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A School for the Flute: Being a New Practical Instruction Book

Charles Nicholson

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The views expressed in this paper are solely those of the author.

A
SCHOOL for the FLUTE

BY

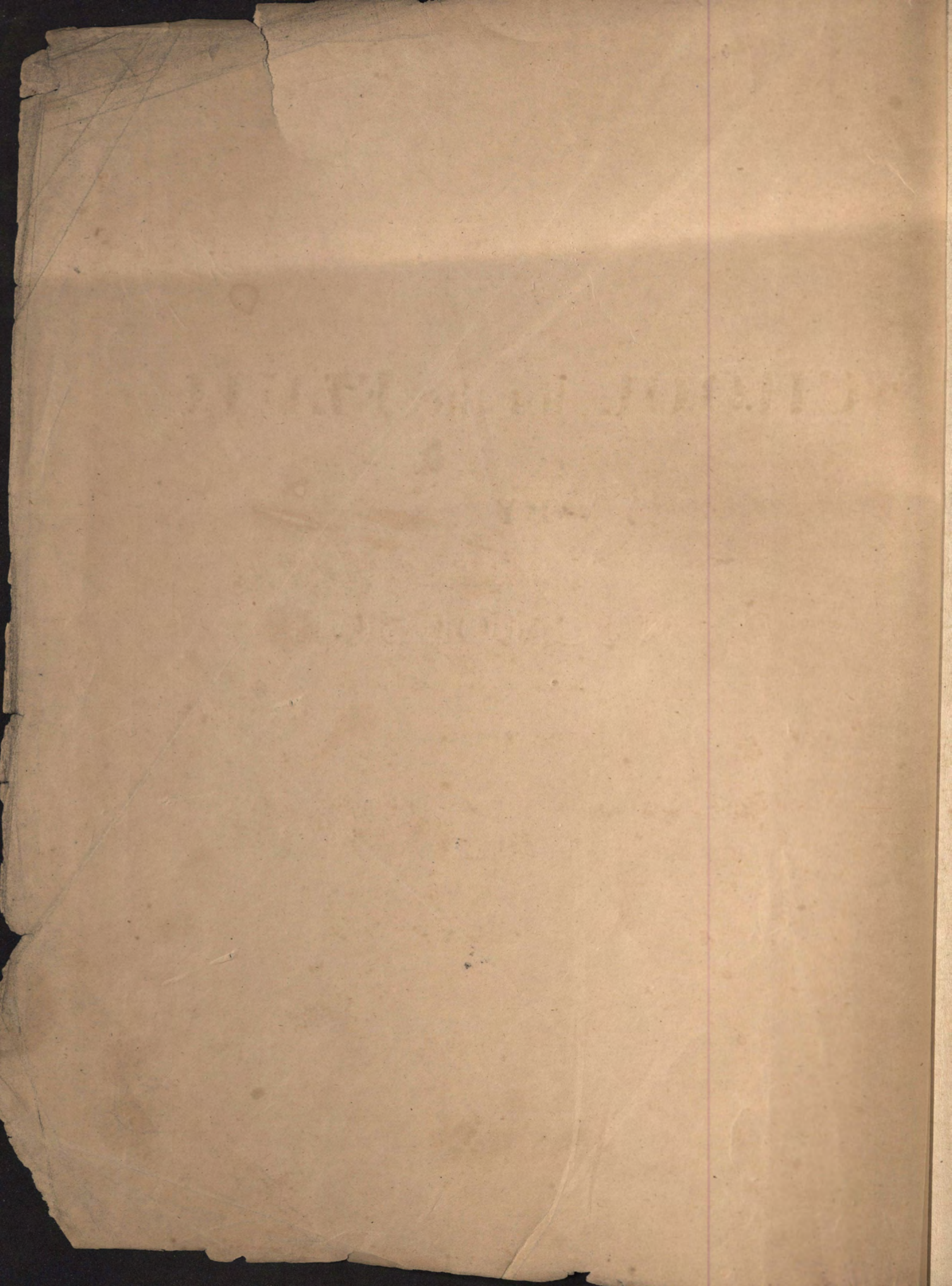
C. NICHOLSON.

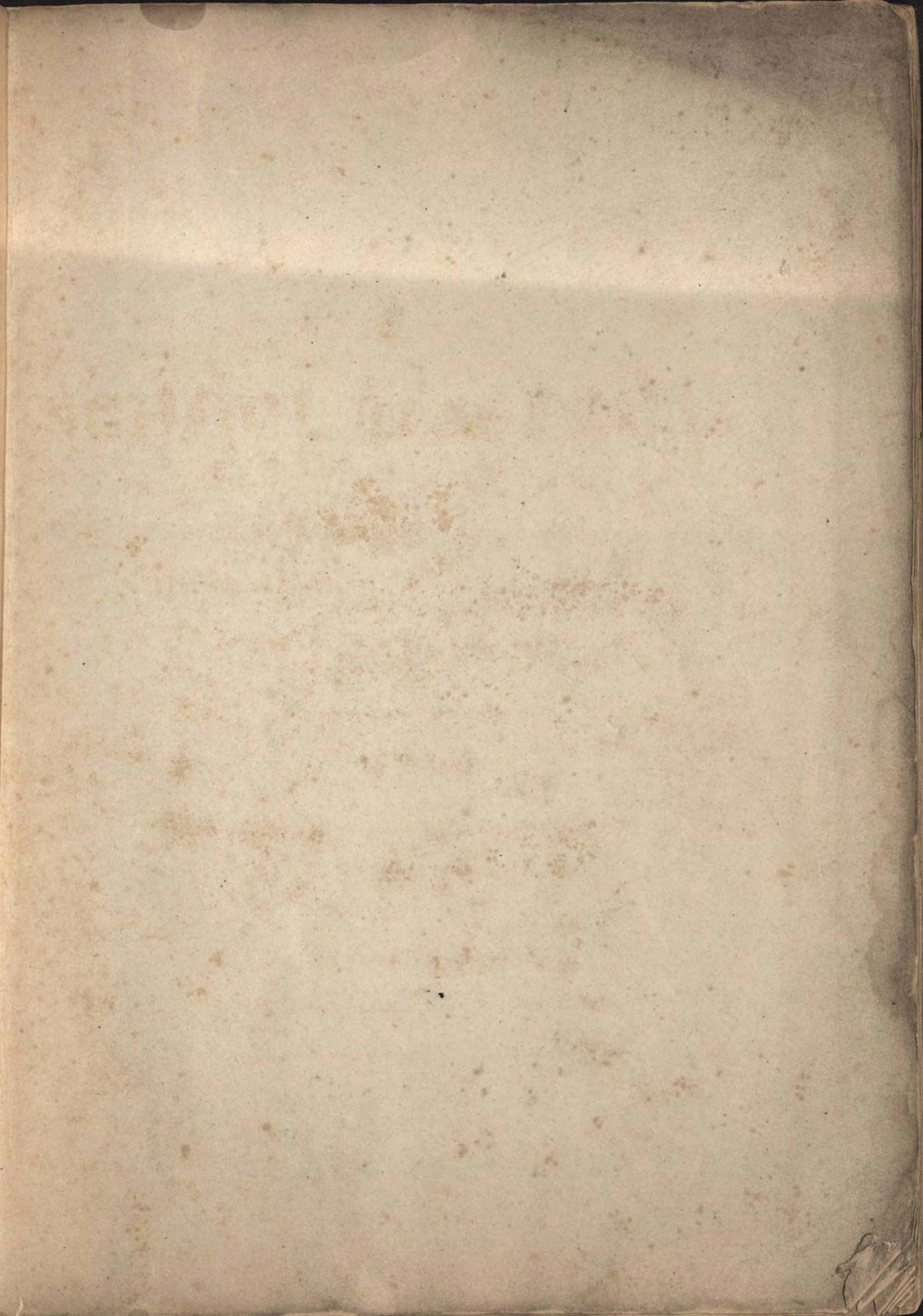
VOL. II

NEW YORK:

in 2 Vol^s. ea. \$3. nett.

