

ANONYMOUS.

COMPLETE INSTRUCTIONS FOR THE FIFE, CONTAINING THE BEST AND EASIEST DIRECTIONS
TO LEARN THAT INSTRUMENT, WITH A COLLECTION OF THE MOST CELEBRATED MARCHES,
AIRS &C. PERFORM'D IN THE GUARDS & OTHER REGIMENTS. N.B. THE TUNES IN THIS
BOOK ARE PROPER FOR THE GERMAN FLUTE.

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Complete Instructions
FOR THE

GUARDS

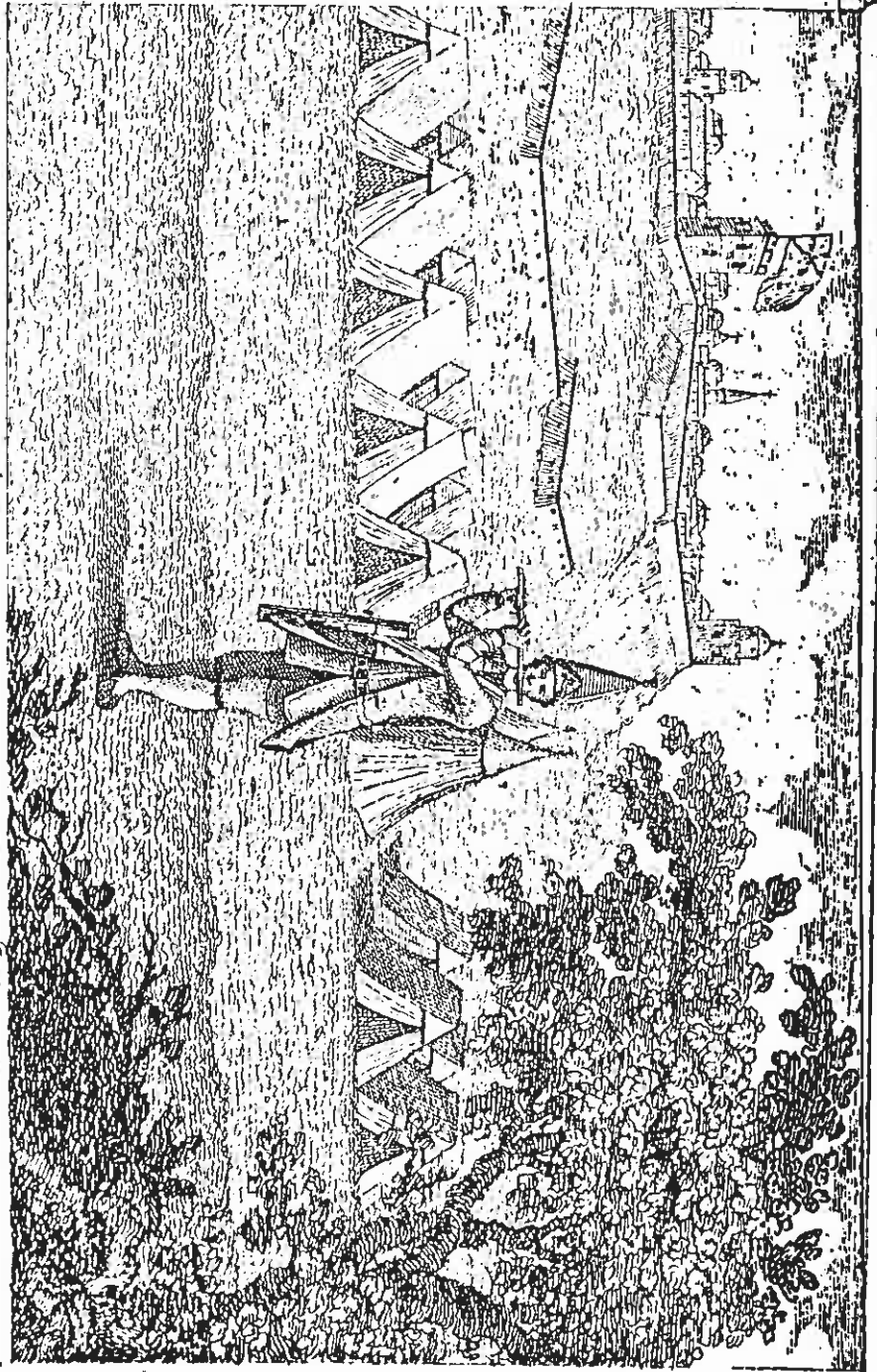
Containing the best and easiest Directions to learn that Instrument
with a collection of the most celebrated Marches, &c. &c. &c. &c.
in the GUARDS & other Regiments.

