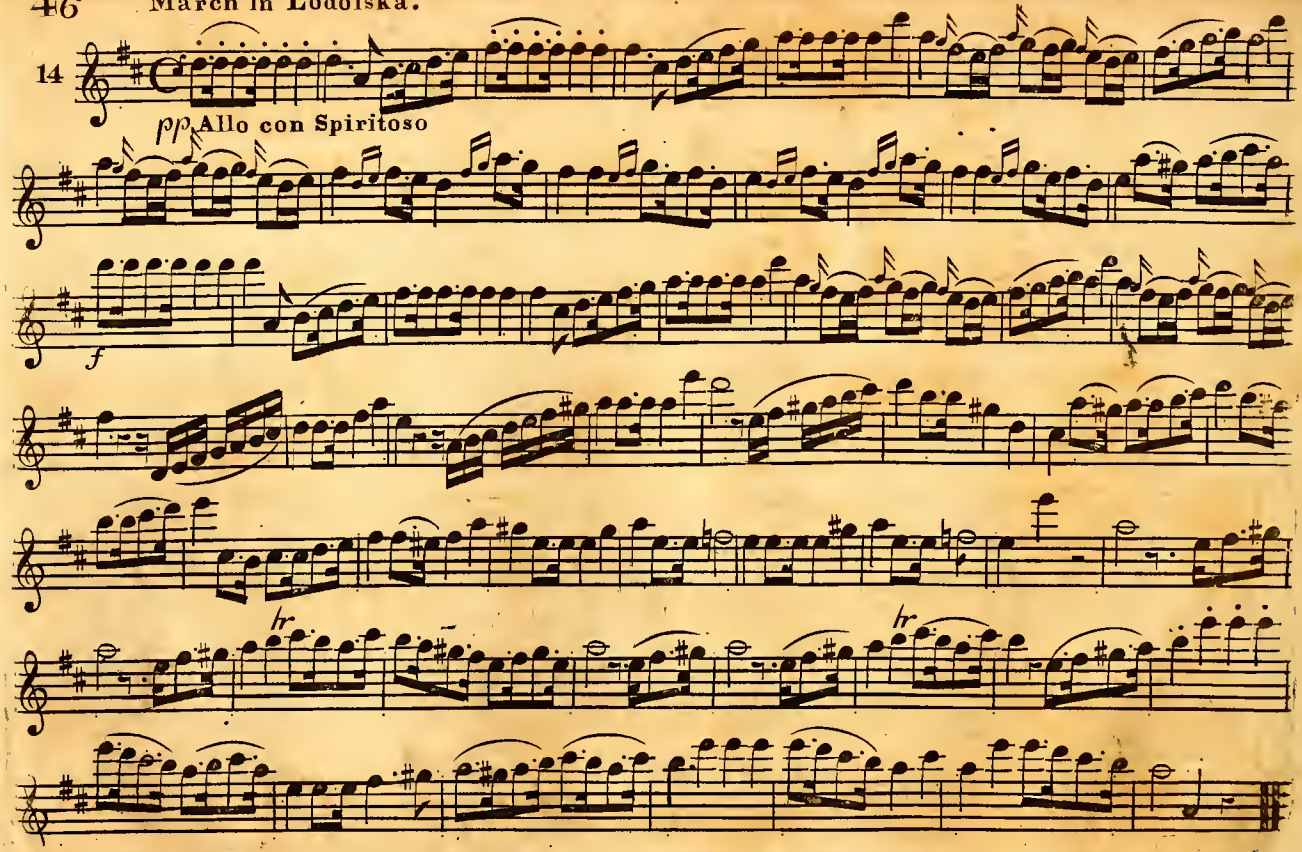

f
p
f
tr
General Washington's March
DUETTO
10


ANDANTINO.


Andante quasi Allegretto.
Haydn
DUETTO
12
p

DUETTO.




