

A
SCHOOL for the FLUTE

BY

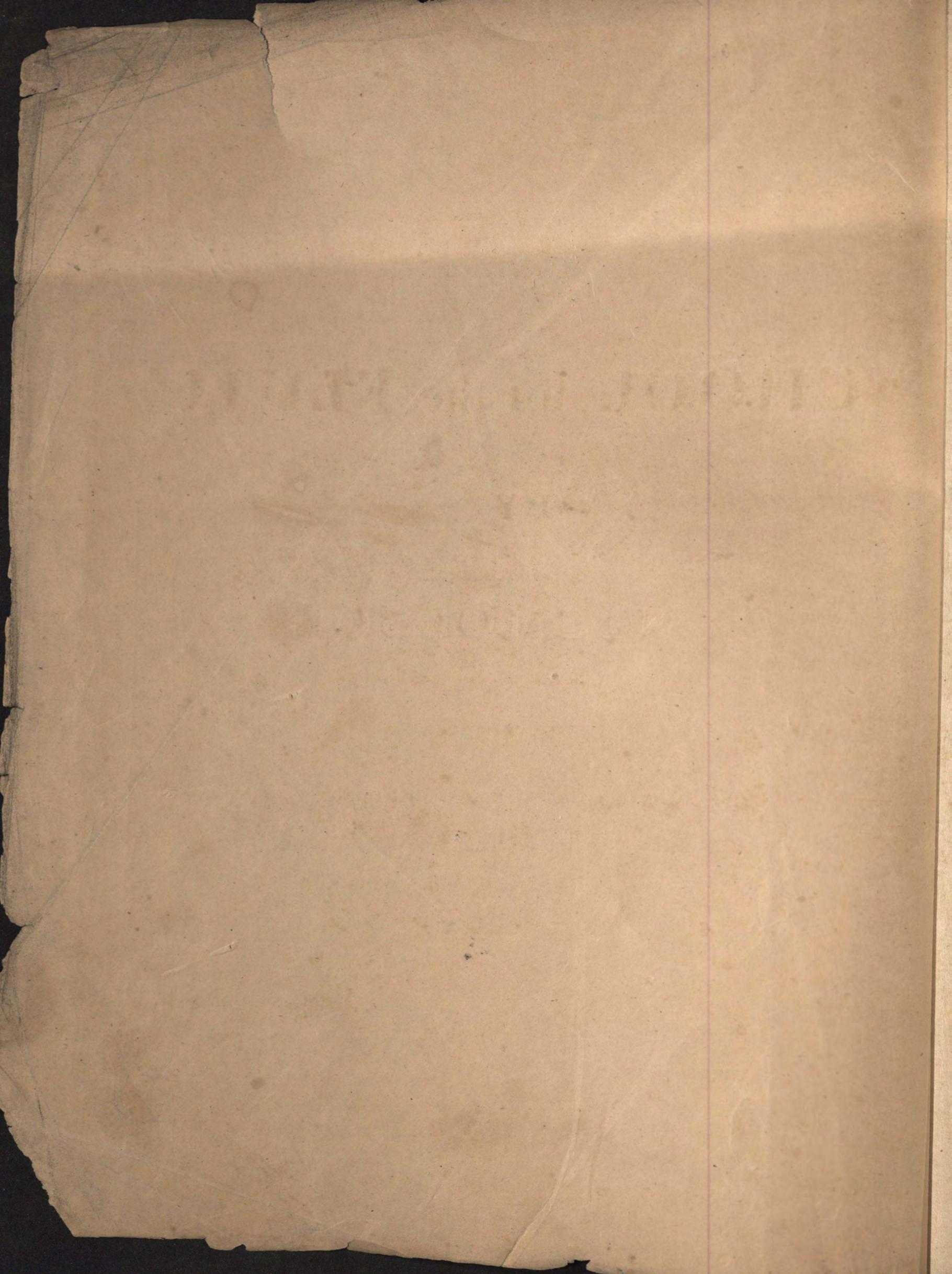
C. NICHOLSON.

