William Bainbridge's

The English & French Flageolet Preceptor;

in the Whole Art of playing the Flageolet, *rendr'd Easy to every Capacity,*

Wherein

Every Instruction relative to those Instruments is elucidated in the most clear & simple manner & by which any one may Learn to play with Taste & Judgement, in a short time.

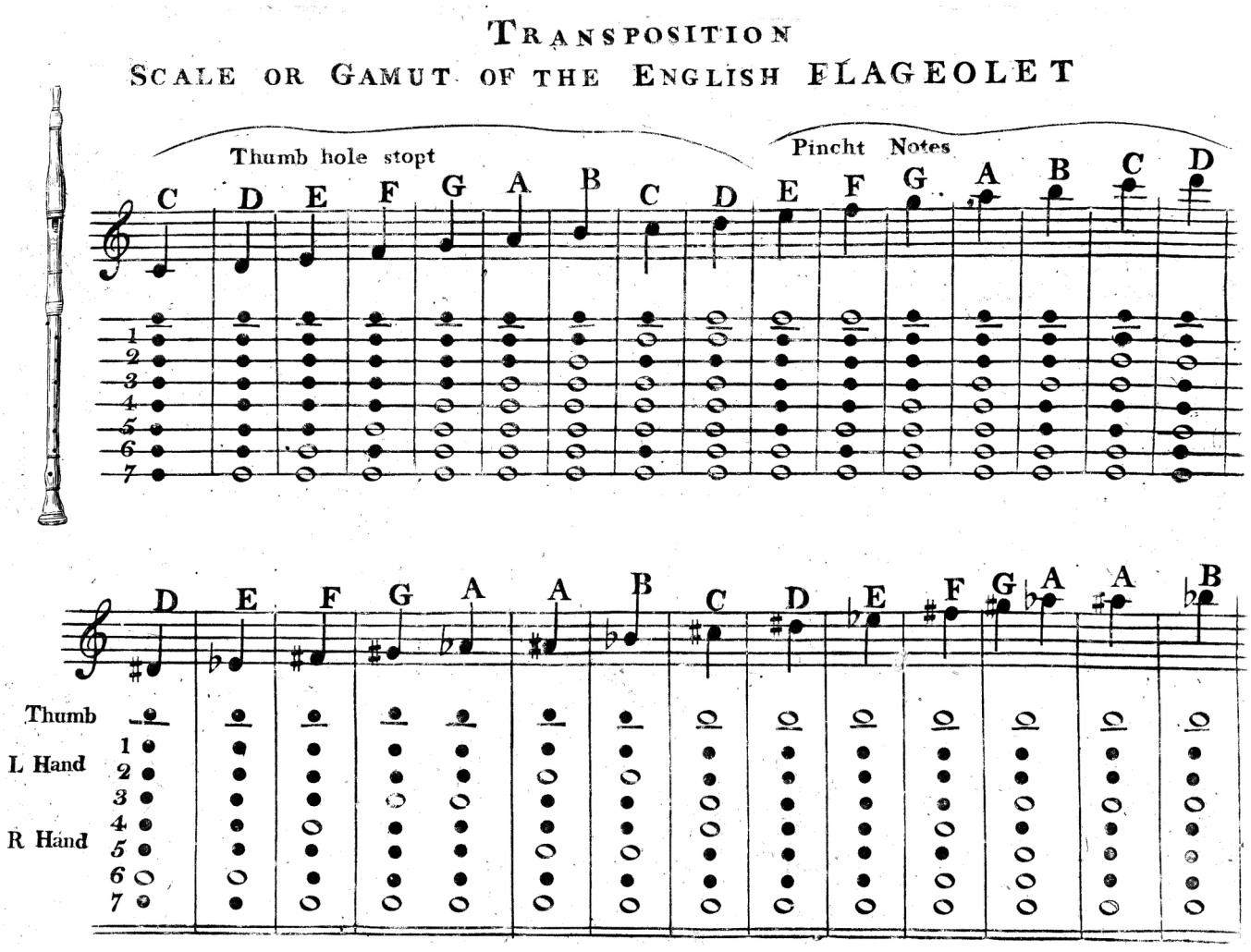
To which is Added Valuable Selection of Favorite Airs, Song Tunes, Duets, &c. many never before published in any Book of Instructions. The Airs &c. are Adapted for the German Flute or Violin.

Originally printed by Goulding Phipps & D'Almaine, 45 Pall Mall for W. Bainbridge, *Teacher of the* Flageolet *and* German Flute, *No. 2 Little Queen Street, Holborn.*
This edition published by Jacob Head, London, 2008.

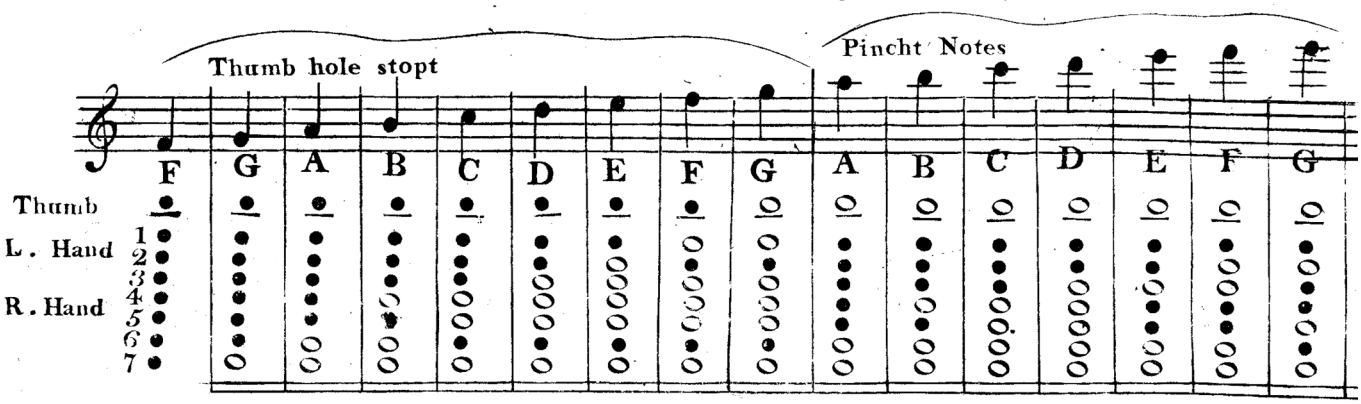
The Flageolet Preceptor

The Flageolet has of late become very much in use, not only by Gentlemen but also there are many Ladies who play both French & English Flageolet very sweetly, & as frequent applications have been made for proper scales of those Instruments we now offer to the Public the following knowing them to be exactly what the Professors of those Instruments make use of. [A]s much depends on the goodness of your Flageolet for playing in tune as well as the sweetness of tone you must be careful in the choise [sic] of your Instrument.

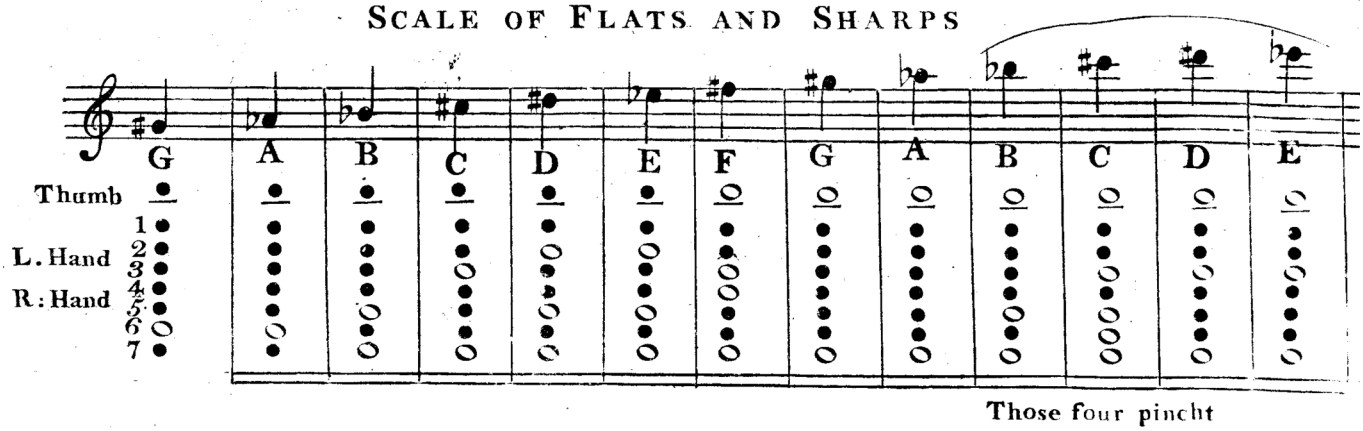
The English Flageolet has eight holes seven before & one behind the Left Hand must cover the three top holes & with the thumb cover the one hole behind & the Right Hand cover the other four below the black dots means the holes that must be stop & the open dots are those which must remain open; the open dots which have a mark thus [O with a strike–through] means the thumb to cover half the hole which must be done by the nail, which is only used above the upper E & you must be careful to cover the thumb hole below the D & be particular to cover only half the thumb hole for all the notes above E the compass of the English Flageolet is two Octaves the lowest note F much the same as the English Flute but as the key scale renders it impossible to play a many delightful Airs on the Flageolet which go lower than F without transposing them I would advise the Learner to study the transposition scale as they will find they will be able to play any piece of Music that go down to C Natural.



To make this work more valuable we have given the Key Scale

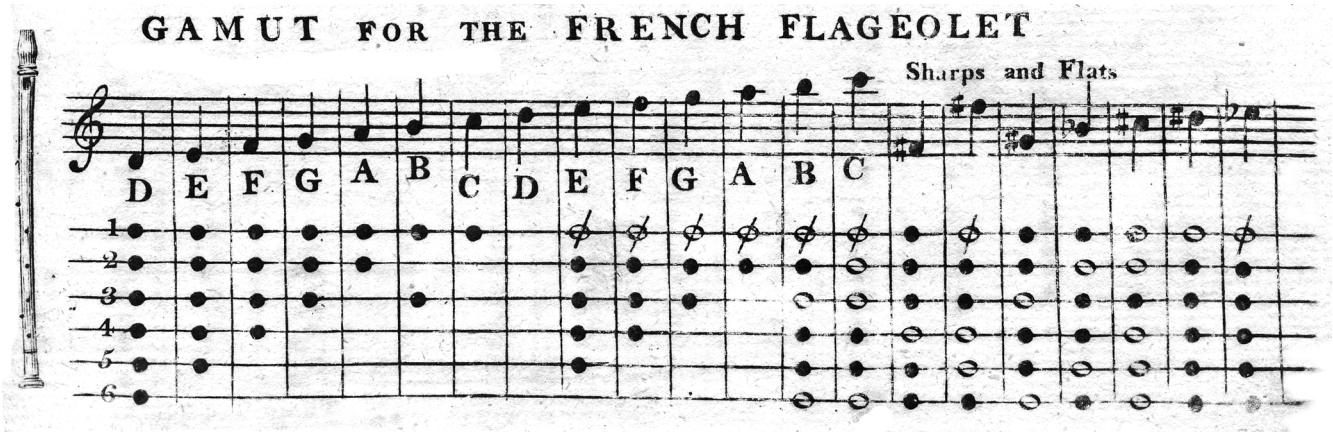


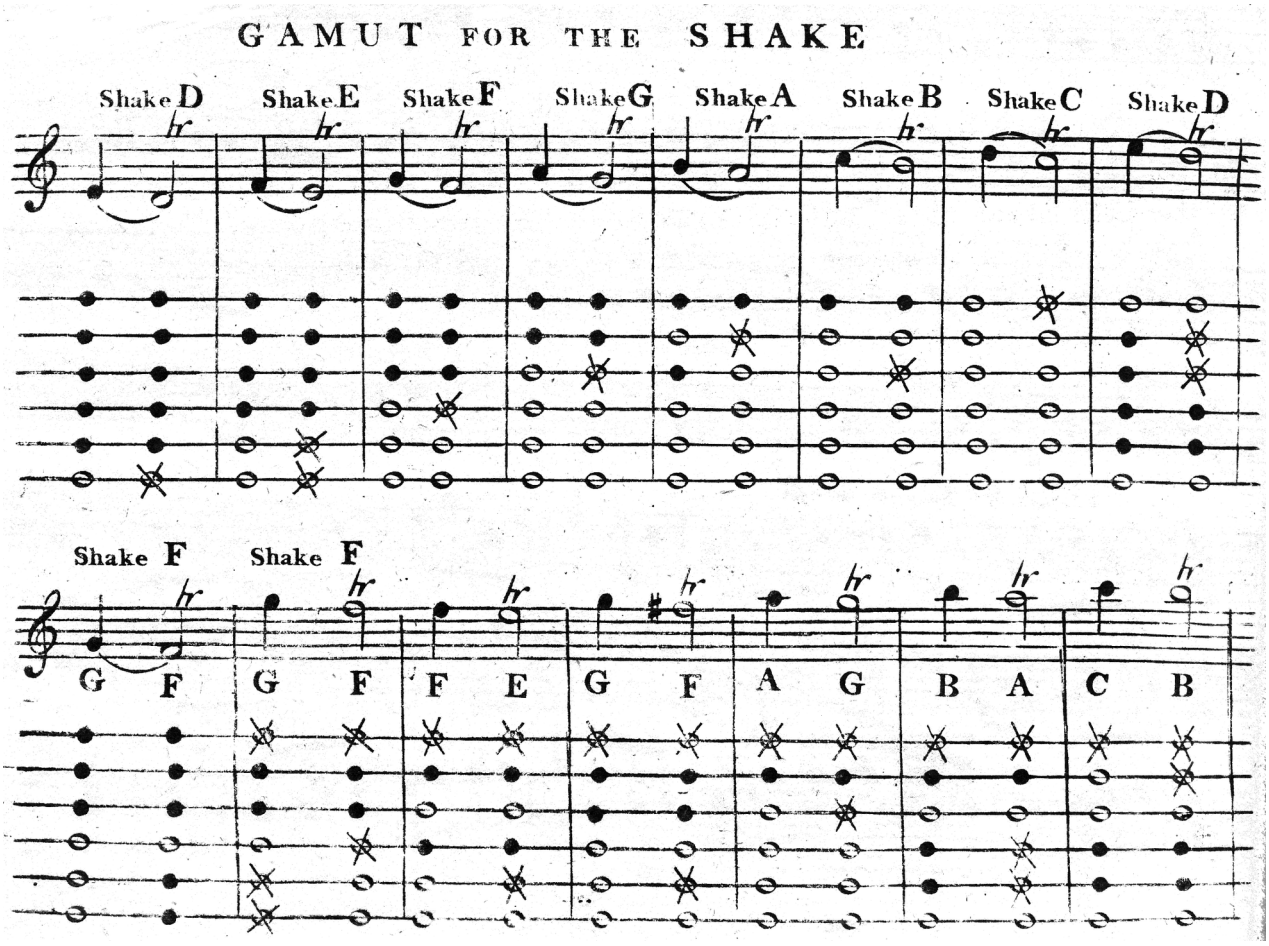
SCALE OF FLATS AND SHARPS



The French FLAGEOLET has only six holes four before and two behind the two first Fingers of the right Hand and left Hand, must cover the four front holes, the Left Hand above and the right below the two thumbs cover the holes behind. The black dots mean the holes that are stopt and the open dots which must remain open the open dots which have a mark thus [O with a strike-through] are ment [sic] for the shakes be careful to keep the holes of the Left Hand shut after the E thus to play the remaining Notes the [top A, B, and C] Thus require more exertion then the other Notes as the thumb hole must be more than half shut to make them sound clear.

