

CAHUSAC, WILLIAM PM 1135

GERMAN FLUTE PRECEPTOR

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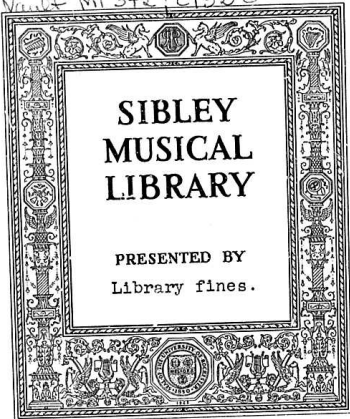
The German flute preceptor; or the whole art of playing the flute rendered easy to every capacity. To which is added a favorite collection of songs, minuets, marches, duetts, & c., also the method of double tonguing, & a concise scale & description of the German flute with the additional keys, made by W. M. Cahusac ... London: W. M. Cahusac, [1814?].

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The

GERMAN FLUTE

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or the whole Art of playing the FLUTE rendered easy to every Capacity
To which is added a favorite Collection of

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C A H U S A C ' S

NEW INSTRUCTIONS FOR THE

GERMAN FLUTE.

1/29/43
H. W. Borden
. 30 cents (Lit. Fair)

1
Bord

THE first thing to be learned on this Instrument is to make it sound. Observe therefore that your lips must be closed, except just in the middle to give passage to the Wind, & contracted smooth and even, resting the Flute against the under Lip, then place the Mouth hole immediately under the opening of your Lips, and blow gently down the Instrument, turning it outward or inward till you can make it sound, paying no regard to placing your fingers on the holes till you can blow with ease, and readily bring out the tone; Secondly, when you can make the Flute speak, put down the first second & third Fingers of your left hand gradually, one after the other upon the 3 holes nearest the Mouth hole, blowing three or four times to each finger you put down, to get the right tone; next, also put down the three first Fingers of your right hand upon the 3 remaining holes, the fourth or little Finger of the same hand being kept in readiness to touch the key as occasion may require.

You may now proceed to the following Scale, the five parallel lines whereon the Notes are placed are called a *Stave*; and the short additional ones, *Ledger lines*.

This Character placed at the beginning  is called the *Treble* or *G Cliff*.

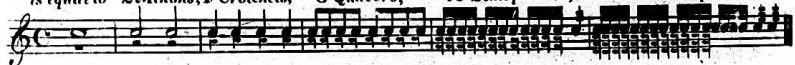
There are two sorts of Time, Common & Triple, Common Time is known by one or other of these Characters, called Moods, viz: C C D or $\frac{2}{4}$. Each of the 3 first contains either 1 Semibreve, 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, or 32 Demisemiquavers, in a Bar. or between every 2 perpendicular strokes || which are called Bars, as well as the spaces between them. The first of the above Mood Marks the slowest Time, the others are proportionably quicker; and the last $\frac{2}{4}$ contains but half the Notes that is 1 Minim, 2 Crotchets, &c: in each Bar. Triple Time Moods are $\frac{3}{2}$, $\frac{3}{4}$, & $\frac{3}{8}$. which contain respectively, 3 Minims 3 Crotchets or 3 Quavers in a Bar. Mixed or Compound Time, is formed of both the other sorts, The Moods in use are $\frac{6}{4}$, $\frac{6}{8}$, $\frac{9}{8}$, & $\frac{12}{8}$. containing 6 Crotchets, 6, 9, & 12 Quavers, in each Bar. Observe particularly that a point or Dot (.) added to the right hand side of any Note makes it half as long again: thus a dotted Minim is equal to 3 Crotchets, a dotted Crotchet to 3 Quavers, &c: and so of the dotted Rests.

Rests are Characters implying silence for the Length of the Notes to which they answer.

The Tails of the Notes are turned upward or downward at pleasure.

Notes and Rests.

One Semibreve
is equal to 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, or 32 Demisemiquavers.



