



MR NICHOLSON.

ENGRAVED BY W. MANNING FROM A PORTRAIT BY G. HARGREAVES

NO.
OF
C. NICOLSON'S
Preceptive Lessons,
FOR THE
FLUTE.

London

Published for the Author
Clement's Alley, Cheapside
and sold by T. G. BARNES, 55, St. Paul's Churchyard.

B

INTRODUCTION

In following the duties of his Profession, the Author has often regretted that so large a portion of the Hour generally devoted to the instruction of a Pupil, should necessarily be occupied in writing down and explaining the best Fingering &c. for particular Passages, and in correcting those bad habits which inexperienced performers are so apt to contract when they have not had the advantage of practising with an able Professor.

His principal inducements, therefore, for publishing the present Work, originated in a wish to save the time of his Pupils, and to meet the wishes of those Amateurs who are desirous of receiving his Instructions, but who, either from distance, or pecuniary disability, are precluded from taking regular Lessons.

The Rules laid down in these PRECEPTIVE LESSONS are not intended for that class of Flute Players who are unacquainted with the common rudiments of an Instruction Book, — but for those who have made some progress on the Instrument.

The Author's chief object will therefore be to elucidate its *Peculiarities* in regard to TONE, FINGERING, ARTICULATION, GLIDING, VIBRATION, and HARMONICS; and he will pay the more attention to these several subjects, because he is not acquainted with any other work wherein they are treated with that perspicuity which their importance to a Finished Performance so justly demands.

The work is intended to be comprised in Twelve Numbers, the first Six of which will illustrate those Keys most generally used and admired; namely, C, G, D, F, B, and E♭, devoting a Number to each.

In each Number will be given the Author's best and easiest mode of FINGERING THE SCALE of which he treats; — the most perfect and approved SHAKES; — a variety of useful EXERCISES, calculated to facilitate the improvement of the Pupil; — a pleasing SLOW AIR; — and a familiar RONDO.

The last Six Numbers will contain the remaining Major and Minor Keys, and in the arrangement of the Exercises, Airs, and Rondos, of which they will consist, it will be the Author's endeavour to render them as pleasing and attractive as possible, — always preferring to engage the attention of his Pupils with Music of such a character, than to perplex them with difficulties, which even in the hands of the ablest Performers, rather astonish than delight.

Thus, then, without further apology, is this course of PRECEPTIVE LESSONS introduced to the Lovers of this admired Instrument; and the Author has only to hope that the Originality of its plan may not prove its only recommendation.

NOTES

1. On some Flutes, the E will be found too sharp with the E \sharp key up, but when not so, I should recommend it up, as it greatly improves the Tone and from a bad Note in the first instance, the latter fingering places it on an equality with C, D, F &c.

2. This Note is often fingered thus, which I consider bad, but am aware it is unavoidable where a passage is continued such as this when played with rapidity: but in passages like the following it would be inexcusable, as that equality of Tone, which it is so desirable to preserve throughout the whole of the Instrument, would be destroyed. The great difficulty in passing from D to E \sharp is in the attempt to slide them, when it is almost impossible to avoid the E \sharp intervening; but by articulating the D and E \sharp , or E and F ascending, the difficulty will be obviated; it being much more easy to descend than ascend. —

I am aware it will be asked, why the E \sharp long key should not be used? I answer, because I am of opinion that the more perforations there are in a Flute, the more imperfect is the Instrument.

3, 4, 7. These Notes will be very much improved when you have an opportunity of dwelling upon them by keeping up the F \sharp key, which will also strengthen your hold of the Flute.

5. There are various ways of fingering this Note; the one I have marked, is in my opinion, decidedly the best, and ought always to be used where there is an opportunity of dwelling upon it; but in Rapid Passages ascending and descending, I should recommend it thus: and in Arpeggio Passages, such as the following thus: . — I have in many instances met with Pupils who have been taught to finger the C thus: which I consider *very bad* and ought on no occasion to be used.

6. With respect to the D \sharp key being kept up; Vide Note 1.

8. This Note B I generally finger thus, more particularly when followed by C, which is fingered in the same way, only raising the F \sharp key, forming the Harmonics of E and F, the fingering of which will produce the following Notes,

and that on the same principle that a Bagge or Trummet is sounded by an alteration of the Embouchure; the B and C will be improved by raising the second finger of the left hand a little, and the E and F by raising the 3^d finger of the left hand; — this mode of fingering the B and C and the E and F, I would particularly recommend to the Pupil's Study, as, in many instances, it renders Passages much easier and greatly improves the Tone.

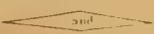
9. The above fingering I consider the best, but when it occurs in slurred Octaves,

thus, the fingering for middle D must be used, making the upper note by raising the 2^d finger of the Right hand thus: If, however, the Pupil uses a Flute with very large holes, the upper D in Octaves, must be fingered as the Octave below, producing the Top Note merely by the alteration of the Embouchure.

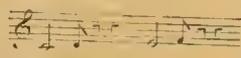
10, 11. These Notes I invariably finger in the same manner as the lower Octave, with the exception of the 3^d finger of the left hand being up. On some Flutes the E will be found too sharp, but this must be regulated by the Ear; and I strongly recommend the acquisition of this mode of fingering, not only as being much easier, but keeping the Flute more steady in the hands, as well in ascending and descending, as in the following passages —

The notes, however, fingered thus, are perfect. In playing Octaves, the upper E must be produced with the same fingering as the lower one, only that the G \sharp key must be raised. For the upper F, in Octaves, raise the 3^d finger of the left hand.

12. This note on some Flutes will be produced with more ease, and the Tone improved, by keeping up the C \sharp key.

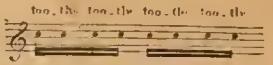
The Pupil having made himself perfectly acquainted with the fingering of the preceding Scale, the Author would recommend him to practise the same as follows. The Scale being written in Semibreves, the Pupil should sound each Note as long as possible until he can produce a full, clear, steady, and round Tone; commencing very piano, and making a regular crescendo, until arriving at the fullest extent of the Tone; after which, strike the Note as firmly as possible, and gradually diminish the sound until it again becomes so very *piano* as to be reduced to a mere whisper. It must be admitted that this is very difficult to accomplish in Perfect Time; for as the Tone is decreased, it is sure to become flat, if the size of the Embouchure is not increased. . . . This is done by turning the Flute a little outwards, and drawing the Lips closer to the teeth: whilst to increase the Tone, the very reverse of the above principle must be observed. . . . Having acquired this, make a perfect *crescendo*  *diminuendo* in the same breath, without dividing the Note. Practise this from the lowest to the highest Notes, being careful that each is equally perfect in strength and quality of Tone; then practise the following ARTICULATIONS to the same Scale thus:

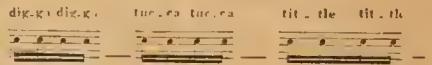


Be careful, in playing the Scales, that each Note shall have its proper length of time, and not played as I have often heard them, thus:  the same to be observed throughout the whole Scales, particularly in Staccato Passages, such as the following  which are often falsely played thus: 

DOUBLE TONGUEING.

Whenever these marks appear  over or under a Passage in any of the Author's Music, such Passage is intended to be DOUBLE TONGUED, an Articulation which is most beautiful, when neatly executed, and produces a much more brilliant effect in any continued passage than any other.

There are various ways of practising it, such as the following  this ought to be studied until the second syllable becomes as clear as the first.

You may also vary the syllables by pronouncing  The Author, however, decidedly prefers the first.

VIBRATION.

The Author has deemed it most advisable to mark over each Note the finger with which the effect is to be produced, by which the Pupil will acquire it with greater facility than by a regular Scale. — Vibration on the Flute ought to resemble that of a Bell or Glass, the beats or pulsations of which are never rapid at first, but are governed by the strength of the Tone; for example, if your Tone is full and strong, the beat should be slow, but gradually increased in proportion as you diminish the Tone —

thus



GLIDING.

Whenever this mark  appears, the Notes to which it attaches, are intended to be GLIDED, one of the most pleasing expressions of which the Instrument is capable, — and which is produced by *sliding* the Finger or Fingers gently off so as to gradually uncover the hole or holes, instead of lifting them up suddenly. The Pupil should be careful to let the Note to which he glides be quite Sharp, as the Tone, in ascending so gradually, causes it to appear generally Flat.

SCALE OF SHAKES FOR THE KEY OF C MAJOR.

Hand diagrams and musical notation for notes 1 through 7 of the C major scale. Each diagram shows the left hand holding the flute with the right hand positioned to shake the instrument. The musical notation shows the notes on a treble clef staff with a key signature of one flat (Bb).

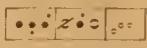
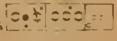
- 1: C4 (Middle C)
- 2: D4
- 3: E4
- 4: F4
- 5: G4
- 6: A4
- 7: B4

Hand diagrams and musical notation for notes 8 through 14 of the C major scale. Each diagram shows the left hand holding the flute with the right hand positioned to shake the instrument. The musical notation shows the notes on a treble clef staff with a key signature of one flat (Bb).

- 8: C5
- 9: D5
- 10: E5
- 11: F5
- 12: G5
- 13: A5
- 14: B5

It is requested to observe, that a Crook is used in the making of the Flute, Fingers.