Firth & Hall, 1, Franklin Square.





1850

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A
SCHOOL FOR THE FLUTE

Being a New

Practical Instruction Book.

DEDICATED BY PERMISSION

To
Her Most Gracious Majesty
Queen Adelaide

BY

C. NICHOLSON.

Flutist to H. Majesty

Vol.

NEW YORK

In 2 Vol.^s each 3 doll.^s net

Published by FIRTH & HALL / Franklin Sq.

OF THE APPROPRIATION

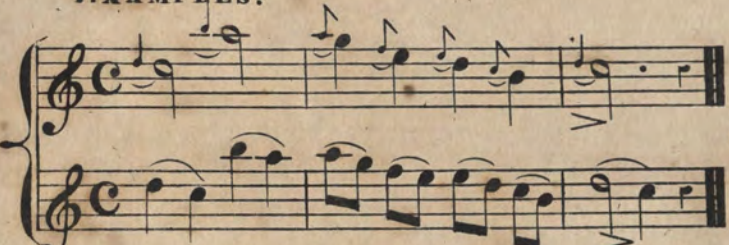
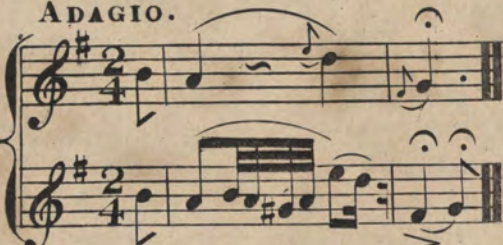
The Department of the Interior has been authorized to purchase for the Government of the United States a certain quantity of land in the State of California, and to sell the same to the best advantage of the Government. The land is situated in the County of San Diego, and is of the following description: ...


No.	Section	Acres	Value
1	36	36.00	3600.00
2	37	37.00	3700.00
3	38	38.00	3800.00
4	39	39.00	3900.00
5	40	40.00	4000.00
6	41	41.00	4100.00
7	42	42.00	4200.00
8	43	43.00	4300.00
9	44	44.00	4400.00
10	45	45.00	4500.00
11	46	46.00	4600.00
12	47	47.00	4700.00
13	48	48.00	4800.00
14	49	49.00	4900.00
15	50	50.00	5000.00
16	51	51.00	5100.00
17	52	52.00	5200.00
18	53	53.00	5300.00
19	54	54.00	5400.00
20	55	55.00	5500.00
21	56	56.00	5600.00
22	57	57.00	5700.00
23	58	58.00	5800.00
24	59	59.00	5900.00
25	60	60.00	6000.00
26	61	61.00	6100.00
27	62	62.00	6200.00
28	63	63.00	6300.00
29	64	64.00	6400.00
30	65	65.00	6500.00
31	66	66.00	6600.00
32	67	67.00	6700.00
33	68	68.00	6800.00
34	69	69.00	6900.00
35	70	70.00	7000.00
36	71	71.00	7100.00
37	72	72.00	7200.00
38	73	73.00	7300.00
39	74	74.00	7400.00
40	75	75.00	7500.00
41	76	76.00	7600.00
42	77	77.00	7700.00
43	78	78.00	7800.00
44	79	79.00	7900.00
45	80	80.00	8000.00
46	81	81.00	8100.00
47	82	82.00	8200.00
48	83	83.00	8300.00
49	84	84.00	8400.00
50	85	85.00	8500.00
51	86	86.00	8600.00
52	87	87.00	8700.00
53	88	88.00	8800.00
54	89	89.00	8900.00
55	90	90.00	9000.00
56	91	91.00	9100.00
57	92	92.00	9200.00
58	93	93.00	9300.00
59	94	94.00	9400.00
60	95	95.00	9500.00
61	96	96.00	9600.00
62	97	97.00	9700.00
63	98	98.00	9800.00
64	99	99.00	9900.00
65	100	100.00	10000.00

ON THE APPOGGIATURA.

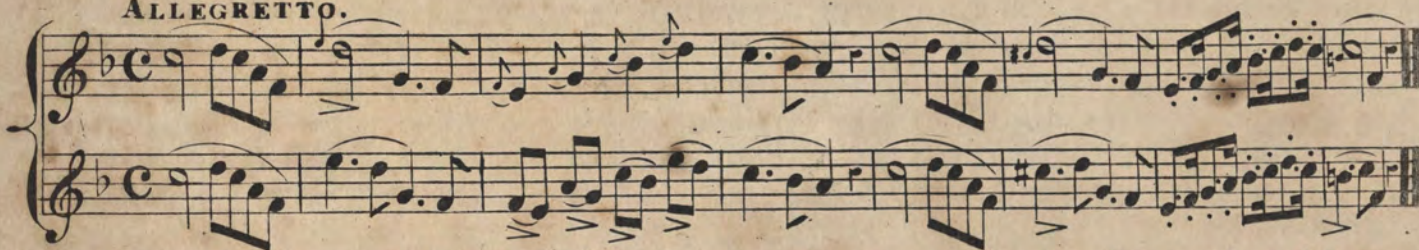
The APPOGGIATURA, a small note preceding one of the ordinary size, is generally a note of suspension, as it does not always partake of the harmony of the note which follows it, and from which it derives its time.— There are two kinds of Appoggiatura—the one being above the principal note called the superior, the other below it the inferior.— The interval of the superior may be either a whole tone, or semitone; but the inferior, is always a semitone below the principal note.— The Appoggiatura generally takes one half the time of the principal, and when the latter note is dotted, two thirds.— As the Ear is gratified by being kept in suspense, the Appoggiatura (particularly in slow plaintive Melodies) should seldom be hurried.— When it precedes the last note of a Phrase, or termination of a Melody, its time may be prolonged, and the effect highly improved by gradually incorporating it with the last note, by the Aid of the Glide, and subduing the tone during its performance to a mere whisper.

EXAMPLES.

Written.  

Played. 

ALLEGRETTO.



When the Appoggiatura is written as a semiquaver, or demisemiquaver in quick movements; it still derives its time from the note which succeeds it, otherwise, a wrong effect (which I have frequently heard) is the result

Written. 

Played correctly. 

Incorrectly. 

ALLEGRO. 

ANDANTE.



When a principal note is preceded by two or more small notes, they are generally slurred, and played with rapidity, this however is not an invariable rule.

ALLEGRETTO.

ALL^o MOD^o

D.C.

THE GLIDE.