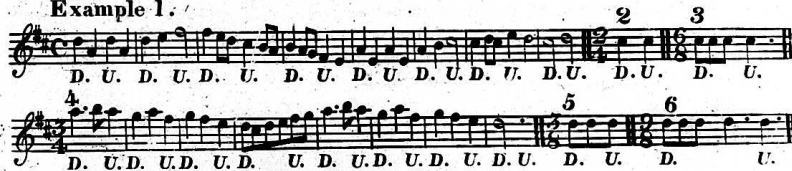
A Dotted Minim
is equal to 3 Crotchets, 6 Quavers, 12 Semiquavers, or 24 Demisemiquavers. Dotted Notes.



A Crotchet with 2 Strokes across is 4 Semiquavers, 3 Strokes 8 Demisemiquavers, &c:

By Beating Time is intended a regular motion of the Foot, or rather the toe, in order to mark & regulate the Time. In Common Time, the Foot must go down at the beginning of each Bar, and rise at the half, or middle of it. So also in $\frac{6}{4}$, $\frac{6}{8}$, & $\frac{12}{8}$. But in Triple Time & $\frac{9}{8}$ the foot must go down at the first & rise at the third part of the Bar. These rules are farther explained in the following Examples, wherein D shews when the Foot must go down and U when it must rise up.

Example 1.





Other Characters.



There are a few other Characters which must be now explained.

A Repeat, is either expressed thus, ||: or by Dots on one or both sides of a double or single Bar, to shew that one or both parts of a Tune must be repeated. Double Bars mark the different strains of a Performance; and with an additional stroke, a final Close.

A Hold, or Pause placed over or under any Note or Rest, implies that it must be continued beyond its proper length: it is also frequently used to denote a final Close.

A Direct placed at the end of one Stave, shews the situation of the first Note in the following:

A Beat (marked thus  or thus ) is performed by sounding and instantaneously touching the Note below that first sounded.

A Slur is a curve Line drawn over  or under  such Notes as are to be play'd in a breath.

A Slide is a Tipping with the Tongue, used to soften Leaps, as thirds &c:

A Port de Voix is also a Tipping with the Tongue, anticipating a Note by the next above or below it.



These Graces are expressed by little Notes called Appoggiatures, which though not reckoned in the time, are often held as long or longer than the Notes they belong to.



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 Allegro's, awakens the attention of the Hearers in the Largo's, renders difficult passages easy, and is done with such an articulated execution as surpasses Imagination. The method to attain this is by the action and reaction of the Tongue against the roof of the Mouth pronouncing the words TOOTLE TOOTLE to yourself; which done for a few Minutes, try to do the same with the top piece of your Flute articulating the same TOOTLE TOOTLE several times running, as fast as you can, not to lose your Embouchre, making

the reaction as distinct and clear as the action. When you have attained this, add the other pieces of your Flute, putting your fingers on the holes, and taking care that your Tongue and fingers go together, which is the chief difficulty.

Observe, that in the following Lessons, the word TOOTLE expresses two Notes thus:  making the Tongue move as equally as possible, observing at the same time an exact and just distance from one note to another, continuing to practice till you are sufficiently 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 note also, that in the last bar but one of the first Lesson & throughout the whole of the second, where the Notes run in threes, the word TOO must be added to the word TOOTLE; also when unequal Notes occur like the Crotchet & Quaver in the second & fourth Bar of Lesson 2, they must both be expressed by the same word TOO, as thus: 

It is also proper to observe, with respect to the Time, that Lesson 2 begins as often happens with an odd Note, which must be deducted from the Time of the last bar.

The Learner must also remark, that at the close of the third Lesson, the Quavers are tied in threes, with a figure 3' over them, which signifies that those three Notes must be expressed in the time of 2 of the same kind. A Figure 6 in like manner placed over or under any 6 equal Notes, shews that they must be performed in the time of 4. These figures are often omitted, but the Time will shew where they ought to be inserted.