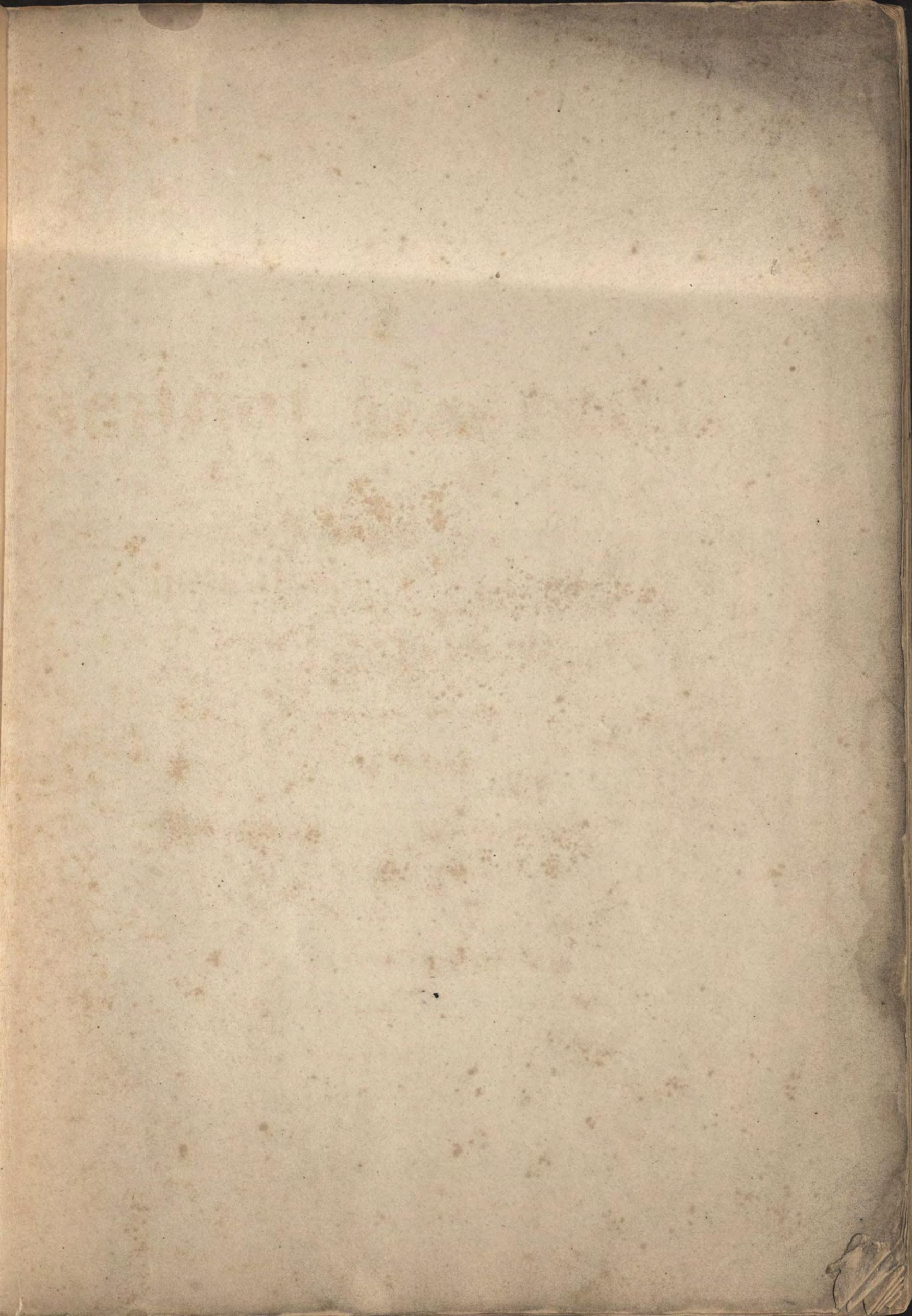
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A
SCHOOL FOR THE FLUTE