GAMUT FOR THE FRENCH FLAGEOLET





Editor's Note

The music within this Preceptor has not required any significant editorial corrections to republish. Obvious rhythmic errors, usually caused by additional flags being added to the stems of notes in beamed dotted rhythms, have been silently corrected. An additional tie has been inserted to join the final notes of *Life let us cherish*; the *Dal Segno* at the end of *Heres a health to all good Lasses* has been removed and the penultimate note in the first part of *Away with Melancholy* has been changed from an A to a C.

The only unusual element is that three pieces divide the flageolet part into two, usually for only half a bar, with one part being a sustained note followed by rests and the other printed in a smaller type. This practice is usually used when a solo part might wish the cue parts of the accompaniment when playing alone. However, it somewhat unusual in an unaccompanied tutor (and when it appears in other works is often used far more extensively), perhaps suggesting that an unpublished accompaniment once existed or the music was reused from another work, unedited. The three cases are bars 18 and 19 of *I'm quite the thing*; bars 16 and 38 of *Fair Rosale*; and bars 38 and 42 of *Manly heart*. In each case, the first note has been halved in length and the cued notes restored to full value in the rests.

First Published by Goulding Phipps & D'Atmaine, 45 Pall Mall, London, c. 1800

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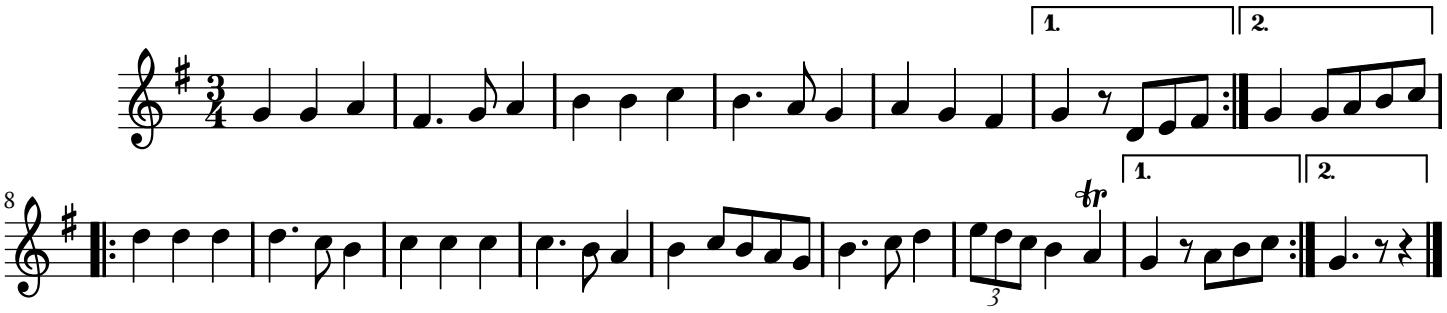
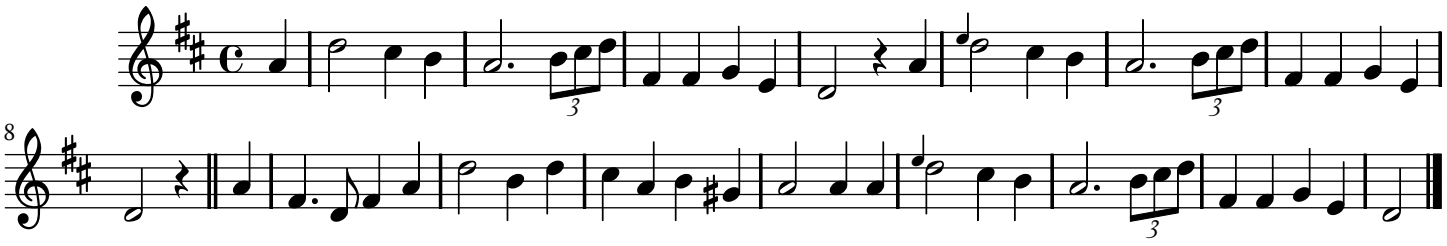
English or French Flageolet

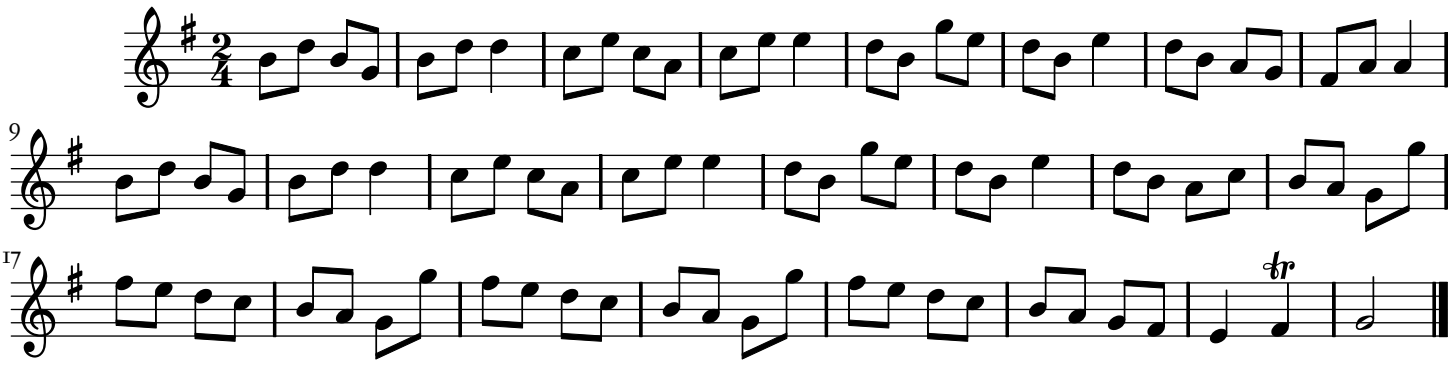
God save the King



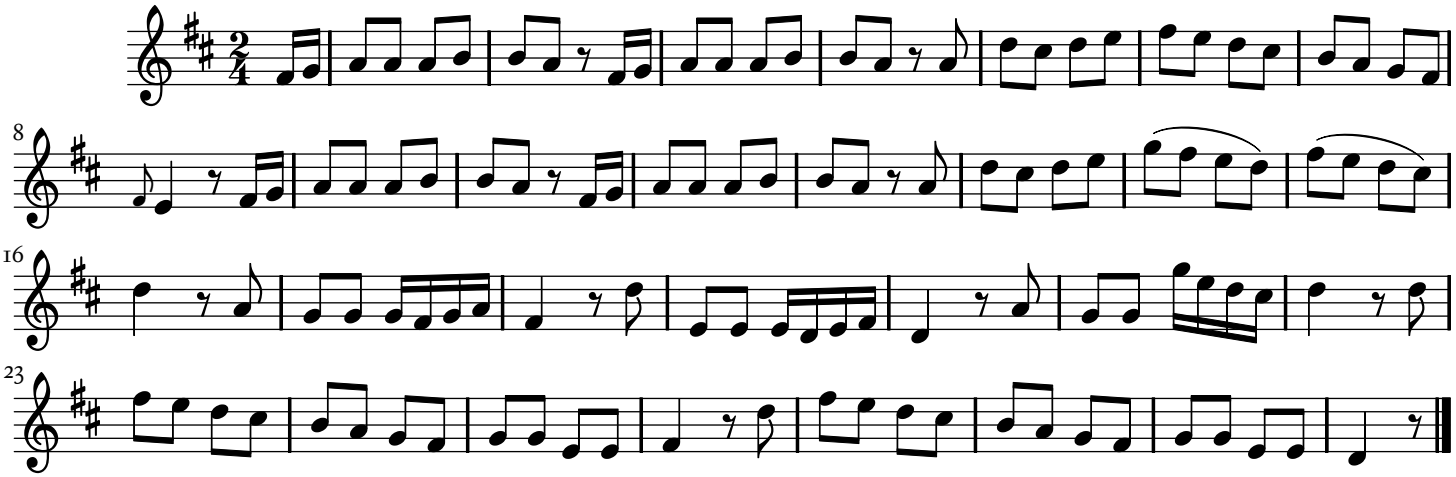
Blue Bell of Scotland



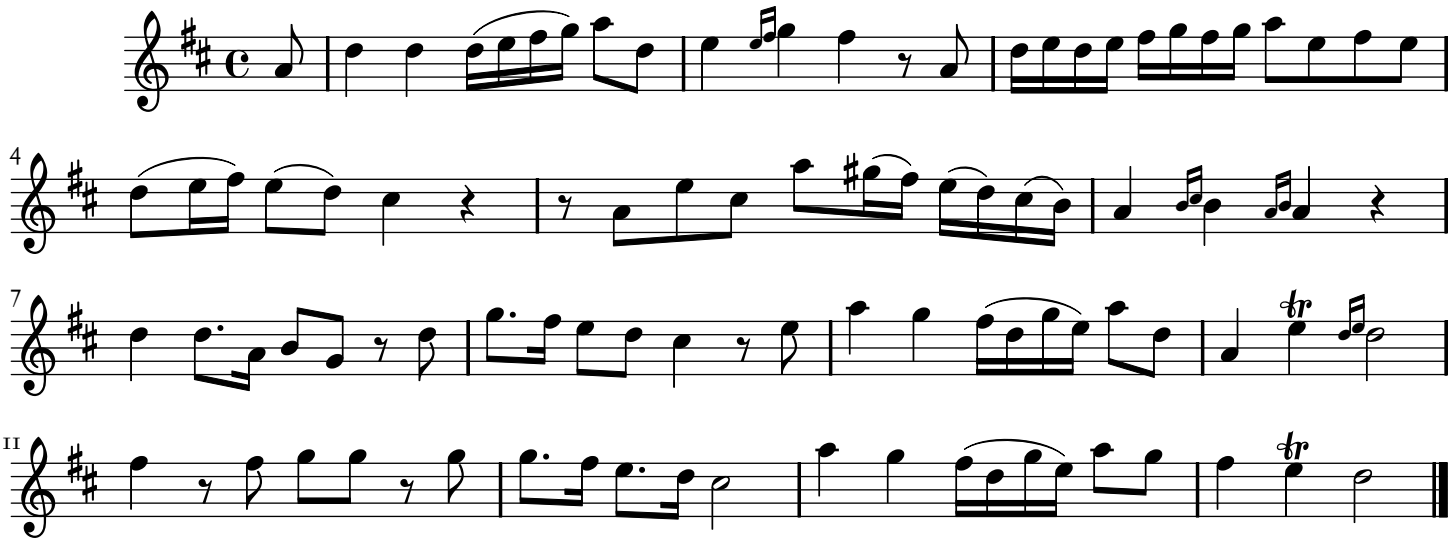
Finale to Robin Hood



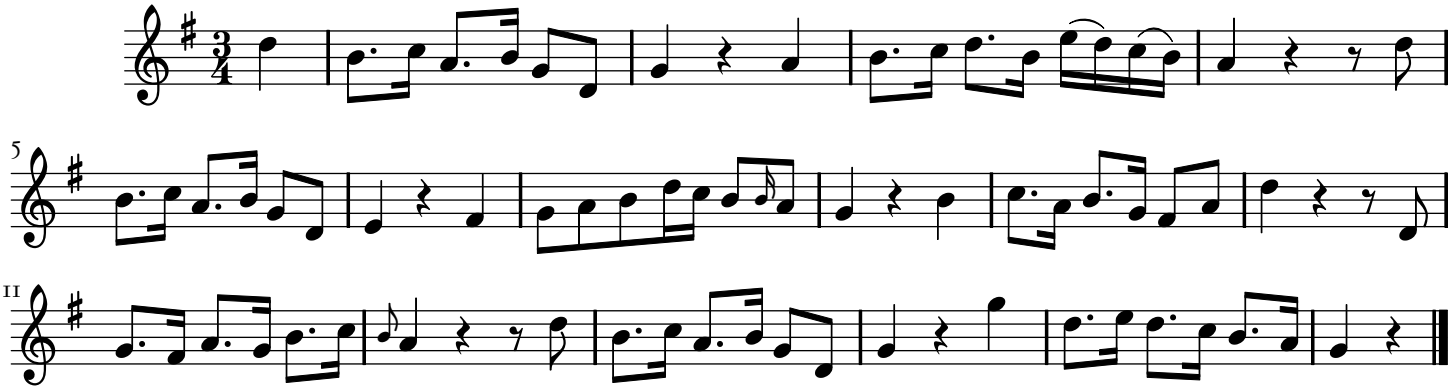
Go George



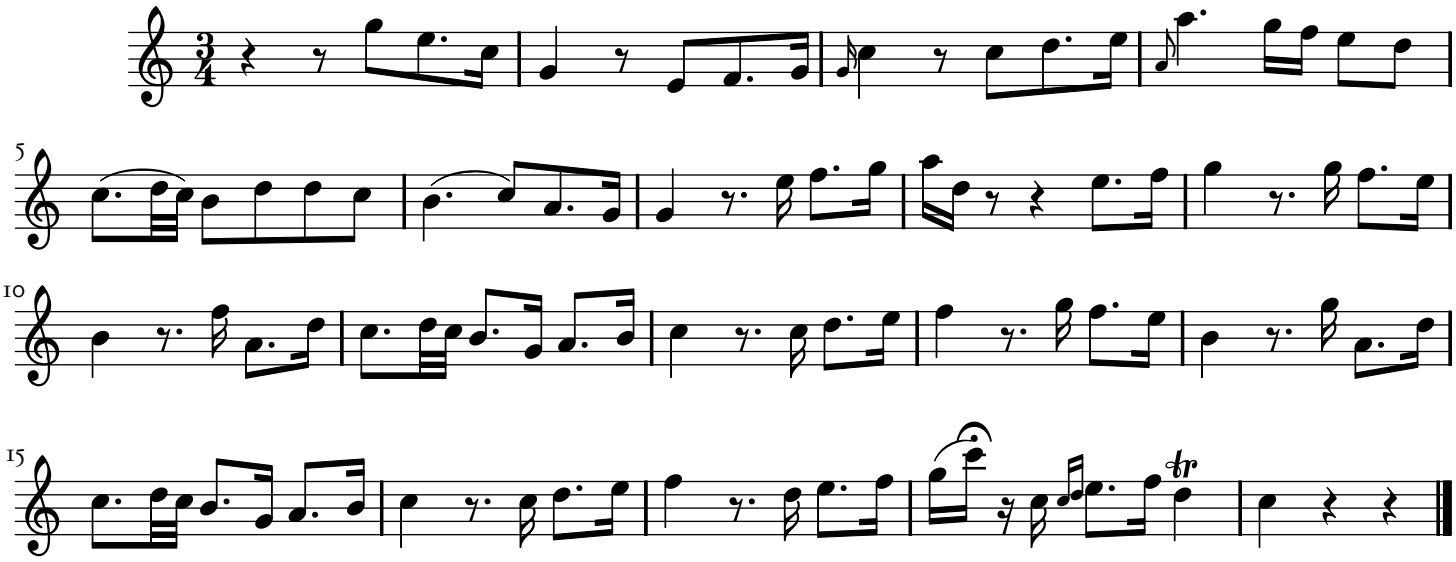
Rule Britannia



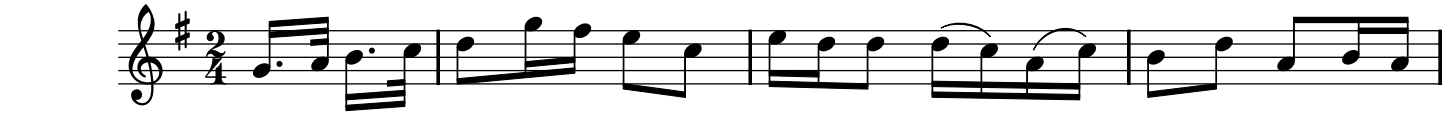
Tom Starboard — Sung by Mr Incledon in the Turnpike Gate