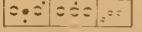
NOTES

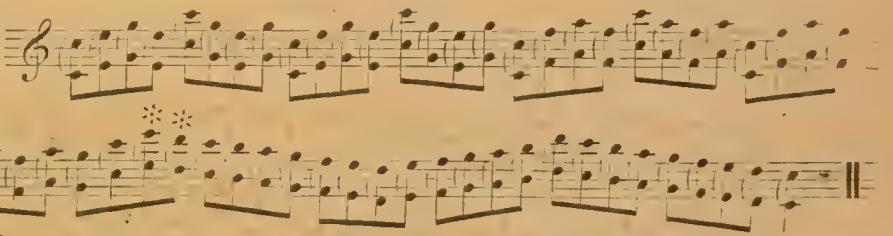
- 1. This shake is difficult to execute neatly, and therefore very seldom used.
- 2. 7. The above shake is the most perfect, but the following is the most brilliant. 
- 3. 8. This shake I have frequently heard made with the first finger of the right hand only, but the effect is bad; and I should recommend the above fingering to be at all times used.
- 4. 9. This shake is a perfect one, with or without the F \sharp key; but as it strengthens the Tone, and makes the Flute more secure in the hand, I should recommend its being kept up.
- 5. If the Pupil uses a seven keyed Flute, finger the above Note F as usual, and shake the long key with the first Finger of the Right Hand.
- 6. A bad shake, but the best mode of fingering it.
- 10. This shake, as before, is the most perfect; but by shaking the first finger of the Right Hand, instead of the F \sharp key, it will be still more brilliant. Should there be any difficulty in producing this Note, raise the second finger of the Left Hand a little. — If on a sevenkeyed Flute, shake it as the B below, Vide Note 5.
- 11. This shake may be produced as follows,  but it is not near so perfect or beautiful as the one above marked.
- 12. This is, on most Flutes, a bad shake; the fingering marked above I consider the best. On a Flute with large holes it may be produced thus 
- 13. If playing on a Flute with large holes, keep the D \sharp key up, instead of the C \sharp key down.
- 14. This shake is not only difficult to produce, but of very bad effect.

EX. IV. 

Practise the above Ex. as the first, -- beginning slow, and altering the effect by all the variety of Articulation as marked in Page 4.

EX. V. 

The above passage is a good study for Double Tongueing, and will be greatly facilitated by fingering the middle C thus, .

EX. VI. 

**For the fingering of upper E and D in Octaves, see Page 3.

In playing the above Ex. the lower Note should first be sounded, from which slide to the upper one thus 

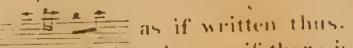
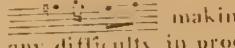
A mistaken idea has long prevailed with regard to Slow Airs or Adagios, namely that Melody is greatly improved by the introduction of a variety of Embellishments. My opinion is, that in all Slow Movements or in National Airs, the simple, unadorned Melody, is not only more pleasing to the Ear, but affords the greatest latitude for the display of the most refined *Expression*; a beauty for which the Flute is justly celebrated, but which seldom succeeds in the practice of rapid Passages. In the repetition of the foregoing Slow Air are introduced a few Embellishments, for the practice of those who may admire them; but, as there is no regular rule or standard for Taste in Embellishment, I would in general recommend the Simple Melody alone to be practised.

"THE PLOUGH BOY"
arranged as a
ROMANZO

ALLEGRO
MODERATO

The musical score consists of seven staves of music in 2/4 time. The first staff begins with the tempo marking 'ALLEGRO MODERATO'. The second staff contains a first ending marked '1st R.' and a dynamic marking 'p'. The third staff contains a second ending marked '2^d R.' and a dynamic marking 'p'. The fourth staff contains a section marked 'Vary the Articulation' with various articulation marks like accents and slurs. The fifth and sixth staves continue the melodic line with slurs and accents. The seventh staff concludes with a dynamic marking 'f' and a double bar line. The initials 'D.C. E. PO. V.S.' are written at the bottom right of the score.

* Vibrate with the 1st finger of the Right hand.

* Play this Bar  as if written thus.  making the upper Notes by the alteration of the Embouchure; if there is any difficulty in producing them raise the second finger of the left hand.

3. R.
f

3. R.
p

1. R.
p

3. R.
p

1. R.
p

3. R.
p

1. R.
p

1. R.
p

1. R.
p

1. R.
p

3. R.
p

The Author has taken a liberty in altering the second part of this Air; — his motive being to avoid the introduction of any note which has not appeared in the Scale of the present Number: this has also prevented his making any Modulations in the Bardo or Exercise.

PREFATORY REMARKS

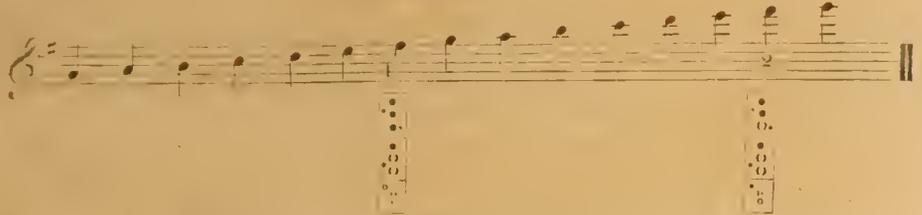
In the course of the Author's Teaching, he has frequently observed that when playing in three or four Flats or Sharps, the execution of a passage has not been retarded by the introduction of the 3^d or 4th Flat or Sharp, but rather from the want of a correct Fingering of some other note or notes more closely connected with the Scale of C. Therefore— In presenting the *Second* Number of his PRECEPTIVE LESSONS to the Amateurs of the Flute, the Author pre-supposes that the Pupil has already made himself thoroughly acquainted with the Fingering &c of the *First*; and, if correct in this assumption, he will experience but little difficulty in accomplishing the Exercises &c in the present Book.

The Scale of C Major, so fully and particularly treated in the first Number, is the foundation on which all the others are built; and as it is the Author's intention to conduct the Pupil, step by step, to those Keys which, — from their being less common, are *therefore* thought more difficult, — he wishes strongly to impress upon the mind of the Pupil, the indispensable necessity of making himself perfectly master of the first Book, as a sort of Ground Work for the rest, before he commences the Second, and subsequently of the Second previous to his proceeding to the Third, and so on; as, from the natural progression of the Scales, each Number of the work will be so intimately connected with the preceding one, that a knowledge of the former Numbers will be quite essential to the Pupil's success, whichever Key he may be studying.

The truth of these observations will be seen at once when it is recollected that the only difference between the Key of C and G, is, that the F in the latter is made Sharp; — between G and D, that the C is Sharp; — between D and A that the G is Sharp, &c. The procession by Flats is equally simple; for the only difference between the Key of C and those of F, B \flat , and E \flat , &c, is, that the B, E, and A are made Flat respectively.

In this Number, the Author has taken considerable pains to elucidate the nature of some of the most useful *Harmonics*, and as they are eminently serviceable to Tone & Effect, in all such passages as those wherein he has introduced them, he cannot too strongly recommend them to the Pupil's practice. *Viz.* Examples N^{OS} 5, 6 & 9, the Andante, & W. 37.

SCALE of G MAJOR.



For the fingering of the other Notes, consult the first Number.

1. On most Flutes, with the above fingering, the F# will be found too flat: I should therefore recommend the F# key being kept up, whenever the passage is sufficiently slow to admit of it; and in *Descending Passages*, (particularly in Slow and Plaintive Airs) I should finger the F# thus, $\overset{\circ}{\underset{\circ}{\bullet}} \overset{\circ}{\underset{\circ}{\bullet}} \overset{\circ}{\underset{\circ}{\bullet}} \overset{\circ}{\underset{\circ}{\bullet}}$: these Remarks also apply to the first or lower F#. The superiority of this mode, in descending passages, is strikingly elucidated in Examples NOS 2 & 3 which see, — and observe that where the F# is intended to be fingered in this way, it is denoted by a small Circle being placed over or under the Note.

2. There are various ways of fingering the upper F#, the one above marked, however, is, in the Author's opinion, decidedly the best. In rapid passages, ascending as high as G, or descending from it, he would finger it thus $\overset{\circ}{\underset{\circ}{\bullet}} \overset{\circ}{\underset{\circ}{\bullet}} \overset{\circ}{\underset{\circ}{\bullet}} \overset{\circ}{\underset{\circ}{\bullet}}$ as it only requires the movement of *one* finger to produce the second note, when, by the other, it obliges the Action of *three*, which the following passage (fingered both ways) clearly proves:



On Flutes with very large holes, the upper F# when dwelt upon, must be fingered thus, $\overset{\circ}{\underset{\circ}{\bullet}} \overset{\circ}{\underset{\circ}{\bullet}} \overset{\circ}{\underset{\circ}{\bullet}} \overset{\circ}{\underset{\circ}{\bullet}}$, but in rapid passages, as recommended above.

SHAKES on F#.

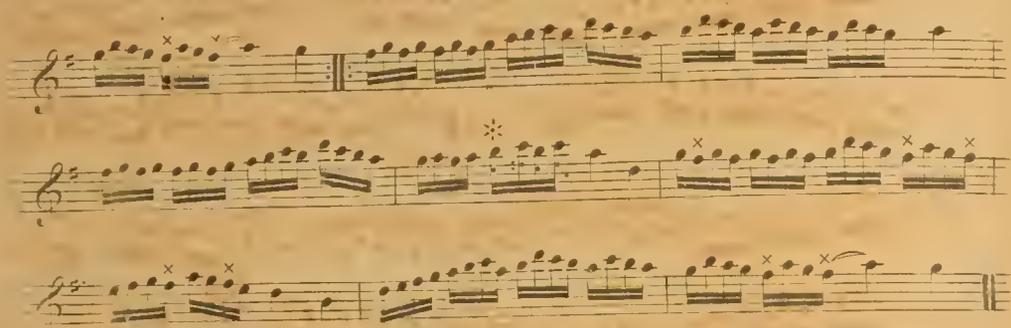


For the Shakes to all the other Notes in the key of G, *See* the Scale in Book 1.

F# of the lower and middle F# as marked in the preceding Scale, and shake

EX: V. 