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

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OF THE APPROPRIATION

The Department of the Interior has been authorized by the act of March 3, 1879, to make an appropriation of \$100,000 for the purpose of conducting a geological and geographical survey of the public lands of the United States. This act was passed at a time when the public lands were still largely unexplored, and it was deemed necessary to have a systematic survey of these lands in order to determine their extent, value, and proper management. The survey was conducted by the Geological and Geographical Survey of the Public Lands, which was organized in 1879 and continued until 1891. The survey was carried out by a number of geologists and geographers, who made extensive use of the public lands for their work. The results of the survey were published in a number of reports, which are now available to the public. The survey was a very important one, and it has done much to advance our knowledge of the public lands of the United States.

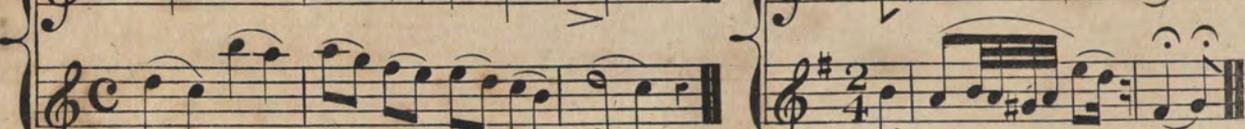
Table with multiple columns and rows, containing faint text and numbers, likely a ledger or account book. The text is illegible due to fading and bleed-through.

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.  ADAGIO.

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 is written on ten staves in a single system. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'ANDANTE.'. The piece features a series of chromatic variations, with many notes beamed together in groups. Measure numbers 6, 12, and 13 are clearly visible. The notation includes various accidentals (sharps, flats, naturals) and slurs. The paper shows signs of age, including some staining and foxing.

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.



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.



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

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

written thus

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 first staff begins with a key signature of one sharp (F#) and a common time signature. The music consists of a melodic line with eighth and sixteenth notes and a bass line with chords. The second and third staves continue this pattern, with the third staff ending with a double bar line.

MODERATO.

Eight staves of musical notation in treble clef, marked "MODERATO." The music is in a key signature of two flats (Bb, Eb) and a 2/4 time signature. It features a melodic line with eighth notes and a bass line with chords. The notation includes various accidentals and dynamic markings. The piece concludes with a double bar line.

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,

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

written.

played.

written.

TURN
on the Note.
played

written.

played.

Exercises on various TURNS.

MODERATO.

ALLEGRETTO

The musical score is written for a single melodic line on a treble clef staff. It begins with a 3/4 time signature and a key signature of one flat (B-flat). The tempo is marked 'ALLEGRETTO'. The piece consists of several measures of music, each containing a complex rhythmic pattern of eighth and sixteenth notes, often grouped with slurs. The notation includes various ornaments and phrasing slurs. The score is divided into two main sections by a double bar line. The first section ends with a repeat sign, and the second section concludes with a final double bar line. The paper shows signs of age, including some staining and discoloration.

ON THE SHAKE.

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 bet-

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 connected by a wavy line representing a 'shake'. The notes are often marked with 'tr' (trill) and 'p' (piano). Below each staff are diagrams of the piano keyboard showing the notes being played. 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.

Musical staff 1: Treble clef, key signature of two flats. Features a trill (*tr*) and a large melodic flourish. Chord diagram for F major (*F, maj:*) is shown below the staff. A wavy line indicates a tremolo effect.

Musical staff 2: Treble clef, key signature of two flats. Features a trill (*tr*) and a large melodic flourish. Chord diagram for D major (*D, maj:*) is shown below the staff. Dynamic marking *pp* is present.