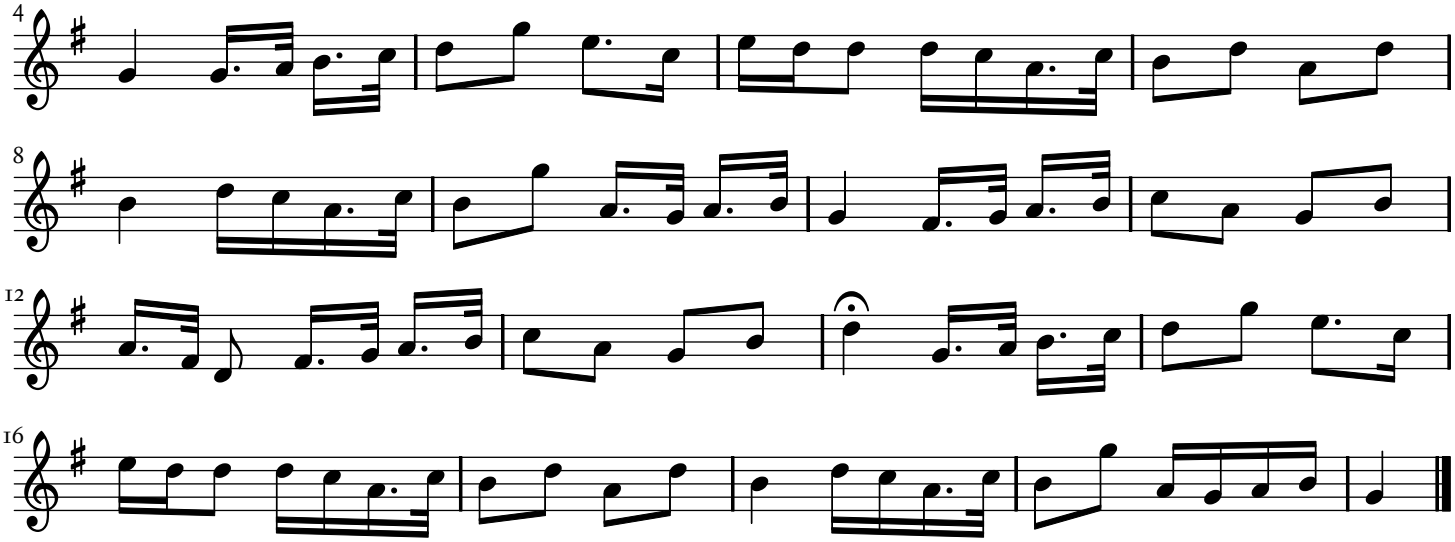


Young William — Composed by Mr Incledon

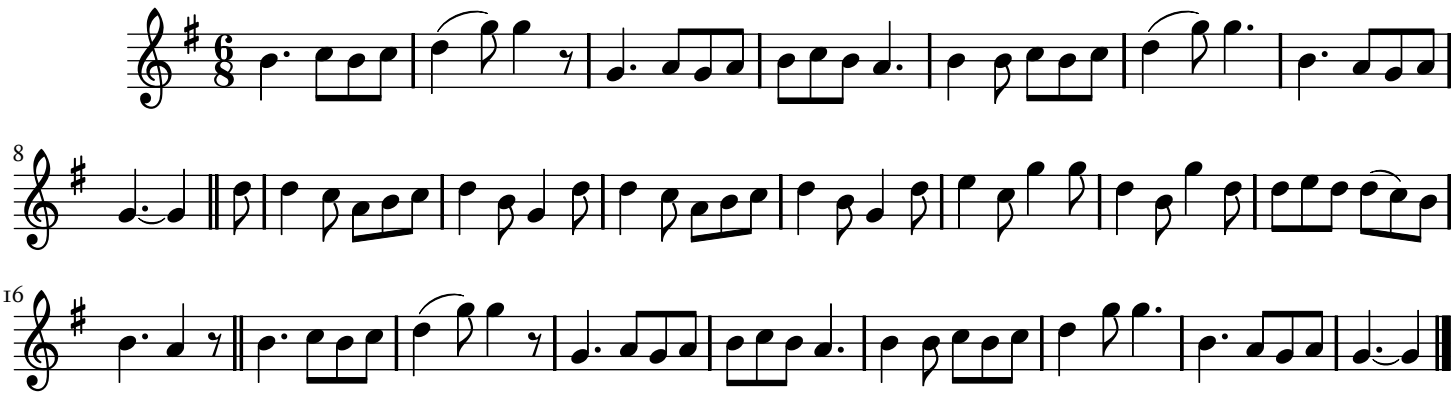


La Pipe Tabac

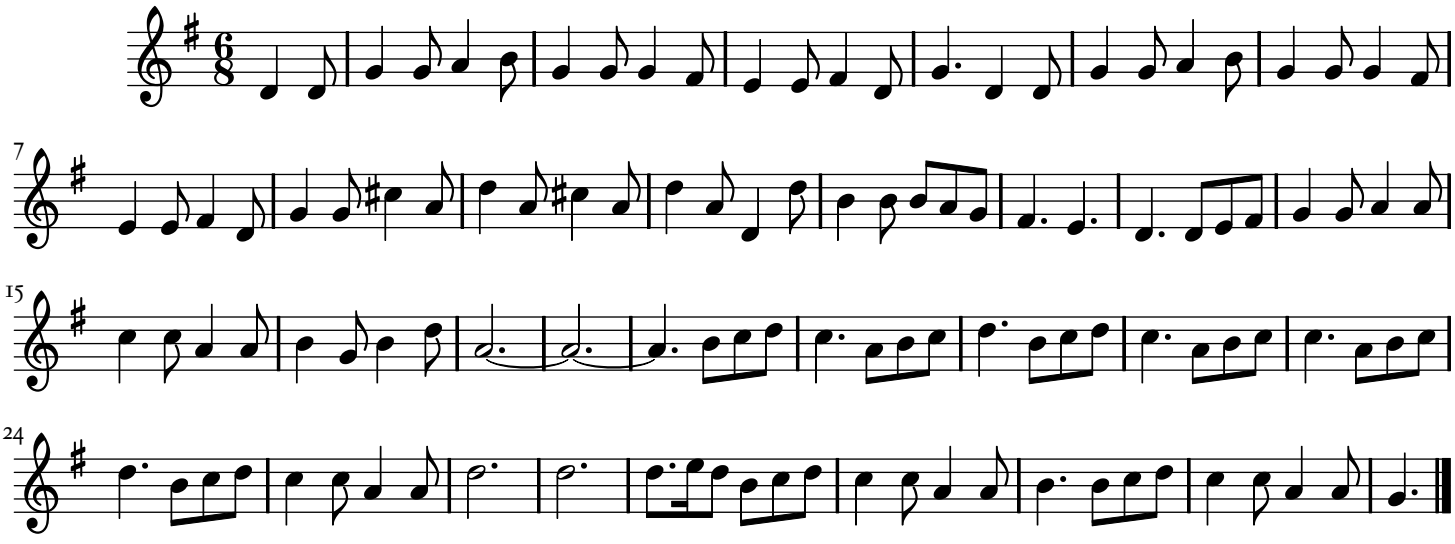




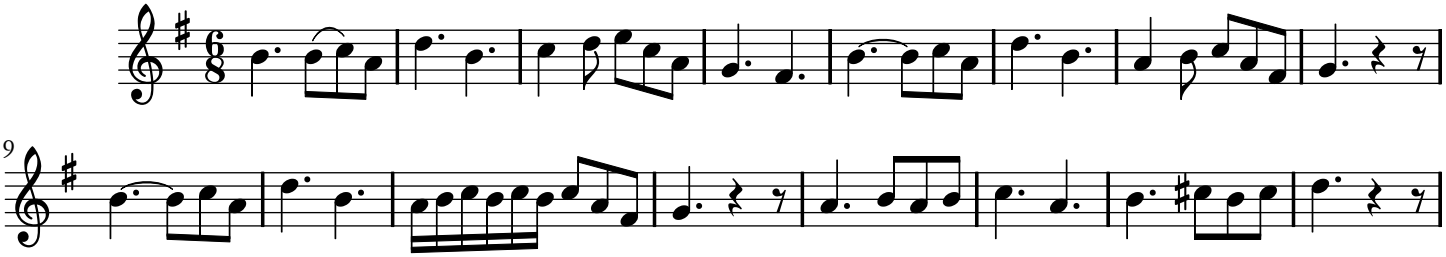
Life let us cherish — Mozart

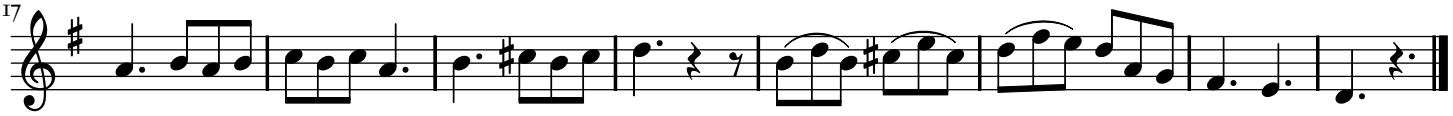


Une Petitte Fillette

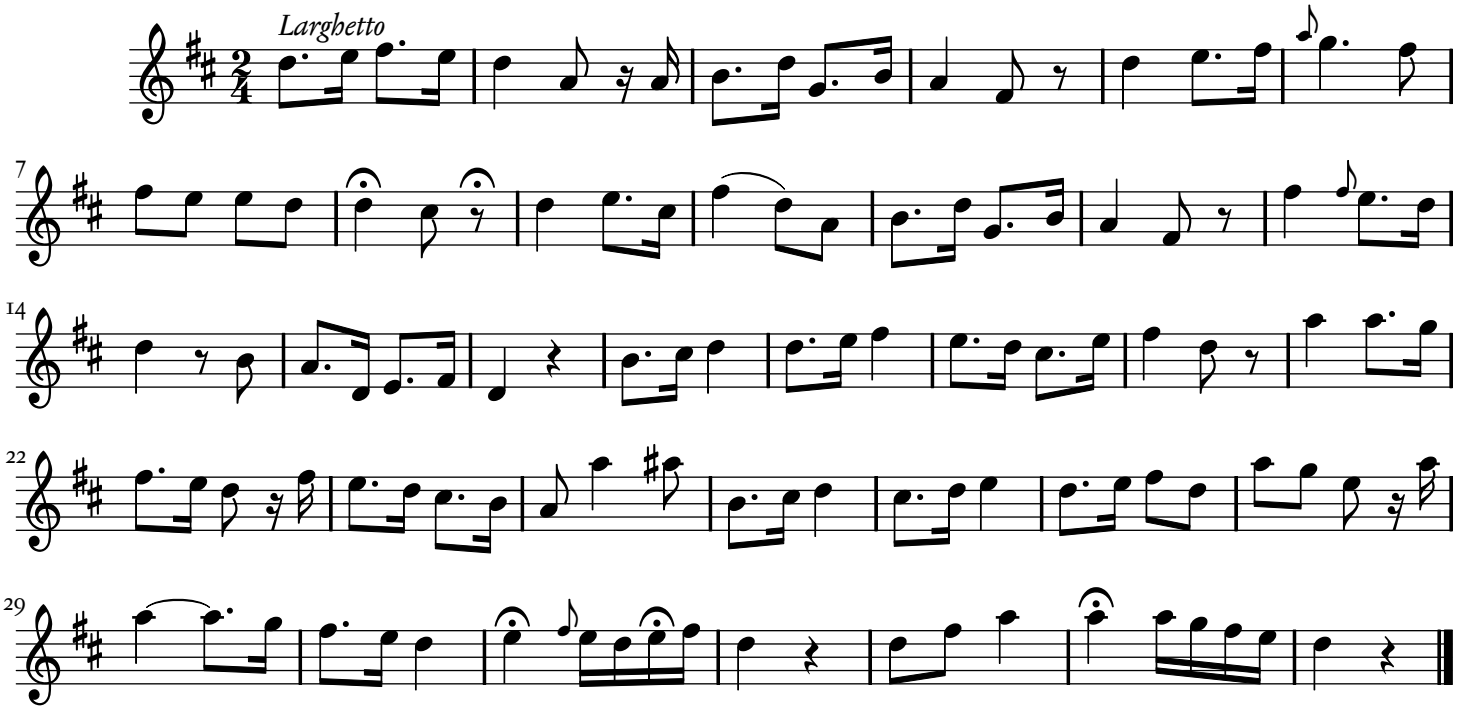


The Favorite Fishing Duett

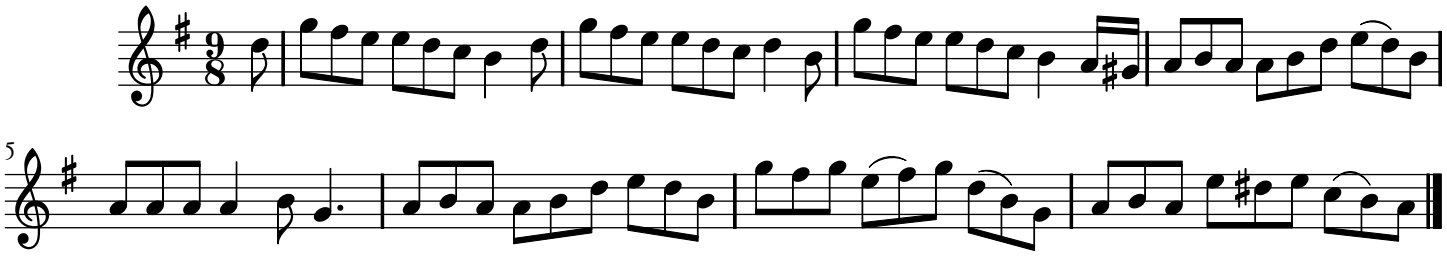




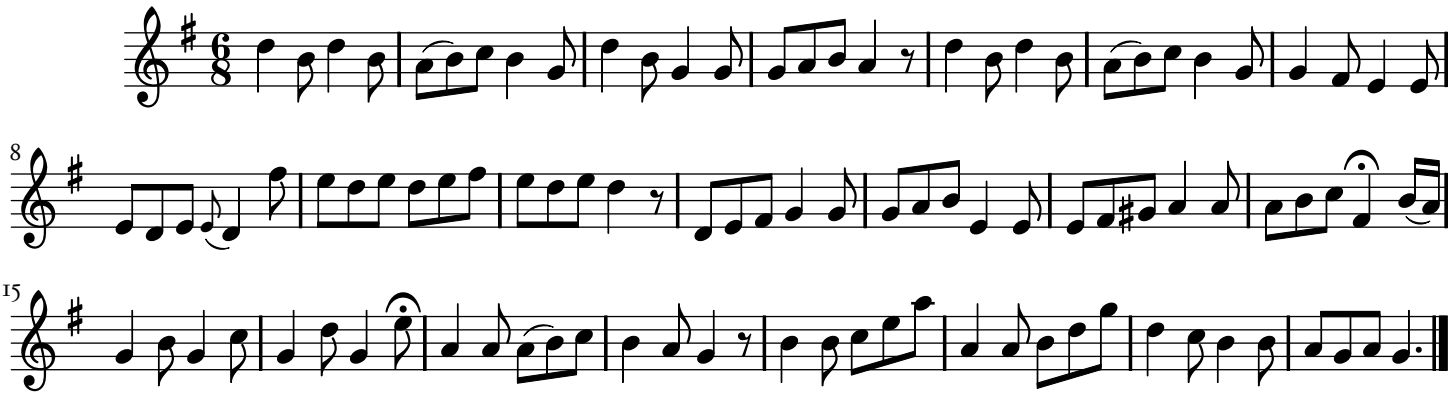
Happy were the Days — Sung by Miss Waters in Ramah Droog



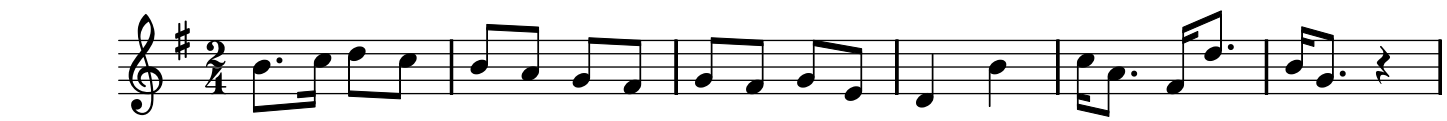
Margery Grinder

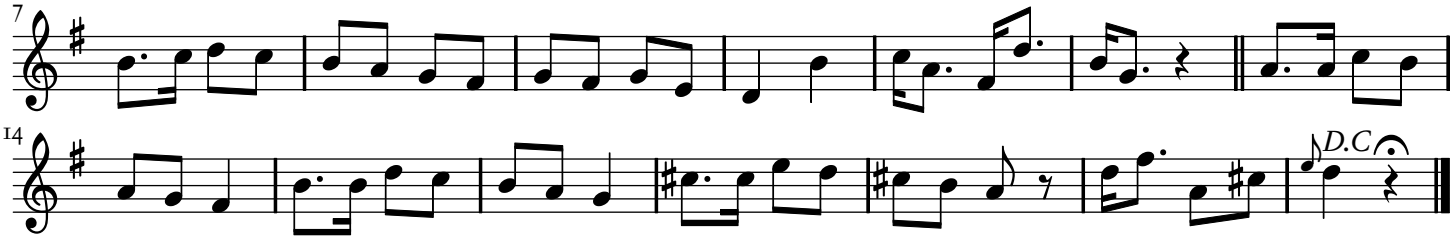


I'm quite the thing — Sung by Miss Simms in the Turnpike Gate



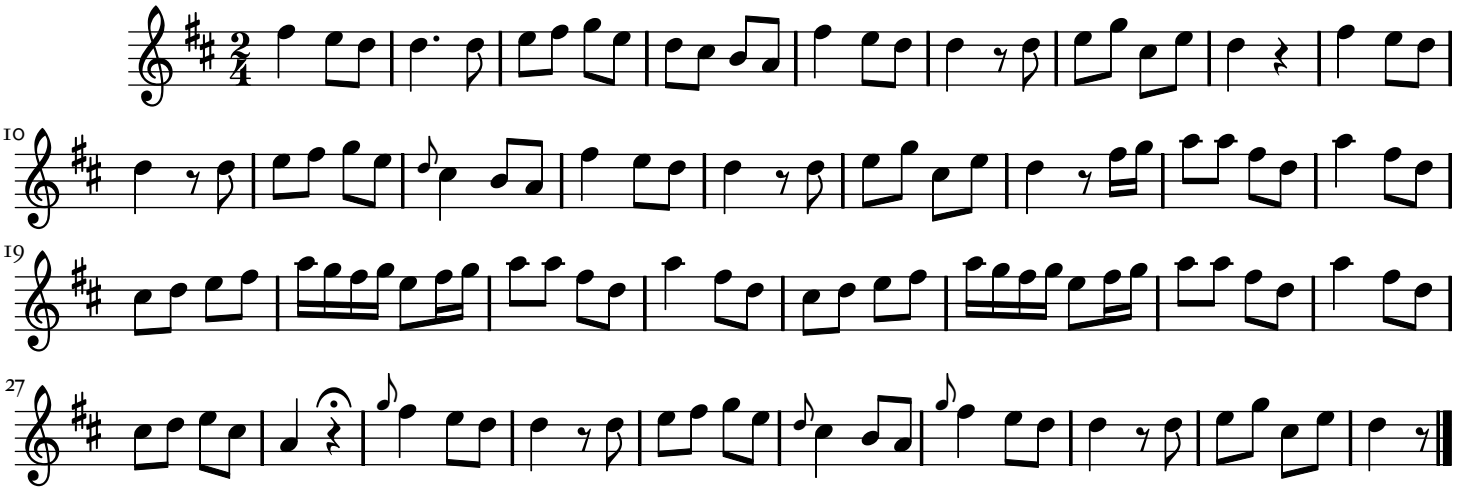
O how Taffline — Sung by Miss Simms in St Davids Day