Vary the fingering of F² in this Ex: first thus  then thus 



* Whenever a note or passage is written as above, in any of the Author's Music, it is intended that the Small or Under Note should be fingered, instead of the upper one, & by an alteration in the Embouchure, or strength of blowing, the upper note is produced, as the *Harmonic* of the note fingered. On this head, consult the Reference N^o 8. in Page 3 of the 1st Book.

EX: VI. 

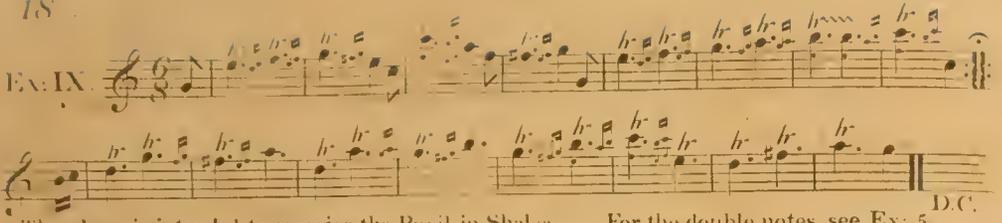
The Author has written the above Ex: to gain a flexibility in the lips, which is quite as essential as flexibility in the fingers.
For the fingering of upper D & E in Octaves, see Reference N^o 11, Page 3 in the 1st Book.

EX.VII.

Practise the above Ex: with the various Articulations, marked in Page 4 of the 1st Book.

EX.VIII.

The Author would generally *Double Tongue* such passages, as the above: he has however marked an Articulation which has a good effect: The 1st note in each four of the Arpeggios should be accented.

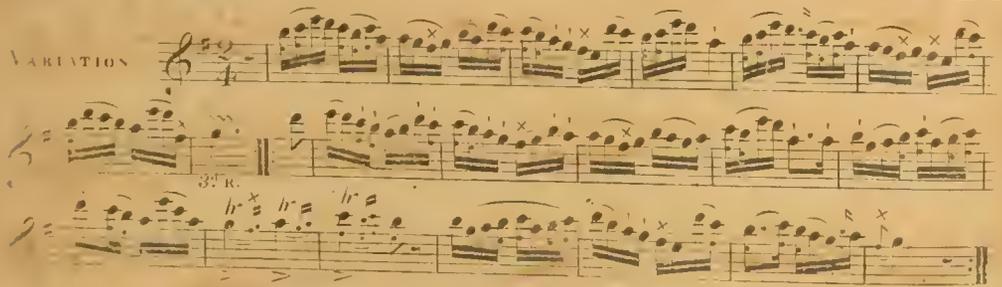
EX. IX. 

The above is intended to exercise the Pupil in Shakes. For the double notes see Ex. 5. D.C.

EX. X. 

"H.C. IS NEITHER SLAVE NOR MASTER."

ANDANTE 

VARIATION 

Where this mark  is attached to the F# the Note is intended to be fir-

mly. The nature of the double Notes or Harmonics explained in the Remark to EX. 5.

C. Nicholson.

ALLEGRETTO
BRILLANTE

The musical score consists of ten staves of piano notation. The first staff is in treble clef with a key signature of one flat and a 3/8 time signature. The tempo and character are marked 'ALLEGRETTO BRILLANTE'. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from *f* (forte) to *p* (piano), with some passages marked *Crus* (crescendo) and *br* (brilliant). There are also markings for *tr* (trill) and *x* (accents). The piece concludes with a double bar line and the initials 'D.C.' (Da Capo).

SCALE of D MAJOR.

1. ————— The fingering marked to this Note is decidedly the best, but in rapid passages ascending, it will be found difficult, in which case it must be fingered thus: $\left[\begin{array}{c} \circ \\ \circ \\ \circ \end{array} \right] \left[\begin{array}{c} \bullet \\ \bullet \\ \bullet \end{array} \right] \left[\begin{array}{c} \circ \\ \circ \end{array} \right]$ — with this fingering, however, the Note cannot be dwelt upon, being much too flat. In descending passages, it ought (with a very few exceptions) always to be fingered with the long key as in the Scale, and to impress this the more fully upon the pupil's attention, it will be denoted throughout the work by this mark (o) in every passage where it is recommended.
2. ————— This note is marked with the best fingering, and as it is quite as easy, and much more perfect than any other, must at all times be used.
3. 4. ————— The Author conceives he is the first who has ever introduced these Notes into print. They are, however, so difficult to produce that he has not the least expectation of ever seeing passages written for them, — but as in the course of this work he purposes shewing every thing connected with the Flute which comes within his own knowledge of the Instrument, he has thought proper to mark them.
5. ————— For an explanation of this mark (x) see page 14, Note 1.

SHAKES on C \sharp .

This Shake is fingered thus, but being rather difficult, is seldom written, not only on that account, but from the unpleasant rattling noise occasioned by the action of the key.*



This is the best and most perfect Fingering: it can however be shook thus:



This is the best and easiest Fingering for the upper C \sharp , and therefore ought always to be used.

For the Fingering and Shakes to all the other Notes connected with this Scale, see the preceding N^{OS} of the Work.

* This latter objection, however, has lately been obviated by Messrs

CLEMENTI & C^O who have applied to their Flutes their new invention of Elastic Plugs, by which, and the additional advantage of Double Springs to the Keys, the Performer is enabled to execute even the most rapid Passages or the most Chromatic Modulations, without the least offensive noise from the action of the Keys.

To these Flutes the author has devoted a great portion of his time and attention; in regard to the Bore &c, they are modelled precisely upon the principle of his favorite old Flute, so well known in all the Public Concert Rooms, — in consequence of which, such are the improvements which he, in conjunction with the Manufacturers, has been enabled to make, — and such is their Freedom, Power, Sweetness, and Brilliance of Tone, that he has discarded his old Flute in their favor, and confidently recommends them as perhaps the best Instruments of the kind ever offered to the Public. Observe that they are stamped "CLEMENTI & C^O LONDON, C. NICHOLSON'S IMPROVED."

EX: I.



The above study the Author strongly recommends for the acquirement of Tone; it ought to be practised very slow, striking each note as firm and clear as possible.

EX: II.



Vary the Articulation to the above passage and be careful not to play it (like many Amateurs) as if written thus,  but thus, 

EX: III.

After having acquired the above Articulation, practise the Ex: with the various others marked in Book 1st page 4.

EX: IV.

It is scarcely necessary to say that this Ex: is to be Double Tongued throughout; Let it be practised until the second syllable of the Articulation is as clear and distinct as the first. Begin slow; a little practice and perseverance will soon remove the difficulty which will be at first experienced.

24

Ex: V.
ANDANTE

The musical score consists of six staves. The first two staves are the main piece, marked 'Ex: V. ANDANTE'. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is a continuous eighth-note pattern. The second staff continues the pattern, with some notes marked with 'x' and 'm'. The remaining four staves are a variation labeled 'Varⁿ', which maintains the same eighth-note pattern but uses a different fingering or articulation, indicated by the 'x' marks and the 'm' dynamic marking.

The Author strongly recommends the acquirement of the above Ex: which, if well practised, will strengthen the 2^d finger of the Left, and the 3^d finger of the Right Hand, the general weakness of which prevents so many Amateurs from shaking the A and D with that firmness and brilliance of which both these Notes are susceptible.

Nothing being more essentially necessary to good Flute playing than flexibility of the Lips, the Author has marked the Varⁿ — not as he *would* play it, — but as it *may* be played, by means of the Harmonics to the small Notes, and he strongly recommends the practice of these Harmonics as an excellent study for the proper management of the Embouchure, which is of the utmost consequence to all who are emulous of excelling on the Instrument.

For an explanation of the nature of the Harmonics, Vide

Bk: 2, — Ex: 5, Page 16.

EX: VI.

Musical score for Example VI, featuring five staves of treble clef notation in 2/4 time. The music is marked *p* (piano) and includes a triplet of eighth notes in the first measure. The piece concludes with a double bar line.

Respecting the Harmonics, see Remark to the 5th Ex^t which will apply to the above-*o*.

"MR. HYD Y MOS."

EX: VII.
ADAGIO

Musical score for Example VII, titled "MR. HYD Y MOS," featuring three staves of treble clef notation in 2/4 time. The tempo is marked *ADAGIO* and the mood *Con espressione*. The score includes dynamic markings like *f* and *fp*, and various ornaments such as *x* and *o* above notes.

The Appoggiaturas, or small Notes, which form a beautiful Accompaniment to the above Air, must be sounded with great delicacy.

EX: VIII.
All^o Mod^o.

(c) Play the Slurred Octaves as if written thus

Several anonymous communications having reached the Author, expressing a wish that he would explain the precise position of the Lips, Embouchure, &c. in order to produce that peculiar quality of Tone for which the best Flute Players are so much admired, he begs to refer such correspondents to his Instruction Book already before the public, where they will find this subject clearly and distinctly treated. Convinced, however, how very inferior all written precepts are to oral instruction, in so nice a matter, and willing as far as possible to be serviceable to those Amateurs who may follow the course of practice pointed out in these PRECEPTIVE LESSONS, he will have much pleasure in giving a Lesson *gratis* on the formation of the Embouchure &c. to all who may possess the Work when complete; and by One Lesson on this subject he feels assured that a Pupil will derive more benefit than if he were at the trouble to peruse a whole Volume.

SCALE of F MAJOR.

The following pre-supposes the Pupil to be thoroughly acquainted with the preceding Numbers of the Work.

Exercise I.

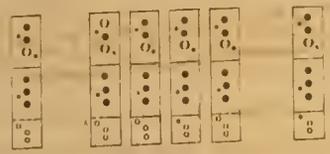
Let the above Exercise be practised very slow, dwelling on each Note as long as the breath will admit, until the Tone is clear and brilliant from the lowest to the highest Note.—

NOTES.