14
pp Allo con Spiritoso
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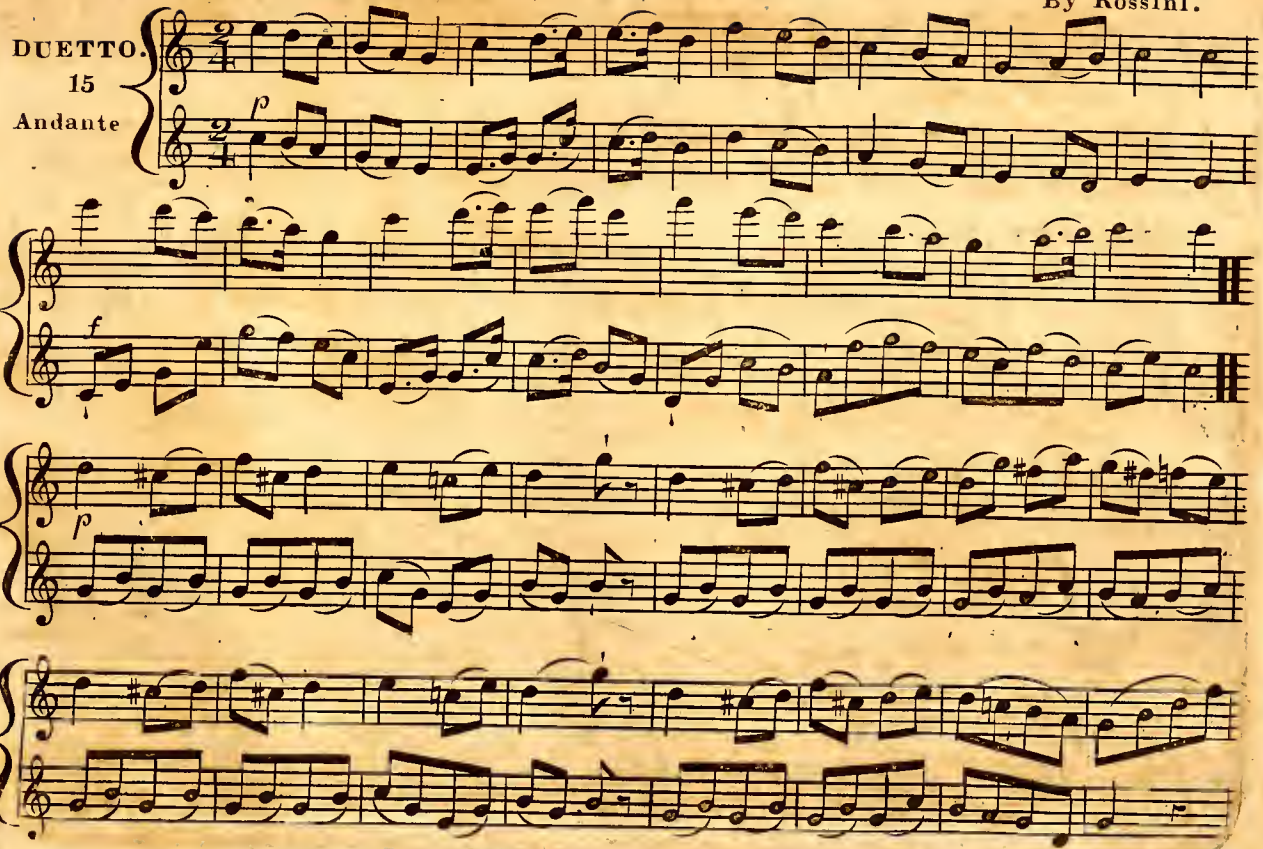
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