These rules, and the Practice of the following Lessons especially the two first, will be enough to enable the Learner to play any passage which requires double tongueing.

10 Lesson 1

Lesson 2

Lesson 3

The Learner may now proceed to the Tunes, beginning with those easy ones on Page 12.

Of Transposition.

Many Tunes being set too low and in Keys very difficult for the German Flute, the use of Transposition is to remove them into higher or more convenient Keys.

Keys, or modes, are of two kinds, the major and minor, or Sharp and Flat; differing in respect of their Intervals, but chiefly in their third; that of the Major containing five Semitones, but that of the Minor only four, as for Example.

Both kinds of Keys have usually the sixth & seventh sharpened in ascending, but in descending the Minor Key has the lesser or Flat seventh & sixth.

The first thing to be considered in Transposing is to what key you wish to remove the Tune, & what Sharps or Flats you must affix to the Cliff, in which, the following Table of the usual Sharp & Flat Keys may be your guide. When you have fixed your key every other Note must be raised in exactly the same proportion as the Key Note, which is generally the last Note of the Tune.

God save the King.

Andante.

Musical notation for the first system of 'God save the King', featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Andante'. The melody is written on a single staff.

Off she goes.

Vivace.

Musical notation for the first system of 'Off she goes', featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Vivace'. The melody is written on a single staff.

Marquis Wellington.

Fine.

Musical notation for the first system of 'Marquis Wellington', featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Vivace'. The melody is written on a single staff, ending with a 'Fine' marking.

The Recovery.

Dal Segno.

Fine.

Musical notation for the first system of 'The Recovery', featuring a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The tempo is marked 'Dal Segno'. The melody is written on a single staff, ending with a 'Fine' marking.

D.C.

Fal la la.

Vivace.

Musical notation for the first system of 'Fal la la', featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Vivace'. The melody is written on a single staff, including triplets.

Italian Minfreda.

Musical notation for the first system of 'Italian Minfreda', featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written on a single staff.

Nobody coming to marry me.

Allegretto.

Musical notation for the first system of 'Nobody coming to marry me', featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allegretto'. The melody is written on a single staff.

Turnpike Gate.

Vivace.

Fine.

Musical notation for the first system of 'Turnpike Gate', featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Vivace'. The melody is written on a single staff, ending with a 'Fine' marking.

Tekeli.

Allegro Vivace.

Maid of Lodi.

Moderato.

Heaving of the Lead.

Andante.

ad lib: a tempo.

Tink a Tink.

Allegro.

The Beggar Girl.

Larghetto.

Lord Cathcart.

The Tank.

Rule Britannia.

Pomposo.

CHO^s

The Honey Moon.

First system of music for 'The Honey Moon' with tempo marking 'Vivace.'

Second system of music for 'The Honey Moon'.

Battle of the Nile.

First system of music for 'Battle of the Nile' with tempo marking 'Mod: ato.'

Second system of music for 'Battle of the Nile'.

Third system of music for 'Battle of the Nile'.

Fourth system of music for 'Battle of the Nile'.

Ap Shenkin.

First system of music for 'Ap Shenkin' with tempo marking 'Allegro Moderato.'

Second system of music for 'Ap Shenkin' with 'Fine.' marking.

Third system of music for 'Ap Shenkin' with 'Dal Segno.' marking.

Dal Segno.

Duke of York's March.

First system of music for 'Duke of York's March' with tempo marking 'Maestoso.'

Second system of music for 'Duke of York's March'.

Third system of music for 'Duke of York's March' with 'r' marking.

Fourth system of music for 'Duke of York's March' with 'Fine.' marking.

TRIO.

Fifth system of music for 'Duke of York's March' (Trio section).

Sixth system of music for 'Duke of York's March' (Trio section).

Seventh system of music for 'Duke of York's March' (Trio section) with 'D.C.' marking.

D.C.

Mrs McLeod.