1. This Note, (B \flat) the Author universally fingers as above; he has, however, met with Professors as well as Amateurs, who have fingered it thus; this he must attribute to their having originally practised on a Flute without the additional keys, or having studied in the French School, where this fingering is not unusual, and where Rapidity of Execution is the primary object rather than firmness and equality of tone.
2. 3. The Author generally fingers the upper E and F as if written the Octave below, with this exception, that he keeps the 3^d finger of the left-hand up particularly when the E is either followed or preceded by E. On this subject, consult the References N^{os} 10 and 11, Page 3 in the first Book.
4. 5. The middle B \flat in the keys of F and B \flat has a beautiful effect when fingered thus; particularly when followed by A, which must be fingered in the same way, only that the D \sharp key must be down. This mode of fingering the B \flat and A is strongly recommended to the Pupil's attention, especially in Slow and Pathetic Music, where it has the happiest effect.—

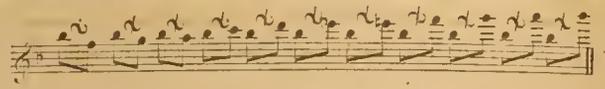
Whenever the B \flat and A throughout this Work, is intended to be fingered as above, it will be denoted by this mark () which will be placed over or under the Note where it is recommended.

When a Turn is thus written,  the B₂ and A should be fingered in the same way, thus;  and, indeed, this mode of

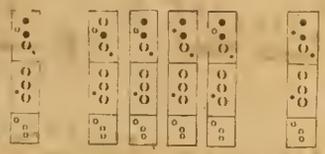


Fingering will apply to any Turn on the middle B₂, in the keys of F and B₂ whatever the concluding Note may be.

— The following for Example:

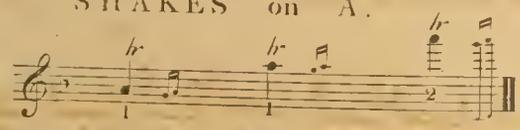


The Author is aware that the Turn on middle B₂ may be (and generally is) fingered thus.  The C, however, will be found so

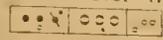
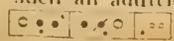


very flat, that the upper fingering must at once be entitled to a decided preference.

SHAKES on A.



NOTES.

1. When a Shake is marked over this Note, in the keys of F or B₂, it must be fingered thus,  by which the B₂ will be perfect. The Author has often heard A shook in these keys as marked in Book I; the effect, however, is bad; as the B₂ must necessarily be half a Tone too Sharp. — A lever might easily be attached to the B₂ key, to make the Shake, but as the above is so good, and as an additional key would only render the Flute more complicated, and consequently more likely to get out of order, the Author could not approve of such an addition.
2. Finger the Shake of upper A thus;  and the returns the Harpings of lower C and D. —

EX: II.

The above Exercise will be found difficult to execute neatly, in consequence of the Articulation requiring the slide from the D to the F: the practice however is highly useful, and will gain strength in the 3^d finger of the right hand. After having acquired the above, practise the passage with the under Articulation, which will be found much more easy, and which proves, that the great difficulty generally complained of in passing from D to F, is not in the fingering, but in the attempt to slide them.

EX: III.

This Ex^t is not difficult to finger, but difficult to play *well*, as its effect entirely depends on an equality of Tone.

EX: IV.

After having acquired this Ex^t with the above Articulation, practise it with the single Tongue, striking each note as firmly as possible.

EX. V.

Let the Pupil be careful, in practising the above Ex^o, that the last note of each four, is as strong as the preceding three. The various Articulations marked in Page 4 of the 1st Book may be applied to this Passage.

When the MARK appears over the G it is intended to be fingered with the 2^d finger of the Left Hand thus

EX. VI.

Practise this Ex^o very slow until every Note is distinctly heard.

EXERCISES.

EX. VII.

PRELUDES

Ex: VIII.

Be careful, in practising the above Prelude, that each Note in the rapid runs, ascending and descending, is distinctly heard. It is difficult to execute and the Pupil ought therefore to begin slow.

Ex: IX.

This Ex: will be found highly useful to gain a flexibility in the lips, and is an excellent practice for Double Tongueing.

THE SCENE OF BLINNEY.

IRISH MELODY.

Adagio

The musical score consists of eight staves of music in G major, 3/4 time. The tempo is marked 'Adagio'. The score includes various dynamic markings such as *f*, *p*, *pp*, *ppp*, *ppf*, and *ad lib^m*. It also features performance instructions like 'Emb^l R.' (Embellishments), 'Dz Key' (Dotted Quarter), and 'Calmo' (Calmly). The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and a variety of articulations such as slurs, accents, and trills. The piece concludes with a final cadence marked *ppp*.

The more ad lib^m the Embell^{ts} to the above beautiful Melody are played, the better will be the effect; Let the Pupil, however, be careful that the Air is strictly preserved.

C. Nielsen.

ALLEGRETTO

The musical score consists of ten staves of music in 3/4 time, marked 'ALLEGRETTO'. The key signature has one flat (B-flat). The score is filled with complex rhythmic patterns, including numerous triplets and sixteenth-note runs. Dynamics such as *p* (piano) and *f* (forte) are indicated. There are also first and second endings marked '1st' and '2^d'. Various articulation marks like accents, slurs, and asterisks are used throughout the piece.

The Author has written the above "Bornerø" principally for the exercise of Triplets, the Articulation of which (where three occur on the same note) is difficult, either with the single, or double Tongue, consequently a good study for each he would, however, generally do by them, by blowing the *first* and articulating the following two, thus  12.

The following

SCALE of B \flat MAJOR.

It is supposed the Pupil to be perfectly familiar with the preceding Numbers of the Work.

NOTES

1. These Notes, (middle and upper E \flat) are generally fingered with the top or first finger off; the consequence is, they can seldom be blown strong in Time, as they get too Sharp by forcing: The Author would therefore recommend them as marked above.
2. In ascending, as high as upper E \flat , or descending from it, the D should be fingered as upper E \flat , only keeping the D \sharp key down, thus:

•••	•••	•••
•••	•••	•••
•••	•••	•••
•••	•••	•••

. When such fingering is intended; it will be denoted throughout the work by the following Mark being placed under or over the Note (\emptyset).
3. The above fingering is the most perfect on a Flute with holes of the usual size; but the following if with large holes:

•••	•••	•••
•••	•••	•••
•••	•••	•••
•••	•••	•••

.
4. For an explanation of this mark (*) See page 27 under reference 4 and 5. Book 1.

SHAKES on B \flat .

NOTE 1. This Shake may be produced in the same way as the first, but the C will be too flat. If playing upon a Flute of 8 keys, finger the B \flat as lower E \flat , and shake the long F \sharp key: the return will be the Harmonics of D & E \flat as above.

Exercise I.



It will be perceived that the upper D, E^b, F, G, F, E^b, D &c: are fingered exactly as the two lower Octaves, with the exception of the D ascending, which must be fingered as the Harmonic of G. To produce the upper G, the D[#] key must be down. The Scale of B^b has always been considered difficult to execute; the Author, however, feels confident, that with the above fingering, it will be found as easy as any other.

Ex: II.



Be careful, in practising the above Ex^t, that the lower note of each Octave is distinctly heard.

* Should there be any difficulty in producing the upper E[#] with the above fingering, raise the G[#] key.

Ex: III.



For an explanation of this mark (x) see Note 1st page 14, Book 2, — and for this mark (o) see Note 1st page 20, Book 3.

The Author cannot too strongly recommend the acquirement of the above Ex^t: as being an excellent Study for that system of fingering, which he wishes his Pupils to adopt.

Ex: IV.

Musical score for Example IV, featuring four staves of piano music. The music is in a minor key with a common time signature. It includes various articulations such as slurs, accents, and staccato marks. Dynamics include *ff* and *ff* with a wavy line. There are also asterisks and other performance markings throughout the piece.

The above Ex^t ought to be very carefully practised, to preserve an equality of Tone in the ascending and descending passages. Apply the various Articulations marked in page 4.

Ex: V.
ALLEGRO

Musical score for Example V, featuring four staves of piano music. The music is in a minor key with a common time signature and is marked *ALLEGRO*. It features numerous triplets and various articulations such as slurs, accents, and staccato marks. Dynamics include *f* and *ff*. There are also asterisks and other performance markings throughout the piece.

The first two Notes of each Crotchet in the 1st Bar &c of the above Ex^t must be played as quick as possible, to give the intended effect, dwelling the remainder of the time on the third note: if this is not strictly observed, it will have the effect of playing each three in Triplets.

Ex. VI.

To sound the high Notes, they ought to be struck with the Tongue, by which half the exertion of blowing (which would otherwise be required) will produce them. — Unless this is observed, it is very difficult to pass abruptly from a very low to a very high Note, without harshness of Tone.

Ex. VII.

The Author has written the above Passage principally for the Exercise of the B, or Thumb key. Vary the Articulation as before directed.

EX. VIII.
MODERATO

For the fingering of the Turn on the first note of this Ex: see page 28, Book 4. $\frac{1}{2}$ The Articulations marked to the above Capriccio must be strictly attended to, or the desired effect will be lost.

POLOSOINE

EX. IX.
MODERATO

EX: X.
MODERATO

The musical score for Example X is written in G major (one sharp) and 3/8 time. It consists of ten staves of music. The first four staves are primarily arpeggiated chords, with some slurs and accents. The last six staves are primarily scale passages, with some slurs and accents. The piece concludes with a double bar line and a repeat sign. Performance markings include accents, slurs, and dynamic markings like *sf* and *sfz*.

D.C.

Vary the Expression and Articulation of the above Ex? — observing to tip the first note in each four of the Arpeggios clearly and distinctly, — whilst the Scale passages ascending and descending should be executed with that smoothness and equality of Tone which so closely imitates, and which may be so aptly compared to the flowing of a Stream of Sound.