The **GLIDE** (—) when judiciously introduced, has a most beautiful effect; it is produced by drawing the fingers off the holes instead of lifting them, by which means two or more notes with a continuity of tone may be exquisitely blended. The fingers of the left hand ought to be drawn off towards the palm of the hand, and those of the right forced forward, or the hand raised so as to remove the fingers by slow degrees from the holes. The note glided to, ought to be fully sharp, as the tone by ascending so gradually will otherwise appear flat. The highest note where the glide is marked should generally be forced; but should it be marked piano, by attending to the observations on playing piano or subduing the tone, the effect may be produced, and perfectly in tune.— When more fingers than one are employed to produce this charming effect, their movement must be simultaneous.— If a Glide be marked from C \flat or C \sharp on the 3^d space, it must always be fingered as the lowest C \flat or C \sharp — If from the C \flat 2^d ledger line above, it must be fingered as the Harmonic of F \flat with the second finger of the left hand down.— If from D \flat , or D \sharp on the 4th line, the first finger must be down. The following are some of the most effective Glides on the Flute.

VERY SLOW.

Ex: 

ON VIBRATION.

VIBRATION (marked thus *w*) is an Embellishment deserving the utmost attention of all those who are anxious to become finished performers on the Flute, it ought to resemble the beats, or pulsations of a Bell, or Glass, which will be found to be slow at first, and as the sound gradually diminishes, so will the Vibrations increase in rapidity. There are three ways of producing this effect, — by the breath — by a tremulous motion of the Flute, and by the Shake. — If by the breath; the moment the note is forced, subdue the tone, and on each succeeding pulsation, let the tone be less vigorous. When the Vibration becomes too rapid to continue the effect with the breath, a tremulous motion must be given to the Flute with the right hand, the lips being perfectly relaxed, and the tone subdued to a mere whisper. — The following is an Example where the Vibration is produced by the breath. At the commencement of the semiquavers, the tremulous motion of the Flute will be requisite.

Ex: 

The succeeding Scale of notes, is one in which Vibration is the most effective, although by the aid of the breath and tremulous motion of the Flute, almost every note of the Instrument may be similar influenced. It will be perceived in the marks of fingering, that to some of the Vibrations it is only requisite in the Shake to cover half the hole, and to others, a much less portion, bringing the finger in contact with the edge only; but this must be regulated by the Ear.



ON THE CHROMATIC SCALE.

THE CHROMATIC SCALE is so much introduced in modern Music, that Amateurs should make themselves perfect Masters of it. When properly executed its effect is perhaps the most brilliant the Flute is capable of producing.— It has been compared to the "Sky Rocket"— a Torrent of Sound—"Overwhelming Stream of Tone" &c.

It ought to be practised very slow at first, that the Ear may the more readily detect the omission of a single semitone.— The Notation of the Chromatic Scale is not always the same, but depends on the Key in which it is written. Its appearance however in any key is such as instantly to convey to the Eye, that it is a Chromatic passage, but if its execution be allowed to depend on rapidity of sight, it will never be delivered with just effect.— It should therefore be so well studied as always to be at the command of Memory.— If I meet with a Chromatic passage, I merely look at the first and last note, and calculating the time the group of Notes are to be played in, have no further difficulty.



The greatest difficulty I find with my Pupils, is in getting them to pass from upper D \flat to D \sharp without making a brake, thereby destroying the evenness of the Scale. At the latter, (D \sharp) and the following three Notes, the finishing ought to be precisely the same as the first Octave, recollecting to keep the F \sharp key up for the upper F \sharp .

CHROMATIC SCALE descending.



CHROMATIC Variation on "Non piu mesta"

ANDANTE.

The musical score consists of ten staves of music in treble clef, 2/4 time, and a key signature of one flat (B-flat). The tempo is marked 'ANDANTE.' The piece features a chromatic variation on the melody of 'Non piu mesta'. The notation includes various musical symbols such as slurs, accents, and dynamic markings. Measure numbers 6, 12, and 13 are clearly visible. The music is characterized by its chromatic movement and flowing lines.

F, Minor. 

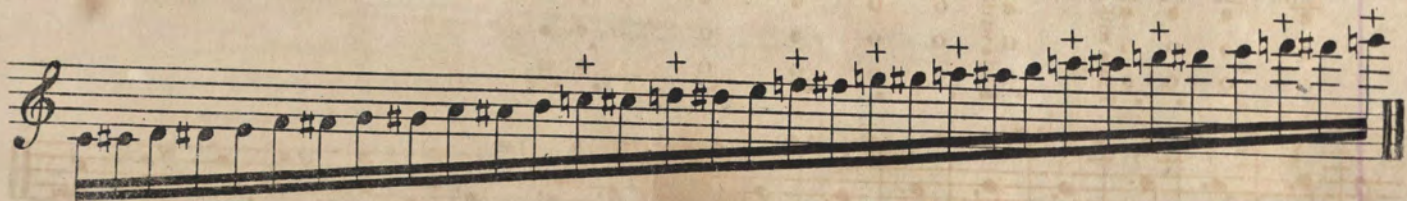
D#, Minor. 

The following should be carefully practised with the Articulation marked.
The great difficulty is, in getting the Tongue and Fingers to move exactly together.



Four staves of musical notation, each showing a chromatic scale with articulation marks (dots) under each note. The scales are: 1) C major (C-D-E-F-G-A-B-A-G-F-E-D-C), 2) D major (D-E-F#-G-A-B-A-G-F#-E-D), 3) E minor (E-F-G-A-B-B-A-G-A-B-A-G-F-G-E), and 4) F major (F-G-A-B-A-G-A-B-A-G-A-B-A-G-F-G).

In writing the CHROMATIC SCALE, I purposely omit in the second octave, the contradiction of any #, b, or q which may occur in the first, and in the third those which may be found in the second octave. By their insertion, the appearance of the Scale is more confused, as the following will prove.



Musical notation for a chromatic scale with '+' signs above notes in the second and third octaves, illustrating the author's point about avoiding contradictions.

There are very few effects produced on the Flute, which ought to claim a greater attention in the Pupil than the acquirement of playing Octaves. Their practice strengthens and gives great flexibility to the lips, as every second Note (whether the Notes ascend, or descend,) requires a slight alteration in the Embouchure. This however is produced when the second is the highest Note, by an additional pressure of the Flute on the under lip; and when the first Note is the highest, by relaxing that pressure for the second.

Ascending Octave passages are generally

written thus 

played 

written thus 

There is an exception to this when the lower Note is to be dwelt upon it should then be

CHROMATIC SCALE, Ascending and Descending in Octaves.



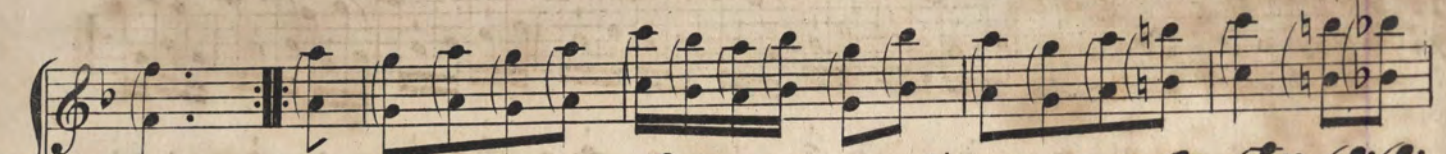
Flute with large holes

Flute with small holes

French Air.

Written. 

ANDANTE. 

Played. 







"Garry Owen" Irish Air.

ALLEGRO 

MODERATO. 









OCTAVE PASSAGE articulated.



The following Articulations may be applied to the above passage, and prove to be excellent practice.



"Nel cor piu" in OCTAVES descending.