First system of music for 'Mrs McLeod'.

Second system of music for 'Mrs McLeod'.

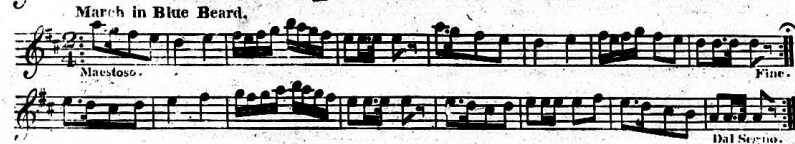
Enrico.



March in the Overture to Lodoiska.



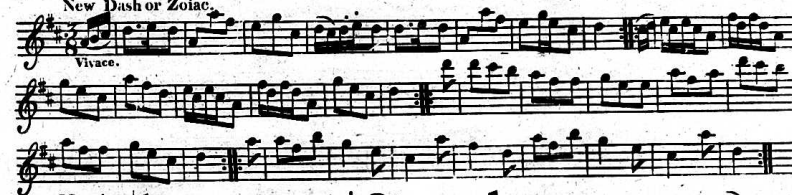
March in Blue Beard.



Lady Caroline Bertie.



New Dash or Zoiac.



Morgiana.



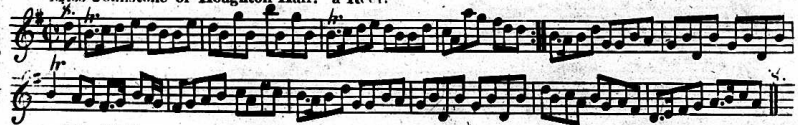
Morgiana in Ireland.



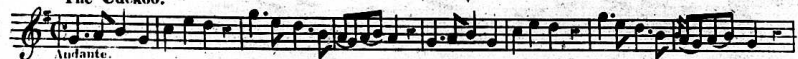
Russian Dance.



Miss Johnstone of Houghton Hall, a Reel.



The Cuckoo.



Andante.



Guaracha Dance.



Danish or Copenhagen Waltz.



Miss Gayton's Hornpipe.



The Muses.



Fine.



D.C.

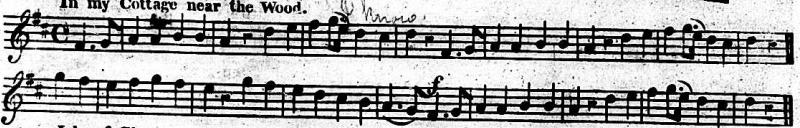
The Barbara.



The Batu. Waltz.



In my Cottage near the Wood.



Isle of Sky.



Mother Goose.



Britons Strike Home.



Paddy O Carrol.



The London March.



Westminster March.

Musical notation for Westminster March, consisting of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a series of eighth and sixteenth notes. Dynamic markings include *f* (forte) and *p* (piano). The second staff continues the melody with similar rhythmic patterns and dynamic markings.

Speed the Plough.

Musical notation for Speed the Plough, consisting of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is characterized by a fast, rhythmic pattern of eighth notes. Dynamic markings include *p* (piano) and *f* (forte). The second staff continues the melody with similar rhythmic patterns and dynamic markings.

Duke of York's New March.

Musical notation for Duke of York's New March, consisting of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a series of eighth and sixteenth notes. Dynamic markings include *Maestoso* (grandioso) and *f* (forte). The second staff continues the melody with similar rhythmic patterns and dynamic markings. The third and fourth staves provide accompaniment with a steady eighth-note pattern.

Fall of Paris.

Musical notation for Fall of Paris, consisting of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a series of eighth and sixteenth notes. Dynamic markings include *Poco Allegro*. The second staff continues the melody with similar rhythmic patterns and dynamic markings. The third and fourth staves provide accompaniment with a steady eighth-note pattern.

Michael Wiggins.

Musical notation for Michael Wiggins, consisting of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a series of eighth and sixteenth notes. Dynamic markings include *D.C.* (Da Capo). The second staff continues the melody with similar rhythmic patterns and dynamic markings.