Musical staff 3: Treble clef, key signature of two sharps. Features a trill (*tr*) and a large melodic flourish. Chord diagrams for F# major (*F#, maj:*), F# minor (*F# min:*), and Gb major on F (*Gb, maj: on F.*) are shown below the staff.

Musical staff 4: Treble clef, key signature of two flats. Features a trill (*tr*) and a large melodic flourish. Chord diagrams for Eb major (*Eb, maj:*) and Bb major (*Bb, maj:*) are shown below the staff. Dynamic markings *Cres:* and *p* are present.

Musical staff 5: Treble clef, key signature of two sharps. Features a trill (*tr*) and a large melodic flourish. Chord diagrams for F major (*F, maj:*), G major (*G, maj:*), and E major (*E, maj:*) are shown below the staff. Dynamic marking *p* is present.

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:

Trills (tr) are indicated above the notes in the first two measures. Below the staff, there are guitar chord diagrams for G minor (two positions) and G major (two positions).

D, maj:

Trills (tr) are indicated above the notes in the first two measures. Below the staff, there are guitar chord diagrams for D major (two positions).

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

Trills (tr) are indicated above the notes in all four measures. Below the staff, there are guitar chord diagrams for B major, B minor, C# major (on B), and A# major.

C, maj:

Trills (tr) are indicated above the notes in all four measures. Below the staff, there are guitar chord diagrams for C major. A note states: "C Keys not to move for the return." followed by a diagram for C major.

A, maj:

Trills (tr) are indicated above the notes in all four measures. Below the staff, there are guitar chord diagrams for A major (two positions).

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

D, maj:

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

E \flat , maj: C, min:

Fingering as the lower notes.

C, maj:

Diagram 1: A single dot on the first line of a five-line staff.

Diagram 2: A wavy vertical line.

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

Diagram 1: A single dot on the first line of a five-line staff.

Diagram 2: A wavy vertical line.

Diagram 3: Two vertical lines of dots on a five-line staff, with the first line having two dots and the second line having two dots.

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

Diagram 1: Two vertical lines of dots on a five-line staff, with the first line having two dots and the second line having two dots.

Diagram 2: A wavy vertical line.

Diagram 3: Two vertical lines of dots on a five-line staff, with the first line having two dots and the second line having two dots.

D, maj:

Calando.

Diagram 1: Two vertical lines of dots on a five-line staff, with the first line having two dots and the second line having two dots.

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

Diagram 1: A wavy vertical line.

Diagram 2: A wavy vertical line.

Diagram 3: Two vertical lines of dots on a five-line staff, with the first line having two dots and the second line having two dots.

Diagram 4: Two vertical lines of dots on a five-line staff, with the first line having two dots and the second line having two dots.

Diagram 5: A wavy vertical line.

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

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

A, maj:

C#, maj:

D#, maj: on C.

Bb, maj:

Fingered as the previous bar.

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.

Shake fingered as the previous D \sharp .

p *p*

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*: *A*^b, maj: *F*, maj:

Shake the same
as the previous bar.

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

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. Each system includes a piano part (left staff) and a violin part (right staff). The piano part provides harmonic support with chords and single notes, while the violin part features rapid sixteenth-note passages with double tonguing. Dynamics include *f*, *p*, *mf*, and *Cres.* The tempo is marked *ALLEGRO.*

Minore.

Nº 2.

ALLEGRETTO

SCHERZANDO

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The time signature is 6/8. The key signature has one flat (B-flat). The upper staff features a highly rhythmic and melodic line with frequent slurs and accents. The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff has the instruction "Maggiore." above it, indicating a change in mood or dynamics. The lower staff has the instruction "Dolce." below it. The musical notation continues with similar rhythmic patterns and harmonic support.

The third system concludes the piece. The upper staff features a final melodic flourish with many sixteenth notes and slurs. The lower staff continues with the accompaniment. The piece ends with a final chord in the bass staff.

Cres:

Minore.

No. 3.