ANDANTE.



Three staves of musical notation in treble clef. The music consists of a complex rhythmic pattern of eighth and sixteenth notes, with various accidentals (sharps, flats, naturals) throughout. The notation is dense and intricate.

MODERATO.

Eight staves of musical notation in treble clef, marked "MODERATO.". The music features a more regular rhythmic pattern of eighth notes, with various accidentals and dynamic markings. The notation is dense and intricate.

calando.

The TURN, marked thus † or thus ~, consists of four notes. — If the highest be a whole tone from the Note the Turn is marked upon, the lowest is generally a semitone, and vice versa. There are however Turns, as will be seen by the following examples, where the highest, and lowest notes are only semitones from the principal Note. —

When a † or ~ is marked under the Turn, it indicates that the lowest note only should be influenced by them. — When the Turn is placed after a Semibreve, Minim, Crotchet, or Quaver, the time occupied by the Turn is deducted from the previous Note; but when it is placed before, or immediately over the Note, if the principal be succeeded by a higher note, then the Turn must begin with the note above, and when succeeded by a lower note, commence with the note below.

ANDANTE

C, major.
written.

EXAMPLE
TURN
after the Note
played.

C, minor,

This section shows musical notation for C major and C minor. It includes a 'written' staff and a 'played' staff for each mode. The 'played' staff shows the turn starting after the principal note. The tempo is marked 'ANDANTE'.

The C♯ in this Turn ought always to be fingered with the B shake key.

written.

played.

This section shows musical notation for C major and C minor. It includes a 'written' staff and a 'played' staff for each mode. The 'played' staff shows the turn starting on the principal note. The tempo is marked 'ANDANTE'.

written.

TURN
on the Note.
played

This section shows musical notation for C major and C minor. It includes a 'written' staff and a 'played' staff for each mode. The 'played' staff shows the turn starting on the principal note. The tempo is marked 'ANDANTE'.

written.

played.

This section shows musical notation for C major and C minor. It includes a 'written' staff and a 'played' staff for each mode. The 'played' staff shows the turn starting on the principal note. The tempo is marked 'ANDANTE'.

Exercises on various TURNS.

MODERATO.

This section contains four staves of musical notation for exercises on various turns. The tempo is marked 'MODERATO'.

ALLEGRETTO

This page contains a handwritten musical score for a piece titled "ALLEGRETTO". The score is written on ten staves of five-line treble clef notation. The music is in a 3/4 time signature and a key signature of one flat (B-flat). The notation is dense, featuring a variety of rhythmic values including eighth and sixteenth notes, often grouped in beams. Slurs are used extensively to indicate phrasing across multiple measures. The piece concludes with a double bar line at the end of the final staff.

THE acquirement of the shake (*tr*) is indispensable to the accomplished performer on any instrument; and it is considered one of the highest attributes to the vocalist. Like all other embellishments, if it is not executed to perfection, it only mars the very effect it is intended to produce. The shake consists of an alternate reiteration of any note with the tone or semitone above in the scale, with its resolution of two or more notes. No other exercise gives such flexibility and muscular power to the fingers as the practice of the shake. The first and second fingers of the left, and the third of the right hand, are generally the weakest. The shake must depend upon the free action of the fingers only; for if there is any movement of the arm, there will also be one of the flute, and consequently an unsteadiness in the tone. The fingers should not be raised higher than the keys: the best way to practise is by beginning very slowly, with an even, clear, and powerful tone on each note, and proceeding gradually quicker, always being careful that the note to which you shake shall be full sharp. A difference of opinion has long existed whether the shake should commence with the lower or upper note. If the tone is sustained from the note on which the shake is marked, thus —



the effect will generally be correct.

If the tone is allowed to cease, for the purpose of taking breath, and the shake be commenced with the upper note, an accent is given to it which is always objectionable to my ear: thus.



If a succession of the same notes employed in the shake occur before it, I should then continue the passage by

commencing with the upper note, but would not force it more than the note below. In elucidation of this I give the following passage, which occurs in the andante of Beethoven's celebrated Pastoral Symphony: —

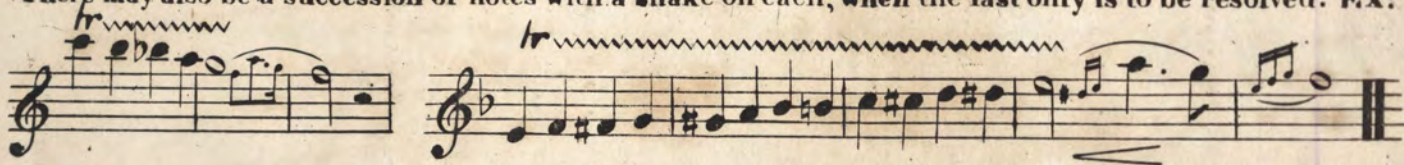


It will be perceived that in the original or upper line the first bar has quavers of the same notes, with a slur over them; now if these were not intended to be slightly accented with the breath (as I have marked them in the under line), I am inclined to think Beethoven would merely have placed crotchets there.

As the whole passage is intended to give an imitation of the nightingale, I make the first note of the semiquavers in the second bar as short as possible, to give greater effect to the imitation intended; and as the shake is preceded by a succession of the same notes employed in it, the effect will be more just by beginning with the upper note. If I am wrong in my conception and execution of this passage, I can only assert that the way it is marked in the under line is that of my performance, which has never yet elicited a remark of censure; and having played it very frequently at the Philharmonic Concerts, the orchestra and audience of which are composed of some of the most distinguished professors and amateurs in the kingdom, presumptive evidence at least is afforded of my being correct. *The preparation of a shake and its resolution may vary, as will be seen by my arrangement of the general scale of shakes, where the difference of the major and minor are pointed out. When a shake is marked at the termination of a solo, adagio, or plaintive air, various resolutions, such as turns and cadenzas, are occasionally introduced. I have therefore supplied the amateur with abundance of these, and their selection, adoption, or rejection, must depend upon his own judgment. If the master will take the trouble of transposing these in various keys, an inexhaustible source of practice may be obtained. In a spirited and brilliant composition the shake should be as rapid and the tone as clear and penetrating as possible, and the turn or resolution equally as rapid as the shake. Should there be a pause over the note, in addition to the shake, and "cadenza" marked under it, the duration of the shake and its resolution become a matter of taste with the performer. In adagios I frequently commence the shake very slow, and as I decrease in tone I increase in rapidity. There are several situations in which shakes are introduced, which will not admit of a resolution. I will instance the first bar of my second impromptu, attached to the minor scales



There may also be a succession of notes with a shake on each, when the last only is to be resolved. Ex:



A passage written thus —



is generally played thus,

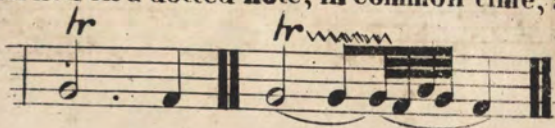


but if the performer has flexibility of finger equal to the execution, the effect would be much better thus —

ter thus —



When a shake is marked on a dotted note, in common time, as follows, the resolution takes place on the sixth quaver in the bar:



A worse effect can scarcely be conceived than making a shake too short, and then having to dwell upon the note to sustain the time. If the shake is difficult it is better to sustain the note, and only commence the shake when there is a certainty of its completion.