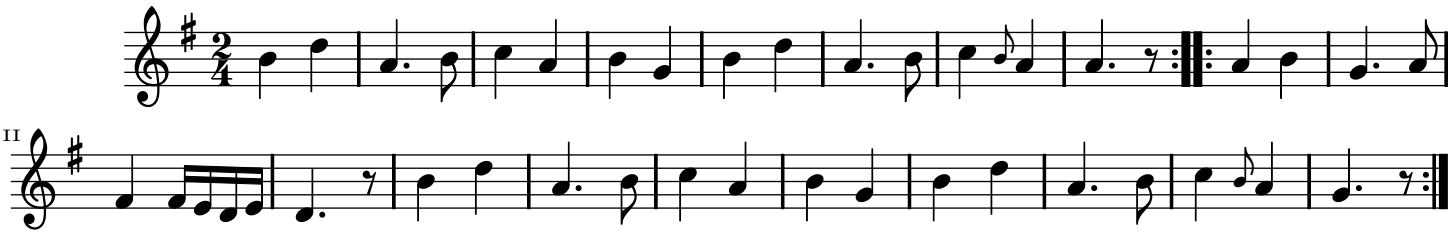


High on the Rock

Sung by Mrs Mills in Ramah Droog

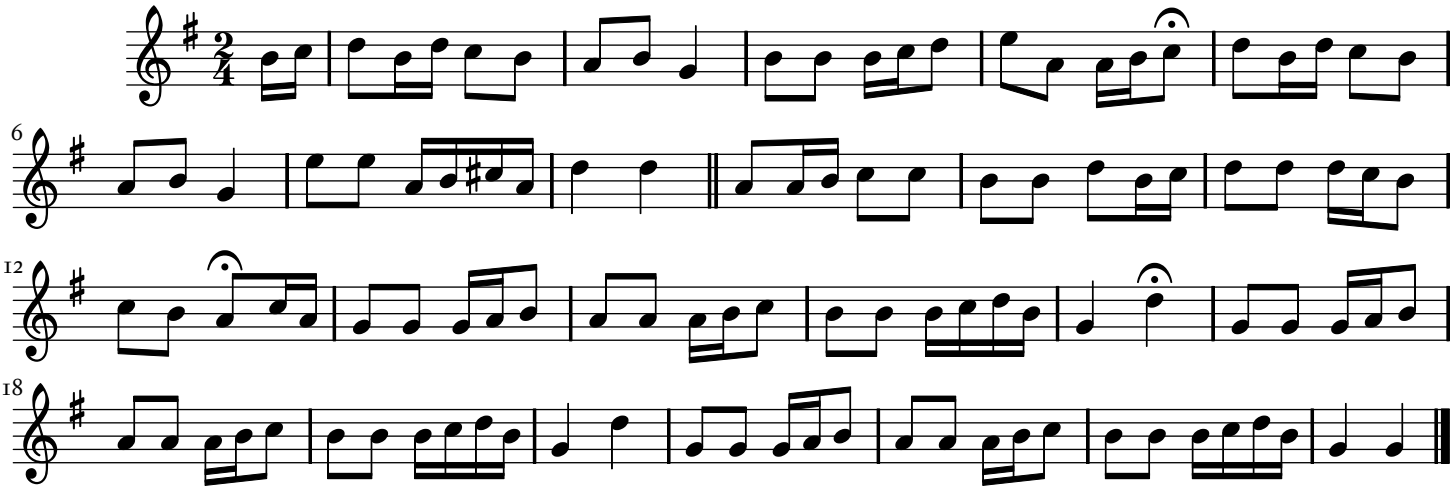


Pleyels German Hymn

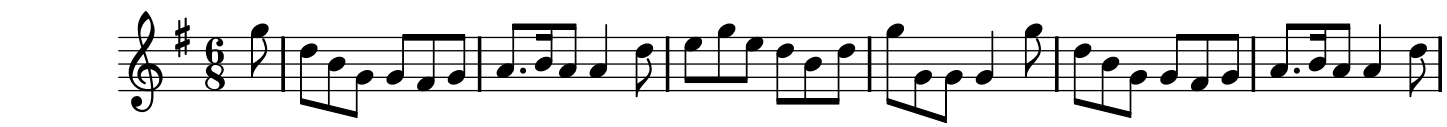


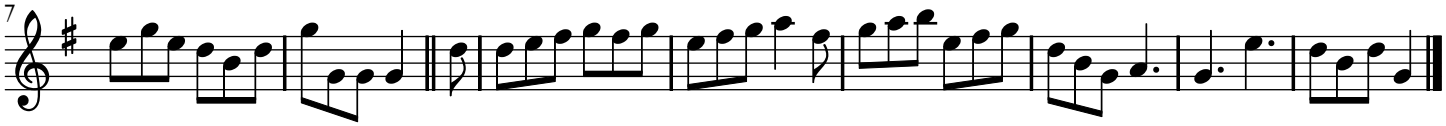
Old Ramchoondra

Sung by Mr Munden in Ramah Droog

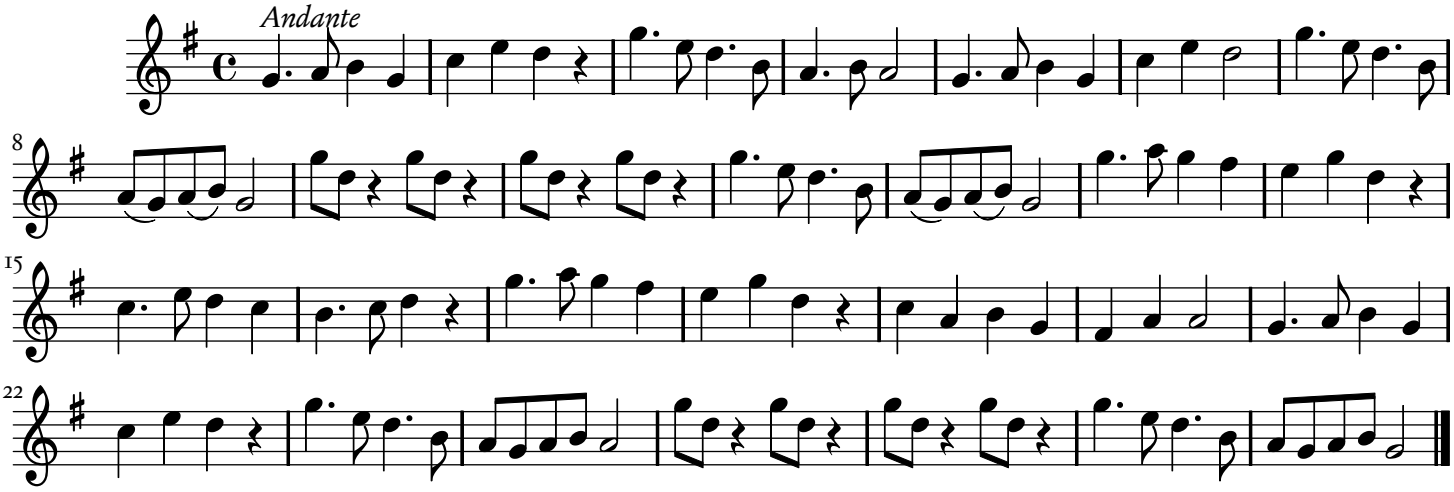


Croppies lie down

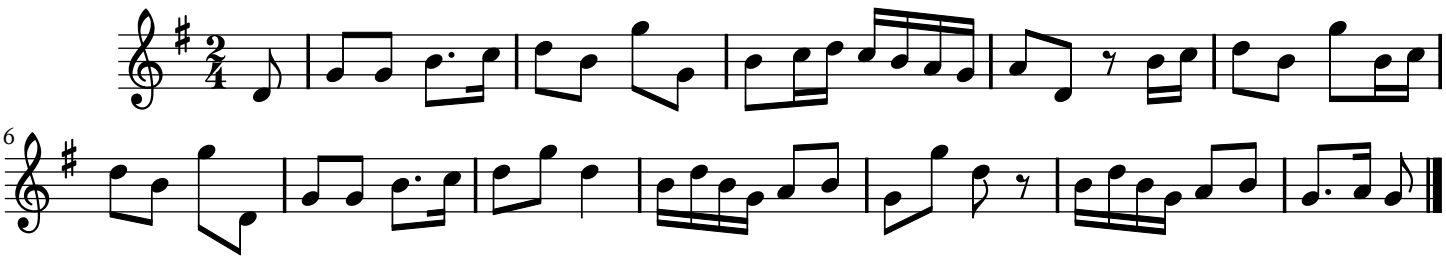




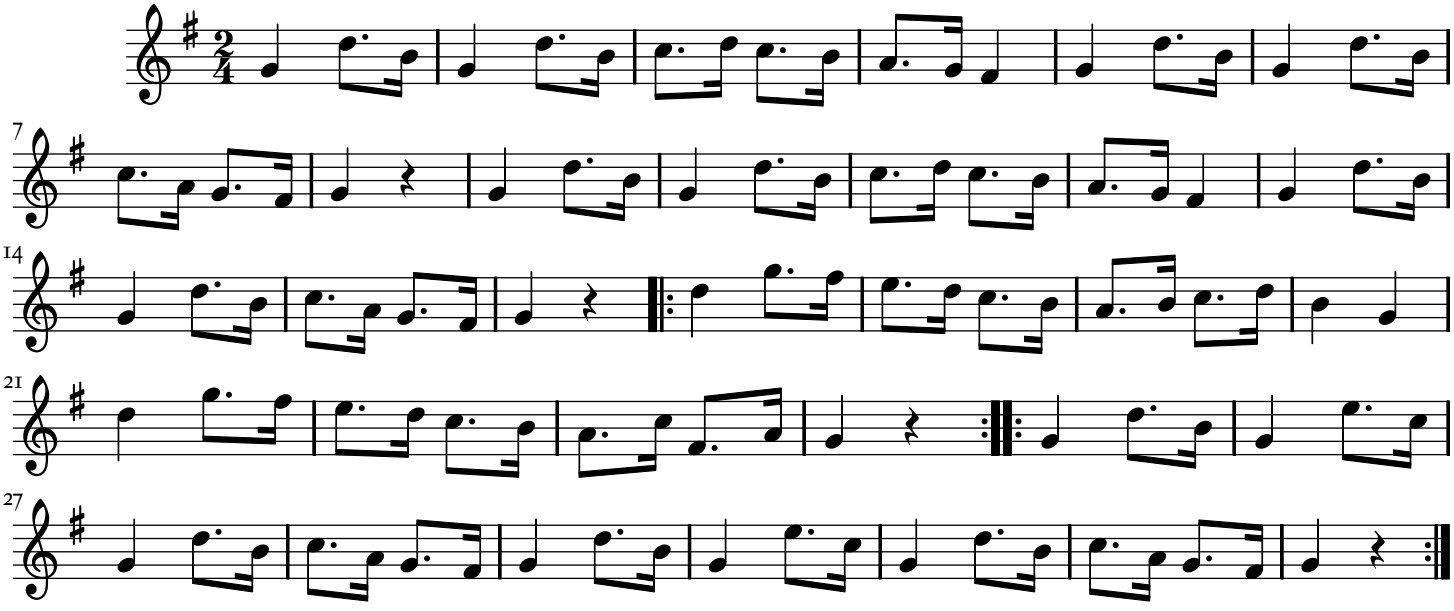
The Cuckoo



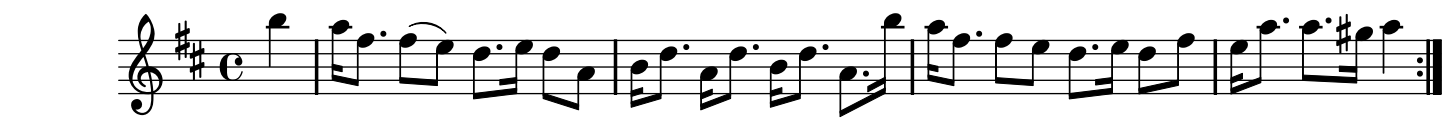
Maudlin