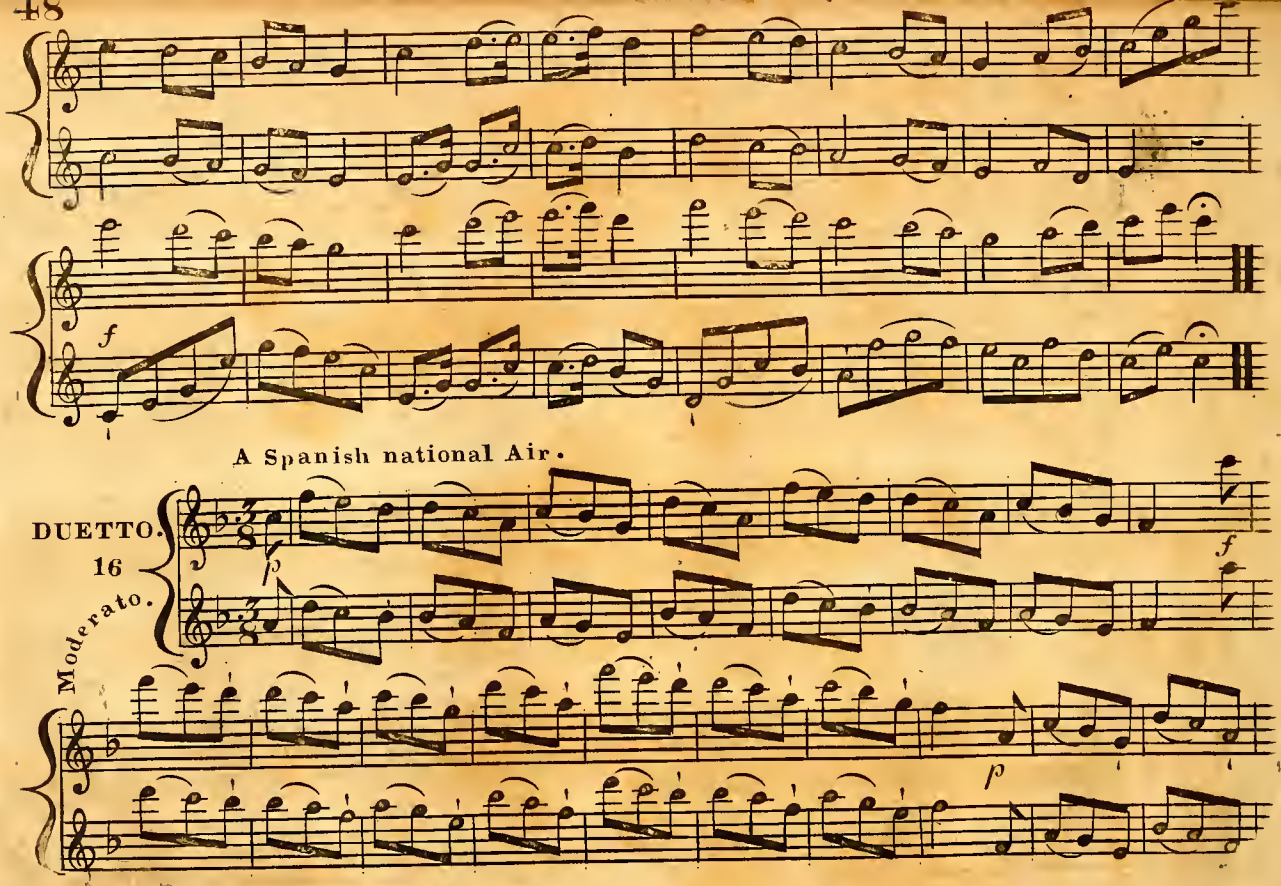
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A Spanish national Air.
DUETTO.
16
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