* It was my intention to have selected all the leading points and passages to be met with in the symphonies and overtures of every classic author, marking them all exactly as I conceive they ought to be played, with the easiest fingerings, &c. Such an addition to a Book of this description would be of great use to all amateurs who have the advantage of playing in orchestra; but as this work has already increased so much more than was originally contemplated, I must for the present relinquish the intention.

GENERAL SCALE OF ALL THE SHAKES.

WITH THEIR VARIOUS RESOLUTIONS, TURNS, & CADENZAS.

The musical score is divided into four systems, each featuring a treble clef staff with a key signature and a series of notes with trills (tr) and slurs. Below each staff are diagrams of a six-string guitar fretboard showing the fingerings for the notes. The systems are as follows:

- System 1:** C, major. on C₄. D, major. C₄. on C₄. E₄, major. on D₄.
- System 2:** C, minor.
- System 3:** E, maj. C₄, minor. C, maj.
- System 4:** C₄, major. D₄, minor: on E₄. D₄, major. A₄, major.

The score includes various musical notations such as trills (tr), slurs, and dynamic markings like 'p' (piano). The guitar diagrams use dots to represent fret positions on the strings.

F, maj:

Trills (tr) and guitar chord diagrams for F major.

D, maj:

pp

Trills (tr) and guitar chord diagrams for D major.

F#, maj: F# min: Gb, maj: on F.

Trills (tr) and guitar chord diagrams for F# major, F# minor, and Gb major (on F).

Eb, maj: Bb, maj:

Cres: p

Trills (tr) and guitar chord diagrams for Eb major and Bb major.

F, maj: G, maj: E, maj:

p

Trills (tr) and guitar chord diagrams for F major, G major, and E major.

C7, maj: on G. A7, maj:

F, min: F, maj:

C, maj: A, maj:

F#, min: F#, maj: G7, maj: on A. B7, maj:

This is an extremely difficult Shake, it is produced by the 3rd and 4th fingers moving together, with the alternate action of the thumb.

G, min: G, maj:

This system shows a musical staff with two trills marked 'tr'. Below the staff are guitar chord diagrams: a wavy line for G minor, a wavy line for G minor, and two standard chord diagrams for G major. A dotted line separates this system from the next.

D, maj:

This system features a musical staff with a complex melodic line consisting of many eighth notes. A trill marked 'tr' is present. Below the staff is a wavy line for D major and a standard chord diagram for D major. A dotted line separates this system from the next.

B, maj: B, min: C, maj: on B. A, maj:

This system shows a musical staff with four trills marked 'tr'. Below the staff are guitar chord diagrams: a standard diagram for B major, a wavy line for B minor, two standard diagrams for C major on B, and a standard diagram for A major. A dotted line separates this system from the next.

C, maj:

This system shows a musical staff with two trills marked 'tr'. Below the staff are guitar chord diagrams: a wavy line for C major, two standard diagrams for C major, a note that says "C Keys not to move for the return.", and a wavy line for C major. A dotted line separates this system from the next.

A, maj:

This system shows a musical staff with two trills marked 'tr'. Below the staff are guitar chord diagrams: a wavy line for A major, two standard diagrams for A major, and a wavy line for A major. A dotted line separates this system from the next.

C#, maj: D \flat , on C. B \flat maj:

D, maj:

B, maj: C \flat , maj: on D.

E \flat , maj: C, min:

Fingered as the lower notes.

C, maj:

E, maj: E, minor: C#, maj:

D#, maj: on E. F, maj:

D, maj:

Calando.

F#, maj: G#, maj: on F.

F, maj:

Bb, maj: Eb, maj:

G, maj: E, min:

E, maj: Cb, maj: on G. Ab, maj:

rit: Same fingering as the previous bar.

Cres - - - ff > p

F, min: F, maj:




A, maj:



F#, min: F#, maj: Gb, maj: on A.



Bb, maj:



G, min

G, maj:

D, maj:

B, maj:

Cb, maj: on B.

Ab, maj:

Fingered as the preceding bar.

Fingered exactly as the lower notes.

C, maj:

Cres: ff

Musical staff with treble clef, key signature of one sharp (F#), and a series of ascending sixteenth notes. A trill (tr) is indicated above the first note. A wavy line below the staff indicates a tremolo. The staff concludes with a double bar line and the chord **A, maj:**. Below the staff is a guitar chord diagram for A major.

Musical staff with treble clef, key signature of two sharps (F# and C#), and a series of ascending sixteenth notes. A trill (tr) is indicated above the first note. A wavy line below the staff indicates a tremolo. The staff concludes with a double bar line and the chord **C#, maj:**. Below the staff is a guitar chord diagram for C# major.

Musical staff with treble clef, key signature of two flats (Bb and Eb), and a series of ascending sixteenth notes. A trill (tr) is indicated above the first note. A wavy line below the staff indicates a tremolo. The staff concludes with a double bar line and the chord **Bb, maj:**. Below the staff is a guitar chord diagram for Bb major.

Db, maj: on C.

Fingered as the previous bar.

Musical staff with treble clef, key signature of two flats (Bb and Eb), and a series of ascending sixteenth notes. A trill (tr) is indicated above the first note. A wavy line below the staff indicates a tremolo.

Musical staff with treble clef, key signature of two flats (Bb and Eb), and a series of ascending sixteenth notes. A trill (tr) is indicated above the first note. A wavy line below the staff indicates a tremolo.

Calando.

D, maj:

If fingered the 2nd way, keep the Right Hand down for B.

B, maj: C \flat , maj: on D E \flat , maj:

Shake fingered as the previous bar.

C, maj:

E, maj:

Calando.

F \flat , maj: on E.

p *p*

Shake fingered as the previous D#.

D^b, maj: *F*, maj:

Shake the 3rd finger
& the thumb of the
Left Hand alternately.

D, maj: *F*[#], maj: *G*^b, maj: on *F*₂: *E*^b, maj:

Shake fingered the same
as previous bar.

G, maj: *E*, maj: *F*[#], maj: on *G*₂: *A*^b, maj: *F*, maj:

Shake the same
as the previous bar.

A, maj: *F*[#], maj: *G*^b, maj: on *A*₂: *B*^b, maj: *C*, maj: on *B*₂:

Fingering same as
previous bar.

For a Flute
with small holes.

TWELVE EXERCISES.
written expressly for the Articulation of
DOUBLE TONGUEING.

No. 1.

ALLEGRO.

The musical score for Exercise No. 1 is written in 3/8 time and consists of six systems of music. Each system includes a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The piece is marked 'ALLEGRO' and features dynamic markings such as *f*, *p*, and *mf*. The first system begins with a dynamic marking of *f* *v* *p*. The second system includes a *mf* marking. The third system features a *p* marking followed by a *Cres:* (crescendo) marking. The fourth system includes a *f* *v* *p* marking. The fifth system includes a *f* *v* *p* marking. The sixth system includes a *f* *v* *p* marking. The score is characterized by rapid sixteenth-note passages in the treble clef, often with double tonguing, and a steady accompaniment in the bass clef.

Minore.

Nº 2.

ALLEGRETTO

SCHERZANDO

The musical score is divided into three systems. The first system is in 6/8 time and minor key, featuring a treble staff with a complex melodic line and a piano accompaniment in the bass staff. The second system is in 3/4 time and major key, with a treble staff containing a melodic line and a piano accompaniment in the bass staff. The third system is in 3/4 time and major key, with a treble staff containing a melodic line and a piano accompaniment in the bass staff. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings like 'Dolce' and 'V'.