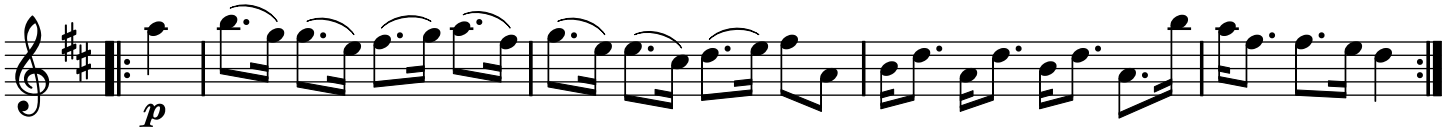


Tink a Tink

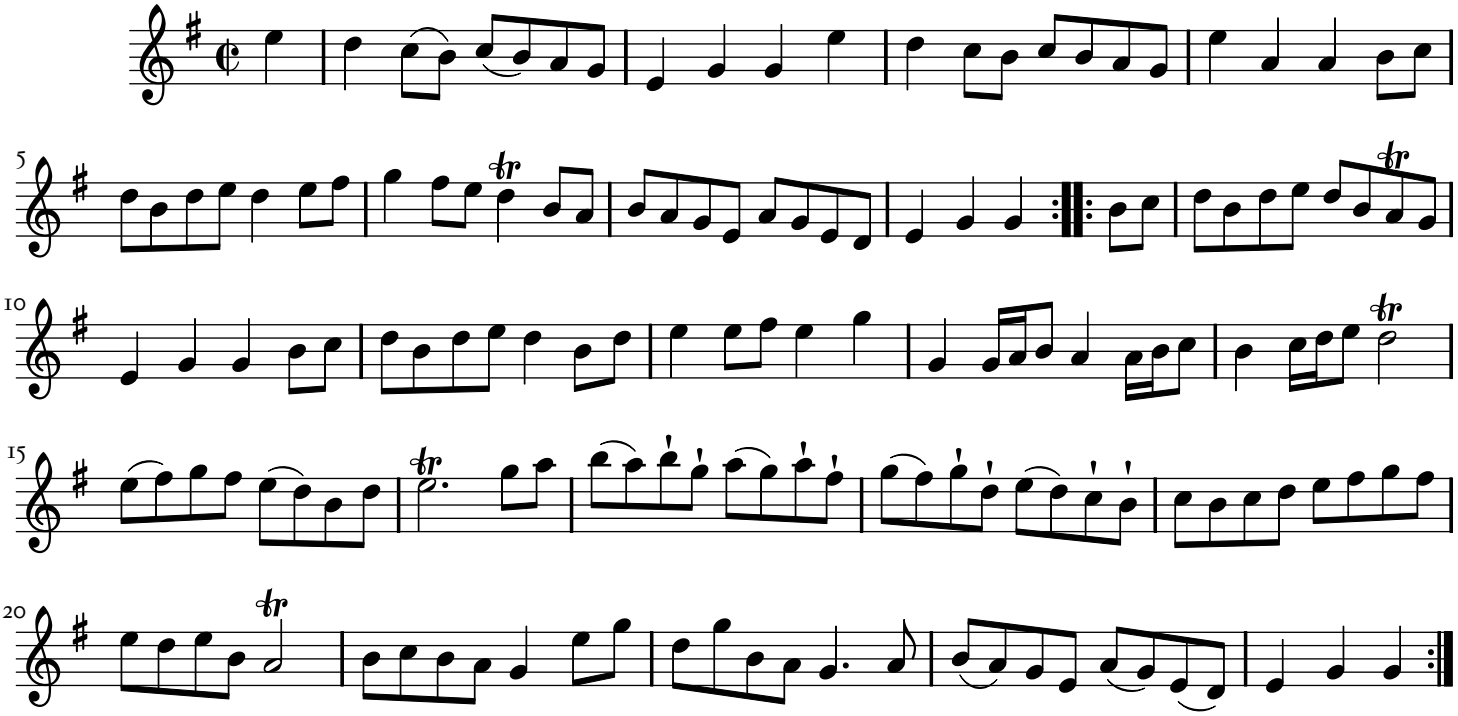


Dance in Fannys Love

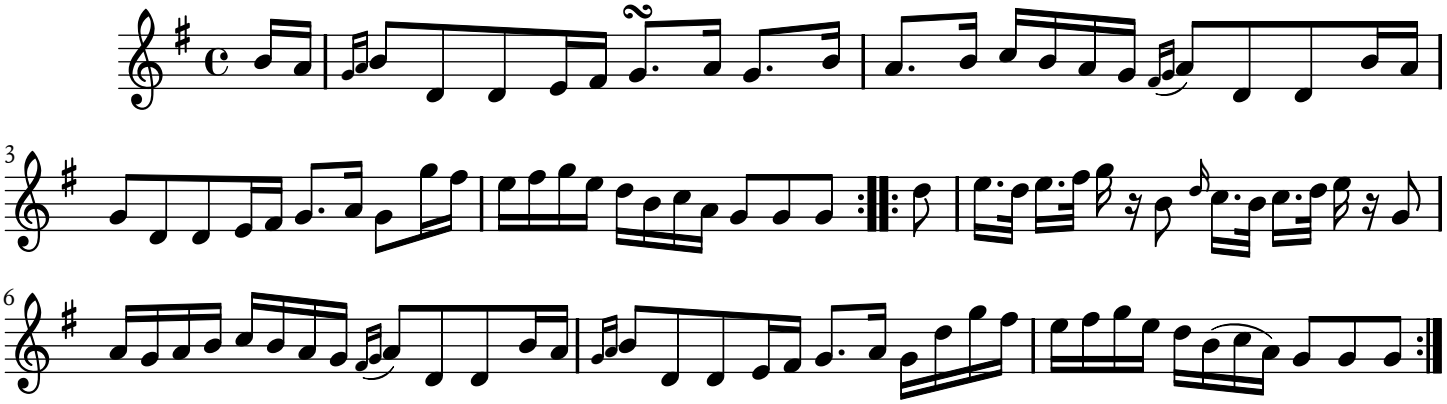




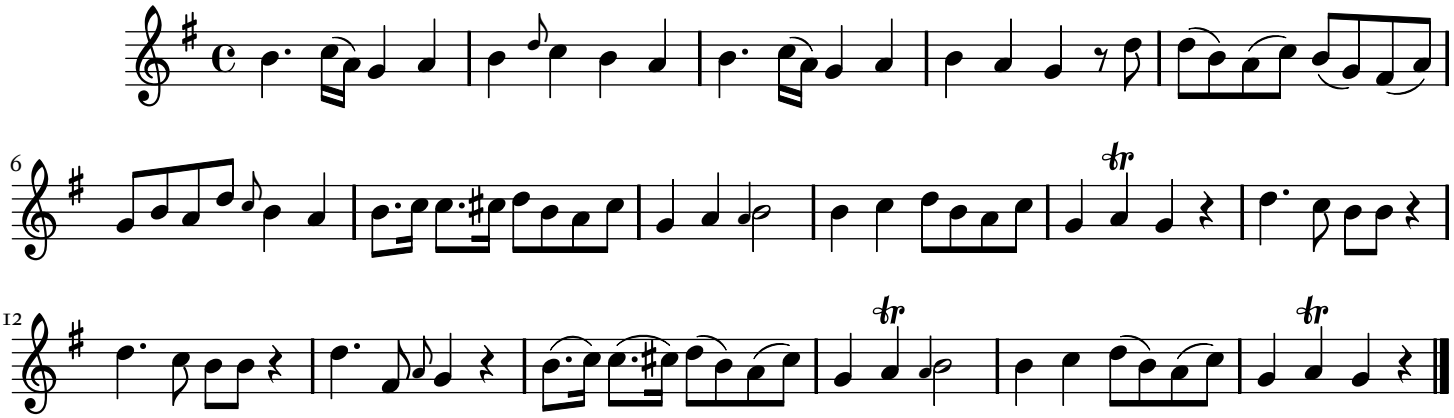
Carolans Receipt



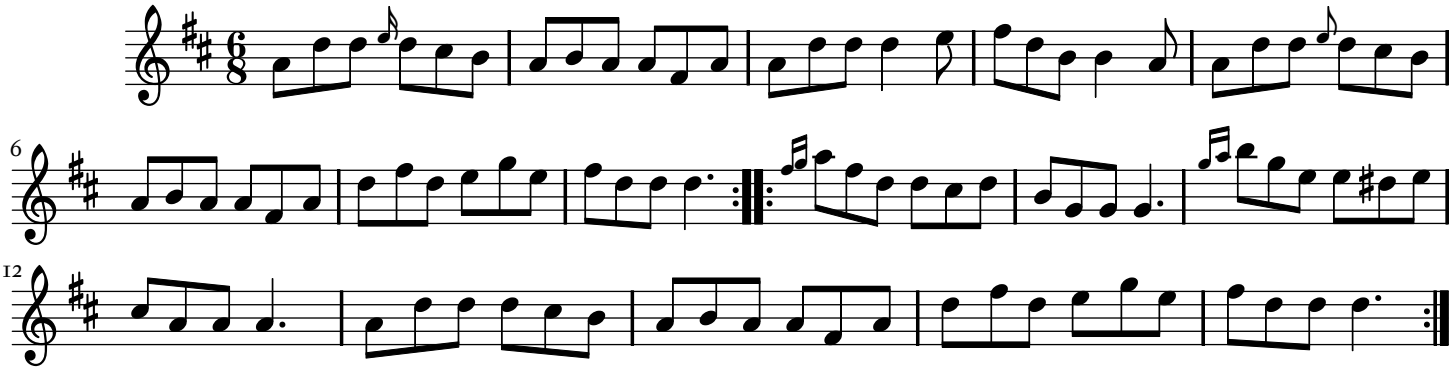
Scotch Air



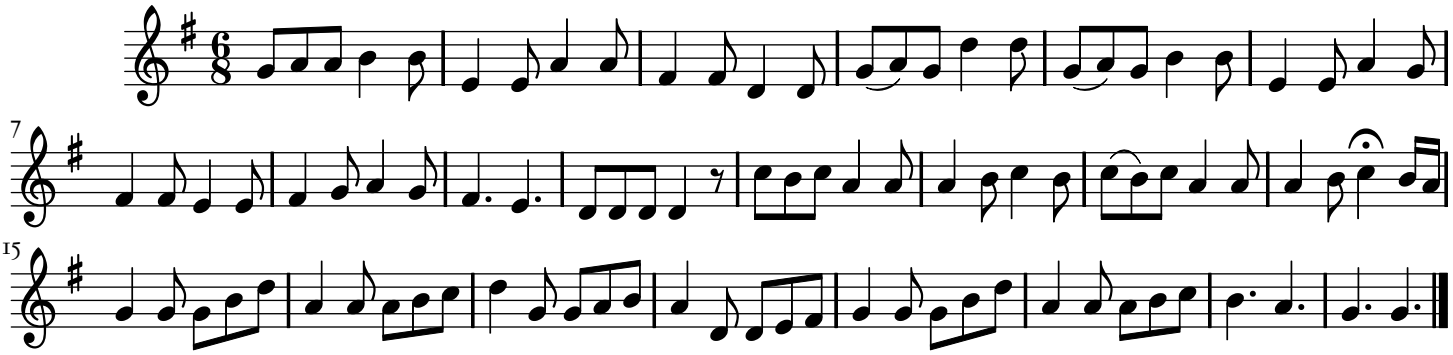
No 'twas neither Shape



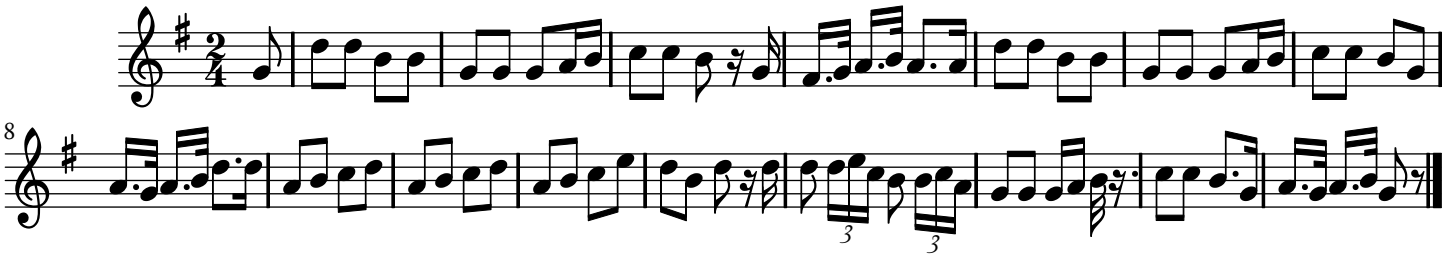
Go to the Devil and shake yourself



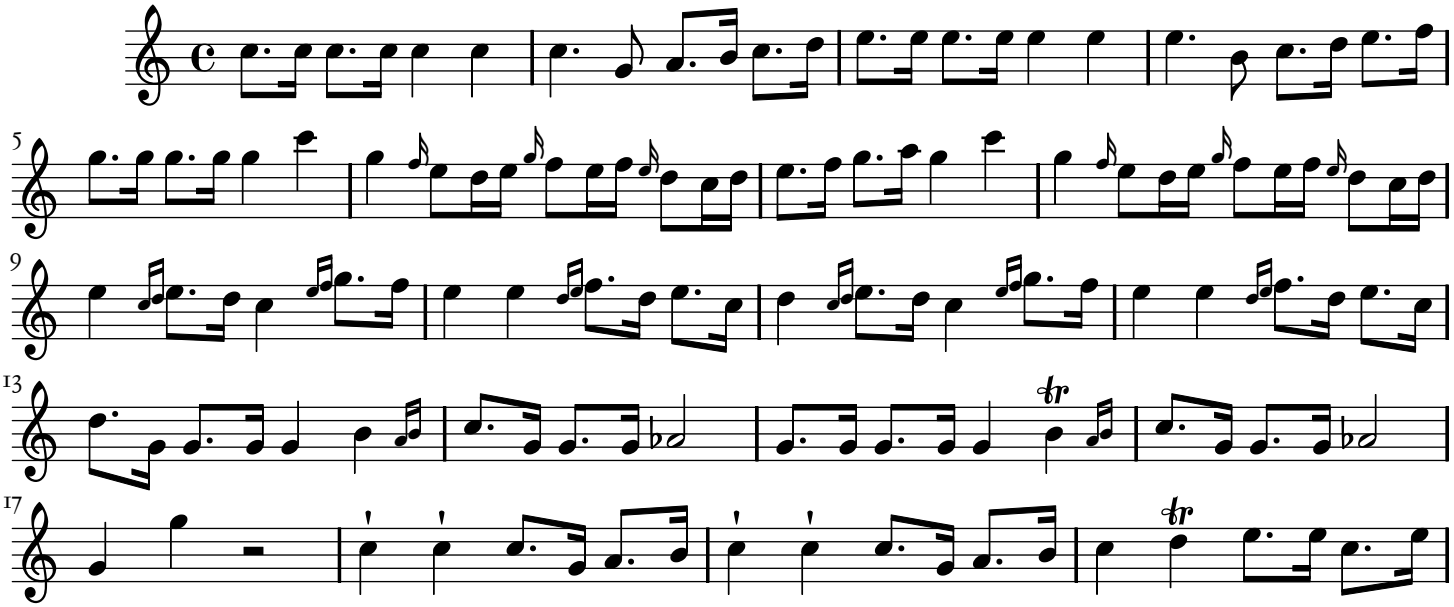
O that the Strains Sung by Miss Simms in Ramah Droog