"LITTLE LING SYL"

ANDANTE

The musical score consists of ten staves of music in G major, 3/4 time, marked 'ANDANTE'. The score includes various musical notations such as slurs, ornaments (marked with 'x'), and dynamic markings. Key markings include '1st R.', '3rd R.', '2nd L.', 'pp', 'dolce', 'p', 'cal?', and 'Tempo *piu*'. The piece concludes with a final cadence marked 'p' and 'cal?'.

To encumber the above favorite Melody with Embellishments, would only be to deprive it of the beautiful simplicity of its character; the Author has therefore introduced but few. The Air itself, indeed, quite unadorned, is susceptible of the most delicate and refined Expression.

ANDANTE

* Where the slurred D's occur in the last movement, accent them very strongly with the Breath, but do not tip them with the Tongue.

The following

SCALE of E^b MAJOR

pre-supposes the Pupil to be familiar with the preceding N^o of the Work.

Exercise I.

The score consists of two staves. The first staff shows the ascending scale from C4 to E5 with various fingering and articulation marks. Below the staff are three vertical boxes containing fingering diagrams for the notes G, A, and B. The second staff shows the descending scale from E5 to C4 with similar fingering and articulation marks.

NOTES.

1. For explanation of this Mark (*) See page 27, Book 4.
This mode of fingering the B^b the Author strongly recommends in the keys with 3, 4 or 5 flats, as the Flute is kept much steadier in the hand than by using the Thumb key when followed or preceded by C^b for Example. see Subject of Rondo Page 48.
2. This Mark (β) is explained in page 34, Book 5. —
3. In descending from A^b the middle & lower G has a beautiful effect when fingered as F^b with the A^b or G² key up. thus:

•••	•••	•••	•••
-----	-----	-----	-----

 particularly in concluding passages, such, for instance, as the following.

When such fingering is intended, it will be denoted through this work by the following Mark (ϕ). If a Shake is marked over G, in keys with 3 or 4 flats, it is generally fingered thus:

•••	•••	•••	•••
-----	-----	-----	-----

 this, however, is so difficult, that the Author recommends it thus:

•••	•••	•••	•••
-----	-----	-----	-----

 shaking F^b with the A^b or G² key up.

EX. II.

Vary the Articulation to the above Ex.^s and let it be practised at first very slow, until every note is heard with a full, clear, and brilliant Tone.

EX. III.

The Author has written the above Ex. for the practice of some of the most useful Turns in the key of E^b major. The fingering marked to the first bar, must be continued where the passage is repeated. When a Note is thus accented,  it is intended to be struck as firmly as possible, and *forca*. * For the fingering of this Turn, see Note 5, this Book.

EX. IV.

This Exercise will be found highly useful for gaining the power of forcing any marked Note. Be very careful to play in Time, which is only to be done (when Notes are so suddenly blown strong) by a strict observance of the principles inculcated in the 1st Book.

EX: V.

Let the Articulation to the above Ex^s be varied. —

EX: VI.

The above Ex^s is strongly recommended as an excellent study for the acquirement of the Author's system of Fingering.

EX: VII.

This Ex^o is intended to give a command of the A_b and B_b keys, and must be Double-Tongued throughout.

EX: VIII.

ANDANTE.

This Ex^o is well calculated for the improvement of Tone. Let the lower notes be brought out firm, and the upper notes clear and distinct.

EX. IX.
BRILLANTE

Let the full power of the Instrument be brought out in the practice of the above Ex. The passages, if properly executed, are extremely brilliant.

Ex: X.

Mozart.

ANDANTE

Musical score for Mozart's Andante, consisting of six staves of music. The score includes various musical notations such as notes, rests, and ornaments. Annotations include "1. R." above the first staff, "lra" (lira) above several staves, and "1st left" above the sixth staff. The music is written in a single melodic line on a treble clef staff.

ROMEO

C. Nicholson.

ALLEGRO
MODERATO

Musical score for C. Nicholson's Romeo, consisting of five staves of music. The score includes various musical notations such as notes, rests, and ornaments. Dynamic markings include "p" (piano) and "f" (forte). The music is written in a single melodic line on a treble clef staff.

A handwritten musical score for piano, consisting of 12 staves. The music is written in a single system with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are numerous slurs, accents, and dynamic markings throughout the piece. The dynamics include *ff* (fortissimo) and *hr* (hairpins). There are also markings for *tr* (trills) and *l.r.* (left hand). The score is densely packed with notes and rests, showing a complex and technically demanding piece.

The following
SCALE of A MAJOR.

pre-supposes the Pupil to be master of the preceding Numbers of the Work.

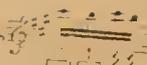
EX. 1.

NOTES

1. For explanation of this mark, (o) see Page 20, Book 3.
2. This Note will be improved by keeping up the F \sharp key, which will also render the Flute less liable to be unsteady in the Hand. It may be fingered thus, but will be found imperfect, being much too sharp. There are passages (when played quick) which are difficult to execute, in consequence of having the 3 rd and little finger of the left hand to move together, such as the following: to avoid such difficulty (in preference to adopting the latter fingering) the Author would play it as follows, keeping up the G \sharp key for every A, commencing with the 2 nd and moving the 3 rd finger of the left hand only.

3. It is difficult to play a passage such as the following with the usual fingering, as renders the Flute unsteady in the Hand. The Author would therefore keep the right hand in its original position, for the fingering of C \sharp , & merely alter the left, to produce the B, thus

Or these Notes may be produced as the Harmonics of F \sharp and E, thus this, however, is not so good in its effect as the method above.

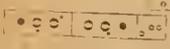
The Author has often heard it when fingered thus  but never by



an Amateur, or Professor, who had any pretensions to play in Tune, the C being nearly a quarter of a Note too flat.

4. It has always been considered difficult to pass quickly from upper E \sharp to F \sharp , particularly on a Flute with the large holes. It will be perceived, however, that the difficulty is obviated by the following fingering, making an alteration of one finger only, to produce the 2^d Note. 



The F \sharp , in the last passage, may also be fingered thus: 

After having studied the above fingerings, apply them to the following EX: which includes most of the difficulties complained of in the key of A Major.

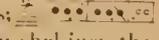
Ex. II.

Here, however, it must be observed, that although the Author gives the easiest fingerings, he would be sorry to have them adopted when the passage is sufficiently slow to use the more correct fingerings marked in this and the preceding Numbers of the work.

5. In descending from upper A, the G \sharp should always be fingered as the middle C \sharp , thus,  see EX. 10.

S H A K E S.

NOTE 1. If playing on a Flute with 7 keys, the Shake on lower A may be produced by fingering A, & shaking the long B key with the 1st finger of the R.H.; it is, however, not so perfect as the one marked above, the B being too flat.

NOTE 2. In addition to the fingerings named in NOTE 1, the middle A may be shook as the Harmonic of lower D, thus,  & as so many Amateurs find a great difficulty in shaking the

fingers of the L.H., the Author feels confident the fingerings marked will be highly acceptable

NOTE 3. For the fingering of the Shake on G consult NOTE 2, annexed to the Scale.

MODERATO

EX. III.

VAR. I.

VAR. II.

VAR. III.

The few Variations to the above Ex^s are intended to shew how much the same Notes can be varied by Expression and Articulation. This could be carried to a much greater extent; but it is conceived that the above is sufficient to prove the necessity of attending to marks of expression and Articulation, to give an Author's intended effect to his Composition.

EX. IV.

The above EX. is written expressly for the practice of the G[♯] key: (var)

ALLEGRETTO

EX: V.

The musical score for Example V consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is characterized by rapid, repeated eighth-note patterns, often grouped with slurs and accents. The second and third staves continue this rhythmic motif. The fourth staff includes dynamic markings for *ma* and *2da*, and a section labeled *CODA* with the instruction *dola*. The fifth staff concludes with a *Cres* (crescendo) marking and a *ff* (fortissimo) dynamic.

There are many Amateurs who erroneously think the articulation of Double Tongueing only applicable to very quick and continued passages; in consequence of this, their Tongue and fingers seldom move together in any others, which is the cause of that confused and inarticulate effect so often complained of. The above Ex: is written to obviate this difficulty and render the Tongue more independent of the finger than is generally supposed requisite.

EX: VI.

The musical score for Example VI consists of four staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music features a continuous, rhythmic pattern of eighth notes, with some slurs and accents. The fourth staff ends with a double bar line.

Strike each Note of the above Ex: as strong as possible, and let there be a strict observance paid to the Tone, which must be firm and steady. This will be found an useful study to give flexibility to the Lips.

ALLEGRETTO

EX: VII.

* For explanation of this mark, (x) see Page 30, Book 4.

In the above Ex. the Author has marked the Air in Crotchets and Quavers, which Notes ought to be particularly forced, the others forming an Arpeggio Accompl, which, in strength of Tone, should be subservient, that the Melody may be distinctly heard. This, if executed as intended will have the effect of two Flutes.

ALLEGRO

EX: VIII.

Vary the Articulation to the above Exercise, and as it ascends, increase the Tone; this has generally a good effect.

Ex: IX.

Ex: X.

MODERATO

Practise the above Ex: very slow, until the fingering is perfectly established; this will save the Pupil a great deal of subsequent trouble.

ANDANTE

□ For the fingering of this Turn, see Page 28, Book 4.

* For an explanation of this mark, (≠) see Page 25, Book 4.

ADAGIO

All Embellishments ought to be executed as much in the free, or *ad libitum*, style as possible; and as they are always considered subservient to the Melody, it is generally advisable to play them in a subdued Tone, making *swiftness* their predominant Character. This observation will particularly apply to those introduced in the above beautiful Air, the Expression marked to which the Author wishes his Pupils strictly to observe.