MODERATO

This musical score is for a piece titled "No. 3" in a moderate tempo. It is written for a piano and a violin. The piano part is in the lower register, featuring a steady accompaniment of chords and single notes. The violin part is in the upper register, playing a complex, rhythmic melody with many sixteenth notes and slurs. The score is organized into six systems, each with a piano staff and a violin staff. The key signature has one flat (B-flat), and the time signature is 3/4. The piece concludes with a double bar line at the end of the sixth system.

Nº 4.

MODERATO

Dolce.

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 eight systems of staves. The first system includes dynamic markings 'p' and 'pV', and articulation marks 'V'. The second system includes a 'p' dynamic marking. The eighth system ends with a double bar line and repeat dots.

Minore.

Maggiore.

This musical score is written for a single instrument, likely a harpsichord or spinet, in G minor. It consists of 10 systems of music, each with a treble and bass staff joined by a brace. The first system is marked 'Minore.' and the sixth system is marked 'Maggiore.' The notation includes various rhythmic values, accidentals, and articulation marks such as slurs and accents. The piece concludes with a double bar line at the end of the tenth system.

Nº 6.

103

ALLEGRO
TEMPO
GIUSTO.

Sost:

p

f

The musical score consists of five systems of two staves each. The right-hand staff (treble clef) contains a highly technical melodic line with frequent slurs and dynamic markings. The left-hand staff (bass clef) provides a harmonic accompaniment with chords and single notes. The tempo is marked 'ALLEGRO TEMPO GIUSTO' and there is a 'Sost:' marking. The page number '103' is in the top right corner.

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

The second system of musical notation continues the piece. It includes dynamic markings *p* (piano) and *f* (forte) in the treble staff. The notation features similar intricate melodic patterns in the treble and harmonic accompaniment in the grand staff.

The third system of musical notation shows further development of the melodic and harmonic themes. The treble staff continues with rapid sixteenth-note passages, while the grand staff maintains a steady accompaniment.

The fourth system of musical notation concludes the page's content. It features the same level of technical complexity as the previous systems, with dense melodic textures and clear harmonic structures.

No. 7.

ALLEGRO
COMODO.

The musical score consists of four systems of staves. The first system includes a treble clef staff with a piano (*p*) dynamic and four triplet markings. The second system includes a grand staff (treble and bass clefs) with a piano (*p*) dynamic and a crescendo (*Cres...*) marking. The third system includes a treble clef staff with a piano (*p*) dynamic and a grand staff. The fourth system includes a treble clef staff and a grand staff. The music is in a 2/4 time signature with a key signature of two flats.

A musical score for piano, consisting of six systems of staves. Each system includes a single treble clef staff and a grand staff (treble and bass clefs). The music is written in a minor key, indicated by two flats in the key signature. 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 *Dim:* (diminuendo) marking. The score is characterized by intricate, rapid sixteenth-note passages in the right hand and more melodic, flowing lines in the left hand. The paper shows signs of age, including some staining and foxing.

Nº 8.

ALLEGRO
MOLTO.

The musical score consists of two systems, each with a grand staff (treble and bass clefs). The right hand of each system features a complex, rapid sixteenth-note melody with frequent slurs and accents. The left hand provides a rhythmic accompaniment with chords and single notes. The first system includes the tempo marking 'ALLEGRO MOLTO.' and dynamic markings 'p' and 'sost:'. The second system also includes 'p' and 'sost:' markings. The paper shows signs of age, including some staining and foxing.

Nº 9.

MODERATO
CON
SPIRITO.

No. 10.

ALLEGRO
MA NON
TROPPO.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a complex, fast-moving melodic line with many sixteenth and thirty-second notes, accented with slurs and dynamic markings. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present at the beginning of the system.

The second system continues the musical piece. The upper staff maintains the intricate melodic pattern from the first system. The lower staff continues with its accompaniment, showing some changes in chordal structure. The dynamic marking *p* is also present at the start of this system.