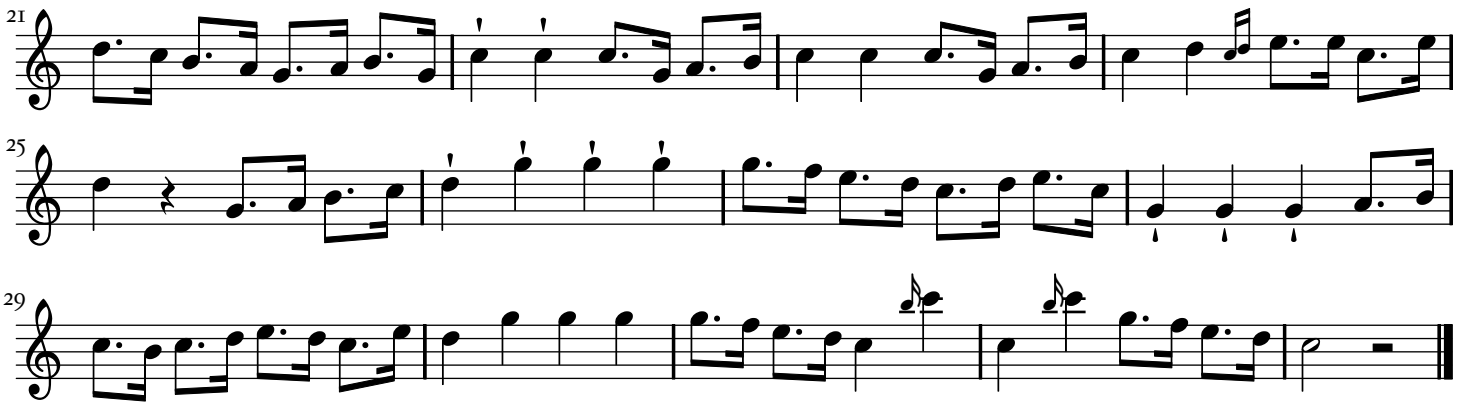


Fa lal la

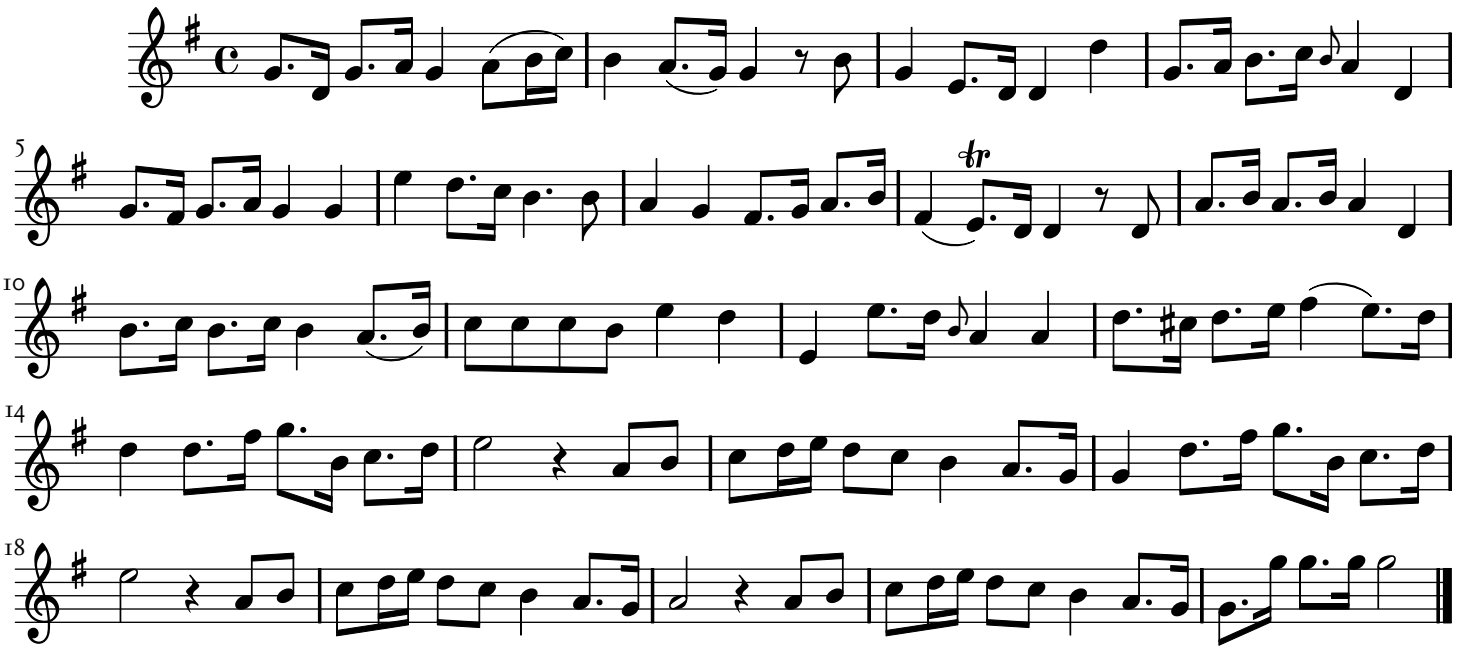


March in the Overture to Lodoiska

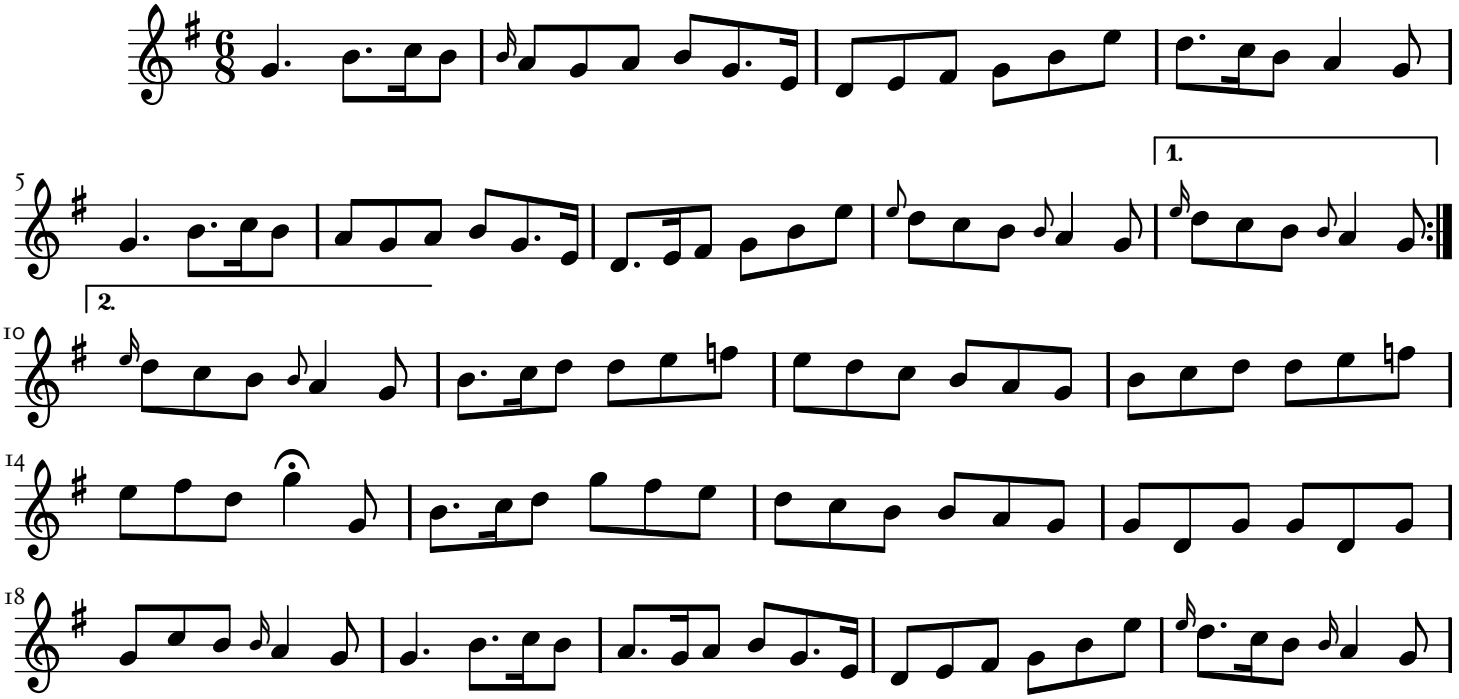


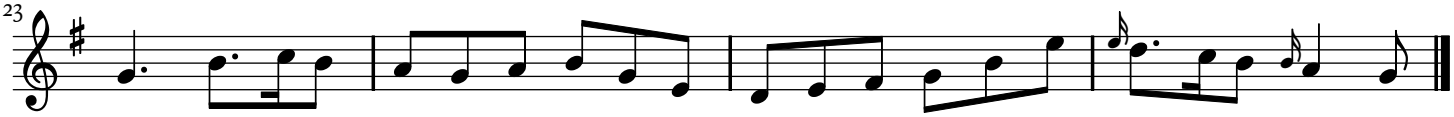


The Mid Watch

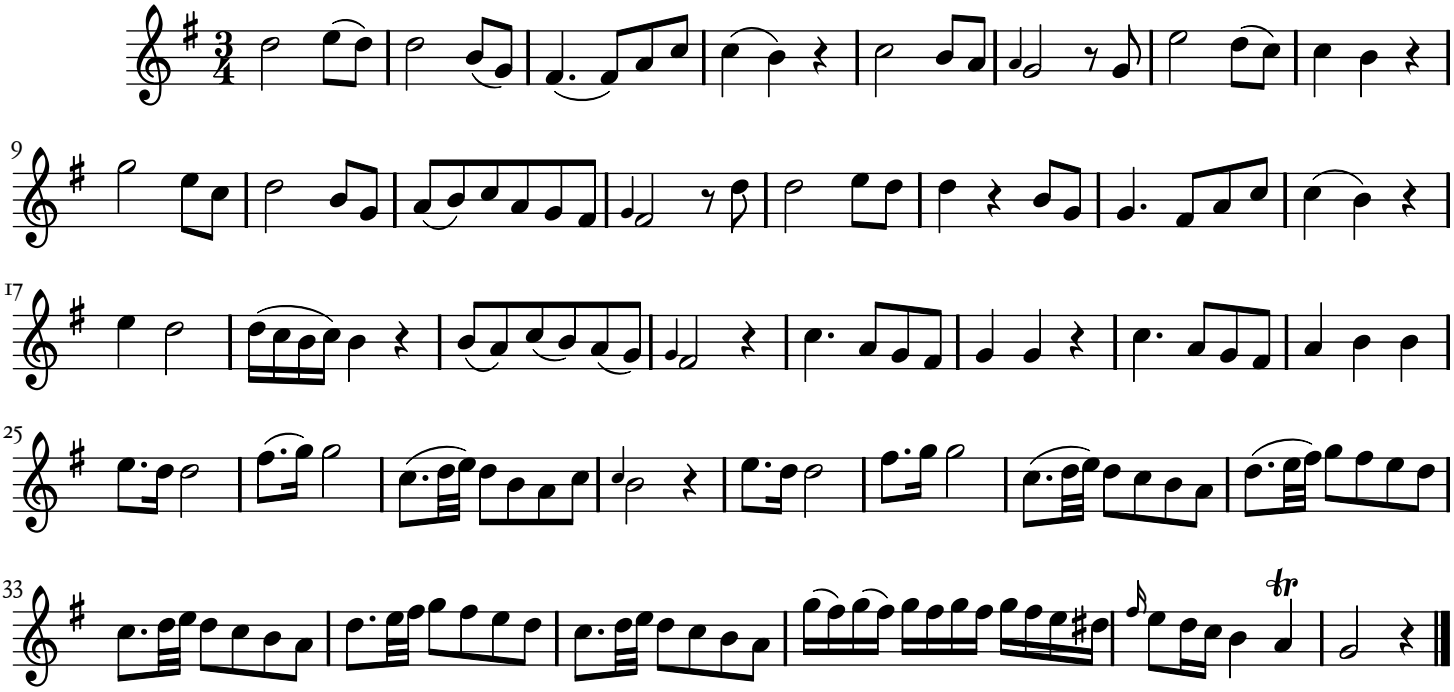


New Graces the thoughts of a Lover

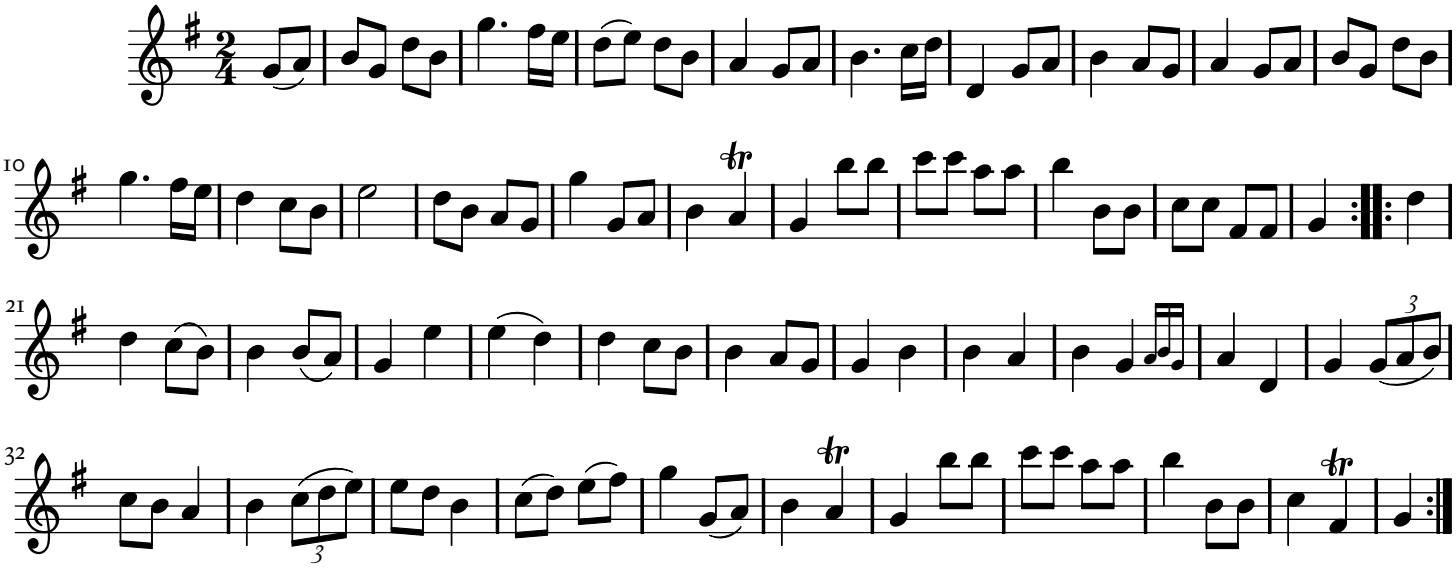