POLOMAISE

C. Nicholson.

ANDANTE

The Author has been anxious to elucidate most of the difficulties in the beautiful and brilliant key of which this N^o treats; fully confident that a perfect knowledge of it will render all subsequent Sharp keys comparatively easy.

◇ Accent this Shake as if written thus 

The following

SCALE of A² MAJOR

presumes the Pupil to be familiar with the preceding Numbers of the Work.

NOTES.

1..... It will be perceived that the Fingering of middle D² is the same as for C² on the common Flute, with only one key. With this Fingering, the Note is perfect: but if erroneously produced, by the best Fingering for C², (see Scale of D Major) it will be nearly a quarter of Tone too acute for the D in this key.

For the same reason, the proper fingering for D² would be too flat for the C² in Sharp keys: and hence it appears that although the C² and D² are generally considered by most Amateurs as being the same note, yet this is really not the case, and it is therefore absolutely necessary that they should be produced by different Fingerings.

If playing the ascending Scale, and the C² made thus, which is decidedly the best, when the passage is sufficiently slow to admit of it, the D² ought to be produced by moving the Left Hand only, leaving the Right in the following position.

2..... The upper D² is produced as the middle, and may with good effect, when the C² precedes it and is fingered as the Harmonic of F²) be produced as the Harmonic of F².

When a Turn is written thus, (in the key of which this N^o treats) the upper Octave may not only be played as the first, but also by fingering the small notes in the following passage, as taught in the course of the Work.

It is scarcely necessary to observe, that the lower D² can only be fingered as the lower C².

SHAKES on A^b.

Both fingered thus

PRELUDE

MODERATO

Vary the Articulation to the above Prelude, and let it at first be practised very slow, with a strict observance to Tone.

EQUESTRIAN RONDO

ALLEGRO
MODERATO

THE YELLOW-HAIRED LADY.

ANDANTE

The musical score is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked 'ANDANTE'. The score includes the following dynamics and performance instructions:

- Staff 1: *Cres.*
- Staff 2: *f*, *pp*, *3^d R.*
- Staff 3: *Cres.*, *hr*, *hr*, *>p*, *pp*
- Staff 4: *f*
- Staff 5: *pp*, *cal.*, *pp.*, *f*
- Staff 6: *hr*, *ff*, *3^d R.*, *ff*, *Cres.*
- Staff 7: *f*, *pp*, *ad libit*, *adagio*, *ppp*, *pp*

The more *ad libitum* the above well-known and beautiful Air is played, the better will be the effect; and as all Embellishments lose their character, unless performed with ease and freedom, they should be practised, not only 'till a servile attention to the copy is unnecessary on the part of the pupil, but 'till he has acquired a correct idea of the **STYLE** in which they ought to be executed.

RONDO

ALLEGRETTO

staccato

The above is the Subject and last part of a Rondo performed by the Author at one of the Covent Garden Oratorios, season 1821. —

PRELUDIO.

This Ex^t will be found an excellent Study for the Articulation of Double Tonguing. The Notes which have this mark (V) attached to them are intended to be struck as firmly as possible.

to NICHOLSON'S
OP. POT POURRI.

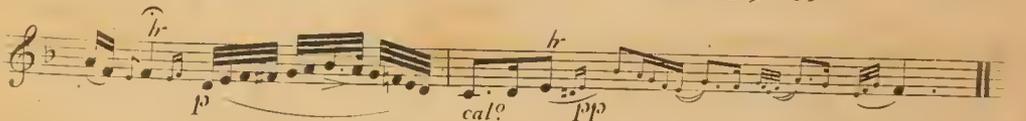
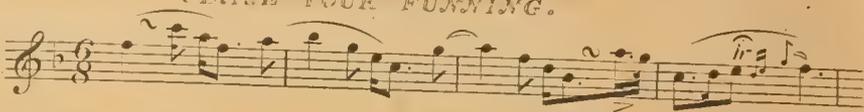
ALLEGRO
CON BRIO

The musical score is written on ten staves. The first staff begins with the tempo marking 'ALLEGRO CON BRIO'. The music is in G major (one sharp) and 2/4 time. The score includes various dynamics such as *pp*, *ff*, *f*, *cal.*, and *dolce*. There are also performance instructions like 'Cres' and '3rd R.'. The notation includes slurs, accents, and articulation marks. The piece concludes with a double bar line and a repeat sign.



CEASE YOUR FUNNING.

ADAGIO



Although never before published, the foregoing Introductory Movement and Air may be remembered having been performed by the Author at many of the Public Concerts, in London and elsewhere. The Introduction is an excellent Study, and if strict observance be paid to the Fingerings, will be found brilliant without being very difficult: the latter, being in the key of F, would not have found a place in this, if it had not always succeeded the performance of the first movement. — and as it has on every occasion been honored with the approbation of the audience, and may consequently appear, in the Piece, with a Piano Forte Accompaniment, it is written as nearly as possible as the Author has been accustomed to play it.

The Author begs to observe, that he considers the Key exemplified in the present Number, as perhaps the most beautiful of which the Flute is capable; and that although four Flats appear in the Signature, it is much less difficult of execution than is generally imagined. In the course of his Teaching he has often found that the chief difficulty complained of, has been in reference to the D which inexperienced performers are apt to play Natural instead of Flat; but this, he is convinced is merely the effect of habit for as the Fingering of D₂ is extremely easy, he has almost invariably found that no sooner has a Pupil acquired a correct knowledge of the Scale, than he has been able to execute any passage in this Key with nearly as much facility as if written in any one of those already treated in the progress of the work.

As, therefore, the Key of A₂ Major is so great a favorite with the Author, and is seldom employed in Compositions for the Flute, he has been anxious to render this Number as interesting as possible; and in order to induce practice, — instead of Exercises of his own composition, — has rather preferred giving such popular Airs as have from their acknowledged beauty of melody, long been established in public favor, conceiving them best calculated to insure the pupil's practice, and from their presumed familiarity to his ear, to cheat him into a knowledge, and consequent admiration, of this very beautiful key.

WALTZ

C. Nicholson.

MODERATO

pp

Cres

Minore

ff

pp

ff

p

Cres

ff

p

D.C.

Let the various marks of expression, articulation and fingering be particularly attended to in the above Waltz.

ROSLIN CASTLE

65

(Scotch Air.)

ADAGIO

The musical score consists of ten staves of music in a single system. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'ADAGIO'. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4. Performance instructions include '3^d. R.', 'D² Key.', 'Cres', 'fz', 'p', 'pp', 'f', 'ppp', 'ff', 'cal.', and 'tr'. The piece concludes with a double bar line and a repeat sign.

The beautifully pathetic Air of "Roslin Castle" having been received at the Oratorios of Covent Garden and Drury Lane Theatres with the most enthusiastic applause & been rapturously encored at both places, the Author has endeavoured to preserve the Embellishments &c exactly as he performed them on those occasions, and begs that the particular marks of Fingering and Expression may be carefully observed.

The following

SCALE of E MAJOR

presumes the Pupil to be previously acquainted with the former Numbers of the Work.

NOTES.

1. In this key, the C \sharp must be fingered thus but blown sharper than for D \flat ; and as the next note, D \sharp , (the 7th of the key) requires to be as acute as possible, this fingering for the C \sharp will be the most perfect. — Admitting the C \sharp to be in Tune, when fingered with the long key (See Scale of D Major, Book 3,) still such fingering cannot be recommended in this key; for in all quick passages the transition from C to D ascending, or from D to C descending, becomes thereby so difficult, as to be almost if not intirely impracticable, as a trial of the following few Notes will sufficiently prove. The fingering for the C \sharp marked in the above Scale is therefore the easiest and best.
2. The only difference between the Fingering of D \sharp and E \flat , is, that the 1st finger of the Left Hand must be raised for the former, by which it becomes sharper than the E \flat .
3. On many Flutes, the E, in this key, will be too sharp with the D \sharp key up.
4. It has already been observed that the D \sharp in this key ought to be blown more acute than E \flat ; — the upper D \sharp will therefore be improved by fingering it as the latter note, with the addition of the G \sharp key being raised, as marked in the Scale.

SHAKES on E.

1. The Shake on lower E is often produced by shaking the 2^d finger of the Right hand, instead of the 1st; but the 1st being too flat, the Shake cannot be so brilliant as by the above fingering.
2. There are various ways of Shaking the upper E; it is perfect and easy to produce on a Flute with large Holes, thus but on others it may be played thus, or thus

Ex^c. I.

The above Exercise must be practised very slow at first, striking each Note as distinctly as possible: having accomplished this, increase in quickness until the passage can be played with rapidity, and a strict observance of the Articulation.

Ex: II.

After having practised this Ex. with the Articulations marked, study it with those recommended in Book 1, Page 4.

Ex: III.

This Capriccio is intended to be played quite ad libitum.

ANDANTE

EX. IV.

Musical notation for Example IV, featuring a treble clef, 6/8 time signature, and a melodic line with various ornaments and dynamics. The piece is marked 'ANDANTE'. It includes notes with 'DZ K.' ornaments and dynamic markings like 'fz' and 'Gz'. The key signature has two sharps (F# and C#).

EX. V.

VAR:

Musical notation for Example V, featuring a treble clef, 6/8 time signature, and a melodic line with various ornaments and dynamics. It includes notes with 'DZ K.' ornaments and dynamic markings like 'fz', 'Gz', 'cal.', and 'br.'. The key signature has two sharps (F# and C#).

Pay strict attention to the Tone, Articulation, Gliding and Vibration, marked in the above celebrated Air.

CHARLIE IS MY DARLING.

E minor, ANDANTE.

EX. VI.

Musical notation for Example VI, featuring a treble clef, 7/8 time signature, and a melodic line with various ornaments and dynamics. It includes notes with 'DZ K.' ornaments and dynamic markings like '2.R.', '1.R.', and '2.R.'. The key signature has one sharp (F#).