The third system shows further development of the melodic and harmonic themes. The upper staff's melodic line becomes even more dense with rapid sixteenth-note passages. The lower staff accompaniment provides a steady rhythmic and harmonic foundation.

The fourth system concludes the piece on this page. The melodic line in the upper staff reaches a final cadence, while the lower staff accompaniment provides a clear harmonic resolution. The overall texture remains consistent with the previous systems.

This musical score consists of eight systems, each with a treble and bass staff. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, slurs, and dynamic markings. The first system shows a treble staff with a complex melodic line and a bass staff with a simple accompaniment. The second system features a treble staff with a similar melodic line and a bass staff with a more active accompaniment. The third system has a treble staff with a melodic line and a bass staff with a simple accompaniment. The fourth system features a treble staff with a complex melodic line and a bass staff with a simple accompaniment. The fifth system has a treble staff with a melodic line and a bass staff with a simple accompaniment. The sixth system features a treble staff with a complex melodic line and a bass staff with a simple accompaniment. The seventh system has a treble staff with a melodic line and a bass staff with a simple accompaniment. The eighth system features a treble staff with a complex melodic line and a bass staff with a simple accompaniment. The score includes dynamic markings such as *p* (piano) and *Dim.* (diminuendo). The piece concludes with a final cadence in the eighth system.

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.

mf

p

3683

This page of handwritten musical notation consists of ten systems, each with a violin part on a single staff and a piano part 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 technical, featuring rapid sixteenth-note passages, often with slurs and accents. 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 books.

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. The first system begins with a treble clef staff featuring a complex, rapid melodic line with many slurs and accents, and a bass clef staff with a more rhythmic accompaniment. The second system continues this pattern. The third system shows a change in the bass clef staff's accompaniment. The fourth system features a treble clef staff with a similar rapid melodic line. The fifth system has a treble clef staff with a more melodic line and a bass clef staff with a simple accompaniment. The sixth system continues the melodic line in the treble clef. The seventh system features a treble clef staff with a rapid melodic line and a bass clef staff with a simple accompaniment. The eighth system has a treble clef staff with a rapid melodic line and a bass clef staff with a simple accompaniment. The ninth system features a treble clef staff with a rapid melodic line and a bass clef staff with a simple accompaniment. The tenth system has a treble clef staff with a rapid melodic line and a bass clef staff with a simple accompaniment. The eleventh system features a treble clef staff with a rapid melodic line and a bass clef staff with a simple accompaniment. The twelfth system has a treble clef staff with a rapid melodic line and a bass clef staff with a simple accompaniment. Dynamic markings include 'p' (piano) and 'pp' (pianissimo) in the eleventh and twelfth systems. The page number '114' is written in the top left corner. The number '3683' is written at the bottom center of the page.

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.

Four staves of musical notation for flute harmonics. Each staff shows a sequence of notes with vertical lines indicating fingerings and dots indicating embouchure positions. The notes are grouped by brackets and separated by bar lines.

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.

Two staves of musical notation for an 'Air in Harmonics'. The music is written in 6/8 time and consists of a continuous sequence of notes with fingerings indicated by numbers 1-5.

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

A single staff of musical notation showing harmonic notes with fingerings. The notes are labeled with numbers 20 through 27, corresponding to the 'Reference in N° 2' mentioned in the text.

Reference in N° 2.

20,...

21,...

22,...

23,...

24,...

25,...

26,...

27,...

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 note values, rests, and dynamic markings such as *p* (piano) and *tr* (trills). The first system begins with a treble staff containing a series of sixteenth-note runs, with a *p* marking at the end. The second system features a treble staff with a trill (*tr*) and a bass staff with a simple accompaniment. The third system continues with similar melodic lines in the treble and accompaniment in the bass. The fourth system shows a treble staff with a trill and a bass staff with a more active accompaniment. The fifth system features a treble staff with a trill and a bass staff with a simple accompaniment. The sixth system continues with similar melodic lines in the treble and accompaniment in the bass. The seventh system features a treble staff with a trill and a bass staff with a simple accompaniment. The eighth system concludes with a treble staff featuring a trill and a bass staff with a simple accompaniment.