This page contains a handwritten musical score for piano, consisting of eight systems of staves. Each system includes a treble clef staff and a grand staff (treble and bass clefs). The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The first system features a treble staff with a complex, rapid sixteenth-note pattern, marked with a 'Cres.' (Crescendo) dynamic. The second system includes a 'Minore.' (Minor) dynamic marking. The score is characterized by intricate melodic lines and dense harmonic textures. The paper shows signs of age, including yellowing and some foxing.

No. 3.

MODERATO

This musical score is for a piece titled "No. 3" in a moderate tempo. It is written for piano and violin. The score is organized into six systems, each consisting of a piano part (left hand) and a violin part (right hand). The piano part is written in a grand staff (treble and bass clefs), while the violin part is in a single treble clef. The key signature is one flat (B-flat), and the time signature is 3/4. The piano part features a steady accompaniment of chords and moving lines, while the violin part plays a complex, rhythmic melody with many sixteenth and thirty-second notes. The piece concludes with a double bar line at the end of the sixth system.

Nº 4.

MODERATO

Dolce.

p *Cres:*

f *Dim: p*

p

p *Rall: un poco*

p *Rall: un poco*

p *Rall: un poco*

Nº 5.

101

VIVACE
SCHERZANDO

The musical score is written for piano and consists of ten systems of staves. The first system includes a treble clef staff with a treble clef and a bass clef staff with a bass clef. The time signature is 6/8 and the key signature is one flat (B-flat major). The tempo and mood are indicated as 'VIVACE SCHERZANDO'. The score features a variety of rhythmic patterns, including sixteenth-note runs and chords. Dynamic markings include *p*, *pV*, and *V*. The piece ends with a double bar line and repeat dots.

Minore.

Maggiore.

The musical score is written for a single melodic line and a keyboard accompaniment. The piece is in G minor, indicated by two flats in the key signature. The notation includes various rhythmic values, slurs, and dynamic markings. The 'Minore.' section is characterized by a somber mood, while the 'Maggiore.' section, starting with a double bar line, shifts to a more uplifting and rhythmic character. The score concludes with a final cadence.

Nº 6.

103

ALLEGRO
TEMPO
GIUSTO.

Sost:

p

f

The first system of music consists of a treble clef staff and a grand staff. The treble staff contains a complex melodic line with many sixteenth notes, some beamed together, and slurs. The grand staff (treble and bass clefs) provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. It includes dynamic markings: a piano (*p*) marking under the first measure and a forte (*f*) marking under the third measure. The notation features similar complex melodic patterns in the treble staff and accompaniment in the grand staff.

The third system shows further development of the melodic and accompaniment parts. The treble staff continues with intricate sixteenth-note passages, while the grand staff accompaniment uses chords and rhythmic patterns to support the melody.

The fourth system concludes the page with a final melodic flourish in the treble staff and a corresponding accompaniment in the grand staff. The notation is dense with sixteenth notes and slurs.

No. 7.

ALLEGRO
COMODO.

The musical score is written for piano and consists of four systems. Each system has a treble clef staff and a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The first system begins with a piano (*p*) dynamic and features a prominent triplet pattern in the treble staff. The second system includes a crescendo (*Cres.....*) marking. The third system starts with a piano (*p*) dynamic. The fourth system continues the piece with similar rhythmic patterns. The notation includes various note values, rests, and articulation marks.

A musical score for piano, consisting of six systems of staves. Each system includes a right-hand treble clef staff and a left-hand bass clef staff. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first system begins with a dynamic marking of *f* (forte). The second system features a dynamic marking of *p* (piano). The sixth system concludes with a dynamic marking of *Dim:* (diminuendo). The score contains various musical notations, including eighth and sixteenth notes, rests, and slurs, indicating a complex and expressive piece.

Nº 8.

ALLEGRO
MOLTO.

The musical score consists of two systems, each with a treble and bass clef staff. The right-hand part features a continuous, intricate sixteenth-note melody with frequent slurs and accents. The left-hand part provides a rhythmic accompaniment with chords and single notes. Dynamic markings include 'p' (piano) and 'sost:' (sostenuto) in both hands. The key signature has one sharp (F#) and the time signature is 6/8.

Nº 9.

MODERATO
CON
SPIRITO.

The musical score is written for violin and piano. The violin part (top staff) features a complex, rhythmic pattern of sixteenth and thirty-second notes, often beamed together in groups. The piano part (bottom staff) provides a steady accompaniment with chords and single notes. The tempo is marked 'MODERATO CON SPIRITO'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into several systems, each with a violin staff and a piano grand staff. Dynamics include 'p' (piano) and 'p p' (pianissimo). The piece concludes with a double bar line and repeat dots.

No. 10.

ALLEGRO
MA NON
TROPPO.

The musical score is written for a single instrument, likely a piano. It features a treble clef staff with a complex, flowing melodic line, and a grand staff (treble and bass clefs) providing harmonic support. The tempo is marked 'ALLEGRO MA NON TROPPO'. The piece begins with a piano (*p*) dynamic. The notation includes various ornaments, slurs, and dynamic markings. The score is divided into two systems, with the first system ending in a fermata. The key signature is one sharp (F#) and the time signature is common time (C).

This musical score is arranged in four systems, each consisting of a treble clef staff and a bass clef staff. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often grouped with slurs and accents. Dynamic markings include a piano (*p*) and a decrescendo (*Dim...*). The manuscript shows signs of age, with some staining and discoloration, particularly on the left side of the page.

Nº 11.

ALLEGRO
CON MOTO.

The above Variation was introduced in a Ballet at the Kings Theatre, and in the Seasons of 1833 & 1834 played by the Author upwards of 50 nights.

112

Minore.

Nº 12.

ALLEGRO
TEMPO
GIUSTO.

The musical score is written for a single instrument, likely a piano, and consists of eight systems of music. Each system contains a treble clef staff and a grand staff (treble and bass clefs). The first system includes a treble staff with a melodic line and a grand staff with a piano accompaniment. The tempo is marked 'ALLEGRO TEMPO GIUSTO' and the dynamic is 'mf'. The key signature is one flat (B-flat). The score features various musical notations including slurs, accents, and dynamic markings such as 'p' and 'p sf'. The piece concludes with a final cadence in the eighth system.

This page of handwritten musical notation consists of ten systems, each with a violin part on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The music is written in a minor key, indicated by a single flat in the key signature. The violin part is highly rhythmic, featuring sixteenth-note patterns and frequent slurs. The piano accompaniment provides harmonic support with chords and moving lines. Dynamic markings include *p* (piano) and *Cres...* (crescendo). The notation is dense and characteristic of 18th or 19th-century manuscript style.

This page contains a handwritten musical score for piano, organized into 12 systems. Each system consists of a treble clef staff and a bass clef staff. The music is written in a style characteristic of the late 18th or early 19th century, featuring complex melodic lines with many slurs and ornaments. The key signature is one sharp (F#), and the time signature is 3/4. Dynamic markings include 'p' (piano) and 'pp' (pianissimo). The score concludes with a double bar line and the number '3683' printed at the bottom center.

The first note being fingered in the usual way, all the small notes may be produced by an alteration in the Embouchure, and by an additional pressure of the Flute to the lip. Some of the upper notes may be facilitated by a slight variation in the fingering which I have marked. This will be found exceedingly good practice for giving strength and flexibility to the lips.