EX. VII.

VAR:

Musical notation for Example VII, featuring a treble clef, 7/8 time signature, and a melodic line with various ornaments and dynamics. It includes notes with 'DZ K.' ornaments and dynamic markings like 'p' and 'pp'. The key signature has one sharp (F#).

ALL^o Mod^o

LARRY GROGAN.

Favorite Irish Air.

EX: VIII.

VAR: 1.

EX: IX.

VAR: 2.

EX: X.

This Air will be found an useful and pleasing study, well calculated to give a facility of fingering in the key of E, and excellent practice for single and double Tongueing.

"SUI SUONARE D'UN FIO"

ANDANTE

EX: XI.

Musical notation for Example XI, featuring a treble clef, 2/4 time signature, and a melodic line with slurs and accents. The tempo is marked 'ANDANTE'. The piece concludes with a double bar line and a 'D.C.' (Da Capo) instruction.

EX: XII.

VAR:

Musical notation for Example XII, featuring a treble clef, 2/4 time signature, and a more complex melodic line with many slurs and accents. It is marked 'VAR:' (Variation). The piece concludes with a double bar line and a 'D.C.' (Da Capo) instruction.

EX: XIII.

E minor

Musical notation for Example XIII, featuring a treble clef, 2/4 time signature, and a melodic line with slurs and accents. It is marked 'E minor'. The piece concludes with a double bar line.

A series of six musical staves showing a technical exercise. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a sequence of eighth-note arpeggios. The second staff features a large slur over the notes and is marked with *Cres* (Crescendo). The third staff has several 'x' marks above the notes, indicating double tonguing, and 'v' marks below, indicating accents. The fourth staff is marked with *p* (piano). The fifth and sixth staves continue the arpeggiated pattern with various articulation marks.

Let the Articulation of Double Tongueing be as close and distinct as possible, particularly marking the first note of each four in the Arpeggio; and in the ascending and descending Scales let the Tone be as full as possible in the Crescendos & piano in the Diminuendos.

PRELUDE

A series of three musical staves for a prelude. The first staff begins with a treble clef and a key signature of two sharps (D major). It features a sequence of eighth-note arpeggios with slurs and accents. The second staff continues the arpeggiated pattern with various articulation marks. The third staff concludes the prelude with a final arpeggiated figure and a double bar line.

"PACIFUL SLEEPING"

ANDANTE

The musical score consists of ten staves of music in treble clef, 2/4 time, with a key signature of two sharps (F# and C#). The tempo is marked 'ANDANTE'. The score includes various dynamic markings: *pp*, *f*, *p*, *Crus*, *tr*, and *hr*. It also features articulation marks such as accents and slurs, and fingering numbers (1, 2, 3). The piece concludes with a double bar line and a repeat sign.

In the present Number, the Author has followed the plan of his last, by introducing popular and familiar Subjects, under the conviction that they will more readily lead to the detection of any mistake in the intervals, than if he had composed a variety of Exercises, foreign to the ear of the Pupil.

The last Number the Author took occasion to recommend very strongly, as illustrative of perhaps the SWEETEST key on the Instrument; and he would now urge the Pupil's attention to the present Number, as one of extraordinary BRILLIANCY, and well worthy of a little application to conquer the few difficulties it contains.

SCALE of B MAJOR.

NOTES.

- 1..... This Scale will be more perfect by producing the E and F without the D# key.
- 2..... This Note, (middle A#) may be fingered thus,

•	•	•
•	•	•
•	•	•

 and in many passages will found much easier so; but the above being a little sharper is preferable.
- 3..... The only difference between upper A# and Bb, is, the G# key being raised for the former, which also facilitates its being produced.

The peculiar Fingerings and Harmonics are not marked in the present Book, under the presumption that the previous Number shall be sufficient to enable the Amateur to apply them whenever they may be requisite.

SHAKES on B.

PRELUDE

For better practice, the Articulation may be varied

OH! JENNY, WILT THOU COME WITH ME?

ADAGIO

Musical score for "Oh! Jenny, Wilt Thou Come With Me?" in G major, 3/4 time, marked Adagio. The score consists of six staves of music. It features various dynamics including *pp*, *ppp*, *f*, and *cal.* (crescendo). Performance markings include *DE Key*, *3rd L.*, *M.R.*, *Cres.*, *G:*, *6*, *1*, *h*, and *cal?*. The piece concludes with a double bar line.

"LISON DORMOIT"

ALLEGRETTO

Musical score for "Lison Dormoit" in G major, 2/4 time, marked Allegretto. The score consists of four staves of music. It features dynamics such as *pp* and *h*. Performance markings include *F3*, *VAR:*, *G:*, and *F4*. The piece concludes with a double bar line.

Although it is deemed advisable to make this the concluding Number of these "PRECEPTIVE LESSONS," it is hoped the Pupil will not proceed with the following until he has made himself perfectly acquainted with the foregoing Scale and Studies

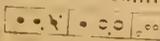
SCALE OF F \sharp MAJOR.

NOTES.

- 1..... The middle E \sharp is fingered as F \sharp , but when dwelt upon, should be blown a little sharper.
- 2..... Should the upper E \sharp be found too flat, raise the G \sharp key.

SHAKES.

- 3..... This Shake would be more perfect by raising the 1st finger of the Right Hand, for G \sharp , (the second sound in the Shake) but would render it so extremely difficult, that it cannot be recommended.

- 4..... This may be shook thus 

PRELUDE

MODERATO

Practise the above Prelude until it can be played without a break or unevenness in Tone, or Fingering, beginning very slow.

"SHEPHERDS, I HAVE LOST MY LAMB"

ADAGIO

Musical score for 'Shepherds, I have lost my Lamb' in D major, 3/4 time. The score consists of five staves of music. The tempo is marked 'ADAGIO'. The key signature is D major (one sharp). The score includes various dynamics such as *pp*, *ppp*, *cal.*, *ff*, *p*, and *acc.*. It also features articulation marks like accents and slurs, and fingering numbers. The piece concludes with a double bar line.

HORNPIPE

ALLEGRO

Musical score for 'Hornpipe' in D major, 2/4 time. The score consists of three staves of music. The tempo is marked 'ALLEGRO'. The key signature is D major (one sharp). The score includes articulation marks like slurs and accents, and a final double bar line.

By the fastidious, this Hornpipe may be considered in vulgar taste; but being known to almost every Ear, — an excellent Study for a facility of fingering, and a good practice for the Double Tongue, it is given sans apology as a very desirable Exercise.

SCALE of D[♯] MAJOR.

NOTES.

- 1 These Notes, (lower and middle G^b) must not be so acute as F[♯], therefore produce them without raising the D[♯], or F[♯] keys.
- 2 For a full explanation of this D^b, consult Note 2, Page 58.
- 3 The difference between the upper G^b and F[♯], is, the C[♯] key must be kept down to flatten it, the F[♯] being too acute for G^b. — If playing on a Flute with large holes, finger it thus 

SHAKES

WITH FEELING

FEELING

"CEASE YOUR FUJING"

ADAGIO

POLACCA

ALLEGRO

To give the true Expression to the above beautiful Polacca, strict attention must be paid to the Articulations marked, and full force to the Crescendos and Diminuendos.

The Key of C# Major

is rarely used, Composers preferring to write in D♭: they are fingered exactly the same.

The SCALE of G♭ MAJOR.

is fingered the same as F#.

80 Having now gone thro' all the Major keys, it will be desirable for the Pupl to ascertain in which he is most imperfect, which the following Scale will easily prove.

The image displays 12 musical staves, each containing a scale exercise in a different major key. The scales are arranged in a descending sequence from C major at the top to C minor at the bottom. Each staff features a treble clef, a key signature, and a scale of notes with a dashed line above indicating the melodic contour. The scales are: C major, G major, D major, A major, E major, B major, F# major, C# major, G# major, D# major, A# major, and C minor. The final staff is a C minor scale.

81

The foregoing SCALES, are, in the Author's opinion, the best and most desirable Studies either in this or any other work which it has fallen to his lot to peruse and the acquirement of them he considers most indispensably necessary to every performer desirous of excelling on the Flute.

They should be practised quite slow at first, gradually increasing the Time, on each repetition, until they can be played with equal rapidity, smoothness and precision.

It will be found exceedingly difficult to accomplish this, but a well-directed practice will effect every thing, and the time thus spent in the acquirement of the Scales, will be more than amply repaid by giving the student that perfect freedom and command of his Instrument, in all the Keys, which it is impossible to get by any other mode of practice.

Besides, in many places, especially where good Tuners are not easily to be met with, it frequently happens that Piano-Fortes are found a quarter or half a tone above or below Concert pitch, and although the Flutes now manufactured by CLEMENTI & CO under Mr. NICHOLSON'S superintendance are so constructed as to admit of being sharpened or flattened considerably, yet this is not always sufficient; in which case a Flute Accompaniment must either be dispensed with, or the performer must transpose his part into another Key, which is impracticable without a complete knowledge of the Scales. Or, again, in accompanying the Voice, either the Caprice or physical defect of the Singer may require the accompaniment to be raised or lowered, neither of which can be done if the Flautist be ignorant of the nature and progression of the various Keys as here shewn. If, for instance, a piece of Music for the Piano-Forte and Flute be written in the Key of G, and the Flute proves half a tone flatter than the Piano-Forte, then by transposing the Flute part a semitone higher, and playing in the Key of A \flat (Four Flats) the Instruments will be in unison: — or, if the Flute were half a note too sharp, then must the performer descend a semitone, and so accompany in the Key of F \sharp (Six Sharps) if he would be heard in Concert. —

The same might be applied to all the Scales, but this is conceived sufficient to shew their great utility and importance.