Scale of B minor.

No. 3.

ANDANTE
CON MOTO

120 Scale of F# minor.

No. 4.

TEMPO DI POLACCA.

Scale of C# minor.

A single musical staff in treble clef, showing the scale of C# minor. The key signature has three sharps (F#, C#, G#). The scale is written as a continuous line of eighth notes, starting on C#4 and ending on C#5, with a fermata over the final note.

Nº 5.

ADAGIO
CON ENERGIA

Tremola.

A musical score for a piece titled 'No. 5'. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature is C# minor (three sharps). The time signature is common time (C). The tempo is 'ADAGIO' and the performance instruction is 'CON ENERGIA'. The piece begins with a 'Tremola.' marking. The melody in the treble staff features dotted rhythms and slurs. The accompaniment in the grand staff consists of eighth-note chords and single notes.

The second system of the musical score for 'No. 5'. It continues the melody and accompaniment from the first system, maintaining the same key signature and tempo.

The third system of the musical score for 'No. 5'. It continues the melody and accompaniment, with some notes marked with 'x' in the original manuscript.

Dim

The fourth and final system of the musical score for 'No. 5'. It concludes the piece with a 'Dim.' (diminuendo) marking over the final measures. The melody and accompaniment end with a fermata.

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.

The first system of the piece 'No. 7'. It consists of a treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a forte (*f*) dynamic and a slur. The grand staff contains a rhythmic accompaniment. The tempo is marked 'ALLEGRO SMANIOSO'.

The second system of the piece, continuing the treble and grand staff notation from the first system.

The third system of the piece, continuing the treble and grand staff notation.

The fourth system of the piece. It includes a crescendo marking ('Cres:') and a forte (*f*) dynamic. The notation continues in the treble and grand staves.

This musical score consists of four systems, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The first system features a continuous eighth-note melody in the treble staff, with the bass staff providing a harmonic accompaniment. The second system continues this pattern. The third system introduces 'x' marks above certain notes in the treble staff and below notes in the bass staff, indicating specific performance techniques. The fourth system concludes with a crescendo ('Cres:') and a fortissimo ('f') dynamic marking in both staves. The notation includes various articulation marks such as accents and slurs.

Scale of D minor.

A single treble clef staff containing a melodic line for the D minor scale. The notes are: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The scale is written in a single line with a long slur over the entire passage.

Nº 8.

Two systems of musical notation. The first system consists of a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a rhythmic accompaniment. The tempo marking "ALLEGRO CON BRIO." is placed to the left of the grand staff. The second system continues the melodic and accompaniment lines.

Two systems of musical notation. The first system consists of a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a rhythmic accompaniment. The second system continues the melodic and accompaniment lines.

Two systems of musical notation. The first system consists of a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a rhythmic accompaniment. The second system continues the melodic and accompaniment lines.

Two systems of musical notation. The first system consists of a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a rhythmic accompaniment. The second system continues the melodic and accompaniment lines.

s

Cres: *f*

p

ff

Cres: *ff*

Scale of G minor.



No. 9.

ANDANTE
GRAZIOSO.



Maggiore.



Handwritten musical score for piano, consisting of six 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.

Handwritten musical score for a piece starting at measure 130. The score is written on ten systems of staves. Each system consists of a single treble clef staff and a grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic patterns, slurs, and dynamic markings such as "Cres:". The paper shows signs of age, including water damage at the bottom left and some staining.

152 Scale of B \flat minor.

N $^{\circ}$ 12.

ALLEGRO
E
BEN MARCATO

Sostenuto.

Staccato.

Legato.

Sostenuto.

Staccato.

Legato. *fi*

3683