Whoever can play the following Air in Harmonics, must have a good Embouchure. It depends more on the pressure of the lips than violent blowing.

The following Harmonic notes are the most in requisition, and for their various applications, see references to the general Scale of fingering.

Scale of A minor.

A single staff of music containing the A minor scale, from A2 to A4, with a long slur over the entire line.

No 1.

First exercise, starting with a piano (*p*) dynamic marking. The tempo instruction is **GRAZIOSO**. The piece is in C major and 3/4 time. The first staff is for the right hand, and the second and third staves are for the left hand.

Right hand part of the first exercise, showing a series of eighth-note patterns.

Left hand part of the first exercise, showing a series of eighth-note patterns.

Right hand part of the first exercise, showing a series of eighth-note patterns.

Left hand part of the first exercise, showing a series of eighth-note patterns.

Right hand part of the first exercise, showing a series of eighth-note patterns.

Left hand part of the first exercise, showing a series of eighth-note patterns.

Scale of E minor.

No 2.

ALLEGRETTO

This page contains a handwritten musical score for piano, organized into eight systems. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, slurs, and dynamic markings. The first system begins with a treble clef staff featuring a complex melodic line with many slurs and a dynamic marking of *p* (piano). The bass clef staff provides a harmonic accompaniment. The second system continues this pattern, with a *p* marking in the treble staff. The third system shows a similar melodic development. The fourth system introduces trills, marked with *tr* above the notes, and features a *p* marking in the bass staff. The fifth system continues with trills and slurs. The sixth system includes a *p* marking in the bass staff. The seventh system features a trill in the treble staff and a *p* marking in the bass staff. The eighth system concludes the page with a trill in the treble staff and a *p* marking in the bass staff. The paper shows signs of age, including some staining and foxing.

Scale of B minor.

No. 3.

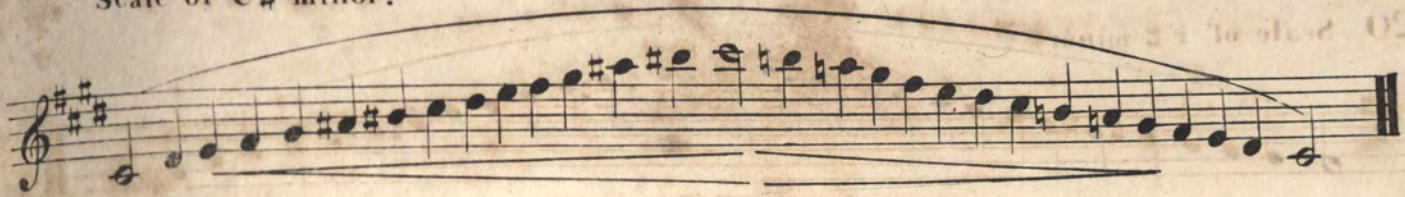
ANDANTE
CON MOTO

120 Scale of F# minor.

No. 4.

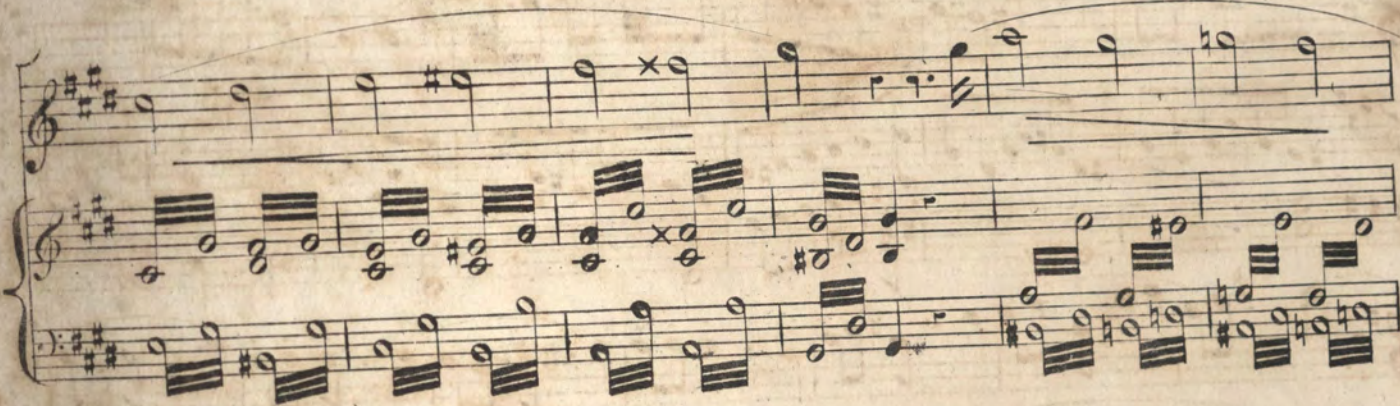
TEMPO DI POLACCA.

Scale of C# minor.



Nº 5.

ADAGIO
CON ENERGIA



122 Scale of G# minor.

No. 6.

Scale of D# minor.

A single treble clef staff containing the D# minor scale. The notes are: D#4, E4, F#4, G4, A4, B4, C#5, D5, C#5, B4, A4, G4, F#4, E4, D#4. The scale is marked with a long slur above it.

No. 7.

ALLEGRO
SMANIOSO.

The first system of the piece, labeled 'No. 7'. It consists of a treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a forte dynamic 'f' and a slur. The grand staff contains a rhythmic accompaniment. The key signature is D# minor and the time signature is common time (C).

The second system of the piece, continuing the treble and grand staves from the first system. It features similar rhythmic patterns and dynamics.

The third system of the piece, continuing the treble and grand staves. This system includes some notes marked with an 'x' in the treble staff.

The fourth system of the piece, continuing the treble and grand staves. It includes a 'Cres:' (crescendo) marking and a forte 'f' dynamic. The system concludes with a final chord in the grand staff.

The musical score is arranged in four systems, each with a violin part on the top staff and a piano part on the bottom staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system features a continuous eighth-note melody in the violin, with piano accompaniment consisting of chords and moving lines. The second system continues this pattern. The third system introduces some rests in the violin part and includes 'x' marks above certain notes. The fourth system concludes with a crescendo in both parts, marked 'Cres:' and 'f' (forte). The piano part in the final system includes a wavy line indicating a tremolo effect.

Scale of D minor.

Nº 8.

ALLEGRO
CON BRIO.

Handwritten musical score for piano, consisting of 12 staves. The score is written in a single system with two systems of six staves each. It features complex melodic lines with many slurs and ornaments, and a harmonic accompaniment. Dynamics include 's', 'Cres:', 'f', 'p', and 'ff'. The key signature has one sharp (F#) and the time signature is 3/4. The page number '126' is at the top left, and '368?' is at the bottom center.

Scale of G minor.

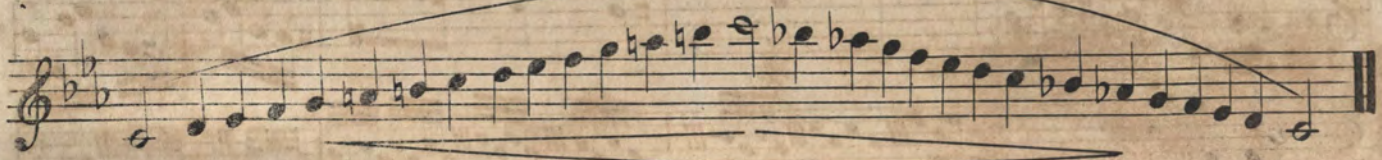
No. 9.