Henry cull'd the flowret's Bloom

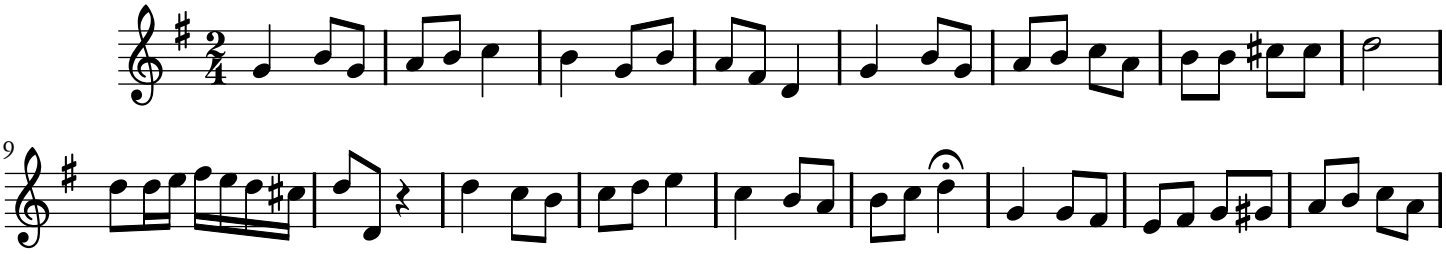


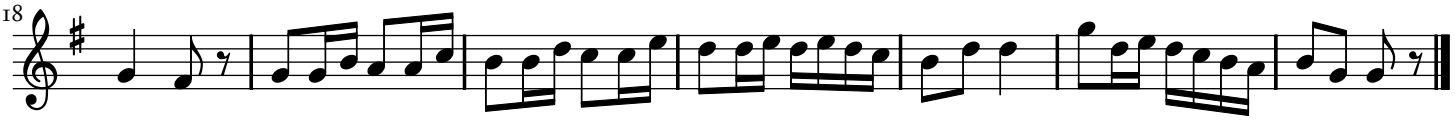
Fair Rosale



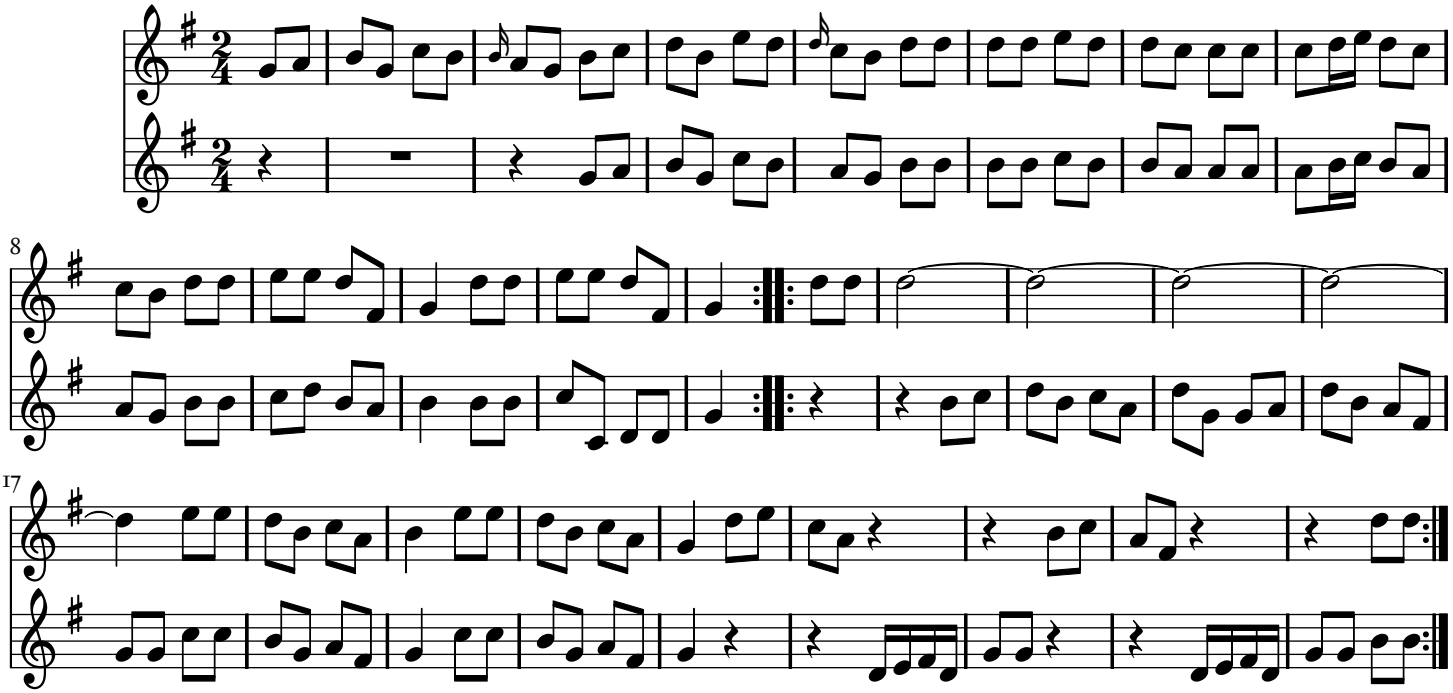
Britannias Sons

Sung by Mr Fawcett in the Turnpike Gate

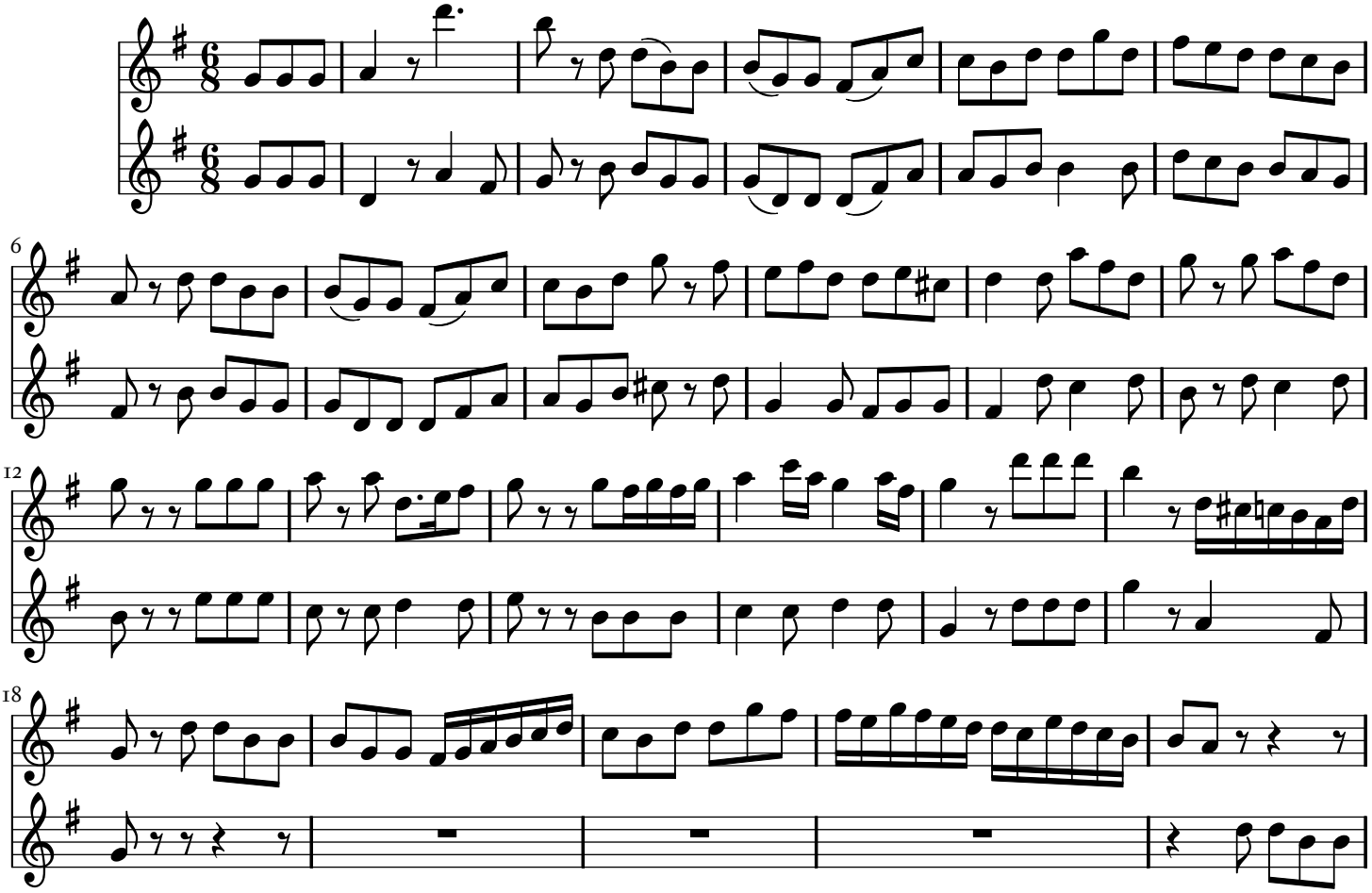


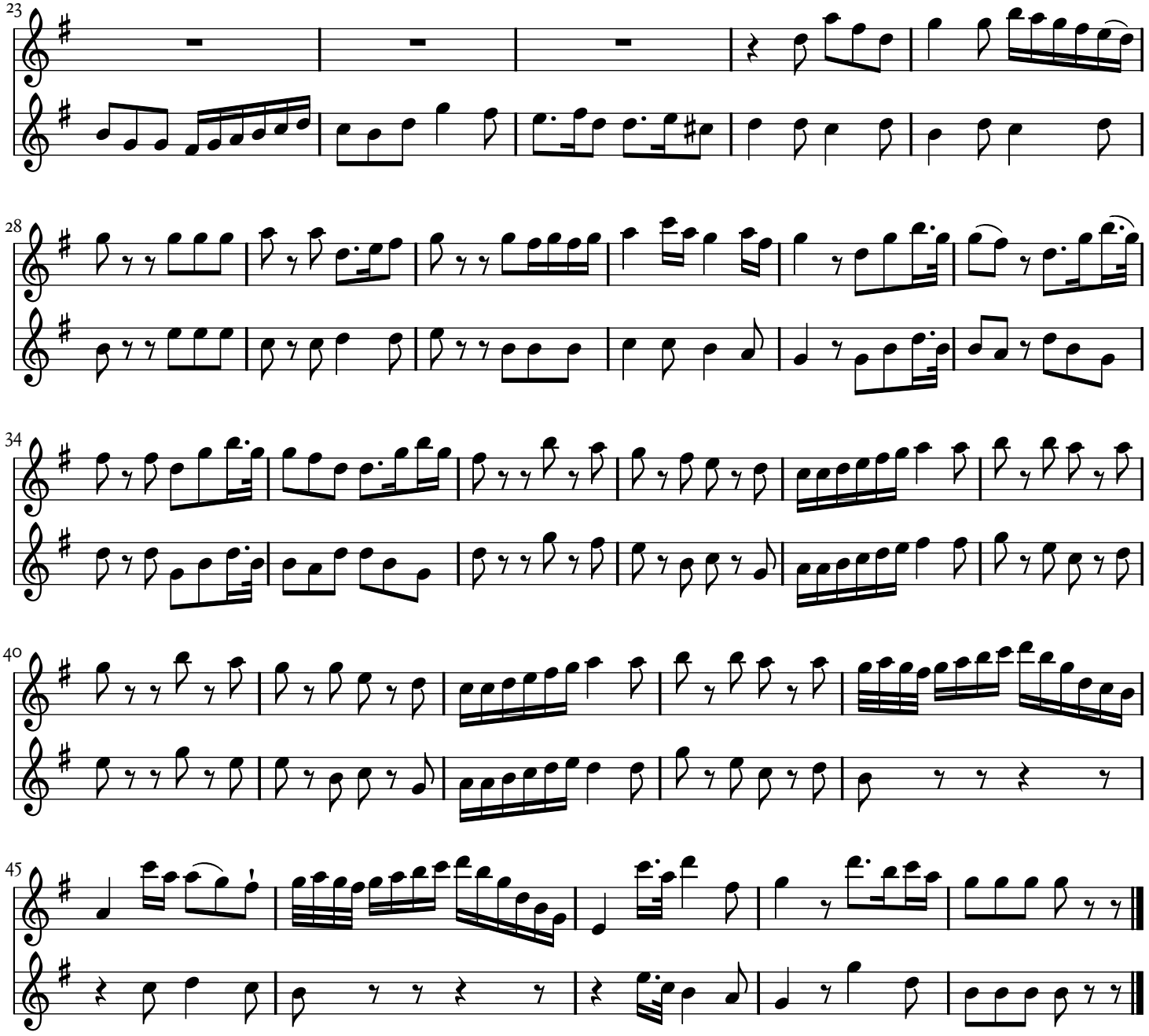


Heres a health to all good Lasses