By the same Author as the former.

London.

R. 16.

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NEW INSTRUCTIONS

for the

FIFTE.

THE first thing to be learned on this Instrument, is the blowing or filling it sufficiently so found the Notes clear and distinct, observe therefore, your Lips must be close except just in the middle to give passage to the Wind, and likewise contracted smooth and even. Then resting the Fife just under the opening of the Lips, place the mouth hole of the Fife opposite this opening and blow astant into the hole, turning the Fife outward or inward till you can make it sound. It's not a great quantity of Wind that is wanting to make the Fife sound, but the manner of disposing of it, letting it come out quick and in as small a quantity as is necessary according to the height of the Notes you want to play, the lower the Notes are the more gently you must blow, and the higher they are the stronger.

When you can make the Fife speak put down the three first fingers of your left hand upon the three holes nearest the mouth-hole, and the three first fingers of your right hand upon the other three holes placing your Thumbs on the opposite side between each of the two first fingers taking care to stop the holes firm and close, then blow gently and you found the Note D. To sound E. take off the third finger of your right hand and so on for the other Notes as you'll find in the following Scale.

The Common Scale or Gamut.

The musical notation shows a single staff with a treble clef and a key signature of one sharp (F#). The notes are labeled with letters D through H. The notes D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, H are shown on the staff. The notes D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, H are shown on the staff. The notes D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, H are shown on the staff.

The six dots underneath the Note D. represent the six holes of the five Stop'd; where there are no marks the fingers are to be taken off those holes.

All the Notes above C. are call'd in Alt, to distinguish them from those below, of which they are only a repetition, and those above C. in Alt are call'd double D. double E. double F. and double G. in Alt.

When you can found the Notes of the first Octave try the next, to perform which you must draw your Lips tighter and let the wind come out finer and stronger, when you have learn'd that, try at the remainder till forcing the wind out stronger, and then practice the whole from bottom to top and top to bottom until you have learn'd every Note perfect and can play all the Notes in the Gamut without stopping. It would be well if the Learner did not attempt to play any sort of tune until he had perfectly learn'd the Gamut and thoroughly understood the Characters thereunto belonging.

MS. The above Scale, being generally fit to Instruction Books we have inserted it, but the following Scale is what is made use of in the Guards and by most Practitioners that play the Instrument; we would therefore advise the Learner rather to apply himself to that, by which means he will the more readily acquire the natural brilliancy of the Instrument.

The Scale or Gamut as Performed in the Guards.

Natural, sharp, and Flat Notes.

The different Characters made use of in Music with their names are as follows.
 A Cliff A Sharp # A Flat b A Natural n A Slur ~ A Shake h A Pause o A Repeat x A Direct v A Bar | A double Bar || or ||:

Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demifemiquaver.

Notes belonging to each Note.

The following Characters are used for shewing the Time.

Common Time is marked thus C or d or with figures thus 2 or 4 and Triple Time in this manner 3, 3, 3 or thus 2, 2, 2, 3, 3, 3, 4, 4, 4, 5, 5, 5, 6, 6, 6, 7, 7, 7, 8, 8, 8, 9, 9, 9.

Explanation of the foregoing Characters.

A Cliff is always plac'd at the beginning of the Staff with the widest part of it across the second of the five lines, and known by the name of the Treble or G. Cliff because the line on which it stands is call'd G. which no other does but itself.

A Sharp when plac'd on any line or space at the beginning of the five lines, shews that all the Notes upon that line or space must be play'd half a Tone sharper or higher than it is in the natural scale, and likewise, whenever you see it plac'd before one or more Notes in any other part of a movement, it signifies that all the Notes that comes on that line or space must likewise be play'd half a Tone sharper, until it is contradicted by a Natural.