March in the Battle of Prague.

Musical notation for March in the Battle of Prague, consisting of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a series of eighth and sixteenth notes. Dynamic markings include *Maestoso* (grandioso). The second staff continues the melody with similar rhythmic patterns and dynamic markings. The third and fourth staves provide accompaniment with a steady eighth-note pattern.

Westminster March.

Westminster March. *f* *p* *f* *p* *f*
p Speed the Plough. *f* *Cres* *f*
 Duke of York's New March. *Maestoso.*

The page contains two musical pieces. The first, 'Westminster March', is in 2/4 time and consists of two systems of four staves each. The first system includes dynamic markings *f*, *p*, *f*, *p*, *f* and the instruction 'Speed the Plough.' with *f*, *Cres*, and *f* markings. The second system is marked *Maestoso.*

Fall of Paris.

Fall of Paris. *Poco Allegro.*
 Michael Wiggins. D.C.
 March in the Battle of Prague. D.C. *Maestoso.*

The page contains three musical pieces. The first, 'Fall of Paris', is in 2/4 time and consists of two systems of four staves each, marked *Poco Allegro.* The second, 'Michael Wiggins', is in 8/8 time and consists of two systems of four staves each, marked D.C. The third, 'March in the Battle of Prague', is in 2/4 time and consists of two systems of four staves each, marked D.C. and *Maestoso.*

Life let us Cherish.

Andante. FINE.

D. C.

Duke of York's Troop. Adagio. Allegro.

Andante.

Away with Melancholy.

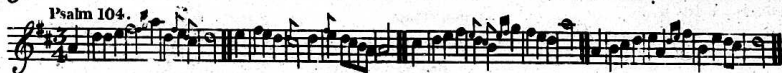
Moderato.

Lord Nelson's Hornpipe.

Portuguese Hymn.



Psalm 104.



The Lord my Pasture.



Easter Hymn.



Morning Hymn.



Evening Hymn.



D I C T I O N A R Y

Adagio, a slow movement.

Ad Libitum, at pleasure.

Affettuoso, tenderly.

Allegro, brisk lively.

Allegretto, rather brisk.

Andante, distinct, exact.

Andantino, more distinct.

Arioso, in the style of an Air.

Al Segno, go back to S.

Assai, much more.

Allegro Assai, very brisk.

Bis, twice over.

Crescendo, increase the sound.

Calando, diminishing the sound.

D.C. or Da Capo, begin again.

Dolce, sweetly.

Expressivo, with expression.

Fine, Finis, the end of a Piece.

Finale, the last movement.

F. Forte, loud.

FF, Fortissimo, very loud.

Furioso, with fury.

Gavotto, a lively dance in
common Time.

Glee, a Song for 3 Voices.

Grave, a slow movement.

Gratioso, in a graceful manner.

Largo, very slow.

Larghetto, not so slow.

Lento, a slow movement.

Legato, means to play the
notes smooth.

Loco, after having playd an
octave higher.

Maestoso, in a majestic Style.

Mezzo F, not so loud as F.

Moderato, moderate.

Molto, much.

Non troppo, not too much.

P. Piano, soft.

PP, Pianissimo, very soft.

Piu, more piú presto Quicker.

Poco, a little.

Poco, Allegro, a little brisk.

Presto, fast.

Prestissimo, very fast.

Rinforzando, increase in tone.

Pondo, a piece which ends
with the first part.

Staccato, in a distinct manner
the Notes must be cut short.

Siciliano, a slow movement in
compound common Time.

Tempo, time.

Tacet, keep silence.

Tutti, all together.

Vivace, with life.

Volti, turn over.

Unisoni, in Octaves.

Complete Scale with Directions for the

PATENT GERMAN FLUTE

WITH ADDITIONAL KEYS.