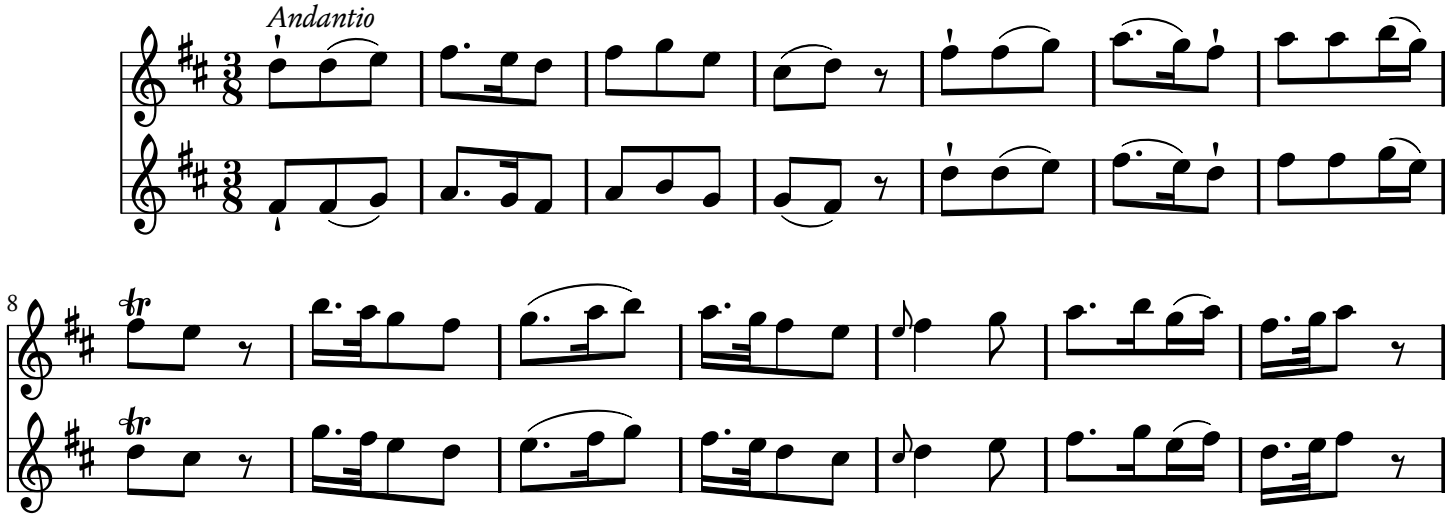
The Manly heart Mozart

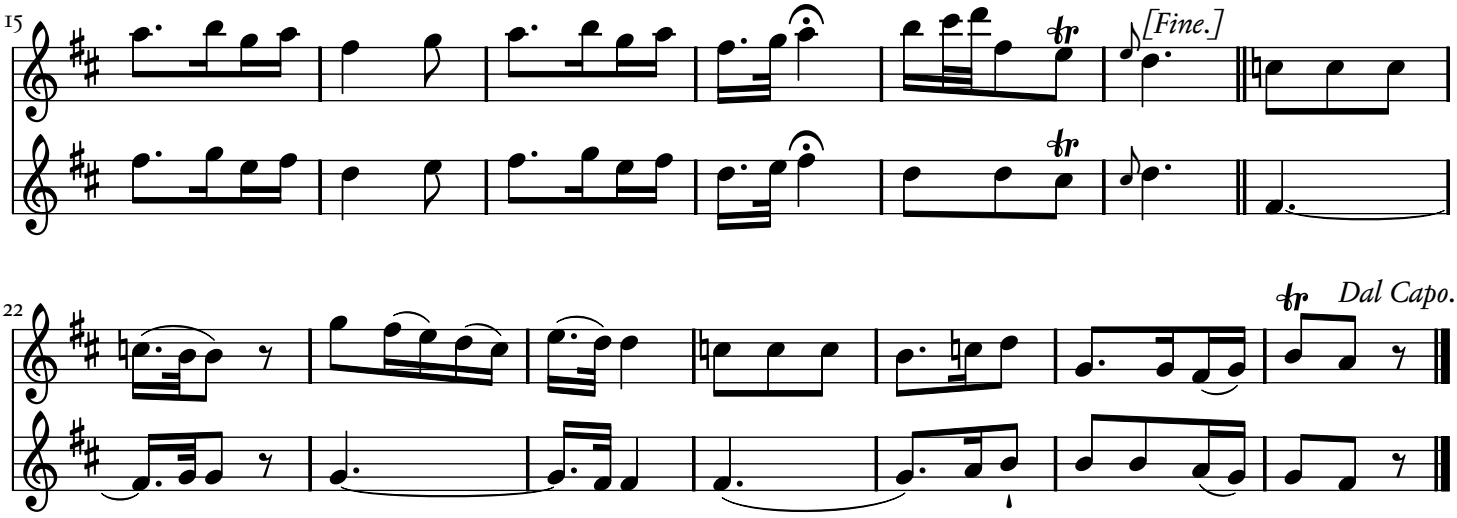




Metastasio's Hymn to Venus

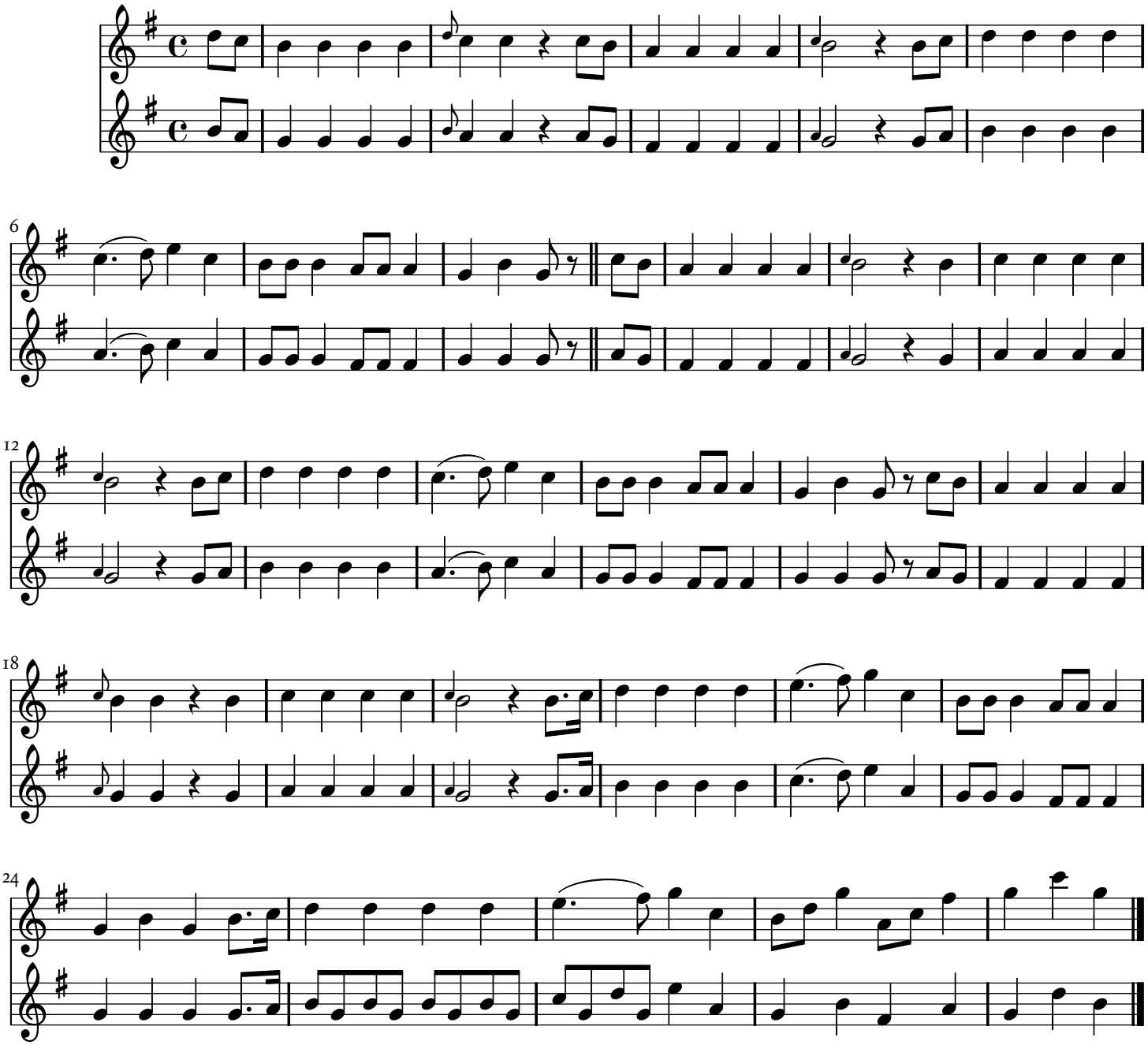
Pasiello



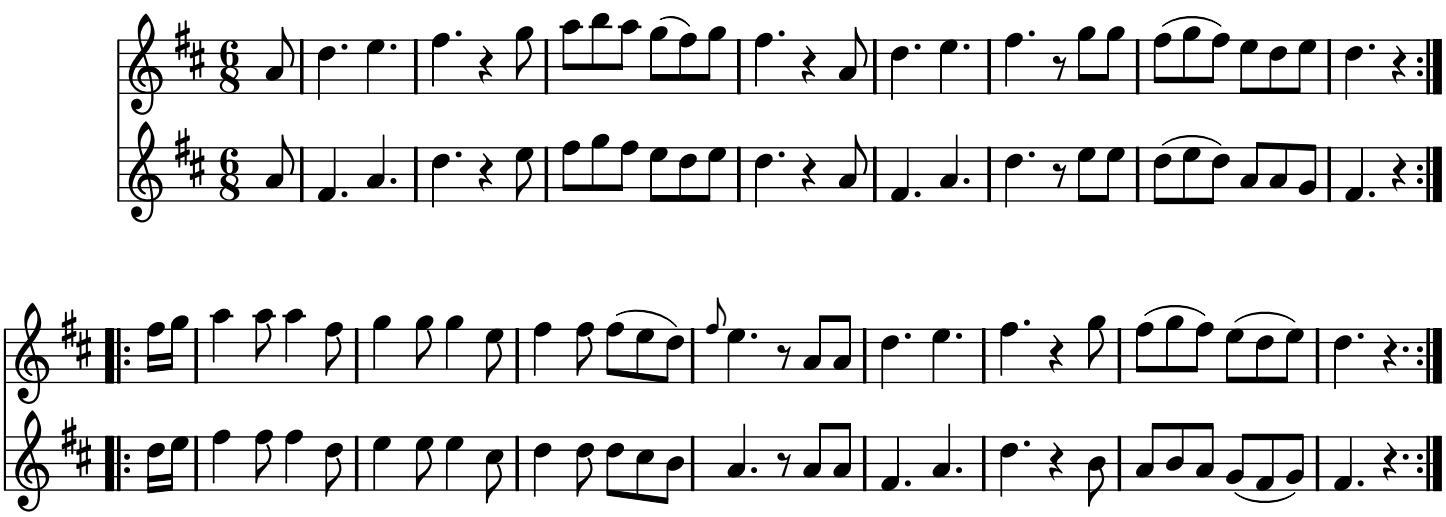


Away with Melancholy

A Favorite Duett Mozart



Be gone dull care



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