A Flat, when plac'd on any line or space at the beginning of the five lines, shews that all the Notes upon them lines or spaces must be play'd half a Tone lower than they naturally are, and likewise when it is plac'd before one or more Notes in any other part of a Movement it shews that all the Notes upon that line or space on which it is plac'd are likewise to be play'd half a Tone flatter or lower than they are in the Natural scale until it is contradicted by a Natural.

The meaning of a Natural is, when any one or more Notes have been made Sharp or Flat by the two Characters above mention'd, it reduces those Notes to their Natural Tone.

A Slur, is part of a circle, when plac'd over the heads of any number of Notes, it shews that all them Notes are to be play'd without tonguing, and with one breath.

A Shake, is a Character, that when plac'd over a Note shews that that Note must be Shaked, in order to perform this, you must Shake the next Note above, which is done by moving that Finger on and of as quick as you can Shake it, but be sure to let the real Note be heard at last.

A Pause, is the next Character, which signifies at such a mark all the Performers in a Concert must stop, letting the Tune die away gradually with a total cessation, thorough the whole Band, & it is often Plac'd over a Note at the end of a movement, signifying that the tune or movement ends there.

A Repeat Signifier, that such a part of a Song or Lesson must be play'd twice over from the place whereon it is set.

A Direct is placed at the end of a Staff, to shew the place of the first Note in the Staff.

A diminutive Note, or Grace marked thus J J is set before a real Note, and is only meant to prepare that real Note and not reckoned into the Time.

A single Bar is placed across the five lines and serves to divide and regulate the Time.

A double Bar is also placed across the five lines, this shews and divides the first part of any movement from the second, and if there are two dots on each side, it shews that such part or parts are to be played twice over before you go to the second, and likewise the second part to be played twice over before you begin again at the first; but when you see two dots put on one side of the double Bar you must play that part on which side there are no dots but once over.

When you see the word Da Capo placed at the latter end of a movement, it shews that you begin again and end with the first part over the last Note, of which you generally find a Pause.

Explanation of Time.

Common Time.

Triple Time.

Semibreve	-----o-----	Minim	-----9-----
Minims	-----9-----	Crotchets	-----9-----
Crotchets	-----9-----	Quavers	-----9-----
Quavers	-----9-----	Semi-Quavers	-----9-----
Semi-quavers	-----9-----	Deni-Quavers	-----9-----

An Explanation of Time.

Common Time consists of an equal number of Minims, Crotchets, or Quavers, in a Bar, how many each Bar contains may be known at the first sight, by looking how it is mark'd at the beginning of every fresh movement, if it is mark'd with a Character something resembling a C which character you'll find described at the beginning of these Instructions; there are 2 Minims, or 4 Crotchets, I don't mean that the Bars thro' the whole movement consists of them very Identical Notes only, but equal to them in point of Time, the next sort of Common Time is mark'd thus 2 which shews there are two Crotchets, or four Quavers in a Bar.

Triple Time consists of either three Minims, three Crotchets, or three Quavers in a Bar, and it to be known by these as follows, 3 signifies three Minims, 3 three Crotchets, 3 three Quavers, 6 six Quavers, 9 nine Quavers, 12 twelve Quavers in a Bar.

In order to keep regular Time in the performance of Music, you must accustom your self to keep a motion with your Toe. When Music consists of an equal number of Crotchets or Quavers in a Bar your Toe must go down with the first Note in the Bar and rise at the half or middle, as in the following Examples, where the letter (d) shews where it must go down, and the letter (u) where it must rise.

Example.

The example consists of three staves of music in G major (one sharp). The first staff shows a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Below the notes are rhythmic markings: 'd' under G4, 'u' under A4, 'd' under B4, 'u' under C5, 'd' under B4, 'u' under A4, 'd' under G4, 'u' under F#4, 'd' under E4, 'u' under D4, and 'd' under C4. The second staff shows a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Below the notes are rhythmic markings: 'd' under G4, 'u' under A4, 'd' under B4, 'u' under C5, 'd' under B4, 'u' under A4, 'd' under G4, 'u' under F#4, 'd' under E4, 'u' under D4, and 'd' under C4. The third staff shows a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Below the notes are rhythmic markings: 'd' under G4, 'u' under A4, 'd' under B4, 'u' under C5, 'd' under B4, 'u' under A4, 'd' under G4, 'u' under F#4, 'd' under E4, 'u' under D4, and 'd' under C4.