1
2
3 Key
4
5 Key
6
7
8 Key
9
10 Key
11 Key
12 Key

Another way
Two ways

C C# E F G A A# B B C C# C C# D D# E F G A A# B B C C# D E

The foregoing is a complete drawing & concise Scale of TACET & FLORIO'S New Invented German Flutes, with holes & Keys number'd 1 to 12. The black dot ● on the Lines denote the holes or Keys which must be stopt, and the white O those which must be open. This Flute has five additional Keys, more than the common sort. viz: The first Key on the middle Joint, N^o 3 is B \flat & is made by stopping the first & second-holes, then press the Key with your Thumb. The 2^d Key N^o 5. on the same Joint is G \sharp . & is made by stopping the first 3 holes, & with the little Finger press the Key. The third N^o 8 is F \sharp . & is made by stopping E & with the third finger of the right hand, press the Key. If you press the D \sharp Key at the same time you will find the Tone much stronger. N^o 10 is D \sharp . the same Key as to the common sort of German Flutes. N^o 11 is lower C \sharp . and is made by stopping all the holes, & with the little Finger press the first long key. N^o 11 & N^o 12 is lower C \natural . and is made by stopping all the holes. and pressing both the large Keys together with the little Finger.

At the top of the Instrument there is an Ivory screw fixed to the Cork on which are figures N^o 4. 5. 6. by turning this Ivory screw round, it draws out the Cork and consequently flattens the Tone. but you must not touch the figures which is suited to the three proper middle Joints for there are three middle Pieces or Joints number'd 4. 5. 6. The Joint N^o 6. is a Sharp Pitch. N^o 5. a Concert Pitch. and N^o 4. a Flat Pitch. So that when you have taken the Joint you like, you must not forget to put the Ivory screw which is on the top of the Flute to the same figure as the Middle Joint that you intend to play with.

Shakes.

To Shake middle & upper B \flat . you must Shake the 2^d finger of your left hand concluding with it down. To Shake G \sharp . Shake the 2^d finger of your left hand if in a Flat Key. Or the 3^d finger when you play in a Sharp Key. but either will do.

To Shake lower & upper F \sharp . Shake the first finger of your right hand concluding with it down. The other Shakes are the same as on the Common German Flute.

I N D E X

Ap Shenkin.	16	Honey Moon.	16	Morning Hymn.	28
Away with Melancholy.	27	In my Cottage near the Wood	22	Mother Goose.	23
Barbara.	22	Isle of Sky.	22	Mr & Mrs Leod.	17
Battle of the Nile.	16	Italian Minfreda.	13	Muses.	21
Bath Waltz.	22	Lady Caroline Bertie.	19	New Dash or Zoia.	19
Beggar Girl.	15	Life let us Cherish.	26	Nobody coming to marry me	13
Britons strike Home.	23	London March.	23	Off she goes.	12
Cuckoo.	20	Lord Cathcart.	15	Paddy O Carrol.	23
Danish or Copenhagen Waltz.	21	Lord Nelson's Hornpipe.	27	Portuguese Hymn.	28
Duke of York's March.	17	March in Blue Beard.	18	Psalm 104 th	28
Duke of York's New March.	24	March in the Battle Prague	25	Recovery.	12
Duke of York's Troop.	26	March in the Overture to		Rule Britannia.	15
Easter Hymn.	28	Lodoiska.	18	Russian Dance.	20
Enrico.	18	Marquis Wellington.	12	Speed the Plough.	24
Evening Hymn.	28	Maid of Lodi.	14	Tank.	15
Fall of Paris.	25	Michael Wiggins.	25	Tekeli.	14
Fal la la.	13	Miss Johnstone.	20	The Lord my pasture.	28
God save the King.	12	Miss Gayton's Hornpipe.	21	Tink a Tink.	14
Guaracha Dance.	21	Morgiana in Ireland.	20	Tumpike Gate.	13
Heaving of the Lead.	14	Morgiana.	19	Westminster March.	24