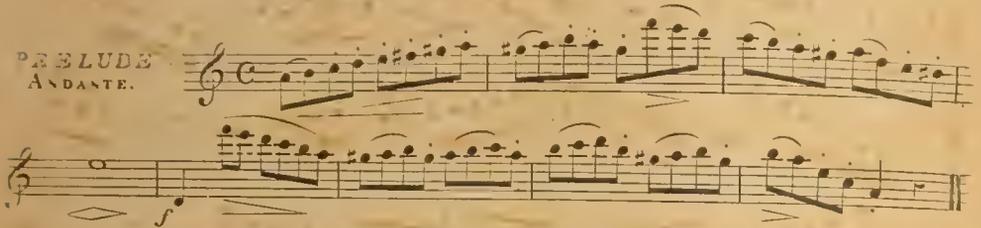
The advantages, indeed, to every pupil who will take the trouble of making himself master of the Scales, are incalculable; and although their continued practice may (and most likely *will*) be considered irksome and uninteresting, — yet let it always be recollected, that as "There is no Royal Road to Learning;" neither is good Flute Playing to be acquired without study and application; — that there is, perhaps, no pleasure without its concomitant pain; — and that "He who would eat Fruit, must first climb the Tree to get it."

INOC. SCALES and PRELUDES

SCALE of
A Minor.



PRELUDE
ANDANTE.



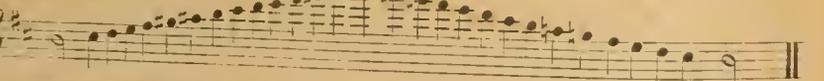
SCALE of
E Minor.



PRELUDE
BRILLANTE.



SCALE of
B Minor.



PRELUDE
ALLEGRO



SCALE of F \sharp Minor.

PRELUDE
ANDANTE.

SCALE of C \sharp Minor.

PRELUDE
MODERATO.

PRELUDE
ANDANTE.

D: Minor.



A musical staff in treble clef with a key signature of two flats (Bb and Eb) and a common time signature. It contains a single melodic line representing the D: Minor scale, starting on D4 and ascending to D5.

PRELUDE
VIVACE



A musical staff in treble clef with a key signature of two flats and a 4/4 time signature. It features a rhythmic prelude with sixteenth-note patterns. Chords D: and A: are indicated below the staff. The piece is marked with a forte dynamic (f) and includes fingering numbers 6 and 3.



A musical staff in treble clef with a key signature of two flats and a 4/4 time signature. It continues the rhythmic prelude with sixteenth-note patterns. Chords D: and A: are indicated below the staff.

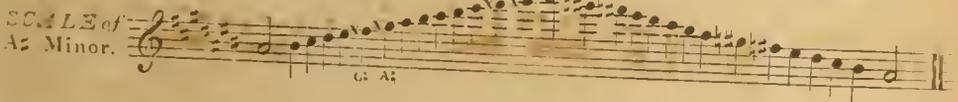


A musical staff in treble clef with a key signature of two flats and a 4/4 time signature. It continues the rhythmic prelude with sixteenth-note patterns. Chords D: and G: are indicated below the staff. The piece is marked with a forte dynamic (f).



A musical staff in treble clef with a key signature of two flats and a 4/4 time signature. It continues the rhythmic prelude with sixteenth-note patterns. Chords D: and A: are indicated below the staff. The piece is marked with a forte dynamic (f).

SCALE of
A: Minor.



A musical staff in treble clef with a key signature of one flat (Bb) and a common time signature. It contains a single melodic line representing the A: Minor scale, starting on A3 and ascending to A5.

PRELUDE
ALLO con SPIRITO



A musical staff in treble clef with a key signature of one flat and a 3/4 time signature. It features a rhythmic prelude with eighth-note patterns. The piece is marked with an all-overtone dynamic (ALLO) and a spirited tempo (con SPIRITO).



A musical staff in treble clef with a key signature of one flat and a 3/4 time signature. It continues the rhythmic prelude with eighth-note patterns. A chord E: is indicated below the staff.



A musical staff in treble clef with a key signature of one flat and a 3/4 time signature. It continues the rhythmic prelude with eighth-note patterns. A chord A: is indicated below the staff.

SCALE of
D Minor.



A musical staff in treble clef with a key signature of two flats (Bb and Eb) and a common time signature. It contains a single melodic line representing the D: Minor scale, starting on D3 and ascending to D5.

P. ELUDE
ANDANTE

Musical score for 'P. ELUDE ANDANTE' in G minor, 2/4 time. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'ANDANTE'. The score includes various musical notations such as slurs, accents, and dynamic markings: *hr* (hairpins), *p* (piano), and *fz* (forzando). The melody is characterized by flowing eighth and sixteenth notes, often grouped in pairs or small runs.

SCALE of
G Minor.

Musical score for the 'SCALE of G Minor' in G minor, 2/4 time. The scale is written on a single staff with a treble clef, one flat, and a common time signature. It shows the ascending and descending chromatic scale of the G minor mode.

PRELUDE
ALLEGRO.

Musical score for 'PRELUDE ALLEGRO' in G minor, 2/4 time. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The tempo is marked 'ALLEGRO'. The score is characterized by a rhythmic pattern of eighth-note chords, often with slurs and accents. Dynamic markings include *p* (piano) and *Cr.* (crescendo). The piece concludes with a final chord.

S. SCALE of
E \flat Minor.

P. SCALE
MODERATO.

S. SCALE of
A \flat Minor.

P. SCALE
BRILLANTE

SCALE of
Minor.

PRELUDE
ALL^o MOD^{to}

SCALE of
F Minor.

PRELUDE
BRILLANTE

SCALE of
Bb Minor.

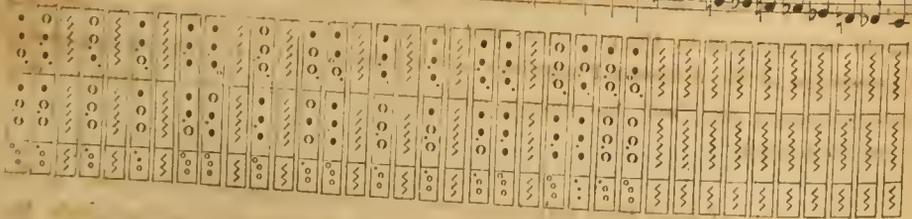
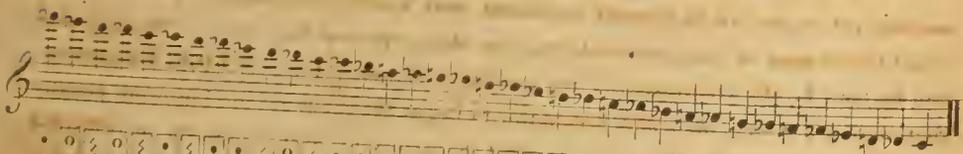
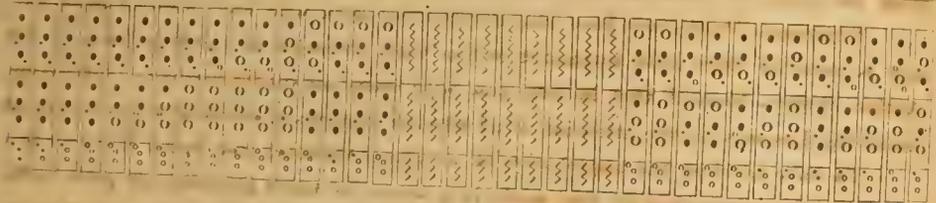
PRELUDE,
ALLEGRETTO.

The CHROMATIC SCALE.

In G Major, Dotted Quarter.

Showing at One View,

the Order in which the
SHARPS & FLATS,



the first four Lines, double the Tempore, to have been given before.

From the increasing difficulty of these Lessons, the comparative want of interest in the latter Numbers, and the additional circumstance of the most difficult keys being so rarely used by Flute Composers, the Author has been induced to conclude the work with the present Number, in which, however, by enlarging its bulk, he has endeavored to concentrate as much valuable matter as would have been contained in the remaining Three, had he preserved his original intention of extending the work to 12 Books.

In concluding the Series, he has to hope that the promises held forth in the Introduction have been fully realized. For his own part, it is highly gratifying to him to be enabled to state, that his most sanguine expectations have been exceeded in the great and manifest advantages which his Pupils have derived, both as to Tone and Execution, from a knowledge of the principles inculcated in the progress of the work.

Since the publication commenced, the Author has been favored with the most flattering encomiums, both written and verbal, from many of the best and most respectable Amateurs in the kingdom, who have declared that they have benefited more from the study of these Lessons than from all their previous practice.

Numerous Professors have also honored his work with their warmest approbation; and as many of them have intimated to him their intention of teaching from it, the Author flatters himself that he may now with increased confidence very fairly recommend his Lessons to the attention of all who are emulous of excelling on the Instrument.

To have merited the approbation of so many Amateurs and Professors of the first Class, by the production of this work, is a source of much pleasure and pride to the author, and although he declines copying the example of the host of puffing Empirics of the day, by giving publicity to any of the numerous favorable testimonials in his possession, yet in justice to himself he cannot omit quoting the words of a certain Professional Gentleman of eminent celebrity, who thus expressed himself,----- "So convinced," said he, "am I, MR NICHOLSON, of the excellence of your PRECEPTIVE LESSONS, that were I a young man and had again to begin the study of the Flute, my practice should be regulated by the principles laid down in your work, under the conviction that a knowledge of the different Fingerings and Harmonics so well explained in it, not only greatly improve the Tone, but obviate much of the difficulty in the execution of Passages in general."

With more of hope than fear, therefore, the Book is now left to its fate, in the hands----- and it is trusted, to the Patronage----- of that liberal Public to which the Author is already so much indebted: should it be effectual in increasing the number, or improving the style of Amateur Flute Players, rational amusement will have been benefited and the Author's principal object accomplished.