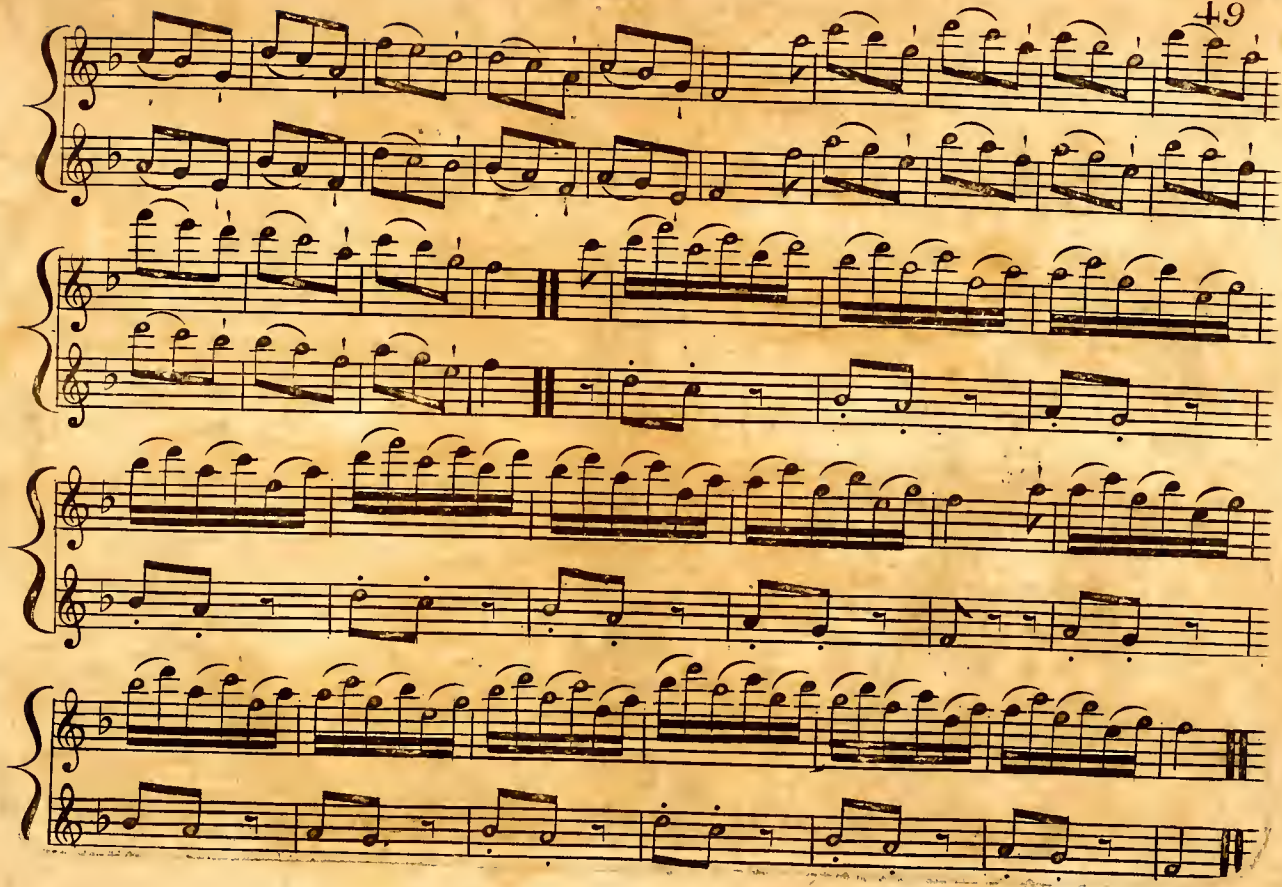

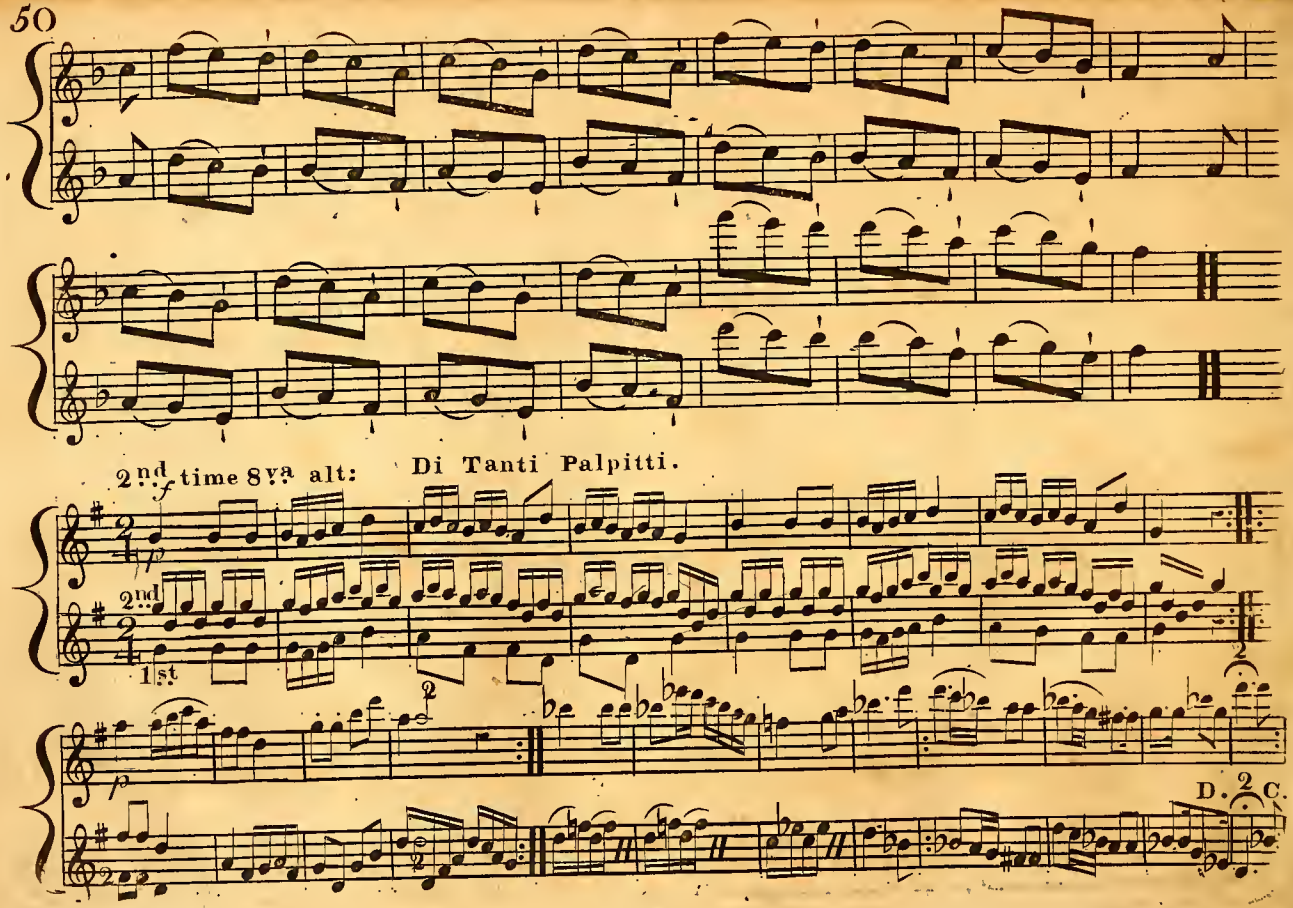
2nd time 8va alt:
Di Tanti Palpitti.
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D. 2 C.