ANDANTE
GRAZIOSO.

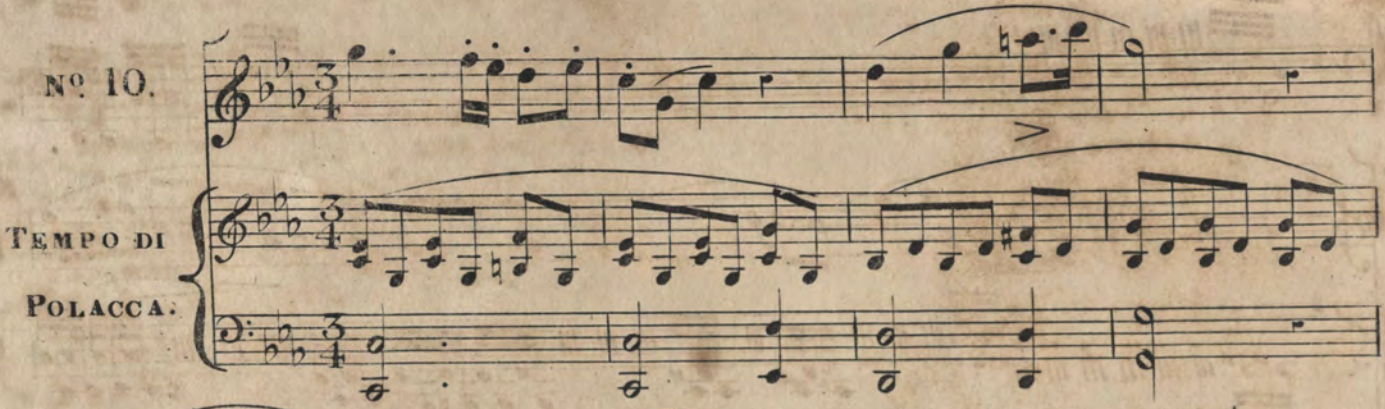
Maggiore.

Handwritten musical score for piano, consisting of seven systems of staves. The score includes treble and bass clefs, a key signature of one sharp (F#), and various musical notations such as notes, rests, and dynamic markings like 'f' and 'pp'. A section is marked 'Minore.' with a change in key signature to one flat (F). The page number '128' is at the top left, and '3613' is at the bottom center.

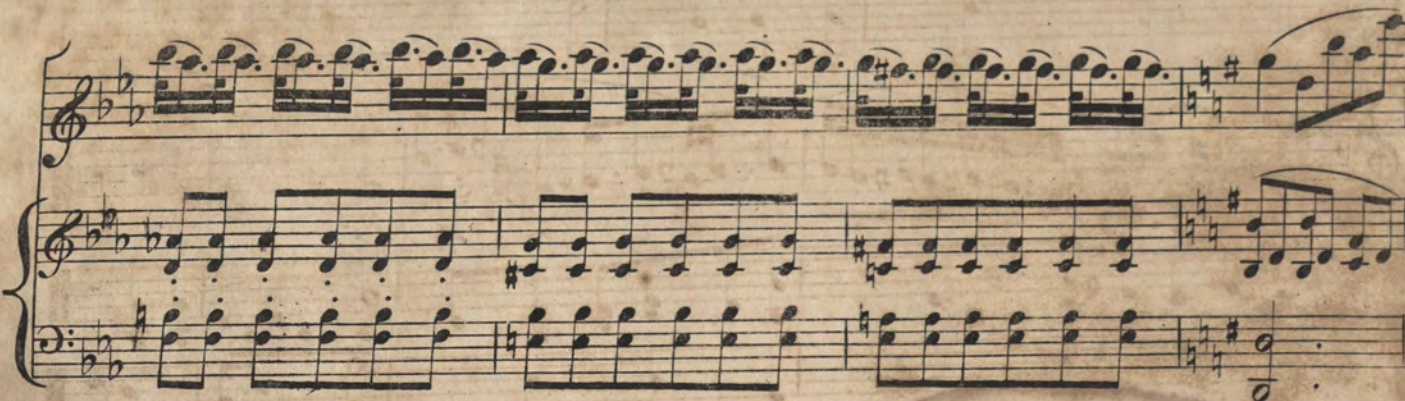
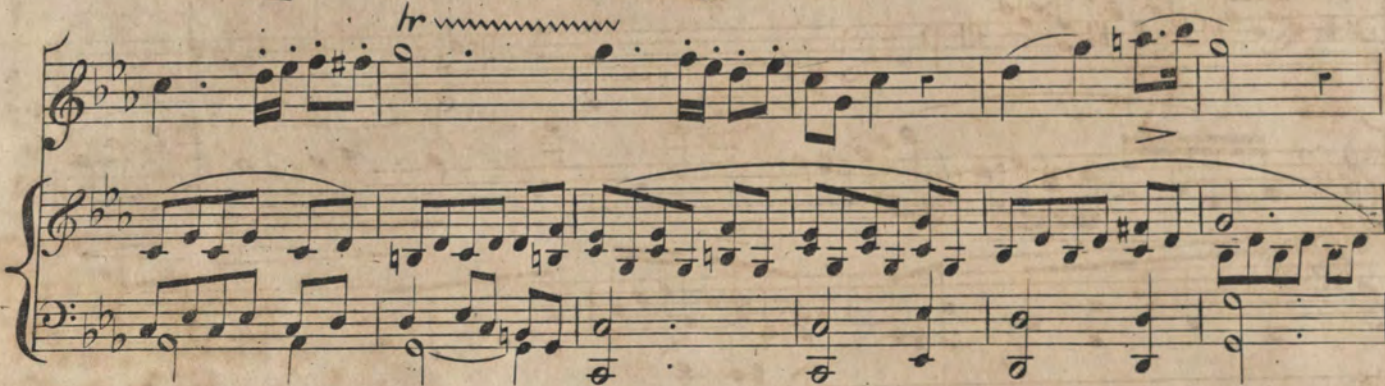
Scale of C Minor.



No. 10.



TEMPO DI
POLACCA.



This page contains a handwritten musical score for piano, organized into ten systems. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a style characteristic of the late 18th or early 19th century, featuring complex melodic lines with many slurs and ornaments. The key signature starts with one sharp (F#) and changes to two flats (Bb and Eb) in the middle of the page. The notation includes various note values, rests, and dynamic markings. A 'Cres:' marking is present in the seventh system. The paper shows signs of age, including water damage at the bottom and some staining.

No. 11.

ALLEGRO
ASSAI.

152 Scale of B \flat minor.

This musical score is for a piece titled "Scale of B \flat minor" and "No. 12". It is written for a single melodic line and a keyboard accompaniment. The piece is in the key of B \flat minor and 6/8 time. The tempo and character are marked "ALLEGRO E BEN MARCATO". The score includes various performance instructions: "Sostenuto" and "Staccato" for the melodic line, and "Legato" for the keyboard accompaniment. The piece concludes with a dynamic marking of "fi" (fortissimo).

N $^{\circ}$ 12.

ALLEGRO
E
BEN MARCATO

Sostenuto.

Staccato.

Legato.

Sostenuto.

Staccato.

Legato. *fi*

3683