The General

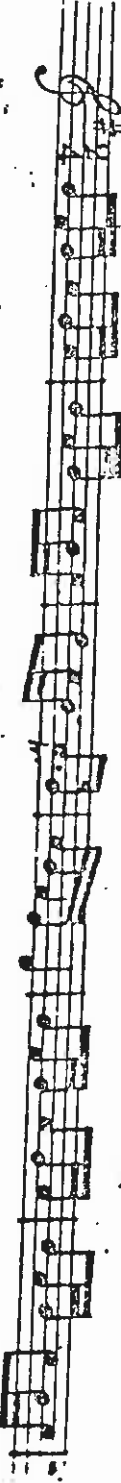
The musical score consists of five staves of music, all in treble clef and G major (one sharp). The first staff is the main melody. The second staff is marked 'To Arms' and features a more rhythmic, march-like melody. The third staff is marked 'Troop or Assembling' and has a similar rhythmic character. The fourth staff is marked 'Doubtings of the Troop' and features a more melodic, flowing line. The fifth staff is marked 'Da Capo' and contains a final melodic phrase. The score includes various musical notations such as notes, rests, and dynamic markings.

Troop

9



Doublings



Troop for the Colours.



Doublings when Colours is received



Troop ✓

Musical staff 1: Troop ✓. The staff contains a melodic line in G major, 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, ending with a repeat sign.

Doublings ✓

Musical staff 2: Doublings ✓. This staff provides a rhythmic accompaniment for the Troop part, featuring a steady eighth-note pattern in G major, 2/4 time.

Troop ✓

Musical staff 3: Troop ✓. The staff contains a melodic line in G major, 2/4 time, similar to the first staff but with a different rhythmic pattern, ending with a repeat sign.

Doublings ✓

Musical staff 4: Doublings ✓. This staff provides a rhythmic accompaniment for the second Troop part, featuring a steady eighth-note pattern in G major, 2/4 time.

Grandiers March ✓

Musical staff 5: Grandiers March ✓. The staff contains a melodic line in G major, 2/4 time, starting with a treble clef and a key signature of one sharp (F#). The melody is more complex, featuring sixteenth notes and ending with a repeat sign.

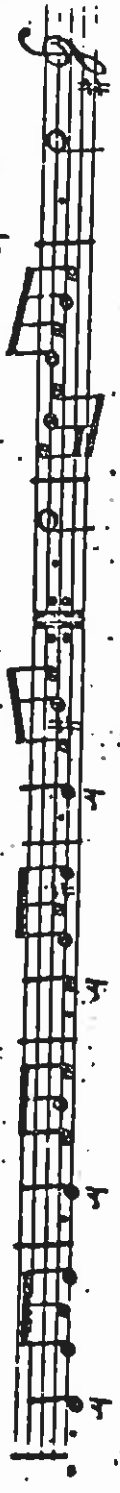
Root March 8 Divisions

This musical score consists of eight staves of music, each representing a different division of a root march. The music is written in a single system and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The divisions are numbered 1 through 8, with the numbers placed below the corresponding staff. The music is arranged in a descending order from top to bottom.

The Retreat ✓



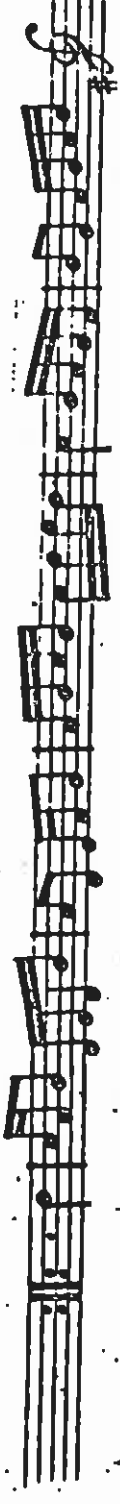
Tattoo



The Reveryly ✓



The Scotch Duty.



End of the English Duty.